



**Sacramento Metropolitan  
Arts Commission**

800 Tenth Street, Suite 1  
Sacramento, California 95814  
(916) 449-5558

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A Public Agency

**Director**

Wendy A. Ceccherelli

January 9, 1992

Sacramento Metropolitan Arts Commission  
Sacramento, California

Members of the Art in Public Places Committee

**SUBJECT: SELECTED ARTIST FOR THE WILLIAM J. KINNEY POLICE FACILITY ART  
IN PUBLIC PLACES PROJECT**

**LOCATION**

City

**SUMMARY**

This report recommends the Art in Public Places Committee approve the panel selection of Kenneth Matsumoto as the artist for the William J. Kinney Police Facility Art in Public Places project.

**STAFF RECOMMENDATION**

It is recommended that the APP Committee approve the panel selection of Kenneth Matsumoto for the William J. Kinney Police Facility Art in Public Places project and forward its recommendation to the Arts Commission for their approval on February 12, 1992.

**BACKGROUND**

On January 7, 1992 an artist panel comprised of David Rible, Gina Montoya, and Horace Washington and an advisory panel comprised of Project Architect, facility users, community representatives, SHRA, and a representative from Councilwoman Lyla Ferris' office met to choose an artist for the William J. Kinney Police Facility Art in Public Places project. At this meeting three artists, who were selected from the November 26th panel meeting, were asked to bring site-specific proposals back to the panel for final selection. The artist selected, by highest ranking, was Kenneth Matsumoto.

**FINANCIAL CONSIDERATIONS**

Ordinance #4272 requires that the City expend at least two (2) percent of the total construction costs of qualified capital improvement projects for public artwork. The total APP budget for this project is \$78,000. The artwork budget is \$62,400.

**POLICY CONSIDERATIONS**

None

Respectfully submitted,

Diana Walker-Smith, Arts Program Coordinator

Wendy Ceccherelli, Director

Larry Kirkland Studio 15 S.E. 6th Avenue Portland, Oregon 97214 (503) 236-0556

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To W. Ceccherelli	From KIRKLAND	
Co. Arts Commission	Co.	
Dept.	Phone # 503.236.0556	
Fax #	Fax #	

January 6, 1992

Wendy Ceccherelli  
Director  
Sacramento Arts Commission  
800 Tenth Street Suite 1  
Sacramento, CA  
95814

VIA FAX

Dear Wendy:

After meeting with Jim Faber and Pat O'Connor, Landscape Architect on the 13th Street Mall renovation, December 27, I stoppped by your office. You had stepped out and I needed to run for the plane. My meeting was very productive. Pat has been asked to address the 13th Street Mall so that it makes a transition between the Convention Center and the city center. He is very enthusiastic about the concept for the sculpture garden. We spent several hours locating the pieces in the area. The experience confirmed that the concept is good and workable one.

The trip to Italy that I had planned for this week has been postponed. I have spent a considerable amount of time over the holidays reviewing the contract as well as thinking about my involvement with the Convention Center. The recent history of public art in Sacramento and the recent decisions by the APP Committee have given me an opportunity to reassess my job with the Convention Center.

I am very pleased that my report and recommendations for siting art work in the Convention Center were recieved with such enthusiasm by APP, city staff, and the design team of the Convention Center. Considering the recent history of Art in Public Places in Sacramento and the precarious position it appeared to be in, I think that the Convention Center Arts Plan was a very positive and crucial document. The two months of silence after I presented the plan left me most bewildered. Naively, I had expected some acknowledgment by the APP Committee, and some invitation to keep on track with the project. The APP Committee needed some time to reform. But, it seemed very odd that there was no follow up with me on the report.

Your phone call just before Christmas was a welcomed update. I am very pleased the the Art Plan helped galvanize the APP Committee. On the other hand, I am concerned by the decisions of the committee, especially since the committee didn't think it necessary to talk with me prior to making decisions based upon the research and recommendations I presented.

Offering the two artists from the defunct Memorial project, commissions in the Convention Center may have been politically wise, but I can't help but wonder at the long term aesthetic implications of the decision. If my plan was embraced so thoroughly by the committee, why wasn't I consulted on these decisions which will have such an impact on the final result of the Convention Center? While these two artists are very capable and may be perfect for commissions within the Center, they were selected without any consideration about the overall project concept.

Don't you think that it would have been reasonable for all of us to engage in a discussion about the goals, philosophy and desired results prior to commissioning any art work? Even with the years of delays surrounding this project, there must have been one day to gather and discuss these very important issues. While my Arts Plan was well researched and tried to be all encompassing, I was very much looking forward to further refinements with the APP Committee and the selection Panel. Once we were all of a like-mind about where we wanted to go with the art work, then we could have made the decision about the Memorial artists. From my view point, this decision was surprisingly premature.

The second decision: to exclude me from creating any art work for the Convention Center, while not unexpected, also seems premature. I was approached early in the summer to be the "Lead Artist" for the Convention Center. The concept for a lead artist was generated by The Washington State Arts Commission. In discussions with Sande Percival, former visual arts co-ordinator, it was always the intention on their projects that the "Lead artist play a significant creative role in the formation of an artistsite environment within a given project site. In some cases an artist might contribute to this site with a work of art."

Again, the decision by APP, without engaging in meaningful dialogue with me about what my position was to be, seems premature. We now have a situation where APP has selected artists for two sites without consulting with their "Lead Artist" and this "Lead Artist" will be limited to an administrative role. This is not what I had expected when I was selected for this position.

At this time, I think it is unwise for me to sign a contract for three years of consulting on this project. You are about to hire a new Art in Public Places Co-ordinator. I think, prior to any further commitment to your program, that we need to meet and assess our ability to work together. She and I are being asked to undertake a serious task. We need an understanding of what that task is to be. Likewise, the APP Committee needs to decide what role the "Lead Artist" is to play. At this point I think they have precluded that this role is a creative one; it is now a technical, advisory and administrative role.

Until there is a clear understanding and a directive from the APP Committee, I think it is best that the contract remain unsigned.

Sincerely,

  
Larry Kirkland

COMMUNITY REDEVELOPMENT AGENCY  
OF THE  
CITY OF LOS ANGELES

PROPOSED PUBLIC ART POLICY  
1991

DRAFT FOR PUBLIC REVIEW AND COMMENT  
October 21 1991

This policy supersedes the existing 1985 Downtown Art In Public Places Policy and will be effective on the date of approval by the City Council.

New policy -  
soon to go  
to CRA Bd. +  
City Council

**THE COMMUNITY REDEVELOPMENT AGENCY  
OF THE  
CITY OF LOS ANGELES**

**PROPOSED PUBLIC ART POLICY  
1991**

**PART I  
POLICY CONCEPT**

The mission of the Community Redevelopment Agency of the City of Los Angeles (the Agency) is to eliminate blight and revitalize the city through development in designated residential, industrial, and commercial areas. These activities have a major impact on the city's design and aesthetics, its livability and workability.

The Agency's Public Art Program is an integral part of the mission of revitalization. For many years, the Agency's commitment to the arts was realized through negotiated agreements on a project-by-project basis. One such effort resulted in the Museum of Contemporary Art. Other efforts with Agency and private support created the Japanese-American Community and Cultural Center, the Los Angeles Theatre Center, the California Plaza performance spaces, Biddy Mason Park, and innumerable artworks throughout downtown.

In 1985, an Agency arts policy was formalized for the three downtown redevelopment project areas -- Bunker Hill, the Central Business District, and Little Tokyo. Because the Agency serves many other neighborhoods, an expanded public art policy is necessary. To that end, this revised 1991 Public Art Policy will apply to all redevelopment project areas in Los Angeles.

Crucial to the policy are concepts which guided its development and which will guide its impact. They are **Placemaking, Artist Participation in Planning, Community Involvement, Regional Artists, Cultural Diversity, and Outreach**. Each of these strengthens elements which were implicit in the earlier policy and form a link between the Agency Public Art Program and the recently adopted Los Angeles Cultural Masterplan. Most importantly, these concepts respond to the revitalization mission of the Agency and to the dramatic demographic and economic transformation of Los Angeles during the 40 years of the Agency's existence.

**Placemaking**

Simply stated, placemaking is using design talents to bring focus, importance, and cohesion to public spaces; to develop images and provide experiences which reflect the historical and cultural essence of a community. It transforms spaces, giving them context and relevance, making them places of community interest and pride.

In the last decade artists have taken a more active role in helping to define public spaces. The placement of large, frequently imported, artworks or objects on plazas has given way to statements by artists generated from the community experience. The artist as planner and designer seeks to create places which will attract people, offering them insight, repose, amusement, delight, or a sense of destination. A combining of art forms and design forms is happening more and more to encourage people to celebrate themselves in such public places.

The Agency Public Art Policy will follow this direction, merging artists into the processes of civic revitalization as the organic city grows, changes, and redefines itself.

### Artist Participation in Planning

The artist is a vital member of a planning team, adding a layer of aesthetic overview which expands possibilities for creating public spaces relevant to people in their communities. Although architects take the lead on most developments, all members of a planning team should contribute to the definition of a project. The Public Art Policy encourages artists to come out of the isolation of their studios into the communities and blend their thinking with other designers into a cumulative public signature which one day will be the hallmark of Los Angeles Public Art.

### Community Involvement

In Los Angeles there are many cultural traditions; therefore to express its identity, the City must respect the input of each of its communities. Any process which limits cultural expression is a disservice to a redevelopment area and to the revitalization effort. Consequently there is and can be no Agency imposed aesthetic.

Community consensus must define the cultural expression within it. While the most convenient approach to public art has been to commission artworks, the Agency acknowledges that each redevelopment area has its own character and should reflect, memorialize, or record that character in its own way. This takes energy, patience, and time, but the rewards can be great. A facade and street improvement project, for instance, has within it the potential to improve the appearance of an entire business block, to heighten the ethnic, historical, or mythical identity of a neighborhood, and attract foot traffic to a street which formerly had little or none. Toward this end, there will be a community Public Art and Culture Plan with prioritized project goals developed within each redevelopment community. Each Plan will be responsive to the Agency's Public Art Policy and the City's Cultural Masterplan.

### Regional Artists

Local and regional artists are especially suited to interpreting a community's sense of itself, its history, its ethnic and cultural makeup, and its dreams. To confirm the Agency's dedication to building a pool of local and regional artists for public art projects, local and regional artists, including women, must be considered as candidates for every development project and Agency-initiated project.

### Cultural Diversity

Corollary to the goals above is recognizing and using the culturally diverse talents of this City. It is not a collection of similar images to which a city should aspire but an eclecticism reflective of the faces, colors, and personalities of that city. It is artists who know a neighborhood who can best perceive its unique qualities and who can best give it a sense of place. To confirm the Agency's commitment to cultural diversity, artists of varied cultural heritage must be considered as candidates for every development and Agency-initiated project. All proposed projects must be consistent with applicable Agency policies such as Affirmative Action and Minority and Women Business Enterprises.

### Outreach

An Outreach Program is vital to a successful public art policy. It is the means for building local and regional resources, for developing a common set of goals, and serves as an information network among those involved in the revitalization effort. The Agency's Outreach Program will identify and seek to involve new talents, under-utilized artists, artists needing experience in public art projects, artists from various ethnic backgrounds, and women. It will promote involvement of artists working in different art forms and disciplines in projects which further the mission of revitalization. The Agency, therefore, shall develop an Outreach Plan, coordinated with outreach goals of the Cultural Affairs Department, to implement an Outreach Program.



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**DEPARTMENT OF PARKS  
AND COMMUNITY SERVICES**

**CITY OF SACRAMENTO  
CALIFORNIA**

1231 I STREET  
SUITE 400  
SACRAMENTO, CA.  
95814-2977

ROBERT P. THOMAS  
DIRECTOR

G. ERLING LINGGI  
ASSISTANT DIRECTOR

WALTER S. UEDA  
DEPUTY DIRECTOR

January 7, 1992

DIVISIONS:  
GOLF  
CROCKER ART MUSEUM  
HISTORY AND SCIENCE  
METROPOLITAN ARTS  
SACRAMENTO ZOO  
PARKS AND RECREATION  
• NORTH  
• SOUTH  
• CITY-WIDE

City Council  
Sacramento, California

Honorable Members in Session:

SUBJECT: Art in Public Places Task Force

LOCATION

The attached report concerning the Art in Public Places Task Force will be scheduled under "Staff Reports" on January 14, 1992. This report is provided for public information. No action will on the item is requested at this time.

Respectfully submitted,

*Wendy Ceccherelli*  
Wendy Ceccherelli, Manager  
Metropolitan Arts Division

Recommendation Approved:

*Walter J. Slips*  
Walter J. Slips  
City Manager

*G. Erling Linggi*  
G. Erling Linggi, Acting Director  
Parks and Community Services

Contact Person: Wendy Ceccherelli, Metropolitan Arts Division Manager -  
264-5558

GEL:ja

January 7, 1992  
District 1

K:Council/GLRAPP1



THE UNITED STATES OF AMERICA

DEPT. OF JUSTICE

INVESTIGATION

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NOV 11 1964

WASHINGTON, D.C.

INVESTIGATION

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NOV 11 1964

INVESTIGATION



**DEPARTMENT OF PARKS  
AND COMMUNITY SERVICES**

ROBERT P. THOMAS  
DIRECTOR

G. ERLING LINGGI  
ASSISTANT DIRECTOR

WALTER S. UEDA  
DEPUTY DIRECTOR

**CITY OF SACRAMENTO  
CALIFORNIA**

January 14, 1992

City Council  
Sacramento, California

Honorable Members In Session:

SUBJECT: Art in Public Places Task Force

LOCATION

City (District One).

SUMMARY

This report provides information on the Art in Public Places Task Force.

STAFF RECOMMENDATION

This report recommends that the City Council, by resolution: (1) endorse the membership composition of the Art in Public Places Task Force, and (2) approve the charges developed for and by the Task Force per Council directive.

BACKGROUND INFORMATION

On November 5, 1991, the City Council approved Resolution 91-896 relating to the Memorial Auditorium and Convention Center projects. Two of the nine items appearing in the resolution related specifically to the Art in Public Places program. One involved the elimination of the Memorial Auditorium organ restoration and the other was the reallocation of \$1,810,917 in Art in Public Places funds: \$610,917 for the Memorial Auditorium and \$1,200,000 for the Community Center expansion project. The funds were reallocated in the following manner:

- \* \$810,917 to be allocated between the two projects for site specific art works. The allocation between the two projects would be determined by the Metropolitan Arts Commission.

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DIVISIONS:  
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CROCKER ART MUSEUM  
HISTORY AND SCIENCE  
METROPOLITAN ARTS  
SACRAMENTO ZOO  
PARKS AND RECREATION

- NORTH
- SOUTH
- CITY-WIDE

- \* \$1,000,000 would be set aside in an Arts Endowment fund. The interest generated from the fund shall be used to provide annual grants to small and multi-cultural arts groups.

On November 19, 1991, the arts community and Metropolitan Arts Commission requested that the City Council reconsider the action taken on November 5, 1991. Specifically, it was requested that the APP ordinance apply to both projects and full funding of public art be allocated. Based on this input, the City Council directed the City Manager to establish a task force to evaluate the issues regarding the use of Art in Public Places funds as outlined in the November 5, 1991 resolution. The task force is composed of members of the arts community, Metropolitan Arts Commission commissioners (Attachment I), city staff, and a councilmember.

The task force held an initial meeting on December 11, 1991 at which time it developed the following charges, based on the directive given by City Council:

1. To make recommendations on public art funding for Memorial Auditorium and Convention Center expansion.
2. To identify funding sources for small and multi-cultural arts organizations.
3. To review the APP ordinance as it applies to historic restoration, and review issue of whether Memorial Auditorium qualifies as historic restoration.
4. To review implications of the Memorial Auditorium and Convention Center expansion financing package, including Transient Occupancy Tax and ticket surcharge, on long-term arts development.

This report recommends that Council endorse the membership of the APP Task Force and approve its proposed charges. Staff will report back to Council in 60 to 90 days on the Task Force recommendations.

#### FINANCIAL DATA

Incidental expenses associated with staffing the APP Task Force will be absorbed by the Metropolitan Arts Division operating budget.

#### POLICY CONSIDERATIONS

The establishment of an APP Task Force and its proposed charges are consistent with City Council directive. The multi-discipline makeup of the Task Force provides a broad approach in addressing the challenges identified in the Task Force's charges.

January 14, 1992

MRE/WBE GOALS

No impact.

Respectfully submitted,

*Wendy Ceccherelli*  
Wendy Ceccherelli, Manager  
Metropolitan Arts Division

Recommendation Approved:

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Walter J. Slipe  
City Manager

*G. Erling Linggi*  
G. Erling Linggi, Acting Director  
Parks and Community Services

Contact Person: Wendy Ceccherelli, Metropolitan Arts Division Manager -  
264-5558

GEL:ja

January 14, 1992  
District 1

K:Council/EL:PP1

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# RESOLUTION NO.

ADOPTED BY THE SACRAMENTO CITY COUNCIL

ON DATE OF \_\_\_\_\_

## RESOLUTION ENDORSING THE MEMBERSHIP COMPOSITION OF THE ART IN PUBLIC PLACES TASK FORCE AND ITS CHARGES

BE IT RESOLVED BY THE COUNCIL OF THE CITY OF SACRAMENTO:

1. That the membership composition of the Art in Public Places Task Force is hereby endorsed;
2. That the charges developed for and by the Task Force per Council directive are hereby approved.

\_\_\_\_\_  
MAYOR

ATTEST:

\_\_\_\_\_  
CITY CLERK

\_\_\_\_\_  
FOR CITY CLERK USE ONLY

RESOLUTION NO.: \_\_\_\_\_

DATE ADOPTED: \_\_\_\_\_ 5

MAILING LIST

Art in Public Places Task Force

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-2-

December 6, 1991

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