

# SAN DIEGO COUNTY REGIONAL AIRPORT AUTHORITY

## Board Members

C. April Boling  
Chairman

Catherine Blakespear  
Greg Cox  
Mark Kersey  
Robert T. Lloyd  
Paul McNamara  
Paul Robinson  
Johanna Schiavoni  
Mark B. West

## SPECIAL AIRPORT ARTS ADVISORY COMMITTEE AGENDA

Thursday, August 19<sup>th</sup>, 2020  
9:00 a.m. – 11:00 a.m.

San Diego International Airport  
SDCRAA Administration Building  
3225 N. Harbor Drive  
San Diego, CA 92101

## Ex-Officio Board Members

Gustavo Dallarda  
Col. Charles B. Dockery  
Gayle Miller

## President / CEO

Kimberly J. Becker

This meeting of the Board of the San Diego County Regional Airport Authority will be conducted pursuant to the provisions of California Executive Order N-29-20 which suspends certain requirements of the Ralph M. Brown Act. During the current State of Emergency and in the interest of public health, all Board members will be participating in the meeting electronically. In accordance with the Executive Order, there will be no members of the public in attendance at the Board Meeting. We are providing alternatives to in-person attendance for viewing and participating in the meeting. In lieu of in-person attendance, members of the public may submit their comments in the following manner.

### Comment on Non-Agenda Items

Public comments on non-agenda items must be submitted to the Authority Clerk at [clerk@san.org](mailto:clerk@san.org), no later than 4:00 p.m. the day prior to the posted meeting in order to be eligible to be read into the record. The Authority Clerk will read the first 30 comments received by 4:00 p.m. the day prior to the meeting into the record; each of these comments will be read for up to three minutes or for the time determined by the Chair. The maximum number of comments to be read into the record on a single issue will be 16. All other comments submitted, including those received after 4:00 p.m. the day prior and before 8:00 a.m. the day of the meeting, will be provided to the Authority Board and submitted into the written record for the meeting.

### Comment on Agenda Items

Public comment on agenda items may be submitted to the Authority Clerk at [clerk@san.org](mailto:clerk@san.org). Comments received no later than 8:00 a.m. on the day of the meeting will be distributed to the Board and included in the record.

If you'd like to speak to the Board live during the meeting, please follow these steps to request to speak:

- **Step 1:** Fill out the online [Request to Speak Form](#) to speak during the meeting via teleconference. The form must be submitted by 4 p.m. the day before the meeting or by 4:00 p.m. the Friday before a Monday meeting. After completing the form, you'll get instructions on how to call in to the meeting.

- **Step 2:** Watch the meeting via the Webcast located at the following link, <https://stream1.sdcoe.net/wc/sdcraa081920/>
- **Step 3:** When the Board begins to discuss the agenda item you want to comment on, call in to the conference line, you will be placed in a waiting area. ***Please do not call until the item you want to comment on is being discussed.***
- **Step 4:** When it is time for public comments on the item you want to comment on, Authority Clerk staff will invite you into the meeting and unmute your phone. Staff will then ask you to state your name and begin your comments.

### **How to Watch the Meeting**

You may also view the meeting online at the following link: <https://www.san.org/Airport-Authority/Meetings-Agendas/Airport-Art-Advisory-Committee>

### **REQUESTS FOR ACCESSIBILITY MODIFICATIONS OR ACCOMMODATIONS**

As required by the Americans with Disabilities Act (ADA), requests for agenda information to be made available in alternative formats, and any requests for disability-related modifications or accommodations required to facilitate meeting participation, including requests for alternatives to observing meetings and offering public comment as noted above, may be made by contacting the Authority Clerk at (619) 400-2550 or <mailto:clerk@san.org>. The Authority is committed to resolving accessibility requests swiftly in order to maximize accessibility

This Agenda contains a brief general description of each item to be considered. The indication of a recommended action does not indicate what action (if any) may be taken. ***Please note that agenda items may be taken out of order.*** If comments are made to the Board without prior notice or are not listed on the Agenda, no specific answers or responses should be expected at this meeting pursuant to State law.

Staff Reports and documentation relating to each item of business on the Agenda are on file in Board Services and are available for public inspection.

**NOTE:** Pursuant to Authority Code Section 2.15, all Lobbyists shall register as an Authority Lobbyist with the Authority Clerk within ten (10) days of qualifying as a lobbyist. A qualifying lobbyist is any individual who receives \$100 or more in any calendar month to lobby any Board Member or employee of the Authority for the purpose of influencing any action of the Authority. To obtain Lobbyist Registration Statement Forms, contact the Board Services/Authority Clerk Department.

**CALL TO ORDER:**

**ROLL CALL:**

Committee Members: Larry Baza, Bob Bolton, Rick Belliotti, Jennifer Easton, Robert Gleason, Kate Nordstrum, Gail Roberts, Cristina Scorza, Carmen Vann

**NON AGENDA PUBLIC COMMENT:**

Non-Agenda Public Comment is reserved for members of the public wishing to address the Committee on any matter for which another opportunity to speak **is not provided on the Agenda**, and which is within the jurisdiction of the Committee. Please submit a completed speaker slip to the Clerk of the Committee. ***Each individual speaker is limited to three (3) minutes.***

**NEW BUSINESS:**

1. **ACTION – APPROVAL OF MINUTES.**  
RECOMMENDATION: Approve the minutes from the April 29, 2020 Special AAC Meeting.
2. **ACTION – REVIEW AND RECOMMEND T1, T2, AND ADMINISTRATIVE BUILDING EXISTING ARTWORKS FOR RELOCATION OR DEACCESSION.**  
RECOMMENDATION: 1) Review and recommend the following artworks for relocation: *Guillermo*, Steve Bartlett; *Sandcast*, Charles R. Faust; *Signalscape*, Miki Iwasaki; *Astralgraph*, Miki Iwasaki; *In Flight*, Mike Mandel; *A Day at the Beach*, Tracy Sabin; and *Time Interwoven*, Christie Beniston. 2) Review and recommend the following artworks for deaccession: *Drifting Beyond Control*, Carolyn Braaksma; *Wind, Tree and Birds*, Rin Colabucci; *Puff*, Ben Darby; *Charles Lindbergh: The Boy and the Man*; Paul T. Granlund; *Charles A. Lindbergh*, Paul Fjelde; and *Pacific Flyway*, Anne Mudge.
3. **ACTION – APPROVAL OF ARTIST SELECTION PANELISTS FOR ADP PUBLIC ART OPPORTUNITIES.**  
RECOMMENDATION: Review and approve Artist Selection Panelists and recommend AAC Liaisons for ADP Pre-Security and Post-Security Public Art Opportunities.
4. **ACTION – RECOMMEND AND APPROVE AAC LIAISON FOR ARTIST MENTORSHIP PROGRAM ARTIST SELECTION PANEL.**  
RECOMMENDATION: Recommend and approve of AAC Liaison for Under the Wing Artist Mentorship Program Artist Selection Panel.

**OLD BUSINESS:**

## 5. STAFF UPDATES

- Arts Master Plan
- Performing Arts
- Temporary Exhibitions
- Public Art
- Community Engagement

### **COMMITTEE MEMBER COMMENTS:**

*Each committee member speaker is limited to five (5) minutes.*

### **ADJOURNMENT:**

**NOTE:** Members of the public wishing to address the Committee on Agenda Items must submit a speaker slip to the Liaison of the Committee. When called to speak, please state your name and city of residence for the record. Each speaker is limited to three (3) minutes per Agenda Item.

This information is available in alternative formats upon request. To request an Agenda in an alternative format, or to request a sign language or oral interpreter, or an Assistive Listening Device (ALD) for the meeting, please telephone the Authority Clerk's Office at (619) 400-2400 at least three (3) working days prior to the meeting to ensure availability.

For your convenience, the agenda is also available to you on our website at [www.san.org](http://www.san.org).

**SAN DIEGO COUNTY REGIONAL AIRPORT AUTHORITY  
SPECIAL ARTS ADVISORY COMMITTEE (AAC)  
MEETING MINUTES: Wednesday, April 29, 2020  
SAN DIEGO COUNTY REGIONAL AIRPORT AUTHORITY**

**CALL TO ORDER:** AAC Committee Chair Gail Roberts called the meeting of the Arts Advisory Committee to order at 9:22 a.m. Wednesday, April 29, 2020.

**ROLL CALL:**

**AAC Members Present:**

Larry Baza, Vice-Chair, California Arts Council  
Rick Belliotti, Director, Customer Experience & Innovation  
Bob Bolton, Director, Airport Design and Construction  
Jennifer Easton, Art Program Manager, BART Planning, Development & Construction  
Robert H. Gleason, President and CEO of Evans Hotels  
Kate Nordstrum, Executive Producer of Special Projects/Liquid Music  
Gail Roberts, Artist  
Carmen Vann, Regional Project Executive, BNBuilders

**AAC Members Absent:**

Cristina Scorza  
Education & Engagement Director, Museum of Contemporary Art San Diego

**Airport Authority Staff Present:**

Tony Almanza, Coordinator, Arts Program  
Chris Chalupsky, Senior Manager, Arts Program  
Greg Halsey, General Counsel, Counsel Services  
Joey Herring, Curator, Arts Program  
Lauren Lockhart, Manager, Arts Program  
Tony Russell, Director, Authority Clerk

**Airport Conservation Contractor:**

Christina Varvi, Rosa Lowinger & Associates

**NON AGENDA PUBLIC COMMENT:**

N/A

**NEW BUSINESS:**

- 1. ACTION – APPROVAL OF THE MINUTES:** Committee Member Vann moved to approve the minutes of the February 20,2020 meeting. Committee Member Easton seconded, and it passed unanimously. **Committee Member Scorza was absent. Committee Members Gleason and Nordstrum abstained from voting due to not being present on the last AAC meeting.**
- 2. ACTION- REVIEW AND APPROVE FINALIST ARTISTS FOR THE ADP LEAD ARTIST OPPORTUNITY:**

Chalupsky provided a brief overview of the Lead Artist opportunity as conceived in the Arts Master Plan and outlined the draft schedule for selection as coordinated with the Airport Design & Construction team. Lockhart presented the four recommended artists for the ADP Lead Artist opportunity, and also introduced the Artist Selection Panel formed by Committee Members Bolton, Easton, Gleason, Vann, and external member Ben Regnier. Lockhart presented a brief overview of the four finalists' body of work.

Committee Member Vann commented on the complexity and depth of the artist's body of work and stated that she was pleased with the group of artists selected. Committee Member Gleason complimented all the artists as well and gave praise to Lockhart for her work to distribute the RFQ to qualified artists. He expressed his admiration for all the artists' scale of work as well as depth. Committee Member Gleason also noted the artists' vast experience and good sense of collaboration. Committee Member Easton stated that she liked the diversity of the artists selected, and also commented that she would be happy with any one of the artists being selected. She also complimented the arts team for their work on the solicitation process to date.

Committee Member Bolton stated that he was looking for a good characteristic fit and to have the ability to collaborate with other design professionals, mainly the architect team which would be designing the façade of the building. Bolton added that he agreed with the selection of all the finalists and the rest of the panel member's decision.

Committee Member Roberts stated that she was very impressed with the diverse range of work from the finalists and the caliber of their work. She stated that she liked that each artist had their own unique quality and thought that was a critical component of the process. Committee Member Baza stated that he wanted to commend the evaluation panel, and that he also agreed with all the selections from the panel.

Committee Member Baza moved to approve, Committee Member Gleason seconded, and the motion passed unanimously.

**3. DISCUSSION – UPDATE COMMITTEE ON EXISTING T1 ART COLLECTION FOR RELOCATION/DEACCESSION:**

Chalupsky introduced the item and outlined staff's effort to record Committee input on the artworks in discussion. He briefed the Committee on draft schedule for the planned Administration building and impact to select artworks. Lockhart and Varvi then gave an overview of the Terminal One artworks, emphasizing details on each work, such as project life span, materials, dimensions, location(s), cost, special considerations, and Arts Master Plan recommendations, for the Committee to consider relocation or deaccession of the art pieces. In addition to relocating multiple artworks from Terminal 1 to the new Administrative Building, staff discussed plans to acquire two-dimensional artwork for display throughout the building, and to commission original artwork for the building's elevator lobbies.

Committee Member Gleason commended the team for a well thought-out plan on relocating some of the artworks, and also for their vision leading the project. Committee Member Nordstrum inquired about the Lindbergh statue and whether any discussion had taken place prior to her being on the committee. Chalupsky shared some history on its previous location and steps taken by staff to temporarily relocate it during construction. He also referenced recommendation language from the Arts Master Plan outlining future discussion with the Committee on the topic. Committee Member Gleason stated that the Airport has not been called Lindbergh Field in many decades and touched on issues of iconography and the importance of broad representation, for the future discussion.

#### **4. STAFF UPDATES:**

**General / Arts Master Plan:** Chalupsky gave an update to the Committee on the Arts Master Plan one year later, outlining staff's progress on the Plan's recommended strategies. Chalupsky also provided an update on the annual budget process, where several gains were accomplished due in part to support from Arts Master Plan recommendations, prior to the pandemic. These included increases to the Performing Arts, Temporary Exhibitions and Youth Art budgets. He shared that as a result of the pandemic however, these gains have been negated and that the Arts Program would be working with a greatly reduced budget for FY21, based on the Board approved Financial Resilience Plan. Chalupsky stated this will slow progress on the future Arts Master Plan priorities. Chalupsky also shared updates on the Program's adaptation to the pandemic. These included the Temporary Exhibition program being currently suspended, and that performing arts concerts are cancelled at the moment. He noted that the Performing Arts Residency continues virtually, with Beck+Col developing online programming. Finally, Chalupsky informed the Committee on staff goals, under ADP, Community Engagement, and Collaborative focus areas.

Committee Member Roberts inquired about whether staff is able to track audience response to the virtual content they are producing, and how that is measured. Chalupsky stated that staff did not have that data on hand, but that they have been collaborating with the social media and communications team, and according to their tracking, arts program content is one of the most popular topics with customers. Chalupsky offered to share additional information on this at a future meeting.

#### **Public Art:**

Lockhart shared that artist Aaron Glasson, who has been commissioned for the Admiral Boland Way Mural Project, started work on his 144' long mural design, and he will continue to work from a number of photographs and paintings he was able to create before the COVID-19 pandemic.

#### **Temporary Exhibition:**

Herring informed the Committee that the *Make Yourself at Home* Temporary Exhibition has been put on hold for now due to the COVID-19 pandemic.

**Performing Arts:**

Herring informed the Committee that the Beck+Col residency was also interrupted by the ongoing pandemic, and that they have adapted by providing digital content online. Herring also shared details of the *Quarantine Film Challenge*, a partnership with KPBS and Panasonic Lumix, receiving over 350 submissions to-date from all over the world, documenting people's experiences during the quarantine. He shared that the films will be streaming on the Arts Program website and on KPBS.

Chalupsky highlighted a performance by the San Diego Opera that was scheduled to take place at the USO in May, which has been suspended. He shared that staff hopes to reschedule the performance for next year. Chalupsky also informed the Committee about the Jetstream Virtual Music Festival hosted by Austin Bergstrom Airport scheduled to take place on May 6<sup>th</sup>, streaming live on Facebook with the participation of 23 Airports Nationwide.

Lockhart informed the Committee about new coloring sheets provided by SAN artist Mark Reigelman, which are provided on the Arts Program website for free download. Lockhart also noted that some of the artists that have worked with the Arts Program in the past are involved in making protective masks for the public. Among them is exhibition artist Michelle Montjoy and Performing Arts Resident artist Kristina Wong.

Herring informed the Committee about a number of regular local performers hosting virtual concerts due to the pandemic

Lockhart also highlighted a shift to virtual meetings and trainings with the volunteer Airport Arts Ambassadors.

Committee Member Nordstrum inquired if any of the contracts the Arts Program has with performers, artists and contractors were affected by the COVID-19 pandemic. Chalupsky stated that many contracts remain in place and did not require modification or amendment, but that some contracts have been suspended.

**OLD BUSINESS:**

N/A

**COMMITTEE MEMBERS REPORT / COMMENTS:**

N/A

**ADJOURNMENT:** The meeting was adjourned at 11:09 a.m.

APPROVED BY A MOTION OF THE AIRPORT ARTS ADVISORY COMMITTEE  
MEETING ON AUGUST THE NINETEENTH, 2020.

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CHRIS CHALUPSKY  
SENIOR MANAGER, ARTS PROGRAM



ARRIVE, DEPART,  
**BE INSPIRED.**

ITEM 2 – ACTION: REVIEW AND RECOMMEND  
T1, T2, AND ADMINISTRATIVE BUILDING  
EXISTING ARTWORKS FOR RELOCATION OR  
DEACCESSION

August 19, 2020

# Artworks Recommended for Deaccession



*Puff*, Ben Darby, 2010  
Applicable Criteria: 1, 2, 3, 4



*Pacific Flyway*,  
Anne Mudge, 2009  
Applicable Criteria: 1, 2, 3, 4



*Wind, Tree, and Birds*, Rin  
Colabucci, 2010  
Applicable Criteria: 1, 2, 3, 4



*Charles Lindbergh:  
The Boy, the Man*,  
Paul Granlund, 1985  
Applicable Criteria: 5, 6, 7, 8



*Drifting Beyond Control*,  
Carolyn Braaksma, 2001  
Applicable Criteria: 2, 3, 4



*Charles A. Lindbergh*,  
Paul Fjelde, 1967  
Applicable Criteria: 5, 6, 7, 8

## Basis for Deaccession

1. Required as part of infrastructure improvements: Per Authority Policy 8.50 section (1)(c)(iii) Unconstrained Use
2. Repair or remedy is impractical or unfeasible: Per Policy Section (1)(i)(i)(b) and (c)
3. No suitable site is available: Per Policy Section (1)(i)(i)(f)
4. Significant changes in the use, character, or design of the site: Per Policy Section (1)(i)(i)(g)
5. Timeless Qualities: Per Policy (1)(h)(i)(b)
6. Broad community values: Per Policy Section (1)(h)(i)(c)
7. Appropriate setting: Per Policy Section (1)(h)(i)(d)
8. Relevance to Collection: Per Policy Section (1)(h)(i)(f)

# Artworks Recommended for Relocation



*A Day at the Beach,*  
Tracy Sabin, 2005



*Signalscape,*  
Miki Iwasaki, 2011



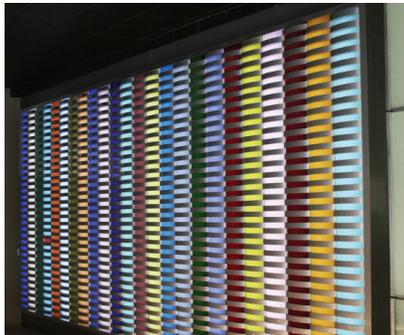
*Astralgraph,*  
Miki Iwasaki, 2015



*Guillermo,*  
Steve Barlett, 1997



*In Flight,*  
Mike Mandel, 2008



*Time Interwoven,*  
Christie Beniston, 2009



*Sandcast,*  
Charles Faust, 1966

## Basis for Relocation

Based on the assessment of these works conducted by Arts Program and Airport Design and Construction staff, the Authority's on-call conservator, and art handling contractor, deinstallation and conservation of these works has been determined to be logistically and financially feasible, and the works can be accommodated in either the new Terminal building or Administrative Offices.

**PUBLIC ART DEACCESSION REPORT**

**Date:** August 19, 2020  
**To:** Arts Advisory Committee  
**From:** Arts Program Staff  
**Copy:** Kimberly J. Becker, President/CEO  
**Subject:** Deaccession Recommendation: *Puff*, Ben Darby, 2010



**Artwork Details:**

Artwork	Ben Darby, <i>Puff</i> , 2010
Materials	Glass mosaic
Dimensions	9' H x 6' W
Current Location	T1 Checkpoint 1
<b>Estimated Relocation Costs* and Replacement Value</b> <i>*Deinstall, reinstall, equipment rental and transport TBD, dependent on relocation site</i>	Conservation: \$52,176.25 - \$63,271.90 Crating and Storage: \$1,002 + \$46.87/month Replacement Value: \$60,000

**STAFF RECOMMENDATION:** Recommend to the Arts Advisory Committee that the Airport Authority President/CEO authorize deaccession of the artwork.

**REPORT FINDINGS:** Beginning in 2017 with the development of the Arts Master Plan, staff, in collaboration with Arts Master Plan consultants, began the process of assessing artworks in the Public Art Collection currently sited in Terminal 1 and the Administrative Building projected to be impacted by the forthcoming Airport Development Program (ADP). This process entailed engagement with varied internal and external stakeholders and resulted in preliminary recommendations regarding the possible relocation or deaccession of those works in question. Since the completion of the Arts Master Plan in 2019, staff have engaged their on-call art conservator, professional art handling contractor, and colleagues in Airport Design & Construction to further evaluate these works to determine the feasibility and complicating factors associated relocation. The results of this analysis finds that the artwork meets the requirements for deaccession on the basis of the rights of ownership and deaccession criteria contained in Airport Authority Policy 8.50 as outlined below:

1. **REQUIRED AS PART OF INFRASTRUCTURE IMPROVEMENTS:** Per Authority Policy 8.50 section (1)(c)(iii). Unconstrained Use, *the Authority shall have the right to alter, change, modify, relocate, destroy, distort, mutilate, remove, transport, store, sell, transfer in whole or in part, replace and replicate the Artwork in whole or in part when the Authority, in its sole discretion, deems it necessary for any reason or when required as part of public works or infrastructure improvements to enhance Airport facilities. As demolition of the artwork site is necessitated by the ADP project,*

the Authority may exercise this right.

2. REPAIR OR REMEDY IS IMPRACTICAL OR UNFEASIBLE: Per Authority Policy 8.50 section (1)(i)(i)(b) and (c). Based on the assessment of the work and site conditions by a professional art conservator, art handlers, and Airport Design & Construction Department staff, the estimated costs to remove the work, repair and remedy damages that may be incurred during removal, and relocate the work would exceed the artwork's appraised value and is thereby financially impractical for the Authority.
3. NO SUITABLE SITE IS AVAILABLE: Per Authority Policy 8.50 section (1)(i)(i)(f). The artwork is integrated and site-specific, and a comparable alternate site has not been identified and cannot be guaranteed within the ADP program.
4. SIGNIFICANT CHANGES IN THE USE, CHARACTER OR DESIGN OF THE SITE: Per Authority Policy 8.50 section (1)(i)(i)(g) Deaccession. The proposed ADP project requires the demolition of the existing Terminal 1 structure and artwork site. As the artwork is integrated into the structure, damage to the artwork would be anticipated through a removal process, affecting the integrity of the artwork.

**FINAL DEACCESSION DETERMINATION:** The President/CEO will consider the recommendation from staff and the Arts Advisory Committee before making the final decision regarding deaccession of this artwork. If approved for deaccession, the Authority reserves the right to sell the Artwork and the Artist shall be given the first right of refusal to purchase the work at its appraised value. If the Artist chooses not to purchase the artwork, the Authority may sell, trade, donate, or destroy the Artwork.

**PUBLIC ART DEACCESSION REPORT**

**Date:** August 19, 2020  
**To:** Arts Advisory Committee  
**From:** Arts Program Staff  
**Copy:** Kimberly J. Becker, President/CEO  
**Subject:** Deaccession Recommendation:  
 Rin Colabucci, *Wind, Tree, and Birds*, 2010



**Artwork Details:**

Artwork	Rin Colabucci, <i>Wind, Tree, and Birds</i> , 2010
Materials	Glass mosaic
Dimensions	9' H x 6' W
Current Location	T1 Checkpoint 2
<b>Estimated Relocation Costs* and Replacement Value</b> <i>*Deinstall, reinstall, equipment rental and transport TBD, dependent on relocation site</i>	Conservation: \$52,176.25 - \$63,271.90 Crating and Storage: \$1,002 + \$46.87/month Replacement Value: \$60,000

**STAFF RECOMMENDATION:** Recommend to the Arts Advisory Committee that the Airport Authority President/CEO authorize deaccession of the artwork.

**REPORT FINDINGS:** Beginning in 2017 with the development of the Arts Master Plan, staff, in collaboration with Arts Master Plan consultants, began the process of assessing artworks in the Public Art Collection currently sited in Terminal 1 and the Administrative Building projected to be impacted by the forthcoming Airport Development Program (ADP). This process entailed engagement with varied internal and external stakeholders and resulted in preliminary recommendations regarding the possible relocation or deaccession of those works in question. Since the completion of the Arts Master Plan in 2019, staff have engaged their on-call art conservator, professional art handling contractor, and colleagues in Airport Design & Construction to further evaluate these works to determine the feasibility and complicating factors associated relocation. The results of this analysis finds that the artwork meets the requirements for deaccession on the basis of the rights of ownership and deaccession criteria contained in Airport Authority Policy 8.50 as outlined below:

1. **REQUIRED AS PART OF INFRASTRUCTURE IMPROVEMENTS:** Per Authority Policy 8.50 section (1)(c)(iii). Unconstrained Use, *the Authority shall have the right to alter, change, modify, relocate, destroy, distort, mutilate, remove, transport, store, sell, transfer in whole or in part, replace and replicate the Artwork in whole or in part when the Authority, in its sole discretion, deems it necessary for any reason or when required as part of public works or infrastructure improvements to enhance Airport facilities. As demolition of the artwork site is necessitated by the ADP project,*

the Authority may exercise this right.

2. REPAIR OR REMEDY IS IMPRACTICAL OR UNFEASIBLE: Per Authority Policy 8.50 section (1)(i)(i)(b) and (c). Based on the assessment of the work and site conditions by a professional art conservator, art handlers, and Airport Design & Construction Department staff, the estimated costs to remove the work, repair and remedy damages that may be incurred during removal, and relocate the work would exceed the artwork's appraised value and is thereby financially impractical for the Authority.
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**PUBLIC ART DEACCESSION REPORT**

**Date:** August 19, 2020  
**To:** Arts Advisory Committee  
**From:** Arts Program Staff  
**Copy:** Kimberly J. Becker, President/CEO  
**Subject:** Deaccession Recommendation:  
*Drifting Beyond Control*, Carolyn Braaksma,  
 2001



**Artwork Details:**

<b>Artwork</b>	<i>Drifting Beyond Control</i> , Carolyn Braaksma, 2001
<b>Materials</b>	Concrete bas-reliefs, sealant (joints)
<b>Dimensions</b>	Overall: 9’ H x 500’ L Individual Panels: 9’ H x 14’ L
<b>Current Location</b>	Exterior corridor connecting T1 and T2E
<b>Estimated Relocation Costs* and Replacement Value</b> <i>*Reinstall, equipment rental and transport TBD, dependent on relocation site</i>	Conservation: \$120,000 – 130,000 Crating and Storage: \$39,768 + \$4452.70/month Replacement Value: \$90,00

**STAFF RECOMMENDATION:** Recommend to the Arts Advisory Committee that the Airport Authority President/CEO authorize deaccession of the artwork.

**REPORT FINDINGS:** Beginning in 2017 with the development of the Arts Master Plan, staff, in collaboration with Arts Master Plan consultants, began the process of assessing artworks in the Public Art Collection currently sited in Terminal 1 and the Administrative Building projected to be impacted by the forthcoming Airport Development Program (ADP). This process entailed engagement with varied internal and external stakeholders and resulted in preliminary recommendations regarding the possible relocation or deaccession of those works in question. Since the completion of the Arts Master Plan in 2019, staff have engaged their on-call art conservator, professional art handling contractor, and colleagues in Airport Design & Construction to further evaluate these works to determine the feasibility and complicating factors associated relocation. The results of this analysis finds that the artwork meets the requirements for deaccession contained in Airport Authority Policy 8.50 as outlined below:

1. REPAIR OR REMEDY IS IMPRACTICAL OR UNFEASIBLE: Per Authority Policy 8.50 section (1)(i)(i)(b) and (c). Based on the assessment of the work and site conditions by a professional art conservator, art handlers, and Airport Design & Construction Department staff, the estimated costs to remove the work, repair and remedy damages that may be incurred during removal, and relocate the work would exceed the artwork’s appraised value and is thereby financially

impractical for the Authority.

2. NO SUITABLE SITE IS AVAILABLE: Per Authority Policy 8.50 section (1)(i)(i)(f). The artwork is integrated and site-specific, and a comparable alternate site has not been identified and cannot be guaranteed within the ADP program.
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**PUBLIC ART DEACCESSION REPORT**

**Date:** August 19, 2020  
**To:** Arts Advisory Committee  
**From:** Arts Program Staff  
**Copy:** Kimberly J. Becker, President/CEO  
**Subject:** Deaccession Recommendation:  
*Pacific Flyway, Anne Mudge, 2009*



**Artwork Details:**

<b>Artwork</b>	<i>Pacific Flyway, Anne Mudge, 2009</i>
<b>Materials</b>	Lithomosaics, aluminum, concrete stain, glass, stone, shells, embedded aggregate
<b>Dimensions</b>	Variable
<b>Current Location</b>	T1 Curbside
<b>Estimated Relocation Costs* and Replacement Value</b> <i>*Deinstall, reinstall, equipment rental and transport TBD, dependent on relocation site</i>	Conservation: N/A Crating and Storage: N/A Replacement Value: \$166,000

**STAFF RECOMMENDATION:** Recommend to the Arts Advisory Committee that the Airport Authority President/CEO authorize deaccession of the artwork.

**REPORT FINDINGS:** Beginning in 2017 with the development of the Arts Master Plan, staff, in collaboration with Arts Master Plan consultants, began the process of assessing artworks in the Public Art Collection currently sited in Terminal 1 and the Administrative Building projected to be impacted by the forthcoming Airport Development Program (ADP). This process entailed engagement with varied internal and external stakeholders and resulted in preliminary recommendations regarding the possible relocation or deaccession of those works in question. Since the completion of the Arts Master Plan in 2019, staff have engaged their on-call art conservator, professional art handling contractor, and colleagues in Airport Design & Construction to further evaluate these works to determine the feasibility and complicating factors associated relocation. The results of this analysis finds that the artwork meets the requirements for deaccession on the basis of the rights of ownership and deaccession criteria contained in Airport Authority Policy 8.50 as outlined below:

1. **REQUIRED AS PART OF INFRASTRUCTURE IMPROVEMENTS:** Per Authority Policy 8.50 section (1) (c)(iii). *Unconstrained Use, the Authority shall have the right to alter, change, modify, relocate, destroy, distort, mutilate, remove, transport, store, sell, transfer in whole or in part, replace and replicate the Artwork in whole or in part when the Authority, in its sole discretion, deems it*

*necessary for any reason or when required as part of public works or infrastructure improvements to enhance Airport facilities. As demolition of the artwork site is necessitated by the ADP project, the Authority may exercise this right.*

2. REPAIR OR REMEDY IS IMPRACTICAL OR UNFEASIBLE: Per Authority Policy 8.50 section (1)(i)(i)(b) and (c). Based on the assessment of the work and site conditions by a professional art conservator, art handlers, and Airport Design & Construction Department staff, the estimated costs to remove the work, repair and remedy damages that may be incurred during removal, and relocate the work would exceed the artwork's appraised value and is thereby financially impractical for the Authority.
3. NO SUITABLE SITE IS AVAILABLE: Per Authority Policy 8.50 section (1)(i)(i)(f). The artwork is integrated and site-specific, and a comparable alternate site has not been identified and cannot be guaranteed within the ADP program.
4. SIGNIFICANT CHANGES IN THE USE, CHARACTER OR DESIGN OF THE SITE: Per Authority Policy 8.50 section (1)(i)(i)(g) Deaccession. The proposed ADP project requires the demolition of the existing Terminal 1 structure and artwork site. As the artwork is integrated into the structure, damage to the artwork would be anticipated through a removal process, affecting the integrity of the artwork.

**FINAL DEACCESSION DETERMINATION:** The President/CEO will consider the recommendation from staff and the Arts Advisory Committee before making the final decision regarding deaccession of this artwork. If approved for deaccession, the Authority reserves the right to sell the Artwork and the Artist shall be given the first right of refusal to purchase the work at its appraised value. If the Artist chooses not to purchase the artwork, the Authority may sell, trade, donate, or destroy the Artwork.

## PUBLIC ART DEACCESSION REPORT

**Date:** August 19, 2020  
**To:** Arts Advisory Committee  
**From:** Arts Program Staff  
**Copy:** Kimberly J. Becker, President/CEO  
**Subject:** Deaccession Recommendation:  
*Charles Lindbergh: The Boy, the Man*, Paul Granlund, 1985



### Artwork Details:

<b>Artwork</b>	<i>Charles Lindbergh: The Boy, the Man</i> , Paul Granlund, 1985
<b>Materials</b>	Patinated bronze, wax
<b>Dimensions</b>	Variable
<b>Current Location</b>	Administration Building Storage
<b>Estimated Relocation Costs* and Replacement Value</b> <i>*Deinstall, reinstall, equipment rental and transport TBD, dependent on relocation site</i>	Conservation: N/A Crating and Storage: \$3,036 + \$192.60/month Replacement Value: \$73,000

**STAFF RECOMMENDATION:** Recommend to the Arts Advisory Committee that the Airport Authority President/CEO authorize deaccession of the artwork.

**REPORT FINDINGS:** Beginning in 2017 with the development of the Arts Master Plan, staff, in collaboration with Arts Master Plan consultants, began the process of assessing artworks in the Public Art Collection currently sited in Terminal 1 and the Administrative Building projected to be impacted by the forthcoming Airport Development Program (ADP). This process entailed engagement with varied internal and external stakeholders and resulted in preliminary recommendations regarding the possible relocation or deaccession of those works in question. Since the completion of the Arts Master Plan in 2019, staff have engaged their on-call art conservator, professional art handling contractor, and colleagues in Airport Design & Construction to further evaluate these works to determine the feasibility and complicating factors associated relocation. The results of this analysis finds that the artwork meets the requirements for deaccession on the basis of the criteria regarding memorials contained in Airport Authority Policy 8.50 as outlined below:

1. **TIMELESS QUALITIES:** Per Authority Policy 8.50 section (1)(h)(i)(b). Memorials within the Public Art Collection are required to possess “timeless qualities” and to make a “statement of significance to future generations.” The form and subject matter of this work does not

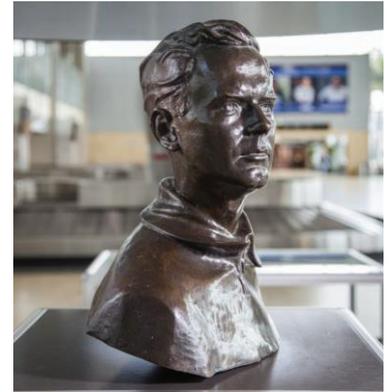
communicate a clear statement to future generations, and lacks an enduring quality.

2. BROAD COMMUNITY VALUES: Per Authority Policy 8.50 section (1)(h)(i)(c). It cannot be said that the Airport Authority and the community it serves embraces all of the principles and beliefs Lindbergh subscribed to, and therefore is inconsistent with our community values.
3. APPROPRIATE SETTING: Per Authority Policy 8.50 section (1)(h)(i)(d). Given the Airport Authority's official name change from Lindbergh Field to San Diego International Airport in 2003, and the lack of strong connection between Charles Lindbergh as an individual and the San Diego region, the airport is not an appropriate site for the work.
4. RELEVANCE TO THE COLLECTION: Per Authority Policy 8.50 section (1)(h)(i)(f). As the Arts Program's Public Art Collection is driven by a mission focused on site-specific, architecturally integrated works, the format and content of the work as a memorial to an individual lacks compatibility with the larger collection.

**FINAL DEACCESSION DETERMINATION:** The President/CEO will consider the recommendation from staff and the Arts Advisory Committee before making the final decision regarding deaccession of this artwork. If approved for deaccession, the Authority reserves the right to sell the Artwork and the Artist shall be given the first right of refusal to purchase the work at its appraised value. If the Artist chooses not to purchase the artwork, the Authority may sell, trade, or donate the Artwork.

## PUBLIC ART DEACCESSION REPORT

**Date:** August 19, 2020  
**To:** Arts Advisory Committee  
**From:** Arts Program Staff  
**Copy:** Kimberly J. Becker, President/CEO  
**Subject:** Deaccession Recommendation:  
Paul Fjelde, *Charles A. Lindbergh*, 1967



### Artwork Details:

<b>Artwork</b>	Paul Fjelde, <i>Charles A. Lindbergh</i> , 1967
<b>Materials</b>	Patinated bronze, wax
<b>Dimensions</b>	Approximately 2' H x 2' L x 1' D
<b>Current Location</b>	Terminal 2 Baggage Claim
<b>Estimated Relocation Costs* and Replacement Value</b> <i>*Deinstall, reinstall, equipment rental and transport TBD, dependent on relocation site</i>	Conservation: N/A Crating and Storage: \$3,036 + \$192.60/month Replacement Value: \$6,050

**STAFF RECOMMENDATION:** Recommend to the Arts Advisory Committee that the Airport Authority President/CEO authorize deaccession of the artwork.

**REPORT FINDINGS:** Beginning in 2017 with the development of the Arts Master Plan, staff, in collaboration with Arts Master Plan consultants, began the process of assessing artworks in the Public Art Collection currently sited in Terminal 1 and the Administrative Building projected to be impacted by the forthcoming Airport Development Program (ADP). This process entailed engagement with varied internal and external stakeholders and resulted in preliminary recommendations regarding the possible relocation or deaccession of those works in question. Since the completion of the Arts Master Plan in 2019, staff have engaged their on-call art conservator, professional art handling contractor, and colleagues in Airport Design & Construction to further evaluate these works to determine the feasibility and complicating factors associated relocation. The results of this analysis finds that the artwork meets the requirements for deaccession on the basis of the criteria regarding memorials contained in Airport Authority Policy 8.50 as outlined below:

1. **TIMELESS QUALITIES:** Per Authority Policy 8.50 section (1)(h)(i)(b). Memorials within the Public Art Collection are required to possess “timeless qualities” and to make a “statement of significance to future generations.” The form and subject matter of this work does not communicate a clear statement to future generations, and lacks an enduring quality.

2. BROAD COMMUNITY VALUES: Per Authority Policy 8.50 section (1)(h)(i)(c). It cannot be said that the Airport Authority and the community it serves embraces all of the principles and beliefs Lindbergh subscribed to, and therefore is inconsistent with our community values.
3. APPROPRIATE SETTING: Per Authority Policy 8.50 section (1)(h)(i)(d). Given the Airport Authority's official name change from Lindbergh Field to San Diego International Airport in 2003, and the lack of strong connection between Charles Lindbergh as an individual and the San Diego region, the airport is not an appropriate site for the work.
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**FINAL DEACCESSION DETERMINATION:** The President/CEO will consider the recommendation from staff and the Arts Advisory Committee before making the final decision regarding deaccession of this artwork. If approved for deaccession, the Authority reserves the right to sell the Artwork and the Artist shall be given the first right of refusal to purchase the work at its appraised value. If the Artist chooses not to purchase the artwork, the Authority may sell, trade, or donate the Artwork.



ARRIVE, DEPART,  
**BE INSPIRED.**

## **AIRPORT DEVELOPMENT PLAN PUBLIC ART SUPER PANELS**

### **PRE-SECURITY PUBLIC ART OPPORTUNITIES PANEL:**

**Entry Zone/Gateway Artwork, Curbside Artwork, and Ticketing Suspended Artwork**

#### **MAYEN ALCANTARA**

##### **Senior Manager, Los Angeles County Metropolitan Transit Authority**

Mayen Alcantara has committed the past few years developing a solid background in project management and art to gain the experiences and skills necessary to become an effective Civic Art Project Manager. A combination of a BS in Engineering from Brown University and an MFA in Sculpture from Rhode Island School of Design is supported by more than 7 years of experience as a project engineer and general manager with a strong foundation working with universities and arts organizations. Mayen has been partnering with firms such as HOK, Turner Construction, and Kajima required skilled interface with a varied constituency that included artists, architects, designers, urban planners, city and municipal boards, donors, trustees and a varied workforce. Because of her multifaceted background, she has worked on both highly technical and uniquely artistic projects as an invested team player on prestigious projects with Vito Acconci, Tom Marioni, and Gae Aulenti.

#### **JAMES BROWN**

##### **Co-Principal, Public Architecture**

James Brown is an architect, contractor, developer, and co-principal of the design firm Public Architecture. His projects have included residential structures, mixed-use developments, office buildings, and university complexes. The firm has received numerous awards and has frequently been in the press. Brown was awarded the prestigious Loeb Fellowship from Harvard University's Graduate School of Design in 2009. Brown's work explores the question of the geographical border region in which he works, seeking to understand the cultural influences of Mexico and the United States on each other's architecture and urban planning.

He is the owner and co-curator of Bread & Salt, an arts collective located in a former bakery in the Barrio Logan neighborhood.

#### **EVA STRUBLE**

##### **Artist**

Eva Struble was born in Elsmere, Kentucky. She received her MFA in painting from Yale University in 2006 and her BA in Visual Arts in 2003 from Brown University. Her exhibit of painted prints, *Emblema*, was recently shown at the UVA's School of Architecture in 2015, and her project, *Produce*, was displayed in a solo exhibition at the Museum of Contemporary Art San Diego in 2014. Both projects dealt with agriculture, labor and

immigration and in North County, San Diego. *Landsmen*, a solo exhibition of paintings which showed in New York in 2011 at Lombard-Freid Projects and explored architecture of the Brooklyn Navy Yard as well as former military sites in the Marin Headlands. Her work has been shown at the Cleveland MOCA, at Angles Gallery in Santa Monica, and the Vincent Price Art Museum in Los Angeles among others. Ms. Struble has completed residencies at the Vermont Studio Center, the Headlands Center for the Arts in Marin County, and the Andratx Cultural center in Mallorca. Her work has received praise in *Art In America*, *The Village Voice* and other publications.

### **CHRISTINE HEITBRINK**

#### **Deputy Director and Chief Curator at Mingei International Museum**

Christine Heitbrink is Deputy Director and Chief Curator at Mingei International Museum, which she joined in June 2010. Her curatorial interests include self-taught and outsider art, as well as traditional folk art. Her curatorial work at Mingei has included: *Art of the Americas — Pre-Columbian Art from Mingei's Collection*, (2017-18, part of the Getty initiative Pacific Standard Time LA x LA), *Black Dolls From the Collection of Deborah Neff* (2015), *Function and Fantasy—Steven and William Ladd* (2014) and *Bold Expressions—African American Quilts from the Collection of Corrine Riley* (2011). She holds a BA in Art History from UCLA and an MA in Art History and Museum Studies from USC. Her previous experience includes nearly 15 years as Curator at the Norton Simon Museum in Pasadena, California.

### **MARCUS MITCHELL**

#### **Founder, Capital Integrated Arts**

Marcus' extensive experience in public art management includes the commissioning of original permanent artworks by Refik Anadol and Christian Moeller as the Arts and Science Council's Director of Public Art at Charlotte Douglas International Airport (Charlotte, NC). His work in New York City includes Project Manager of the critically-acclaimed outdoor public art exhibition *Funk, God, Jazz and Medicine: Black Radical Brooklyn* presented by Creative Time and Weeksville Heritage Center and project management for art advisor and creative consultancy Suzanne Randolph Fine Arts. His diverse professional experience also includes management of an artist residency in Hanoi and an internship at the Los Angeles Department of Cultural Affairs Public Art Division that sparked his interest in public art management.

Marcus holds an MA in Curating Contemporary Art from the Royal College of Art (2007-2009) and a BA in Art History from the University of Southern California (1999-2003). Based in Los Angeles, Marcus Mitchell established Capital Integrated Arts in 2018.

## **POST-SECURITY PUBLIC ART OPPORTUNITIES PANEL**

### **Family Play Area Artwork, Recomposure Area Artwork, Food Hall Artwork**

#### **DEBRA ALLEYNE**

##### **Public Arts and Historical Preservation Management Analyst, City of Indio**

Debra Alleyne is an experienced arts administrator with a history and commitment to serving the cultural resources industry. She manages the integration of public art throughout the City of Indio, in addition to overseeing maintenance and conservation of the City's collection. She also serves as liaison to cultural organizations and producers who wish to partner with the Indio for special programming. Prior to joining the City of Indio, Alleyne served as the Arts and Cultural Affairs Coordinator for the City of Dubuque, Iowa. She recently completed the University of Pennsylvania's Executive Program in Arts and Culture Strategy, and currently serves as Co-Chair for the Public Art Coalition of Southern California.

#### **AARON T. STEPHAN**

##### **Artist**

Aaron T Stephan is an artist living and working in Portland, Maine. His work presents a wry look at the world around him – focusing on complex web of information carried by everyday materials and objects. His work has taken form as a twenty-foot high table and chairs, a shelter made entirely of books, and a series of drawings reproducing iconic artworks ad infinitum.

Stephan has completed public commissions at multiple sites in Maine including Westbrook, Jackman, Dover-Foxcroft, Belfast, Jefferson, Lewiston, Lisbon, Biddeford, and Portland. In addition, he has completed public commissions at Southern New Hampshire University in Manchester (NH), Music City Center in Nashville (TN), Wishard Hospital in Indianapolis (IN), Fire Station 45 in Clearwater (FL), Texas Tech University in Lubbock (TX), Salt Palace Convention Center, Salt Lake City (UT), and the San Diego International Airport.

#### **MATHIEU GREGOIRE**

##### **Artist/Founder, Gregoire Associates**

Mathieu Gregoire creates large scale public projects, as well as more intimate temporary installations using found and fabricated objects. He has created master plans for public sites, bringing together artists and design professionals. He has received fellowships from the National Endowment for the Arts and the Louis Comfort Tiffany Foundation, among others. He has taught in the visual arts departments of the University of Nevada Las Vegas and the University of California San Diego. Gregoire has also managed the commissioning and acquisition of art at the University of California San Francisco's new Mission Bay campus, the Stuart Collection at UCSD and Stanford University.

## **MÓNICA RAMÍREZ-MONTAGUT**

### **Director, Eli and Edyth Broad Art Museum, Michigan State University**

Ramírez-Montagut has over 20 years of arts and culture experience, in addition to her background as a trained architect. Throughout her extensive career, her approach to art is known for being both publicly engaged and socially conscious. Ramírez-Montagut led a dynamic rebrand of the Newcomb Art Museum, developed an exhibition program focused on issues relevant to the community, and made the museum a popular gathering place for students and locals alike. Prior to that, Ramírez-Montagut was located in California, where she served as senior curator at the San Jose Museum of Art.

Ramírez-Montagut's diverse background also extends to the performing arts. In 2004 she assisted the coordination of the bilingual city-wide MexicoNow festival under the umbrella of Arts International, dedicated to Mexican contemporary art in all disciplines. The festival presented in 36 venues over 33 days, showcasing more than 150 events. Soon after, she served as director of audience, development, and community outreach at the Queens Theatre in the Park in New York, where she cultivated lasting relationships with the community through innovative engagement strategies and bilingual programming.

## **ROBYNE ROBINSON**

### **Public Art Coordinator, City of Carlsbad**

Before joining the City of Carlsbad, Robyne Robinson served as the Art Director and Consultant for Minneapolis-St. Paul International Airport from 2013-2018. The projects she managed there have garnered praise from The New York Times, Forecast Public Art and international travel bloggers. Robyne created an international Emmy-winning platform for Minnesota arts during her years as a news anchor-reporter, and made arts finance and commerce one of her key initiatives as a 2010 candidate for Lt. Governor. She owned and curated flatland, an award winning contemporary art gallery featured in esteemed art publications such as *Art News* and *Juxtapoz*. Robyne has served on numerous arts boards including the Walker Art Center and Minneapolis College of Art and Design (MCAD). She is also a Hubert Humphrey Public Policy Fellow at the University of Minnesota. In 2018, she founded fiveXfive Art Consultants.

Robyne has been a respected jewelry designer for more than a decade, sold by shopping networks, major department stores and museums such as the Studio Museum in Harlem and the Minneapolis Institute of Arts.

# **ITEM 4**

**ACTION - RECOMMEND AND  
APPROVE AAC LIAISON FOR  
ARTIST MENTORSHIP PROGRAM  
ARTIST SELECTION PANEL:**

**There are no materials for this item.**



ARRIVE, DEPART,  
**BE INSPIRED.**

## ITEM 5-Staff Updates

Chris Chalupsky  
Sr. Manager, Arts Program

Lauren Lockhart  
Manager, Arts Program

Joey Herring  
Curator, Arts Program

Tony Almanza Coordinator,  
Arts Program

August 19, 2020



# ARTS MASTER PLAN

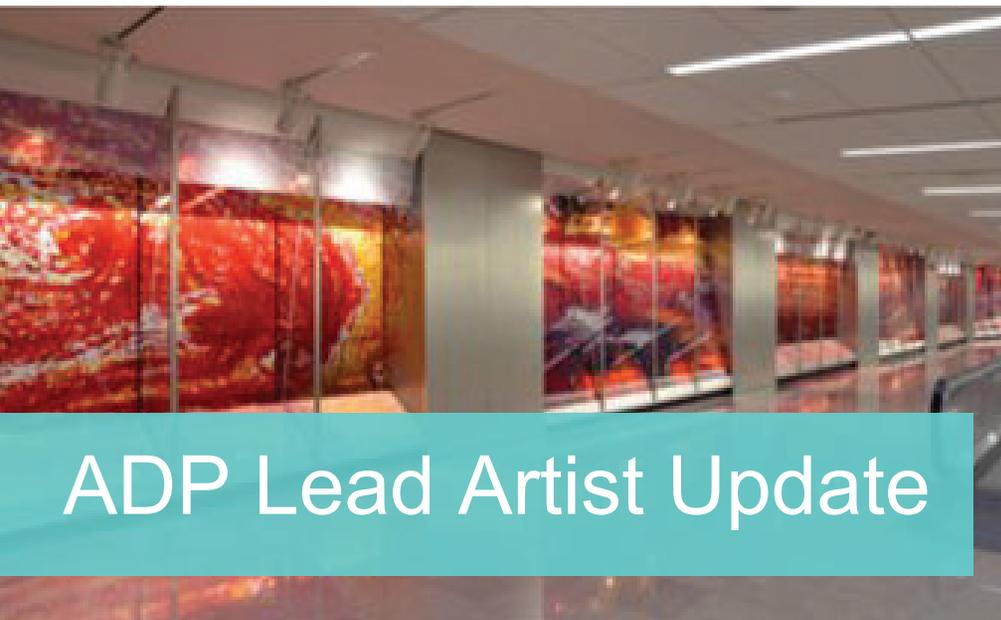
## ARTS MASTER PLAN RECOMMENDATIONS – DRAFT PRIORITIES FOR IMPLEMENTATION

Public Art	Performing Arts	Exhibitions	Communications & Engagement	Engaging Region's Arts & Culture Community	Engaging the Broader Community	Evaluation
<p>Site + Opportunities Plan</p> <p>Develop a mechanism to utilize percent for arts funds for collections management</p> <p>Adopt range of methods for recruiting artists including developing artist roster</p> <p>Create artist mentorship program</p> <p>Develop and implement a visual arts residency program</p> <p>Create mechanisms for accepting financial contributions and promotions to all programs including Public Art, Performing Arts, and Temporary Exhibitions</p>	<p>Incorporate at least one mobile/plug and play into an existing location in T2</p> <p>Establish goals for inclusive recruitment, develop a recruitment process and a procedure for artists to submit materials annually, including posting criteria for evaluating talent</p> <p>Present 3-4 performances weekly in Terminal 2 (T2) and badge a small number of musicians for regular performance sets</p> <p>Acquire portable dance floor for performances</p> <p>Target a baseline of 2 performances in each terminal each week</p> <p>Feature performances related to festivals and other relevant events in San Diego region</p> <p>Increase performances to 6-8 per week, while broadening types of locations for performances, including considering mobile/plug &amp; in T1RP</p>	<p>Create infrastructure to prototype film program. Develop and implement a program that features locally-produced short films, videos and/or documentaries in partnership with a local curator or genre specific organizations</p> <p>Invest in at least one additional large-scale monitor</p> <p>Expand on call art handling services</p> <p>Set aside Cultural Exchange space in T2</p> <p>Complete assessment of existing case work</p> <p>Establish \$500 loan fee as minimum with higher fees for larger spaces or new works</p> <p>Identify sties for exhibitions and Cultural Exchange in T1RP</p> <p>Deaccession and replace cases as needed.</p> <p>Develop and implement general facilities report</p> <p>Seek an area in T1RP or T2 for a new gallery space - built out to basic museum standards</p>	<p>Expand communications efforts related to social media platforms and didactic signage</p> <p>Provide a wide range of interesting and informational content about projects, programs, and partnerships including producing short videos for all new major public art installations, exhibitions, and residencies</p> <p>Ensure that information about the Program is shared with the Ambassadors in an accessible format</p> <p>Ensure the Airport Art Collection, exhibition and performance locations &amp; schedules are included in airport way-finding and customer navigation assistance</p> <p>Develop periodic campaigns to encourage people to engage with the collection, temporary exhibitions, and performing arts programs</p> <p>Update communications strategy to align with Artistic Plan updates</p>	<p>Continue to develop cross-disciplinary partnerships with community organizations through Cultural Exchange by: participating in regional arts exhibitions by providing satellite exhibition space; co-programming or co-producing work with partner organizations; considering thematic exhibitions that educate residents and visitors about local organizations that connect the region's people across cultures</p> <p>Develop a checklist of factors to consider for successful partnerships</p> <p>Engage the region's children's museums on child-centered artwork, installations or play areas</p> <p>Engage local university music composition programs to commission a new work of music for the airport, possibly tied to historic events (100<sup>th</sup> anniversary of the airport, completion of ADP, etc.)</p> <p>Solicit information about arts and culture resources and provide access to them across a variety of platforms</p>	<p>Publicizing and conducting information sessions in a variety of locations that support increased accessibility in underserved areas and using multiple platforms for publicizing community engagement activities to reach a variety of audience with diverse accessibility needs</p> <p>Commissioning artworks by artists who have historically experienced barrier to public art projects and ensuring applications, calls for submissions and other promotional materials for artist opportunities are in Spanish as well as English</p> <p>Add webpage and social media content that tells the story of the program's community engagement activities</p> <p>Enroll in national directories and play active role as connector of resources for military community</p> <p>Providing brochures or public information programs about Arts Program activities in off-site community locations and developing program-related content and programming for offsite community engagement activities</p> <p>Create educational materials that support arts, civic, STEAM and other relevant issues</p> <p>Explore the creation of community-based artist residencies for co-produced exhibitions</p>	<p>Evaluate Audience Engagement with Public Art, Performing Arts, and Temporary Exhibitions.</p> <p>Design and implement a questionnaire or exit interview to gauge project stakeholders' perceptions of the public art development process</p> <p>Continue to conduct Economic Impact Research</p>
<p><b>PRIORITY CATEGORY KEY</b>      <b>SHORT TERM: YEARS 1-2</b>      <b>MEDIUM TERM: YEARS 3-5</b>      <b>LONG TERM: YEARS 6+</b></p>						



# PUBLIC ART





ADP Lead Artist Update



Admiral Boland Way Mural Project  
Artist: Aaron Glasson





**make yourself**

**at**

**HOME**



# PERFORMING ARTS

Sound Like a  
Monster

> A Short Game  
of Opera

Dance of the  
Lumps

Lumps at the  
Airport

Credits





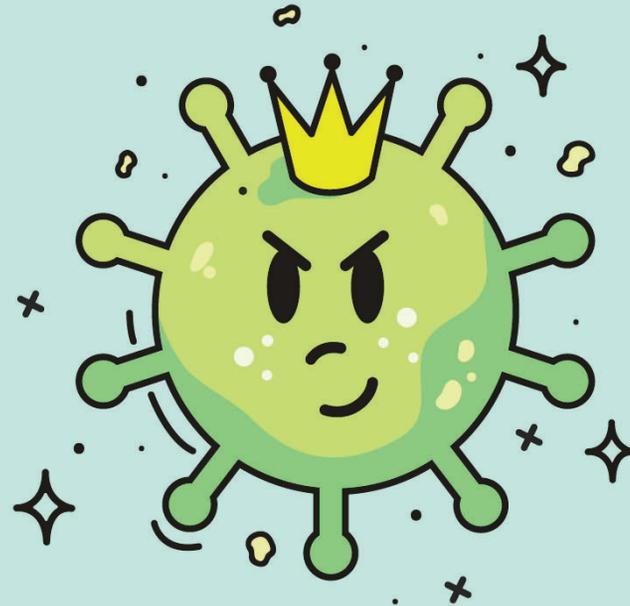
FILM CONSORTIUM

SAN DIEGO

# Quarantine

## Film Challenge

Make an under 5 minute narrative or documentary film about or inspired by your experience during the quarantine!



Panasonic LUMIX

1000+

Submissions

78

Countries

28

Local Films

431.9K

Facebook  
Reach

180.9K

FB Post  
Engagement

**20+**  
Films on  
[arts.san.org](https://arts.san.org)

## Selections from the Quarantine Film Challenge



### The CoRaven (with apologies to Edgar Allan Poe)

**Director:** Darren Mark Douglas

**Location:** Warsaw, Poland

**Description:** Locked in the loneliness of self-isolation, our Poe-tagonist receives a dark visitor.



### Don't Worry

**Director:** Mana Pakseresht

**Location:** Iran

**Description:** A teenage girl spends her birthday quarantined at home because of the Coronavirus. Her mother, a nurse, has a surprise for her.



### Cat in a Box

**Director:** Carlo Piscicelli

**Location:** Milan, Italy

**Description:** How does a cat react to the quarantine? How much different is the life of a cat from a human being in this moment?



### Life Behind Bars

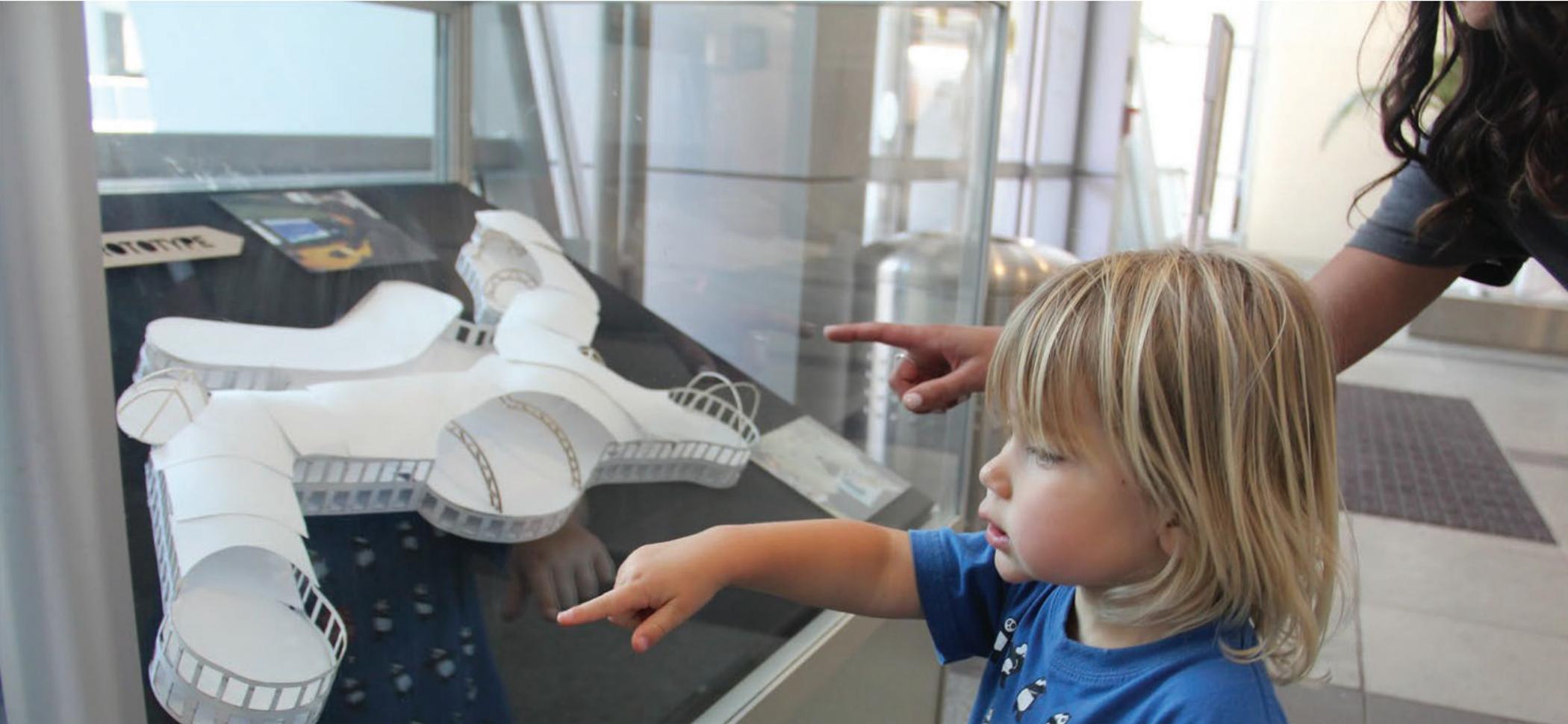
**Director:** AJ Bishop

**Location:** Oakland, California

**Description:** This film is about the woes of a young women who feels the downsides of quarantining at home with her parents

**Robot Delivery**

**Dreamland**

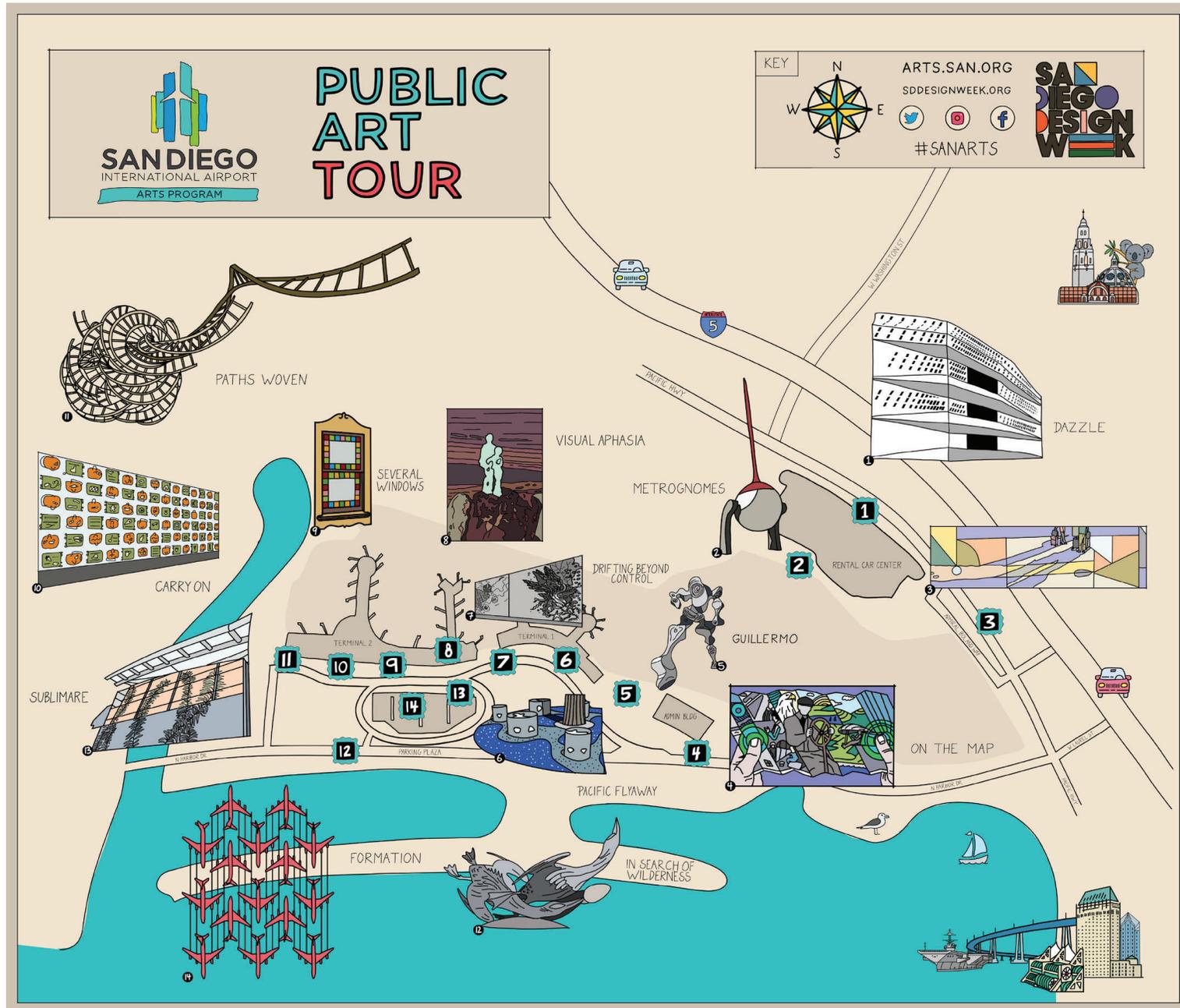


# COMMUNITY ENGAGEMENT

San Diego Design Week  
September 9-13, 2020

**DESIGN+**  
**ART**  
**COMMUNITY**  
**CRAFT**  
**EDUCATION**  
**ENVIRONMENT**  
**FOOD & DRINK**  
**MUSIC**  
**SPORTS**  
**SUSTAINABILITY**  
**TECHNOLOGY**  
**SAN DIEGO DESIGN WEEK**

SEPTEMBER 9-13 | SDDDESIGNWEEK.ORG | #SDDDESIGNWEEK



## Artist and Ambassador Video Interviews



SAN Arts Uncovered: An Interview with Artist Jim Campbell

# Social Media Coverage



 **judithchristensen.art** • Following ...

 **judithchristensen.art** Roofing madness!  
#housesonthewall  
#artandarchitecture  
#artonpaper  
#sanarts  
@sandiegoairport  
4w

 **jeannedunnart** A whole subdivision in your studio!   
4w 1 like Reply  
— View replies (2)

 **ccutler778** 🍌 Can't wait to see the display!   
4w Reply

**30 likes**  
MARCH 12

Add a comment... [Post](#)



 **eleanorgreer** • Following San Diego, California ...

 **eleanorgreer** Image play, building a new work for exhibition @sandiegoairport 📍  
6w

 **eleanorgreer** .  
.  
.  
.  
#sketch #sketches #collage  
#worksonpaper #art #arts #artsy  
#architecture #sandiegoarchitecture  
6w Reply

 **mushroomalice** 📍   
6w Reply

 Liked by **popnlock3** and 58 others  
FEBRUARY 25

Add a comment... [Post](#)