



AGENDA FOR SPECIAL MEETING
PUBLIC ART COMMITTEE (PAC)
Tuesday, March 15, 2022 at 3:30 pm

ONLINE ZOOM MEETING ONLY:

https://us06web.zoom.us/webinar/register/WN_1PDrW3oKTwi4M6eZI8NC1w (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 – January 25, 2022

Presentations

None

Action Items

1. Review and Approval of Cultural Arts Plan and Committee Name Discussion
2. Review and Approval of Little Free Libraries Artwork Designs

Non-Action Items

1. ARTS Center Mural Concept update
2. Kimball Park Basketball Court Mural Concept
3. City Hall Public Artwork Update

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 January 25, 2022**

The Regular Meeting of the Public Art Committee was called to order by Chair, William Virchis at 3:09 p.m.

ROLL CALL

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

Committee Members Absent: N/A

City Staff: Joyce Ryan, Lauren Maxilom

Guests: James Halliday, Charles Reilly

NON-AGENDA PUBLIC COMMENT

None

MINUTES OF PREVIOUS MEETING

Approval of Minutes for the meetings held on October 26, 2021 and November 16, 2021; 1st Schliapnik-Garcia, 2nd Nunez, motion carried by unanimous vote.

PRESENTATIONS

1. None

ACTION ITEMS

1. Election of Chairperson – Chair Virchis called for nominations for Chair. Member Nunez nominated Chair Virchis for Chair which he accepted; 2nd López, motion carried by unanimous vote.

NON-ACTION ITEMS

1. City Hall Public Art Update – On January 18, 2022, City Council approved the design for the City Hall Council Chamber artwork by Francisco Morales. James Halliday of ARTS will be working with the artist to create and install the proposed artwork.
2. Public Art Plan Draft Discussion – Director Ryan was given comments from PAC members. A lively discussion followed regarding cultural equity and its use in public art to instill a sense of belonging. Director Ryan will add text to the plan regarding the idea of cultural equity and its use in the Public Art Plan in the Goals and also in the opening statement. The members agreed that this could be further discussed at a Special Meeting tentatively scheduled for February 2022.
3. Little Free Libraries Artwork – ARTS and the Library are working on a project to create designs for two Little Free Libraries to be installed in National City parks. These designs will be brought to the PAC at the Special Meeting, as well.

4. Art & Economic Prosperity Study Update – This agreement with AFTA for the study has been signed; however, AFTA is starting the program in May 2022.
5. John Baldessari Plaque Update – James Halliday went to the residence of the Wrong house and spoke to the residents. The owner has proved elusive but James and Charles Reilly are working through friends to speak with the owner. Director Ryan will be speaking to the City Attorney regarding our options. James Halliday will look into designs and materials for the plaque. This item will be on the agenda as an action item in April 2022.
6. A Reason to Survive Update – James Halliday gave an update on various projects and programs.
7. Port of San Diego, Arts, Culture and Design Committee Update – None

CITY STAFF COMMENTS

None

COMMITTEE MEMBER COMMENTS

1. Chair Virchis commented that it might be best if the name of the committee was changed to reflect a broader Cultural Arts framework.

ADJOURNMENT

1st Nunez, 2nd López, motion carried by unanimous vote, meeting adjourned at 3:50 p.m. to the next Regular Meeting scheduled for April 26, 2022 at 3:30 pm.



STAFF REPORT Public Art Committee

Prepared by: Joyce Ryan, Library & Community Services Director Meeting Date: 3/15/22

SUBJECT: Cultural Arts Plan

RECOMMENDATION: Staff recommends the Public Art Committee discuss added changes to the Cultural Arts Plan and approve the 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 November 16, 2021 meeting, 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 plan and City staff would make additions or revisions as needed to the document.

Because of the nature of the recommendations by committee members regarding additions related to cultural equity, staff needed more input from committee members regarding the additions to the draft. Based on committee recommendations, staff have added information regarding cultural equity in the opening statement and as a goal of the overall plan. In addition, staff have updated the economic impact figures in the plan. Staff have also changed the document title to reflect a broader focus on Cultural Arts.

Staff ask committee members to review the redlined changes and approve the document. Staff would like to present the Cultural Arts Plan document to Council in April or May 2022, along with a request for Council direction on a City Council Policy regarding Percent for Art. Staff would also appreciate holding a discussion regarding the subject of a title change for the committee.

EXHIBITS:

1. Cultural Arts Plan

CulturalPublic 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 **CulturalPublic** 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. **In so doing, we will strive to support the broadest range of art forms and creative producers, considering inclusivity, diversity and neighborhood impact to direct resources equitably to artists and organizations.**

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 CulturalPublic Arts Plan has been developed.

Economic Impact of Art in National City

As reported by the National Endowment for the Arts, cultural activities add more than \$8700 billion annually to the American economy in 2016 and also contributed nearly 4.35% toward the nation's total Gross Domestic Product. This surpassed ed the construction industry's \$744586 billion and the transportation and warehousing industry's \$577461 billion addition to the economy that year.

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.

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
- Work to build a robust arts ecosystem that continually evolves to better reflect the diverse composition of our community
- 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 [CulturalPublic 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 CulturalPublic 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?

Community Outreach and Public Education

Public education is a cornerstone of any successful CulturalPublic 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 CulturalPublic 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.

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 CulturalPublic 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-Cultural 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 CulturalPublic 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.



STAFF REPORT Public Art Committee

Prepared by: Joyce Ryan, Library & Community Services Director Meeting Date: 3/15/22

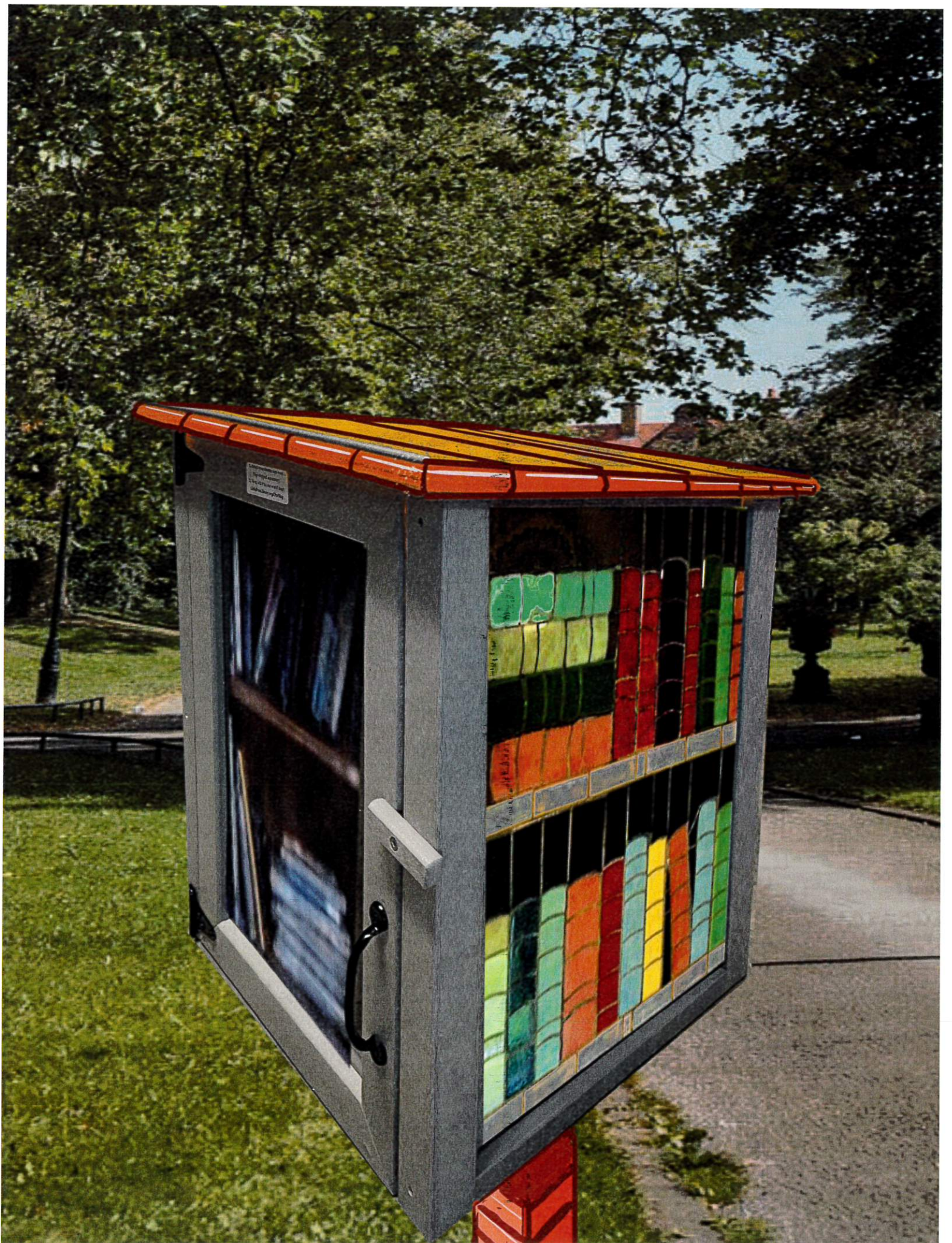
SUBJECT: Little Free Libraries Artwork Design Review & Approval

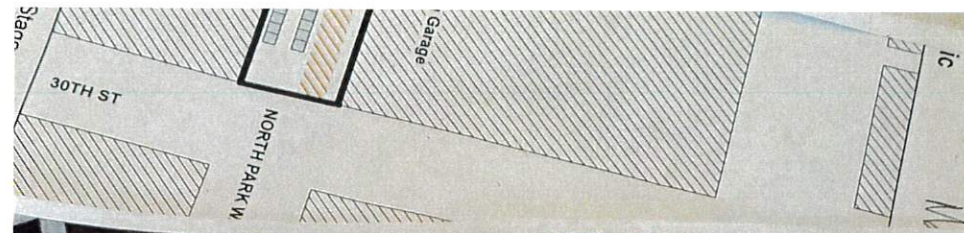
RECOMMENDATION: Staff recommends Public Art Committee members review and approve the presented designs for two Little Free Libraries.

BOARD/COMMISSION PRIOR ACTION: None.

STATEMENT ON SUBJECT: Library staff have received two registered Little Free Libraries from the County of San Diego. These LFLs will be installed by the City's Public Works staff in Sweetwater Heights Park and in Las Palmas Park. Both will be located within easy reach of the local playgrounds. The Friends of the National City Public Library are taking responsibility for re-stocking the libraries.

The National City Public Library is working with ARTS to create designs for the Little Free Libraries and to install the approved artwork designs. ARTS is on track to complete this project by the end of April 2022. Please review the attached designs; there will be a presentation on the designs to the committee. The designs were created by ARTS' resident artists. The book-themed piece is a tile mosaic from Rob Tobin (artist that designed the A Avenue Storm Water Mosaic Wall and the D Avenue roundabout military service mosaic). The other two photographs will be painted pieces from Omar Quintero, muralist and sculptor.









STAFF REPORT Public Art Committee

Prepared by: Joyce Ryan, Library & Community Services Director Meeting Date: 3/15/22

SUBJECT: City Hall Artwork Installation Update

RECOMMENDATION: Staff recommends Public Art Committee members receive and file the report.

BOARD/COMMISSION PRIOR ACTION: None

STATEMENT ON SUBJECT: On January 18, 2022, City Council approved the installation of artwork by local artist Francisco Morales in the City Hall Council Chambers. The artwork will be placed on the soffit and back walls of the Chamber. James Halliday has been working with Francisco Morales to complete this artwork installation, due to be installed by