



## **NOTICE OF MEETING OF THE SAN LUIS ECONOMIC DEVELOPMENT COMMISSION**

In accordance with Section 38-431.01 of the Arizona Revised Statutes of the State of Arizona, notice is hereby given that the Economic Development Commission of the City of San Luis, Arizona, will hold a regular commission meeting at 4:00 p.m., Wednesday, October 1, 2025. The meeting will take place at the San Luis Council Chambers, located at 1090 East Union Street, San Luis, Arizona, 85349. Everyone from the public is invited to attend the open meeting.

In accordance with the Americans with Disabilities Act (ADA) and Section 504 of the Rehabilitation Act of 1973, the City of San Luis does not discriminate on the basis of disability in the admission of access to or treatment of employment in its programs, activities, or services. For information regarding rights and provisions of the ADA or Section 504, or to request reasonable accommodations for participation in City programs, activities, or services, contact: ADA/Section 504 Coordinator, City of San Luis Human Resources Department, 1090 East Union Street, San Luis, Arizona 85349: (928) 341-8520.

Notice is hereby given that pursuant to A.R.S. § 1-602.A.9, subject to certain specified statutory exceptions, parents have a right to consent before the State or any of its political subdivisions make a video or audio recording of a minor child. Meetings of the Economic Development Commission are audio and/or video recorded, and, as a result, proceedings in which children are present may be subject to such recording. Parents in order to exercise their rights may either file written consent with the City Clerk to such recording, or take personal action to ensure that their child or children are not present when a recording may be made. If a child is present at the time a recording is made, the City will assume that the rights afforded parents pursuant to A.R.S. §1-602.A.9 have been waived.

This notice is given by:

/s/ Yigal Duarte, Economic Development Assistant

## **AVISO DE JUNTA DE LA COMISION DE DESARROLLO ECONOMICO DE SAN LUIS**

De acuerdo con los Estatutos del Estado de Arizona A.R.S. § 38-431.01, se le informa a los miembros de la Comisión de Desarrollo Económico de San Luis y al público en general que la Comisión de Desarrollo Económico de San Luis tendrá una Junta Regular a las 4:00 p.m., el día miércoles, 1ro de octubre, 2025. La junta se llevara a cabo en el Sala del Cabildo ubicado en el 1090 East Union Street, San Luis, Arizona, 85349. El público está cordialmente invitado a la junta.

De acuerdo con el Acta de Americanos con Discapacidades y la Sección 504 del Acta de Rehabilitación de 1973, la Ciudad de San Luis, Arizona no discrimina por causa de discapacidad la admisión y acceso a sus programas, actividades, servicios o en el trato en cuanto a empleo. Para más información referente a derechos y provisiones del Acta de Americanos con Discapacidades o Sección 504, o para solicitar adaptaciones que sean razonables para la participación en programas, actividades o servicios de la Ciudad, contactar al: Coordinador del Acta de Americanos con Discapacidades/Sección 504, Departamento de Recursos Humanos de la Ciudad de San Luis, Arizona, ubicado en el 1090 E. Union Street, San Luis, Arizona, 85349; (928) 341-8520.

Por medio de este aviso y de acuerdo con los Estatutos del Estado de Arizona A.R.S § 1-602.A.9, sujeto a ciertas excepciones reglamentarias, los padres de familia tienen el derecho de dar el consentimiento ante el Estado o cualquiera de sus subdivisiones políticas para hacer una grabación de audio o video de su hijo menor de edad. Las juntas de la Comisión de Desarrollo Económico de San Luis se graban en audio y/o video y como resultado, el hecho de que haya menores presentes puede ser sujeto a que sean grabados. Para que los padres de familia puedan ejercer sus derechos pueden dar el consentimiento por escrito con la Secretaria de la Ciudad a tal grabación, o tomar acción personal para asegurarse que su hijo menor no esté presente cuando la grabación se lleve a cabo. Si un menor de edad está presente en el momento de la grabación, la Ciudad asumirá que los padres de familia están cediendo los derechos sobre una posible grabación de acuerdo con los Estatutos del Estado de Arizona A.R.S. § 1-602.A.9.

Este aviso es dado por:

/f/ Yigal Duarte, Asistente de Desarrollo Economico



**AGENDA**  
**San Luis Economic Development**  
**Commission**  
**Regular Meeting**  
**San Luis Council Chambers**  
**1090 E. Union Street**  
**San Luis, AZ 85349**  
**Wednesday, October 1, 2025**  
**4:00 P.M.**

PLEASE NOTE THAT BOARD MEMBERS MAY ATTEND THIS MEETING BY TELEPHONIC COMMUNICATION. *If authorized by a majority vote of the Board of Directors, an executive session will be held immediately following the vote in accordance with A.R.S. §38-431.03(A) and the meeting will be temporarily recessed while the Board retires to executive session which will not be open to the public.*

**1. CALL TO ORDER/ROLL CALL**

**2. PLEDGE OF ALLEGIANCE**

**3. CONSENT AGENDA**

All matters are considered to be routine by the Commission and will be enacted by one motion. If discussion is desired, that item will be removed from the Consent Agenda and will be considered separately.

**3. A. APPROVAL OF MINUTES**

-Regular San Luis Economic Development Commission meeting held on April 16, 2025.

**4. DISCUSSION AND POSSIBLE ACTION ITEMS:**

**4. A.** Discussion and possible action on any and all matters regarding the Designing Local's "El Corazon de San Luis" Historic Preservation and Public Art Plan. (**Armando Esparza, Director of Economic Development and Designing Local**).

**4. B.** Discussion on any and all matters regarding the development of a Small Business and Economic Development Program through the San Luis Business Incubator. (**Armando Esparza, Director of Economic Development and Ruth Martinez, HdL Companies**)

**4. C.** Discussion and possible action on any and all matters regarding updates from the Economic Development Director, followed by discussion among San Luis Economic Development Commission (SLEDC) members. (**Armando Esparza, Director of Economic Development**).

**5. ADJOURNMENT**



## AGENDA ITEM REVIEW FORM

**San Luis Economic Development Commission Meeting**

**3. A.**

Meeting Date: 10/01/2025

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Summary

**APPROVAL OF MINUTES**

-Regular San Luis Economic Development Commission meeting held on April 16, 2025.

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Attachments

Minutes

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**MINUTES**  
**Regular Meeting**  
**San Luis Economic Development Commission**  
**San Luis Council Chamber**  
**1090 E. Union Street**  
**April 16, 2025**  
**4:00 p.m.**

**MEMBERS OF THE COMMISSION WILL ATTEND EITHER IN PERSON, TELEPHONE, OR VIDEO CONFERENCE COMMUNICATION.**

1. **CALL TO ORDER/ROLL CALL BY THE CLERK OF THE BOARD** Chairman Jesus Carrillo called the San Luis Economic Development Commission meeting to order at approximately 4:00 p.m.

**ROLL CALL**

**PRESENT:** Jesus Carrillo, Chairman  
Salma Marrufo, Vice Chairman  
Abraham Andrade, Commission Member  
Oscar Franco, Commission Member  
Eric R. Jones, Commission Member  
Mary Carmen Lopez, Commission Member

**OTHERS PRESENT:** Armando Esparza, Director of Economic Development & Government Affairs  
Yigal Duarte, Economic Development Assistant  
Sonia Cornelio, City Clerk  
Megan Adornetto, Project Manager & Historic Preservationist at Designing Local (joined virtually)  
Anna Talarico, Project Manager & Public Art Coordinator at Designing Local (joined virtually)  
Georgina Escamilla, Owner of Panchita's Restaurant

**ABSENT:** Linda Padilla, Commission Member

2. **PLEDGE OF ALLEGIANCE**

The Pledge of Allegiance was led by Commission Member Eric R. Jones.

3. **CONSENT AGENDA.**

- 3.A. **APPROVAL OF MINUTES**  
**- Meeting Minutes from Meeting held April 16, 2025.**

Chairman Jesus Carrillo

**MOTION:** Chairman Jesus Carrillo to approve the meeting minutes for the Regular San Luis Economic Development Commission meeting held on January 29, 2025. Commission Member Jones called a motion to approve the minutes, Commission Member Franco second it. Motion passed unanimously.

The vote was as follows:

Chairman Carrillo	Aye
Vice Chair Marrufo	Aye
Commission Member Andrade	Aye
Commission Member Franco	Aye
Commission Member Jones	Aye
Commission Member Lopez	Aye

#### 4. DISCUSSION AND POSSIBLE ACTION ITEMS:

##### 4.A. Discussion and possible action on any and all matters regarding the Historic, Cultural, and Heritage-Based Economic Development Ad Hoc Committee and Designing Local's Historic Survey and Public Art Policy Project. (**Armando Esparza, Director of Economic Development and Designing Local**)

Mr. Esparza introduced Designing Local consultants' Ms. Adornetto and Ms. Talarico, then provided a brief overview with a timeline highlighting: October 2024, when discussion regarding the Historic Preservation and Public Art Policy first took place; January 2025, when the San Luis Economic Development Commission (SLEDC) discussed Historic Preservation as an Economic Development Strategy; March 2025, when City Council approved the Ad Hoc Committee and a \$30,000.00 budget transfer; April 2025, project kickoff with Designing Local; May-June 2025, use of an Historic Survey and Community Engagement; July-August 2025, Public Art Policy Development; and August 2025, Final Deliveries for Council Approval. Mr. Esparza then gave the floor to the consultants from Designing Local.

Ms. Adornetto provided a presentation on the project and background information on the work performed by Designing Local, their team, and completed projects. Ms. Adornetto then provided information to Commission Members on the timeline and processes that have taken place to connect with stakeholders to obtain feedback about what they believe could enhance the community.

Mr. Esparza opened the floor for any questions from Commission Members regarding the project.

Commission Member Lopez expressed excitement to work together with Designing Local to highlight art that describes the community.

Commission Member Jones inquired about the art programs created by Designing Local and if the Commission could obtain access to any statistics, outcomes, and/or revenue information about other locations where similar programs have been implemented. Ms. Talarico responded by stating that they will be providing funding recommendations based on internal case studies, and other national models often used in the development funding recommendations, to tailor a model that fits the community in San Luis, for example a "Perfect Per Art Model", which can be applied to both capital or private development projects to fund public art for a city.

Mr. Esparza invited Commission Members to share their feedback as soon as possible with either Economic Development Staff or the Designing Local consultants.

Commission Member Andrade suggested looking at the Cesar Chavez Cultural Center, Main Street, agricultural fields, and irrigation stations, to name a few.

Vice Chair Marrufo expressed her desire to have mural art that reflects the culture and history from the community such as migration, family, agricultural field work, binational pride, Native American heritage, and suggested reaching out to local artists and/or reach out to San Luis High School. Suggestions for locations to place said murals are walls along the canal on Main Street, restrooms located at parks, and existing murals that are located close to the border.

Mr. Esparza requested feedback from Commission Member Lopez on which businesses can benefit from this project. Commission Member Lopez responded by suggesting collaboration with owners of empty buildings on Main Street that could be renovated and better suited to lease to business owners, in addition to adding artwork to the exterior of the building or the sidewalk, for example a mural displayed along Urtuzuastegui Street. Mr. Esparza agreed and added that façade improvement will be included in future discussions with the consultant.

Mr. Esparza requested comments from Commission Member Jones on historic buildings or historical information that can be utilized in this project. Commission Member Jones responded by emphasizing the importance of historic preservation of both buildings, such as Cesar Chavez' home, and locations, for instance the original City Hall buildings that were located on Urtuzuastegui Street. Commission Member Jones advised on creating a strategic plan to share with the Mayor and Council that includes information from: the City's archives highlighting historical sites that have already been identified; suggested art for new developments (parks, buildings, parking lots, public restrooms, etc.); and reaching out to business owners who have vacant spaces and what assistance they need to fill said spaces.

Commission Member Lopez invited Georgina Escamilla, Owner of Panchita's Restaurant, to approach the podium and provide her feedback as a local business owner on what her business needs to attract more customers and what is needed to help beautify the community. Ms. Escamilla mentioned and recognized that the recent support she has received from both the City and local organizations such as the Small Business Development Center (SBDC), has been beneficial to her business, but emphasized that even though her business has been in operation for 30 years, she was not aware of the help that is locally available for business owners. Ms. Escamilla noted the importance of increasing awareness and promoting all programs, projects, and services that the City and other organizations have at their disposal that can benefit existing and future businesses.

Commission Member Franco mentioned that from a tourism perspective, the historic preservation project should integrate the use of technology, digital campaigns and digital components to promote any businesses and buildings that are selected as part of this project. Commission Member Franco stated that "locals may know where to go, but visitors should be routed to those locations we are looking to promote", therefore the use of Quick Response Codes (QR Codes) strategically located across the City can help disseminate the history and future of the City. Mr. Esparza agreed and confirmed that the use of technology has been included and will be further discussed for this project.

Chairman Carrillo requested a "call to the public" for the next meeting to gather additional feedback and input from business owners. Mr. Esparza agreed and will include the item for the next meeting.

Mr. Esparza informed and invited members from the Commission to be part of the community engagement that will take place on April 25<sup>th</sup>, 2025, at the Arte En La Calle event. The Economic Development Department will have a booth with information about the historic preservation project and will gather feedback from the community. Commission Member Lopez inquired about the methods on how the information will be gathered. Mr. Esparza replied that Designing Local will place a public comment box at the booth so attendees can submit surveys, poster boards will be

displayed where the public will be able to add comments/notes via use of sticky notes, and the use of QR codes to collect surveys digitally. Commission Member Jones confirmed attendance and support for this event.

Mr. Esparza concluded this item by revisiting the timeline for the Historic Preservation and Public Art Policy and by informing Commission Members that based on this current project, a 12-month timeframe will be observed for future projects assigned to the Commission as this allows sufficient time for project proposal, work and gathering of information, presentation of possible actions, report on updates, and submission for approval.

**4.B.** Discussion and possible action on any and all matters regarding updates from the Economic Development Director, followed by discussion among San Luis Economic Development Commission (SLEDC) members. **(Armando Esparza, Director of Economic Development)**

Mr. Esparza provided Commission Members with a presentation on upcoming projects, starting with a focus on the evaluation of the Business Incubator Program and possible action on adjustment of lease rates. Mr. Esparza informed that Council approved a \$25,000.00 fund to hire a consultant to evaluate current use and operations, tenants, and market rates of similar programs. Mr. Esparza stated that this project is expected to be completed within six to eight months.

Mr. Esparza continued the presentation by introducing the Cesar Chavez Boulevard Commercial Development project, which would be the next 12-month project for the Commission. The goal is to promote 36 acres of commercial land to attract commercial development that can benefit from the current road expansion project of Cesar Chavez Boulevard. Mr. Esparza informed that both the Economic Development Department and the Commission will coordinate the creation of a “Master Plan” proposing the best use for the commercial land based on generation of tax revenue, community wants and needs, and an analysis of potential companies that are interested in coming to San Luis but were unable to be established due to limited availability of commercial land.

Commission Member Franco inquired about any evaluations or studies made that consider the impact to the area as it is a known school traffic zone. Mr. Esparza noted that the road expansion project included the analysis of the school traffic zone.

Mr. Esparza concluded the presentation by updating Commission Members on the Economic Development Marketing Collateral project; the project is scheduled for completion by June 2025.

Mr. Esparza opened the floor for discussion or questions by Commission Members.

Chairman Carrillo noted on revision the Business Incubator program and the importance of the Ad Hoc Committee, then asked Commission Members for any additional questions or concerns.

Commission Member Lopez asked if the new commercial land will be suitable for the construction of hotels. Mr. Esparza agreed on the need for a hotel in the community and stated that it will be addressed by the developer upon further discussion of the project.

Commission Member Jones inquired about options for inviting the community to voice their opinion and give input on projects being addressed by the Commission. Mr. Esparza and Chairman Carrillo agreed that the “call to the public” item that will be included in the agenda for the next Commission meeting will be used to gather community input and feedback. Commission Member

Lopez suggested that Commission Members provide suggestions to Mr. Esparza for review and possible action for approaching the public.

Commission Member Jones inquired about what the process will be for gathering input from the community on active and future projects. Mr. Esparza responded that the methods would vary depending on the stage of the projects and the discussions conducted with both consultants and developers. Commission Member Lopez offered her support with the promotion surveys when available. Commission Member Jones expressed concern about the importance of gathering community input first before the community becomes aware of any potential developments that could conflict with what the community wants.

Vice Chair Marrufo proposed a future project to create a market-type event where home vendors can have an opportunity to get more information on new laws in Arizona, permits, and requirements for having a home-based business, and give them an opportunity to promote their business. Vice Chair Marrufo suggested the name “Hecho En Casa Market” for the event. Mr. Esparza agreed on the need to educate about the Cottage Food Program and what is allowed and restricted for home-based business owners. Commission Member Lopez commented on a recent event that took place at a park where the Food Cottage Program was presented by the Yuma County Health Department.

Commission Member Jones acknowledged a past presentation from the Greater Yuma Port Authority and asked if the Greater Yuma Economic Development Corporation (GYEDC) would be presenting in the next meeting. Mr. Esparza responded by stating that GYEDC gave a presentation during the meeting held in March 2025, but Mr. Esparza will reach out to invite them for the next meeting.

Commission Member Jones requested an update on the Fuerza Local Business Accelerator Program. Mr. Esparza informed that the first cohort from the program is halfway completed and that the 12 participants are still active within the program. Mr. Esparza mentioned and invited Commission Members to the graduation ceremony in July 2025 and informed that the recruitment for the second cohort will begin next month. Mr. Esparza also noted that the Mayor and Council approved funding for a third cohort.

Commission Member Jones inquired about the status of the empty buildings located on Main Street and whether any discussions have taken place with the owners to house businesses in them. Mr. Esparza responded by stating that a list of stakeholders has been shared with Designing Local so that the owners of those facilities can be approached and asked for the status on potential uses for those empty buildings and/or available land.

## 5. ADJOURNMENT

**MOTION:** Chairman Carrillo, Commission Member Franco and Vice Chair Marrufo to adjourn the meeting at 5:02p.m. Motion passed unanimously.

The vote was as follows:

Chairman Carrillo	Aye
Vice Chair Marrufo	Aye
Commission Member Andrade	Aye
Commission Member Franco	Aye
Commission Member Jones	Aye
Commission Member Lopez	Aye

**APPROVED:**

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Jesus Carrillo, Chairman

**ATTEST:**

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Yigal Duarte, Economic Development Assistant

**CERTIFICATION**

I hereby certify that the foregoing minutes are a true and correct copy of the minutes of the San Luis Economic Development Commission meeting of the City of San Luis, Arizona, held on April 16, 2025. I further certify that the meeting was duly called and held and that a quorum was present.

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Yigal Duarte, Economic Development Assistant



## ECONOMIC DEVELOPMENT COMMISSION AGENDA ITEM REVIEW FORM

### San Luis Economic Development Commission Meeting

4. A.

**Meeting Date:** 10/01/2025

**Department Head:** Armando Esparza, Director of Economic Development, Economic Development

**Submitted By:** Yigal Duarte, Economic Development Assistant, Economic Development

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#### ITEM:

Discussion and possible action on any and all matters regarding the Designing Local's "El Corazon de San Luis" Historic Preservation and Public Art Plan. (**Armando Esparza, Director of Economic Development and Designing Local**).

#### SUMMARY:

##### BACKGROUND:

On January 29, 2025, the San Luis Economic Development Commission (SLEDC) discussed the establishment of a Historic, Cultural, and Heritage-Based Economic Development Ad Hoc Committee to guide local efforts around historic preservation and cultural development. On March 26, 2025, the San Luis City Council approved the creation of this Ad Hoc Committee.

##### DISCUSSION:

The Draft Historic Preservation and Public Art Plan has been completed and provided to the City of San Luis. The plan outlines strategies to preserve the city's historic and cultural assets, enhance community identity, and integrate public art as a driver of economic development and tourism. Input from the Commission is requested to ensure the plan reflects community priorities and supports long-term economic development goals.

##### PUBLIC INPUT:

Members of the public present are invited to provide comments and feedback on the draft plan.

##### STAFF RECOMMENDATION:

That the Commission review and discuss the findings of the Draft Historic Preservation and Public Art Plan, consider public input, and provide a recommendation to the San Luis City Council for adoption.

#### RECOMMENDATION / SUGGESTED MOTION:

**I MOVE TO RECOMMEND THE HISTORIC PRESERVATION AND PUBLIC ART PLAN FOR CITY COUNCIL RECOMMENDATION AND APPROVAL, AFTER COMMISSION AND STAFF UPDATES ARE INCORPORATED.**

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#### Attachments

San Luis Plan Appendix









# HISTORIC PRESERVATION

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- Eligible properties for survey in 10 years
- Historic Preservation Ordinance - Draft

## Properties Eligible for Survey in 10 Years

Common practices for historic surveys is to revisit the survey in 10 years. By revisiting the survey in 10 years, a new collection of buildings is eligible to be reviewed and documented for city and/or state record. The properties on the following list are properties that are eligible for survey in 2035.

<b>Address</b>	<b>Construction Date</b>
782 N Mesa St	1986
766 N Mesa St	1982
527 N Main St	1982
535 N Main St	1982
623 N Main St	1985
639 N Main St	1979
670 N Main St	1978
683 N Main St	1980
706 N Main	1977
706 Archibald St	1976
526 N William Brooks Ave	1978

<b>Address</b>	<b>Construction Date</b>
679 N William Brooks Ave	1981
601 2nd Ave	1985
23228 2nd Ave	1980
788 E B St	1985
865 E B St	1976
540 N Cesar Chavez St	1977
566 N Cesar Chavez St	1977
578 N Cesar Chavez St	1977
630 N Cesar Chavez St	1982
679 N Cesar Chavez St	1979
717 N Cesar Chavez St	1982

<b>Address</b>	<b>Construction Date</b>
755 N Cesar Chavez St	1982
758 N Cesar Chavez St	1979
764 N Cesar Chavez St	1976
845 N Cesar Chavez St	1984
562 N 4th Ave	1976
568 N 4th Ave	1979
640 N 4th Ave	1978
740 N 4th Ave	1984
822 N 4th Ave	1980
828 N 4th Ave	1982
890 E D St	1979

# San Luis, Arizona Historic Preservation Ordinance – Draft

The following pages are a draft of a potential Historic Preservation Ordinance to be adopted into the San Luis City Code. This is a sample, inspired by preservation ordinances from neighboring cities, and should not be copied directly from this document. When it comes time for the City of San Luis to adopt a Historic Preservation Ordinance of their own, code writers should work with a legal professional to ensure that the code is enforceable yet legible for all who read it.

## Chapter 18.105 Historic Preservation

### Sec.18.105.001. Purpose and Intent

1. The purpose of this chapter is to protect significant properties, districts, and sites that represent important aspects of San Luis’s historic, archaeological, and cultural heritage; to enhance the character of the City of San Luis by:
  - a. Taking such properties and sites into account during development; and
  - b. To assist owners in the preservation and restoration of their properties.

The intent of this chapter is to balance the rights of property owners and the value to the community of these significant properties and sites. The designation of any property or district shall not inhibit uses as permitted by the Zoning and Development Code, as adopted and amended by the City Council.

2. The City may establish districts of historical importance and regulations applicable to buildings, structures, and land within individual districts. A historic preservation district is a special zoning district that includes regulations that modify regulations in another zoning district with which the overlay district is combined. The purpose of these regulations is to protect historic properties in the district from demolition or inappropriate alterations.
3. The City may designate properties and sites as landmarks, conservation districts, and heritage sites, as defined in this ordinance, to promote the purposes of historic preservation.
4. The inclusion of a specific regulation or reference to City Code in this chapter does not imply the exclusion of any other applicable law.

### Sec.18.105.002. Definitions

The following words, terms, and phrases, when used in this article, shall have the meanings ascribed to them in this section, except where the context clearly indicates a different meaning. Words not defined shall be given their normal, ordinary meaning.

**Alteration:** the aesthetic, architectural, mechanical, or structural change to the exterior of any significant part of a building.

**Building:** any structure used to shelter human activity.

**Certificate of Appropriateness:** a document that certifies proposed work on a historic property is appropriate for the building and the historic district, and that the work does not negatively impact the character or history of the building or historic district. A certificate of appropriateness is attained by appearing before a design review board or historic district committee prior to obtaining building permits.

**Certified Local Government (CLG):** a Certified Local Government is a municipality that has joined a program that ensures commitment to advancing historic preservation initiatives set forth by the State Historic Preservation Office and the National Park Service. Certified governments are then eligible for competitive grants to complete historic preservation projects.

**Contributing Property:** a property within a historic district that retains historic significance and integrity and contributes to the period of significance and history of the

district.

**Demolition:** the act or process of destroying or removing a portion or the entirety of a building or structure.

**Designated Property:** a property that has been identified as a landmark, historic property, or contributing property in a historic district.

**Distinctive Character:** distinguishing architectural and aesthetic features that are indicative of a historic district or high style of architecture.

**Historic District:** an area with a group of buildings designated as being historically significant and retaining integrity to a certain period of significance.

**Historic Eligibility:** when a building or site retains enough historical significance and retains enough integrity to be designated or nominated to a historic registry, such as the National Register of Historic Places or a local historic register.

**Historic Preservation Commission:** a group appointed by City Council to identify, approve, and designate historic structures and sites. A Historic Preservation Commission is usually also in charge of reviewing properties that require a Certificate of Appropriateness for rehabilitation, renovation, and larger scale maintenance projects on properties within a historic district.

**Historic Property:** a property, structure, site, building, landscape, or district identified as historically significant with sufficient integrity.

**Integrity:** The ability of a property to convey its historic significance through the seven aspects of integrity. The seven aspects of integrity are location, design, setting, materials, workmanship, feeling, and association.

**National Register of Historic Places:** the country's official list of pre-historic and historic properties, buildings, structures, sites, landscapes, and districts worthy of preservation. The National Register of Historic Places (NRHP) was established by the Historic Sites Act of 1935 and was later expanded upon by the National Historic Preservation Act in 1966. Buildings on the the NRHP need to meet the criteria of evaluation by retaining enough historic integrity to convey its historic significance and by encompassing significance in at least one of four categories:

- Criteria A: A property must be associated with one or more events important in the defined historic context.
- Criteria B: A property must be associated with a person significant to America's past.
- Criteria C: A property must display distinctive characteristics in its architecture or construction, be that related to artistic value or being the work of a master.
- Criteria D: A property must have information that contributes to the understanding of human history or pre-history.

**Non-Contributing:** an individual property within a historic district that does not share the distinctive characteristics of the neighborhood and/or was built outside the period of significance.

**Non-Income Producing:** a property, such as a single-family dwelling or institutional property, that does not generate income in the form of rent, profit through retail or food and beverage services, or any other way that the owner of the building benefits financially.

**Significance:** having historic, architectural, or aesthetic qualities deemed important to a culture or region that leads to designation on historic registers.

### Sec.18.105.003. Historic Preservation Commission

#### 1. Historic Preservation Commission

- a. Establishment. The San Luis Historic Preservation Commission is hereby established. The commission shall act in an advisory capacity to the City Council in all matters concerning historic preservation. The commission shall make recommendations to City Council regarding designation of landmarks, historic properties, and historic districts. Other actions of the Historic Preservation Commission, as set forth below, shall be subject to the City Council.
- b. Members. The Commission shall consist of seven (7) members who are residents of the City at large, appointed by the Mayor with the approval of City Council.
  - i. Four of seven seats shall be city residents, drawn from one of the following disciplines: architecture, archaeology, architecture history, historic preservation,

## CHAPTER 02 | HISTORIC CONTEXT

- historic preservation law, history, landscape architecture, or other related field; and
- ii. The remaining three seats shall be City residents with a demonstrated interest in, or knowledge of historic preservation.
- c. A regular complete term for members shall be three years. Members may be reappointed but shall serve no more than 2 regular, complete consecutive terms. The terms of the commissioners shall be staggered so that no more than 2 positions are open for appointment at any one time, unless there is an unexpected vacancy.
- d. The commission shall elect a chairperson and vice-chairperson from among its regular members.
- e. Whenever a member is unable to attend a Commission meeting or must recuse themselves from voting due to a conflict of interest, that member must give timely notice to the Chair of the Commission.
- f. Four members shall constitute a quorum of the commission. The vote of four members shall be necessary for any of the commission's actions for it to be a valid decision.
- g. The Historic Preservation Commission must conduct a minimum of four regular meetings in a calendar year and may call special meetings at the discretion of the Commission chair, or when four or more members request a meeting. The minutes of a meeting's proceedings must be kept and filed in the offices of the City Clerk and the Economic Development Commission as part of public record. These meeting minutes must contain members present, records of examination, and votes of each member.
- h. The Commission shall adopt rules of procedure for the performance of its duties in congress with the provisions in this chapter.
- i. Commission duties and activities include the following:
  - i. Review applications for designations of landmarks, historic properties, and historic districts based on the criteria specified in the following sections. These reviews are to provide recommendations to the Economic Development Commission for designation.
  - ii. Classify properties as historically eligible.
  - iii. Review and determine action on applications for proposed alterations, new construction, demolition, or removal of landmarks, historic properties, or properties within a historic district, based on the criteria specified in the following sections.
  - iv. Make recommendations to City Council on ways to use available local, state, and federal funds to promote the preservation of properties and districts within the City.
  - v. Make recommendations to City Council and the Planning and Zoning Commission regarding changes to the Zoning Code that promote preservation in the City.
  - vi. Coordinate the writing of documents to promote preservation in the City, such as design guidelines, and cooperate with property owners regarding these documents.
  - vii. Initiate and conduct surveys of properties, structures, and districts in the City to determine the potential for designation.
  - viii. Develop and participate in public engagement to increase public awareness and education regarding historic preservation in the City.
  - ix. Provide encouragement and technical guidance on designations and historic preservation best practices to property owners.

### **Sec.18.105.004. Procedure to Establish Historic Preservation Districts**

1. A district seeking to obtain landmark designation must meet the following criteria:
  - a. The district contains a substantial concentration of properties, buildings, or structures which individually meet the criteria of the Arizona or National Register of Historic Places that contribute to the overall distinctive character of the area and are united historically or visually by physical development.
2. Application. An owner or authorized designee shall file an application to designate a landmark as directed by the Historic Preservation Commission. The application must include the following:
  - a. Written description of the area that documents the character and historical significance of the district that justifies designation;
  - b. Photographs documenting the structure in its current state and any relevant historic photographs;
  - c. Map identifying the contributing and non-contributing structures within the proposed district as well as the boundary lines of the proposed district; and
  - d. Petition signed by a 60% majority of the owners of the contributing properties within the proposed district.

3. Public Hearing
  - a. The Historic Preservation Commission will place the request on the agenda for the next available Historic Preservation Commission meeting for public hearing.
  - b. At public hearing, the Historic Preservation Commission shall review the application and, based on the applicable criteria, will make a recommendation to the Economic Development Commission.
  - c. After the Economic Development Commission (EDC) reviews the recommendation from the Historic Preservation Commission, the EDC will make a recommendation to City Council for adoption.
4. Notification of Public Hearing
  - a. The Historic Preservation Commission must provide notice of the public hearing a minimum of 14 days prior to the date of meeting. The notice must include the name of the applicant, the property address, the date, time and place of the hearing, and a summary of the request.
  - b. The EDC must erect notice, visible from the public right of way in clear, legible writing, indicating the date, time, and place of the hearing a minimum of 14 days prior to the date of the hearing.

#### **Sec.18.105.005. Procedure to Designate a Historic Property**

1. A building or site seeking to obtain landmark designation must meet the following criteria:
  - a. It meets the criteria for listing on the Arizona or National Register of Historic Places
  - b. It has exceptional significance and expresses distinctive character to the region, such as:
    - i. The building or site is at least 50 years old;
    - ii. Has distinctive characteristics significant to a style of design, design philosophy, or the work of a master;
    - iii. Is reflective of the City's and/or region's cultural, social, political, or economic past; or
    - iv. Is associated with a person or significant event in local, state, or national history.
  - c. If significance has been achieved within the last 50 years, it can be considered eligible if it's a crucial and integral component of a historic district or demonstrates exceptional individual importance. Once the building or site becomes 50 years old it will automatically be designated as a historic property.
2. Application. An owner or authorized designee shall file an application to designate a landmark as directed by the Historic Preservation Commission. The application must include the following:
  - a. Written description of the property that also documents character and significance of the building or site that justifies designation pertinent to the criteria listed above;
  - b. Photographs documenting the structure in its current state and any relevant historic photographs; and
  - c. Map showing the location of the proposed historic property.
3. Public Hearing
  - a. The Historic Preservation Commission will place the request on the agenda for the next available Historic Preservation Commission meeting for public hearing.
  - b. At public hearing, the Historic Preservation Commission shall review the application and, based on the applicable criteria, will make a recommendation to the Economic Development Commission.
  - c. After the Economic Development Commission (EDC) reviews the recommendation from the Historic Preservation Commission, the EDC will make a recommendation to City Council for adoption.
4. Notification of Public Hearing
  - a. The Historic Preservation Commission must provide notice of the public hearing a minimum of 14 days prior to the date of meeting. The notice must include the name of the applicant, the property address, the date, time and place of the hearing, and a summary of the request.
  - b. The EDC must erect notice, visible from the public right of way in clear, legible writing, indicating the date, time, and place of the hearing a minimum of 14 days prior to the date of the hearing.

**Sec.18.105.006. Historic Property Register**

1. The San Luis Historic Property Register is hereby established for the purpose of listing the landmarks, historic properties, and historic districts in the City of San Luis. This register, as may be amended every so often, shall serve as the official record of such designations and shall be maintained by the Historic Preservation Commission and available for public reference with the Planning & Zoning Commission and the City Clerk.
2. The register shall consist of all designated historic sites, structures, buildings, objects, and districts.
3. The register shall include sites, structures, buildings, objects, and districts that are eligible as Historic Preservation Districts, heritage sites, and landmarks.
4. The register may include historic resources that no longer physically exist.
5. Supplemental to the Historic Property Register shall be the lists of properties classified as historic eligible and archaeologically sensitive.
6. These lists of designated, eligible, and archaeologically sensitive properties, as may be amended every so often, shall be maintained by the Historic Preservation Commission and available for public reference with the Planning & Zoning Commission and the City Clerk.

**Sec.18.105.007. Demolition and Removal**

1. Application. An applicant requesting the demolition or removal of the entirety or portion of a contributing property within a historic district must submit an application to the Historic Preservation Commission. The application must
  - a. Demonstrate that the contributing property has lost its historic significance or value through circumstances beyond the control of the owner;
  - b. Demonstrate that the contributing property presents an inherent danger to the public health, safety and welfare of the community due to structural damage that occurred beyond the control of the owner;
  - c. Demonstrate that the loss of the contributing property would not negatively impact the integrity of the historic district; or
  - d. Demonstrate that the owner faces economic hardship.
2. Recommendation. Within 10 days of the receipt of the application, the Historic Preservation Commission will issue demolition or removal approval if the application sufficiently meets the criteria as listed above.
3. The Historic Preservation Commission must provide structural analysis and reports from a state licensed architect or engineer to support the application. The Historic Preservation Commission may obtain independent reports from a state licensed architect or engineer, as resources allow, to determine the condition and safety of the property.
4. If demolition or removal approval is denied by the Historic Preservation Commission, the application will be held for the period of one year from the date of denial. During this time, the Historic Preservation Commission may contact the property owner to determine if rehabilitation is feasible for the property and/or propose any available assistance to make the property safe and usable. After one year, if no solution can be determined, the applicant may reapply for demolition or removal approval.
5. Appeal. The applicant or any person of interest may appeal the decision within 14 days of the date of approval or denial.

**Sec.18.105.008. Appeal**

1. The applicant for approval of a proposed alteration, demolition or removal, new construction, designation or classification of a historically eligible property, or the Economic Development Director, Planning & Zoning Director, or anyone from City Council, may appeal the decision of the Historic Preservation Commission to the City Council by filing a written notice of appeal and paying any necessary fees, as determined by the City Clerk within 14 days of the date of the Commission's decision.
2. Notice of appeal and the date set for its review by the City Council shall be published at least seven (7) days before the review meeting at which the appeal will be heard.
3. The City Clerk shall set the date for public hearing of the appeal within 30 days of the filing of the appeal.

**Sec.18.105.009. Incentives**

It is the intent of the City to make ownership of a landmark, historic property or property within a historic district as beneficial as possible. In addition to the intangible benefits of owning a property recognized as an important community resource, the Historic Preservation Commission may, when applicable and possible, provide owners with the following:

1. Assistance in locating potential sources of financial assistance and tax credits;
2. Assistance in preparing grant applications and potential third party sponsorship;
3. Technical information and referrals;
4. Assistance in locating buyers or sellers;
5. Assistance in formulation and operation of a neighborhood association; and
6. Assistance in obtaining other benefits as may become available through the City or other sources.

**Sec.18.105.010. Violations**

1. Any person who violates, disobeys, omits, neglects, refuses to comply with, or resists the enforcement of any of the provisions in this section shall be subject to the penalties set forth in this chapter.
2. Any person who constructs, alters, neglects, demolishes or removes a designated property or portion thereof in violation of the provisions in this chapter may be required to restore the property to its appearance prior to the violation.
3. Enforcement of this section shall be the responsibility of the City Manager or designee.
4. Violations of this section shall be punishable as set forth by this Code.





# PUBLIC ART

- Public Art Policy - Draft

# San Luis, Arizona Public Art Policy – Draft

The following pages are a draft of a potential Public Art Policy to be adopted by City Council. This policy represents national best practices for the care, selection, and commissioning of public art. Prior to formally adopting any policy, the City of San Luis should consult the City Attorney’s office to ensure that processes and policies are in alignment with municipal code and local laws and regulations.

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## Introduction

The purpose of this policy is to establish a program for public art in the City of San Luis, Arizona. This policy establishes guidelines to ensure a consistent decision-making process related to the acceptance, placement, display, and long-term maintenance of public art funded in-full or in-part by the City, and/or public installed on City-owned, City-leased, or City-managed property. This policy shall have no effect upon the zoning ordinance or any regulation promulgated by the City. The following elements have been considered in developing a public art policy for the City:

- A. Develop a dynamic, high quality collection of public artworks for the City and its residents
- B. Involve artists of diverse backgrounds
- C. Provide opportunities for artists to advance their art practice through temporary and permanent public artwork opportunities
- D. Enhance economic development and cultural tourism
- E. Foster an understanding of public art and encourage public dialogue

The Policy includes the following sections: Roles & Responsibilities; Collection Management; Public Art Program Update; Use of Funds; Public Art Acquisition; Mural Guidelines. Collectively the Policy administers the Public Art Plan and regulates Public Art.

## Definitions

For these policies, the following terms, phrases, words, and their derivation shall have the meaning given herein:

**Accession**, when used herein, shall mean a procedure for the acceptance of artwork into the Public Art Collection.

**Artist**, when used herein, shall mean an individual generally recognized by critics and peers as a professional practitioner of the visual, performing, or literary arts, as judged by the quality of that professional practitioner's body of work, educational background, experience, public performances, past public commissions, sale of works, exhibition record, publications, and/or production of artwork. The members of the architectural, engineering, design or landscaping firms retained for the design and construction of a development project covered by these policies shall not be considered artists for the purposes of these policies.

**City**, when used herein, shall mean the City of San Luis, Arizona.

**Creative amenity**, when used herein, shall mean non-standardized enhancements made to public space.

**Commissioned Public Art**, when used herein, shall mean permanent or temporary public art that is either solicited by the City (such as through a Request for Proposals or Call for Artists) as part of a City Commission-approved public art program or project or planned as part of another City project (such as a development) and is paid for in whole or in part by City funds or City-obtained grant funding. Commissioned Public Art is artwork whose existence or creation was requested and/or funded by the San Luis Public Art Program.

**Deaccession**, when used herein, shall mean a procedure for the withdrawal of artwork from the collection and the determination of its future disposition.

**Donation or Gift**, when used herein, shall mean any of the following: monetary (cash) contribution; endowment; personal property; real property; financial securities; equipment; in-kind goods or services; or any other asset the City accepts and for which the donor has received no goods or services in return, other than private acknowledgement of the donation or gift, if desired by the donor, notation of the gift on a City maintained record, which shall not be publicized but which is a public record, and the placement of a small plaque on the donated item, if desired by the donor. The terms "donations" and "gift" shall be synonymous in the context of this policy.

**Donor**, when used herein, shall mean an individual, group, organization, or other legal entity that proposes or provides a donation or gift to the City

**Historic or civic objects**, when used herein, shall mean an object that is historically or civically significant.

**Lender**, when used herein, shall mean an individual, group, organization, or other legal entity that proposes or provides a loan of artwork to the City

### **Life Spans**

- Temporary: 0-2 years
- Short term: 2-10 years
- Medium term 10-25 years
- Long term 25+ years

**Loaned Public Art**, when used herein, shall mean temporary public art that is loaned to the City by a third party for display on public property for an agreed upon period.

**Mural**, when used herein, means a singular work of Public Art hand-painted, hand-tiled, or digitally printed (with property owner approval) on a building, structure, fence, or other object within public view. Its primary intent is to be artistic in nature, rather than purely information, creative signage and commercial signage. The work shall not contain text, graphics, or symbols which specifically advertise or promote a business, product, or service; and shall not promote a specific political party or candidate.

**Public Art Collection or Collection**, when used herein, shall mean art objects owned by the City of San Luis, Arizona, its agencies and authorities. Permanent Public Art must be located in a public place with public visibility, accessibility, and impact and shall have a permanence comparable to associated capital projects.

**Public Art Coordinator or Coordinator**, when used herein, shall mean the Public Art Program Coordinator as determined by the City of San Luis.

**Public Art Program**, when used herein, shall mean the Public Art Program of the City of San Luis, Arizona. The Public Art Program intends to promote private and public programs to further the development and public awareness of, and interest in, the visual arts and fine crafts and encourage the integration of art into the architecture of municipal structures and commercial development projects in the City

**San Luis Arts Committee, or Board**, when used herein, shall mean a Board advising on matters pertaining to the City of San Luis's Public Art Collection when the City is funding the creation or acquisition of new artwork in public spaces. The Board is committed to promoting awareness, access, and appreciation of public art for the City of San Luis. The Board also provides recommendations for public art placement in the City of San Luis and facilitates administrative duties required for the Public Art Program.

**Public Art**, when used herein, shall mean any of the following:

- sculpture, statues or monuments in any material or combination of materials;
- painting;
- murals;
- graphic arts including printmaking and drawing;
- photography;
- crafts in clay, fiber and textiles, wood, metal, plastics, glass and other materials;
- mixed-media, any combination of forms or media, including collage;
- performing arts;
- functional art such as street furniture, as defined by the San Luis Public Art Program;
- environmental art consisting of landforms and artistic landscape composition, or artwork created from natural (non-man made) materials.

The term "Public Art" does **not** include:

- reproductions by mechanical or other means of original works of art, except for limited editions, controlled by the artist, of original prints, cast sculptures, photographs or other works of art;
- decorative, ornamental, or functional elements which are designed by a building architect or consultants engaged by the architect which are a traditional and typical element of architectural functionality or code standards;
- elements generally considered to be conventional components of a landscape architectural functionality or code standards including, but not limited to, plant materials, pools, paths, benches, receptacles, fixtures and planters;
- "Art objects" which are mass produced or of a standard design, such as playground sculpture or fountains, except pieces of historical significance to San Luis;
- directional or other functional elements, such as supergraphics, signage, color coding and maps, except where sculptural pieces are used to define gateways in San Luis;

- electrical, water or mechanical service for activation of the work;
- exhibitions and educational programs related to the work;
- and art that displays slogans, logos, mascots or commercial advertising.

**Public Art Policy or Policy**, when used herein, shall mean the policies recommended by the City Manager and approved by the City Commission for the administration of the Public Art Plan.

**Public Art Plan or Plan**, when used herein shall mean the Public Art Plan of the City of San Luis, Arizona that pertains to public art and culture, as it exists or may be amended. The Plan shall provide a process for the systematic selection and acquisition of pieces of artwork and locations of art to be included in public spaces.

**Public space**, when used herein, shall mean any area or property (public or private) which is accessible or visible to the general public a minimum of 8 hours per business day.

**Publicly-owned land**, when used herein, shall mean any land open to the public and managed by either 1) the City of San Luis, Arizona; or 2) a public entity that has a shared use agreement with the City of San Luis, Arizona.

**Public Art Program Update**, when used herein, shall mean an annual document that outlines projects that are in-progress and will be initiated in coming fiscal years.

**Purchased Public Art**, when used herein, shall mean permanent or temporary public art that is either solicited by the City (such as through a Request for Proposals or Call for Artists) as part of a City Commission-approved public art program or project or planned as part of another City project (such as a development) and is paid for in whole or in part by City funds or City-obtained grant funding. Purchased Public Art is artwork that existed prior to its purchase by the San Luis Public Art Program.

**Relocation**, when used herein, shall mean a procedure for the movement of an artwork from one location to another.

## **Roles and Responsibilities**

The Department of Planning administers the City of San Luis's Public Art Program, and may require partnership among several City Departments, including, without limitation, Parks, Recreation and Community Resources; Power, Public Works, and Stormwater; and Development. Day-to-day responsibilities for the program will ultimately reside with the Public Art Coordinator, and are outlined below in the Public Art Policy. The Public Art Coordinator may be a City staff member or an outside consultant, and has an oversight role for all of the public art projects executed within the City. The Public Art Coordinator will collaborate with City staff or outside contractors to execute projects.

### **San Luis Mayor & City Commission**

As the community's elected officials, the Mayor and City Commission members are ultimately responsible for the outcomes of the Public Art Program.

### **San Luis Arts Committee**

The San Luis Arts Committee advises on matters pertaining to the City of San Luis's Public Art Collection and related programming, wherein the City is funding the creation or acquisition of new artwork in public space, as defined above. The San Luis Arts Committee serves as a recommending body to the City Commission. The Public Art Coordinator will oversee the San Luis Arts Committee, organize meetings, and prepare agenda items for review. The Board's general responsibilities include:

1. Promote the City's public art to residents and visitors.
2. Propose public art projects for the City to consider.
3. Recommend sites for public art projects.
4. Review and make recommendations on city-commissioned or purchased artwork, donations, or loan submissions.
5. Review and make recommendations for artwork relocation or removal.
6. Provide input on public art policies and procedures.
7. Develop an annual Public Art Program Update, in consultation with the Mayor, City staff, and/or consultants that outlines what projects will be initiated in the coming fiscal year.
8. Develop a regular Public Art Plan, in consultation with the Mayor, City staff, and/or consultants that outlines what projects will be initiated in coming fiscal years

Membership may be terminated by either the Mayor or member at any time. The Mayor will appoint a member of City Commission liaison to preside over the San Luis Arts Committee as a non-voting member for a term not to exceed their current political term term.

The following qualifications should be considered when appointing the members of the Board.

1. One or more artists;
2. One or more arts professionals;
3. One or more members of local arts organizations;
4. One community member with an interest in the arts; and
5. One design professional.

While serving on the San Luis Arts Committee, no member may participate in a discussion, decision, or recommendation on any matter affecting a person, entity, or property in which that member has an interest, including situations where the member is reasonably likely to receive a direct or indirect economic effect or consequence. Any member with a conflict of interest relating to any public art proposals, submissions, or inquiries will declare such a conflict and recuse themselves from any discussion on the subject including discussions outside of scheduled meetings. Any member serving on the Board is ineligible for a public art project by the City of San Luis during their membership and for an entire year following the termination of their service.

### **Public Art Coordinator**

The Public Art Coordinator serves as a central point of contact and plays a key role in the administration of the City's Public Art Program. This staff and/or consultant position will collaborate with various City departments to ensure the processes outlined in the Public Art Policy are carried out efficiently and appropriately. Their responsibilities encompass various aspects of public art processes, including planning, collaboration, artist selection, project management, and art acquisition.

The City Manager will determine appropriate staffing structure to oversee citywide public art activities and manage the Public Art Program. Additional staff resources or outside consultants may be required to assist in implementing projects, particularly those of a larger scale. Responsibilities shall include, but are not limited to:

1. Work with various departments to develop potential projects for inclusion in the Public Art Program Update.
2. Coordination with other city planning efforts.
3. Present the Public Art Program Update as part of the City's regular budget process to the City Commission.
4. Coordinate and manage the Board and its monthly meetings.
5. Coordinate with Board to ascertain advice on any matter pertaining to public art, including:
  - a. preparing and presenting the Public Art Program Update to the Board and City Commission;
  - b. artist selection juries and process;
  - c. purchase of artworks;
  - d. commission and placement of artworks; and
  - e. public art programming;
6. Coordinate the hiring of an outside consultant or agency to administer public art projects as needed.
7. Ensure various city departments are following the City's Public Art Policy.
8. Develop and maintain an inventory and documentation of the City's collection of public art.
9. Assist with periodically surveying public art to determine if works require maintenance or other attention.

## City Staff

City staff members, particularly department heads, should look for opportunities to include public art throughout the city, particularly in locations identified as priorities in this plan. City Staff should also coordinate with the Public Art Coordinator for inclusion of projects within the Program Update and report.

## Collection Management

The City of San Luis acquires artworks by purchase, commission, and donation. Processes for these acquisitions are dictated by the Acquisition and Donation sections found in this section. Artwork acquired through these processes are considered to have been accessioned into the City's Public Art Collection. They must be cared for in accordance with the policies and Procedure for Maintenance and the Collection Management policies. Artwork in the City's possession that were acquired outside of or before these policies may not be accessioned pieces of the Public Art Collection and thus may not be subject to the Collection Management policies. The Collection Management policies are intended to maintain the value of the City's Public Art Collection and guard against the arbitrary disposal of any of its pieces.

### Objectives

- Maintain a Collection management program that results in a high-quality, city-owned Collection;
- Eliminate artwork that is unsafe, not repairable, or no longer meets the needs of the City of San Luis;
- Care for loaned artworks with the same standards and policies extended to the City's Public Art Collection;
- Respect the creative rights of artists; and
- Support an efficient workload for staff.

## Donations

Requests to donate artwork to the City may be considered on a case-by-case basis, where the City has established in advance, and publicized, a need, project, or location in which an art donation may be included. Requests for consideration shall be made to the Public Art Coordinator. The City has no obligation to accept a proposed Donation.

### Donation Requirements

The City will consider donations on the following basis:

- The donation contributes to and enhances the City's Collection;
- The donation meets a high standard of quality and is appropriate and meaningful to the community;
- The donation follows required City procedures, including the submission of a Donation Proposal and a Maintenance Plan. Donation Proposal requirements are included in these policies. The requirements for the Maintenance Plan can be found in Procedure for Maintenance policies below;
- The donation proposal includes a plan to fund and deliver ongoing operations and maintenance – or the resolution accepting the public art must identify how maintenance will be funded; and
- The donation proposal is reviewed and endorsed by the Board and approved by the City of San Luis.

The City will not accept a donation of artwork until all funds for development, fabrication, siting, and installation have been secured. The City will consider the following types of donation proposals for artworks for City-owned property:

- An already completed artwork; or
- A commissioned artwork by a specific artist or artists to be created especially for City-owned property.

## Donation Proposal Procedures and Review Process

Formal requests to donate artwork to the City of San Luis are made to the Public Art Coordinator.

1. The donor shall complete an Art Donation Agreement Application (donor form) and submit the form to the Public Art Coordinator.
2. Following a positive initial review by a City employee designated by the City Manager, the City will contact the San Luis Arts Committee, which will evaluate the donation request to determine the appropriateness of the donation as measured by approval criteria and provide a written recommendation to the City Commission.
3. The City will then determine whether to accept the donation.
4. The City will notify the donor in writing, identifying final conditions if approval is granted.

## Ownership

Once the City accepts a gift, the City shall be the sole owner of the donated item and will have the right, in its sole and absolute discretion, to deaccession any donated item without providing notice to or obtaining the donor's consent.

## Criteria for Evaluation

Elements will include, but will not be limited to, the following:

1. **City-owned Property** – Donated public artwork must be suitable for public display on City-owned or City-managed property, and will be publicly accessible;
2. **Relevance and Site Context** – Works of art must be appropriate for the proposed location and its surroundings and/or complement the architecture, topography, history, and social dynamic of the location in which it is placed;
3. **Artist and Artwork Quality** – The artist demonstrates the ability and potential to execute the proposed artwork based on previous artistic achievement and experience. Duplication of work will also be considered. The artwork must enhance the City's Collection;
4. **Physical Durability** – The artwork will be assessed for long term durability against theft, vandalism, and weather;
5. **Public Safety and Liability** – The artwork will be assessed for any public safety concerns, as well as for any potential liabilities for the City;
6. **Sustainability** – Consideration will be given to the environmental impact and sustainability of the proposed artwork, including its operations and maintenance requirements/costs; and
7. **Legal** – Proposed terms of donation, legal title, copyright authenticity, artist's right to reproduce, liability, and other issues as deemed appropriate will be considered.
8. **Originality** - Works of art should be an original design unless it is decided that the work will enhance and complement the character of the surrounding area.
9. **Compliance with Sign Code** - Proposed artwork should feature no copy, lettering, symbols, or any references directly promoting any product, business, or service unless such images are discreet and do not detract from the artwork. Sponsor and artist names may be incorporated in murals but should be discreet and not exceed 5% of the design.
10. **Supporting Costs** - The City's preference is for donors and loaners to provide financial support for public art projects. Donations and loans are an important tool for growing the public arts in San Luis and they foster civic pride by providing people and businesses the opportunity to shape the public environment. Projects should identify sponsorship. All requests for use of City funds for production, siting, installation or ongoing operations and maintenance of the work must be approved by City Commission.
11. **Installation and Maintenance** - Any applicant for public art should present a reasonable plan to install and remove (or preserve) the work. The maintenance plan agreed upon between the artist, business owner, and/or property owner should adequately make arrangements to preserve and, if necessary, restore the quality of work during its exhibition. Elements of a thorough maintenance plan would include:
  - i. Lifespan of artwork and prognosis of durability in consideration of that lifespan.
  - ii. Routine cleaning protocols, methods, cleaning agents, and frequency.
  - iii. Itemization of long-range considerations and care, highlighting maintenance and the anticipated need for periodic conservation treatment or repairs.
  - iv. Specifications of materials used in fabrication.
  - v. Guarantee against failures of workmanship over an agreed upon period of time.
  - vi. Assignment of manufacturers or fabricators warranties to the owner of the artwork.

## Memorial Gifts

Memorial gifts will have an additional review process, which will include, but will not be limited to, the following:

1. Timeframe – The person or historical event memorialized must be deemed significant enough to merit such an honor. If the artwork portrays a person in their likeness, the person so honored will have been deceased for a minimum of five years before consideration. The City reserves the right to remove memorials at any time should the City deem it necessary;
2. Community Value and Timelessness – The art selected represents broad community values and timeless qualities that will be meaningful to future generations; and
3. Location – The location under consideration is an appropriate setting for the memorial; generally, there should be some specific geographic justification for the memorial being located within a particular site.

## Acceptance and Accession of the Artwork

City staff should refer to City of San Luis Purchasing Policy, prior to finalizing the accession process, as proposed donations may require City Commission acceptance.

If the proposal is accepted by the City of San Luis, a formal agreement will be negotiated outlining the responsibilities of each party (the City, the sponsor(s), the artist, and outside contractors, where applicable).

The agreement will address project funding, insurance, siting, installation, operations and maintenance, project supervision, vandalism, the right of removal or transfer, public safety, and other issues as necessary.

The City of San Luis will be the owner of the artwork and reserves the right to remove or alter the work to ensure public safety or because of any other City concerns. The City upholds copyright law and the Visual Artists Rights Act of 1990 (17 U.S.C. § 106A). Any changes will be made in consultation with the artist and sponsor(s) when possible, or notification will be provided.

The completed and installed artwork will be accessioned and added to the City's inventory list and master database with all accompanying documentation.

## Removal, Relocation, or Deaccession of the Artwork

In accepting a donation of artwork, the City of San Luis will not be bound by any agreement with the donor that restricts the City's ability to act in the best interest of the City of San Luis. Nothing in the acceptance of a donation of artwork shall prevent the City from approving subsequent removal, relocation, or deaccessioning of such donations if it serves the City's best interest to do so. The City will deaccession and dispose of works of art in its Collection in accordance with the Collection Management policies.

## Art on Loan or Temporary Display on City-owned Property

Art on loan, or art on temporary display on City-owned property, must meet the Donation Requirements above, follow the Donation Proposal Procedures 1-11 above, and be reviewed through the Donation Proposal Review Process. Art on loan or art on temporary display on City-owned property must not be accessioned or added to the City's inventory list and master database. The City shall determine whether an expenditure of City funds, either a direct outlay of City funds or the use of City sources and materials, is associated with or required by acceptance of the loan prior to acceptance. The City may accept loaned public art from organizations and residents outside of the city.

All incoming loans should be documented and monitored in accordance with the same detailed procedures the government objects in San Luis's Public Art Collection. Loans must be documented by written loan agreements between the lender and the City, which should be signed by the lender prior to delivery and/or installation of the work to the City.

Upon City approval of a loaned artwork, the lender must sign an Art Loan Agreement with the City. The agreement should include:

- Term of Loans
  - Loan agreements shall be for a minimum of six months and a maximum of two years, with a provision for up to one year extension with written approval from the lender and the City. When determining the duration of a loan and its duration for display, Lenders and the City should consider an object's material conditions, display location, and display context.
  - At the end of the term of loan, the lender will be granted up to six additional weeks for the removal of the artwork from the site on which it resides.
- Costs
  - The lender will be responsible for all costs associated with the loaned artwork, including but not limited to costs of transportation, installation, maintenance, removal, and repair (if needed).
  - The City will provide site maintenance as well as assistance with installation and removal, under the supervision of the lender or lender's representative. The City shall not be held responsible for any damage to the artwork while it is on loan.
- Installation
  - Artwork must be installed in accordance with requirements from City staff.
- Insurance
  - The City will not assume responsibility for damage or theft of artwork that is on display in accordance with this policy.
  - The lender will acknowledge that a risk of damage, loss, vandalism, or theft is inherent in a public display.
  - The lender must furnish satisfactory evidence of liability insurance by submitting a Certificate of Insurance, Additional Insured Endorsement listing the City, and Waiver of Subrogation. With approval from City Administration, the liability insurance requirement can be waived if the lender signed an Art Loan Release of Liability form.
- Maintenance
  - A representative of the Planning Department, the Maintenance Division of the Public Works Department, and the San Luis Arts Committee will make periodic inspections of the work of art after acceptance by the City Commission. Inspections shall be made at intervals deemed appropriate by the Planning Director or their assignee. The need for maintenance or repairs of the Loaned Public Art may be reported by the staff of any City department or office, the Board, members of the Board, and citizens.
  - The Loaned Public Art and surrounding site shall be kept in a clean and orderly condition and in accordance with Collection Management policies and the terms and conditions of the agreement, if one exists, between the lender and the City.
  - The lender or his or her designated representative will be utilized to make recommendations regarding the care and maintenance of the work of art when deemed appropriate by the City. A visual arts specialist or art conservator should be consulted if the artist or designated representative is not available to advise on the necessary care requirements.
  - The Planning Department shall be responsible for carrying out the lender's advice on such care requirements and for determining such requirements when the artist/donor is unavailable.
  - Prior to accepting the Loaned Public Art, the lender will provide the City with a condition inspection report.
  - Vandalism or other damage to the Loaned Public Art shall be reported to the San Luis Police Department and/or the Planning Department.
  - The lender shall pay the cost of maintaining the Loaned Public Art, unless otherwise provided in the written agreement between the lender and the City.
- Removal
  - Lenders are required to remove Loaned Public Art by the agreed termination date. The City does not accept responsibility for Loaned Public Art not removed within the designated time frame. Any piece of art that is not removed by the deadline shall be treated as abandoned property
  - Loaned Public Art may be removed from City property in accordance with the Deaccession section of this policy.

## Maintenance

The City of San Luis will administer the maintenance of the City's Collection with advice from the Public Art Coordinator and other outside partners through yearly evaluation and planning for the care of the existing Collection.

This section addresses:

- Accessioning and inventorying the City's Collection of public art;
- Conducting a biennial Survey and Condition Assessments of all work in the Collection;
- Preparing a biennial Public Art Maintenance Plan; and
- Overseeing routine maintenance and special conservation treatment of the City's Collection.

Every five years, the City of San Luis will assess the condition of all public art with a qualified professional conservator and develop a prioritized list of works in need of conservation or maintenance. This list will be the basis of the biennial Public Art Maintenance Plan.

Under this plan, trained contractors may carry out routine maintenance. For work in need of a higher level of maintenance, specialized care, or conservation treatment, the Program will utilize the maintenance funds available held in the General Fund.

## Maintenance Guidelines for Acquiring New Works

### Maintenance Plan

As described in the Acquisition policy, all acquired artworks must have a maintenance plan developed.

### Utilization of the Maintenance Plan

The Maintenance Plan will be used to:

- Advise the Board, appropriate City staff, and others who must review and approve design proposals or accept or decline donated artwork;
- Troubleshoot the production of construction drawings, the fabrication of the artwork, and the preparation of the site;
- Follow-up on the artist's recommendations; and
- Refer to during the post-fabrication/installation inspection to prepare a final report and a punch-list to complete the project.

The City of San Luis, professional conservators, and artists will strive to address the recommendations in the Maintenance Plan without unduly interfering with the aesthetic intent of the proposed public art.

### Post Fabrication/Installation Inspection

The Post-Fabrication/Installation Inspection conducted by City staff will be based upon and follow-up on the Maintenance Plan that was developed during the design phase. It will include the following:

- Ensure that recommendations made in the Maintenance Plan and during fabrication were followed;
- Confirm that the artwork is executed as proposed and agreed upon;
- Confirm that there are no missing or incomplete elements;
- Establish that materials quality and stability are acceptable;
- Establish that fabrication quality and stability are acceptable;
- Confirm that installation is stable and secure;
- Confirm that stainless steel is fully and properly "passivated";

- Confirm that, if required, protective coatings have been applied;
- Ensure that warranties for electronic and other media are submitted as necessary;
- Identify any remaining vulnerabilities;
- Confirm no new damage resulting from installation process;
- Ensure that the maintenance and operations plan is accurate; amend as needed; and
- Confirm that the plaque/public notice meets program policies and is properly installed.

## Deaccession

### Removal from Public Display

Requests to deaccession artwork to the City may be considered on a case-by-case basis. Requests for consideration shall be made through the Public Art Coordinator to the Board, based on the deaccession criteria below.

If the artwork is removed from public display, and the removal is not an emergency removal, then the City of San Luis may consider the following options for deaccession:

- Relocation: If the Board recommends that an artwork must be removed from its original site, and if its condition is such that it can be re-installed, the Board will attempt to identify another appropriate site. If the artwork was designed for a specific site, the Board will attempt to relocate the work to a new site consistent with the artist's intention. If possible, the artist's assistance will be requested to help make this determination. The City may, as necessary or appropriate, transfer City-owned public art from one public site to another, transfer public art to storage, or make a temporary loan of public art to another agency or organization.
- Store artwork until a new site has been identified or the City decides to deaccession the artwork.
- Sell or trade the artwork after deaccession.

If an artwork's Agreement specifies terms of deaccession, then the City shall dispose of the work accordingly. Once deaccessioned from the City's collection, a work may not be installed on City property.

### Provision for Emergency Removal

In the event that the structural integrity or condition of an artwork is such that the artwork presents an imminent threat to public safety, the City Manager may authorize immediate removal without the artist's consent, and have the artwork placed in temporary storage. If the Artist's agreement with the City has not been waived under the Visual Artists Rights Act of 1990 (17 U.S.C. § 106A), then the City must notify the artist of this action within 30 days. The City will then consider options for repair, reinstallation, maintenance provisions or deaccessioning. The City is not obligated to repair, reinstall, and/or replace temporary artworks (including but not limited to utility box wraps, murals, etc.) that have been removed either as a result of the Provision for Emergency Removal, or due to inadvertent damage or destruction.

In the event that the artwork cannot be removed without being altered, modified, or destroyed, and if the Artist's agreement with the City has not been waived under the Visual Artists Rights Act of 1990 (17 U.S.C. § 106A), the City must attempt to gain written permission before proceeding. In the event that this cannot be accomplished before action is required in order to protect the public health and safety, the City shall proceed according to the advice of the City Attorney.

### Criteria for Deaccession

The following may be grounds for the City to deaccession public art from City-owned or controlled property, for one or more of the following reasons:

1. An artwork is not, or is only rarely, on display because of lack of a suitable site.
2. The condition or security of the artwork cannot be reasonably guaranteed
3. The artwork has been damaged or has deteriorated and repair is impractical or unfeasible.
4. The physical structure of the artwork endangers public safety.
5. The public art was stolen from its location and cannot be retrieved.

6. In the case of site specific artwork, the artwork's integrity or relationship to the site is altered because of significant changes in the use, character, or design of the site
7. The artwork has been determined to be incompatible within the context of the collection.
8. The City of San Luis wishes to replace the artwork with work of more significance by the same artist.
9. Maintenance costs are higher than anticipated
10. Faults of design or workmanship make repair or remedy impractical or unfeasible.
11. The City of San Luis has approved necessary site alterations
12. Written request from the artist or donor.
13. Significant, adverse public reaction has continued unabated over an extended period of time.
14. The artwork has become publicly associated with racism, sexism, homophobia, xenophobia, acts of assault or violence, or other offensive themes.
15. The City Commission has determined that it is in the best interest of the City to remove the public art.

### **Integrity of Artworks**

The San Luis Public Art Program will seek to ensure the ongoing integrity of the artwork and the sites for which they were created, to the greatest extent feasible, in accordance with the artist's original intentions, and consistent with the rights afforded by the Visual Artists Rights Act of 1990 (17 U.S.C. § 106A).

### **Access to Artworks**

The City will seek to assure continuing access to artworks by the public. However, the City may limit availability due to circumstances such as funding, public safety, display space, and deaccession processes.

### **Life Spans**

An artwork's life span is either the amount of time its materiality will allow it to be displayed (either for artwork safety or artwork integrity reasons), or the object's display period, as determined by a contract between the City and the artist, whichever is shorter. Life spans assigned to the work during the commissioning process will be considered as part of requests for deaccession or removal. For artworks that have not been assigned a life span, the Public Art Coordinator may engage experts to assist in assigning the artwork a life span, based on the life expectancy of the artwork's materials and fabrication methods, and/or the programming priorities of the Board.

- Temporary: 0 - 2 years
- Short Term: 3 -10 years
- Medium-Term 11 - 25 years
- Long-Term 26+ years

## [Application Process](#)

### **Preliminary Request**

Permanent artworks must be in place for at least five years before deaccession or relocation requests will be considered unless matters of public safety necessitate the removal. Deaccession or relocation requests may be submitted by the public.

### **Deaccession and Removal Form**

Applicants will be required to submit a written request to City staff, or the appropriate representative for consideration of deaccession or removal of artwork.

## Review Process

In consultation with the Board, the Public Art Coordinator will review requests and decide on either deaccession or relocation.

### Public Meeting

The City may hold a public meeting to gather community feedback on a proposed deaccession or removal, unless the removal is an emergency. The City may also decide to hold additional public meetings or gather community input through other methods. The City may seek additional information regarding the work from the artists, galleries, curators, appraisers, or other professionals before making a recommendation.

### Artist Involvement

If deaccession or removal is recommended, the artist (if available) will be contacted and invited to provide input to the City. The artist's contract and other agreements or pertinent documents will be reviewed and sent to the City Attorney's Office for final approval.

### Recommendation

The Public Art Coordinator will prepare a report and consult with the City Attorney, as necessary. City staff's recommendation may include dismissing the request and/or modifying, relocating, selling, donating, disposing, or storing the artwork.

The Public Art Coordinator will provide all relevant correspondence including, but not limited to:

1. Artist's Name, biographical information, samples of past artwork, and resume.
2. A written description and images of the Artwork.
3. Artist's Statement about the Artwork named in Deaccession or Relocation Request (if possible)
4. A description of the selection process and all related costs that was implemented at the time the Artwork was selected.
5. A formal appraisal of the Artwork (if possible)
6. Information regarding the origin, history, and past ownership of the Artwork
7. Information about the condition of the Artwork and the estimated cost of its conservation.
8. Information and images of the Artwork's site
9. Any information gained from the public meeting held about the deaccession and removal of the work.
10. Feedback from the City Department responsible for operating and maintaining the Artwork.
11. Detailed budget for all aspects of conservation, maintenance, repair, installation, operation, insurance, storage, and City Staff support.
12. The Artist's contract with the City.

City staff can recommend one or more of the following methods for an artwork's deaccession:

1. Sale or Exchange - sale shall comply with the Arizona of Arizona and City of San Luis laws and policies governing the sale of municipal property.
  - a. Artist, or estate of the artist, will be given the first option to purchase or exchange the artwork(s).
  - b. Sale may be through auction, gallery resale, direct bidding by individuals, or other forms of sale in compliance with the Arizona of Arizona and City of San Luis law and policies governing surplus property.
  - c. Exchange may be through an artist, gallery, museum or other institution for one or more artwork(s) of comparable value by the same artist.
  - d. No works of art shall be traded or given to Board members or City of San Luis staff.
  - e. Proceeds from the sale of artwork shall be placed in an San Luis account designated for public art purposes. Any pre-existing contractual agreements between the artist and the City regarding resale shall be honored. An exception to these provisions may be required if the artwork was originally purchased with funds that carried with them some restriction, for example, bond funds for street and sidewalk improvements, in which case the proceeds shall be placed in an account designated for art allowed under similar restriction(s).

2. Destruction of Artwork – if artwork is deteriorated or damaged beyond repair or deemed of negligible value.
3. If the City of San Luis is unable to dispose of the artwork in the manner outlined above, the Public Art Coordinator may recommend the donation of the artwork to a non-profit organization or another method.

### **Costs**

If deaccession or relocation accommodates the applicant's interests or project, they may be required to cover the deaccession or relocation at no cost to the City.

### **Conflict Of Interest**

No works of art shall be given or otherwise transferred publicly or privately to officers, directors, or employees or staff of the City of San Luis or their immediate families or representatives of the City of San Luis.

### **Compliance With Applicable Policies And Regulations**

Deaccession and relocation of artwork will be done in a manner that complies with all other applicable City of San Luis, State of Arizona, and federal procedures, policies, and regulations.

### **Existing Public Art Pieces At Time Of Policy Adoption**

Existing public art pieces on City-owned property should be evaluated using the accession criteria to ensure that it is appropriate for the City to continue owning and maintaining the artwork. If it does not meet the accession criteria, then the piece will not be accessioned into the San Luis Public Art Collection.

## **Public Art Program Update**

What is the Public Art Program Update?

The Public Art Program Update is a document that outlines in-process projects, and projects will be initiated in the coming fiscal year(s). The Program Update is one of the most crucial elements of the Public Art Program. It creates a roadmap and allows for the input of community members, elected officials, and others who care deeply about public art in San Luis.

The Public Art Coordinator will develop the Update in consultation with staff and the Board and submit it as part of the budget for review and approval.

The following steps will be taken to develop the Public Art Program Update:

1. Work with City Departments to determine the availability of funds for the upcoming year(s).
2. Identify projects to be paid for by identified funding, including acquisition and maintenance.
3. Develop a draft Public Art Program Update that will include locations, goals, and budgets for public art projects and programs for staff review.
4. Present the Update as part of the City budget approval.
5. Integrate feedback from City Commission to determine the final Program Update.
6. Report on the use of funds collected to support the Public Art Program to and increase the amount of art in the City that is available to the public.

## **Use of Funds**

Funding for the San Luis Public Art Program may come from:

- the General Fund;
- the City's Capital Improvement Fund;
- grants and/or contributions from private entities;
- other public agencies;
- philanthropic sources; or
- through other sources as deemed appropriate by the City.

## Appropriate Uses of Funds

The public art funds may be spent for:

- Calls for Entry, RFQ's/RFP's, concept designs, maquettes, juror stipends, and other costs related to competitions and commissions
- Artist fees including travel stipends and expenses related to travel;
- Artwork fabrication and installation;
- Site preparation and cleanup;
- Acquisition of existing works of art;
- Relocation of existing or commissioned works of art;
- Required permits and insurance during the fabrication and installation of the artwork;
- Informational/promotional materials and public events directly related to the artwork;
- Required equipment needed for installation;
- Artwork appraisal;
- Staffing and services of a Public Art Consultant;
- Curators and contracted services.

## Uses of Funds for Murals

The installation of a mural may necessitate additional expenses beyond the artist fee and materials. Additional fundable expenses include but are not limited to:

- Artist(s) fees for design and execution of murals.
- Rental or purchase of painting equipment or the purchase of painting supplies.
- Preparation of the mural surface including repairs and priming.
- Rental of barricades and other equipment required of street or alley closures.
- Lighting and electrical equipment.
- Other expenses that are pre-approved by the City Manager and the City of San Luis.

## Inappropriate Uses of Funds

The public art funds may not be spent for:

- Mass-produced work, with the exception of limited editions controlled by the artist.
- Professional graphics, unless designed or executed by an artist or used in the development of collateral material.
- Decorative, ornamental or functional elements that are designed by a project's architect or other designer.
- Routine maintenance, conservation, repair, or restoration, exceeding more than 10% of the annual budget.
- Purchase of existing works of art outside of the selection process.

## Public Art Acquisition

These policies establish the practices for acquiring artworks. The procedure creates a thorough and transparent process for acquiring artwork and favors open-ended selection processes to ensure artistic excellence in the City's Collection.

Selecting the artist is one of the most critical steps in commissioning public art. An open, equitable, competitive process that inspires the artist and engages the community can be an enriching experience and lead to more creative and exciting public art. The Public Art Coordinator will work with the Board to determine the appropriate method for commissioning new artwork for each Public Art Program project.

### Goals of the Selection Process

- To satisfy the goals of the project site through an appropriate artist selection.
- To further the mission and goals of the Public Art Program.
- To select an artist or artists whose existing public artworks or past collaborative design efforts have demonstrated a level of quality and integrity.
- To identify an approach to public art suitable to the goals and demands of the particular project.
- To select an artist or artists who will best respond to the distinctive characteristics of the site and the community it serves.
- To select an artist or artists who can work successfully as members of an overall project design team.
- To ensure that the selection process represents and considers the interests of all parties concerned, including the public.
- To ensure, on average, the demographics of the artists and selection committees are reflective of San Luis's population, on average.

### Purchasing Procedures

City staff should refer to the City of San Luis Purchasing Policy, prior to confirming an acquisition method and finalizing the acquisition process. Pursuant to City of San Luis Purchasing Policy, if the purchase of an existing artwork, or the award of a contract for a newly commissioned artwork exceeds \$25,000.01, then the Board must recommend the artwork for purchase to City staff to present to the City Commission for approval of the contract.

Any bid or proposal opportunities for goods, services, or both, shall be posted on the Arizona Procurement Registry in accordance with State law. Arizona Public Works contracts shall be posted subject to Chapter 91 of Title 36 of the O.C.G.A.

### Artist Selection Methods for Acquiring Existing Artwork

#### Competitions

In competitions, the City may put out an open call to artists for a possible inclusion in an exhibition at a predetermined site. The competition, which may or may not take the form of a temporary exhibit may feature existing artworks. Each selected artist may receive a stipend and the City may purchase one or more pieces of artwork at the conclusion of the exhibit to be placed in public locations around San Luis.

#### Direct Selection

On occasion, artists may be recommended directly by the Artist Selection Committee. Direct selection may be useful on projects where an urgent timeline, low budget, or where precise project requirements exist. This list of artists could come from a pre-qualified list.

#### Direct Purchase

Some projects require the purchase of a specific artwork due to the exacting nature of the project or a minimal project timeline. In this case, the work must be "one-of-a-kind" and not mass-produced or off the shelf. This list of artists could come from a pre-qualified list.

## Artist Selection Methods for Commissioning New Artwork

### Open Competition

In an Open Competition, any artist may submit their qualifications or proposal, subject to any requirements established by the Artist Selection Committee. The Requests for Qualifications (RFQs) or Requests for Proposals (RFPs) should be sufficiently detailed to permit artists to determine whether their art is appropriate for consideration. Open Competition allows for the broadest range of possibilities for a site and brings in new, otherwise unknown, and emerging artists.

### Limited or Invitational Competition

In a Limited Competition or Invitational, several pre-selected artists are invited by the Artist Selection Committee to submit their qualifications and/or proposals. This method may be appropriate when the City is looking for a small group of experienced artists, a limited time frame, or if the project requirements are so specialized that only a limited number of already identified artists would be eligible. This list of artists could come from a pre-qualified list.

### Direct Selection

On occasion, artists may be recommended by the Artist Selection Committee. Direct selection may be useful on projects where an urgent timeline, low budget, or where precise project requirements exist. This list of artists could come from a pre-qualified list.

### Direct Purchase

Some projects require the purchase of a specific artwork due to the exacting nature of the project or a minimal project timeline. In this case, the work must be “one-of-a-kind” and not mass-produced or off the shelf. This list of artists could come from a pre-qualified list.

## Artist Services Procurement

### Design Team Member

In some instances, the City may use a targeted process to select an artist as part of a larger project design team. Language would be added to the project Request for Qualifications/Request for Proposals specifying that all teams responding to the RFQ/RFP must include a professional artist from a pre-qualified list as described in the section below. Given the nature of the project, a design team responding to an RFQ/RFP may be asked to identify an artist as part of the team based upon criteria established by the City in the RFQ/RFP. In this case, the Public Art Coordinator will represent the Program as part of the selection committee for the design team.

### Pre-Qualified Artist Lists

The City may decide to develop a pre-qualified pool of artists from which it can choose artists for Limited Competition, Direct Selection, and Direct Purchase. This pool would be developed based on a comprehensive review of artist qualifications. This list could be updated annually or bi-annually, depending on the frequency of new projects.

## Artist Selection Process for Artwork Acquisition (Existing Artwork and Newly-Commissioned Art)

Once an Artist Selection method is determined, a selection process will be established. A jury of recognized experts will make recommendations for selected artists to create site-specific artwork or will make recommendations for artwork chosen to be exhibited.

If the budget for a single piece of artwork is \$25,000.01 or more, a selection panel must be formed. If the budget for a single piece of artwork is less than \$25,000.00, the Board will act as the selection committee.

### Purpose and Responsibilities

The artist selection process will interpret and review the artist's proposals based on the selection criteria.

The goals of the selection process are as follows:

- To satisfy the goals of a specific project or site through an appropriate artist selection.
- To further the mission and goals of the Public Art Program.
- To select an artist or artists whose existing public artworks or past collaborative design efforts have demonstrated a level of quality and integrity.
- To identify an approach to public art suitable to the goals and demands of the particular project.
- To select an artist or artists who will best respond to the distinctive characteristics of the site and the community it serves.
- To select an artist or artists who can work successfully as members of an overall project design team.
- To ensure that the selection process represents and considers the interests of all parties concerned, including the public, the arts community, and the City department(s) involved.

## Artist Selection Committee

### Membership of Selection Committees

Membership will be recommended by the Public Art Coordinator. The members of the selection panel (panelists) will be representative of the community demographic and will consist of at least five (5) but no more than nine (9) members from the list below:

- Members of the San Luis Arts Committee
- Artist or arts administrator;
- Design professionals
- City of San Luis project manager who may appoint the project architect or project landscape architect in their stead; and
- A member of the project steering committee if one has been appointed
- Community or neighborhood representative

### Artist Selection Committee Conflict of Interest

Artist Selection Committee members will declare any conflicts of interest for all projects and artwork under consideration at the beginning of their meetings. A conflict of interest exists if a committee member, an organization the committee member is associated with as a staff or board member, or a committee member's family member can gain financially from the project under consideration by the Artist Selection Committee. In order to promote public confidence in this process, a committee member may also declare a conflict if they think there may be a perception that they have a conflict. If a committee member has a conflict, he/she must not participate in the Artist Selection Committee's discussion or decision regarding the project. They must also refrain from discussion about the project and from influencing fellow committee members.

### Procedures

During an artist selection process, Artist Selection Committee members will not submit applications for the placement of their own artwork and/or projects. City Staff and Board can invite artists to participate but must refrain from giving advice to applicants or answering their questions and direct such questions to the Public Art Coordinator during the selection process. The Board must solicit public comment for all pieces of public art commissioned or purchased for over \$25,000.01. An opportunity for public comment must be given before a formal vote. A formal vote recommending the selection to the City of San Luis City Commission must be recorded in keeping with the City of San Luis public record requirements.

## Project Implementation Process for Site- Specific Artworks

Upon the decision of the Artist Selection Committee, and with the assistance of the City Attorney's Office, the Public Art Coordinator will prepare a contract that includes the scope of work, fee, schedule, and relevant terms and conditions to be approved by the City and artist.

The City will follow the process for contracting required by law. For some projects, the contract with the artist may be phased to include two scopes of work with separate pay schedules and deliverables. The first phase would include all design documentation, including final design, stamped engineering drawings, installation details, and a revised fabrication budget and timeline. The second phase would include all costs related to fabrication and installation.

The Public Art Coordinator will ensure all documents are signed and insurance coverage secured before issuing a notice to proceed and will be responsible for coordinating the artist's work to ensure the successful integration of the artwork into the project. The Public Art Coordinator will organize a meeting with all integral staff to review roles, responsibilities, and schedules.

If specified in the contract, the artist will develop design development drawings for review and approval from the City before fabrication. The Public Art Coordinator will schedule meetings with the appropriate offices to review and approve the plans.

If the artist proposes any significant design changes, the Public Art Coordinator will secure the recommendation for approval from the Board and the appropriate departments of the City before approving said changes in writing, per the terms and conditions of the contract.

If the parties are unable to reach mutually beneficial contract terms, then the contract process will be terminated.

The Public Art Coordinator will be responsible for overseeing the installation of the artwork. The Public Art Coordinator will ensure that all the necessary requirements have been completed before interim and final invoice payments to the artist.

## **Maintenance Plan**

Understanding maintenance and care of public art begins before an artwork is created. During the design phase or when a donation is initiated, the City, artist, or sponsor will review and analyze their design proposal and advise on maintenance and operations of the artwork. It is best practice and highly recommended that an art conservator is contracted to give a report on the proposed artwork.

On behalf of the City, the artist, sponsor, or the appropriate party will submit a Maintenance Plan to the City of San Luis, who will review and then catalog any tasks associated with maintenance of the artwork.

The Maintenance Plan will enable the City to:

- Evaluate the quality and sustainability of the proposed or existing public artwork;
- Establish maintenance requirements, assign schedules, and identify potential costs; and
- Determine if the City of San Luis should accept or decline the design proposal and/or public artwork.

To produce the Maintenance Plan, the artist should examine and render an opinion on the following:

- Durability;
- Type and integrity of materials;
- Construction/fabrication technique;
- Internal supports, anchoring and joining, and footings;
- Landscaping;
- Vulnerable and delicate elements;
- Drainage of artwork;
- Potentially dangerous elements;
- Security;
- Location;
- Environment;
- Whether the design encourages/discourages interaction; and
- Effects of skateboarding, graffiti, and any other potentially damaging activities.

The Maintenance Plan will include:

- A record of the artist's intentions for the artwork;
- Recommendations to mitigate potential problems discovered during the examination;
- Notes about how the artist would like the artwork to age;
- An itemization of long-range considerations and care, highlighting maintenance and the anticipated needs for periodic conservation treatment or repairs; and
- Identification of the lifespan of the artwork and a prognosis of its durability in consideration of that lifespan.

The artwork may also be identified as site-integrated, or part of the site and/or the architecture, as appropriate and will fall into the long-term lifespan category above.

## **Mural Guidelines**

### **Introduction**

Murals are a relatively quick and highly impactful way to bring public art into the built environment. Murals provide an opportunity for visual artists to show their talent and creativity while also contributing to a community's landscape and identity.

### **Publicly-Owned Murals**

Publicly-owned murals may occur on publicly-owned buildings or on privately-owned buildings where the property owner agrees to a mural easement allowing for the creation and maintenance of a publicly-owned mural on private property for a specific period of time.

The San Luis Arts Committee assists City Staff with coordinating the creation and completion of publicly-owned murals. This assistance includes but is not limited to:

- Identifying potential mural sites.
- Issuing and administering the Request for Qualifications (RFQ) for mural artists.
- Coordinating a selection process for RFQ reviews and artist recommendations.
- Acting as a selection panel if the budget is under the \$25,000 project threshold.
- Making recommendations for the selection panel members if the budget is over the \$25,000.01 threshold.

### **Mural Design Considerations**

Murals in the City of San Luis are encouraged to be varied in both content and design. A wide variety of murals will ensure a vibrant visual experience for residents and visitors alike. Some murals may celebrate the history of San Luis while others may be palettes for vibrant artistic expression, inject whimsy into the built environment, or showcase the artists' wildest dreams - the opportunities are endless.

In addition to the Considerations and Evaluation Criteria for Public Art set forth herein, the following additional review criteria are applicable to Murals.

1. The content of a mural is protected under the laws of free speech.
2. The mural must comply with Arizona obscenity laws and cannot depict sexual conduct or sexually explicit nudity, nor advertise any activity illegal under the laws of Arizona or the United States.

While not relating to content, some design considerations should be made in order to ensure a successful project.

## Design Considerations:

1. Scale - Who will be the intended viewer or audience? A mural intended for pedestrians may be of a different scale than one intended for automobile drivers or cyclists along a bike trail.
2. Accessibility - Are there opportunities to engage those who are visually impaired or otherwise not able to view the mural?
3. Maintenance - What are the long term maintenance implications of the design? Is it easily repairable?
4. Longevity - What is the expected life span of the mural? Is it intended to be a short or long term installation?
5. Experiential Elements - Is there a potential for additional elements that could be added to enhance the experience of the viewer such as virtual (VR) or augmented (AR) reality elements, audio elements either on site or online, instagram or social media interactions or other opportunities?

## Mural Easements

In order to create additional mural opportunities within San Luis, these policies encourage property owners to enter into easement agreements with the City that allow for public funds to be expended for murals on private property. Though there may be positive benefits for a property owner as a result of the creation of a publicly-owned mural on their building, there must be no direct correlation between the content of the mural and the property or any business housed in the property.

In order for the City to implement a publicly-owned mural on a privately-owned building the building owner must sign an easement created by the City of San Luis which states that the owner will not paint over, destroy, cover, or alter the mural for the duration of the agreement. Agreements typically last for a minimum of 5 years but may be shorter or longer depending on the project. As part of easement negotiations, the City should also consider negotiating with the property owner for nightly illumination of the mural for the lifetime of the easement.

## RFQ Artist Selection

A selection panel should be formed using the policies in the acquisition section of the policy in order to select artists. The following criteria should be utilized as the minimum criteria for the selection of artists for all mural projects. Additional project specific criteria may be added in addition to the baseline criteria.

- Experience with similar mural projects, examples of past projects, including at least ten (10) color images of one or more completed mural projects – and three supporting professional references.
- Willingness to work with City Staff to develop and refine the mural design.
- Timely response to the RFQ, which shall include but not be limited to a requirement that at least ten (10) color renderings/designs of the proposed mural, a written description of the mural, and photographs of the proposed site and physical surroundings be submitted to the Public Art Coordinator
- Innovative and unique artistic vision, including technique, composition of visual art elements, use of line, color, form, and texture.
- Realistic project budget and timeline.
- Willingness to enter into a contractual agreement with the City of San Luis.
- Liability/Workers compensation/automobile insurance.
- Agreement to allow images of the completed mural to be placed on the City of San Luis website.

## Mural Implementation

Upon selection, the artist will work with the City of San Luis to create a design, secure permits, as appropriate, such as street or alley closures. Below is a general overview:

- City Commission will review and give final approval for the artist selection and mural design.
- City Staff will monitor the creation and completion of the mural.
- The Artist will create the artwork in a timely fashion. If more time is needed, the artist must notify the City so that any applicable permits may be extended.
- The creation of the mural must include materials that are long-lasting (at least five (5) years unless agreed to beforehand), graffiti and UV resistant, or include an anti-graffiti and UV resistant coating.

- The artist must notify the City when the mural is completed.
- When the mural is completed, a mural dedication event will be organized.

### **Private Murals on Private Property**

The City of San Luis encourages the installation of private murals on private property in order to support artists and enhance the visual environment in San Luis. Private property owners are encouraged to voluntarily follow the policies set forth in this document as applicable and are also encouraged to consult with the Public Art Coordinator with regard to any questions or concerns as they develop and implement private murals. If any privately-owned and/or privately-commissioned mural on private property has been proposed for City acquisition into the Public Art Collection, then the mural in question must be reviewed for acquisition according to the procedures set forth in the “Acquisition” chapter of this Public Art Guidelines document. Privately-owned and/or privately-commissioned murals on private property are not automatically accessioned into the Public Art Collection of the City of San Luis.

**End of Policy**





CITY OF SAN LUIS

# EL CORAZÓN DE SAN LUIS

Historic Preservation & Public Art Plan

ADOPTED SEPTEMBER 2025  
Prepared by Designing Local, Ltd.





# Acknowledgments

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## **SAN LUIS ELECTED OFFICIALS**

Mayor Nieves Riedel, on behalf of City Council  
Salma Pasillas, Vice Chair of San Luis Economic Development Commission  
Armando Esparza on behalf of City Staff

## **SAN LUIS ECONOMIC DEVELOPMENT COMMISSION**

Jesus Carillo, Chair  
Mary Carmen Lopez, Commission Member  
Oscar Franco, Commission Member  
Linda Padilla, Commission Member  
Abraham Andrade, Commission Member  
Eric Jones, Commission Member

## **STAKEHOLDERS**

A special thanks to the numerous stakeholders and community members that participated in the Community Survey and Stakeholder interviews.

## **DESIGNING LOCAL**

Josh Lapp, AICP, Principal  
Anna Talarico, Project Manager & Public Art Coordinator  
Megan Adornetto, Project Manager & Historic Preservationist

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I am truly excited and honored to introduce the San Luis Historic Survey & Public Art Plan, a pivotal step in preserving the heart and soul of our community for generations to come. As Vice Chair of the Economic Development Commission, I've seen firsthand how deeply rooted San Luis is in its history, and how vital it is that we protect and celebrate the stories that have shaped our city's unique identity.

This initiative is not just about cataloging historic buildings or envisioning public art installations; it's about building a sense of pride and belonging for everyone who calls San Luis home. By documenting our community's historic resources and creating a vision for public art, we're taking an important step toward a future that is more connected, vibrant, and sustainable.

The collaboration between the City of San Luis, Designing Local, and countless community members has been nothing short of inspiring. From the passionate conversations during public surveys to the invaluable contributions. This project stands as a testament to the power of community-driven action. Together, we are laying the foundation for a future where history and culture are not only celebrated but also woven into the daily life of our city. It's a place where future generations can walk through San Luis and feel the richness of our shared heritage.

I'm incredibly proud of what we've accomplished so far, and I look forward to seeing how these efforts continue to grow. This project isn't just for us; it's for those who will inherit our city and its stories long after we are gone. With every step we take, we're ensuring that San Luis remains a place where culture, history, and community thrive together, side by side.

Thank you to everyone involved in this important work. Together, we are shaping the future of San Luis, and I couldn't be more excited about what's to come.

Sincerely,



Salma Pasillas, Vice-Chair of the Economic Development Commission

Preserving the stories and spaces that shaped San Luis is more than a cultural priority; it's an economic development strategy.

This Historic Preservation and Public Art Plan lays the groundwork for how our community unlock new opportunities for growth. Even with a modest number of historic structures, we have the chance to revitalize key sites, spark reinvestment, and celebrate the character that makes San Luis unique.

Across Arizona and the nation, cities that invest in preservation, arts, and culture see real returns: stronger property values, increased local spending, greater resilience during downturns, and thriving small business ecosystems. These districts consistently outperform conventional development when it comes to attracting residents, entrepreneurs, and visitors. And in a community like ours, rich with culture, border identity, and entrepreneurial spirit, that impact can be even more powerful.

Public art plays a critical role in this strategy. By activating historic spaces with murals, sculpture, and storytelling, we can drive foot traffic, support our creative economy, and make San Luis a destination. This plan outlines how small, targeted steps, such as adaptive reuse, art installations, and preservation programs, can help us retain our heritage while building economic momentum.

Importantly, this plan does not propose broad regulation. Instead, it focuses on a small, clearly defined part of the city where preservation and public art can have the most impact. The goal is not to freeze the past in place, but to invite our residents and business owners to shape a future that's rooted in pride, creativity, and opportunity.

Sincerely,

Armando Esparza, Director of Economic Development and Government Affairs  
City of San Luis





CHAPTER 01

# PROJECT INTRODUCTION

---

# Project Introduction

This project was spearheaded by the City of San Luis Economic Development Commission and Staff, and kicked off in April of 2025. The primary objectives were to document and inventory historic buildings within Downtown San Luis and to develop a vision for revitalizing the historic core of San Luis using public art and placemaking. The plan aims to give the city a blueprint for enhancing the built environment of the historic core by building off the City's culture and legacy. By utilizing the results of the historic survey, more historic preservation strategies can be developed to promote adaptive reuse, infusing new life into vacant buildings, bringing outside funding to the community, and identifying potential historic districts in the community to promote continued preservation of the City's history. The goal of the public art & placemaking vision is to build a strong foundation for recommendations for public art and placemaking opportunities as the enhancement of the built environment, as well as policy framework and potential funding.

## Plan Goals

Rooted in community engagement, the El Corazón de San Luis plan unites national best practices, site-specific recommendations, and actionable strategies to support San Luis' creation of an authentic destination through historic preservation and public art. This Plan aims to achieve the following goals:

1. to preserve historic identity of the city through the identification of historic and cultural resources;
2. to create a dynamic destination that draws visitors;
3. to tell the story San Luis and its people, past present and future;
4. to reaffirm the city's welcoming and inclusive spirit through vibrant, creative public spaces; and
5. to leverage public art and placemaking to enhance local identity.



# Project Approach

Through the foundation of community engagement, stakeholder input, best practices, and actionable items, this plan will assist the City of San Luis in creating an authentic destination through historic preservation and public art.



01

## Community Engagement & Stakeholder Input

The engagement efforts, between community engagement and reaching out for stakeholder input, were instrumental in developing the overall plan including the vision and priorities for placemaking, public art, and preservation. The team was also able to gain some perspective of what the community considers historic and culturally significant. Engagement efforts included a large-scale community survey, in-person participation at “Arte en la Calle,” and one-on-one conversations with community stakeholders.



02

## Best Practices

By examining best practices in historic preservation, public art, and placemaking in similar communities around the country, the team is able to ensure that this plan can be successfully implemented in San Luis, creating an even more vibrant community.



03

## Actionable Items

Focusing on actionable projects was a key perspective of the team. By providing recommendations of impactful projects that bring together public art, placemaking, and historic preservation, this plan ensures that the City has the tools it needs to create an authentic, vibrant, thriving destination that goes far beyond the Port of Entry.

# Project Components



## What is a Historic Resource Survey?

A historic resource is an aspect of architecture that is valued or is a significant representation of a culture or community's history. These resources can be tangible things, such as buildings, landscapes, sites, structures, objects, or districts, or they can be intangible, such as cultural practices like art, music, and religion.

A historic resource survey is the investigation and documentation of these significant pieces of architecture. Documentation methods include photo documentation, sketches, field notes, and conducting historical research into a specific property or neighborhood. Historic resource surveys are often undertaken to not only identify and create an inventory of historic properties and resources within an area, but also to provide insight into a community's past, answer questions about a community's history and development, and to also identify the significant sub-sections of a neighborhood to determine boundaries for historic districts.

## What is a Public Art Plan?

A Public Art Plan serves many purposes. It can be a roadmap for how to implement new and exciting public art projects; a menu of different public art typologies and approaches; and, above all, a snapshot of what the community desires for its public art to express, celebrate, and honor. The San Luis Historic Survey & Public Art Plan Outline is also a catalyst for collaboration and connection across City administration, neighborhoods, and cultures.

## What is Creative Placemaking?

Creative placemaking is the bridge between art, artists, art organizations, and the built environment that helps transform communities into vibrant, beautiful places. By weaving arts into revitalization programs, placemaking can be the physical expression of what a community is, what it represents, what it strives to be, and how it wants to be experienced. Through projects such as streetscape or building improvements, community programming, site fixtures and furnishings, and public art, placemaking supports a local community's efforts to create an enhanced quality of life, create a distinct sense of place, and create opportunities for current residents to embrace and enjoy the lively community in which they live.





CHAPTER 02

# HISTORIC CONTEXT

---

# Historic Narrative



*Customs Gate at San Luis, Arizona – Sonora*



## San Luis: A Border Town's Rich History

San Luis, Arizona, established by the U.S. government in 1930, sits directly across the border from San Luis Río Colorado, Sonora, Mexico. Before these cities emerged, indigenous groups like the Quechan, Maricopa, and Cocopah tribes called this land home. San Luis Río Colorado was settled earlier, in the 1900s, with its residents often traveling by stagecoach into Yuma County to work in the agricultural fields.

The strategic location of San Luis, with its close ties to the Mexican city and surrounding farmland, led the U.S. government to open the Port of Entry and Customs Station in its current spot in 1930. The American town grew gradually, with about 200 residents living within a two-block radius of the port by the 1950s. The 1960s saw a population boom, thanks in part to the Bracero program, a post-World War II program meant to address labor shortages by bringing in Mexican workers on temporary labor contracts. The town welcomed more businesses, including its first locally owned gas station in 1961 and a Chevron service station in 1965—the first major chain to arrive.

In 1979, San Luis local officials petitioned the county to get the City officially incorporated, becoming the youngest city in Yuma County, and Josefina Rodriguez was elected as its first mayor. The first City Hall was located in the building that is home to the Courthouse today on Main Street. The Port of Entry underwent significant upgrades in the 1980s and 1990s, with a new customs station completed in 1984. By 2010, a second port of entry opened to handle commercial vehicles, freeing up the original port for private vehicles and pedestrians.

Today, San Luis boasts a population of approximately 40,000. In 2023, the Port of Entry welcomed around 2.3 million northbound pedestrians, 3.3 million northbound private vehicles, and processed an impressive \$115.3 million in imported goods.

## Farm Workers: The Agricultural Engine of San Luis

The fertile soil of San Luis and the surrounding Yuma County is a direct result of the Colorado River, which flows to the west. Annually, the river's floods deposited rich soil and minerals into the floodplains, creating ideal conditions for agriculture. After the river was dammed in the early 1900s, canals were built to efficiently route water to the agricultural lands.

Agriculture has since become the dominant industry in the region, generating about \$2.3 billion annually. This area now supplies an incredible 90% of all winter leafy greens to the United States and Canada. Over 150 different crops are grown year-round, including lettuce, cauliflower, broccoli, kale, root vegetables, wheat, cotton, Medjool dates, watermelons, cantaloupes, and lemons, among many others.

A large group of the labor force that grows and harvests these crops are seasonal and migrant labor workers that cross the border at the San Luis Port of Entry from Mexico to come work in the fields. Many of these workers work the fields from November through April, able to come into the US to work through H-2A visas, green cards, or dual citizenship. It is estimated that anywhere from 8-10,000 workers cross the borders to work between the months of November to April, and make up approximately 25% of the farmworkers that work in Yuma County.





## Cesar Chavez & the UFW: A Legacy of Activism

Cesar Chavez, born near Yuma, Arizona, on March 31, 1927, experienced the hardships of migrant farm work firsthand after his family moved to California during the Great Depression. From a young age, he was exposed to labor movement efforts before joining the Navy at 19. Through organizations like the Community Service Organization (CSO) and the National Farm Workers Association (NFWA), later known as the United Farm Workers Organizing Committee (UFW), Chavez and other activists sought to improve working and living conditions for farmworkers through nonviolent methods.

Chavez's work with the CSO focused on voter registration, housing discrimination, civil rights, and police brutality. With the UFW, he championed fair wages, adequate living conditions, and access to medical protection for farmworkers. These organizations employed boycotts, strikes, marches, and fasts to advance their cause.

While much of Cesar Chavez's work took place in California, Arizona was also deeply involved. The UFW opened a field office in San Luis in the 1970s, leading to annual melon strikes. In 1972, Chavez undertook a 24-day fast in Phoenix in response to the anti-union Farm Bureau bill passed that year. Dolores Huerta, a New Mexico native, and co-founder and vice-president of the UFW, also played a crucial role in the movement.

On April 21, 1993, Cesar Chavez made his final journey to Yuma to testify for two days against a lawsuit filed by the lettuce industry giant, Bruce Church Company. After testifying, he drove to San Luis, to the home of his friend and former farmworker, Dofla Maria Hau. Chavez and other UFW leaders were staying at Hau's home, discussing the trial, before he went to sleep around 10 PM. Tragically, he passed away in his sleep in the early hours of April 22, 1993.

Cesar Chavez's legacy as a champion for farmworkers in Arizona, California, and beyond continues to thrive in San Luis. A visitor's center has been established to honor his life and mission, offering programs that connect the struggles of past farm workers with today's labor movements, and providing a space for education and reflection. Streets, schools, and the cultural center in San Luis are named after him, and city offices close in observance of Cesar Chavez Day in March.





# Historic Timeline

## 1930

The San Luis Port of Entry was founded by the United States Government San Luis Rio Colorado, Sonora, Mexico. This location was chosen due to its proximity to San Luis Rio Colorado, and the existing number of border crossings of Mexican farm workers coming to the United States for work. At this time, only a few small buildings existed along what is Main Street today.

## 1950

The population of the city began to steadily increase, and by 1950, the population of San Luis was around 200 people.

## 1961

As the city continued to grow and residents began to settle down, the first locally owned gas station opened on Main Street about a block north of the border in 1961 by Jose Urtuzuastegui.

## 1962

Cesar Chavez and Dolores Huerta founded the National Farm Workers Association (NFWA). The mission of this organization was to use nonviolent organizing methods, such as marches, boycotts, and fasts, to defend the rights of all farmworkers, with goals that include fair wages, adequate living conditions, and access to medical protection. The NFWA reorganized as the United Farm Workers (UFW) in 1971.



**1965**

San Luis welcomed their first major business chain to set up shop when Chevron opened a new service station in town.

**1979**

San Luis officials requested that Yuma County formally incorporate the town into an official city. They agreed, making San Luis the youngest city in Yuma County with Josefina Rodriguez elected as the first mayor.

**1984**

The new San Luis Port of Entry I completed construction and reopened for private and commercial use.

**1993**

Cesar Chavez visited Yuma to testify against a lawsuit filed by Bruce Church Company, which was a major player in the lettuce industry. After testimony, he drove to the home of Dolfa Maria Hau in San Luis, a friend and retired coworker. It was in Hau's home that he passed in his sleep on the morning of April 23, 1993, at the age of 66.

**2010**

San Luis Port of Entry II opened as the acting commercial port with dock space and expedited crossings for approved vehicles.



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## CHAPTER 03

# ENGAGEMENT REPORT

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Community engagement for the El Corazón de San Luis Plan took place between late April 2025 and early June 2025. Several different methods of engagement were leveraged to ensure broad outreach with as many community members as possible.

Engagement Methods:

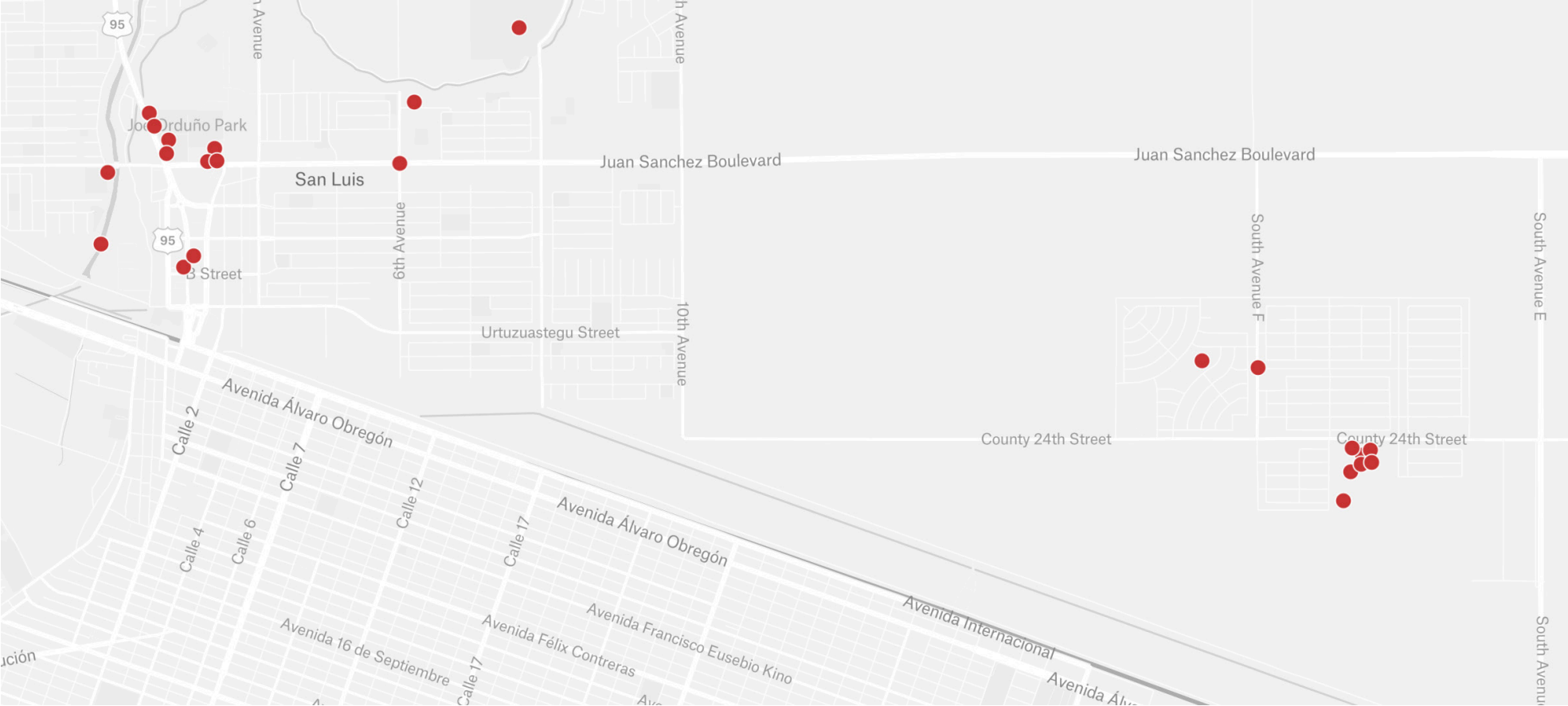
- “Arte en la Calle” Engagement
- Community Survey
- Stakeholder 1-on-1s

# “Arte en la Calle”



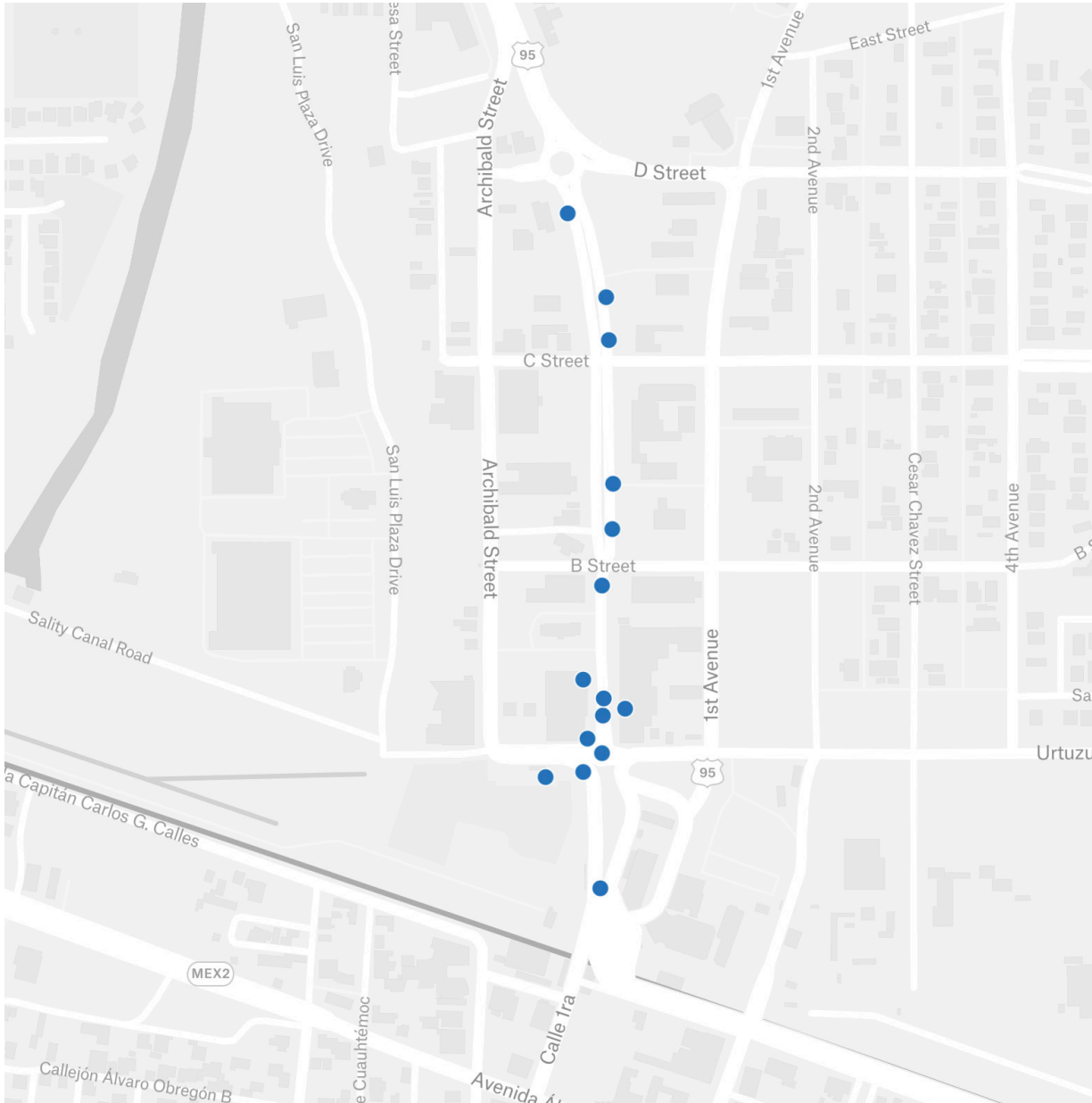
On April 25, 2025, the City of San Luis and the Parks & Recreation Department held their annual “Arte en la Calle” event for the public. At this event, six (6) boards were set up to encourage community members to interact with and offer their feedback for preferred types of public art, preferred locations for future public art, and locations of possible historic buildings. The results are summarized below.





### Where would you like to see Public Art in San Luis?

For this inquiry, participants were asked to place a sticker on a map of the city to indicate where they'd like to see public art placed in San Luis. Many of the stickers were placed near San Luis Community Park, Joe Orduño Park and its adjacent buildings, and on Main Street.



## Where are the historic buildings & areas in San Luis?

For this inquiry, participants were asked to place a sticker on a map of Downtown San Luis to indicate where they believe the historic buildings and areas of downtown are located. The stickers were only placed along Main Street.

This prompt was also found in the online community survey, and participants were asked to write-in locations and buildings that they believed were historic. These answers were put into a word cloud, placed on the next page.

## Where are the historic buildings & areas in San Luis?

This prompt was also found in the online community survey, and participants were asked to write-in locations and buildings that they believed were historic. Only a small handful of the buildings submitted are considered historic based on the 50-year rule, but many of the buildings listed are important fixtures to the community. The most popular responses were:

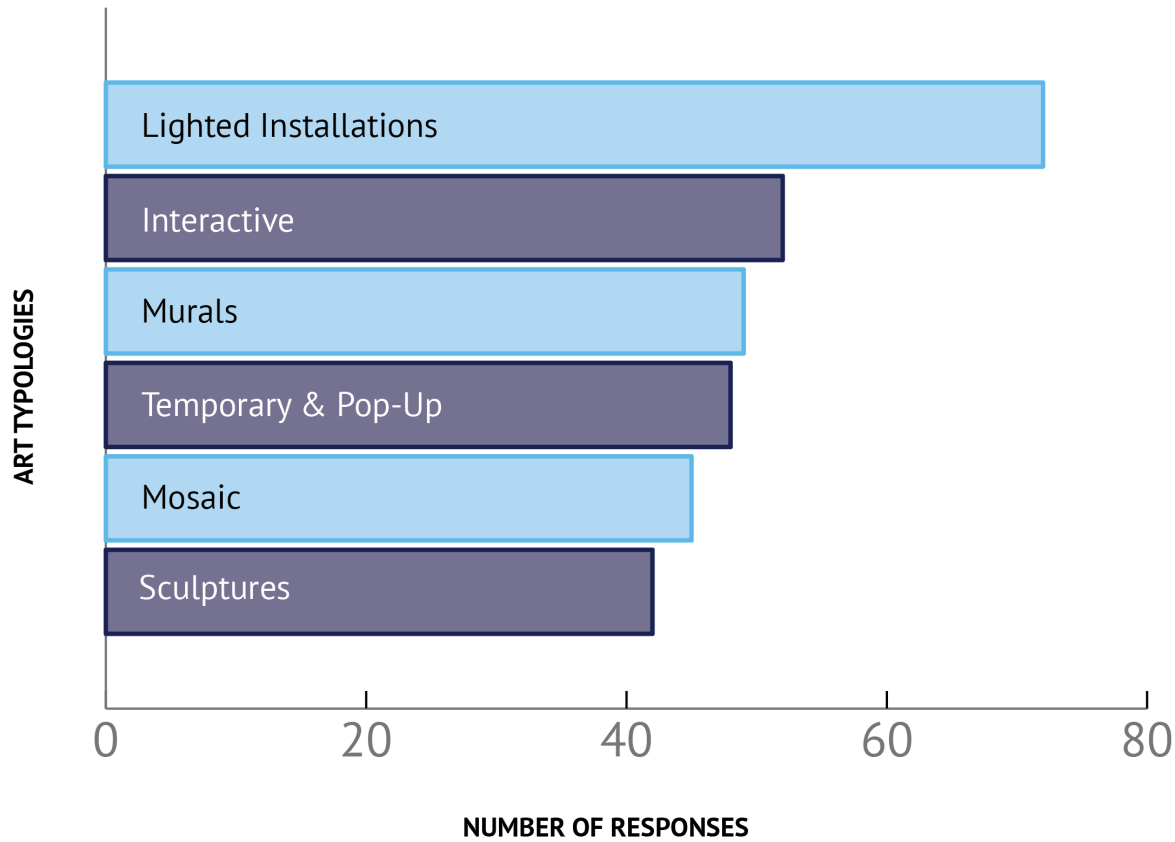
- Library
- Cultural Center
- Post Office
- Cesar Chavez Hall
- Senior Center

Other responses were:

- Main Street Hotel / Museum
- Courthouse
- Cesar Chavez House
- NW Corner of Main Street and Urtusuastegui Street
- Joe Orduno Park
- San Judas Tadeo Church
- Main Street storse
- Town Hall
- Money Exchange Building
- Hospitals
- Parque de La Amistad
- Park
- El Sol Mark
- Padilla
- Police Office
- Walmart
- King Market



### PREFERRED PUBLIC ART TYPOLOGIES - “ARTE EN LA CALLE”



### What types of Public Art would you like to see more of?

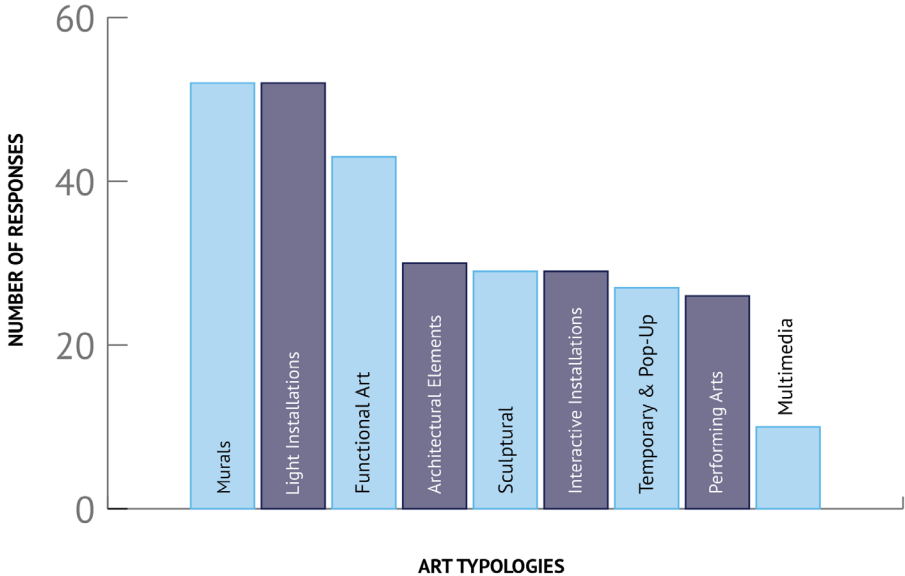
The top responses were:

- Lighted Installations - 72 votes
- Interactive Art - 52 votes
- Murals - 49 votes

# Community Survey

The community survey was open to the public online from April 24, 2025 until May 30, 2025. The survey was also available on paper for those who preferred it. The survey was taken by 59 people online and 36 on paper. The results are summarized below.

PREFERRED PUBLIC ART TYPOLOGIES - COMMUNITY SURVEY

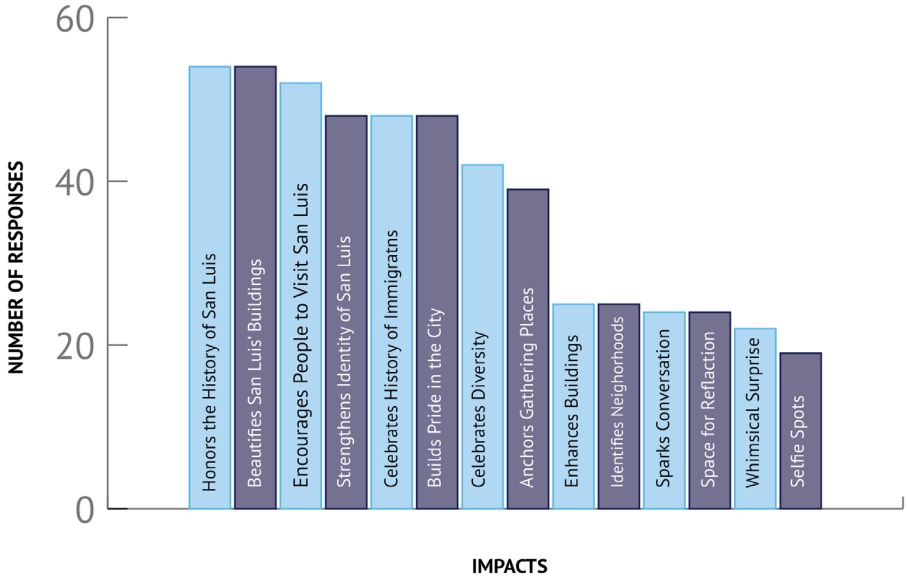


## What types of Public Art would you like to see more of?

The top responses were:

- Murals, with 52 votes
- Lighted Installations, with 52 votes
- Functional Art, with 43 votes, and,
- Architectural Elements, with 30 votes

WHAT IMPACT SHOULD PUBLIC ART HAVE ON A COMMUNITY?



## What impact should Public Art have in the Community?

The top responses were:

- “Beautifying San Luis,” with 54 votes
- “Honoring the History of San Luis,” with 54 votes
- “Encourages the People to Visit San Luis,” with 43 votes

## What is the first thing that comes to mind when you think of San Luis?

The most common answers for this question were:

- People
- Farm Workers
- Veggie Planting
- Cesar Chavez Tranquility
- Family
- Change

Other answers include:

- Friendship Park
- Potential for growth
- Sister city across the border
- The border
- Agriculture
- Community
- Port of Entry
- Young population
- Rural area
- The heat and climate
- Safety of the city
- New construction set away from the city center
- Diverse political views
- Continuous growth
- Calm environment

## What Locations in San Luis would be ideal for Public Art?

The most common answers for this question were:

- Main Street
- Parks
- Cultural Center
- Senior Center

Other answers include:

- The library
- Archibald Street
- Cesar Chavez Street
- City Hall
- Historic Buildings
- Recreational Areas
- The Port of Entry
- Williams Avenue
- Urtusuastegui Street
- River / Canal

## What city have you visited, or that you know of, has a notable public art program?

The most common answers for this question were:

- Yuma
- Mexico / Pueblos Magicos
- San Luis, Mexico

Other answers include:

- Tuscon
- Phoenix
- Puerto Vallarta
- Sedona
- Tempe
- Tolleson
- San Diego
- Scottsdale
- Guadalajara
- Oro Valley
- Los Angeles
- Las Vegas
- Seattle
- Gilbert
- Sacramento
- Coachella
- Algodones

# Stakeholder Engagement

Seven (7) members of the community were engaged in 30 minute one-on-one conversations with the planning consultants. Participants in these conversations included residents, workers, commission members, town leaders, and local business owners. The following are some themes from these meetings.

## 01 – Historic Buildings & Events

Many of the discussions had about the historic buildings and areas of San Luis largely centered around Main Street, Urtuzuastegui “U” Street, and the two buildings that center around Cesar Chavez, his union movement, and his death. The Port of Entry was also brought up in discussions and how the relationship between the United States and Mexico, and the opening of the port, plays a large role in the development and history of the City of San Luis.

## 02 – Successes & Challenges of Historic Preservation

Stakeholders believe that the community would be open and receptive to proposed historic preservation efforts as long as the reasons for undertaking a project are explained and thorough plans for project execution are presented before a project begins. It is hoped that any preservation efforts would benefit the community by way of economic improvements and increased tourism. Concerns about funding for city-wide projects as well as the funding for rehabilitation projects were brought up, as well as concerns that there will be varying public opinions regarding any potential projects.

## 03 – Values in Public Art

Stakeholders hope that any future public art projects should reflect the local culture (Hispanic and agricultural themes), family, unity, and the relationship between the US and Mexico. The hope is also that the art will inspire reflection, pride, and inclusion through murals, metalwork, and painted benches. Stakeholders believe that education and promotion are needed to gain public understanding and support.

### Historic Locations

- Border Port
- Main Street
- Cesar Chavez Hall
- Joe Orduño Park

### Public Art Vision Goals

- Enhance public spaces
- Bring the community together
- Preserve history of San Luis
- Opportunities for children and families
- Keep San Luis relevant
- Attract new businesses
- Improve public perception





## CHAPTER 04

# HISTORIC SURVEY

---

Within this chapter are the methodology and research methods used to conduct the historic survey as well as the results of the survey and recommendations for future work. This survey is meant to act as a starting point for the City of San Luis to plan future work to advance the community's historic preservation goals.

# Historic Survey

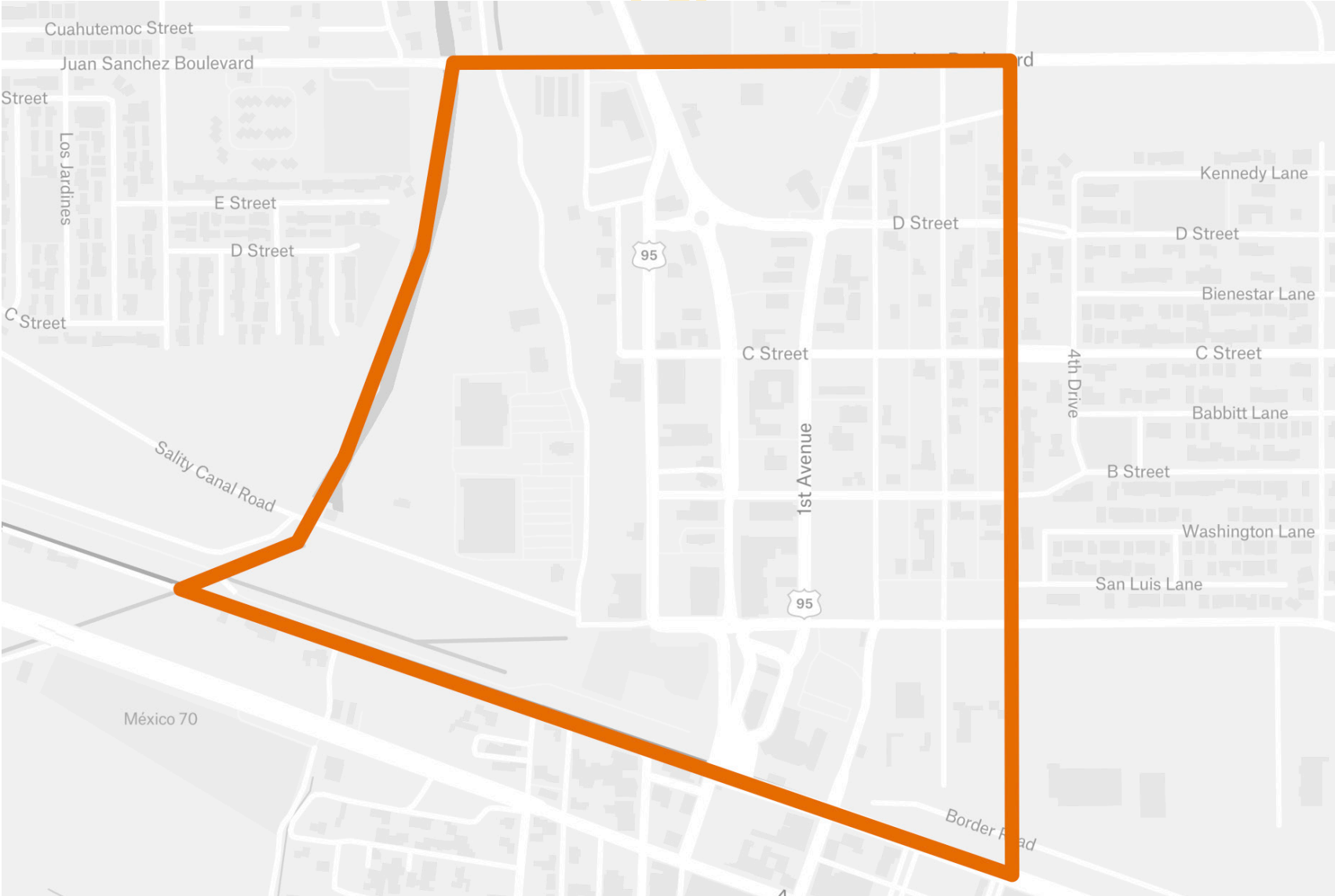


## Methodology

To conduct this survey, the planning team first defined a project area. The boundary was determined after discussions between City Staff and the Designing Local team. Ultimately, the survey area is bordered by East Cesar Chavez Boulevard to the north, the irrigation canal to the west, the United States-Mexico border to the south, and North 4th Avenue to the east. From the predetermined project boundary, the project area was narrowed down even further based on conversations with city leadership and stakeholders. It was determined that many believe that the most historically significant area of San Luis was located adjacent to Port of Entry 1, so the final survey area is bound by Urtuzuastegui “U” Street to the south, Main Street to the west, 2nd Avenue to the east, and D Street to the north.

Once the project area was set, we created a list of properties eligible for the survey. Using the Yuma County GIS Map and data from the Yuma County Tax Assessor’s website, we identified properties over 50 years old, as required by the National Park Service, meaning any eligible property needs to be built before January 1, 1976. A separate list of properties between 40-50 years old was also created for future consideration and can be found in the Appendix. Those properties that are at least 50 years old were documented and mapped using Felt, an online mapping software to identify any potential historic districts that could be further defined through a local historic preservation zoning ordinance or even a national historic district.

# Survey Area Map



# Surveyed Properties

Address	Construction Date	Resource Type
503 N Main Street	1964	Retail
522 N Main Street	1962	Retail
534 N Main Street	1962	Retail
541 N Main Street	1963	Retail
542 N Main Street	1959	Retail
588 N Main Street	1970	Retail
654 N Main Street	1969	Retail
661 N Main Street	1969	Retail
554 N William Brooks	1964	Retail
522 N Cesar Chavez St	1960	House
532 N Cesar Chavez St	1973	House
537 N Cesar Chavez St	1961	Professional
543 N Cesar Chavez St	1972	Mobile
610 N Cesar Chavez St	1972	House
617 N Cesar Chavez St	1974	Mobile
618 N Cesar Chavez St	1971	House
643 N Cesar Chavez St	1972	House

Address	Construction Date	Resource Type
644 N Cesar Chavez St	1949	Mobile
655 N Cesar Chavez St	1961	House
656 N Cesar Chavez St	1945	Mobile
667 N Cesar Chavez St	1952	Mobile
673 N Cesar Chavez St	1974	House
684 N Cesar Chavez St	1940	House
707 N Cesar Chavez St	1940	House
713 N Cesar Chavez St	1967	House
720 N Cesar Chavez St	1957	House
733 N Cesar Chavez St	1973	Mobile
738 N Cesar Chavez St	1960	Mobile
741 N Cesar Chavez St	1971	Event Space
746 N Cesar Chavez St	1972	House
772 N Cesar Chavez St	1975	House
837 N Cesar Chavez St	1971	Mobile
859 N Cesar Chavez St	1975	Restaurant
508 N Archibald St	1973	Retail

Address	Construction Date	Resource Type
552 N Archibald St	1967	House
576 N Archibald St	1973	House
710 Urtuzuastegui St	1950	Retail
722 Urtuzuastegui St	1950	Retail
533 N 2nd Ave	1974	Mobile
629 N 2nd Ave	1970	Professional
643 N 2nd Ave	1970	Retail
655 N 2nd Ave	1971	Restaurant
773 N 2nd Ave	1974	House
823 N 2nd Ave	1950	House
835 N 2nd Ave	1940	House
847 N 2nd Ave	1967	Retail
860 E B St	1974	House
865 E B St	1971	House
871 E B St	1971	House
879 E B St	1971	Restaurant
859 E C St	1974	House

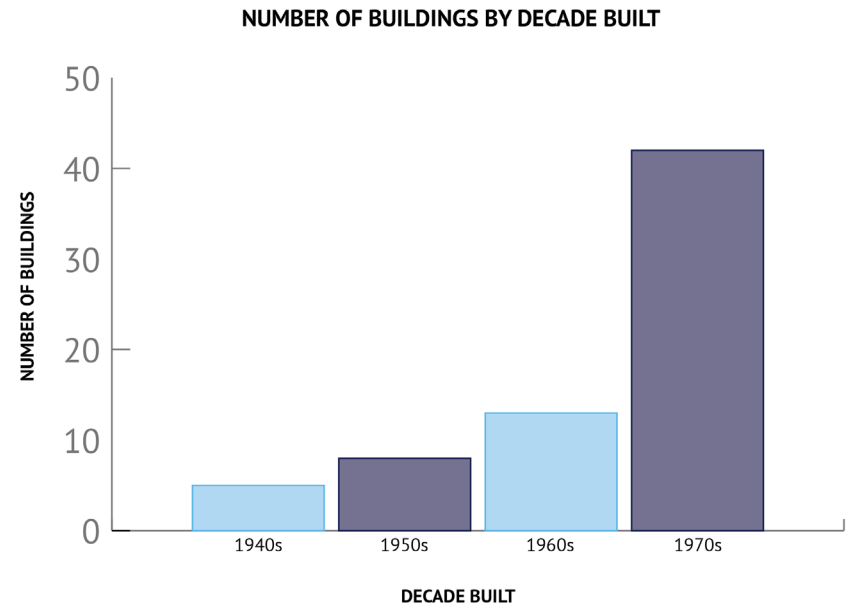
Address	Construction Date	Resource Type
840 E D St	1971	Restaurant
863 E D St	1971	Home
890 E D St	1965	Mobile
875 E E St	1974	Mobile
612 N 4th Ave	1975	House
628 N 4th Ave	1973	House
636 N 4th Ave	1974	House
648 N 4th Ave	1971	House
652 N 4th Ave	1974	House
658 N 4th Ave	1973	House
664 N 4th Ave	1972	House
676 N 4th Ave	1974	House
683 N 4th Ave	1973	House
700 N 4th Ave	1974	House
718 N 4th Ave	1974	House
756 N 4th Ave	1972	House
844 N 4th Ave	1956	House

# Survey Results Summary

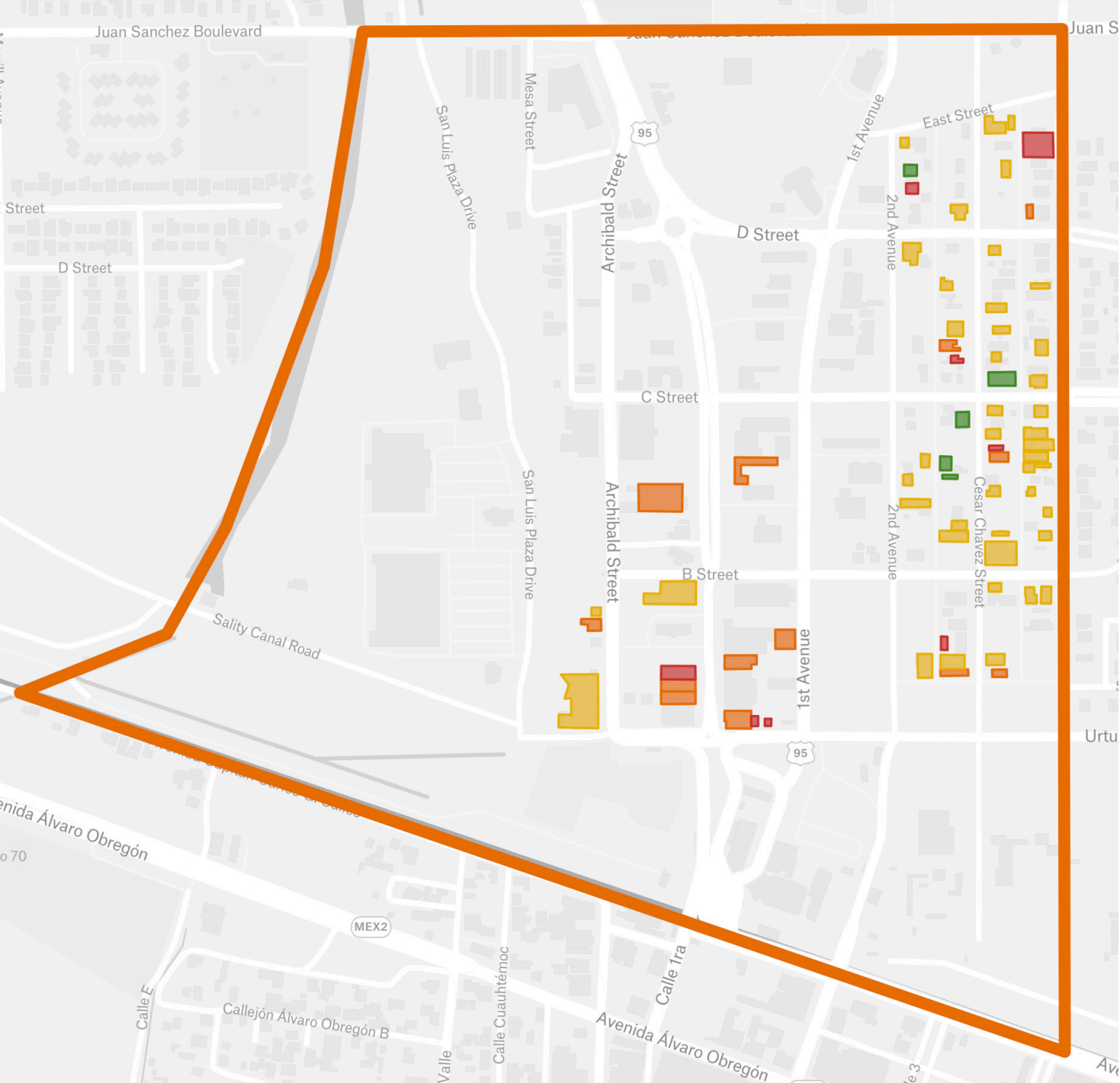
Within the survey boundary, 68 properties were found to be eligible for survey based on the 50 year minimum age requirement as set by the National Park Service and the State Historic Preservation Office. The majority of these buildings were located on Main Street and North Cesar Chavez Street. The other eligible properties were located on North 4th Avenue, North 2nd Street, Archibald Street, North William Brooks Street, Urtuzuastegui “U” Street, B Street, C Street, and D Street. 47 of the buildings are residential, with 36 single family homes and 11 mobile homes. The other 21 buildings are primarily used for retail or restaurant services, with some professional businesses and one event space. The commercial buildings are found primarily on N Main Street, Urtuzuastegui “U” Street and Archibald Street, closer to the Port of Entry, with six (6) others located on N 2nd Avenue, B Street, and D Street.

Five (5) buildings were built in the 1940s. All five (5) of these properties are found in the residential portion of the surveyed area along North Cesar Chavez Street and N 2nd Ave. Eight (8) buildings were built in the 1950s. Three (3) are residential properties along Cesar Chavez Street, and the other five (5) are commercial buildings found in the commercial area of downtown. 13 buildings were built in the 1960s. Eight (8) of those buildings are found in the commercial area of downtown San Luis on Archibald and Main Streets, and the remaining three (3) are found in the residential area surveyed along North Cesar Chavez Street. 42 buildings surveyed were built in the 1970s. Three (3) of those buildings were built in the commercial area on Archibald and Main Streets, and the remaining 16 are found in the residential area of the project.

The prominent style of architecture in the project area is Vernacular with characteristics of Spanish Colonial Revival architecture. Features of Spanish Colonial Revival architecture are low-pitched roofs finished with red tile and little to no eave overhang, arches at the windows, doors and porches, walls finished with stucco, and asymmetrical building plans. The buildings in the commercial area along Main Street and “U” Street near the port of entry are examples of early-twentieth century commercial buildings.



▲ GRAPH INDICATING NUMBER OF BUILDINGS BY THE DECADE THEY WERE BUILT, WITH THE NUMBER OF BUILDINGS IN THE 1970S BEING THE MOST COMMON.



**LEGEND**

**CONSTRUCTION DATE**

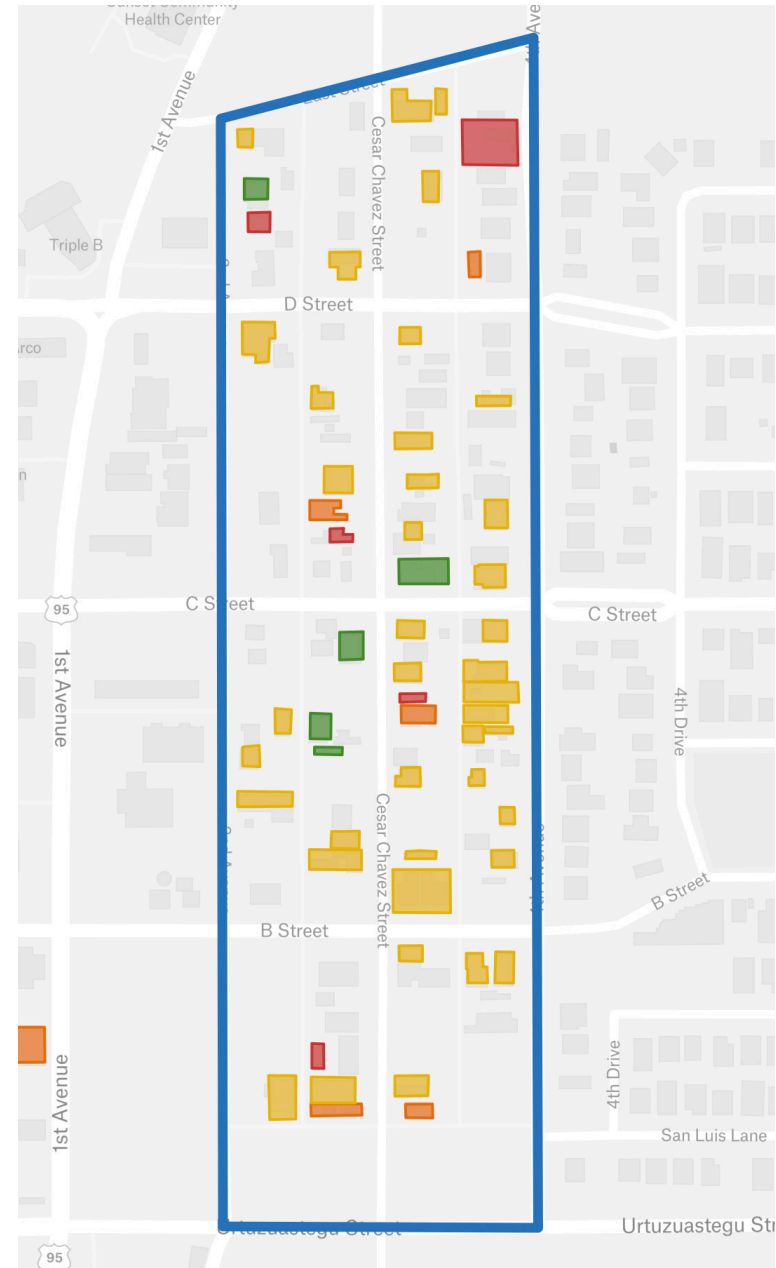
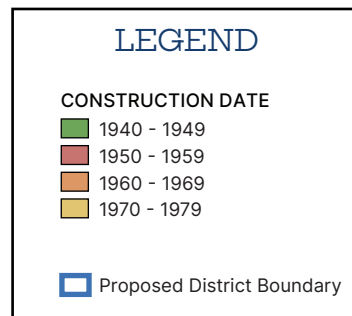
- 1940 - 1949
- 1950 - 1959
- 1960 - 1969
- 1970 - 1979

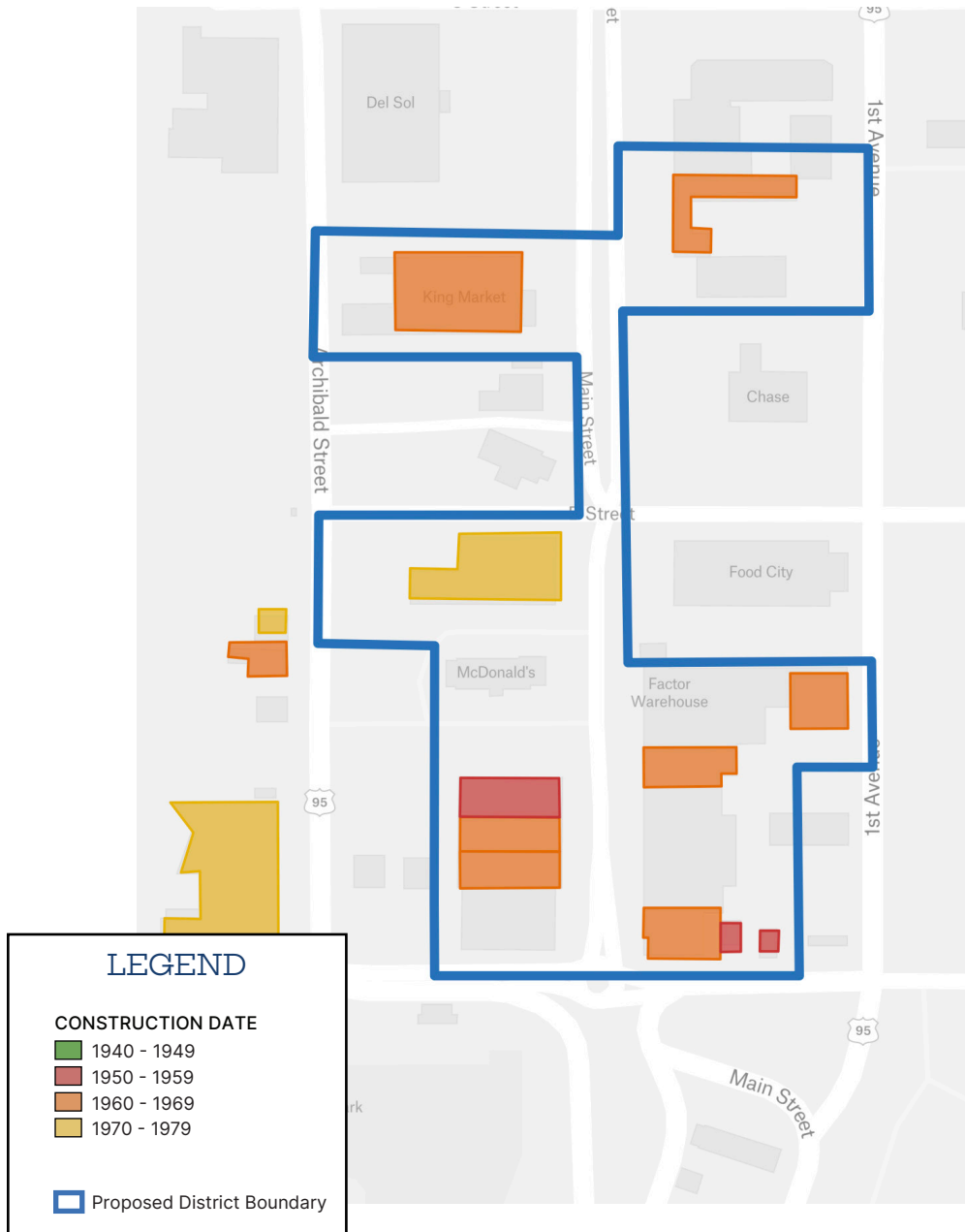
Proposed District Boundary

# Recommendations

## Historic District on North Cesar Chavez Street

A potential residential historic district was identified on the east side of the survey area. Within this potential district, 51 properties were determined to be historic and being at least 50 years old on North Cesar Chavez Street and North 2nd Avenue between East Street and Urtuzuastegui “U” Street. These properties range in construction from 1940 to 1975 and are all residential, single dwelling homes. The buildings on this street are primarily residential with some commercial buildings on the corners of the blocks. As a historic district, the district would be eligible under Criteria A: properties that are associated with events that have made contributions to broad patterns of our history. This district contains a collection of buildings that are examples of the homes built during the establishment and continuous development. The architecture in this area is one-story homes or mobile homes, and predominantly Spanish Colonial Revival styled, or vernacular with features of Spanish Colonial architecture. These features include tiled roofs, stucco’d walls, low pitched roofs, and arches.





## Historic District on Main Street

Based on the survey, a potential historic district could be identified using the buildings in the commercial downtown area of San Luis, bound by C Street to the north, North William Brooks Avenue to the east, Urtuzuastegui “U” Street to the south, and Archibald Street to the west. This area was primarily developed in the 1950s-early 70s, during the population boom when San Luis really started to grow in population.

26 buildings are within this boundary, and of those buildings, 10 would be considered contributing within this period of significance:

- 710 and 722 Urtuzuastegui “U” Street
- 503, 522, 534, 541, 542, 588, 654, and 661 Main Street

This district may be eligible under Criteria A: properties that are associated with events that have made contributions to broad patterns of our history. This area is a collection of buildings that signify the beginning of commercial growth and development in San Luis as the city became a proper township.

The buildings within this area along Urtuzuastegui “U” Street are two vernacular rectangular commercial buildings with features similar to those of false-front buildings. These buildings are one-story in height with a flat roof, but the front facade has a parapet that extends above the building’s roof line, giving it a false sense of being taller. The parapets on these buildings feature signs advertising the businesses at these locations the full height of the parapet. False-front commercial buildings have a lot of the same features as these two buildings, however, traditional false-front facades have front gable roofs, where these buildings do not.

This area also features early-twentieth century commercial buildings typical of the time period along Main Street. These buildings use lighter materials, have flush and/or slightly recessed entrances, large glass storefronts, and little to no ornamentation.

## Facade Improvements

The revitalization of historic neighborhoods and commercial areas often starts with renovations or improvements to a single building's facade. These changes can be as simple as a fresh coat of paint or a new sign, and can be as complex as returning a storefront to its original design after years of modernization. As simple or complex as these updates can be, facade improvements often start a chain reaction that inspire other building owners following suit, creating a vibrant and welcoming commercial area or neighborhood with economic benefits for a community. These benefits include attracting new shoppers to the area, profit increases for businesses, and filling vacant storefronts with new businesses.

Facade improvement programs can be created at a municipal level as part of a downtown revitalization strategy or historic preservation plan. These plans can create incentives such as matching grants, loans, tax incentives, or providing design assistance.





## Individual Historic Nomination

An individual listing on a local or state registration could be considered for 707 North Cesar Chavez Street under Criterion B: Significance of a Person with Criteria Consideration G: Properties that have achieved significance within the last fifty years. The building at 707 North Cesar Chavez street was built in 1940, with additions or alterations in the early 1970s, making it eligible by age standards. For the Criteria of Significance, this property could be eligible through Criterion B, Significance of a Person. This was the home of Dofla Maria Hau, a farmworker, active participant in the activities of the UFW, and friend of Cesar Chavez. It is also the location of the death of Cesar Chavez, after he and other UFW leaders met to debrief after Chavez testified in court against a lawsuit, directly correlated to his work with the UFW and working for farmworkers rights. This property had no significance prior to the evening before and the death of Chavez, but Chavez's death was felt across Arizona, California, and the rest of the country, making it potentially eligible through Criteria Consideration G: Properties that Have Achieved Significance Within the Last Fifty Years.

Agriculture is one of the primary industries in San Luis, and Cesar Chavez and his work with the UFW made a direct impact on the people in San Luis, and the greater Yuma area. It is because of this that the building at 707 North Cesar Chavez Street has a good chance of being nominated to a Local or State Historic Register, with the possibility of nomination at the National level.

## Funding Opportunities

Seven (7) members of the community were engaged in 30 minute one-on-one conversations with the planning consultants. Participants in these conversations included residents, workers, commission members, town leaders, and local business owners who work in the city. The following are some themes from these meetings.

### 01 – Arizona Preservation Foundation Jumpstart Grant

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This grant helps non-profit preservation organizations “jumpstart” the historic preservation efforts in their communities. This grant can be applied for at any time and can be applied for 2x per calendar year. This grant provides funds up to \$2,000. It could be used to help kickstart a new non-profit organization after formation or smaller restoration and rehabilitation projects.

### 02 – Backing Historic Small Restaurants Grant

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The National Trust for Historic Places has partnered with American Express to supply \$50,000 in grant money to support historic small restaurants. The owners of these restaurants must apply for the grant themselves, and the restaurant must make a positive impact on the community, contribute to the history and/or identity of the surrounding community, have a compelling historic or cultural significance narrative, tell a story about cuisine and community, and be disproportionately affected by economic hardship. The aim of the grant is to help business owners improve their businesses and continue to positively contribute to their community.

### 03 – Arizona Department of Environmental Quality Brownfields Assistance Grant

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The Arizona Department of Environmental Quality Brownfields Assistance Grant is aimed to help local governments, non-profits, and other organizations revitalize abandoned or underutilized properties where clean up is complicated due to hazardous materials, mine-scarred land, or leftover petroleum. Eligible properties must be an underutilized commercial or industrial site, have redevelopment potential, and have complications in the clean up efforts.

## 04 – Historic Tax Credits

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One of the concerns had by stakeholders was about increasing costs to manage and maintain historic buildings along Main Street. One of the ways these property owners could look into funding their rehabilitation projects would be considering historic tax credits. There are two Historic Tax Credit programs that property owners in Ohio can apply to to earn funds for appropriate rehabilitation work: the Federal Historic Preservation Tax Credit and the Arizona State Historic Property Tax program.

Properties applying for the Federal Historic Tax Credit Program must be 50 years or older, and must be eligible for individual listing or contribute to a historic district on the National Register of Historic Preservation. If a property meets the criteria for evaluation, is the right age, and retains enough historic integrity and significance, the owner is eligible to receive a 20% income tax credit after the rehabilitation project is completed. Applications are reviewed by staff members of the National Park Service and the State Historic Preservation Office. (Source)

The Arizona State Historic Property Tax program is managed by the State Historic Preservation Office and offers a reduction in state property taxes for eligible property owners. This program is limited to non-income producing properties, and those who apply are considered eligible must then enter into a 15-year agreement with the state, agreeing to maintain the property and to preserve the integrity of its historic features, materials, appearance, workmanship, and environment. The program reduces property taxes between 35-45%, but the figure depends on assessments specific to the area, and questions can be answered by the Yuma County assessor's office.

## 05 – Certified Local Government Grant

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Certified Local Government (CLG) Grants are only available to qualified CLGs. These funds come from the U.S. Department of the Interior's Historic Preservation Fund (HPF), which is administered by the National Park Service. These grants are reserved for historic preservation planning projects, such as historic surveys, and often vary in award amount given. For more information, visit the link [HERE](#).

## Future Considerations

A historic architectural resource survey is an ongoing endeavor to ensure that a city has the most up-to-date inventory of their historic structures. Within the survey area, it is determined that there are 35 buildings within the final survey area that would be eligible for investigation if a survey were to be completed by San Luis in 10 years. Any potential historic district eligible to be on the National Register of Historic Places could expand or adjust each time the survey is updated to include newly eligible buildings.

Additional future historic preservation initiatives that San Luis could consider would include creating a local historic preservation ordinance, becoming a Certified Local Government, joining the Arizona Downtown Alliance Main Street program, and recommending State or Federal Historic Tax Credits to property owners.

### Creating a Local Historic Preservation Ordinance

A local Historic Preservation Ordinance is local legislation that protects historic buildings, sites, and districts from demolition or remodeling projects that do not do the area justice. These ordinances are part of a city's zoning ordinance that identifies the boundaries of any historic districts, which protects historic features from zoning and development laws or projects. Ordinances also establish designation procedures and create a design review board or preservation commission to review the resources up for designation or renovation. The end goal of Historic Preservation Ordinances are to protect historic resources and ensure that any changes or new developments complement the existing character of the community. A draft historic preservation ordinance can be found in the Appendix.



## Joining the Arizona Downtown Alliance Main Street Program

The Arizona Downtown Alliance Main Street Program is a program that helps support communities through a four-point approach. This four-point approach looks to support preservation efforts in communities through Design, Organization, Promotion, and Economic Development. The Arizona Downtown Alliance program provides communities with technical assistance, networking opportunities, information, and other services to help communities revitalize their historic downtowns and neighborhoods. Main Street America, the national Main Street organization, offers competitive grants for communities within the Main Street Program.

## Becoming a Certified Local Government

The Certified Local Government (CLG) Program is run with cooperation between the state and local governments and Federal partners to promote historic preservation across the country. By becoming a CLG, the local government and community make a commitment to historic preservation in their city and commit to adhere to national standards of practice in order to preserve, protect, and advocate for cultural heritage across the country. No matter the size of the community, any local government can become a CLG, whether it's a small village or a major urban center. Once approved, a CLG has the opportunity to compete for CLG grants.







CHAPTER 05

# PUBLIC ART & PLACEMAKING

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# STRATEGIC VISION



## **STRATEGIC VISION:**

San Luis' vision is for public art to be a vibrant reflection of our local cultures, celebrating our rich Hispanic and agricultural heritage, while embodying the shared spirit between the U.S. and Mexico. Public Art & Placemaking in San Luis will inspire reflection, instill community pride, and foster a deep sense of inclusion for all. We believe that meaningful public spaces can encourage a truly welcoming and dynamic place to live. A public art plan policy can be formalized by the City to steward and administer the public art and placemaking vision for the community. A draft public art policy can be found in the Appendix of the document.

## Funding Public Art

In order to achieve the vision of the community for public art in San Luis, sustainable funding is needed. There are many options for funding a municipal Public Art Program and several factors were considered when determining the best mechanism for San Luis. Considering a single traditional funding mechanism would likely not yield the funds necessary to achieve the vision set forth in this Plan, therefore a series of funding mechanisms are recommended to establish a Program that has lasting impact.



## Funding Recommendations

### General Fund Allocation

In order to jump start the program until permanent funding is secured, at minimum a General Fund Allocation of \$60,000 should be budgeted annually for each of the next 5 fiscal years to fund projects outlined above.

### Grants

Given the generosity of the San Luis community, the City's contribution should be leveraged to access grant dollars locally and nationally.

Employing multiple funding options over time achieves a number of goals: provides funding in the early years of the program projecting success early in the Program's existence, engages the private development community, proposes a future percent for art in all large public projects, and recognizes potential contributions achievable through grant funding (many grants require a contribution, or matching dollars).

Having a multi-pronged approach shares responsibility for funding, and targets investment to well-used public spaces and to specific projects and makes the vision outlined in the Plan more likely to be achieved through a variety of partnerships.

## Public Art Approaches and Typologies

Public art projects can have a range of positive, impactful outcomes in public spaces and communities. This section outlines different types of public art interventions, engaging opportunities for public involvement in art, and strategies to select public art sites. ea quidelest dem aut as rero velloreiu.



## Public Art Approaches

### Interactive

Interactive art is not a medium but rather a way for artwork to be designed with people in mind. Artwork can be defined as interactive if it aims to create a dynamic experience, where the public are not just onlookers but they can experience the artwork through senses beyond sight. Interactive art may use traditional media or new technology but either way interaction is always at the center.



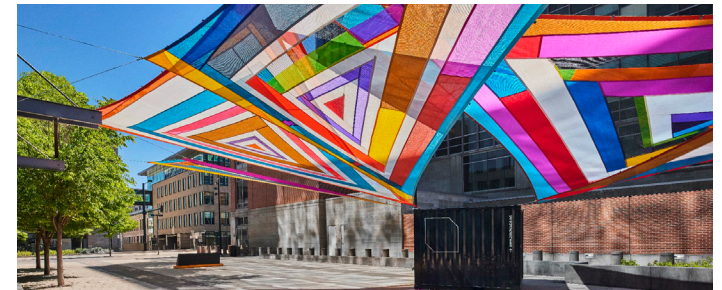
### Pop-Up & Temporary

Temporary art, though fleeting, can leave a lasting impact by bringing surprise and joy to unexpected places like construction sites, sidewalks, and empty storefronts. This accessible art form offers a low-cost, high-impact way to energize spaces, engage artists, and foster community collaboration.



### Site-Specific

Site-specific art is artwork that is aesthetically, conceptually, and/or thematically connected to the unique circumstances, culture, history, and environment of a particular site. Site-specific art can take many forms, and may be permanent or temporary. In this approach to art-making, artists extensively research the place, site, or area where the site-specific artwork will be placed. Site-specific art tells the story of a place through its surroundings, enriching the experience of the place itself.

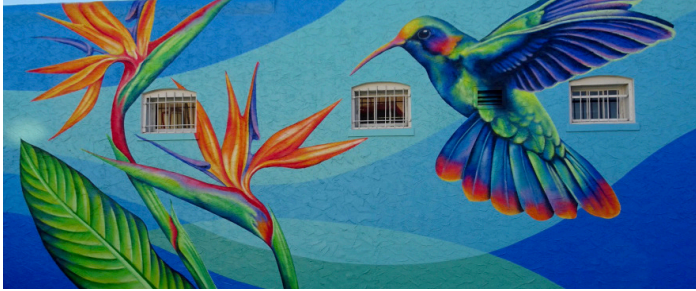


### Community Participatory

Participatory art involves the community or a public group in the process of art-making, as guided by an artist. Artwork that emerges from a participatory experience enhances and celebrates its process and participants over short or long periods of time. Collaborative art pieces engage people and generate feelings of community pride and ownership.



## Public Art Types



### Murals

While building a collection of permanent artworks is essential, incorporating ephemeral works like murals provides a valuable counterpoint. Murals offer a dynamic platform for showcasing a wide range of artistic voices within a shorter time frame. This approach not only diversifies the artistic landscape but also allows for a more inclusive representation, ensuring a broader spectrum of styles and perspectives.



### Functional Art

San Luis has a unique opportunity to transform ordinary infrastructure into distinctive works of art. Imagine artistic bike racks, benches, play areas, and even decorated storm drains. This approach offers an affordable way to create a major visual impact and enhance civic identity, turning everyday elements into memorable experiences for residents and visitors.



### Mosaics

Mosaics, with their versatile application and vibrant colors, enrich the built environment. From functional benches to intricate floor inlays and striking exterior installations, mosaics enhance spaces with artistic expression. Their durability and weather-resistance make them ideal for public art, adding a touch of timeless beauty and cultural richness.



### Textile

Textile art encompasses a vast spectrum, from intimate wall hangings to monumental installations that transform public spaces. These vibrant textured works can breathe new life into existing public buildings or add a captivating dimension to new constructions. Beyond their visual appeal, textiles can introduce warmth, comfort, and a sense of human connection to sterile environments.

### Sculpture

Sculptures are often the focal points of civic art, commemorating history, expressing civic pride, and serving as culturally-defining showpieces. Their diverse forms fit well in gateways, parks, and gathering spaces. Sculptures are especially appropriate in parks and downtowns, where they celebrate and enhance civic identity.



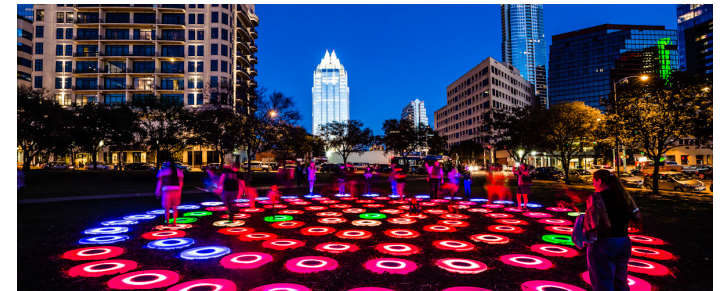
### Light Installations

Contemporary artists harness light in innovative ways, transforming the built environment with minimal physical impact. Light installations can illuminate existing buildings, highlight landscape features in parks, or enhance sculptures. Their adaptability makes them particularly effective for infrastructure projects, adding dynamic and captivating dimensions to public spaces.



### Multimedia

Multimedia installations may combine many other art types in ways that expand the imagination. Video, lighting, sculpture, murals, and more can be combined to make multimedia installations some of the most interesting around. Multimedia installations are especially useful for temporary or pop-up installations.



### Environmental

Environmental art is any kind of outdoor public art that uses materials with a direct connection to nature, landscaping, or organic materials. Environmental art can be temporary or permanent, and its scale can vary. Its thematic context addresses environmentalism and sustainability.



## Placemaking Types



### Parklets & Seating Areas

Parklets are sidewalk extensions that are installed in parking lanes and use several parking spaces to provide more space and amenities for people using the street. Parklets typically extend out at the level of the sidewalk to the width of the adjacent parking space, providing a designated seating area for public use, or for restaurants and bars to have additional seating for patrons. The benefit is that they don't disrupt foot or vehicular traffic and they create more lively streets.



### Food Truck Areas

Designated areas on streets, parking lots, or public spaces provide opportunities for food trucks or restaurant pop-ups to park, encouraging visitors to utilize existing public spaces. Food trucks offer low-cost entry into the food and beverage industry and create opportunities for these restaurateurs to bring their food and culture to the community. Additional seating options can be added to provide a space for visitors to stay and enjoy the space with their food.



### Alley Enhancements

Alleys are often a downtown's most underutilized asset, for these spaces can be vibrant spaces with seating, artwork, and other elements that can enhance a neighborhood. These alleys, when properly utilized, can also become destinations in their own right. They are low cost, easy to maintain, and can support nearby businesses, as long as services to adjacent buildings are not impacted.

### Creative Parking Lot Screens

Parking lot screens are a fundamental part of urban design that can be made of plant material, placemaking features, or public art. Parking lots can have a negative impact on streetscapes and can detract from a vibrant street life. Screens can be costly and require maintenance but they can also positively impact the street by dressing up the landscape or, in the case of plantings, provide greenery in otherwise dense urban areas.



### Existing Curb Extension Murals

Curb Extensions, or bump outs, are extensions of the curb that visually and physically narrow the roadway, creating safer and shorter crossings for pedestrians, and creating available space for street furniture, plantings, benches, and street trees. These can be created using low-cost materials, such as bollards or planters, and can be enhanced with murals. Painting murals in these bump outs gives local artists an opportunity to showcase their art in a highly visible location, create a sense of place and create local interest, and studies show that these murals painted on asphalt improve safety performance on the roads.



### Creative Crosswalks

By installing art treatments at intersections and pedestrian crossings, cities can create a highly visible, walkable, active, and shared use environment between vehicular and pedestrian traffic. Not only are these art-infused crosswalks more vibrant and create a lively intersection, but they are also more noticeable to drivers, improving safety performances, studies show.







CHAPTER 06

# PUBLIC ART & PLACEMAKING PROJECT IDEAS

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# PUBLIC ART PROJECT IDEAS



As San Luis develops its public art program in its initial years, the City should balance large-scale, high-impact projects with more locally-scaled projects that could be prime opportunities to engage with San Luis' local artist network. Before projects take shape, San Luis should establish project goals, which may overlap with other projects.

Goals for public art & placemaking projects include:

- Desire for placemaking, either to establish, reimagine, or amplify gathering spaces;
- Leverage public art to celebrate history or honor underrepresented narratives;
- Foster community identity or build local pride;
- Stimulate economic development;
- Engage the community, or encourage youth participation; or,
- Enhancing walk-ability, or creating more welcoming, vibrant streetscapes.



## Art Integrated into Infrastructure

Art that is integrated into infrastructure can take many forms including sandblasted or inlaid concrete sidewalks, mosaic walls, and artist-designed architectural features. These larger-scale permanent investments can elevate downtown's walkability, visual interest, and distinction among neighboring towns. These eye-catching, unique projects are also an exciting catalyst for economic development and tourism.

### PROJECT COST

- Good \$50,000
- Better \$150,000
- Best \$200,000 +

### PROJECT TIMELINE

The overall project will require 3-4 months for selection and planning; fabrication and installation could require an additional 12-18 months.



## Painted Fire Hydrants

Painting Fire-Department approved fire hydrants is an excellent way to highlight local artists and bring immediate vibrancy to ordinary settings. This is an also cost-effective project that can replace regularly-scheduled fire hydrant painting for maintenance purposes.

### PROJECT COST

Up to \$1,200 per fire hydrant

### PROJECT TIMELINE

3-6 months for selection and implementation. Fire hydrants should be repainted as recommended by the City's Fire Department.





## Functional Public Art

A historic City with a dynamic downtown requires civic fixtures that are anything but ordinary. From artist-designed benches to elaborate, whimsical play structures, artist-designed fixtures have the presence of permanent sculptures, but the durability and function of traditional city furniture. Ideal options for San Luis include artist-designed benches, shade structures, and painted planter projects.

### PROJECT COST

- Good \$30,000
- Better \$75,000
- Best \$100,000+

### PROJECT TIMELINE

The overall project will require 3-4 months for selection and planning; fabrication and installation could require an additional 12-18 months.



## Interactive Pop-Up Art

Pop-up Public Art experiences assume many forms, ranging from multi-media light and sound installations, to playful, otherworldly sculpture. These short-term experiences are ideal in large greenspaces or other public gathering spaces with clear sightlines for maximum visibility.

### PROJECT COST

- Good \$15,000
- Better \$50,000
- Best \$75,000+

### PROJECT TIMELINE

Depending on the intention of each project, these pop-up experiences can last anywhere from a few days to up to a few months.





## Murals

Murals are an efficient, flexible way to reflect a City's history, characteristics, and diverse backgrounds. San Luis's murals can proudly represent the many cultures that have shaped the community, sparking conversation and connection to San Luis's diverse population.

### PROJECT COST

- Good \$25,000
- Better \$50,000
- Best \$75,000

### PROJECT TIMELINE

3-6 months. Well-maintained murals can last up to 10 years.



## Projection Mapping

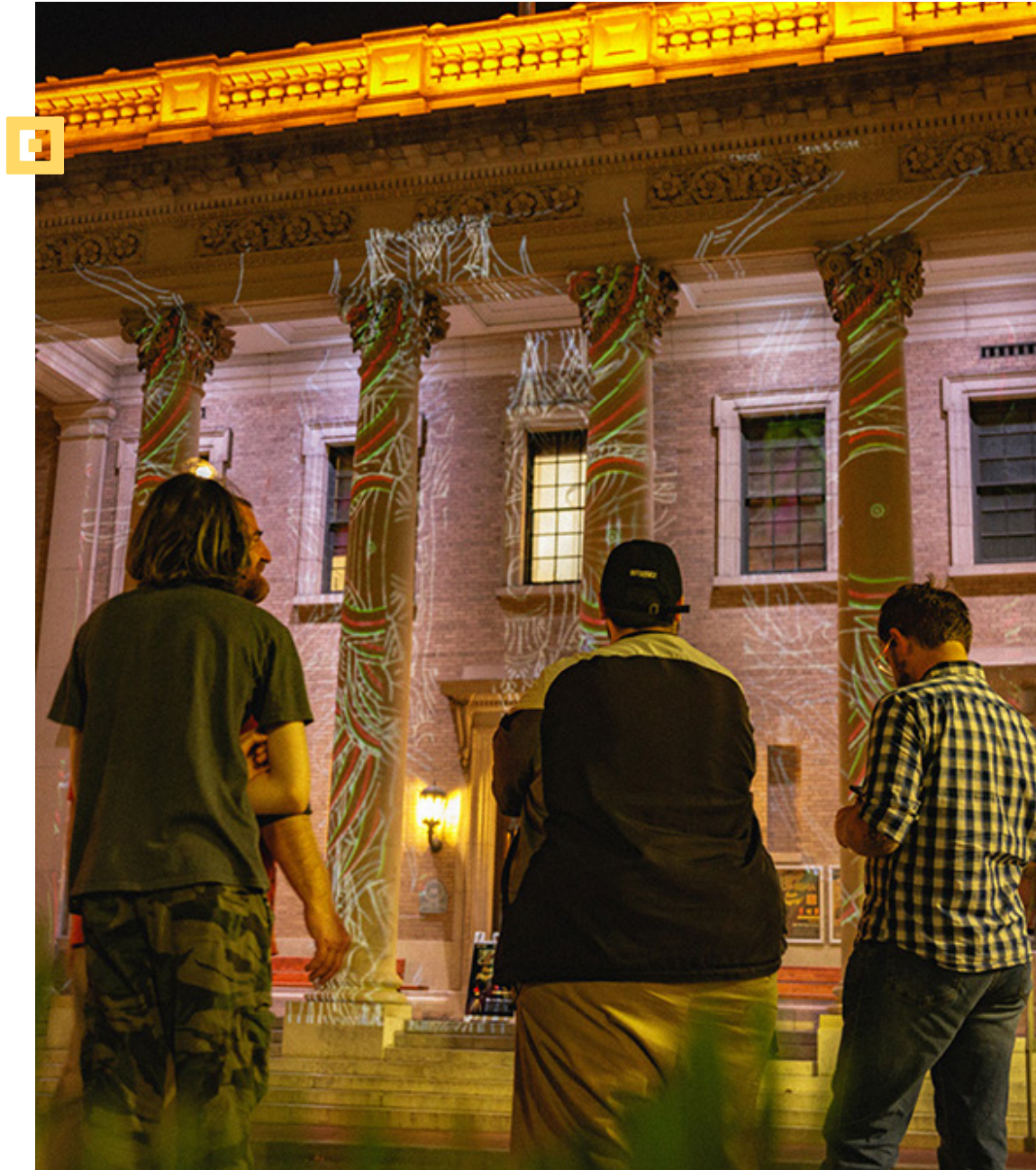
Temporary light projections onto San Luis's buildings will further emphasize the City's unique history and charm. Light projections can include static, two-dimensional images, or they can be an opportunity to project video or moving images onto the bridge, allowing for a more artistically diverse pool of public artists to be represented in the project.

### PROJECT COST

\$50,000 - \$300,000, based on rental and artist fees

### PROJECT TIMELINE

Projection Mapping events last anywhere from a few days to two weeks





## Tree Guard Projects

Tree Guard interventions through public art are a high-impact strategy for improving downtown walkability and showcasing San Luis' vibrant culture. From painted tree guards to installing artist-designed, heavy duty railing, these enhancements can transform ordinary civic fixtures into extraordinary, iconic local landmarks.

### PROJECT COST

\$15,000 - \$30,000

### PROJECT TIMELINE

The overall project will require 3-4 months for selection and planning; fabrication and installation could require an additional 6 months.



## Utility Box Projects

Utility Box art remains one of the most high-impact, cost-effective approaches to public art and placemaking. There are many city-owned utility boxes that are prime opportunities for public art. Printing artworks on large-scale vinyl offer a greater range of project possibilities, while also offering maintenance.

### PROJECT COST

- Good - \$750 per utility box
- Better - \$1,000 per utility box
- Best - \$2,000 per utility box

### PROJECT TIMELINE

3-6 months; Utility Boxes should last from 3-5 years, with regular maintenance



# PLACEMAKING IDEAS



This section outlines several placemaking interventions that can enhance public spaces in San Luis broadly. While not pertaining directly to public art or historic preservation, these recommendations support similar goals that seek to transform and enliven San Luis' sense of place.

## Arts District Development

Thanks to past efforts, including zoning code changes, Downtown San Luis is poised for revitalization. In order to truly create a destination, the City should look for opportunities to transform Main Street as well as surrounding streets, such as North Cesar Chavez Street into an arts district environment.

Efforts should be made by the Economic Development team to recruit:

- Restaurants
- Arts focused businesses
- Brew Pubs

Regulatory Additions for:

- Permitted Use: Breweries, distilleries, wineries, and ancillary tasting rooms and restaurants (larger than existing square footage allowances)
- Conditional Use: Music venues, comedy clubs, theaters, and other venues focused on arts & culture performances

### CASE STUDY: ROOSEVELT ROW (PHOENIX, AZ)

- Art galleries, restaurants, bars, boutique shops, and apartments
- Section of Historic Roosevelt Neighborhood
- Developers are drawn to area because of the history and art in the area





## Plaza

Central gathering plazas are ideal places for community events, gatherings, and public recreation. Transforming an underutilized space in downtown San Luis into a nimble setting for both events and everyday entertainment can maximize community programming year-round, in addition to providing an enhanced civic space that could provide dynamic opportunities for public art. This space could also help to spur the development of nearby real estate and encourage new businesses. Additionally, this space could create a gateway for visitors near the border crossing.



### CASE STUDY: HENDERSON WATER STREET (HENDERSON, NV)

- Plaza & Amphitheater
- Hosts festivals, concerts, sports watch parties, and other community related programs
- Located outside City Hall

## The Creation of an Arts Space Downtown

A multi-disciplinary space for visual and performing arts could transform San Luis' arts and culture landscape, as well as serve as a beacon for community members of all ages. Various scenarios should be considered in order to design a space that meets community needs. Programming supported by specific facility offerings could include a makerspace, visual arts studios, a black box theatre, multimedia studios, and beyond. San Luis would be a key driver of economic development in the community. This may be accomplished at a lesser cost to the city by partnering with a non-profit partner to program an empty, city-owned space, such as the municipal court building.



### CASE STUDY 1: WHAM! (SURPRISE, AZ)

- \$310,000 annual budget
- City-owned facility that is rented to WHAM! for \$1 annually
- Wide-ranging visual arts offerings
- Former health clinic turned arts facility

### CASE STUDY 2: OTIS S. JOHNSON CULTURAL ARTS CENTER (SAVANNAH, GA)

- Facility was funded through a Special Purpose Local Option Sales Tax
- Two theatre facilities and visual arts studios
- Rental capacity for third party events





## Matching Mural Grant Program

In order to encourage the installation of privately-funded murals in the City of San Luis, the City should implement a one-to-one matching grant program for privately-funded murals on private property, up to \$5,000 per project, and up to \$60,000 annually. Murals on private property receiving grant dollars would need to be approved by the Economic Development Commission and San Luis City Council. As a kickstarter program, the Matching Mural Grant Program will be subject to annual review.

### CASE STUDY 1: STUART, FL

- 50% artwork reimbursement up to \$3,000 per project
- Funded through Community Redevelopment Area (CRA) funds, and administered by CRA Board
- Limited to eligible properties located with the CRA district

### CASE STUDY 2: FLAGSTAFF, AZ

- Grants of up to \$7,500 per project are available
- Funded through a Bed, Board, and Beverage excise tax and administered by the City's Beautification and Public Art Commission
- Murals and other beautification measures are eligible







## ECONOMIC DEVELOPMENT COMMISSION AGENDA ITEM REVIEW FORM

### San Luis Economic Development Commission Meeting

4. B.

**Meeting Date:** 10/01/2025

**Department Head:** Armando Esparza, Director of Economic Development, Economic Development

**Submitted By:** Yigal Duarte, Economic Development Assistant, Economic Development

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#### ITEM:

Discussion on any and all matters regarding the development of a Small Business and Economic Development Program through the San Luis Business Incubator. (**Armando Esparza, Director of Economic Development and Ruth Martinez, HdL Companies**)

#### SUMMARY:

##### SUMMARY

The City of San Luis entered into an agreement with HdL Companies in August 2025 to support the operations and evaluation of the San Luis Business Incubator. As part of this process, the City is seeking input from the San Luis Economic Development Commission on how the incubator can best serve the local small business community. This includes feedback on tenant rates, program design, services offered, and partnerships that will strengthen entrepreneurial support in San Luis.

#### BACKGROUND:

The San Luis Business Incubator currently provides affordable space and limited support for small businesses. The City is exploring ways to enhance programming to better meet the needs of local entrepreneurs, including mentorship, training, access to capital, and specialized resources such as a potential commercial/industrial kitchen. Input from the Commission will help guide the development of a comprehensive program framework to be reviewed by the City Council.

#### DISCUSSION:

- Commission members are asked to provide input on:
- What are the most pressing needs of local small businesses and entrepreneurs?
- What services and resources should the incubator offer beyond affordable space (e.g., training, mentorship, capital access, networking)?
- Are current rates appropriate, or should they be adjusted based on business stage, time in program, or space type?
- What partnerships could enhance the incubator's impact (e.g., Arizona Western College, lenders, chambers, SBDC)?
- How should success be measured (e.g., jobs created, business survival, revenue growth, capital raised, graduation rates)?

#### STAFF RECOMMENDATION:

That the Commission review and discuss opportunities for strengthening the Business Incubator program, consider public input, and provide guidance to staff for the development of a program framework to be presented to the San Luis City Council.

**RECOMMENDATION / SUGGESTED MOTION:**  
**DISCUSSION ITEM ONLY, NO ACTION NEEDED.**

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**Attachments**

HdL Companies Scope of Work

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# PROPOSAL TO EVALUATE AND ENHANCE THE CITY OF SAN LUIS BUSINESS INCUBATOR PROGRAM

JANUARY 2025

**Submitted by:**

HdL ECONsolutions  
120 S. State College Drive, Suite 200

Brea, CA 92821  
[www.hdlcompanies.com](http://www.hdlcompanies.com)



**Contact Information:**

Barry Foster, Principal and Managing Director  
714.879.5000  
[bfoster@hdlcompanies.com](mailto:bfoster@hdlcompanies.com)

## Cover Letter

Mr. Armando Esparza  
Director of Economic Development and Government Affairs  
City of San Luis  
1090 E. Union Street  
San Luis, AZ 85349

Dear Mr. Esparza,

On behalf of HdL Companies, I am pleased to submit our proposal to evaluate the City's Business Incubator Program. With a 40-year track record of providing data-driven insights and actionable strategies to municipalities, HdL is uniquely positioned to support the City in assessing the Business Incubator program's effectiveness and identifying opportunities for growth and sustainability.

Barry Foster, Principal and Managing Director of HdL's ECONsolutions division, will serve as the lead on this project. Barry brings extensive expertise in program evaluation and economic development initiatives, ensuring a thorough and strategic approach to the evaluation process. Should you have any questions or require further information, Barry can be reached directly at 951.233.0414 or email at [bfoster@hdlcompanies.com](mailto:bfoster@hdlcompanies.com).

We are excited about the opportunity to collaborate with the City and contribute to the success of your Business Incubator Program. Thank you for considering HdL Companies for this important initiative. We look forward to the opportunity to discuss our proposal and next steps at your convenience.

Sincerely,



Andrew Nickerson, President / CEO, HdL Companies  
120 S. State College Blvd., Suite 200  
Brea, CA 92821 | [www.hdlcompanies.com](http://www.hdlcompanies.com)

## Proposal to Evaluate and Enhance the City of San Luis Business Incubator Program

### Introduction

A well-defined business incubator program serves as a catalyst for economic development by fostering innovation, supporting startups, and creating opportunities for local entrepreneurs. Effective incubators provide essential resources, mentorship, and networking opportunities that empower businesses to succeed, ensuring higher survival rates and sustainable growth. By aligning with community needs and industry best practices, incubator programs contribute to job creation, to diversify the local economy, and to strengthen the economic resilience of the region.

The City of San Luis has expressed a need for a comprehensive evaluation of its business incubator program to ensure sustainability, meet the evolving needs of the community, and maximize its impact. HdL Companies proposes a collaborative approach to assess the current program, provide recommendations, and create an actionable plan to enhance its effectiveness.

This proposal outlines the scope of work, methodology, deliverables, timeline, and budget for the project.

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### Scope of Work

Our team will evaluate the following aspects of the San Luis Business Incubator program:

#### 1. Current Program Review

- Overview of the incubator's mission, goals, and performance metrics, including results from businesses.
- Evaluation of tenant demographics, current uses, length of stay, and lease rates.
- Analysis of zoning and permitted uses and potential use change of the current facility.
- Examination of program policies, including the graduation period or move-out requirements.

#### 2. Comparative Best Practices

- Benchmarking against similar incubator programs.
- Identifying key success factors, such as tenant selection, mentorship, access to capital and networking.

#### 3. Sustainability and Community Impact

- Assessing financial models and cost recovery strategies.
- Recommendations for diversifying funding and increasing community engagement.

- Evaluating the potential for new program elements, such as potential zoning change and consideration an industrial kitchen for the cottage food industry.
4. **Program Support and Enhancements**
- Recommendations for training, networking, and financing support for tenants.
  - Guidance on integrating local economic priorities and industry needs.
  - Assessing the feasibility of implementing new facilities and services.
- 

## Methodology

Our approach includes the following phases:

### Phase 1: Data Collection and Analysis

- **Document Review:** Evaluate existing program including policies, lease agreements and rates, financial data, and program metrics.
- **Stakeholder Engagement:** Conduct virtual interviews with city officials, current tenants, and community stakeholders as directed by staff.
- **Zoning Analysis:** Review current zoning and identify opportunities for flexible or alternative uses.

### Phase 2: Comparative Analysis

- Research best practices from successful incubators, focusing on programs in similar communities or industries.
- Identify strategies to attract and retain tenants, enhance program offerings, and build financial sustainability.

### Phase 3: Recommendations and Action Plan

- Develop tailored recommendations addressing the City's goals and community needs.
  - Create an implementation plan for program enhancements, including financial modeling, operational improvements, and potential funding sources.
- 

## Deliverables

1. **Summary Report:**
  - Current program evaluation, including tenant demographics, lease structures, and zoning analysis.
  - Identification of strengths, weaknesses, and areas for improvement.
2. **Benchmarking and Best Practices:**
  - Case studies and insights from successful incubator programs.

- Suggested practices for tenant graduation policies, training, and networking support.
3. **Actionable Recommendations:**
- Detailed plan to enhance program sustainability and impact.
  - Feasibility analysis for potential new facilities (e.g., industrial kitchen for cottage food industry).
4. **Implementation Framework:**
- Timeline and milestones for adopting proposed changes.
  - Guidance on securing external funding and partnerships.
- 

## Timeline

The project will be completed within **12 weeks** of contract approval, divided into three phases:

- **Weeks 1-4:** Data Collection and Analysis
  - **Weeks 5-8:** Comparative Analysis
  - **Weeks 9-12:** Final Report and Recommendations
- 

## Budget

The total cost for the proposed evaluation and recommendations is **\$28,500**, which includes:

- Professional fees for research, analysis, and reporting.
- All communication with stakeholders conducted remotely.

**Optional Travel Costs:** If in-person meetings or site visits are required, travel will be billed at an additional rate to be negotiated in advance.

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## Outcome Goals

Our recommendations will aim to:

- Ensure the program adheres to industry best practices suitable for the San Luis community for incubator management.
- Maintain program sustainability through diversified funding, effective cost management, and efficient operations.
- Enhance the program's viability by aligning its offerings with market demands and tenant needs.

- Meet the City of San Luis' economic development goals by fostering local entrepreneurship, creating jobs, and supporting emerging industries.
  - Support the growth of emerging non-industrial industries such as the cottage food sector by incorporating tailored facilities and training programs.
- 

## Conclusion

HdL Companies is committed to delivering a thorough and actionable evaluation of the San Luis Business Incubator program. By leveraging our expertise in economic development and program analysis, we will provide insights and strategies that empower the City to achieve its goals.

We look forward to collaborating with the City of San Luis to enhance its incubator program and create a lasting impact for local businesses and the community.



## ECONOMIC DEVELOPMENT COMMISSION AGENDA ITEM REVIEW FORM

**San Luis Economic Development Commission Meeting**

**4. C.**

**Meeting Date:** 10/01/2025

**Department Head:** Armando Esparza, Director of Economic Development, Economic Development

**Submitted By:** Yigal Duarte, Economic Development Assistant, Economic Development

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**ITEM:**

Discussion and possible action on any and all matters regarding updates from the Economic Development Director, followed by discussion among San Luis Economic Development Commission (SLEDC) members. **(Armando Esparza, Director of Economic Development).**

**SUMMARY:**

The Economic Development Director will provide updates on current and upcoming projects that may require input or participation from the Commission. Following the update, Commission members will have an opportunity to discuss additional topics or projects they would like to see addressed. Commissioners may recommend items for inclusion on a future agenda.

**RECOMMENDATION / SUGGESTED MOTION:**

**DISCUSSION ITEM ONLY, NO ACTION.**

**I MOVE TO REQUEST THAT \_\_\_\_\_ BE ADDED TO A FUTURE SAN LUIS ECONOMIC DEVELOPMENT COMMISSION MEETING AGENDA.**

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**Attachments**

Presentation

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# San Luis Economic Development Commission



**ECONOMIC  
DEVELOPMENT**  
CITY OF SAN LUIS, ARIZONA

October 1<sup>st</sup>, 2025

ADOPTED SEPTEMBER 2025  
Prepared by Designing Local, Ltd.

CITY OF SAN LUIS

# EL CORAZÓN DE SAN LUIS

Historic Preservation & Public Art Plan



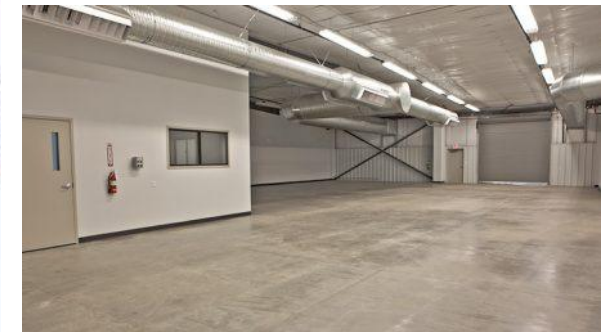


CITY OF  
**SAN LUIS**  
A R I Z O N A

PROPOSAL TO EVALUATE AND ENHANCE  
THE CITY OF SAN LUIS BUSINESS  
INCUBATOR PROGRAM

JANUARY 2025

# San Luis Business Incubator



**An opportunity to start, grow and expand your business in San Luis!**

# The City of San Luis Business Incubator



- 20,000SF Facility
- Seven Suites Ranging from 1,430SF to 4,237SF
- Located inside the San Luis Industrial Park

# Business Incubator Program

Basic Services include:

- Annual or 3-Year Lease Options
- Water & Sewer Inclusive
- High Speed Internet Service
- Video Conference/Training Room
- On-Site Training Programs
- Paved Parking Lot
- Management Assistance
- Exposure to Critical and Technical Support Services
- Building Receptionist
- Network Opportunities



# The Team



***Armando Esparza***  
*Director of Economic Development  
and Government and Foreign Affairs*



***Yigal Duarte***  
*Economic Development Assistant*



***Rogelio Martinez***  
*Administrative Coordinator*



***Humberto Arcos***  
*Grants Coordinator*

# Tenants

JVR TRADE LLC



# Past Tenants



# Candidate Evaluations

Qualifying applicants are evaluated on the following key criteria:

- Potential for growth and job creation
- Hiring of San Luis residents
- Need for services of the Business Incubator program
- Viability of the business and potential for success
- Resources available for the business
- Market for the business
- Compatibility of the business to the Incubator program and facility

# Minimum Qualifications

- New or Expanding Business
- Potential for Expansion or Growth
- Job Creation using Industry Standard
  - 1 Employee per 1,000SF of Warehouse/Distribution
  - 1 Employee per 400SF of Manufacturing
  - 1 Employee per 200SF of Office Space
- Business and Staffing Plan
- Pass a background check


Questions ?

# Economic Development Upcoming Projects



**ECONOMIC  
DEVELOPMENT**  
CITY OF SAN LUIS, ARIZONA

April 16<sup>th</sup>, 2025



# City of San Luis Public Art Policy & Selection Framework

Building a Vibrant, Community-Driven Arts Program

# Introduction

**PURPOSE:** ESTABLISH A FRAMEWORK FOR A PUBLIC ART PROGRAM



**GOALS:** ENRICH QUALITY OF LIFE, CELEBRATE COMMUNITY IDENTITY, AND SUPPORT ECONOMIC DEVELOPMENT



**MODEL:** HYBRID APPROACH INFORMED BY PEORIA, AVONDALE, GOODYEAR, GILBERT

# Governance Structure

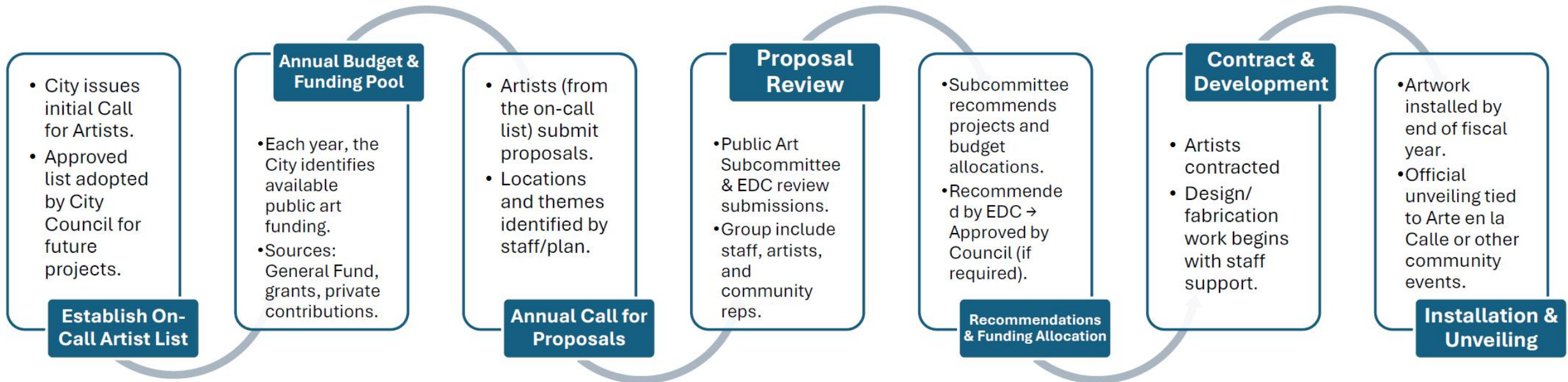
**Oversight:** Economic Development Commission (EDC)

**Public Art Subcommittee:** Includes EDC members, artists, educators, community reps

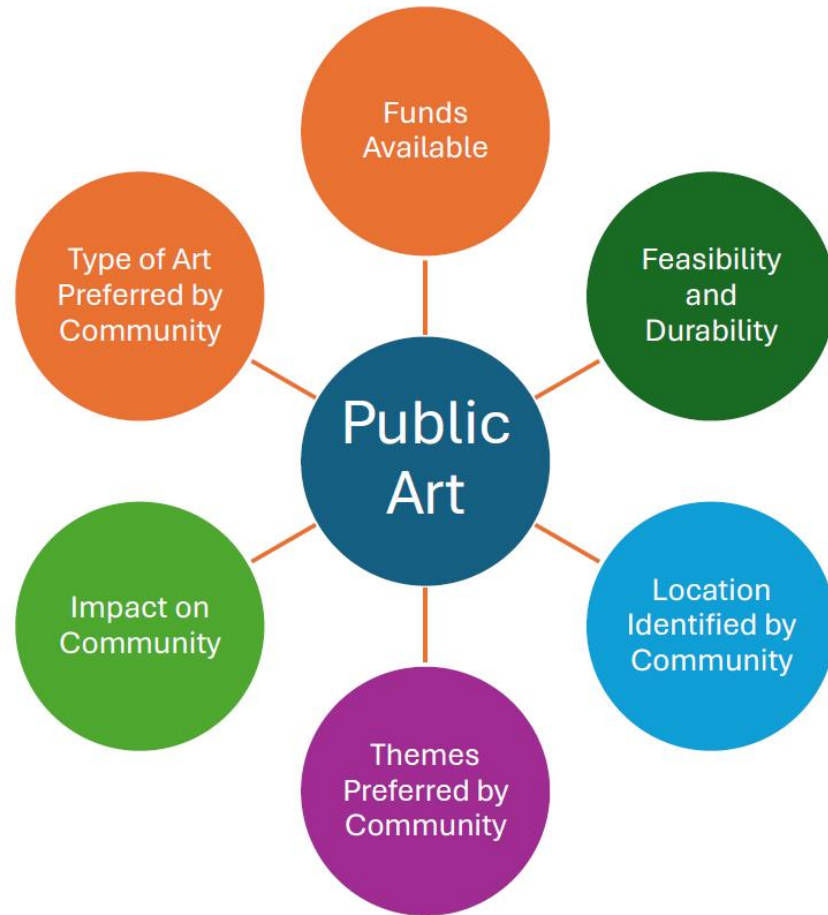
**Staff Support:** City staff manage logistics, contracts, and installations

**Approval Path:** City of San Luis Staff → EDC → Subcommittee → EDC → City Council → City of San Luis Staff

# Public Art Development Process



# Public Art Development Process



**Community input:** From the Designing Local engagement report and ongoing feedback, ensuring art reflects community.

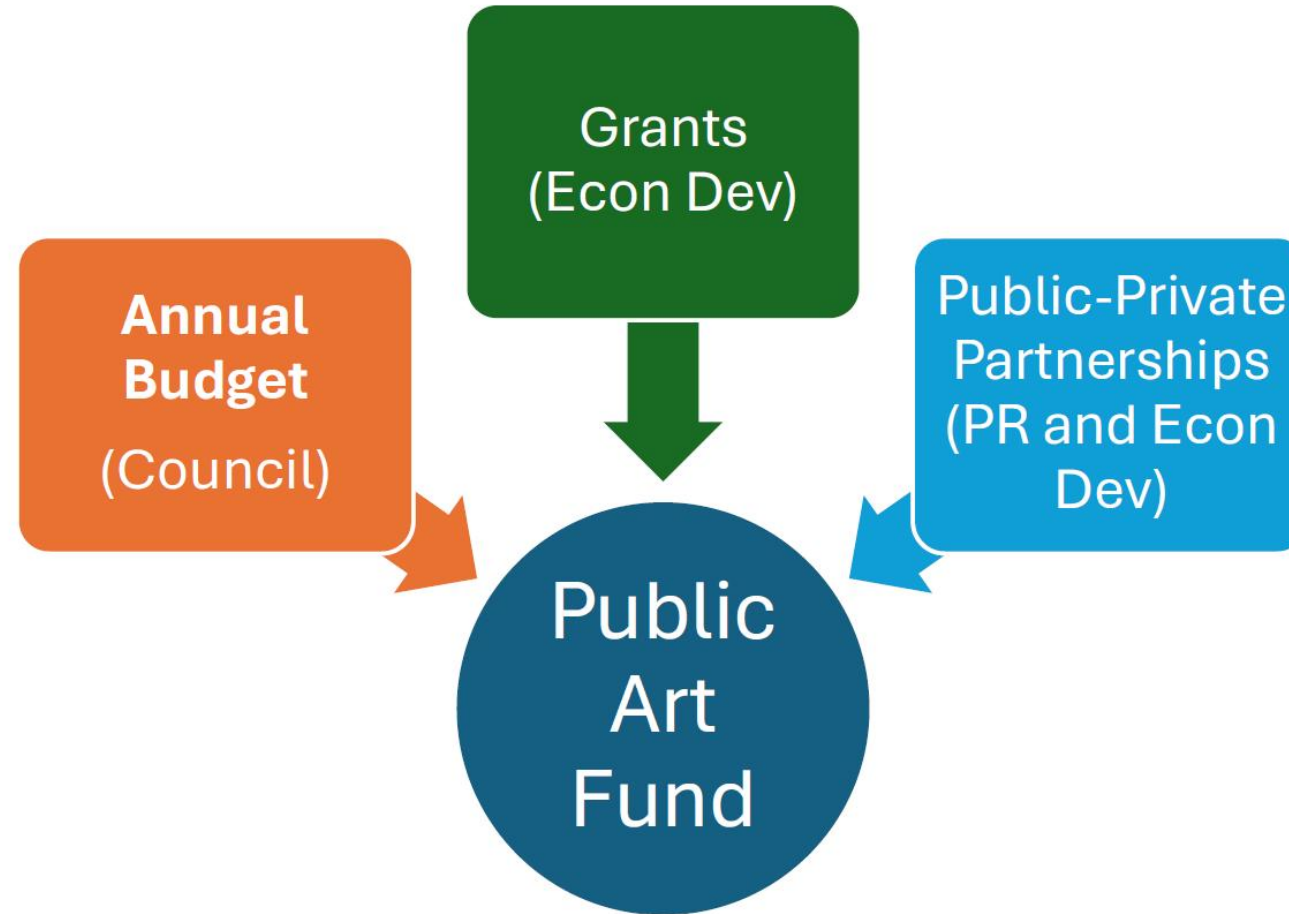


**Technical considerations:** Staff expertise on feasibility, durability, and location appropriateness.



**Funding alignment:** Making sure the project fits within available budgets and funding sources

# Public Art Development Process



# BUSINESS RETENTION & EXPANSION

The main goals of business retention are to provide assistance with issues that could force a company to fail or close, and to prevent companies from relocating to a new community. The main goal of business expansion is to help businesses grow!



# BUSINESS RETENTION & EXPANSION

A successful business retention and expansion program retains existing businesses, creates a supportive environment for growth, attracts new investment, and ultimately fosters economic development within the region.



# Core Elements of a BRE

## Intelligence/Data

Gathering industry knowledge, discovering trends and identifying challenges/opportunities via visits, business walks and surveys.

## Relationship Building

Creating opportunities for engagement via networking events, focus groups and social media.

## Customer Service

Responding quickly to address issues with a team of partners within the City and via community organizations, such as non-profits, business groups, educators, etc.

## BRE Management

Developing goals and systems for accountability.

## Reporting/CRM

Tracking interactions and storing market/industry intelligence.



# Defining Success

It all starts with WHO to target and WHY we are targeting them. We do this to:

- Identify opportunities and threats to our business community
- Support growth of quality jobs
- Connect businesses with workforce solutions
- Seek realistic ways to minimize obstacles to success
- Build trust with our business community



# Measuring Success

## Tracking Wage Changes

Monitoring increases/decreases helps tell a story about industry trends. Is it signaling labor tightness/weakness? Are skills required for jobs changing?

## Monitoring Job Creation

Tracking new positions added by existing businesses highlights successes and helps tell an economic development story beyond retention.

## Counting Expansions/Retentions

The majority of job growth in a community comes from its existing businesses. Measuring the number of businesses growing operations or deciding to stay rooted in a community showcases this economic impact.

## Keeping Pulse on Economic Outlook

Gathering feedback on business confidence and industry trends provides early warning signs about risks and opportunities that shape business decisions.



# KEY TAKEAWAYS



## BRE IS NOT ONE SIZE FITS ALL

Every community is unique. Urban, rural and tribal areas each require tailored strategies that reflect local industries, workforce and resources.



## KNOW YOUR GOALS AND PREPARE

Clarity of purpose drives effective outreach. Before meeting with businesses, understand what you want to learn, what support you can offer, and how the information will be used. Preparation sets the tone for meaningful conversations.



## RELATIONSHIPS CRUMBLE WITHOUT FOLLOW-THROUGH

Trust is built on action. Honoring commitments and providing timely responses ensures businesses see value in the relationship. Without follow-up, even good visits lose impact.



# Open Discussion



**ECONOMIC  
DEVELOPMENT**  
CITY OF SAN LUIS, ARIZONA

April 16<sup>th</sup>, 2025