



**CITY OF SOUTH PASADENA
PUBLIC ART COMMISSION
REGULAR MEETING AGENDA
June 23, 2021 at 6:30 p.m.**

South Pasadena Public Art Commission Statement of Civility

As your elected governing board, we will treat each other, members of the public, and city employees with patience, civility and courtesy as a model of the same behavior we wish to reflect in South Pasadena for the conduct of all city business and community participation. The decisions made tonight will be for the benefit of the South Pasadena community and not for personal gain.

NOTICE ON PUBLIC PARTICIPATION & ACCESSIBILITY

Pursuant to Section 3 of Executive Order N-29-20, issued by Governor Newsom on March 17, 2020, the regular meetings of the Public Art Commission will be conducted remotely and held by video conference.

Please be advised that pursuant to the Executive Order, and to ensure the health and safety of the public by limiting human contact that could spread the COVID-19 virus, the Council Chambers will not be open for the meeting. Commission members will be participating remotely and will not be physically present in the Council Chambers.

The virtual meeting will be conducted over Zoom. Registration is not required to participate in live public comment.

Webinar ID: 850 0992 4863

To maximize public safety while still maintaining transparency and public access, members of the public can observe the meeting via Zoom in one of the three methods below.

1. Go to the Zoom website, <https://zoom.us/join> and enter the Zoom Meeting information accordingly; or
2. Click on the following unique Zoom meeting link:
<https://us02web.zoom.us/j/85009924863>; or
3. You may listen to the meeting by calling: +1-669-900-6833 and entering the Zoom Meeting ID and Passcode when prompted to do so.

For additional Zoom assistance with telephone audio, you may find your local number at:
<https://zoom.us/u/aiXV0TAW2>

CALL TO ORDER: Phung Huynh, Chair

ROLL CALL: Phung Huynh, Chair
Kris Kuramitsu, Vice-Chair
Steven Wong
Jeffrey Burke
Annalee Andres

COUNCIL LIAISONS: Mayor Pro-Tem Michael Cacciotti

STAFF PRESENT: Arminé Chaparyan, City Manager
Andrew Jared, Assistant City Attorney
Margaret Lin, Manager of Long Range Planning and Economic Development

APPROVAL OF AGENDA

Majority vote of the Commission to proceed with Commission business.

PUBLIC COMMENTS AND SUGGESTIONS

The Public Art Commission welcomes public input. If you would like to comment on an agenda item, members of the public may submit their comments for the Public Art Commission’s consideration by one of the following options:

Option 1:

Participants will be able to “raise their hand” using the Zoom icon during the meeting, and they will have their microphone un-muted during comment portions of the agenda to speak for up to 3 minutes per item. (Note: For the purpose of best ensuring that all of the agenda items are considered at the Commission Meeting, the Chair may exercise the Chair's discretion, subject to the approval of the majority of the Commission, to limit public comment(s) to less than 3 minutes on any given agenda item).

Option 2:

Email your public comment(s) to PublicArtComments@southpasadenaca.gov. Public Comments received in writing will not be read aloud at the meeting. Written public comments will be announced at the meeting and become part of the meeting record. Written public comments will be uploaded online for public viewing under Additional Documents. There is no word limit on emailed Public Comment(s). Please make sure to indicate: 1) your name (optional), and 2) agenda item you are submitting public comment on. The cutoff time for public comment to be submitted via email is 4 p.m. the day of the Commission meeting.

Pursuant to State law, the Public Art Commission may not discuss or take action on issues not on the meeting agenda, except that members of the Commission or staff may briefly respond to statements made or questions posed by persons exercising public testimony rights (Government Code Section 54954.2). Staff may be asked to follow up on such items.

COMMUNICATIONS

1. **City Council Liaison Communications**
2. **Commissioner Communications**
3. **Staff Liaison Communications**

ACTION/DISCUSSION

4. **Black Lives Matter Mural**

Recommendation

It is recommended that the Commission:

1. Review and provide conditional approval of the design for the BLM Mural and direct staff to work with the South Pasadena High School Anti-Bias Club to identify an alternative location of the mural; and
2. Fill the vacancy on the Public Art Commission’s BLM Mural Ad Hoc Committee.

5. **Artist Rights/Artist Friendly City**

Recommendation

It is recommended that the Commission review and discuss best practices from other jurisdictions.

CONSENT

6. **Minutes from Regular April 28, 2021 Meeting**

Recommendation

It is recommended that the Commission review and approve the minutes.

ADJOURNMENT

7. **Adjourn to the regular Public Art Commission meeting scheduled for July 28, 2021 at 6:30 PM.**

PUBLIC ACCESS TO AGENDA DOCUMENTS

The complete agenda packet may be viewed on the City’s website at:

<https://www.southpasadenaca.gov/government/boards-commissions/public-art-commission>

Meeting recordings will be available for public viewing after the meeting. Recordings will be uploaded to the City’s YouTube Channel no later than the next business day after the meeting. The City’s YouTube Channel may be accessed at:

https://www.youtube.com/channel/UCnR169ohzi1A1ewD_6sfwDA/featured

ACCOMMODATIONS



The City of South Pasadena wishes to make all of its public meetings accessible to the public. If special assistance is needed to participate in this meeting, please contact the City Clerk's Division via e-mail at CityClerk@southpasadenaca.gov or by calling (626) 403-7230. Upon request, this agenda will be made available in appropriate alternative formats to persons with disabilities. Notification at least 48 hours prior to the meeting will assist staff in assuring that reasonable arrangements can be made to provide accessibility to the meeting (28 CFR 35.102-35.104 ADA Title II).

I declare under penalty of perjury that I posted this notice of agenda on the bulletin board in the courtyard of City Hall at 1414 Mission Street, South Pasadena, CA 91030, and on the City’s website as required by law.

Margaret Fin

06/17/21

Date

Name



Public Art Commission Agenda Report

DATE: June 23, 2020

FROM: Joanna Hankamer, Director of Planning and Community Development
Margaret Lin, Manager of Long Range Planning and Economic Development

SUBJECT: **Conditional Approval of the Design for the Black Lives Matter Mural and Direct Staff to Work with the Anti-Bias Club to Identify an Alternative Location for the Mural**

Recommendation

It is recommended that the Commission:

1. Review and provide conditional approval of the design for the Black Lives Matter (BLM) Mural and direct staff to work with the South Pasadena High School Anti-Bias Club (ABC) to identify an alternative location for the mural; and
2. Fill the vacancy on the Public Art Commission's BLM Mural Ad Hoc Committee

Discussion/Analysis

The proposed BLM Mural will celebrate the Black community, Civil Rights/Black Power/BLM movements, and serve as a reminder to continue the work against racism. The mural design would depict famous Black individuals as well as symbols of social justice and diversity. The proposed mural would be approximately 570 square feet (39.5 feet wide by 14.4 feet tall) and would include an interactive component on the bottom right corner to invite viewers to become a part of the mural. The proposed location is the west wall of City Hall adjacent to the gas station on the corner of Mission Street and Fremont Avenue.

The content and intent of the mural will engage and activate the community. The proximity of the interactive component of the mural to the existing driveway entrance of the gas station has raised potential liability concerns that may diminish the mural experience. Furthermore, the gas station owner's representative has indicated that the current plans to renovate the gas station would result in a portion of the proposed mural location being blocked by a trash enclosure. Therefore, staff recommends working with the ABC to identify an alternative location that would provide sufficient space for participants to engage with the proposed mural while maintaining public safety.

Artwork Evaluation Criteria	Staff Findings
Does the proposed artwork comply with the Goals and Objectives of the Public Art Program to promote cultural experiences, increase economic development, and enhance the general welfare and quality of life in the community?	Yes, the proposed project provides public art that enhances the quality of life in the community.

Artwork Evaluation Criteria	Staff Findings
Will the proposed artwork remain publicly accessible during normal business hours without enclosure?	To be determined, staff will work with the ABC to identify a location where the proposed artwork can be installed in an area open and freely available to the general public.
Will the proposed artwork be sited without interference from commercial signage?	To be determined, staff will work with the ABC to identify a location where the proposed artwork will not be blocked by commercial signage.
Were the structural plans reviewed by the City’s Building and Safety Division to determine if a Building Permit is required?	To be determined, staff will work with the ABC to identify a location where the proposed artwork will be installed on an existing wall. Therefore, there will be no construction associated with the proposed project, and no building permits are required.
Will the proposed artwork be appropriately lighted?	To be determined, staff will work with the ABC to identify a location where the proposed artwork will be sufficiently lit.
Does the developer/property owner have a recorded maintenance plan to ensure ongoing, permanent maintenance to preserve the artwork in good condition?	Yes, the ABC has developed a maintenance plan and the mural will be coated with an anti-graffiti protective coating.
Is the proposed artwork mass-produced with a standard design, reproduction of original artwork, signage, decorative/ornamental elements of functional components of a building designed by the architect, historic/architectural elements of a building façade, or landscape gardening?	No, the proposed project is a new one-of-a-kind piece of art and is not mass produced with a standard design.
Is the proposed artwork responsive and relevant to the site (its history, architecture, development, landscaping, and socio-economic context)?	Yes, the proposed project is intended to highlight the importance of Black lives and the City’s history as a sundown town.
Does the proposed artwork encourage local artistic endeavors, public dialogue, and interactions with art in public places?	Yes, the proposed mural encourages public dialogue regarding the ongoing efforts towards diversity and inclusivity.
Does the proposed artwork support a public art collection that includes works of various genre, style, scale, media, form, and intent that is reflective of contemporary public art practice that spans local, regional, national, and international levels?	Yes, the proposed mural will include a QR code to provide access to a website that provides a detailed explanation of the images and symbols depicted in the mural.

Artwork Evaluation Criteria	Staff Findings
Does the proposed artwork advance the commissioning of artwork throughout geographic areas of the City?	Yes, the proposed project will be added to the City’s inventory of public art.
Does the proposed artwork demonstrate a collaborative approach to the project by a design team that includes the selected artist(s) project architect(s), landscape architect(s), and other design professionals?	Yes, staff has and will continue to collaboratively work with the ABC, South Pasadena Unified School District, and other stakeholders.
Does the selected artist work in the public realm, and have relevant past experience with proven technical and aesthetic ability to successfully create artwork responsive to the site and community?	Yes, Zach Brown has completed public art projects in the cities of Glendale and Montrose.
Does the selected artist have the highest artistic merit, sensitive to the City’s cultural diversity, and can contribute to the characteristics and unique expressions of the City’s values?	Yes, Mr. Brown has experience painting professional stage sets for theatrical productions, storyboards, comic and children book illustrations, and portraits. Mr. Brown has over 15 years of experience in arts education.
Is the proposed budget sufficient to produce the proposed artwork?	Yes, the proposed project will be completed by Mr. Brown for a total cost of \$15,000. This includes \$7,362 for design/labor, \$7,638 for materials.

In order to provide adequate visibility and space to achieve the intent of the proposed mural alternative locations should be considered. The following is a list of possible locations for consideration as long as they are able to provide similar dimensions (approximately 40 feet by 15 feet) and are at ground level to maintain the interactive component of the mural design:

- Public parks such as Orange Grove Park (previous location of the Plunge)
- South Pasadena Unified School District (old and new locations)
- South Pasadena High School
- South Pasadena Middle School
- Private properties along major corridors on Mission Street, Fair Oaks, Fremont Avenue, or Huntington Drive

To support the ABC’s efforts the Commission created a BLM Mural Ad Hoc Committee. Following Commissioner Sawyer’s departure there is a vacancy on the committee. Staff recommends filling the vacancy to provide additional support to the ABC.

Next Steps

- Staff to work with the ABC to select an alternative location
- Staff to work with the ABC and South Pasadena Unified School District to establish the appropriate contracts to execute the mural installation, maintenance, and ownership
- Presentation to the Public Art Commission for recommendation of the final location
- Presentation to the City Council for approval of the final location

Background

On July 22, 2020 the Anti-Bias Club provided an informational presentation to the Commission regarding its proposal to develop a BLM Mural. The Commission decided to form an Ad Hoc Committee, comprised of Commissioners Huynh and Sawyer, to continue to support and guide the Anti-Bias Club in developing their proposal. The proposed mural will reflect the advocacy for and solidarity with the BLM movement, acknowledging Lesbian Gay Bisexual Transgender Queer Black lives so that all Black lives matter, referencing historical Civil Rights movements to contextualize recent engagement with social justice.

On October 7, 2020, the City Council provided conditional approval for the location of the proposed BLM Mural on the west-facing wall of City Hall pending final design approval by the Commission.

Public Notification of Agenda Item

The public was made aware that this item was to be considered this evening by virtue of its inclusion on the legally publicly noticed agenda, posting of the same agenda and reports on the City's website and/or notice in the *South Pasadena Review* and/or the *Pasadena Star-News*.

Attachments:

1. Black Lives Matter Mural Public Art Review Application



**CITY OF SOUTH PASADENA
PUBLIC ART APPLICATION**

1414 Mission Street
South Pasadena, CA 91030
Phone: (626) 403-7220
Fax: (626) 403-7211

PROPERTY INFORMATION

Address: 1414 Mission Street

Owner Name: City of South Pasadena

Phone: (626) 403-7220

E-mail:

Fax: (626) 403-7211

- Residential Development (4 or more units) Commercial Building Project
 Industrial Building Project Remodeling (exceeding \$250,000)
 Other: _____

Total Building Valuation:

Public Art Allocation (1% of Total Building Valuation):

Public Art In-Lieu Fee (1.5% of Total Building Valuation):

Business License Number (waived if artwork is donated to the City):

Expiration Date:

PROPOSED PUBLIC ART

- Permanent Artwork Cultural Programming/Performance
 Facilities Eligible Artists
 Other: _____

Description: A Black Lives Matter mural on the west wall of City Hall, commissioned by the SPTS Anti-Bias Club and painted by artist Zach Brown. The mural will seek to educate community members about the Black community and inspire people to continue anti-racist work.

DOCUMENT CHECKLIST

- Preliminary sketches/photographs, or other documentation
 Proposed development plans (including location of proposed artwork and adjacent parcels)
 Narrative Statement
 Artwork Maintenance Plan

Signature: Noah Kuhn

Date: 06/04/2021

Name: Noah Kuhn on behalf of the SPTS Anti-Bias Club

***** FOR OFFICE USE ONLY *****

Application Received By:

Date:

Public Art Commission Meeting Date:

Approved or Denied:

Narrative Statement

The inspiration for the Black Lives Matter Mural spurred from the momentum surrounding the Black Lives Matter movement in the past year -- and a wish to have a long standing monument in South Pasadena representing Black lives, the future momentum that must be continued, and the trials and wrongdoings of the past.

The purpose of the mural is to serve not only as a celebration of Black people and social justice, but as a tool to educate people about the value of a fully integrated and diverse society and a reminder to continue antiracist work. The South Pasadena community must recognize the importance and value of Black lives and Black history in America. We want to highlight Black strength, power, and pride in this mural and it will be solely representing Black people. Additionally, the mural will showcase the diversity and intersectionality of the Black community by depicting the Black LGBTQ+ community and Black women. The BLM mural will display the connection and continuance of the abolition movement, Civil Rights movement, Black Power movement, and BLM movement through famous figures of those respective movements and the everyday protestors of today. We also want to showcase famous Black artists and musicians to represent Black pride and expression. Instead of depicting victims of racism and police brutality, the mural aims to show the resiliency and spirit of Black people, and will thus not display George Floyd, Breonna Taylor, or any other Americans murdered by police. Lastly, we hope to connect these struggles for equal rights to South Pasadena and our local history of racism through symbolism of sun rays to represent the legacy of a sundown town. This connection, as well as the significance and symbolism of all components, will be further explained in the mural website which can be accessed via a QR code on the wall of the mural.

Preliminary Sketches



People highlighted in the foreground (from left to right): Sojourner Truth, Nina Simone, John Lewis, London Lang, Ruby Bridges, Nelson Mandela, Mae C. Jemison, Farhen James, James Baldwin, Langston Hughes, Harriet Tubman, and Malcolm X

People in the background (from left to right): Angela Davis, Patrisse Cullors, Ida B Wells, Biddy Mason, Bayard Rustin, and Marsha P Johnson



Red: Man painting portrait on the wall.

Green: Children listen to Sojourner Truth read to them as they do each others hair.

Dark Blue: Nina Simone sings to the crowd accompanied by a man playing a Djembe. They are joined by dancers who move in celebration.

Yellow: A crowd gathers for a march/ protest. Where various members of various groups and times come together. We see a pride flag, an "i am a man" sign, a BLM sign. John Lewis in his iconic brown trench coat and backpack walks hand and hand with Ruby Bridges.

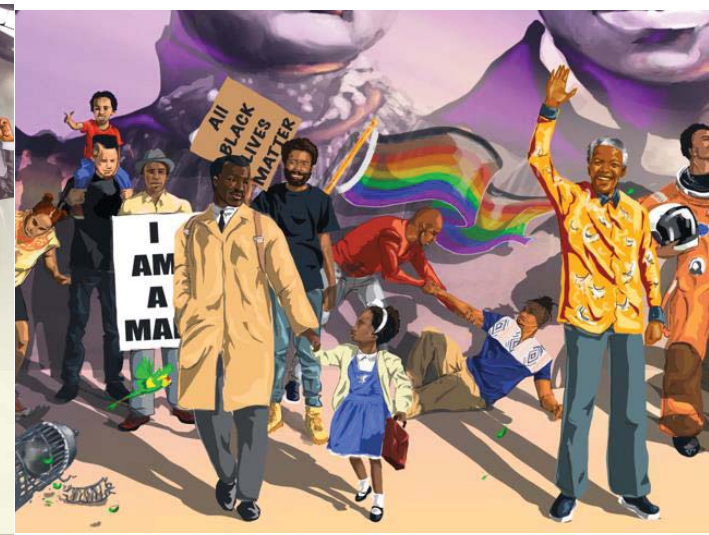
Purple: Pride Flag; One man helps another man up who has been knocked to the ground.

Green: A woman stands over a cook pot. It steams and she has a pleased expression on her face.

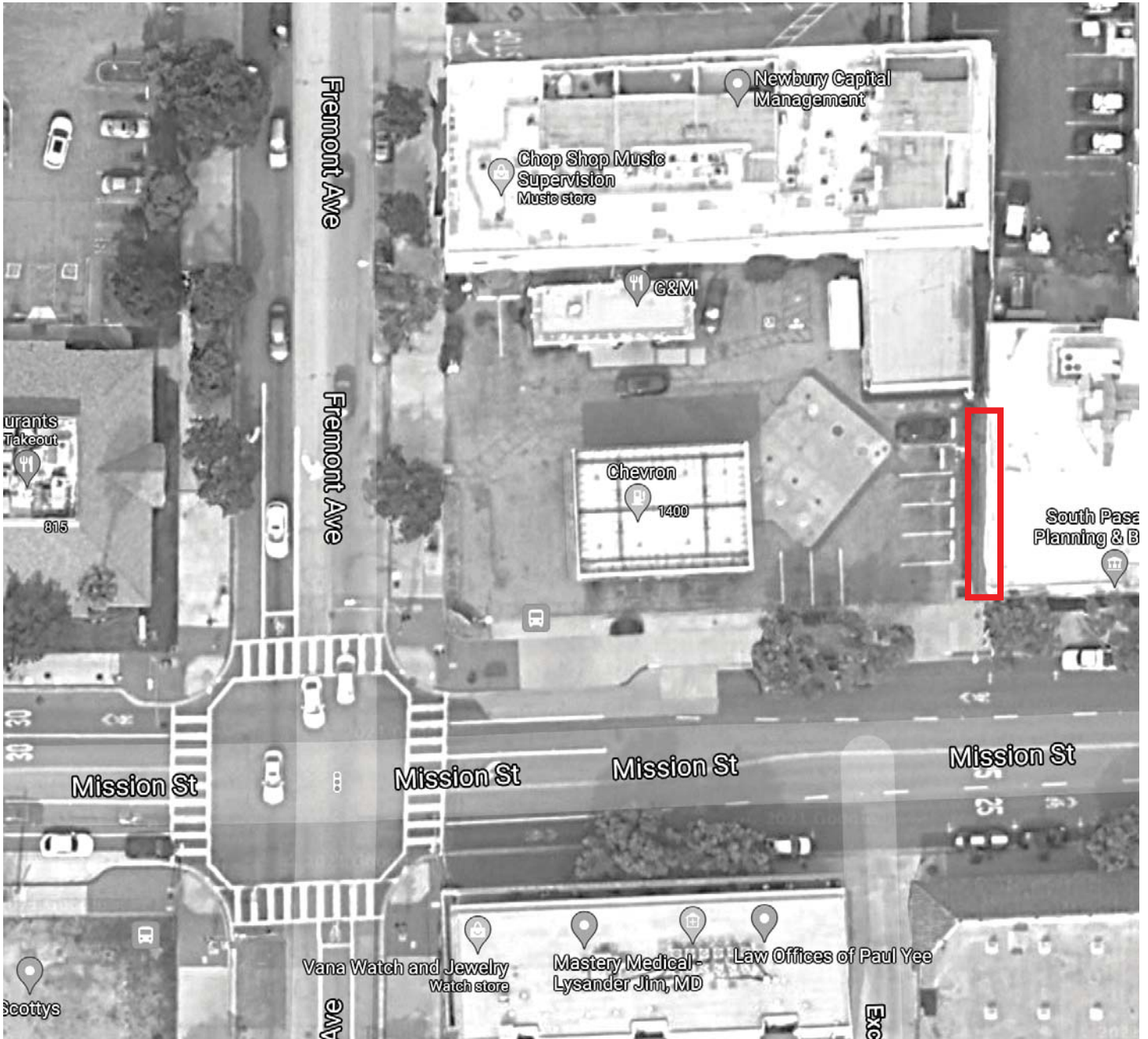
Light Blue: Langston Hughes and James Baldwin sit at a typewriter.



Symbolism in the mural (from left to right): Drum, Records: music by Black musicians, Trumpet, Banjo: Invented by Black People, I am a man: from the Memphis sanitation strike, Pride Flag: Represents intersectionality and inclusivity, Books written Black authors, Broken Cage and Bird: Represents Maya Angelou, and Empty figure: Interactive aspect of the mural; You would stand in that spot to be apart of the mural



Proposed Mural Location



Proposed Development Plan

Development Schedule

All time projections are estimates and can vary widely depending on the number of active volunteers. Based on the following plan the mural can be finished in approx. 70 days (420- 560 Hours) and assumes no more than 90 business days as a reasonable amount of time for completion.

Community Involvement and Volunteers:

Based on suggestions and requests made by the SPPAC to incorporate more community engagement and a sense of collective ownership of the mural, I propose efforts be made to solicit volunteers from the SPPD, local organizations, businesses, and community members. A calendar, work schedule and a place for volunteers to sign up can be created along with volunteer eligibility requirements.

Although some consistency of volunteers is helpful and preferred, it is not necessary. The stages of creation for the mural have been broken down such that large portions of the mural can be completed under the direction of the artist by any person (capable of using a paint roller and paintbrush) regardless of artistic experience or prowess, and provide an opportunity for participation to a broader section of the community. However, completion of some stages of the mural would require volunteers to have some artistic and painting experience.

For the sake of safety, space, delegation efficiency, and out of respect for the time of the volunteers it is suggested no more than 7 volunteers be working at one time. References, all necessary supplies, and clear detailed instructions will be provided to all volunteers.

Volunteer eligibility requirements will need to be determined including: prioritizing volunteers from certain organizations SPABC would like to work with (SPPD for example), age as it pertains to labor and safety laws, physical capabilities in regards to work requirements such as ability to lift and wield a paint roller, and artistic skill and experience as it pertains to stages that require it. Note that phase 1 and 2 will both require the use of paint sprayers and scaffolding up to 9ft. As such, certain limitations such as age, and physical capability may need to be imposed and all volunteers may be required to sign a liability waiver if not covered under the artist's insurance. Phase 3 requires no scaffolding and would be a great opportunity to include minors and any members of the community with physical disabilities.

*Note: We will need to lay a wooden board platform over the end of the walkway on the right side between the wall and the planter to provide a level surface for the Scaffold to stand on. This would be easily removable and in no way permanently change or damage the sidewalk, planter, building, or any physical part of the property.

Phases for Completion:

All time estimates are rough approximations.

"Day" refers to 6-8 hours. "Week" refers to 5-7 days

Phase 1: Preparation and Background (approx. 1 week)

- Wall to be power washed and base coat applied (1 day, 5-7 volunteers)
- Background colors applied and blended with rollers and paint sprayers (2-3 days, 5-7 volunteers)
- Chalk line grid measured and applied (less than 1 day, 3 volunteers)

Phase 2: Midground Large Portraits (approx. 3-4 weeks)

- Large Background portraits outline drawn onto wall (3-4 days 1-3 volunteers with art experience.)
- Base colors for portraits applied (1-1.5 weeks, 1-5 volunteers with some art experience)

- Highlights, details and refinement of large portraits (1-2 weeks, 1-3 volunteers with art experience)

Phase 3: Drop Shadows and Foreground Figures, (approx. 4-5 weeks)

- Re-apply chalk grid sketch out shadow shapes (1 day, 3-5 volunteers)
- Fill in shadow shapes (1 day 2-3 volunteers with art experience)
- Re-apply grid, sketch out foreground figures (1 week, 1-3 volunteers with art experience)
- Base colors for figures (3-5 days, 5-7 volunteers)
- Shadows and faces for figures (1-2 weeks 1-3 volunteers with art experience)
- Details and finishing touches (1 week, 1-3 volunteers with art experience)

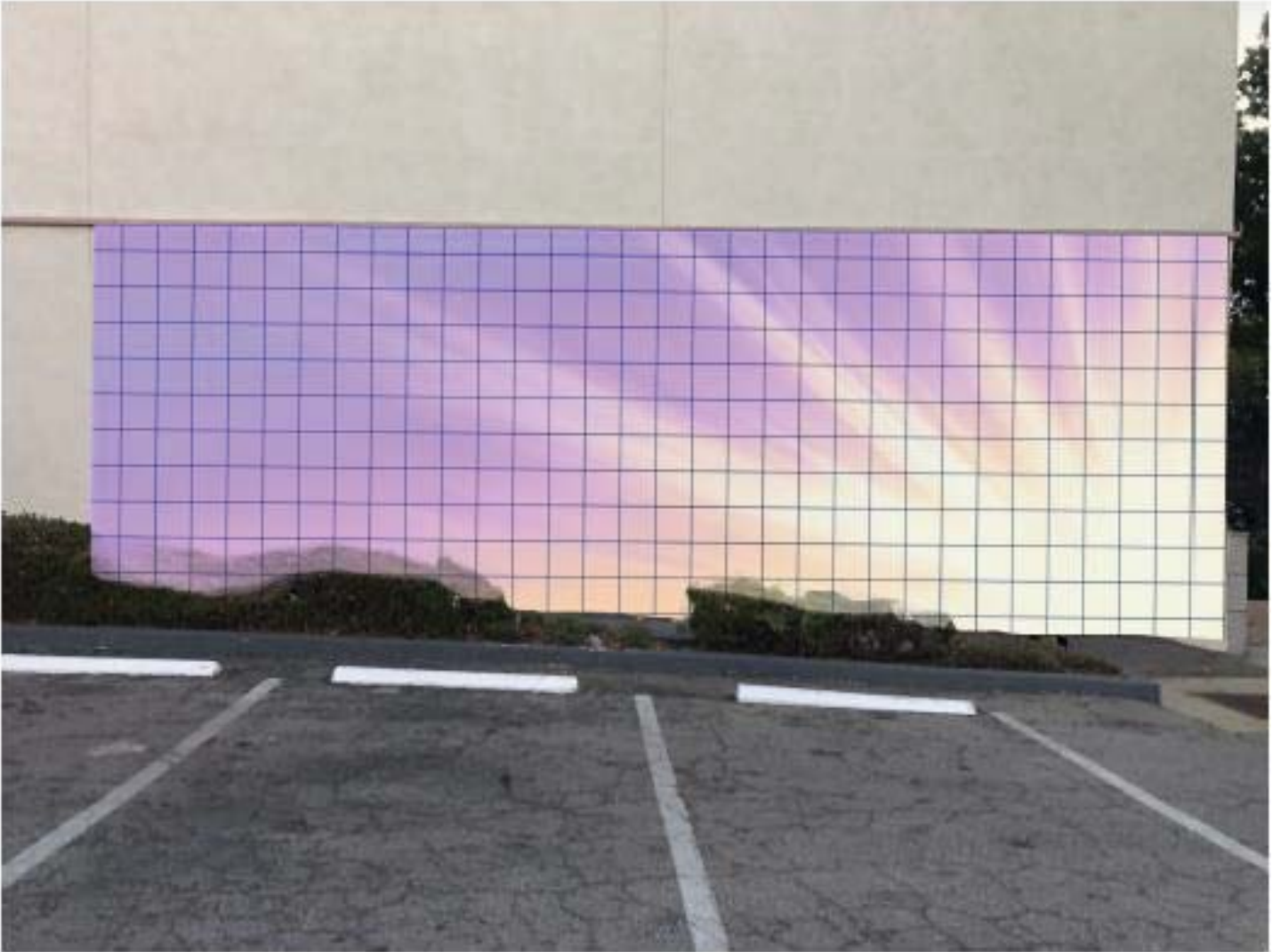
Phase 4: Final Cleaning and Protective Coating.

- Wall to be gently cleaned upon completion and 2 coats of Protective coating applied. Can be done by volunteers using sprayers or professional mural conservators can be hired to apply the final coat. Resource for conservators: <https://sparcinla.org/muralshield/> conservators can also be called in for potential graffiti removal.

The artist will do all color mixing, provide a color guide and all paint cans and cups will be clearly labeled. Color samples along with a numbered color map will be kept and saved for any potential future repairs and need for color matching.

SAMPLES:

Phase 1:



Phase 2:













Phase 3:



Cost Estimate/Budget

• 2 gal Ronan acrylic basecoat primer white-	\$200
• Golden high quality artist grade exterior acrylic mural paint in assorted colors:	
○ 1 gal paynes grey	\$58
○ 1 gal Carbon black	\$58
○ 2 gal Titanium white	\$116
○ 2 gal Dioxazine Purple	\$75
○ 1 gal purple	\$92
○ 2 gal light yellow-	\$250
○ 2 qt yellow green-	\$50
○ 2 qt medium green-	\$50
○ 1 gal medium yellow-	\$109
○ 1 gal quinacridone magenta-	\$75
○ 1 gal pyrole red-	\$92
○ 2 qt light blue-	\$32
○ 2 qt daylight blue-	\$32
○ 2 qt burnt sienna-	\$32
○ 2 qt raw sienna-	\$32
○ 2 qt yellow oxide-	\$32
○ 2 qt burnt umber-	\$32
○ Additional necessary specific colors-	\$100-\$200
• Printed references-	\$50
• painters tape, Assorted Brushes, mixing cups, buckets, Paint rollers and extensions-	\$100
• Greco Magnum project paint sprayer-	\$225
• 12ft scaffolding-	\$600
• 9ft ladder-	\$200
• Chalk line and chalk sticks and powder-	\$30
• 1 day Power washer rental-	\$100
• Awning or Umbrella for shade-	\$150-\$200
• Supply subtotal:	\$3,046
• Tax:	\$289
• Total supply cost:	\$3,350
• Mural shield protective coating service by Social and Public Arts Resource Center (SPARC):	\$4,288
• Mural design creation	\$2,500
• Artist labor	\$4,862

Total cost estimate: **\$15,000**

Artwork Maintenance Plan

In regards to the on-going maintenance of the mural, MuralShield only needs to be reapplied every 7-10 years. If the mural is vandalized, the anti-graffiti coating will allow the graffiti to be removed and then the anti-graffiti coating would need to be reapplied to that area. Estimates for graffiti removals are case-by-case depending on the level of damage, type of paint used, etc. But if you can send us a photo of the vandalism, we can assess damage and put together an estimate. Our technicians can typically perform the graffiti removal and re-coating services within a week of the assessment.

For small scale repairs that might not require our technicians to come out, you can use our Graffiti Safewipes. To remove unwanted marks from your mural, use a 1g bucket of water and a towel. Always test in a small area before using in a large area. Using gloves, tear open a pouch of Safewipes and scrub the affected area. Once dissolved, rinse the area with a wet towel and reapply World's Best Graffiti Coating with a brush, sprayer, or roller.

Wall to be gently cleaned upon completion and 2 coats of Protective coating applied. Can be done by volunteers using sprayers or professional mural conservators can be hired to apply the final coat. Resource for conservators: <https://sparcinla.org/muralshield/> conservators can also be called in for potential graffiti removal.

Artist Resume

(please see attached)

To: Cat Flores, Lulu Talesnick, Khalil Murdock, Noah Kuhn, Maya Turun,
and the other members of the SPS Anti-Bias Club,

My name is Zach Brown. I'm a 34 year old artist, teacher, and activist living here in Los Angeles, and I would like to submit myself for consideration for your Black Lives Matter mural project. Your call for a mural artist perfectly aligns with my goals to create profound public works of art that fuel the momentum of this movement, incite conversation, inspire, activate, empower and resonate with hope. As a person of mixed race and as a Black man living in America, the Movement for Black Lives is a movement that is important and deeply personal to me. In 2014 I painted a memorial portrait mural of Kendrec McDade for his mother. This year I've done two BLM murals, one temporary in Hollywood and one permanent in South LA. All projects were done free of charge and paid for out of my own pocket. I'm passionate about the cause and committed to utilizing my skills as an artist to further the movement. If chosen for this project I will treat the work we create together with love, reverence, and care, because I have seen first hand the power that art can have on those who have suffered loss at the hands of police brutality.

I am passionate about what I do and hold the conviction that the creation of art is vital to the progress of anti-racist work, the social evolution of our country and even the survival of our species. I've worked on a variety of artistic projects including 2 public art works projects for the cities of Glendale and Montrose. I have years of experience painting professional stage sets for theatrical productions and working as a freelance portrait artist. I've had the honor of being an invited guest artist at The California African American Museum to perform and paint live portraits for their MLK Day celebrations. From years of experience working as a freelance artist and with designers on major theatrical productions, I thrive in a collaborative process. I strive for clarity and understanding so that I can facilitate the realization of a unified vision, and I prioritize the intention of the work above my own personal sense of aesthetic. Having painted large scale sets and backdrops I'm accustomed to working under restricted site conditions, strict technical constraints, materials requirements, and tight deadlines. This project represents a big opportunity for me to achieve a life goal of having permanent large-scale public art work of social importance.

Aside from being an accomplished visual artist I am also a seasoned teacher with more than 15 years experience in arts education. I currently work with and hold the title of Master Teaching Artist at the Unusual Suspects Theatre Company, which is a non-profit organization that provides arts education for incarcerated teens as well as families in underserved communities of color. For 10 years it's been my job to work with groups of kids to facilitate the creation of full stage productions, from the ideation and writing of a script, all the way to production design, rehearsal and performance within 12 weeks. A strength that I bring to this project is the ability to lead a team and provide space for collaborative creation, amplifying voices and cultivating an environment of safety, dignity and belonging for art to happen organically with purpose and power. My goal will be to guide the creation of a mural that everyone involved will feel ownership of. I also offer my expertise as an artist and a designer as an opportunity for learning and mentorship during the process to any interested student.

Some of the ideas and inspirations behind my submission design:

1. **Photo realism.** Going beyond simple abstraction and striving to create a true likeness of these figures in a way that is breathtaking and awe-inspiring.
2. **Playing with shadow and dimension to create an illusionary effect that makes it appear as though parts of the mural are coming out into the real world.** I am experienced in creating visual illusions of depth and dimension that play with the viewer in a fun and exciting way, and entice a second look. I think this can be exceptionally effective in a mural of this kind that is meant to provoke and activate. It's one thing to see a painting of MLK, it's another to feel as though he's walking towards you, calling you to action.

3. **Creating narrative and movement with a still image.** I am inspired by work that has a sense of motion and life so real that when you look at it you can almost hear it. I think art should tell a story. My aim is to create a mural that transcends a passive still memory of history and instead portrays an active moment of ongoing progress.
4. **Creating a piece of art that invites the viewer to actively participate in it.** I feel this project should go beyond a design that is simply pleasing to look at but rather should elicit a very real and tangible reaction. My idea is to paint these figures in a line to scale, and to leave space at the end of the line where the viewer is invited to stand and become a part of this scene. A chance to stand shoulder to shoulder with Malcom X and Harriet Tubman, and be reminded that we belong amongst these titans of Black excellence. In the brightest spot of the piece, surrounded by the bright rays of the rising sun, stands the hope for our future: You. And anyone else that takes up the mantle to continue this work. Anyone simply walking by the image becomes a part of the piece to the outside observer. This calls on the observer not only to see the power and potential in themselves, but the power and potential in others, even those who would actively resist. This open space allows a piece that portrays exclusively Black people to resonate with a sense of unity to anyone who sees it. And unity, perhaps more than anything, is what we desperately need right now.
5. **Finally, a design like this allows us to include as many figures as you'd like, regardless of when they lived or what they were known for, together in a way that feels natural and powerful.** We can include leaders of the movement alive today, and ordinary people and protesters of past and present. The blank space represents the future. I want to create an image that allows us to fold time in on itself and recognize that when we march, we march with all those that came before us and all those that will come after us.

Though my submission is merely a rough draft, I encourage you to look at it further and see if you can recognize each of the figures that I've included in this mock up. I also thought we could perhaps include some of your current fellow students in the piece as well.

I do all my design and draft work digitally, which makes the process of redesign and editing very easy and fast, allowing us to explore almost any idea. We could try different colors, compositional arrangements, and even see what it looks like right on the wall, all with the click of a button. I work very simply with no hightech, expensive or hazardous equipment. A measuring tape, chalk line, scaffolding, tarps, shade, brushes, rollers, paint and some good music is all that I require to do my work. I am committed to keeping this mural under budget so that, after supply and labor costs, any excess funds might be donated to a cause of your choosing.

As an artist I feel it is my responsibility to use my skills in the service of my community, to create images and tell stories that provoke thought, inspire action, and expand our capacity for empathy and understanding. We must use every tool and every gift at our disposal in the fight for Black liberation and social justice. I would be honored and grateful to share my gifts in the service of your community, and to support and amplify your voices and your message in this movement.

Regardless of your decision, I would like to express my deepest gratitude to you for taking on this work. I am inspired and impressed by your efforts and contributions to the movement. You are the hope for our present and our future, and I want to encourage you to continue the fight knowing that you have the power to change the world. Thank you for your consideration.

Peace and Love,
Zach

"It is the role of the artist to make the revolution irresistible" - Toni Cade Bambara

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(817)914-3439

ZachBARTstudio@gmail.com

Website: www.ZachBART.com

Instagram: art_on_my_sleeve

Zach Brown

ARTIST PROFILE

34 year old Los Angeles based visual, performing and teaching artist. 16 years experience mural creation, theatrical set design and scenic painting, illustration, storyboard, portraiture, character design, and live painting performance. 12 years experience in arts instruction and curriculum development.

EXPERIENCE

Public Artworks

- BLM mural with support from Kensington Caterers, 2020 (1300 W. 24th St.)
- City of Montrose Beyond the Box Project, 2016 (2256 Montrose Ave.)
- City of Glendale Beyond the Box project, 2015 (100S. Artsakh Ave.)

Theatrical Set Design / Scenic Painting

- **Illyrian Players Theatre Co.**
Set Designer / Lead Painter (2014-present)
- **Theatre of Note**
Master Carpenter (2019)
- **Hollywood Fringe Festival**
Set Designer / Lead Painter (2016-2019)
- **Escape Room LA**
Set Designer / Lead Painter (2017)
- **Sacred Fools Theatre Co.**
Set Painter (2014-2016)
- **Encore Entertainers and Rentals**
Set Designer / Lead Painter (2011-2014)

Teaching

- **The Unusual Suspects Theatre Co.**
Master Teaching Artist(2010-present)
- **Paint-Nite**
Master Teaching Artist 2014-present)
- **Monart School of Art**
Teaching Artist (2007-2010)

Volunteer Work / Activism

- **Arts for Incarcerated Youth Network**
Leading interdisciplinary focus groups to develop strategies to dismantle to school to prison pipeline (2017- present)
- **The Good Shepherd Shelter**
Volunteer program coordinator of arts education program and Teaching Artist (2017-2019)
- **Virginia Ave. Project**
Volunteer Master Teaching Artist (2015-2016)
- **NOHO/Chinatown Senior Artist colony**
Volunteer Art Instructor for senior residents(2012-2015)
- **Equality California**
Fundraiser and street canvasser for marriage equality (2010-2011)

EDUCATION

Marymount Manhattan College – New York City, NY

2005 Major in Theatre Arts

Gnomon School of Visual Arts – Hollywood, CA

2019 Foundation in Art and Design Program

AWARDS

2017 Gala Honoree for the Unusual Suspects Theatre Co.

ARTICLES

www.honeyhandsmag.com/post/a-reflection-on-mural-art

WHAT PHOTOS OF YOU
EXIST TODAY THAT
YOU WILL HAVE TO EXPLAIN
TO YOUR GRANDKIDS
TOMORROW?



NEW YORK



LIBERTY
NOW
NOW







This moment

the great actors the great poets the great painters, the great composers, the great statesmen

great loves

it's a farce,

history and the recording of it,

forget it. you must begin all over again
all of them are gone with you.
look at your finger, allis.
touch your nose.

begin

throw all that out.

one day things itself up on you

forget it.

a farce.



Zach R. Caw



History, despite its
wrenching pain,
cannot be unlived,
but if faced with
courage, need not
be lived again.

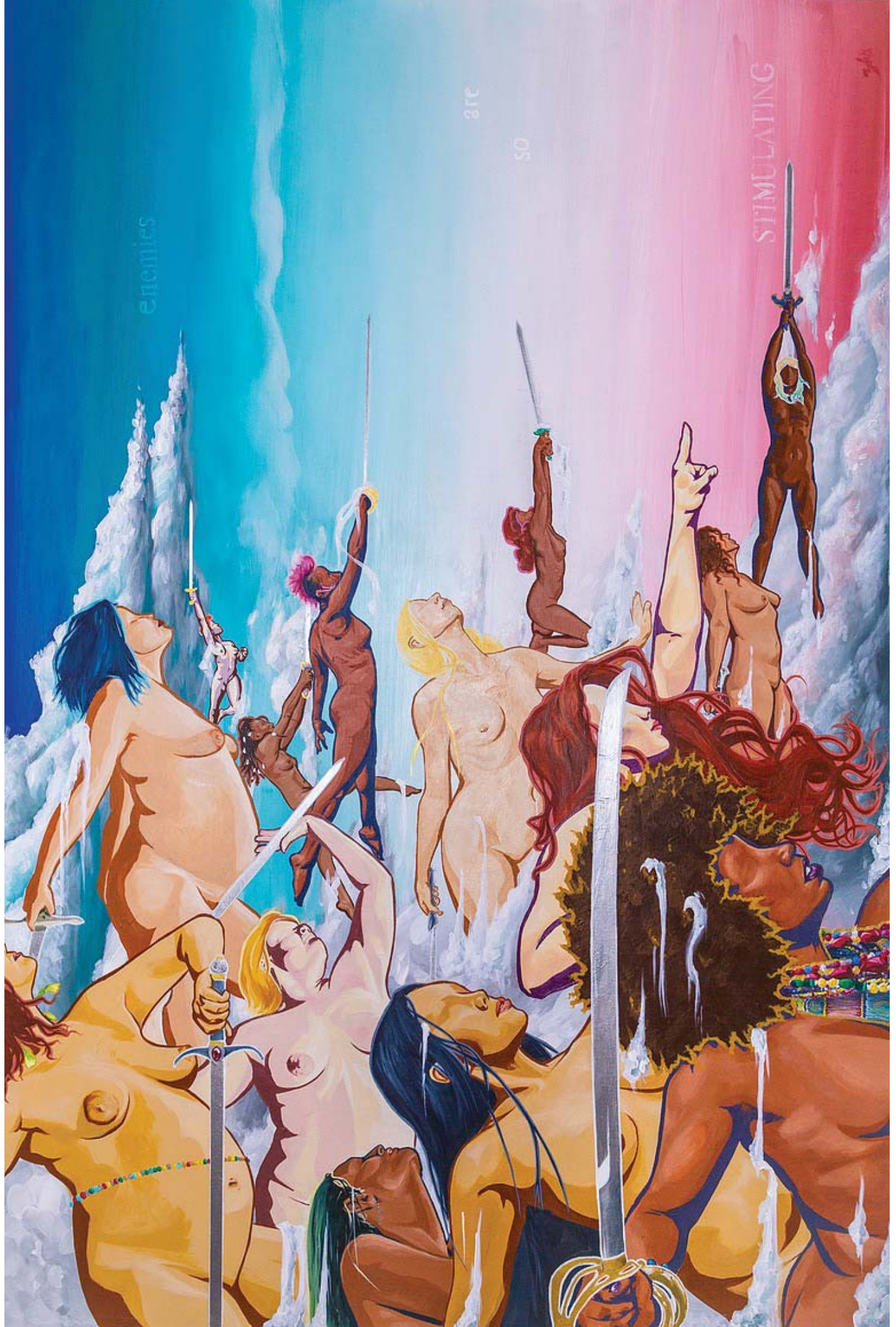
~Mayja Angelou~

Zeach B. Poirer zachbaird.com
© art.com my.illness

Newark Riots
July 1967
Photo by
Black American
photographer
Den Hegem
Charles







enemies

are

so

STIMULATING

gala

WE DELIGHT IN THE BEAUTY OF
THE BUTTERFLY
ADMIT THE
GONE THRO
THAT BEAUTY.
IT RARELY
IT HAS
ACHIEVE
ANGLO





DATE: June 23, 2021

TO: Public Arts Commission

FROM: Joanna Hankamer, Director of Planning and Community Development
Margaret Lin, Manager of Long Range Planning and Economic Development
Andrew L. Jared, Assistant City Attorney

SUBJECT: Artist Rights/Artist Friendly City – California Art Preservation Act

Recommendation

It is recommended that the Commission review and discuss artist rights best practices from other jurisdictions.

Discussion

On April 28, 2021, the Commission discussed the white paper titled “Copyright Ownership for Public Art” and the “Proposed Best Practices for Public Art Projects” from the Public Art Network Council and Americans for the Arts. Following the discussion, the Commission recommended that staff review and evaluate public art programs from other cities to provide additional context how other cities have implemented similar best practices.

Other jurisdictions use the following practices:

Jurisdiction	Ownership, maintenance, and VACA/CAPA
Alhambra	<ul style="list-style-type: none"> • Artwork on private property is owned and maintained by the applicant • Artwork donated to the City is owned and maintained by the City, requires a written agreement from the artist to waive their rights under the CAPA
Culver City	<ul style="list-style-type: none"> • Artwork on private property is owned and maintained by the applicant • Artwork donated to the City must include a written agreement from the artist which provides the City necessary protections as permitted under applicable law
Los Angeles County	<ul style="list-style-type: none"> • Artists hold the copyright on County-owned artwork • Artists are required to waive their rights under the CAPA and VARA to the fullest extent allowed by law. • Artist will be required to grant the County a perpetual, exclusive, and royalty-free worldwide license to reproduce, distribute, display the artwork. • County retains the right to remove, relocate or modify an artwork at any time.
Los Angeles County Metropolitan Transportation Authority (Metro)	<ul style="list-style-type: none"> • Artists retain the artwork copyright under the Copyright Act of 1976, 17 U.S.C. S101 et.seq. • Artist are required to waive their rights under CAPA and VARA

<u>Jurisdiction</u>	<u>Ownership, maintenance, and VACA/CAPA</u>
Pasadena	<ul style="list-style-type: none"> • Artwork on private or City-owned property will be owned and maintained by the developer. Developer will be encouraged to follow the CAPA and VARA provisions for the removal of any artwork • Capital Improvement Program Public Art Program will be maintained by Public Works, removal must be in accordance with the CAPA and VARA • Artists will be required to waive any and all rights associated with the CAPA and VARA • City may make reproductions of the artwork without charge • All reports, drawings, plans, and other documents prepared by the Artist associated with the work shall be the sole property of the City
Santa Monica	<ul style="list-style-type: none"> • Any removal, relocation, or replacement of the public art must be consistent with the CAPA and VARA • Artwork on private property is owned and maintained by the property-owner
West Hollywood	<ul style="list-style-type: none"> • Artwork on private property is owned and maintained by the property-owner

The City of South Pasadena’s Public Art Ordinance includes the following language regarding the waiver of artist rights:

“Written agreement executed by or on behalf of the artist who created or is creating the artwork which expressly waives their rights under the California Art Preservation Act or other applicable laws;” -- Section 36.395.070

Most jurisdictions have included provisions requesting artists to waive their rights under CAPA and VARA. However, some jurisdictions, such as Los Angeles County and Metro, have included additional policy provisions to allow artists to maintain the copyrights to their work.

Background

On April 28, 2021, the Commission reviewed the CAPA and discussed the City Attorney’s Office’s analysis of the white paper titled “Copyright Ownership for Public Art” and the “Proposed Best Practices for Public Art Projects” from the Public Art Network Council and Americans for the Arts. Assistant City Attorney Andrew Jared has determined that the list of best practices were generally lawful.

**MINUTES OF THE SPECIAL MEETING OF THE
PUBLIC ART COMMISSION
OF THE CITY OF SOUTH PASADENA
CONVENED THIS 28th DAY OF APRIL 2021 6:30 P.M.
CITY COUNCIL CHAMBERS
1414 MISSION STREET**

CALL TO ORDER/ROLL CALL	<p>The meeting of the Public Art Commission (Commission) was convened at 6:30 P.M.</p> <p>Commissioners present: Annalee Andres, Jeffrey Burke, Steven Wong, Kris Kuramitsu (Vice-Chair), Phung Huynh (Chair)</p> <p>Council Liaison absent: Michael Cacciotti</p> <p>Staff present: Margaret Lin, Manager of Long Range Planning and Economic Development, and Andrew Jared, Assistant City Attorney</p>
APPROVAL OF AGENDA	Unanimously approved (5 ayes, 0 noes)
PUBLIC COMMENTS AND SUGGESTIONS (ITEMS NOT ON THE AGENDA)	None.
ACTION/DISCUSSION ITEMS	
<p>1. CITY'S CABLE CHANNEL AD HOC COMMITTEE</p>	<p>Manager Lin shared that staff is currently working with Studio Spectrum to address the ongoing connection issues with the City's cable channels. In anticipation of the cable channels being available for programming, staff recommends that the Commission appoint another member to join Commissioner Burke on the committee.</p> <p>Commissioner Burke suggested that the committee consider programming options for the City's YouTube Channel, reach out to the school district to see if they would be interested in creating content or have any resources to share, and stated that the current cable channel does not have any content. Assistant City Attorney Jared clarified that the City Council will need to make a decision on how to use the channels, but the Commission can make a recommendation. Commissioner Kuramitsu was unanimously elected to participate on the committee with Commissioner Burke (5 ayes, 0 noes).</p> <p>Chair Huang asked that an item be placed on the next agenda to elect a commissioner to fill the vacancy on the Black Lives Matter Mural Ad Hoc Committee.</p>
<p>2. INCORPORATION OF PUBLIC ARTS IN DEVELOPMENT PROJECT REVIEW</p>	<p>Manager Lin presented options for the Commission to consider to encourage more on-site public art projects. Commissioners Wong and Kuramitsu shared that they supported the concept of only exempting the portion of development projects that is affordable and requiring the non-affordable portions of the project to be subject to</p>

	<p>the public art program requirements. Chair Huynh expressed concerns that increasing the in-lieu fee may deter development. Commissioner Burke stated that he would not support any changes that would hinder development.</p>
<p>3. ARTIST RIGHTS/ARTIST FRIENDLY CITY</p>	<p>Assistant City Attorney Jared presented an analysis of the best practices that were shared during the previous meeting and stated that the best practices focus on protecting artists instead of the concerns of cities. A balance between the interests of the city and artist should be developed so that artists can make money off of the artwork while cities are able to remove the artwork if necessary. This is a policy decision for the City Council.</p> <p>Commissioner Burke stated that the goal of the discussion is to provide a document to the City Council that they can approve as a declaration of principles for how the City conducts business with artists. The Commissioners discussed best practices used by other jurisdictions and expressed concerns regarding the requirement for artists to include the City as an additional insured and waive their copyrights. Chair Huynh shared that Metro allows artists to retain their rights. Assistant City Attorney Jared stated that there is a middle ground that should be achieved. The Commission requested staff to research the requirements from other jurisdictions such as Santa Monica, West Hollywood, and Metro and bring the item back for further discussion.</p>
<p>4. RESOLUTION OF DIVERSITY AND INCLUSIVITY</p>	<p>Manager Lin shared that in 2016 the City Council adopted a resolution of diversity and inclusivity; in 2020 the Council reaffirmed its commitment to be inclusive of all persons.</p> <p>Chair Huynh suggested the Commission start thinking about options a community forum to determine what types of artwork the community would be interested in seeing.</p>
<p>CONSENT ITEMS</p>	
<p>5. MARCH 24, 2021 MEETING MINUTES</p>	<p>Commissioner Burke moved to approve the minutes and Commissioner Andres seconded the motion. Unanimously approved (5 ayes, 0 noes)</p>
<p>COMMUNICATIONS</p>	
<p>6. CITY COUNCIL LIAISON COMMENTS</p>	<p>None.</p>
<p>7. COMMISSIONER COMMENTS</p>	<p>Commissioners Burke and Wong thanked Assistant City Attorney Jared for his assistance on the discussion regarding artist rights.</p>
<p>8. STAFF LIAISON COMMENTS</p>	<p>Manager Lin shared that Mayor Pro Tem Cacciotti was unable to attend the Commission meeting due to the City Manager Candidate Forum that was taking place at the same time. Manager Lin also</p>

	shared that staff was working with the Anti-Bias Club to address issues with the adjacent gas station renovation and interactive space and would be bringing the Black Lives Matter Mural back to the Commission shortly.
ADJOURNMENT	By consensus, the Commission adjourned the meeting at 7:55 P.M.

Approved By:

Phung Huynh
Chair

DRAFT