

**CITY OF REDONDO BEACH
CULTURAL ARTS COMMISSION AGENDA
Wednesday, November 20, 2024**

415 DIAMOND STREET, REDONDO BEACH

SPECIAL MEETING

SPECIAL MEETING OF THE CULTURAL ARTS COMMISSION - 7PM

ALL PUBLIC MEETINGS HAVE RESUMED IN THE CITY COUNCIL CHAMBER. MEMBERS OF THE PUBLIC MAY PARTICIPATE IN-PERSON, BY ZOOM, EMAIL OR eCOMMENT.

Cultural Arts Commission meetings are broadcast live through Spectrum Cable, Channel 8, and Frontier Communications, Channel 41. Live streams and indexed archives of meetings are available via internet. Visit the City's office website at www.Redondo.org/rbtv.

TO WATCH MEETING LIVE ON CITY'S WEBSITE:

<https://redondo.legistar.com/Calendar.aspx>

*Click "In Progress" hyperlink under Video section of meeting

TO WATCH MEETING LIVE ON YOUTUBE:

<https://www.youtube.com/c/CityofRedondoBeachIT>

TO JOIN ZOOM MEETING (FOR PUBLIC COMMENT ONLY):

Register in advance for this meeting:

https://us02web.zoom.us/webinar/register/WN_pnJeVejhQWy0UvG96fyH-w

After registering, you will receive a confirmation email containing information about joining the meeting.

If you are participating by phone, be sure to provide your phone # when registering. You will be provided a Toll Free number and a Meeting ID to access the meeting. Note; press # to bypass Participant ID. Attendees will be muted until the public participation period is opened. When you are called on to speak, press *6 to unmute your line. Note, comments from the public are limited to 3 minutes per speaker.

eCOMMENT: COMMENTS MAY BE ENTERED DIRECTLY ON WEBSITE AGENDA PAGE:

<https://redondo.granicusideas.com/meetings>

- 1) Public comments can be entered before and during the meeting.
- 2) Select a SPECIFIC AGENDA ITEM to enter your comment;
- 3) Public will be prompted to Sign-Up to create a free personal account (one-time) and then comments may be added to each Agenda item of interest.
- 4) Public comments entered into eComment (up to 2200 characters; equal to approximately 3 minutes of oral comments) will become part of the official meeting record.

EMAIL: TO PARTICIPATE BY WRITTEN COMMUNICATION WITH ATTACHED DOCUMENTS BEFORE 3PM DAY OF MEETING:

Written materials that include attachments pertaining to matters listed on the posted agenda received after the agenda has been published will be added as supplemental materials under the relevant agenda item. Gary.Margolis@redondo.org

SPECIAL MEETING OF THE CULTURAL ARTS COMMISSION - 7PM

- A. CALL MEETING TO ORDER**
- B. ROLL CALL**
- C. SALUTE TO THE FLAG**
- D. APPROVE ORDER OF AGENDA**
- E. BLUE FOLDER ITEMS - ADDITIONAL BACK UP MATERIALS**

Blue folder items are additional back up material to administrative reports and/or public comments received after the printing and distribution of the agenda packet for receive and file.

- E.1. [BLUE FOLDER ITEMS](#)**

CONTACT: ELIZABETH HAUSE, COMMUNITY SERVICES DIRECTOR

- F. CONSENT CALENDAR**

Business items, except those formally noticed for public hearing, or discussion are assigned to the Consent Calendar. The Commission Members may request that any Consent Calendar item(s) be removed, discussed, and acted upon separately. Items removed from the Consent Calendar will be taken up under the "Excluded Consent Calendar" section below. Those items remaining on the Consent Calendar will be approved in one motion following Oral Communications.

- F.1. [APPROVAL OF PUBLIC ART COMMISSION MINUTES: SEPTEMBER 25, 2024](#)**

CONTACT: GARY MARGOLIS, CULTURAL ARTS MANAGER

- F.2. [AFFIDAVIT OF POSTING](#)**

CONTACT: ELIZABETH HAUSE, COMMUNITY SERVICES DIRECTOR

- G. EXCLUDED CONSENT CALENDAR ITEMS**

- H. PUBLIC PARTICIPATION ON NON-AGENDA ITEMS**

This section is intended to provide members of the public with the opportunity to comment on any subject that does not appear on this agenda for action. This section is limited to 30 minutes. Each speaker will be afforded three minutes to address the Commission. Each speaker will be permitted to speak only once. Written requests, if any, will be considered first under this section.

- H.1. [PUBLIC PARTICIPATION ON NON-AGENDA ITEMS](#)**

CONTACT: ELIZABETH HAUSE, COMMUNITY SERVICES DIRECTOR

- I. ITEMS CONTINUED FROM PREVIOUS AGENDAS**

- J. ITEMS FOR DISCUSSION PRIOR TO ACTION**

- J.1. [ORGANIZATIONAL MEETING OF THE CULTURAL ARTS COMMISSION - ELECTION OF OFFICERS](#)**

CONTACT: GARY MARGOLIS, CULTURAL ARTS MANAGER

J.2. DISCUSSION AND POSSIBLE ACTION REGARDING THE SELECTION OF A REGULAR MEETING DATE FOR THE CULTURAL ARTS COMMISSION

CONTACT: GARY MARGOLIS, CULTURAL ARTS MANAGER

J.3. PRESENTATION AND DISCUSSION REGARDING MUNICIPAL PUBLIC ART PROGRAMS IN GENERAL, AND SPECIFICALLY, THE CITY OF REDONDO BEACH'S JOHN PARSONS PUBLIC ART FUND ORDINANCE

CONTACT: GARY MARGOLIS, CULTURAL ARTS MANAGER

K. MEMBER ITEMS AND REFERRALS TO STAFF

L. ADJOURNMENT

The next meeting of the Redondo Beach Cultural Arts Commission will be a special meeting to be held at a date and time to be decided by the Commission at their November 20, 2024 meeting, in the Redondo Beach Council Chambers, at 415 Diamond Street, Redondo Beach, California.

It is the intention of the City of Redondo Beach to comply with the Americans with Disabilities Act (ADA) in all respects. If, as an attendee or a participant at this meeting you will need special assistance beyond what is normally provided, the City will attempt to accommodate you in every reasonable manner. Please contact the City Clerk's Office at (310) 318-0656 at least forty-eight (48) hours prior to the meeting to inform us of your particular needs and to determine if accommodation is feasible. Please advise us at that time if you will need accommodations to attend or participate in meetings on a regular basis.

An agenda packet is available 24 hours at www.redondo.org under the City Clerk.



Administrative Report

E.1., File # CA24-1842

Meeting Date: 11/20/2024

To: CULTURAL ARTS COMMISSION

From: ELIZABETH HAUSE, COMMUNITY SERVICES DIRECTOR

TITLE

BLUE FOLDER ITEMS



Administrative Report

F.1., File # CA24-1799

Meeting Date: 11/20/2024

To: CULTURAL ARTS COMMISSION

From: GARY MARGOLIS, CULTURAL ARTS MANAGER

TITLE

APPROVAL OF PUBLIC ART COMMISSION MINUTES: SEPTEMBER 25, 2024



Administrative Report

F.1., File # CA24-1799

Meeting Date: 11/20/2024

To: CULTURAL ARTS COMMISSION

From: GARY MARGOLIS, CULTURAL ARTS MANAGER

TITLE

APPROVAL OF PUBLIC ART COMMISSION MINUTES: SEPTEMBER 25, 2024



REGULAR MEETING OF THE PUBLIC ART COMMISSION – 7 PM

A. CALL MEETING TO ORDER

A Regular Meeting of the City of Redondo Beach Public Art Commission was called to order by Commissioner Cagle at 7:00 p.m.

B. ROLL CALL

Commissioners Present: Cagle, Taner, Melendez, Sharma

Commissioners Absent: Klein, Vice Chair Christian-Kelly, Chair Pucci

Officials Present: Elizabeth Hause, Community Services Director
Gary Margolis, Cultural Arts Manager

C. SALUTE TO THE FLAG

Commissioner Cagle led in the Salute to the Flag.

D. APPROVE ORDER OF AGENDA

Motion by Commissioner Melendez, seconded by Commissioner Taner, and approved by voice vote, to approve the order of the agenda, as presented.

The motion carried 4-0. Commissioner Klein, Vice Chair Christian-Kelly and Chair Pucci were absent.

E. BLUE FOLDER ITEMS – ADDITIONAL BACK UP MATERIALS

E.1. Blue Folder Items

CONTACT: ELIZABETH HAUSE, INTERIM COMMUNITY SERVICES DIRECTOR

There were no Blue Folder items for tonight's meeting.

F. CONSENT CALENDAR

F.1. AFFIDAVIT OF POSTING

CONTACT: ELIZABETH HAUSE, INTERIM COMMUNITY SERVICES DIRECTOR

F.2. APPROVAL OF MINUTES: JULY 24, 2024

CONTACT: GARY MARGOLIS, CULTURAL ARTS MANAGER

F.3. RECEIVE AND FILE A REPORT ON THE STATUS OF CITY PUBLIC ART PROJECTS APPROVED BY CITY COUNCIL AND UNDER CONSIDERATION BY THE PUBLIC ART COMMISSION

CONTACT: GARY MARGOLIS, CULTURAL ARTS MANAGER

There were no public comments on this item.

Motion by Commissioner Taner, seconded by Commissioner Cagle, and approved by voice vote, the Consent Calendar as presented.

The motion carried 4-0. Commissioner Klein, Vice Chair Christian-Kelly and Chair Pucci were absent.

G. EXCLUDED CONSENT CALENDAR ITEMS - None

H. PUBLIC PARTICIPATION NON-AGENDA ITEMS

H.1 Public Participation on Non-Agenda Items

CONTACT: ELIZABETH HAUSE, INTERIM COMMUNITY SERVICES DIRECTOR

Commissioner Cagle invited public comments.

Mickey Johnson, President, North Redondo Beach Business Association and Member of Friends of Redondo Beach Arts, spoke about the success of their recent event, Dine Around Artesia; addressed the possibility of exploring holding an art walk, next year in connection with the Dine Around Artesia event or standalone events throughout the summer and spoke about the gateway into Redondo Beach on Manhattan Beach Boulevard and an existing wall and noted she would like to explore ways to turn it into an art installation.

Paige Kaluderovic, Councilmember, spoke about the recent changes made to the Commissions, including the Public Art Commission; referenced comments made about the John Parsons Public Art Fund; noted that the performing arts had been added to the purview of the Public Art Commission now renamed the Cultural Arts Commission but emphasized that by ordinance the funds in the John Parsons Public Art Fund may be used only for public visual art and not the performing arts; addressed the reasons and rationale for the changes; thanked the Commissioners for their service and offered to respond to clarifying questions.

Discussion followed regarding cultural arts, the combined Public Amenities Commission; and considerations specific to the performing arts.

Community Services Director Hause reported that the new roles and responsibilities of the Cultural Arts Commission have been spelled out in the ordinance, and while the renamed commission now includes arts other than public art, the John Parsons Public Art Fund remains specifically for public art.

Discussion followed regarding looking to the Commission as art experts, the gateway project, figuring things out along the way, forming a vision for the City about arts and culture, in general, enhancing the connections and communications between Council and the commissions and the possibility of having a Cultural Arts Center in the City.

Georgette Gantner, District 2, agreed with the need for an Arts Center and referenced various vacant lots along Artesia that would be appropriate; talked about establishing an infrastructure where cultural arts would fit, the possibility of working with non-profits and creating an arts advocacy group. Additionally, she mentioned that moving to the Cultural Arts Commission is not ready yet as Commission vacancies need to be filled.

There were no other public comments on this item.

I. ITEMS CONTINUED FROM PREVIOUS AGENDAS - None

J. ITEMS FOR DISCUSSION PRIOR TO ACTION

J.1. RECEIVE AND FILE AN UPDATE ON EFFORTS TO-DATE OF THE LGBTQ PRIDE PERMANENT ART INSTALLATION SUBCOMMITTEE

CONTACT: ELIZABETH HAUSE, COMMUNITY SERVICES DIRECTOR

Commissioner Sharma reported no updates but noted the subcommittee met to discuss different ideas and came to a consensus to use the location at the intersection of Artesia Boulevard and Green Lane for the LGBTQ Pride permanent art installation. She added that such art could be included as part of the Artesia Corridor Enhancement Project.

Cultural Arts Manager Margolis narrated a PowerPoint presentation with details of ideas for an LGBTQ art installation at City Hall.

Discussion followed regarding grant opportunities, adding LED light art installations around the bottom of the existing fig tree planter, the need to find ways of speeding up projects, potential challenges in installing an LGBTQ art project in or near City Hall, looking at alternative spaces in the City that are visible and the quality of the examples in the presentation.

Commissioner Sharma spoke about needing another Commissioner on the subcommittee.

Community Services Director Hause reported the next meeting will be Commissioner Sharma's last meeting and a new subcommittee member will be chosen then.

Cultural Manager Margolis suggested a discussion and possible action item at the next

meeting, related to recommending to Council that they consider a location other than City Hall, if the Commission so desires.

Commissioner Sharma confirmed the subcommittee has recommended the location at Artesia Boulevard and Green Lane.

Commissioner Cagle invited public comments.

Mickey Johnson, President, North Redondo Beach Business Association (RBBA), spoke favorably about the project and proposed location and offered the support of RBBA.

Georgette Gantner, District 3, felt placing it in City Hall shows the support of City Hall; wondered about the ultimate goal in design; agreed with the Artesia Boulevard and Green Lane location; spoke about the LED technology available and commented on the project delays.

There were no other public comments.

Motion by Commissioner Cagle, seconded by Commissioner Melendez, and approved by voice vote, to receive and file the report.

The motion carried 4-0. Commissioner Klein, Vice Chair Christian-Kelly and Chair Pucci were absent.

J.2. DISCUSSION AND POSSIBLE ACTION REGARDING RESPONSES TO A REQUEST FOR PROPOSALS FOR A CONSULTANT TO SUPPORT THE ARTESIA PUBLIC ART PROJECT

CONTACT: GARY MARGOLIS, CULTURAL ARTS MANAGER

Cultural Arts Manager Margolis narrated a PowerPoint presentation with details of the Administrative Report.

Commissioner Taner spoke about the costs of a project of this size; noted it will involve multiple installations; talked about the need for a unifying vision and an overriding theme and asked whether that will be the responsibility of the consultant.

Cultural Arts Manager Margolis agreed with Commissioner Taner and understood that the consultant would lead a community engagement process including meeting with stakeholders to see if there was interest in developing a theme. He talked about the evaluation process, the consultant's scope of work and consideration by the Commission and discussed the importance of time management skills and ensuring the consultant has a track record of meeting timelines.

Commissioner Melendez spoke about his preference for LeBasse Projects; explained his rationale for choosing the organization; discussed elements that could be included in the theme and advised against narrowing the scope.

Commissioner Cagle thanked all of the applicants and voiced her preference for

Georgette Gantner and Marco Palli.

Commissioner Sharma liked them all; spoke about the qualifications of Georgette Gantner, Helen Lessick and Davida Persaud.

Commissioner Taner indicated he does not have a preference; noted the consultant will work closely with Cultural Arts Manager Margolis; stated he trusts in staff's decision; spoke about Indivisible Arts being an artist collective and the possibility of opportunities for conflicts of interest and lack of experience with public art and suggested eliminating them from the list.

Commissioner Cagle invited public comments.

Mickey Johnson, President, North Redondo Beach Business Association (RBBA), expressed excitement about the project; noted the support of the RBBA; reported they would like to be involved with community engagement and installations and suggested consideration of local talent in the selection process as the community has many great artists and experts who could make recommendations.

There were no other public comments on this item.

No action was taken on this item.

J.3. DISCUSSION AND POSSIBLE ACTION REGARDING RESCHEDULING OR CANCELLING THE NOVEMBER 27, 2024 MEETING OF THE PUBLIC ART COMMISSION

CONTACT: GARY MARGOLIS, CULTURAL ARTS MANAGER

Community Services Director Hause noted the need to reschedule or cancel the November 27, 2024 meeting of the Public Art Commission due to the Thanksgiving Holiday.

Cultural Arts Manager Margolis added that the action at this time will be to cancel the November 27, 2024 meeting.

Community Services Director Hause stated that another meeting will be rescheduled as a special meeting, depending on availability.

Discussion followed regarding the possibility of scheduling the meeting in December.

Staff will look at all available dates and determine what is best.

Commissioner Cagle invited public comments.

Mickey Johnson expressed concerns about cancelling the meeting noting that a timeline was not set for the Artesia project; asked about the timeline and spoke about making sure the project continues to move forward.

There were no other public comments on this item.

Community Services Director Hause discussed the next steps for the Artesia project and noted staff will be making progress and rescheduling the meeting will not delay movement on that project.

Discussion followed regarding educating new Commissioners regarding the topic, the possibility of completing the internal review by the next meeting of the Commission, final selection of the consultant by City staff, Commissioners' abilities to attend the Council meeting to provide input to Council and the need for improved communications between the Commission, staff and Council.

Community Services Director Hause reported that the Commission's comments will be included in the report to Council; urged members of the Commission to attend the Council meeting and provide input as well.

Discussion continued regarding completing this task as soon as possible, avoiding providing input to Council as an individual as it may be perceived as not being in agreement with fellow Commissioners, giving the Commission the opportunity to make a final recommendation to Council, going forward.

Community Services Director Hause discussed the typical protocol for selecting consultants, noting it depends on the consultant and the type and size of project; noted the consultant for this project will be working closely with the Commission and noted staff's goal to expedite the process.

Discussion followed regarding taking advantage of opportunities to comment before Council.

There were no public comments.

Motion by Commissioner Melendez, seconded by Commissioner Taner, and carried by voice vote, to cancel the November 27, 2024 meeting of the Public Art Commission and schedule a special meeting in either November or December.

The motion carried 4-0. Commissioner Klein, Vice Chair Christian-Kelly and Chair Pucci were absent.

K. MEMBER ITEMS AND REFERRALS TO STAFF

In reply to an inquiry from Commissioner Sharma, Community Services Director Hause reported that the City did not receive the grant from the California Parks program.

Commissioner Sharma added that the Redondo Beach Art Group wants to know the status of the Historic Library. Community Services Director Hause reported that staff is currently in negotiations with Council's selected vendor regarding necessary ADA improvements, prior to moving forward.

In terms of the conflict of interest matter, Community Services Director Hause reported

the item is currently under review by the City Attorney's Office and commented on the timeline.

Commissioner Sharma referenced the Utility Box project and spoke about the need to continue working on it.

Community Services Director Hause reported staff was directed by the City Attorney to pull the item and stated it cannot be discussed at this time.

Commissioner Sharma announced an upcoming exhibition hosted by the Redondo Beach Art Group throughout the month of October at the Malaga Cove Library.

Commissioner Taner spoke about the L.A. County Arts Internship Program and suggested the possibility of coordinating with them, considering other non-paid internships and looking into grant opportunities.

Commissioner Melendez spoke about getting updates on all art projects and it was noted a report was included in the Consent Calendar.

Commissioner Cagle reported Emily Brantley's utility box wrap on the corner of Torrance Boulevard and Catalina Avenue has been covered with a new utility box and suggested that staff interface with Public Works to advise the Commission when that occurs; talked about utility boxes being painted in Hermosa Beach and addressed comments she saw on the Nextdoor App in support of the program in Redondo Beach. Additionally, she thanked the City for the opportunity to serve and thanked her husband, Chris, and others in support her efforts including City staff, and she talked about the possibility of moving to painted boxes instead of wrapped boxes.

Community Services Director Hause presented certificates of appreciation to Commissioners Cagle and Sharma and thanked them for their service and noted that certificates would be mailed to outgoing commissioners Pucci and Klein as well.

L. ADJOURNMENT – 8:51 p.m.

There being no further business, Commissioner Cagle adjourned the meeting at 8:51 p.m. The next Regular meeting of the Public Art Commission on November 27, 2024, at 7:00 p.m., in the Redondo Beach Council Chambers, at 415 Diamond Street, Redondo Beach, California was cancelled due to it falling on a City holiday, and a special meeting will be scheduled pending availability.

Respectfully submitted,

Elizabeth Hause
Community Services Director



Administrative Report

F.2., File # CA24-1843

Meeting Date: 11/20/2024

To: CULTURAL ARTS COMMISSION

From: ELIZABETH HAUSE, COMMUNITY SERVICES DIRECTOR

TITLE
AFFIDAVIT OF POSTING



Community Services Department

1922 Artesia Boulevard
Redondo Beach, California 90278
www.redondo.org

tel: 310 318-0610
fax: 310 798-8273

STATE OF CALIFORNIA)
COUNTY OF LOS ANGELES) ss
CITY OF REDONDO BEACH)

AFFIDAVIT OF POSTING

In compliance with the Brown Act, the following materials have been posted at the locations indicated below:

Legislative Body Cultural Arts Commission
Posting Type Special Meeting Agenda
Posting Locations 415 Diamond Street, Redondo Beach, CA 90277
✓ City Hall Bulletin Board, Door "4"
Meeting Date & Time Thursday, November 20, 2024 7:00 p.m.

As Community Services Director of the City of Redondo Beach, I declare, under penalty of perjury, the document noted above was posted at the date displayed below.

Elizabeth Hause, Community Services Director

Date: November 14, 2024



Administrative Report

H.1., **File #** CA24-1844

Meeting Date: 11/20/2024

To: CULTURAL ARTS COMMISSION

From: ELIZABETH HAUSE, COMMUNITY SERVICES DIRECTOR

TITLE

PUBLIC PARTICIPATION ON NON-AGENDA ITEMS



Administrative Report

J.1., File # CA24-1800

Meeting Date: 11/20/2024

TO: CULTURAL ARTS COMMISSION
FROM: GARY MARGOLIS, CULTURAL ARTS MANAGER

TITLE
ORGANIZATIONAL MEETING OF THE CULTURAL ARTS COMMISSION - ELECTION OF OFFICERS

BACKGROUND

Redondo Beach Municipal Code 2-9.101 requires that “Each board or commission shall meet as soon after the first day of October of every year as practical for the purpose of organizing. At such organization meeting, the boards and commissions shall organize themselves by electing one of its members to serve as chairperson for the ensuing year and one of its members as secretary.” The Municipal Code does not set forth the responsibilities of the officers, but it does say that “Each board or commission may prescribe its own rules and regulations consistent with the provisions of this Code and in accordance with any ordinances or resolutions governing the operation of said commission.” Such rules and regulations are typically included in an organization’s by-laws which staff will prepare as a “discussion and possible action item” for a future meeting.

While the Municipal Code does not require the election of a Vice Chairperson, staff recommends that the Commission do so in order to help ensure someone is always ready to lead a meeting.

Any member of a commission may serve as the Acting Chairperson at the organizational meeting. It is recommended that a continuing member of a commission facilitate the election of officers. When neither a continuing nor a new commissioner agrees to serve as an Acting Chairperson for the purpose of facilitating the election of officers, that agenda item may be facilitated by staff.

RECOMMENDATION

1. The Acting Chairperson opens nominations (including self-nominations) for the positions of Chairperson, Vice Chairperson and Secretary.
 - a. Each commissioner may be nominated for as many offices as they desire, but may only serve in one office at a time. Allowing for multiple nominations at this point, eliminates the need to reopen nominations later should a commissioner who was nominated for Chairperson but not be elected to that office (for example) wish to be considered for another office.
 - b. After a commissioner is nominated for an office, he/she may have time to speak to why he/she desires the office. (The Acting Chairperson may set a time limit for such

speeches, if necessary.)

2. The Acting Chairperson closes nominations.
3. Staff will read the names of the commissioners who have been nominated for each office.
4. The Acting Chairperson calls for motions. Commissioners may proceed by electing one officer at a time, or, if the number of nominations is so limited as to make electing two or more officers with one motion appropriate, that process may also be used.
 - a. For example:
 - i. One officer at a time: "I nominate Martha Washington for Chairperson." or
 - ii. Two officers: "I nominate Martha Washington for Chairperson and Abigail Adams for Vice Chairperson." or
 - iii. Three officers: "I nominate Martha Washington for Chairperson, Abigail Adams for Vice Chairperson, and Martha Jefferson for Secretary."
 - b. If the motion does not receive a second, then Step 4.a. is repeated until a motion is seconded.
 - c. Once a motion is seconded, debate (discussion) on the motion may begin. The Acting Chairperson calls for debate / discussion on the motion.
 - d. The Acting Chairperson calls for public comments on the motion.
 - e. The Acting Chairperson closes debate / discussion on the motion and calls for a vote, for example, "All those in favor of Martha Washington for Chairperson, Abigail Adams for Vice Chairperson and Martha Jefferson for Secretary say "aye."" (Announce the number of "ayes.") Followed by: "All those opposed, say "Nay."" (Announce the number of "nays.") Followed by: "The motion passes." Or "The motion fails."
 - i. If the motion passes, i.e., a majority of commissioners vote in favor of the motion, the newly elected officers "assume their seats."
 - ii. If the motion fails, i.e., a majority of commissioners oppose the motion, then steps 4.a. - 4.e. are repeated until a motion passes.
 - f. Steps 4.a. - 4.e. are repeated (if necessary) until all three officers have been elected.

ATTACHMENTS

None



Administrative Report

J.1., File # CA24-1800

Meeting Date: 11/20/2024

TO: CULTURAL ARTS COMMISSION
FROM: GARY MARGOLIS, CULTURAL ARTS MANAGER

TITLE
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 - f. Steps 4.a. - 4.e. are repeated (if necessary) until all three officers have been elected.

ATTACHMENTS

None



Administrative Report

J.2., File # CA24-1802

Meeting Date: 11/20/2024

TO: CULTURAL ARTS COMMISSION
FROM: GARY MARGOLIS, CULTURAL ARTS MANAGER

TITLE

DISCUSSION AND POSSIBLE ACTION REGARDING THE SELECTION OF A REGULAR MEETING DATE FOR THE CULTURAL ARTS COMMISSION

BACKGROUND

On October 1, 2024, City Council adopted Ordinance No. 3278-24, amending Title 2, Chapter 9, Article 14, Sections 2-9.1401, 2-9.1403 and 2-9.1404 and Title 10, Chapter 6, Sections 10-6.02, 10-6.03 and 10-6.08 of the Redondo Beach Municipal Code regarding the Public Art Commission renaming it the Cultural Arts commission and expanding the areas about which it may make recommendations to City Council. The ordinance sets forth an every-other-month requirement for regular meetings.

The former Public Arts Commission met the fourth Wednesday of the months of January, March, May, July, September and November.

The available options for the Cultural Arts Commission are the following:

- The first Monday of every-other-month
- The first Wednesday of every-other-month
- The third Wednesday of every-other-month
- The fourth Wednesday of every-other-month

RECOMMENDATION

- Select one of the options identified above.
- Keep the schedule of months used by the Public Art Commission or switch to February, April, June, August, October, December.
- Select a start time for regular meetings.

ATTACHMENTS



Administrative Report

J.2., File # CA24-1802

Meeting Date: 11/20/2024

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FROM: GARY MARGOLIS, CULTURAL ARTS MANAGER

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- The fourth Wednesday of every-other-month

RECOMMENDATION

- Select one of the options identified above.
- Keep the schedule of months used by the Public Art Commission or switch to February, April, June, August, October, December.
- Select a start time for regular meetings.

ATTACHMENTS



Administrative Report

J.3., File # CA24-1805

Meeting Date: 11/20/2024

To: CULTURAL ARTS COMMISSION
From: GARY MARGOLIS, CULTURAL ARTS MANAGER

TITLE

PRESENTATION AND DISCUSSION REGARDING MUNICIPAL PUBLIC ART PROGRAMS IN GENERAL, AND SPECIFICALLY, THE CITY OF REDONDO BEACH'S JOHN PARSONS PUBLIC ART FUND ORDINANCE

EXECUTIVE SUMMARY

On October 1, 2024, City Council adopted Ordinance No. 3278-24 amending Title 2, Chapter 9, Article 14, Sections 2-9.1401, 2-9.1403, and 2-9.1404, and Title 10, Chapter 6, Sections 10-6.02, 10-6.03 and 10-6.08 of the Redondo Beach Municipal Code regarding the Public Art Commission. The Ordinance changed the name of the Public Art Commission to the Cultural Arts Commission and added the ability for the Commission to make recommendations to City Council related to performing arts events and programs, including but not limited to, theater, music, film, fine art, literature, and poetry.

In addition, for four of the seven Cultural Arts Commissioners, this will be their first meeting. In an effort to facilitate consensus regarding the public art area of the Cultural Arts Commission's responsibilities, staff will provide information on how municipal public art programs generally operate to be followed by questions from and a discussion by the commissioners. Staff will also provide an overview of Ordinance #3127-14 (attached), which created the John Parsons Public Art Fund, thereby creating a funding mechanism for public art in the City of Redondo Beach.

Attached are three articles that will form the basis of staff's informational presentation. Commissioners may want to review these articles in advance of the meeting and discuss the topics which they believe should be priorities for the commission. The fourth attachment is the Table of Contents from the NEA's 2017 220-page publication, "How to Do Creative Placemaking." The link to the full publication is shown below:

[≤https://www.arts.gov/about/publications/how-do-creative-placemaking≥](https://www.arts.gov/about/publications/how-do-creative-placemaking)

Commissioners may want to read the full publication as the Cultural Arts Commission prepares to work on the "Artesia" creative placemaking public art project. With a current budget of \$450,000 (and possibly more to come), it will be the city's largest public art project to date.

ATTACHMENTS

- Americans for the Arts: “Best Practices in the Field of Public Art”
- National Endowment for the Arts: “Five Lessons Learned for How to Do a Successful Public art Project”
- “Transforming Spaces: Best Practices (and Resources) for Curating Public Art”
- National Endowment for the Arts: “How to Do Creative Placemaking” (Table of Contents Only)
- City of Redondo Beach Ordinance #3127-14, creating the John Parsons Public Art Fund



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BEST PRACTICES FOR PUBLIC ART PROJECTS 2023

Public art plays a vital role in creating vibrant and inclusive communities. It enhances public spaces, fosters cultural expression, and encourages community engagement. To ensure the success of public art projects, it is crucial to follow best practices that promote accessibility, diversity, and transparency. This article provides comprehensive recommendations and guidelines for creating impactful public art installations based on resources from [Americans for the Arts \(AFTA\) Public Art Resource Center](#), as elaborated by [Monochronicle](#).

Community Engagement:

1. Successful public art projects prioritize meaningful community engagement throughout the entire process. Administrators should actively involve local residents, community organizations, and stakeholders in the planning, design, and implementation phases. This can include hosting public meetings, workshops, and open forums to gather input, ideas, and feedback from the community. By incorporating diverse perspectives, projects can reflect the values and aspirations of the community they serve.
2. Encourage artists to collaborate with community members, local organizations, or other artists to enhance community involvement and create more impactful and culturally relevant artworks.
3. Foster collaborations between public entities, private organizations, and philanthropic foundations to leverage resources and expertise. Such partnerships can provide additional funding, access to venues, or support in community engagement efforts.
4. Public art can serve as a platform to acknowledge and celebrate the diverse cultures and histories within a community. Incorporating stories, symbols, or traditions from different cultural backgrounds can foster a deeper sense of belonging and mutual understanding.
5. Embracing artistic diversity and ensuring equitable representation is crucial in public art projects. Collaborations with artists from diverse backgrounds, cultures, and perspectives can lead to the creation of artworks that celebrate a community's cultural diversity and promote inclusivity. Efforts should be made to prioritize underrepresented artists, fostering a more inclusive and representative public art landscape.
6. Public art should be accessible and inclusive to all members of the community. Selection criteria should include the physical and sensory accessibility of the artwork, ensuring that it can be experienced by individuals with disabilities. This can involve providing wheelchair-accessible paths, tactile elements for visually impaired individuals, or multilingual interpretive materials. By prioritizing accessibility, public art projects become more welcoming and inclusive spaces for everyone to enjoy.
7. Document the process and outcomes of public art projects through photography, videos, or written materials. Share this content through various channels, such as social media, websites, or local media, to raise awareness and engage a wider audience.
8. Encourage ongoing public input and feedback regarding public art projects. This can be done through surveys, community meetings, or online platforms, ensuring that the community's voice remains central to the process. Regularly evaluate the impact of public

art projects on the community. Assess how the artwork has influenced public spaces, community pride, social cohesion, and engagement.

Site-Specificity

9. Public art should be thoughtfully integrated into the surrounding environment, considering the unique characteristics, history, and culture of the site. Artists and administrators should collaborate to ensure that artworks harmonize with the existing landscape, architecture, and community context. This can be achieved through site visits, research, and dialogue to create site-specific installations that resonate with the local community and create a sense of place.
10. Public art projects should strive to be environmentally responsible and sustainable. Artists and administrators should consider utilizing materials and techniques that minimize negative environmental impacts. This can involve incorporating recycled or repurposed materials, utilizing energy-efficient lighting, or implementing eco-friendly maintenance practices. By integrating sustainability into public art projects, they can become catalysts for environmental awareness and inspire sustainable practices.
11. Public art should provide opportunities for educational engagement and interpretation. Administrators can incorporate educational elements such as signage, plaques, or interactive components that offer insights into the artwork's conceptual framework, artistic process, and historical context. Additionally, partnerships with local educational institutions and organizations can be established to develop educational programs and workshops that enhance public understanding and appreciation of the artwork.
12. Temporary and pop-up public art installations offer opportunities for experimentation, creativity, and engaging the community in new and unexpected ways. Administrators can collaborate with artists to organize temporary exhibitions, street art festivals, or interactive installations that activate underutilized spaces. These temporary installations can breathe new life into urban areas, stimulate dialogue, and foster a sense of discovery and excitement among the public.

Artist Selection Process

13. When developing projects and selecting artists, commissioning bodies should align their processes with the principles of cultural equity, as outlined in the [Americans for the Arts Statement on Cultural Equity](#). This promotes inclusivity and diversity in public art projects.
14. Establish a fair and transparent process for project development and artist selection, ensuring equal opportunities for all artists.
15. Announce an open call for artists, inviting submissions from a wide range of individuals. This helps create a diverse pool of applicants and ensures equal opportunities for all artists.
16. Clearly communicate the project's scope, medium (mural, sculpture, etc.) and budget in Calls for Artists and all related communications, enabling artists to make informed decisions.
17. Clearly communicate the selection criteria to all applicants and ensure they align with the project's goals and objectives. The criteria may include artistic quality, experience, community engagement skills, and alignment with the project's theme.

18. Establish a selection committee comprising diverse stakeholders, including community members, artists, arts professionals, and representatives from relevant organizations.
19. Involving arts professionals in the artist selection process brings expert perspectives and facilitates informed decision-making.
20. Develop an evaluation rubric to guide the selection committee's decision-making process. The rubric should assess the criteria provided to the artist.
21. Organize a panel discussion or interview with shortlisted artists to gain a better understanding of their artistic vision, community engagement approach, and ability to execute the project successfully.
22. Safeguard artists' private information in accordance with privacy policies and legal requirements.
23. Consider implementing an anonymous review process where the selection committee evaluates the artwork proposals without knowledge of the artists' identities. This helps reduce biases and focuses solely on the artistic merit of the proposals.

Processes to Avoid Biases and Conflicts of Interest in Artist Selection

24. All parties involved should disclose any potential conflicts, and decision-makers with conflicts should abstain from participating in the selection process.
25. Administrators and consultants should not accept monetary or other forms of compensation from artists being considered or awarded a project, maintaining the integrity of the selection process.
26. Ensure the selection committee represents a diverse range of backgrounds, including race, ethnicity, gender, age, and artistic expertise. This diversity helps prevent biases and provides multiple perspectives during the selection process.
27. Conduct implicit bias training for the selection committee members to raise awareness about unconscious biases and promote fair decision-making.
28. Seek input from the community during the artist selection process. This can include community representatives serving on the selection committee or organizing public voting to determine artists for certain projects.
29. Implement an initial review process where the selection committee assesses artists' portfolios without access to their personal information, ensuring a fair evaluation based solely on the published criteria.
30. Consider using blind voting methods, where the selection committee members vote anonymously for their preferred artists. This approach reduces the influence of personal relationships or biases on the final selection.
31. Ask for artist statements that focus on artistic vision and approach rather than personal background or identity. This helps the selection committee avoid bias.

Artist Responsibilities

32. Artists should follow the process and provide all requested information and an accurate portrayal of their roles and past work when presenting portfolios, ensuring transparency and integrity.

33. Artists should design within the available budgets and propose realistic ideas that align with the project's financial constraints, particularly during design competitions. This encourages feasibility and avoids resource gaps.
34. Artists should not exploit ideas or concepts presented by fellow competitors.
35. Artists should select materials appropriate for the expected lifespan of their artwork, taking care to integrate components that align with the minimum warranty period required in the agreement. Attention should be given to integrated components that may affect underlying warranties.
36. Artists should only pass along manufacturer warranties for integrated components, ensuring transparency and appropriate allocation of responsibility.
37. Artists should establish written agreements with their subcontractors, incorporating all relevant requirements from the prime contract to maintain consistency and clear expectations.

Administration

38. Administrators and consultants should refrain from requesting artists to appropriate or use designs proposed by other artists in competitions. Respecting intellectual property promotes fairness and ethical practices.
39. Organizations commissioning artwork should compensate artists for their design proposals, acknowledging their contributions and efforts.
40. All projects should have written agreements that clearly define the scope of work, budget, and schedule, ensuring clarity and alignment between all parties involved. Sample documents provided by Americans for the Arts can serve as valuable resources.
41. Ensure the artist's responsibilities, compensation, timeline, and ownership rights are clearly outlined in a written contract or agreement. This provides a framework for the successful completion of the project.
42. Agreements should establish a clear process for approving project changes, ensuring that modifications are documented in writing. This promotes accountability and minimizes misunderstandings.
43. Sufficient time should be provided for all parties to review and understand agreements before signing, and artists should be encouraged to seek legal or business counsel when necessary.
44. In cases where significant redesign or proposal changes are requested, artists should be fairly compensated if the changes are unrelated to any faults on their part.
45. The expected lifespan of an artwork should be mutually agreed upon and specified in the agreement, facilitating proper planning for maintenance and conservation.
46. Artist warranties should not exceed two years, maintaining a reasonable level of responsibility considering the dynamic nature of artistic works.
47. Administrators should collaborate with artists to assess the true cost of obtainable insurance, as required by law or municipal policies. Non-licensed artists may be exempt from obtaining professional liability and errors and omissions insurance, while licensed subcontractors may still be subject to these requirements.
48. Administrators should avoid imposing unreasonable or inappropriate liability burdens on artists, ensuring fairness and proportionality.

49. Project payment schedules should align with the cash flow needs of the artwork's deliverables, providing artists with adequate support throughout the project timeline.

Credit, Copyright, and Maintenance

50. Artists should retain copyright to their artwork. However, artists should be open to granting licenses to the contracting agency or ultimate owner for reasonable use of artwork images, subject to mutual agreement and for purposes such as publicity, education, and promotion.
51. Artists and commissioning bodies or owners should mutually credit and acknowledge each other's roles in commissioned artworks, recognizing the collaborative nature of public art projects.
52. Maintenance and Conservation: Regular maintenance and conservation are essential for preserving the integrity and longevity of public art. Administrators should establish clear maintenance plans and allocate resources for ongoing care, including periodic cleaning, repairs, and necessary conservation treatments. Engaging professional conservators and involving artists in the long-term maintenance process can ensure the artwork's sustained quality and appearance.
53. Detailed and feasible maintenance and conservation plans should be discussed and agreed upon by all parties involved, ensuring the long-term preservation and enjoyment of the artwork.
54. Commissioning bodies or ultimate owners should have established collection management policies and should inform artists of these policies, promoting responsible stewardship of the artwork.
55. In the event of artwork damage, administrators should consult with artists in good faith regarding repairs, adhering to best conservation practices.
56. In cases where Visual Artist Rights Act (VARA) rights are waived, agreements should still grant artists the right to remove their names from artworks if damage, alteration, or relocation occurs without the artist's approval, and if the artwork no longer represents their vision.

Five Lessons Learned for a Successful Public Art Project
By Patricia Walsh
From “How to Do Creative Placemaking”
Published by The National Endowment for the Arts

PUBLIC ART CAN PLAY A UNIQUE ROLE in a place by providing a platform to explore community identity, engage the local arts and cultural sector, offer a space for civic dialogue, and enhance appreciation for art—to name just a few of its benefits. The process and outcomes for each public art project and program vary from city to city, town to town, community to community—however there are some fundamental lessons that have been learned over the years by public art professionals working in the field. Here are some lessons I have found to be true no matter the size of the budget, the final outcome of the project, or the community where the artwork lives.

1. The Public Comes First in Public Art

Community engagement is a key component to a successful public art project. The engagement process can vary from a broad public meeting to a community-based committee or public contribution to the creation of the artwork. Whatever is the case for your project, it is important to ensure that the community is providing input into the final outcome. Their engagement in development of a public artwork can equate to the long-term success of the project. Part of this success requires having an artist who is open to working with the community when developing a project. How the artist works with the community can vary from direct engagement to conceptual input in the design.

The need for community input was evident during my time as collection manager with the San Jose public art program. As this position required field work, it was clearly visible when an artwork was loved by the community. I remember cleaning graffiti from a beloved mosaic dog sculpture, and the outrage that the community felt from the damage done to the work.

Typically, while working in the field few members of the public approached me, but during the time I spent cleaning that sculpture I had several community members come to me and express how upset they were about the damage. They told me about their experience working with the artist and how they contributed pieces of porcelain and tile from their own homes for the mosaic. This type of dedication depicts the role that public art can play in the development of civic pride and care for one’s environment, and how the community’s engagement can help ensure the care of the artwork.

2. The Process is Equally as Important as the Outcome

We all love to see the end of a project, and having an object that emulates the community can be a testament to the work accomplished during the process. How a public artwork is developed and implemented can have much bearing on the long-term success of a project. Take the example listed above. How would the reaction of the community have changed if they did not have an attachment to the work? What if the artist and artwork were selected from a catalogue and placed in the community without notice or engagement? Would there have been

outrage toward the graffiti or perhaps instead a call for the removal of the artwork? Without a process to engage the community, to select an artist who can work with the public and is open to input from the public, the project, though well-intentioned, may never be embraced by the community.

3. Plan for the Care and Maintenance of a Public Artwork

Over the years it has become more and more apparent that public artworks, like all public assets and facilities, need a plan and funding for long-term care. Planning for the care of the artwork can include annual maintenance, regular conservation efforts, and plans for repairs and other damage that can occur throughout the life cycle of the artwork. As mentioned above, even if an artwork is well cared for by the community, it can still be victim to damage. Hence, another consideration when looking at the care of an artwork is the expected lifespan. For the artwork mentioned above there was already a plan in place and precautions taken prior to the inflicted damage. Some of the precautions included covering the artwork in a sealant that worked as a graffiti abatement coating, consulting with conservators to develop a plan for the care of the artwork, and securing an emergency fund for artworks that may need triage work outside of their regularly scheduled maintenance.

4. Hire a Professional

Community engagement, artist's management, fabrication, site installation, maintenance—much goes into the planning and implementation of a public artwork. There have been years of growth and understanding of best practices in the field of public art. This lesson is one of the most important I have learned over my ten-year career—hire a public art professional when embarking on a public art project. From understanding the funding to artist's management and the legal aspects of commissioning an artwork, there are professional consultants who can help you with your project.

An additional note on working with artists: Seasoned public art professionals can work with artists with varied degrees of field experience. This experience can be beneficial in a number of ways including training local artists to work in the public art field and attracting successful artists to complete new works.

5. Controversies are Opportunities

It is true that public art can be a lightning rod for discourse and controversy, however these issues are not reasons to shy away from a community engagement process or avoid public art altogether. It is an opportunity to further connect with the community and understand their issues. Each public art project is unique because of the collective efforts put forth to make the projects happen. Controversies can occur on multiple levels from community reactions and interdepartmental communication challenges to political movement from elected bodies. These challenges can kick up some dust, but know that you are not alone and this is part of the process.

About the Public Art Network

<https://www.americansforthearts.org/by-program/networks-and-councils/public-art-network>

For more than 15 years, the public art field has had a national ally from Americans for the Arts in the form of the Public Art Network (PAN). PAN is the only national network of public art professionals in the United States dedicated to advancing public art programs and projects through advocacy, policy, and information resources to further art and design in our built environment. Public art professionals have been working in and building the field for decades. PAN develops professional services for the broad array of individuals and organizations engaged in the diverse field of public art.

Patricia Walsh is the public art programs manager at Americans for the Arts. Her background includes the conservation and maintenance of a public artwork collection, working on community engagement initiatives, and managing temporary public art projects.

Transforming Spaces: Best Practices for Curating Public Art

<https://callforcurators.com/blog/transforming-spaces-best-practices-for-curating-public-art/>

Public art can transform spaces, creating a sense of identity and community while making art accessible to all. Whether it's a mural, sculpture, or interactive installation, public art enriches the urban landscape and engages diverse audiences. Curating public art requires a blend of creativity, strategy, and community involvement. This article outlines best practices for curating public art, providing valuable insights for curators, artists, planners, and community leaders interested in exploring this transformative field.

I. Engaging the Community: The Heart of Public Art

Community engagement is crucial in public art projects. Successful public art resonates with its audience and reflects the community's identity, values, and history. Engaging the community from the outset ensures the artwork is meaningful and embraced by its viewers.

[Strengthening Your Next Community Engagement Project](#)

This article by Arts Midwest provides strategies for effective community engagement in art projects.

[Public Art and the Art of Public Participation](#)

The National Civic Review explores methods to enhance public participation in art initiatives.

[Art as a Catalyst for Community Engagement](#)

Artist Cate Field discusses how art can drive community engagement and foster social connections.

II. Planning and Strategy: Setting the Foundation

Careful planning and strategic thinking are essential to the success of public art projects. From site selection to budgeting and project management, a well-thought-out plan ensures that the project is feasible and impactful.

[Public Art and Planning \(UK\)](#)

Public Art Online offers practical advice on integrating public art into urban planning.

[Creative Placemaking in Toronto \(Canada\)](#)

Massiv Art presents case studies from Toronto illustrating strategic planning in public art.

[Public Art Toolkit \(USA\)](#)

This guide by The Indiana Arts Commission advises on public art planning and execution.

III. The Power of Socially Engaged Practice

Socially engaged practice in public art goes beyond aesthetics, aiming to address social issues, inspire dialogue, and foster community well-being. This approach transforms public spaces into platforms for social interaction and activism, making art a catalyst for change.

[Socially Engaged Practice](#)

Tate explores how art can engage with social issues and communities.

[Public Art and Social Engagement](#)

This article discusses the role of public art in fostering social connections and addressing community challenges.

[What Does Meaningful Engagement with Public Art Look Like?](#)

This article by Hyperallergic provides insights into creating public art that meaningfully engages and impacts its audience.

IV. Collaborations and Partnerships: Building Strong Networks

Successful public art projects often result from strong collaborations between artists, local governments, businesses, and community organizations. Partnerships can provide additional resources, expertise, and support, enhancing the project's overall impact.

[How to Engage the Community Around Public Art](#)

Public art consultant Jen Krava offers practical tips for fostering community involvement and partnerships.

[Making Public Art Work](#)

This guide by the Cambridge Art Council sheds light on effective commissioning practices and partnership-building in Cambridge.

[Community Engagement Through Public Art: Masterplanning & Creative Placemaking](#)

These case studies from Toronto by Massiv Art illustrate the benefits of collaborative efforts in public art projects.

V. Evaluating Impact: Measuring Success

Assessing the impact of public art is vital to understanding its effectiveness and value. Evaluation can include quantitative metrics such as visitor numbers and economic impact, as well as qualitative feedback from the community.

[How Arts & Cultural Strategies Enhance Community](#)

This document by the American Planning Association discusses various ways to measure the impact of arts and cultural strategies.

[STEPS Public Art: Social Innovation for Neighbourhood Support and Engagement \(Canada\)](#)

This article offers steps for evaluating the social impact of public art, including the [2020 Main Street Challenge](#) in Toronto.

[Engaging the Public Through Art and Research Collaborations](#)

Hills Strategies develops a guide to measuring the success of public art initiatives through public engagement and research.

how to do
**creative
placemaking**

**An Action-Oriented Guide to
Arts in Community Development**

**National
Endowment
for the Arts**

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ORDINANCE NO. 3127-14

**AN ORDINANCE OF THE CITY COUNCIL OF THE CITY OF
REDONDO BEACH, CALIFORNIA, ADDING CHAPTER 6
PUBLIC ART FUNDING MECHANISMS TO TITLE 10
PLANNING AND ZONING OF THE REDONDO BEACH
MUNICIPAL CODE**

WHEREAS, on August 20, 2013, the Redondo Beach City Council directed that an ordinance be created for funding mechanisms for public art; and

WHEREAS, the Planning Commission of the City of Redondo Beach held a public hearing on October 16th, 2014, at which time all interested parties were given an opportunity to be heard and to present evidence; and

WHEREAS the City of Redondo Beach has determined that public art is a critical element of providing a diverse and culturally rich environment to residents and visitors to Redondo Beach that promotes the general public welfare; and

WHEREAS, research has shown that the arts foster economic development, revitalize urban areas and improve the overall business environment. Additionally, a well-conceived work of art can increase the value of a development project, enhance the corporate image of the community, promote cultural tourism and enhance the Living Streets Policy of a more beautiful and vital city; and

WHEREAS, public art enriches and celebrates our community identity by developing a collection of artworks which have strong inherent aesthetic quality and represent diverse communities and a wide range of artistic styles and disciplines; and

WHEREAS, in order to ensure that public art is present throughout the community it is necessary to require that all new non-residential development in the City of Redondo Beach with a building valuation of at least two hundred fifty thousand dollars (\$250,000), include an element of public art equivalent to one percent (1%) of the building valuation or, where appropriate, contribute to a City fund for public art, in an amount equal to one percent (1%) of the building valuation of the project in lieu of providing said art; and

WHEREAS, in order to ensure that public art is present throughout the community it is necessary to require that all new residential development in the City of Redondo Beach of three (3) units or more and with a building valuation of at least two hundred fifty thousand dollars (\$250,000), include an element of public art equivalent to one percent (1%) of the of the building valuation or, where appropriate, contribute to a City fund for public art, in an amount equal to one percent (1%) of the building valuation (minimum two hundred fifty thousand dollars (\$250,000) of the project in lieu of providing said art; and

WHEREAS, in order to ensure that public art is present throughout the community it is necessary to require that certain eligible City Capital Improvement Projects include an element of public art at a cost equivalent to one percent (1%) of the of the building valuation; and

WHEREAS, in order to provide the City Council with advisory recommendations regarding public art proposals, whether funded by a developer or through in lieu contributions, all public art proposals shall be first received by the Public Art Commission; and

WHEREAS, the requirement that applicants for development projects provide either public art or an in lieu equivalent fee is a legitimate and valid land use regulation that has been analogized by California courts as akin to traditional land use regulations imposing minimal setbacks, parking and lighting conditions, landscaping requirements and other design conditions; and

WHEREAS, aesthetic regulations as set forth in the public art contribution is reasonably related to the public health, safety and welfare of the citizens of the City of Redondo Beach, and furthers the significant government interests of the promotion of visual and cultural interest in commercial and residential zoning, preservation of neighborhood character, communication of community values and cultural interests, promotion of tourism and stimulation of the local economy, and enhancement of the visual character and identity of the City; and

WHEREAS, the City Council hereby finds that the public art contribution is thus neither a "development fee" subject to the requirements of the California Mitigation Fee Act, California Government Code 66000 *et seq*, nor a development exaction subject to the scrutiny of relevant rules set forth in Nollan v. California Coastal Commission 483 U.S. 825 91987) and Dolan v. City of Tigard 512 U.S. 374 (1994), but rather, that the public art contribution is a zoning requirement that furthers aesthetic objectives under the authority of the City's general police power.

NOW, THEREFORE, THE CITY COUNCIL OF THE CITY OF REDONDO BEACH, CALIFORNIA, DOES HEREBY ORDAIN AS FOLLOWS:

SECTION 1. Redondo Beach Municipal Code Chapter 6, Title 10 is hereby added to read as follows:

Chapter 6

PUBLIC ART REQUIREMENTS

Sections:

10-6.01 Purpose

The purpose of this chapter is to authorize the establishment of guidelines, procedures and standards for the integration of public art into new, eligible private development projects and public capital improvement projects throughout the City of Redondo Beach.

Public art helps create a more livable and visually stimulating city. The presence of and access to public art enlivens the public areas of buildings and their grounds and makes them more welcoming. It creates a deeper interaction with the places where we live, work and visit. A city rich in art encourages cultural tourism which brings in visitor revenues.

The fostering of public art in the City and the establishment of a Public Art Program was due, in part, to the hard work of the late John Parsons, a former Planning Commissioner, Harbor Commissioner and Council Member who dedicated himself to this purpose.

The visual and aesthetic quality of development projects has a significant impact on property values, the local economy and vitality of the city. Public art illuminates the diversity and history of a community, and points to its aspirations for the future. A wealth of art and culture in the public realm will foster the economic development of the community.

To achieve these goals, public art should be integrated into development projects citywide. For best results, consideration of public art should be integrated into project planning at the earliest possible stage, and the selected artist(s) should become a member of the project's design team early in the design process.

10-6.02 Implementation by the Public Art Commission

The Public Art Commission, as established in Section 2-9.1401 of the Redondo Beach Municipal Code, shall implement the duties established in this Chapter.

10-6.03 Definitions

The following words and phrases, whenever used in this chapter, shall be construed as defined in this section:

- A. "Addition" means an extension or increase in floor area or height of a building or structure.
- B. "Alteration" means any construction or renovation to an existing structure other than repair or addition.
- C. "Artist" means a person who has a reputation among peers as a person of artistic excellence, through a record of exhibitions, public commissions, sale of works, or educational attainment as judged by the reviewing body with final design review authority for the development project.
- D. "Building Valuation" for an applicable project shall consist of the dollar amount of all construction permits using the latest Building Valuation Data as set forth by the International Code Council (ICC), unless in the opinion of the Building Official, a different valuation methodology is more appropriate for the particular project. It does not include the cost of the land acquisition and off-site improvement costs.
- E. "Developer" means the person or entity that is financially and legally responsible for the planning, development and construction of any development project covered by this chapter, who may, or may not, be the owner of the subject property.
- F. "Director" means the Community Development Director, or a designee of the Community Development Director or the City Manager.
- G. "Eligible Capital Improvement Project" shall mean any improvement to public property which the City Manager has approved for application of the requirements of this Resolution. This term shall not be interpreted to include any improvement for which the source of funding, or

any applicable law or regulation, prohibits or restricts the use of funds for the purposes of this ordinance.

- H. "Installation date" means the actual date on which the public art is installed on site.
- I. "Maintenance" means to keep in continuance or in a certain state, as of repair.
- J. "Private development project" means a project involving the construction of any new residential (three units or more), commercial building (including office and retail uses), industrial or light industrial uses, or any mixed-use project, the construction of new tenant improvements in any shell building, an addition to an existing building, or the rehabilitation, renovation, remodeling or tenant improvement of an existing building, and having a building valuation, as defined in this Chapter, of two hundred fifty thousand (\$250,000.00) or more. For the purposes of calculation of the public art contribution for a mixed-use project, the building valuation shall be calculated based on the nonresidential portion of the project only. To the extent that all or some portion of the new construction includes one or more of the six "exclusion items" identified below, those portions of the project shall be excluded from the definition of "Private development project"; thus, those portions of construction shall not be subject to the requirements of this chapter:
1. Repair or reconstruction of structures which have been damaged by fire, flood, wind, earthquake or other calamity;
 2. Historic preservation or restoration;
 3. Seismic retrofit or flood protection projects work items;
 4. Fire sprinkler installation work items as defined by section 9-1.05 of the Redondo Beach Municipal Code.
 5. Any alteration, maintenance or repair of an existing structure, or equipment, that does not result in an addition (i.e. does not result in an extension, expansion or increase in the floor area or height of the existing structure). Notwithstanding this exclusion, construction of new tenant improvements in any shell building shall be within the definition of "development project";
 6. Solar (photo voltaic) system applications.
- K. "Public art" means an original work of a permanent nature in any variety of media produced by an artist which may include sculpture, murals, photography and original works of graphic art, water features, neon, glass, mosaics, or any combination of forms of media, furnishing or fixtures permanently affixed to the building or its grounds, or a combination thereof, and may include architectural features of the building such as decorative handrails, stained glass and other functional features which have been enhanced to be visually appealing. City commissioned public art may also include pieces as identified above which may be moved from time to time as a gallery collection and placed in public buildings such as City Hall, the libraries and other publicly accessible facilities.

Public art does not include the following:

1. Art objects that are mass produced of standard design such as playground equipment, benches, statuary objects or fountains;
 2. Decorative or functional elements or architectural details, which are designed solely by the building architect as opposed to an artist commissioned for this purpose working individually or in collaboration with the building architect;
 3. Landscape architecture and landscape gardening except where these elements are designed by the artist and are an integral part of the work of art by the artist;
 4. Directional elements such as super graphics, signage as defined in the Redondo Beach Municipal Code Section 10-2.1800, or color coding except where these elements are integral parts of the original work of art or executed by artists in unique or limited editions;
 5. Interpretive programs;
 6. Reproductions, by mechanical or other means, of original works of art, except in cases of film, video, photography, print making, or other media arts, specifically commissioned by the City;
 7. Services or utilities necessary to operate or maintain the artwork over time;
 8. Existing works of art offered for sale or donation to the City which do not have an established and recognized significance in the field of public art as determined by qualified arts professionals and art appraisers and ultimately as judged by the Public Art Commission or City Council;
 9. Works of art which are not visible to the public;
 10. Works of art which cannot be reasonably maintained within the resources allocated by the City of Redondo Beach;
 11. Logos or corporate identity.
- L. "Public art contribution" means the dollar amount equal to one percent (1%) of the building valuation of a development project with a building valuation of at least two hundred fifty thousand dollars (\$250,000), covered by this chapter. In the case of a mixed-use project, the dollar amount shall be equal to the cost of one percent (1%) of the building valuation of at least two hundred fifty thousand dollars (\$250,000) of the non-residential component of that development project.
- M. "Public art fund" means a fund established and maintained by the City of Redondo Beach for the purpose of funding public art and the maintenance of public art consistent with the public art master plan.
- N. "Public art master plan" means a plan developed by the City and approved by the City Council which identifies locations on public property such as public rights-of-way and public

parks which would be acceptable for the placement of public art pieces, and additionally identifies funding priorities and criteria for accounting and expenditures of the accumulated public art fund. The plan shall be developed in conjunction with the Public Art Commission.

- O. "Public Art Commission" means the City Commission established under Section 2-9.1401 of the Redondo Beach Municipal Code.
- P. "Public place" means any exterior area on public or private property which is clearly visible to the general public. If located on private property, the area must be clearly visible from adjacent public property such as a street or other public thoroughfare, sidewalk, or path.
- Q. "Remodel." See "Alteration."
- R. "Repair" means the reconstruction or renewal of any part of an existing building for the purpose of its maintenance.
- S. "Reviewing body" means a review in a public forum by official bodies of the City of Redondo Beach including, but not limited to, the Harbor, Public Art and Planning Commissions, as well as the City Council.
- T. "Solar photovoltaic system" means the total components and subsystems that, in combination, convert solar energy into electric energy suitable for connection to a utilization load.

10-6.03 Public art requirement

The requirements of this chapter shall apply to the following activities:

- A. Eligible Private Development Projects as defined above.
- B. Eligible Capital Improvement Projects as defined above.

10-6.04 Public art requirement for eligible private development projects

A. The developer of any eligible private development project subject to the requirements of this chapter shall install public art on the project site in a public place as approved by the reviewing body with the authority to approve the development project pursuant to the process identified in this chapter. The cost of the public art shall be equal at least to one percent (1%) of the building valuation. The creator of public art shall be an artist. Public art shall be displayed in a manner that will enhance its enjoyment by the general public. As an alternative to on-site installation of public art, the developer may:

1. Request that the reviewing body with the authority to approve the private development project consider placement of a developer-funded art piece in a public place nearby which is identified in the public art master plan; or

2. Pay a public art monetary contribution into the City Public Art Fund equal to one percent (1%) of the building valuation above two hundred fifty thousand dollars (\$250,000). The public art contribution shall be paid by the developer at the time of building permit issuance. Projects that would generate a 1% fee on amounts over \$75,000,000.00 and provide a significant benefit to the public may request that their 1% fee be capped at \$750,000.00 if the developer submits

evidence and documentation with the application to the satisfaction of the City Manager that payment of a 1% fee in excess of \$750,000.00 would be prohibitively expensive for project delivery; or

3 Subject to the approval of the reviewing body with the authority to approve the private development project, install public art on the development project site that has a value lower than the public art contribution amount and make an in-lieu monetary contribution for the balance of the public art contribution.

B. Prior to obtaining a building permit for construction of the private development project, the developer shall demonstrate compliance with the requirements of this chapter in one of the following ways:

1. Payment of the full amount of the public art monetary contribution; or
2. Written proof to the appropriate Director, designee of the Director, or City Manager of a contract to commission or purchase and install the required public art previously approved by the review body with authority to approve the development project on the subject development site. Such proof shall be accompanied by a performance security, in an amount determined by the Director, to be adequate to secure faithful performance of the commission and installation of the required public art. It shall be accompanied by a written acknowledgement by the project artist and the developer, in a form approved by the Director that the proposed public artwork complies with the criteria set forth below:
 - a. The public art shall be designed by an artist.
 - b. The public art shall require a low level of maintenance and the proposed maintenance provisions shall be adequate for the long-term integrity and enjoyment of the work. The owner shall enter into a maintenance agreement with the City to be recorded against the property to ensure that proper maintenance is performed as determined by the Director.
 - c. The public art shall be related in terms of scale, material, form and content to immediate and adjacent buildings and architecture, landscaping or other settings to complement the site and its surroundings and shall be consistent with any corresponding action of the reviewing body with final design review authority for the development project as it may relate to any development entitlements.
 - d. Public art shall be permanently affixed to the property.
 - e. The public art shall be maintained by the owner or his or her successor in interest in a manner acceptable to the City.
 - f. The public art shall meet all applicable building code requirements.

C. The developer shall provide the City with proof of installation of the required public art on the development site prior to the issuance of a certificate of occupancy

unless the developer has entered into an agreement and submitted a performance security consistent with subsection B2.

D. Title to all public art required by and installed pursuant to this chapter on private property shall be vested in the owner and pass to the successive owners of the development project. Each successive owner shall be responsible for the custody, protection and maintenance of such works of art. Public art installed on public property is owned by the City of Redondo Beach and maintenance, removal or protection is the responsibility of the City.

E. If, for any reason, the current owner or successor in interest shall choose to replace any public art installed pursuant to this chapter, the following requirements shall be met before the art is replaced:

1. The replacement public art must be reviewed and approved by the reviewing body with the authority to approve private the development project.
2. The cost of the replacement art shall be equal to, or greater than, the initial cost of the existing public art to be removed.
3. The location of the replacement public art shall meet the requirement for public visibility in effect at the time of the replacement.
4. The replacement public art shall conform, in every respect, to all standards in effect at the time of the replacement.
5. The replacement public art, location and installation shall violate no other ordinance.
6. The replacement public art shall be installed within 180 days of the removal of the existing public art piece, unless the period is extended by the Director.

10-6.05 Process for approval of the installation of a public art piece

The developer shall submit a narrative proposal and artistic rendering of the proposed public art in satisfaction of the requirements imposed by Section 10-6.04, in conjunction with the submittal of an eligible private development project to the Planning Department. The developer may also indicate an intention to pay an in-lieu public art monetary contribution into the City Public Art Fund The proposal for the public art shall be considered as an element of the design review permit review by the reviewing body with authority for the approval of the private development project.

10-6.06 Public art requirement for eligible capital improvement projects

As part of the City's annual budget process, the City Manager or a designee of the City Manager shall create a report identifying all capital improvement projects that could incorporate public art and which satisfy the following criteria:

1. Designation as an eligible capital improvement project would not result in detriment to the project.

2. The capital improvement project is a permanent public improvement project with a building valuation in excess of two hundred fifty thousand dollars (\$250,000).

3. The resulting public art would be publicly accessible on the capital improvement project site.

4. Eligible capital improvement projects would include the construction of public facilities such as a library, civic center, public safety facility, green/park space, recreational facility or transportation project. Ineligible capital projects include, but are not limited to, underground public works projects, street and/or sidewalk repair, tree planting, drainage and sewer projects, roof repairs, utility facilities, non-municipal government construction and emergency operations facilities and equipment.

If a project is determined to be an Eligible Capital Improvement Project, an amount equivalent to one percent (1%) of the building valuation of the project shall be allocated from the Eligible Capital Improvement Project funding towards public art as part of the Project. The City shall engage an artist for the Eligible Capital Improvement Project at the onset of the development process.

10-6.07 Administrative policies and program guidelines

The City Manager is authorized to establish and maintain written administrative policies as program guidelines, which shall implement the requirements of this chapter. A copy of the program guidelines shall be maintained in the office of the City Clerk. The program guidelines shall be approved by the City Manager, based on the recommendation of the Community Development Director, and subject to the review and approval as to form by the City Attorney. The program guidelines may include, but are not limited to, the following elements: consistency with General Plan Design policies and Specific Plan Design policies, consistency with applicable Design Guidelines adopted by the City Council, standards for eligible public art works, media and materials in public art, standards for placement and site selection of public art, standards for placement of public art on both public and private development sites, role and procedures of the Public Art Commission, art selection process, art selection standards and criteria, maintenance and conservation of public art works, staffing and administration of the public arts program, public art collection review and removal, and catalog and inventory procedures for the collection of art installed under this chapter.

10-6.08 City Public Art Master Plan

The City Council shall adopt a public art master plan to govern the acquisition, placement and installation of public art owned by the City using the City Public Art Fund. Prior to the adoption of the Public Art Master Plan, any use of the public art fund shall be subject to a determination by the City Council that the proposed use of revenue is for the acquisition, placement or installation of public art consistent with the purpose of this chapter.

10-6.09 City Public Art Fund

All fees collected under this chapter shall be held in a special fund known as the “John Parsons Public Art Fund,” maintained, managed and reviewed by the City Treasurer. These funds shall be used solely for purpose of furthering the goals of the City’s Public Art Program. The City shall use any unexpended public art monetary contributions for the advancement of the Public Art Master Plan and the ongoing maintenance and repair of all current and future public art in the City.

The City shall maintain a five percent (5%) set aside of the Public Art Fund for the maintenance, repair and potential removal or relocation of all current and future public art in the City. The five percent (5%) maintenance allocation shall be funded by all fees collected for the City Public Art Fund (10-6.04 and 10-6.06).

The City shall routinely solicit alternative public art funding sources, including but not limited to, public art grants, donations and sponsorships.

10-6.10 Fee adjustment

A developer subject to the requirements set forth in this chapter may apply to the City Council for a reduction or adjustment to the fees or waiver of the fees based upon the absence of any reasonable relationship or nexus between the impact of the new development and either the amount of the fees charged or the type of facility to be financed or the portion of the facility attributable to the new development. If appealing fees owed upon issuance of a building permit, the developer shall pay all required fees under protest and concurrently file a written application for a waiver or reduction as an appeal to City Council. Appeals filed under this section shall comply with the requirements set forth in Section 10-1.906 and shall be conducted in accordance with the procedures set forth in that chapter, except that all appeals shall be considered by the City Council. The decision of the City Council shall be final.

10-6.11 Authority for additional mitigation

Fees collected pursuant to this chapter do not replace existing development fees, except as the City Manager may specifically provide, or other charges or limit requirements or conditions to provide additional mitigation of impacts imposed upon development projects as part of normal development review process.

10-6.12 Annual review

The City Public Art Fund authorized by this chapter and the accumulated fee funds and their appropriation and supporting documents, shall be reviewed as part of the budget process.

SECTION 2. INCONSISTENT PROVISIONS. Any provisions of the Redondo Beach Municipal Code, or appendices thereto, or any other ordinances of the City inconsistent herewith, to the extent of such inconsistencies and no further, are hereby repealed.

SECTION 3. SEVERENCE. If any section, subsection, sentence, clause, or phrase of this ordinance is for any reason held to be invalid or unconstitutional by the decision of any court

of competent jurisdiction, such decision shall not affect the validity of the remaining portions of the ordinance. The City Council hereby declares that it would have passed this ordinance and each section, subsection, sentence, clause, and phrase thereof, irrespective of the fact that any one or more sections, subsections, sentences, clauses, or phrases be declared invalid or unconstitutional.

SECTION 4. PUBLICATION AND EFFECTIVE DATE. This ordinance shall be published by one insertion in the official newspaper of the City, and the same shall go into effect and be in full force and operation from and after thirty (30) days after its final passage and adoption.

ORDINANCE NO. 2014-10-PCR-011

PASSED, APPROVED AND ADOPTED this 12th day of December, 2014.

Steve Aspel, Mayor

ATTEST:

STATE OF CALIFORNIA)
COUNTY OF LOS ANGELES) SS
CITY OF REDONDO BEACH)

I, Eleanor Manzano, City Clerk of the City of Redondo Beach, California, do hereby certify that the foregoing Ordinance No. 2014-10-PCR-011 duly introduced at a regular meeting of the City Council held on the 18th day of November, 2014, and was duly approved and adopted by the City Council at a regular meeting of said City Council held on the 12th day of December, 2014, by the following vote:

AYES: 5

NOES: 0

ABSENT: 0

ABSTAIN: 0

Eleanor Manzano, City Clerk

APPROVED AS TO FORM:

Michael W. Webb, City Attorney