



**AGENDA FOR REGULAR MEETING
PUBLIC ART COMMITTEE (PAC)
Tuesday, January 25, 2022 at 3:00 pm**

ONLINE ZOOM MEETING ONLY:

https://us06web.zoom.us/webinar/register/WN_X06E8jbnQLiI18vJ4US0uA (no password required)

Open to the Public

Call to Order

Pledge of Allegiance to the Flag

Roll Call

Non-Agenda Public Comment: The PAC meeting will occur only online to ensure the safety of City residents, employees and the communities we serve. See “PUBLIC COMMENTS” section below on how to submit public comments.

Approval of Minutes – October 26, 2021 and November 16, 2021

Presentations

None

Action Items

1. Election of Chairperson

Non-Action Items

1. City Hall Public Art Update – Joyce Ryan, James Halliday
2. Public Art Plan Draft Discussion – Joyce Ryan
3. Little Free Libraries Artwork – Joyce Ryan
4. Art & Economic Prosperity Study Update – Joyce Ryan
5. John Baldessari Plaque Update – James Halliday
6. A Reason to Survive Update – James Halliday
7. Port of San Diego, Arts, Culture and Design Committee Update – Charles Reilly

City Staff Comments

Committee Member Comments

Date and Time of Next Meeting – The next Regular Meeting of the PAC is scheduled for Tuesday, April 26, 2022 at 3:00 p.m.

Adjournment

PUBLIC COMMENTS: The Public Art Committee (PAC) will receive public comments via e-mail at ParPubComment@nationalcityca.gov regarding any matters within the jurisdiction of PAC. Written comments or testimony from the public (limited to three minutes) must be submitted via e-mail by 2:00 p.m. on the day of the PAC meeting. All comments received from the public will be made a part of the record of the meeting.

Upon request, this agenda will be made available in an appropriate alternative format to persons with a disability. Contact the Community Services Department Office at (619) 336-4290 to request any disability-related modification or accommodation, including any auxiliary aids or services, that may be required by a person with a disability who requires such a modification or accommodation in order to participate in the public meeting.



**Public Art Committee
Minutes of the Regular Meeting of October 26, 2021**

The Regular Meeting of the Public Art Committee was called to order by Chair, William Virchis at 3:04 p.m.

ROLL CALL

Committee Members Present: William Virchis, José A. López, Nadia Nunez, and Natalia Rogers

Committee Members Absent: Jacqueline Schliapnik-Garcia

City Staff: Joyce Ryan, Brad Raulston

Guests: James Halliday, Francisco Morales, Charles Reilly

NON-AGENDA PUBLIC COMMENT

None

MINUTES OF PREVIOUS MEETING

Approval of Minutes for the meeting held on July 27, 2021; 1st López, 2nd Nunez, motion carried by unanimous vote.

PRESENTATIONS

1. Introduction of new Public Art Committee Members – José López (Regular) and Natalia Rogers (Alternate)
2. Introduction of City Attorney's Office – Charles Bell, Jennifer Gilman, Gabriela Torres, Leah Munoz

ACTION ITEMS

1. Seeking approval for latest design for City Hall Artwork for Council Chamber. After a lively discussion, committee members gave various suggestions to the artist, Francisco Morales. Suggestions included showcasing diversity, a calmer color palette, and more unification of artistic themes. City staff stated that there will be a special meeting for this design in November 2021.
2. Seeking approval for American for the Arts Art & Economic Prosperity Study 6. Director Ryan and James Halliday gave a presentation on this study which will give further information regarding the need for arts in our community. Cost to participate in the study is approximately \$2500.
1st Nunez, 2nd López, motion carried by unanimous vote.

NON-ACTION ITEMS

1. Public Art Plan Draft – City Manager Raulston discussed the history behind the Public Art Plan draft. Director Ryan asked committee members to contribute with comments or revisions to the existing plan.

2. A Reason to Survive Update – James Halliday gave an update on various projects and programs.
3. Port of San Diego, Arts, Culture and Design Committee Update – Guest Charles Reilly provided an update on public art for the San Diego Symphony’s permanent music shell. Additionally, the San Diego Symphony will make a financial contribution to the future expansion of Pepper Park.
4. John Baldessari Plaque Update – Guest Reilly also gave an update regarding the fundraising for the plaque, and the efforts towards making contact with the owner of the Baldessari house.

CITY STAFF COMMENTS

None

COMMITTEE MEMBER COMMENTS

1. Natalia Rogers informed the Committee about the Dia de los Muertos event at Kimball Bowl on November 5, 2021 from 4-9 p.m. which will feature a community altar, food trucks, and entertainment. The event is being held through the City of National City in conjunction with A Reason to Survive.
2. José López thanked Charles Reilly for his service and leadership on the committee over the years.

ADJOURNMENT

1st Rogers, 2nd López, motion carried by unanimous vote, meeting adjourned at 4:49 p.m. to the next Regular Meeting scheduled for January 25, 2022 at 3:00 pm.



**Public Art Committee
Minutes of the Special Meeting of November 16, 2021**

The Regular Meeting of the Public Art Committee was called to order by Chair, William Virchis at 3:07 p.m.

ROLL CALL

Committee Members Present: William Virchis, José A. López, Nadia Nunez, and Jacqueline Schliapnik-Garcia

Committee Members Absent: Natalia Rogers

City Staff: Joyce Ryan, Lauren Maxilom

Guests: James Halliday, Francisco Morales

NON-AGENDA PUBLIC COMMENT

None

MINUTES OF PREVIOUS MEETING

None

PRESENTATIONS

None

ACTION ITEMS

1. Seeking approval for latest design for City Hall Artwork for Council Chamber. After a lively discussion, members voted to accept the design and recommend to Council for installation. 1st Schliapnik-Garcia, 2nd Nunez, motion carried by unanimous vote.

NON-ACTION ITEMS

None

CITY STAFF COMMENTS

None

COMMITTEE MEMBER COMMENTS

1. Chair Virchis reminded committee members to complete their training and self-attestation forms for Covid.

ADJOURNMENT

Chair Virchis adjourned the meeting at 3:33 p.m. to the next Regular Meeting scheduled for January 25, 2022 at 3:00 pm.



STAFF REPORT Public Art Committee

Prepared by: Joyce Ryan, Library & Community Services Director Meeting Date: 1/25/22

SUBJECT: Nomination and Selection of Public Art Committee Chair

RECOMMENDATION: Staff recommends the Public Art Committee elect a Chairperson.

BOARD/COMMISSION PRIOR ACTION: None.

STATEMENT ON SUBJECT:

The National City Municipal Code, Chapter 16.07 dictates that the Public Art Committee members elect a Chairperson annually. The last election for Chair of this committee was held on October 27, 2020. Staff ask that the Chair open the proceedings by asking for nominations to the office of Chairperson. The Chairperson will then ask nominees if they accept the nomination. The Chairperson will call for a vote for the confirmed nominees.

The Chairperson, once elected, immediately assume his/her responsibilities.



STAFF REPORT Public Art Committee

Prepared by: Joyce Ryan, Library & Community Services Director Meeting Date: 1/25/22

SUBJECT: Public Art Plan

RECOMMENDATION: Staff recommends the Public Art Committee discuss any proposed changes to the Public Art Plan.

BOARD/COMMISSION PRIOR ACTION: None.

STATEMENT ON SUBJECT:

The first step in the creation of a Public Art Program is to move forward with a concept of what that program will look like. At the last meeting regular meeting of the Public Art Committee, members reviewed the draft presented and also listened to the City Manager's presentation on the history of this particular plan. Members were asked to send in their comments and questions regarding the art plan and City staff would make additions or revisions as needed to the document.

Because of the nature of the recommendations by committee members, it is appropriate that further discussion be held on this item before a final draft is created and approved. Staff are working on updating the economic impact figures in the plan. In addition, members have suggested stronger inclusion of the following in the Public Art Plan:

- Advocacy for cultural equity and access to art; increase awareness of cultural equity and place identity in the civic commons

Per Americans for the Arts, cultural equity is defined as:

"Cultural equity embodies the values, policies, and practices that ensure that all people — including but not limited to those who have been historically underrepresented based on race/ethnicity, age, disability, sexual orientation, gender, gender identity, socioeconomic status, geography, citizenship status, or religion — are represented in the development of arts policy; the support of artists; the nurturing of accessible, thriving venues for expression; and the fair distribution of programmatic, financial, and informational resources."

Staff may ask committee members to attend a special meeting to approve any changes they deem necessary to the final Public Art Plan.

EXHIBITS:

1. Public Art Plan

Public Arts Plan

A Vibrant Vision for a Vibrant Community

Art in public places invigorates residential and commercial zones, developing new places of beauty, interest, public awareness and public pride. It has the capacity to reveal insights about our natural surroundings, cultural history, and community connections. It can encourage ownership of public spaces. Art in civic environments can contribute to furthering the goals and objectives of City departments and capital projects, involving citizens in the design of public spaces. Public artworks have the capacity to directly express National City's ("City") multi-cultural civic pride, its history, its profound sense of community and its future. In communities which strive for excellence in public art as well as public participation, both citizens and civic leaders can develop a new and important appreciation of themselves, their individuality, their civic cohesion and, perhaps most importantly, their enduring idea of "community."

Like buildings, streetscapes and parks, public art is an important part of the public landscape. In recent years, art has assumed a new and important dimension in National City. Interest in art has ramped up quickly and so have community arts activities, especially public art. Key examples include a gathering place at Butterfly Park located on Palm Avenue and 20th Street and the Storm Water Educational Art Wall, located on A Avenue behind City Hall.

Just as the General Plan lays out a strategic vision of future development in the city, this Public Arts Plan will guide National City's future in art, education and culture, as the City strives to become a regionally recognized arts and cultural community. As with architecture and development, public art aspirations should dovetail with the long-range plans of the City for the betterment of its citizens.

This document is not meant to define specific sites for future public art installations; nor is it an effort to articulate creative styles, nor impose arbitrary rules about public art content.

Beyond Decoration to Civic Engagement

Public art might seem like a new idea but it is as old as Western civilization and embodies the best of it, from ancient Greeks to the equally cultured Romans. The art and monuments of those cultures, now thousands of years old, still attract millions each year to experience these aesthetic wonders.

That idea was brought to the new American continent from the outset. Our public buildings, such as state capitols and the U.S. capitol, echo the domed wonders of ancient Rome and were symbols of our ambition and energy as a new nation. Later, public libraries, city halls and other government buildings took the shape of exalted crucibles of democracy. Much later, in the City Beautiful movement of the early 20th Century, many Beaux Arts-style public buildings were built and incorporated statuary and other artistic

motifs.

The Great Depression triggered massive public investment that built city halls, libraries, schools and monuments, including some in National City, such as Kimball Elementary. These programs provided jobs to millions of men out-of-work and often hired out-of-work artists to execute murals and statues that became integral to the architecture. San Diego County's Administration Center on Pacific Highway was dedicated in 1938 and includes original murals inside, as well as a sculpture of a pioneer woman in front by local artist, Donal Hord.

The U.S. government began to assign one percent of budgets for new federal buildings to art. States and municipalities followed and the practice became widespread by the end of the 20th Century, as did the custom of applying it to major new private development.

The conviction underlying this document is that art in public spaces is less about placing neutral, indistinct or decorative, static objects in new settings than it is about embracing civic energy and multi-culturalism. With that as a guide, this Public Arts Plan has been developed.

****Quote***

"Public artworks have the capacity to directly express what's most important about National City's multi-cultural civic pride, its history and its sense of place."

Economic Impact of Art in National City

As reported by the National Endowment for the Arts, cultural activities add more than \$700 billion annually to the American economy and also contribute nearly 4.5% toward the nation's total Gross Domestic Product. This surpassing the construction industry's \$586 billion and the transportation and warehousing industry's \$461 billion addition to the economy.

Communities that invest in the arts reap the additional benefit of jobs, economic growth, and a quality of life that positions those communities to compete in our 21st century creative economy. Arts and culture organizations are strongly rooted in their community, and because of that, they create jobs that remain local and work as a magnet to attract similar jobs to the area. The strategic vision to create a regionally recognized arts and cultural community in National City improves the quality of life of residents of National City and increases fiscal sustainability through a combination of facilities, programs and people-oriented approaches that will strengthen the National City economy.

****Side Bar***

Goals

- Contribute to National City's identity as a cultural destination
- Make art of enduring excellence an essential element in the development and redevelopment of National City and its neighborhoods
- Use art to recognize the cultural diversity that is, and has been, part of National City's history
- Commission and purchase artwork from local, regional and national artists who can weave diverse artistic disciplines, cultural perspectives and life experiences

- into the fabric of our community
- Engage residents and visitors through education and outreach programs about our public art collection
 - Broaden the role of the artist in the community and create opportunities for artists to pursue creative careers in National City
 - Enhance existing community pride

Objectives

- Provide for the proper maintenance and programming of the public art projects and sites
- Facilitate partnerships and collaborative opportunities for artists to work with community organizations, public departments and agencies, private businesses and institutions
- Nurture the integration of art, architecture and landscape architecture throughout the City
- Encourage art that is responsive to its site
- Address public art as early as possible in each project
- Provide for public participation in art selection and the celebration of completed works
- Build a collection that represents broadly diverse styles and aesthetic attitudes

Types of Public Art

This document offers an overview of the kinds of projects that make a Public Arts Plan meaningful and community-centered. They apply both to publicly funded projects and those funded by philanthropic entities.

FUNCTIONAL WORKS OF PUBLIC ART are commissioned to fulfill a functional need at a specific site within a public space or as part of a major construction project. Examples of such construction-related and functional artworks might include a sculptural element in the center of a hotel passenger-loading vehicle circle, or the multi-lingual depiction of a famous library-related quotation on the south façade of the National City Public Library. Completely functional examples include the spirited “Red Arrow” bike racks, developed through National City’s A Reason To Survive (A.R.T.S.), a terrific example of functional art that demands first to be noticed as art so it can then be discovered as a device to anchor bicycles securely. An area of both challenge and promise in functional art lies in re-envisioning some of the hundreds of publicly visible property-boundary fences as potential sites for public art. Fences are an important fixture of urban life, but they can be neglected and become dysfunctional eyesores. Restoring them through artistic treatments can transform dilapidated fences to eye-appealing fixtures on our landscape.

GATEWAYS AND LANDMARKS contribute significantly to the identity of their location, are easily identifiable and can achieve meaning transcending the art itself. Gateway or landmark art might be situated at National City’s major routes into the City from I-5 and I-805, making an interesting visual “announcement” of a visitor’s arrival into the City. Another use might be to define a commercial, arts or education district.

MEMORIAL ARTWORKS commemorate people, places or events and can be powerful. The Veteran's Memorial on 12th Street at Kimball Park, including a roundabout with plaques for the five armed services, is an example of a memorial artwork. An ongoing community engagement aspect of that project is that residents can purchase honorary plaques for the nearby Veterans Wall of Honor. The Fireman's Memorial outside National City Fire Department headquarters at 16th Street and D Avenue is another notable National City memorial artwork.

EDUCATIONAL, HISTORICAL & CULTURAL STATEMENTS IN ARTWORK are often used to comment or reflect on places, and in the process, educate the public with their vision and content. An example is the "Portals in Time" installation (2007) by San Diego public artist Paul Hobson, which bridges National City Boulevard at 9th Street and helps delineate a pedestrian promenade between the historic Brick Row and the new Southwestern College Educational Center. It depicts National City's distinct phases of history and identity: the Kumeyaay period; the Spanish period, the early agricultural period of the late 19th Century, the modern industrial period – as well as the City's current identity as the center of the region's Filipino community. Such projects might also include complete historical timelines or artworks that help interpret the site or purpose of the project. These works often have a distinct "site specific" identity: their meaning would be all but erased if located elsewhere.

ARTISTS' PERSONAL EXPRESSIONS are those in which the artist addresses issues of form, compositional design, the concept of beauty or other philosophical considerations. These works may be abstract or representational but are inherently about a particular artist's vision. Excellent public art programs are generally characterized by artistic diversity: not everyone can be expected to like every project from the outset. Indeed, the Statue of Liberty itself was at first attacked mercilessly – one of hundreds of such examples. Energized, alive and ambitious communities like National City thrive on diversity, and diversity rests on rich ongoing harmonies, not a single repeating voice.

Duration of Artwork

PERMANENT ARTWORKS are created for specific sites and are maintained in perpetuity. Works may be two-dimensional, such as murals, or three-dimensional, such as a free-standing sculpture. Examples include the Storm Water Educational Art Wall and the gathering place at Butterfly Park.

TEMPORARY PUBLIC ARTWORKS can be visual or performing art. They are, by nature, relatively short-lived, compared with permanent projects. An example might be street banners or a mural series on selected spaces whose content could change every six months. Another example might be something like chalk art street drawings, which later wear away. Public performances such as dance festivals are another example. Such projects might allow the artist to be more experimental or conceptual because long-term creative affirmation or material viability of the work is not at issue.

Site Selection

In selecting a site suitable for public art, the criteria should include, but not be limited to, the following:

- Is a site publicly accessible, allowing for the public and the work of art to interact?
- Is the site on public property or is the owner of the site a partner in the project?
- Does the site suggest art opportunities that would extend the breadth, vitality and quality of National City's Public Arts Plan?
- Will art on the site enhance the pedestrian experience of the space and contribute to the visual interest of the area?
- Does the site fall within the prominent paths of circulation (a City entry point or gateway, transit corridor, or plaza area), or is the site situated near a place of congregation (park, transportation centers, entertainment or retail centers)?
- Is the site one that would help identify a neighborhood or district, communicating its unique characteristics to those who pass by?
- Is the City's Economic Development Plan considered when identifying areas in need of public art?

***Sidebar**

Connecting with the Community – A Process for Public Art

In the realm of public art, it is the public engagement, discussion, interaction and, hopefully, understanding that is triggered by art that adds meaning and life to the public landscape. With great art, the conversation about an artwork, favorable and critical, often eclipses the art object itself as the contribution to community strength and civic pride.

Community Outreach and Public Education

Public education is a cornerstone of any successful Public Arts Plan. It is anticipated that, in time, materials may be developed for walking tours and that volunteer docents will be found to interpret public art to students at all levels, interested citizens and visitors from outside the City. Outreach can also extend to clubs and professional groups of architects, city planners, etc. Education objectives include:

- To manage educational programs for the public and to promote understanding and acceptance of public art, including tours, podcasts, videos, and curriculum materials for K-12.
- To develop, maintain and promote an effective website with informative content.
- To encourage dialogue about public art and about the art selection process.
- To establish opportunities for the participation of National City youth in public art projects.
- To actively promote the City's Public Arts Plan as commissioning art, artist residencies, and opportunities to exhibit.
- To identify and pursue private, business and civic sources of revenue for public art.

Community Engagement and Involvement

To embrace civic energy and multi-culturalism, this plan is built on a commitment to community engagement in the creation of public art. Several types of engagement are

envisioned, appropriate to the project at hand:

- In the selection of sites for public art.
- In the selection of artists through the Requests for Proposals/Qualifications processes.
- In the development of conceptual designs and plans.
- In determination of final designs.
- In pre-build, pre-construction activities.
- In building and construction.
- In maintenance and programming.

It's unlikely that all types of engagement will be appropriate for all projects; the key will be to administer each public art project with the needed type and level of community engagement.

Quote

"Public artworks have the capacity to bring private and public interests together, all into one community."

Acquisition of Art

Gifts and Unsolicited Proposals

Those who wish to donate works of art of any kind to the City must contact staff, which will facilitate the consideration of the requested donation. Works are accepted based on a recommendation by the Public Art Committee and acceptance by the City Council. Considerations will be the quality, condition, content, future maintenance requirements, site appropriateness and relevance of the work to the collection. Unsolicited proposals can range from projects to transform the exteriors of utility boxes, to works such as the Roberto Salas' metal "butterfly path" sculptures accomplished with support from the San Diego Museum of Art and the James Irvine Foundation. It should not be assumed that an offer to donate art will be accepted simply because it is a donation. All gifts and unsolicited proposals shall follow the City Council Donation Acceptance Policy. Donations shall become the property of the City.

Public Art: Looking Forward

The Public Arts Plan provides a strategic vision for public art in the City, and will guide National City's future in art, education and culture. This provides a key component for the creation of a future Public Arts Program.

A successful Public Arts Program will stand on three principles: 1) a clear and strong vision such as this Public Arts Plan; 2) a responsible and imaginative management of an arts program the content of which, by definition, springs from the imagination; and 3) a reliable source of funds.

This Public Arts Plan is the first step towards achieving a Public Art Program. To implement a Public Arts Program, oversight and administration of the program is necessary. This could be done through creating a Public Arts Manager position within the

City's administration or partnering with a nonprofit organization.

To implement a Public Arts Program, the City Council could consider a landmark "percent-for-arts ordinance" allocating two percent for public art on eligible, new municipal capital improvement projects and major renovations of public buildings. Appropriate art projects for such buildings will be initiated in partnership with departments to further their goals and objectives. Percent-for-art allocations are appropriated from eligible capital projects when the capital budget is set during budget development. Funds may remain with the site or project that triggered the allocation or they may be pooled for larger projects. The percent-for-arts should be viewed as a program to make a significant visual and geographic impact, integrating art into neighborhoods across the City.

Referring to the City of National City's Economic Development Plan may be helpful to identifying areas in need of public art. Through Asset mapping, we can create a foundation for understanding all aspects of a place and how it can grow stronger and more attractive to people and businesses. Through an analysis of the existing art, public places and potential development opportunities we can identify areas that will receive the greatest impact of public art. Locations of retail, industrial, and office jobs can be plotted so that industry clusters, circulation and land uses can be compared as they relate to public art.