



**AGENDA FOR REGULAR MEETING
PUBLIC ART COMMITTEE (PAC)**
Tuesday, January 24, 2023 at 3:00 pm
City Hall Large Conference Room, 2nd Floor
1243 National City Blvd., National City CA 91950

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 25, 2022

Presentations

1. AB 2449 – Shelley Chapel
2. City Council Policy 105 – Shelley Chapel

Action Items

1. Election of Chairperson

Non-Action Items

1. Cultural Arts Plan Direction to Council – Joyce Ryan
2. Baldessari Commemoration Project Discussion – Joyce Ryan, Charles Reilly
3. A Reason to Survive Update – James Halliday
4. Port of San Diego, Arts, Culture and Design Committee Update – Augustine Buelna, Jr.

City Staff Comments

Committee Member Comments

Date and Time of Next Meeting – The next Regular Meeting of the PAC is scheduled for Tuesday, April 25, 2023 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.

Participate in live public comment during the meeting: Each speaker is allowed up to three (3) minutes to address the Public Art Committee. Please be aware that the Chair may limit the comments' length due to the number of persons wishing to speak or if comments become repetitious or unrelated. All comments are subject to the same rules as would otherwise govern speaker comments at the meeting.

Upon request, this agenda will be made available in an appropriate alternative format to persons with a disability. Contact the Library & Community Services Department at (619) 470-4289 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 25, 2022

The Regular Meeting of the Public Art Committee was called to order by Chair William Virchis at 3:11 PM.

ROLL CALL

Committee Members Present: William Virchis, José A. López, Charles J. Riley, Ryan Johnson

Committee Members Absent: Jaqueline Schliapnik-Garcia

City Staff: Joyce Ryan and Myra Martinez

Guest: James Halliday

NON-AGENDA PUBLIC COMMENT

Augustine Buelna, on the Board of San Diego Arts, Culture, and Design Committee emailed a comment. Augustine met with Roberto Salas at the SDACDC meeting and asked if National City would like to display his art tribute to *paleteros*. Augustine has given staff his contact information and may be attending the meeting via zoom.

MINUTES OF PREVIOUS MEETING

Approval of Minutes with no revision for the meeting held on July 26, 2022; 1st López, 2nd Virchis; motion carried 4-0.

PRESENTATION

1. None

ACTION ITEMS

1. None

NON-ACTION ITEMS

1. Introduction of New Public Art Committee Member Ryan Johnson – Member Johnson introduced himself to the committee. He is a small business owner here in National City. He is involved in Brazilian JuJitsu, MMA, and Art. Member Johnson also has a non-profit here in National City called the Vision Culture Foundation. The foundation's goal is to stay rooted in the community and serve and empower the youth. Their building will be used as a space to host meetings, classes, organizers, support groups, etc. Member Johnson is excited to be on board.
2. Proposed City Council Direction Update – Director Ryan informed the committee that the approved Cultural Arts Plan is still going forward, but needed to put ARTS agreements in place for several projects. The agreements are scheduled to go to the Council on November 1, 2022. We hope to bring the City Council direction item to the Council after the first meeting in January. Item will be returned to the committee in January 2023 to ensure we are all on the same page.

3. Baldessari Plaque Update – Director Ryan sent a letter to the homeowner of the Baldessari House. We have not received a response. Director Ryan sent out a second letter and is waiting for a response. Previous City Attorney Charles Bell clarified that no plaque would be put on the parkway without the homeowner's consent.
4. A Reason to Survive Update – James Halliday stated on November 1, 2022, there is a bundle of agreements going to the City Council, one being the renewal of the ARTS building lease and for Kimball Basketball Court Mural. Mr. Halliday also mentioned they are looking forward to their Dia De Los Muertos Festival at Kimball Park on November 4, 2022. Many art displays will be created by students at the local junior high and high school, with an action-packed lineup of performers on stage. Finally, Mr. Halliday gave some background information on Baldessari and stated we should start thinking about a program we can host for the youth to get them to think about community design, community art, and conceptual art. The plaque isn't necessarily a goal but a step along the way to develop a Baldessari-inspired program. ARTS year-end open house will be on December 3, 2022.
5. Port of San Diego, Arts, Culture, and Design Committee Update – No Report.

STAFF COMMENTS

1. Director Ryan would like to wish everyone a Happy Halloween and Dia de Los Muertos.

COMMITTEE MEMBER COMMENTS

1. Member López welcomed Member Johnson to the committee, and he is excited to hear his input.
2. Member Johnson again thanked all staff members and said he looked forward to working with everyone.
3. Chair Virchis stated he is excited and looking forward to the new year and working with staff and the new Council. Chair Virchis suggested presenting ourselves to the new council members.
4. Member Riley asked if the minutes could go out a week prior to the meeting and if the agenda could also be sent out a week beforehand.

ADJOURNMENT

The meeting was adjourned at 3:51 p.m. to the next Regular Meeting scheduled for January 24, 2023, at 3:00 p.m.



STAFF REPORT Public Art Committee

Prepared by: Joyce Ryan, Library & Community Services Director Meeting Date: 1/24/23

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 January 25, 2022. 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: 1/24/22

SUBJECT: Cultural Arts Plan

RECOMMENDATION: Staff recommends the Public Art Committee discuss request for City Council direction regarding approval and funding of the Cultural Arts Plan.

BOARD/COMMISSION PRIOR ACTION: None.

STATEMENT ON SUBJECT:

At the Special Meeting of March 15, 2022, Public Art Committee members reviewed and approved the Cultural Arts Plan which will be presented to the City Council. Staff would like to present the Cultural Arts Plan document to Council by March 2023, along with a request for Council direction on a City Council Policy regarding Percent for Art. Member discussion of this item is requested.

EXHIBITS:

1. Cultural Arts Plan - final

Cultural 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 Cultural 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 expression, 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 Cultural Arts Plan has been developed.

Economic Impact of Art in National City

As reported by the National Endowment for the Arts, cultural activities added more than \$800 billion annually to the American economy in 2016 and also contributed nearly 4.3% toward the nation's total Gross Domestic Product. This surpassed the construction industry's \$744 billion and the transportation and warehousing industry's \$577 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 (in that order, when judiciously appropriate) 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, including from traditionally underrepresented groups
- 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 Cultural 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 Cultural 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 Cultural 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 Cultural 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 Cultural 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 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 Cultural 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. Funds may also be utilized for maintenance of public art and community cultural arts programs. 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: 1/24/23

SUBJECT: John Baldessari Commemoration Project

RECOMMENDATION: Staff recommends Public Art Committee members receive and file the update regarding the John Baldessari Plaque project and discuss options for the Baldessari Commemoration Project.

BOARD/COMMISSION PRIOR ACTION: At the January 26, 2021 meeting, PAC members voted on the language for the plaque. At the July 27, 2021 meeting, the Public Art Committee voted to fundraise for the plaque and to work with ARTS as the fiscal agent for this project.

STATEMENT ON SUBJECT: The Public Art Committee has been working towards the goal of placing a plaque by the local house immortalized in John Baldessari's famous work, "Wrong." Baldessari, born and raised in National City, was a leading figure in the conceptual art movement in Postwar America. The design for the plaque had been approved at a prior meeting. Fundraising and the fiscal agent, ARTS, had also been approved. The Committee raised \$2,000 for the creation and installation of the plaque, with an additional \$500 pledged. James Halliday, with ARTS, has been working towards making contact with the homeowner.

Staff were able to contact the owner of the "Wrong" house who does not want a plaque on the parkway by her home. In addition, the owner expressed that there may be a more meaningful or dynamic way to commemorate the work of John Baldessari in the community. Staff are asking for discussion on this item.