



Mimi Falcone
Chair

Liza Krassner
Vice Chair

David Ihrig
Committee Member

Beverly Jacobs
Committee Member

Kirsten Maeda
Committee Member

AGENDA

PUBLIC ARTS COMMITTEE SPECIAL MEETING

APRIL 18, 2024
4:00 PM
Irvine Fine Arts Center
14321 Yale Ave.
Irvine, CA 92604

PARTICIPATION IN PUBLIC ARTS COMMITTEE MEETING

MEETINGS ARE AVAILABLE TO ATTEND IN-PERSON OR WATCHED LIVE THROUGH THE ZOOM APPLICATION. INFORMATION FOR ZOOM CAN BE FOUND ONLINE AT CITYOFIRVINE.ORG/PUBLIC ARTS COMMITTEE. YOU MAY SUBMIT COMMENTS ON ANY AGENDA ITEM OR ON ANY ITEM NOT ON THE AGENDA, IN WRITING VIA MAIL TO "ATTN: PUBLIC ARTS COMMITTEE," 1 CIVIC CENTER PLAZA, IRVINE, CA 92606, OR BY EMAIL TO CS@CITYOFIRVINE.ORG. YOU MAY ALSO PROVIDE LIVE COMMENTS VIA ZOOM. FOR MORE INFORMATION, VISIT CITYOFIRVINE.ORG/PUBLIC ARTS COMMITTEE.

REQUEST TO SPEAK IN PERSON: IF YOU WOULD LIKE TO ADDRESS THE PUBLIC ARTS COMMITTEE ON A SCHEDULED AGENDA ITEM – INCLUDING A REGULAR BUSINESS ITEM OR PUBLIC COMMENTS – PLEASE REGISTER BY COMPLETING THE REQUEST TO SPEAK FORM AVAILABLE AT THE ENTRANCE TO THE MEETING ROOM AND SUBMIT TO THE RECORDING SECRETARY. PLEASE IDENTIFY ON THE FORM YOUR NAME AND THE ITEM ON WHICH YOU WOULD LIKE TO SPEAK. THE REQUEST TO SPEAK FORM ASSISTS THE CHAIR IN ENSURING THAT ALL PERSONS WISHING TO ADDRESS THE PUBLIC ARTS COMMITTEE ARE RECOGNIZED. IT ALSO ENSURES THE ACCURATE IDENTIFICATION OF MEETING PARTICIPANTS IN THE PUBLIC ARTS COMMITTEE MINUTES. YOUR NAME WILL BE CALLED AT THE TIME THE MATTER IS HEARD BY THE PUBLIC ARTS COMMITTEE. CITY POLICY IS TO LIMIT PUBLIC TESTIMONY TO UP TO THREE MINUTES PER SPEAKER ON AGENDIZED ITEMS, AND THREE MINUTES DURING GENERAL PUBLIC COMMENTS (UNLESS THE TIME LIMIT IS EXTENDED BY THE CHAIR), WHICH INCLUDES THE PRESENTATION OF ELECTRONIC OR AUDIO-VISUAL INFORMATION. SPEAKERS MAY NOT YIELD THEIR TIME TO OTHER PERSONS.

PLEASE TAKE NOTICE THAT THE ORDER OF SCHEDULED AGENDA ITEMS BELOW AND/OR THE TIME THEY ARE ACTUALLY HEARD, CONSIDERED AND DECIDED MAY BE MODIFIED BY THE CHAIR DURING THE COURSE OF THE MEETING, SO PLEASE STAY ALERT.

PLEASE NOTE: THE PUBLIC ARTS COMMITTEE MEETING IS MAKING EVERY EFFORT TO FOLLOW THE SPIRIT AND INTENT OF THE BROWN ACT AND OTHER APPLICABLE LAWS REGULATING THE CONDUCT OF PUBLIC MEETINGS, IN ORDER TO MAXIMIZE TRANSPARENCY AND PUBLIC ACCESS. FOR QUESTIONS OR ASSISTANCE, PLEASE CONTACT THE COMMUNITY SERVICES DEPARTMENT AT 949-724-6600, OR VIA EMAIL AT CS@CITYOFIRVINE.ORG. IT WOULD BE APPRECIATED IF WRITTEN COMMUNICATIONS OF PUBLIC COMMENTS RELATED TO ITEMS ON THE AGENDA, OR ITEMS NOT ON THE AGENDA, ARE PROVIDED PRIOR TO THE COMMENCEMENT OF THE MEETING.

CALL TO ORDER

ROLL CALL

PLEDGE OF ALLEGIANCE

1. PRESENTATION

1.1 PUBLIC ARTS MASTER PLAN VISIONARY SESSIONS

PUBLIC COMMENTS – NON-AGENDIZED ITEMS

Public Comments on non-agendized items will be heard no sooner than 5:30 p.m. Any member of the public may address the Public Arts Committee on items within the Public Arts Committee’s subject matter jurisdiction but which are not listed on this agenda. If 20 or fewer requests to provide public comments are submitted, each speaker shall be limited to three minutes. If between 21 and 30 speakers submit public comments, each speaker shall be limited to two minutes. If more than 30 speakers submit public comments, each speaker shall be limited to 90 seconds. The time limit per speaker shall be established based on the number of requests to speak submitted to the Recording Secretary before the first speaker is called. Requests to speak submitted after the first speaker is called shall receive 90 seconds. These time limits may be shortened or extended, or a cumulative limit on the time for all public speakers may be imposed, at the discretion of the Chair or by a majority vote of the Public Arts Committee.

INTRODUCTIONS

ANNOUNCEMENTS/COMMITTEE REPORTS/COMMITTEE UPDATES

Announcements and Board Reports are for the purpose of presenting brief comments or reports, are subject to California Government Code Section 54954-2 of the Brown Act and are limited to 3 minutes per member of the Public Arts Committee. In addition, the Chair shall receive any necessary additional time to deliver announcements of community events and opportunities.

ADDITIONS AND DELETIONS TO THE AGENDA

Additions to the agenda are limited by California Government Code Section 54954.2 of the Brown Act and for those items that arise after the posting of the Agenda and must be acted upon prior to the next Committee meeting.

2. COMMITTEE BUSINESS

Public comments on Public Arts Committee items will be heard at the time the matters are considered. If 10 or fewer requests to speak are submitted, each speaker shall be limited to three minutes per item. If between 11 and 15 speakers submit requests to speak, each speaker shall be limited to two minutes per item. If 16 or more requests to speak are submitted, each speaker shall be limited to 90 seconds per item. The time limit per speaker shall be established based on the number of requests to speak submitted to the Recording Secretary before the first speaker is called. Requests to speak submitted after the first speaker is called shall receive 90 seconds. These time limits may be shortened or extended, or a cumulative limit on the time for all public speakers may be imposed, at the discretion of the Chair or by a majority vote of the Public Arts Committee.

2.1 SPECIAL MEETING MINUTES

ACTION:

Approve the minutes of a special meeting of the Public Arts Committee held on March 28, 2024.

2.2 PUBLIC ARTS COMMITTEE AMENDED MEETING SCHEDULE FOR CALENDAR YEAR 2024

RECOMMENDED ACTION:

Approve the Public Arts Committee Amended Meeting Schedule for calendar year 2024.

2.3 PUBLIC ARTS APPLICATION FOR AZADI TOWER

RECOMMENDED ACTION:

Advise Community Services Commission recommend City Council approve the Public Arts Application for the Azadi Tower following the guidelines detailed in the Great Park Policy on Monuments and Memorials.

ADJOURNMENT

ADJOURNMENT

At 11 p.m., the Public Arts Committee will determine which of the remaining agenda items can be considered and acted upon prior to 12 midnight and will continue all other items on which additional time is required until a future Public Arts Committee meeting. All meetings are scheduled to terminate at 12 midnight.

STAFF REPORTS

As a general rule, staff reports, or other written documentation have been prepared or organized with respect to each item of business listed on the agenda. Copies of these materials are on file with the Public Arts Committee liaison and are available for public inspection and copying once the agenda is publicly posted (at least seven days prior to a regular Public Arts Committee meeting). Staff reports can also be downloaded from the City's website at cityofirvine.org at least 7 days prior to the scheduled Public Arts Committee meeting.

If you have any questions regarding any item of business on the agenda for this meeting, or any of the staff reports or other documentation relating to any agenda item, please contact Public Arts Committee liaison at (949) 724-6749.

SUPPLEMENTAL MATERIAL RECEIVED AFTER THE POSTING OF THE AGENDA

Any supplemental writings or documents distributed to a majority of the Public Arts Committee regarding any item on this agenda after the posting of the agenda will be available for public review in the Community Services Department, 1 Civic Center Plaza, Irvine, California, during normal business hours. In addition, such writings or documents will be made available for public review on the City's website and at the respective public meeting.

If you have any questions regarding any item of business on the agenda for this meeting, or any of the staff reports or other documentation relating to any agenda item, please contact Public Arts Committee liaison at (949) 724-6749.

**SUBMITTAL OF INFORMATION BY MEMBERS OF THE PUBLIC
FOR DISSEMINATION OR PRESENTATION AT PUBLIC MEETINGS**

Written Materials/Handouts:

Any member of the public who desires to submit documentation in hard copy form may do so prior to the meeting or at the time he/she addresses the Public Arts Committee. Please provide 15 copies of the information to be submitted and file with the Recording Secretary at the time of arrival to the meeting. This information will be disseminated to the Public Arts Committee at the time testimony is given.

CITY SERVICES TO FACILITATE ACCESS TO PUBLIC MEETINGS

It is the intention of the City of Irvine to comply with the Americans with Disabilities Act (ADA) in all respects. If, as an attendee or a participant at this meeting, you will need special assistance beyond what is normally provided, the City of Irvine will attempt to accommodate you in every reasonable manner. Please contact Public Arts Committee liaison at 949-724-6647.

Assisted listening devices are available at the meeting for individuals with hearing impairments. Notification 48 hours prior to the meeting will enable the City to make reasonable arrangements to ensure accessibility to this meeting. (28 DFR 35. 102-35. 104 ADA Title II)

COMMUNICATION AND ELECTRONIC DEVICES

To minimize distractions, please be sure all personal communication devices are turned off or on silent mode.

MEETING SCHEDULE

Regular meetings of the Public Arts Committee are held on the third Thursday every third month at 4 p.m. Agendas are available at the following locations:

- Irvine Fine Arts Center, 14321 Yale Avenue
- Irvine Police Department
- Main Entrance of City Hall
- Lakeview Senior Center, 20 Lake Road
- Northwood Community Center, 4521 Bryan Avenue
- Rancho Senior Center, 3 Ethel Coplen Way
- William Woollett Jr. Aquatics Center, 4601 Walnut Avenue
- City's webpage at cityofirvine.org

I hereby certify that the agenda for the Public Arts Committee meeting was posted in accordance with law at the main entrance of City Hall, 1 Civic Center Plaza, Irvine, California on April 17, 2024, by 4 p.m. as well as on the City's webpage.


_____, Committee Liaison

1. PRESENTATION

ITEM 1.1

PUBLIC ARTS MASTER PLAN VISIONARY SESSIONS

(There is no report associated with this item.)

2. COMMITTEE BUSINESS

ITEM 2.1

SPECIAL MEETING MINUTES



MINUTES

PUBLIC ARTS COMMITTEE SPECIAL MEETING

March 28, 2024
Irvine Fine Arts Center
14321 Yale Avenue
Irvine, CA 92604

CALL TO ORDER

The special meeting of the Public Arts Committee (PAC) was called to order at 3:04 p.m. on March 28, 2024, in the Irvine Fine Arts Center, 14321 Yale Avenue, Irvine, California; Cory Hilderbrand, Community Services Manager, presiding.

ROLL CALL

Present:	5	Chair	Mimi Falcone
		Vice Chair	Liza Krassner
		Committee Member	David Ihrig
		Committee Member	Beverly Jacobs
		Committee Member	Kristen Maeda

PLEDGE OF ALLEGIANCE

Manager Hilderbrand lead the Pledge of Allegiance.

PUBLIC COMMENTS – NON-AGENDIZED ITEMS

There were no public comments on non-agendized items.

INTRODUCTIONS

Manager Hilderbrand introduced staff, and had committee members introduce themselves.

ANNOUNCEMENTS/COMMITTEE REPORTS/COMMITTEE UPDATES

There were no announcements.

ADDITIONS AND DELETIONS TO THE AGENDA

There were no additions or deletions to the agenda.

*Item moved after Public Comments – Non-Agendized Items.

1. PRESENTATION

1.1 PUBLIC ARTS MASTER PLAN

2. BUSINESS ITEM

2.1 ELECTION OF OFFICERS

Selection of Chair: Manager Hilderbrand opened the call for nominations for the position of Chair of the Public Arts Committee.

Committee Member Falcone nominated herself to serve as Chair.

ACTION: Moved by Committee Member Ihrig, seconded by Committee Member Jacobs, and unanimously carried to approve Committee Member Falcone as Chair of the Public Arts Committee.

Selection of Vice Chair: Chair Falcone, opened the call for nominations for the position of Vice Chair of the Public Arts Committee.

Committee Member Krassner nominated herself to serve as Vice Chair.

ACTION: Moved by Committee Member Maeda, seconded by Committee Member Jacobs, and unanimously carried to approve Committee Member Krassner as Vice Chair of the Public Arts Committee.

2.2 PUBLIC ARTS COMMITTEE PROPOSED MEETING SCHEDULE FOR CALENDAR YEAR 2024

ACTION: Moved by Committee Member Ihrig, seconded by Vice Chair Krassner, and unanimously carried to approve the Public Arts Committee proposed meeting schedule for calendar year 2024.

2.3 PUBLIC ARTS COMMITTEE APPLICATION FOR AZADI TOWER

After discussion with the applicants about the history, size, and location of the Azadi Tower, the committee requested to continue the item to the April 18, 2024, Public Arts Committee meeting.

ACTION: Moved by Committee Member Jacobs, seconded by Committee Member Ihrig, and unanimously carried to continue the item to the April 18, 2024, Public Arts Committee meeting.

ADJOURNMENT

Moved by Committee Member Jacobs, seconded by Committee Member Maeda, and unanimously carried to adjourn the meeting at 4:02 p.m.

MIMI FALCONE, CHAIR

LAURA MURPHY
COMMUNITY SERVICES SUPERVISOR

Date Approved: _____

ITEM 2.2

**PUBLIC ARTS COMMITTEE AMENDED
MEETING SCHEDULE FOR
CALENDAR YEAR 2024**



REQUEST FOR PUBLIC ARTS COMMITTEE ACTION

MEETING DATE: APRIL 18, 2024

TITLE: PUBLIC ARTS COMMITTEE 2024 AMENDED MEETING
SCHEDULE

A handwritten signature in blue ink, appearing to read "C. J. ...", positioned above a horizontal line.

Director of Community Services

RECOMMENDED ACTION

Approve the Public Arts Committee amended meeting schedule for calendar year 2024.

EXECUTIVE SUMMARY

The Public Arts Committee (Committee) serves as an advisory body to the Community Services Commission (Commission). The Committee's purpose is to provide input regarding the needs of the community pertaining to arts and cultural programs. The Committee also advises on the creation of the Public Arts Master Plan and serves as a recommending Committee per the Public Arts Program Policy on matters pertaining to evaluation of solicited and unsolicited Public Art Proposals (permanent or temporary murals, sculptures, statues, structures, or installations intended for outdoor public display).

The Committee is made up of five voting members, each member appointed by the City Council, including the Mayor. All Committee members serve at the will of their respective Councilmember for the entirety of their term. Per Committee Bylaws, Attachment 1, the Committee meets quarterly on the third Thursday of designated months.

ANALYSIS

Committee meetings are held quarterly on the third Thursday of designated months at 4 p.m. at the Irvine Fine Arts Center in Irvine, California, unless otherwise noted. The 2024 meeting schedule, presented as Attachment 2, proposes the Committee meet on the third Thursday of April, July, and October.

The Committee meets quarterly to:

- a) Provide input to staff and the Commission on the needs of the community pertaining to arts and cultural programs.

- b) Provide input on design and development of public spaces pertaining to arts and cultural programming.
- c) Advise on the creation of the Public Arts Master Plan, implementation of work plans, and future updates.
- d) Serve as a recommending committee to the Community Services Commission per the Public Arts Program Policy on matters pertaining to evaluation of solicited and unsolicited Public Art Proposals (permanent or temporary murals, sculptures, statues, structures, or installations intended for outdoor public display). Additionally, advise on placement, accessioning and deaccessioning, destruction and alterations of proposed public art.
- e) Perform such other duties as directed by the City Council.

The 2024 amended meeting schedule, reflecting a 4 p.m. start time per Committee Bylaws, is presented for the Committee's consideration and approval.

ALTERNATIVES CONSIDERED

The Committee may choose to amend the proposed 2024 meeting schedule to change regular meeting times, dates, and/or location or add additional meetings.

FINANCIAL IMPACT

There are no new financial impacts to approving the amended Committee's 2024 meeting schedule.

REPORT PREPARED BY Cory Hilderbrand, Community Services Manager

ATTACHMENTS

1. Bylaws of the Public Arts Committee
2. Public Arts Committee amended 2024 Meeting Schedule

**BY-LAWS
OF THE
PUBLIC ARTS COMMITTEE
OF THE
CITY OF IRVINE**

PREAMBLE

The Bylaws of the Public Arts Committee of the City of Irvine (“**Bylaws**”) were adopted by the City Council of the City of Irvine pursuant to Resolution No. _____ and pursuant to Irvine Municipal Code (“**IMC**”) Sections 1-4-301 and 3-7-101.

1. PUBLIC ARTS COMMITTEE CREATION, TITLE, AND AUTHORITY

1.1 Creation: The Public Arts Committee (“**Committee**”) was created under and continues to exist under Division 4 of Title 1 and Division 7 of Title 3 of the IMC.

1.1.1 IMC Title 1, Division 4 generally governs or otherwise regulates the Committee’s powers, duties, limitations, and general purpose is attached to these Bylaws as APPENDIX A.

1.1.2 IMC Title 3, Division 7 specifically describes the creation, composition, appointment, duties, and meeting procedures for the Committee, and is attached as APPENDIX B.

1.1.3 IMC Title 1, Division 15 establishes generally applicable rules regarding public meetings, the conduct of public business, notice and agenda requirements, conduct at meetings, procedures for minutes and recordings, and other matters.

1.1.4 Title 1, Divisions 4 and 15, and Title 3, Division 7 are subject to change, consistent with City Council policies and State law, and each such Division shall take precedence over these bylaws and over any procedures adopted by the Committee.

1.2 Title: The Committee officially shall be known as the “Public Arts Committee.” The term “Committee,” where used in these Bylaws, also shall refer to and mean the “Public Arts Committee.”

1.3 Duties: The Committee was formed pursuant to IMC section 1-4-301 to perform one or more specific assigned task. The powers and duties of the Committee are as follows:

1.3.1 Provide input to staff and the Community Services Commission on the needs of the community pertaining to arts and cultural programs.

1.3.2 Provide input on design and development of public spaces pertaining to arts and cultural programming.

1.3.3 Advise on the creation of the Public Arts Master Plan, implementation of work plans, and future updates.

1.3.4 Serve as a recommending committee to the Community Services Commission per the Public Arts Program Policy on matters pertaining to evaluation of solicited and unsolicited Public Art Proposals (permanent or temporary murals, sculptures, statues, structures, or installations intended for outdoor public display). Additionally, advise on placement, accessioning and deaccessioning, destruction and alterations of proposed public art.

1.3.5 Report annually to the Community Services Commission on its goals and accomplishments.

1.3.6 Perform such other duties as directed by the City Council.

1.4 Individual Member Duties: It shall be the duty of each Committee Member to take an active part in the Committee's deliberations and to act in whatever capacity the Committee Member may be called. Absence from three consecutive meetings without the formal consent of the Committee shall be deemed to constitute the retirement of the Committee Member, and the position shall automatically be vacant and therefore subject to the vacancy procedures as set forth in Section 2.1.4 below.

2. MEMBERS, OFFICERS AND STAFF

2.1 Committee Members:

2.1.1 Appointment: The Committee shall be comprised of the same number of members as there are members of the City Council, including the Mayor. All members of the Committee shall reside or work in the City.

2.1.2 Staff Liaison: The City Manager or his/her designee shall appoint a staff member as liaison to the Committee.

2.1.3 Term and Removal: Each Committee member appointed by an individual City Council member serves at the will of such City Council member for a term expiring upon the expiration of such City Council member's term; provided, however, that a Committee member's term shall terminate on the date either that the Committee member resigns from office or that the appointing City Council member replaces the Committee member prior to the expiration of the Committee member's term.

2.1.4 Vacancy: Should any vacancy occur among the members of the Committee, the City Manager or his/her designee shall immediately notify the City Council member who appointed the Committee member. Such City Council member shall fill the vacancy by appointment for the unexpired portion of the term.

- 2.1.5 Representation of Committee: No Committee member may speak on behalf of the Committee before any other board, commission, council, agency, or entity without prior authorization approved by a majority of the members of the Committee. Committee members shall represent themselves as members of the Committee speaking on their own behalf when presenting their views on Committee business that comes before any other commission, committee, board, or council of the City.
- 2.1.6 Disclosures: Committee members shall make such disclosures as are required by the Political Reform Act (Government Code Section 81000 *et seq.*) and other applicable state laws, and/or by resolutions or ordinances adopted by the City Council. Without limiting the foregoing, each Committee member shall file a Fair Political Practices Commission Statement of Economic Interest (Form 700) within thirty days after assuming office, annually thereafter for so long as they remain a Committee member, and promptly upon leaving office.
- 2.2 Officers: Officers of the Committee shall consist of a Chair and Vice Chair. The Chair and Vice Chair shall be elected by the membership of the Committee at the first regular meeting in January of each calendar year.
- 2.2.1 Chair: The Chair shall preside at all meetings and hearings of the Committee. The Chair may represent the Committee before the City Council or appoint other members to do so.
- 2.2.2 Vice Chair: The Vice Chair shall perform all of the duties of the Chair in the Chair's absence or disability and shall perform such other duties as may from time to time be assigned by the Chair.
- 2.2.3 Officer Vacancy: Should the Chair or Vice Chair cease to be a member of the Committee, the remaining Committee members shall elect a Chair or Vice Chair at the second regular meeting thereafter, by a majority vote of members present. The Chair or Vice Chair so elected shall serve in that office until the next regularly scheduled election of officers.
- 2.3 Staff:
- 2.3.1 Staff Liaison: The City Manager or his/her designee shall assign a staff liaison to the Committee who shall be an *ex-officio* member of the Committee and as such shall provide technical service to the Committee and shall attend all meetings.
- 2.3.2 City Manager and City Attorney: The City Manager and City Attorney shall be optional and as-needed advisors or consultants to the Committee and as such may be called upon as follows:

2.3.2.1. City Manager: Upon request of the Chair for specific matters.

2.3.2.2. City Attorney: Upon request of the Chair for specific matters and as a consultant to the professional staff.

2.3.3 Staff Direction: The Committee, or any one of its individual members, shall not direct the performance of significant staff work without the prior authorization of the City Manager.

3. MEETINGS AND AGENDAS

3.1 Agendas: All meetings of the Committee shall be noticed via posting of the agenda in accordance with the notice and agenda requirements set forth in the IMC, Title 1, Division 15. Except as provided in IMC Section 1-15-107 and/or as otherwise provided in Government Code § 54954.2, no action shall be taken on matters not appearing on the posted agenda.

3.2 Initiating an Agenda Item:

3.2.1 Committee Member-Initiated Items: Committee Members wishing to place items on the agenda shall adhere to the following:

3.2.1.1. Agendized items shall be within the scope of the duties specifically assigned to the Committee under IMC Section 3-7-104 and/or Section 1.3 of these Bylaws.

3.2.1.2. Agenda requests for items not requiring a staff report shall be presented in a memorandum to the staff liaison, with a copy to the Chair and members of the Committee, no later than noon, seven days prior to the next scheduled Committee meeting. No staff report will be provided for such items.

3.2.1.3. Agenda requests for items requiring a staff report shall be presented in a memorandum to the Staff Liaison, with a copy to the Chair and members of the Committee, no later than noon, fourteen days prior to the next scheduled Committee meeting.

3.2.2 Staff-Initiated Agenda Items: Staff may initiate such agenda items as are mandated by direction of the City Council, the IMC, City policy, and/or the processing of regular business of the City of Irvine with regard to matters assigned to the Committee under IMC Section _____ and/or Section 1.3 of these Bylaws.

3.3 Meetings:

- 3.3.1 Regular Meetings: Regular meetings of the Committee shall be held in Studio I, Irvine Fine Arts Center, Irvine, California, and remotely via Zoom as and to the extent allowable under Government Code section 54953, at 4:00 p.m., on the third Thursday of January, April, July, and October. Unless a majority of the members present votes otherwise, the meetings of the Committee shall adjourn at or before 7:00 p.m. If the business of the Committee has not been completed by 7:00 p.m., the Committee may vote to remain in session until all or a portion of its remaining business has been completed. All matters remaining after the Committee adjourns shall be continued to a subsequent regular meeting of the Committee.
- 3.3.2 Adjourned Meetings: Any regular meeting may be adjourned to a designated time and place and when so adjourned shall be considered as a regular meeting.
- 3.3.3 Special Meetings: Special meetings of the Committee may be called by the Chair or upon the written request of at least a majority of the Committee members. Special meetings shall be held at a time and place, and in the manner, required by IMC Title 1, Division 15.
- 3.3.4 Annual Meeting: The Annual Meeting of the Committee shall be the first regular meeting in January of each year. Such meeting shall commence with the election of a Chair and Vice Chair for the ensuing year and such other business as shall be scheduled by the Committee.
- 3.3.5 Meetings on Holidays: When a regular meeting falls on a holiday, the meeting shall be held on the next ty business day or on a day to which the previous meeting was adjourned.
- 3.3.6 Cancellation of Meetings: Whenever reasons exist, (for example, lack of a quorum, no business for Committee consideration, or other good and valid reason), a meeting may be canceled.
- 3.3.7 Additional Rules and Procedures; Order of Precedence: The meetings and procedures of the Committee shall be subject to and governed by the ordinances, resolutions, and applicable policies and procedures adopted by the City Council establishing rules and regulations for Committees. If and to the extent there is a conflict between these Bylaws and the rules and regulations applicable to Committee meetings established by the City Council, the rules and regulations for Committee meetings established by the City Council shall govern.

3.4 Meeting Procedures:

- 3.4.1 Duties of Presiding Officer: The Chair, or in the Chair's absence the Vice Chair, shall be the presiding officer, and shall assume the place and duties of such office immediately following selection. The Chair shall preserve strict order and decorum at all meetings of the Committee, state questions coming before the Committee, announce its decision on all subjects and decide all questions of order, subject, however, to an appeal to the Committee as a whole, in which event a majority vote of the Committee members present shall govern and conclusively determine such question of order. The Chair shall vote on all questions, and on roll call the Chair's name shall be called last. The seating arrangement for the Committee shall be determined by the Chair.
- 3.4.2 Regular Meeting Order of Business: All regular meetings shall be conducted in the order set forth in the following paragraphs. The Chair, or a majority of the Committee, may direct an agenda item to be taken out of order.
- 3.4.2.1. Call to Order: The meeting of the Committee shall be called to order by the Chair, in the Chair's absence, the Vice Chair.
- 3.4.2.2. Roll Call: The Recording Secretary shall record the attendance.
- 3.4.2.3. Pledge of Allegiance: The Chair or the Chair's designee shall lead the Pledge of Allegiance to the Flag of the United States of America.
- 3.4.2.4. Presentations: Presentations by Staff or others to the Committee.
- 3.4.2.5. Public Comment: The Chair shall ask if any person wishes to speak to the Committee on any item not listed on the agenda. Public comment time limitations and procedures are identical to the time limitations and procedures applicable to public comments before the City Council.
- 3.4.2.6. Announcements, Committee Reports: The chair shall ask if the Staff Liaison or members of the Committee have announcements as required by Assembly Bill 1234 or as otherwise relevant to the assigned tasks of the Committee.
- 3.4.2.7. Additions or Deletions to the Agenda: Additions may be made so long as such additions are in accordance with IMC Title 1, Division 15.

3.4.2.8. Consent Calendar: Any item which does not require specific findings of fact as required by law, may be placed on the Consent Calendar. The approval of minutes shall be included within this category. Any Committee Member may withdraw an item from the Consent Calendar for discussion. After all requests for removal have been made, the Consent Calendar shall be voted on as a single item. A majority vote for approval of the Consent Calendar shall constitute the approval of each item thereon. Each removed item shall then be voted on individually.

3.4.2.9. Committee Business: Items of Committee Business shall be considered in the following sequence: (i) the matter shall be called, (ii) staff shall provide a report, (iii) public comments on the item shall be received, subject to the same time limitations and procedures as are applicable to public comments before the City Council, (iv) the Committee shall deliberate on the item, and (v) the Committee shall consider appropriate motions on the item. A majority vote for approval of the item shall constitute approval of the item.

3.4.2.10. Adjournment. The meeting shall be adjourned.

3.4.3 Decorum:

3.4.3.1. By Committee Members: While the Committee is in session, Committee Members must preserve order and decorum, and a Committee Member shall neither, by conversation or otherwise, delay or interrupt the proceeding or the peace of the Committee, disturb any member while speaking or refuse to obey the orders of the Committee or the presiding officer, except as otherwise provided in these Bylaws.

3.4.3.2. By Other Persons: Each person who addresses the Committee shall do so in an orderly manner and shall not make personal, impertinent, slanderous or profane remarks to any member of the Committee, staff or general public. Any person who makes such remarks, or who utters loud, threatening, personal or abusive language, or engages in any other disorderly conduct which disrupts, disturbs or otherwise impedes the orderly conduct of any Committee meeting shall, at the discretion of the presiding officer or a majority of the Committee, be barred from further addressing the Committee at the meeting. If such conduct thereafter continues so as to disrupt the orderly conduct of

the public's business, the Chair shall order the person removed from the Committee's meeting location. Aggravated cases may be prosecuted on appropriate complaint signed by the Chair, a member of the Committee or any other authorized City representative. The members of Committee may, pursuant to Government Code section 54957.9, order the meeting room cleared and continue with the session when the orderly conduct of the meeting becomes unfeasible and order cannot be restored.

3.5 Standing Rules:

3.5.1 Quorum: At any meeting of the Committee, a quorum shall consist of more than half of the filled seats of the Committee. No action shall be taken in the absence of a quorum, except that those members present shall be entitled by motion to adjourn the meeting to another date.

3.5.2 Voting:

3.5.2.1. One Vote Per Member: The Chair, Vice Chair, and each Committee member shall be entitled to one vote.

3.5.2.2. Proxy Vote: No proxy votes are permitted.

3.5.2.3. Roll Call: A roll call shall be taken upon the passage of all resolutions. Such votes shall be recorded in the minutes of the proceedings of the Committee. Upon the request of any Committee member, a roll call vote shall be taken and recorded on any vote. Whenever a roll call vote is in order, the Recording Secretary shall call the names of the members in alphabetical order, except that the name of the presiding officer shall be called last; provided, however, that when a voting light system is available, the simultaneous use of the voting light system shall serve as the roll call vote.

3.5.2.4. Disqualification and Abstention from Voting: Except as otherwise provided by law, no member of the Committee shall be permitted to abstain from voting unless such disqualification shall be identified as a legal conflict of interest mandating such disqualification, or by unanimous vote of the remainder of the Committee present. Unapproved disqualifications and abstentions shall be recorded by the Recording Secretary in the minutes as an affirmative vote.

- 3.5.2.5. Majority Vote: A majority vote of the members present shall be necessary for the recommendation of any proposed action, resolution, or other voting matter except where otherwise set forth in these Bylaws or controlling law.
- 3.5.2.6. Tie Votes: Tie votes shall be recorded as a failure of action to pass. A tie vote on a motion defeats the motion.
- 3.5.2.7. Absence from Meeting: Any member absent from a meeting shall not be allowed to vote on any matter discussed at that meeting (and continued to a subsequent meeting) until said member has watched/listened to the official recording of the meeting, reviewed the minutes, if prepared, and all correspondence pertaining to the subject, and discussed the matter with staff.
- 3.5.2.8. Silence Constitutes an Affirmative Vote: Unless a member of the Committee has been permitted to and abstains from voting, pursuant to section 3.2.5.4 above, such member's silence shall be recorded as an affirmative vote.

3.5.3 Signature:

- 3.5.3.1. Official Signature: Any resolution of the Committee, duly recorded in the minutes, or where otherwise required by law, shall be signed by the officer presiding over the meeting at which the resolution was adopted.

In form, the official signature shall be substantially as follows:

PUBLIC ARTS COMMITTEE

 (signature)

 (name, title)

- 3.5.3.2. Minutes: The minutes of each Committee meeting shall be signed by the officer presiding over the meeting at which the minutes are approved.

- 3.5.3.3. Other Documents: In all other matters, the Chair shall have the power to execute, verify or attest to documents on behalf of this Committee.

- 3.5.4 Procedural Questions: The presiding officer shall rule on all procedural questions.

3.5.5 Suspension of Rules: The Committee may suspend any of these rules by a unanimous vote of the members present to the extent that such suspension does not conflict with controlling state law.

3.5.6 Rules of Debate:

3.5.6.1. Presiding Officer May Debate and Vote: The presiding officer may move, second and debate from the Chair, subject only to such limitations of debate as are by these rules imposed on all members of the Committee, and shall not be deprived of any of the rights and privileges of a member of the Committee by reason of acting as the presiding officer.

3.5.6.2. Getting the Floor; Improper References to be Avoided: Every member of the Committee desiring to speak shall address the Chair, and upon recognition by the presiding officer, shall confine their remarks to the question under debate, avoiding all personalities and indecorous language.

3.5.6.3. Interruptions: A member of the Committee, once recognized, shall not be interrupted when speaking unless it be a call to order, or as herein otherwise provided. A member of the Committee called to order shall cease speaking until the question of order be determined, and if in order, shall be permitted to proceed.

3.5.6.4. Motion to Reconsider: A motion to reconsider any action taken by the Committee may be made only on the day such action was taken. Such motion must be made by one of the prevailing side but may be seconded by any member of the Committee and may be made at any time and have precedence over all other motions. It shall be debatable. Nothing herein shall be construed to prevent any member of the Committee from making or remaking the same or other motion at a subsequent meeting of the Committee.

3.5.6.5. When Remarks of Committee Members Entered in Minutes: A member of the Committee shall have the right, upon request to the presiding officer, to have an abstract of his or her statement on any subject under consideration by the Committee entered in the minutes. Such an abstract shall contain the statement of each other Committee member who addresses the subject at that time.

3.5.6.6. When Synopsis of Debate Entered in Minutes: The Recording Secretary may be directed by the presiding

officer, with consent of the Committee, to enter in the minutes a synopsis of the discussion on any subject under consideration by the Committee.

3.5.6.7. Rules of Order: Except as otherwise provided in these Bylaws, Robert's Rules of Order, Newly Revised shall govern the conduct their scope of the Committee's powers and duties under these Bylaws.

APPENDIX A

IRVINE MUNICIPAL CODE, TITLE 1, DIVISION 4

[THIS WILL INCLUDE CHAPTERS 1 and 3]

APPENDIX B

IRVINE MUNICIPAL CODE, TITLE __, DIVISION __

PUBLIC ARTS COMMITTEE
AMENDED 2024 REGULAR MEETING SCHEDULE

All meetings to convene at 4 p.m. at
Irvine Fine Arts Center
14321 Yale Avenue, Irvine

<u>DATE</u>	<u>TIME</u>
April 18	4 p.m.
July 18	4 p.m.
October 17	4 p.m.

ITEM 2.3

**PUBLIC ARTS APPLICATION FOR
AZADI TOWER**



REQUEST FOR PUBLIC ARTS COMMITTEE ACTION

MEETING DATE: APRIL 18, 2024

TITLE: PUBLIC ARTS APPLICATION FOR AZADI TOWER

Director of Community Services

RECOMMENDED ACTION

Advise Community Services Commission recommend City Council approve the Public Arts Application for the Azadi Tower following the guidelines detailed in the Great Park Policy on Monuments and Memorials (Attachment 1).

EXECUTIVE SUMMARY

The Public Arts Committee (Committee) serves as an advisory body to the Community Services Commission (Commission). The Committee's purpose is to provide input regarding the needs of the community pertaining to arts and cultural programs. The Committee also advises on the creation of the Public Arts Master Plan and serves as a recommending Committee per the Public Arts Program Policy, Attachment 2, on matters pertaining to evaluation of solicited and unsolicited Public Art Proposals (permanent or temporary murals, sculptures, statues, structures, or installations intended for outdoor public display).

The Public Arts Application for installation of the Azadi Tower (Tower) was presented to the Committee at its March 28, 2024, special meeting. During discussion, the Committee moved to continue the item to the April 18, 2024, meeting to provide additional time for review of the proposed project.

ANALYSIS

The Committee is responsible for evaluation of solicited and unsolicited Public Arts Proposals per the Public Arts Program Policy. Program staff shall present to the Committee on recommended artist eligibility requirements, selection methods as appropriate, and artist stipends for evaluation of proposals for Public Art projects and/or donations. Artists are selected based on qualifications as demonstrated by their past work experience and education, and the appropriateness of their proposal for the specified project. Unsolicited Public Arts Proposals are not eligible for artist stipends or city funding. Public Art Proposals, solicited and unsolicited, shall be evaluated using criteria such as:

- *Artistic Merit:* Relevant to the City's mission, goals, and values and appropriate for the community it serves. Artwork reflects diversity in style, scale, media, and artistic sources as well as diverse cultural communities and perspectives.
- *Placement:* Relationship of the proposed artwork to site. Works of art must be compatible in scale, material, form, and content with their surroundings. Consideration should be given to the architectural, historical, geographical, and social/cultural context of the site.
- *Fabrication and Installation:* Any obstacles to installation, projected costs realistic, cost professionally assessed by qualified technical support and fabrication contractors.
- *Maintenance:* Suitable for outdoor/indoor environments, durable materials, lifespan limits, protection from vandalism, and cost to maintain.
- *Liability and Safety:* Project address potential safety hazards, complies with building code requirements, provides stamped and signed plans by professional engineers, and implements appropriate security measures.
- *Financially Feasible:* Project is financially supported and/or self-funded to protect, maintain, and conserve works of art on public property.

The Public Arts Application for installation of the Tower was submitted for formal review by the Committee on December 18, 2023. The Public Arts Application, presented as Attachment 3, includes supporting documents for the proposed installation of the Tower. The Tower is a replica of the Monumental Azadi Tower located in Tehran, Iran. The Monumental Azadi Tower, installed in 1971 and replaced in 1975, was developed to invite visitors to discover Iran's geographic and natural diversity along with its fundamental historical elements.

The proposed Tower aims to inspire hope for the future and instill a sense of pride, unity, and civic responsibility among the residents of Irvine. The Monument will serve to promote a collective commitment to safeguarding and cherishing the values of freedom and democracy. Additionally, the Monument will remind residents of the importance of preserving and safeguarding our freedoms and human rights.

The proposed Tower will include the following design features:

- 36 inches high by 50.39 inches wide by 32.45 inches deep and will weigh 125 pounds.
- Cast in a high-quality silicon bronze and finished with a golden bronze patina.
- Installed on a three-foot-high gray and white granite base.

Artist Paula B. Slater has been commissioned for the project by the applicant. Paula B. Slater's important sculptural works are viewed by millions of people each year. She has been a full-time Professional Sculptor for the past thirty years and is internationally recognized for her many Public Bronze Monuments and Memorials, Monumental and Life Size Bronze Portrait Sculptures, as well as dozens of Life Size and one- and one-half times Life Size Bronze Portrait Busts of Presidents, politicians, military heroes, leaders of industry, celebrities, and persons from all walks of life. Two of Slater's Bronze Sculptures have been designated State Landmark Monuments and she also was awarded the great honor of sculpting the many monumental bronze sculptures that make up a huge U.S. National Monument.

The project is funded entirely by private donations and the applicant is working to identify potential city sites for installation. As part of this process, plans for the proposed Tower will need further review from the City's Community Development Department for structural integrity. Staff will assist in completion of site identification and Community Development review prior to Commission review.

ALTERNATIVES CONSIDERED

The Committee could choose not to advise the Commission recommend approval of the Public Arts Application to City Council. Instead, the Committee could ask the applicant for additional details and/or changes to the artwork itself.

FINANCIAL IMPACT

There are no new financial impacts to advising Community Services Commission to recommend City Council approve the Public Arts Application for the Azadi Tower.

REPORT PREPARED BY Cory Hilderbrand, Community Services Manager

ATTACHMENTS

1. Great Park Policy on Monuments and Memorials
2. Public Arts Program Policy
3. Public Arts Application for Azadi Tower

GREAT PARK POLICY ON MONUMENTS AND MEMORIALS

Public parks and civic spaces serve an important role in every community, providing places for relaxation and enjoyment as well as opportunities to educate future generations and honor the values, moments, and individuals significant to local residents. As the flagship in Irvine's nationally-recognized park system, the Great Park provides a visible and centralized location where the community can celebrate its history, aspirations, and achievements.

This policy is intended to guide the evaluation, placement, and design of monuments and memorials within the Great Park. The terms "monument" and "memorial" are used interchangeably in this document to describe a physical space set aside to honor or recognize a particular person, group of people, idea, achievement, or historical event. The design and scale of a "monument" or "memorial" may vary, encapsulating everything from a sculpture or stone carving to a decorated column or fountain.

Organizing Principles

Similar to how Irvine is organized into villages, the Great Park is comprised of smaller park "districts," each with its own character and overarching theme. For example, the Sports Park is primarily focused on athletic pursuits, teamwork, and physical well-being. The Heart of the Park provides a more typical "park-like" setting where both quiet contemplation and social interaction are encouraged. The Cultural Terrace celebrates the arts, community, and knowledge. Finally, the Veterans Memorial Park and Gardens and Botanic Garden area recognizes Irvine's contributions to military history while also highlighting the beauties and intricacies of the natural environment.

These areas are called out in the map below, with the Sports Park in orange, the Heart of the Park in blue, the Cultural Terrace in yellow, and the Veterans Memorial Park and Gardens and Botanic Garden area in purple.



Other districts of the Great Park (like the Bosque and Agua Chinon channel) provide important linkages between activity zones, and between the Great Park and its surroundings. These latter two areas (as well as the Arboretum) are focused on more natural landscapes and habitats, reflecting what the area may have looked like without human intervention.

The district identities will continue to evolve as time goes by, and there will be opportunities to enforce these themes through design. For example, the buildings in each district may take on their own architectural style or vernacular, visually signifying that a visitor has transitioned from one unique area to the next.

To further emphasize the unique sense of place, the key features and amenities added to each district should be compatible with the area’s overall design and thematic identity. This applies to monuments and memorials, which should be sited in districts with which they are thematically-appropriate. Put another way, potential memorials should first be assigned an overarching “theme” or category. If that theme or category aligns with the theme of a park district, then the memorial should be sited in that district.

The following framework has been developed to help categorize and locate potential memorials. As the list of potential memorial types is by no means complete or exhaustive, staff and the Great Park Board will have the flexibility to consider the overall thematic intent for each district when considering future proposals that do not fit within the listed parameters.

Great Park District	Most Appropriate for Monuments/Memorials Related to:
Sports Park	<ul style="list-style-type: none"> • Irvine athletes • Athletic moments significant to Irvine and/or the Irvine community • Achievements in medicine, nutrition, psychology and related human sciences
Heart of the Park	<ul style="list-style-type: none"> • Historical figures, peoples, events, and time periods significant to Irvine and/or the Irvine community <p><i>Amphitheater Subarea</i></p> <ul style="list-style-type: none"> • Irvine musicians and performers • Musical moments significant to Irvine and/or the Irvine community <p><i>Full-Circle Farm Subarea</i></p> <ul style="list-style-type: none"> • Achievements, advancements, or historical milestones in agriculture, biology, ecology, food technology, and related sciences
Veterans Memorial Park and Gardens and Botanic Garden	<p><i>Veterans Memorial Park and Gardens Subarea</i></p> <ul style="list-style-type: none"> • Irvine veterans • Military history or historical themes/events associated with the military <p><i>Botanic Garden Subarea</i></p> <ul style="list-style-type: none"> • Achievements, advancements, or historical milestones in botany, horticulture, geology, sustainability, and related earth and natural sciences
Cultural Terrace and <i>Library Subarea</i>	<ul style="list-style-type: none"> • Irvine artists, authors, and scholars • High-level concepts such as truth, knowledge, and reason • Other social, cultural, and scientific achievements by Irvine residents or relevant to Irvine and/or the Irvine community

Certain districts are not included within the table above. The Bosque, the Agua Chinon channel, the Arboretum area, and the Wildlife Corridor are primarily natural areas dedicated to connectivity, native landscapes, and wildlife, and, as such, are less suited for memorials and monuments.

Further Siting Considerations

After assigning a memorial to a particular district, the next step is to locate an appropriate site where it could be constructed.

Monuments and memorials should be situated in visible locations that possess an element of grandeur or formality. They should also be spaced out from one another so that each monument can convey its own impact and story. The following conditions are consistent with these criteria:

- Junctions where major promenades and walkways diverge or come together
- Forest clearings
- Lakeside terraces

Memorials should be added in un-programmed areas where they will not conflict with or intrude upon existing fields, courts, major walkways, or related amenities.

It is the City's intent that Great Park evolve naturally over time. As such, it is important to leave spaces where future generations can honor and express what they find most important.

Design Criteria for Great Park Monuments and Memorials

- Monuments and memorials should be of a compatible scale with their surroundings (including any nearby monuments within the same district).
- Monuments and memorials should make use of existing or planned landscaping or landscape design features. Existing trees or amenities should be relocated as feasible.
- Monuments and memorials should be designed to respect or enhance existing viewsheds.
- Construction materials and related components should be reasonably capable of weathering natural elements and visitor wear and tear. Consideration should be given to future maintenance and replacement needs, avoiding rare or overly-expensive materials.
- If a design requires the use of utilities (electricity, water, etc.) consideration shall be given to life cycle cost savings and sustainability.

Evaluation Criteria

In considering proposals for monuments and memorials, the following criteria shall be considered:

- The person, moment, concept, or event has enduring meaning or significance to the Irvine community.
- The person, moment, concept, or event provides an opportunity to educate current and future generations.
- The person, moment, concept, or event has not been widely memorialized elsewhere in Irvine or Orange County.

- If the dedication is made in honor of a specific person, that person:
 - is or has been an Irvine resident,
 - is or has been employed within the city of Irvine,
 - is or has been a student of an Irvine school, or
 - has had a significant connection with the City of Irvine.
- The use of public funds is minimized to the greatest extent feasible, with the project proponent responsible for identifying, generating, and donating the funds necessary to design and construct the monument.
- Sufficient space remains within Great Park where future generations can construct their own monuments and memorials.

Commemorative Plaques and Interpretive Signage

- It shall be at the discretion of the Great Park Board to determine which monuments or memorials require a commemorative plaque or interpretive sign.
- Where Great Park Board determines a plaque or interpretive sign is appropriate, City staff shall coordinate with the project proponent(s) to draft mutually-agreeable content. Given that the plaque or interpretive sign will be on public property, the Great Park Board shall be the final decision-making authority over the content of the plaque or sign, even in cases where the project proponent is funding the installation and/or engraving of the plaque or sign.

Process for Considering and Establishing Great Park Monuments and Memorials

Step 1: Intake

Proponent completes “Proposal for a Great Park Monument or Memorial form.” The form asks them to describe their proposal, the event/person/concept they are proposing to memorialize, their proposal as to funding the memorial, and their description as to why the proposal is consistent with the above criteria. The proponent should also indicate a proposed location for the monument or memorial. If the proposed location deviates from the Policy’s siting criteria, the proponent shall offer justification explaining why the identified location is preferred.

Step 2: Initial Staff Review

City staff reviews the completed proposal. If the proposal appears to meet the Policy goals, staff will advance the item to the Great Park Board for consideration.

Step 3: Consideration of Concept

Great Park Board meets to review and consider the proposal. The proponent is provided an opportunity to answer questions related to their request. This is the step where a determination is made as to whether the design will be developed by a City- or proponent-hired architect/designer.

Step 4: Design Refinement

Should Great Park Board approve the concept, staff and the applicant will coordinate to refine the specifics, including development of a schematic design and proposed budget. If it was determined in Step 3 that the City would hire the architect/designer, the design refinement process will only commence after the proponent submits a pre-application (with required initial deposit) through the Community Development Department.

Step 5: Consideration of Schematic Design

Staff will return to the Great Park Board for approval of the schematic design and budget. The construction estimate is assessed for feasibility in comparison with the value of the proponent's planned donation. Should additional funds be required, the proponent confirms whether they will finance the difference. If the construction estimate exceeds the proponent's budget, the proponent may request that the City cancel the design and dedication process. In cases where the City had hired the project architect/designer, the proponent will be expected to cover any design costs incurred prior to cancellation.

Step 6: Development of Construction Drawings and Final Budget

Staff and the proponent refine the schematic design into actual construction drawings. If the schematic design and budget are approved, the project is assigned a CIP number and advances through the City's CIP program.

Step 8: Construction

The proponent donates the funds necessary for the project. The CIP project is constructed according to City CIP procedures.

Step 9: Dedication

After the monument and any related interpretive signage have been installed, a public dedication and/or unveiling ceremony is held to honor the occasion.

Step 10: Ongoing Maintenance and Upkeep

Unless otherwise mutually-agreed upon by the City and the project proponent, the City of Irvine shall assume responsibility for day-to-day maintenance and upkeep of the monument or memorial.

PROPOSAL FOR A GREAT PARK MONUMENT OR MEMORIAL

This form provides an opportunity for community members to propose the dedication of monuments or memorials within the Great Park. City of Irvine staff will review the proposal for consistency with the Great Park Policy on Monuments and Memorials. Please fill out the entire form and return the completed form to the City of Irvine City Manager’s Office.

Contact Information

Proponent or Proponent Organization: _____
Proponent Contact Person: _____
Proponent Email Address: _____
Proponent Phone Number: _____

Is the Proponent or Proponent Organization based in Irvine?
Y/N

If no, please describe your or your organization’s connection to Irvine and/or Great Park.

Proposal

Person, Group of People, Concept, Idea, or Event to be memorialized:

Describe the person, group of people, concept, idea, or event and their/its linkage to Irvine, the Irvine community, and/or Great Park (you may attach additional sheets as needed):

Describe the type and size of monument/memorial you are proposing:

Based on the table on page two of the Great Park Policy on Monuments and Memorials, what theme would you ascribe to the proposed memorial?

After reviewing the siting criteria described in the Great Park Policy on Monuments and Memorials, where would you propose to locate this memorial? If that location is not consistent with the policy document, explain why the specific park district or location is requested.

Great Park is actively being planned and developed, with full build-out not anticipated for several years. Describe your proposed timeline for this memorial:

One of the evaluation criteria within the Great Park Policy on Monuments and Memorials is that the use of public funds is minimized to the greatest extent feasible, with the project proponent responsible for the cost of financing, designing, and constructing the proposed monument. Please describe how you/your organization proposes to finance the costs associated with this memorial.

If you are recommending the use of any City of Irvine funds, explain why you feel this is a reasonable and appropriate use of taxpayer dollars.

Please attach any additional information that would be useful in evaluating this request, such as background information, conceptual images, lists of confirmed donors, etc.



COMMUNITY SERVICES POLICY

Public Arts Program Policy

City Council Resolution Number: 23-77

City Council Approved: 07-25-2023

Director of Community Services

1.0 POLICY STATEMENT

The City of Irvine's (City) Community Services Department administers the City's Public Arts Program (Program) bringing works of art into public spaces owned and/or operated by the City. The purpose of this Policy is to provide guidelines for review and acceptance of donations, loans, and murals. This Policy also provides guidelines and selection process for exhibitions.

2.0 MISSION

The Program's mission is to offer public art within the City that are broad and diverse in their appeal, inspirational to viewers, and foster creativity and appreciation for artistic expression. The Program presents opportunities at City facilities created by local, regional, national, and international creative and cultural professionals and youth to benefit the community and provide accessibility to visual, literary, and performing arts. Goals of the Program include:

- Promoting spaces and places for the community to collaborate and pursue creative endeavors.
- Engaging residents and visitors to experience works of art and creative programming.
- Sharing the City's heritage and culture.
- Providing ongoing opportunities for individuals and groups to develop their creative and cultural practices.
- Evaluating works for quality, safety, durability, maintainability, suitability of proposed site, and available funding sources.

3.0 DEFINITIONS

Accession

The formal process used to accept permanent artwork into the City's collection.

Artist

A person who has established a reputation of artistic excellence in the fine arts, including but not limited to visual, literary, or performing arts, as judged by peers and experts in

the field, through a record of public exhibitions, performances, commissions, sale of works, recognition and/or educational attainment.

Calendar

Production schedule of temporary and rotating exhibits managed by Program staff. The calendar is maintained up to 24 months in advance.

Deaccession

The formal process of permanently removing artwork from City's collection.

Donation

Original artwork (not applicable to mass produced or decorative works) gifted from its last documented owner to the City with supporting documentation that attests to its provenance and estimated market value.

Exhibitions

Temporary display of works of art or items supporting the works of art for which there is an established date or timeframe by when the art is to be displayed and removed.

Mural

A one-of-a-kind, hand-painted, hand-tiled, or digitally produced artwork on an interior or exterior wall of a building owned and/or operated by the City that does not contain commercial messaging of any kind.

Loan

Works of art under a loan agreement between owner and City for any period of time, with or without restrictions on where it is publicly displayed.

Public Art

Any visual work of art or expression of any type, including, but not limited to, murals, paintings, sculptures, monuments, mosaics, memorials, exhibits, works, or designs in any medium commissioned or approved by the City and displayed in a publicly visible and/or accessible location on or within City Owned or Controlled Property. Public Art is the creative result of an individual or group effort and is typically either original or of limited issue in nature as opposed to mass-produced or intended primarily for a commercial market. Public Art includes works of a permanent or temporary nature.

4.0 PUBLIC ART AND DONATIONS

4.1 Evaluation and Approval Process

A. Selection Process

Program staff shall present to the Public Arts Committee on recommended artist eligibility requirements, selection methods as appropriate, and artist stipends for evaluation of proposals for Public Art projects and/or donations. Artists are selected on the basis of qualifications as demonstrated by their past work experience and education, and the appropriateness of their proposal for the specified project.

B. Selection Methods

Varying methods shall be used to select artists or artist teams for eligible Public Art projects. Selection methods will vary and may be inclusive of the following: Direct and Invitational (Focused or Open). All selection methods will require individuals or groups to submit relevant application and supporting documentation for evaluation.

1. Direct Selection

Requires recommendation of Public Arts Committee in order to purchase any artwork or commission any artist to create an artwork that has been directly selected without a competitive selection process.

2. Invitational (Focused)

Artists are considered for a commission by invitation only. The Public Arts Committee generates names of artists to be invited in coordination with professional art organizations and subject matter experts. Selected artists are encouraged to submit proposals through the City's evaluation process. A finalist may be asked to submit a proposal in the form of a drawing and/or attend an interview with the selection panel. This method generally applies when a certain type of artwork or certain qualifications and experience are required, such as site-specific works and works requiring design team expertise.

3. Invitational (Open)

This process is open to all qualified artists with possible limitations based on geographical or other eligibility criteria. Some projects may also be open to other design professionals. Projects are advertised and guidelines are published. A single artist may be selected, or a limited number of finalists may be paid an honorarium to prepare a specific site proposal and/or attend an interview with the selection panel.

C. Review Guidelines for Proposed Public Art Projects and Donations

City shall review donations and project proposals using criteria such as:

- *Artistic Merit:* Relevant to the City's mission, goals and values and appropriate for the community it serves. Artwork reflects diversity in style, scale, media, and artistic sources as well as diverse cultural communities and perspectives.
- *Placement:* Relationship of the proposed artwork to site. Works of art must be compatible in scale, material, form, and content with their surroundings. Consideration should be given to the architectural, historical, geographical, and social/cultural context of the site.
- *Fabrication and Installation:* Any obstacles to installation, projected costs realistic, cost professionally assessed by qualified technical support and fabrication contractors.
- *Maintenance:* Suitable for outdoor/indoor environments, durable materials, lifespan limits, protection from vandalism, and cost to maintain.
- *Liability and safety:* Project address potential safety hazards, complies with building code requirements, provides stamped and signed plans by professional engineers, and implements appropriate security measures.
- *Financially Feasible:* Project is financially supported and/or self-funded to protect, maintain, and conserve works of art on public property.

D. Approvals and Contractual Agreements

Upon completing the review and/or selection process, staff shall bring the recommendation of the Public Arts Committee to the Community Services Commission to review final recommendation(s) and provide input for City Council review and possible approval and/or acceptance of final proposals and applicable donations.

Upon approval, the owner of the artwork shall execute a Public Arts agreement with the City outlining terms and conditions such as maintenance and conservation requirements, project budget and timeline, and insurance. Contracts shall be signed and executed in accordance with existing City Purchasing Policies and Procedures. If the selected artist proposal requires a phased approach, a design contract may be separate from the fabrication and installation contract. Construction and installation shall be monitored collaboratively by the Program staff and city staff from departments having oversight authority for construction projects on city-owned property (e.g., plan checks, permits, and inspections).

4.2 Murals

Proposed mural projects shall be required to meet a minimum lifespan of five years and abide by city's requirements such as standards for surface preparation and materials, conservation protocols, application of protective coatings, and regular condition assessments to maximize lifespan of all murals approved by the City.

Proposals shall be reviewed and selected based on guidelines established in Section 4.1 of the Policy. The City may grant contract renewals up to five-year increments if the installation meets the City's requirements and standards. If a renewal is not granted or the mural installation is unable to meet city requirements and standards, the City shall have the right to deaccession the artwork. The standard assignment of intellectual property rights, VARA (Visual Artists Rights Act of 1990 (17 U.S.C. § 106A) Waiver, and CAPA (California Art Preservation Act (Cal. Civil Code § 987) Waiver by the artist(s) are required.

4.3 Alterations or Destruction of Public Art

If the City finds it necessary to pursue plans that would modify, remove, destroy or in any way alter an artwork, the Public Arts Committee will provide recommendations to the Community Services Commission to approve such action. Program staff shall make reasonable effort to notify the artist by registered mail of the City's intent and outline possible options, which include, but are not limited to the following:

- The artist will be given the first option of taking back ownership of the Public Art. If the artist elects to take back ownership, he/she is responsible for the item's removal and all associated costs.
- In the case where the City contemplates action which would compromise the integrity of the artwork, the artist shall be given the opportunity to disclaim authorship and request that his/her name not be used in connection with the given work.

The following circumstances shall be cause for disposal, destruction, alteration, or modification of artwork:

- The work has faults of design or workmanship or is damaged so that repair or remedy is impractical, unfeasible or an unjustifiable allocation of resources.
- The work poses a threat to public safety, or in some other way poses a potential liability for the City.
- The Community Services Commission deems it necessary in order for the City to exercise its responsibilities in regard to public works and improvements, or in furtherance of the City's operations, or for any other good cause.

If alteration, modification, or destruction of an artwork is prohibited under the California Art Preservation Act (CAPA) or the Visual Artists Rights Act of 1990 (VARA), the City must secure a written waiver of the artist's rights before proceeding with alteration, modification, or destruction. In the case of an emergency, for any alteration, modification, destruction, or removal that may violate an artist's rights under CAPA or VARA, Community Services Director will act in accordance with the advice of the City Attorney.

4.4 Deaccession or Relocation of Public Artwork

Deaccessioning or relocation of public art shall be considered by the Public Arts Committee on a case-by-case basis. Recommendations would be brought forward to the Community Services Commission for final approval.

As public art is a City asset, a staff report addressing the applicable issue(s) related to the potential deaccession or relocation will be prepared and will include the review of any restrictions which may apply to the artwork based on legal or contractual requirements, options for storage or disposition of the artwork, and feasibility of relocating the artwork to another location.

Requirements associated with artist's rights laws will be identified and followed in accordance with the direction of the City Attorney.

Any of the following conditions can be grounds for deaccession or relocation:

- Conditions pose a safety hazard.
- Artwork is severely degraded by its present environment.
- Restoration of the artwork's structural or aesthetic integrity is technically not feasible, or the expense of restoring it exceeds available funding sources.
- Architectural support (e.g., building, wall, and plaza) is to be destroyed.
- Artworks contextual meaning is lost due to the site or building repurposed.
- Requires excessive conservation and/or maintenance or has faults in design or workmanship.
- Security can no longer be guaranteed at its present location.
- Artist provides written request to remove artwork and Community Services Commission has determined the request is reasonable.
- Artwork has reached the end of its original anticipated lifespan.
- Artwork is proved to be inauthentic or in violation of existing copyright laws.

- Artwork has received adverse reaction from community members where the artwork is located, and the City Council has determined the artwork no longer reflects the values of the community.
- No longer aligns with the City's mission, goals, and values.

5.0 **DESIGNATION OF CITY-OWNED SITES FOR EXHIBITION SPACE**

The City designates five city-owned facilities as public space for displaying temporary works of art from individuals and groups that represent the local, regional, and international artist community. Program staff may solicit, select, and approve proposals for exhibition opportunities at the five designated facilities. On a case-by-case basis, the Community Services Director may accept and approve proposals for exhibitions installations at non-designated city-owned facilities based on site factors such as visibility and public access, public safety, function and use of the facility, potential impact to residences and businesses, and the relationship to other public art projects within the same vicinity.

5.1 **Designated City-owned Exhibition Spaces**

Irvine Fine Arts Center: Program space showcases local and regional artists that design contemporary and cultural themes with artistic sensitivity that promotes community awareness, creates connections, and provides leisurely viewing for the general public.

Great Park Arts Complex: Program space showcases works of art design to engage the community with diverse themes and multi-disciplinary programming through creative partnerships. Each designated public art space has specific programs goals as outlined below:

- *Great Park Gallery:* Program space showcases nationally and internationally recognized artists with curated themes designed to attract a diverse audience.
- *Artist Studios:* Program space showcases school-based community groups, higher educational institutions, and various non-profit arts organizations.
- *Hangar 244:* Program space dedicated to site-specific art that is relevant to the city's culture and heritage.

Irvine Civic Center: Program space showcases local artists and artwork created by participants and instructors involved in the city's art programs.

5.2 **Guidelines and Selection Process for Exhibitions**

The Program employs a variety of methods and processes to review and select, temporary works of art for public display within a calendar period. The solicitation methods may be open or by invite only to artists whose work meets a pre-selected

art exhibition theme driven by the artistic intent and vision of the programmed space as outlined in Section 5.1 of the Policy. Artworks presented to the public are curated, in that it undergoes a process overseen by trained and experienced Program staff. Artist submissions and proposals are annually reviewed and approved by Program staff. Criteria used in the evaluation process includes but is not limited to the following:

- Artistic quality and integrity
- Adherence to the standards of authenticity, craftsmanship, design, and presentation
- Community and venue audience appropriateness
- Vision and/or intent of the City facility
- Scale
- Regional or national reputation of the artist
- Financial viability and scheduling opportunities
- Ability to contribute to the local, regional, national, and international contemporary or cultural dialogue
- Encouragement of community engagement and participation in the arts
- Contribution to the contemporary or cultural landscape of Orange County

6.0 APPROPRIATENESS

The City reserves the right to not display artwork or other items containing explicit sexual imagery, nudity, graphic depictions of violence, or any item that creates a hostile work environment for City employees.

7.0 PUBLICITY

The City reserves the right to photograph and reproduce photographs of loaned art for educational and publicity purposes and for use in any printed material related to the exhibit.

8.0 SALES

The sale of artwork may be permitted. Art sales are subject to the terms defined in the Loan Agreement.

9.0 LOAN AGREEMENT

Placement of loaned artwork is at the sole discretion of Program staff.

10.0 DONATIONS

All proposed artwork donations that are evaluated and recommended for approval as outlined in Section 4 of this Policy shall follow the City's Donation Policy acceptance guidelines. All accepted donations shall require an Agreement which includes a waiver of the artist's rights arising under the Visual Artists Rights Act (17 U.S.C. §106A), the California Art Preservation Act (Cal. Civil Code §987), and any other local, state, federal or international laws that convey rights of the same or similar nature as those conveyed under 17 U.S.C. §106A, Cal. Civil Code § 987, or any other type of moral right protecting the integrity of works of art. The Agreement shall also include an assignment of intellectual property rights related to the artwork.



COMMUNITY INITIATED PUBLIC ARTS APPLICATION

Requests for review may be submitted at any time. The Public Arts Panel meets periodically to review submittals. No fees are required at the time of form submission. Proponents will need to submit all relative details and separate attachments, and artwork specifications with application before further consideration may be given by Public Arts Panel.

APPLICANT INFORMATION

NAME			
LAST Javaherchi		FIRST Roya	MI
ADDRESS*		APT/UNIT#*	PHONE*
16 Savannah			4085101930
CITY	STATE	ZIP	EMAIL*
Lake Forest	CA	92630	roya.javaherchi@gmail.com
APPLICANT TYPE			
<input type="checkbox"/> DONOR <input type="checkbox"/> ARTIST <input type="checkbox"/> PROJECT SPONSOR <input type="checkbox"/> OTHER: It will be funded by community.			
REASON FOR APPLICATION SUBMISSION			
<input checked="" type="checkbox"/> DONATION TO CITY (Complete Section A) <input type="checkbox"/> COMMISSIONED ARTWORK PROJECT (Complete Section B)			

SECTION A - Proposed Artwork Donation to City

TITLE OF ARTWORK		
Azadi Tower - Freedom Monument		
ARTWORK TYPE		
Donation to the City .		
DIMENSIONS	WEIGHT	EDITION/SERIES NUMBER (If applicable)
36" High by 50.39" Wide by 32.45" D	125 Pounds	
ARTWORK DESCRIPTION		
<p>The 36" High by 50.39" Wide by 32.45" Deep Azadi Tower Sculpture (Exact Replica of the Monumental Azadi Tower located in Tehran, Iran) will be cast in high quality Silicon Bronze and finished with a golden bronze patina. The Bronze Sculpture will weigh approximately 125 pounds. It will be installed upon a solid 3' High pale grayish white granite base.</p>		
CURRENT ARTWORK CONDITION		

The City of Irvine takes your privacy seriously. This form asks you to provide the City with certain personal information. Such information is being requested and will be utilized by the City for the specific and limited purpose of future City correspondence regarding the subject-matter of this form. Pursuant to Measure S, an initiative ordinance passed by City voters in 2008, the personal information noted by an asterisk (*) on this form will be kept confidential. Unless you expressly indicate to us otherwise or unless compelled by a court order, it will not be shared with other agencies, businesses or individuals.

COMMUNITY INITIATED PUBLIC ARTS APPLICATION

IF ARTWORK HAS BEEN CONSERVED, DESCRIBE CONSERVATION TREATMENT	

FAIR MARKET VALUE (\$)	HOW WAS MARKET VALUE DETERMINED AND BY WHOM?
60K	

COPYRIGHT INFORMATION OF PROPOSED ARTWORK DONATION

OWNER NAME			
LAST Slater	FIRST Paula	MI	
ADDRESS*			PHONE*
17415 Meadow View Drive, CA			
CITY	STATE	ZIP	EMAIL*
Hidden Valley Lake,	CA	95467	paulabslater@gmail.com

SECTION B - Proposed Commissioned Artwork Project (Self-Funded)

About Community Initiated Public Art
 The goal of this program is to support community and/or artist-led projects that happen in city-owned parks and facilities. All proposed projects must be self-funded. Community public art projects can include, but are not limited to murals, two-dimensional works, artist designed functional art, and free-standing sculptures. If you would like to lead a community public art project, the first step is completing this application and including the list of documents identified below. A staff member will then contact you to outline the application review process and discuss next steps.

- Please submit this Application with the items listed below:
- Project Title/Name
 - Summary of proposed project
 - Proposed artwork location; Be specific and where possible attach a photo of the exact location proposed
 - Proposed project timeline, including start and end dates
 - Provide artist(s) qualifications and work samples
 - Artwork elevation drawings/color scale renderings of project
 - Description of proposed materials (high quality and durable), colors, and specifications
 - Explain what is the intended life of the proposed artwork
 - Describe how the artwork will be installed
 - Identify project partners (names of individuals/organizations) involved in public art preparation, design, and implementation
 - Estimated project cost (download Page 3) and include funding sources to demonstrate ability to fund estimated project cost
 - Provide Maintenance Plan (routine maintenance/cleaning and long-term preservation needs)

I certify that my answers are true and complete to the best of my knowledge.

SIGNATURE	DATE

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COMMUNITY INITIATED PUBLIC ARTS PRELIMINARY PROJECT BUDGET

Please submit the following budget form as part of the Community Initiated Public Arts Application for proposed self-funded commissioned artwork project.

REVENUE	VALUE (\$)	SOURCE Note if source is CONFIRMED or REQUESTED	CASH / IN-KIND Note if value is in CASH or estimated IN-KIND value
GRANTS		<input type="checkbox"/> CONFIRMED <input type="checkbox"/> REQUESTED	<input type="checkbox"/> CASH <input type="checkbox"/> IN-KIND
GIFTS/DONATIONS		<input type="checkbox"/> CONFIRMED <input type="checkbox"/> REQUESTED	<input type="checkbox"/> CASH <input type="checkbox"/> IN-KIND
SPONSORSHIPS		<input type="checkbox"/> CONFIRMED <input type="checkbox"/> REQUESTED	<input type="checkbox"/> CASH <input type="checkbox"/> IN-KIND
OTHER:		<input type="checkbox"/> CONFIRMED <input type="checkbox"/> REQUESTED	<input type="checkbox"/> CASH <input type="checkbox"/> IN-KIND

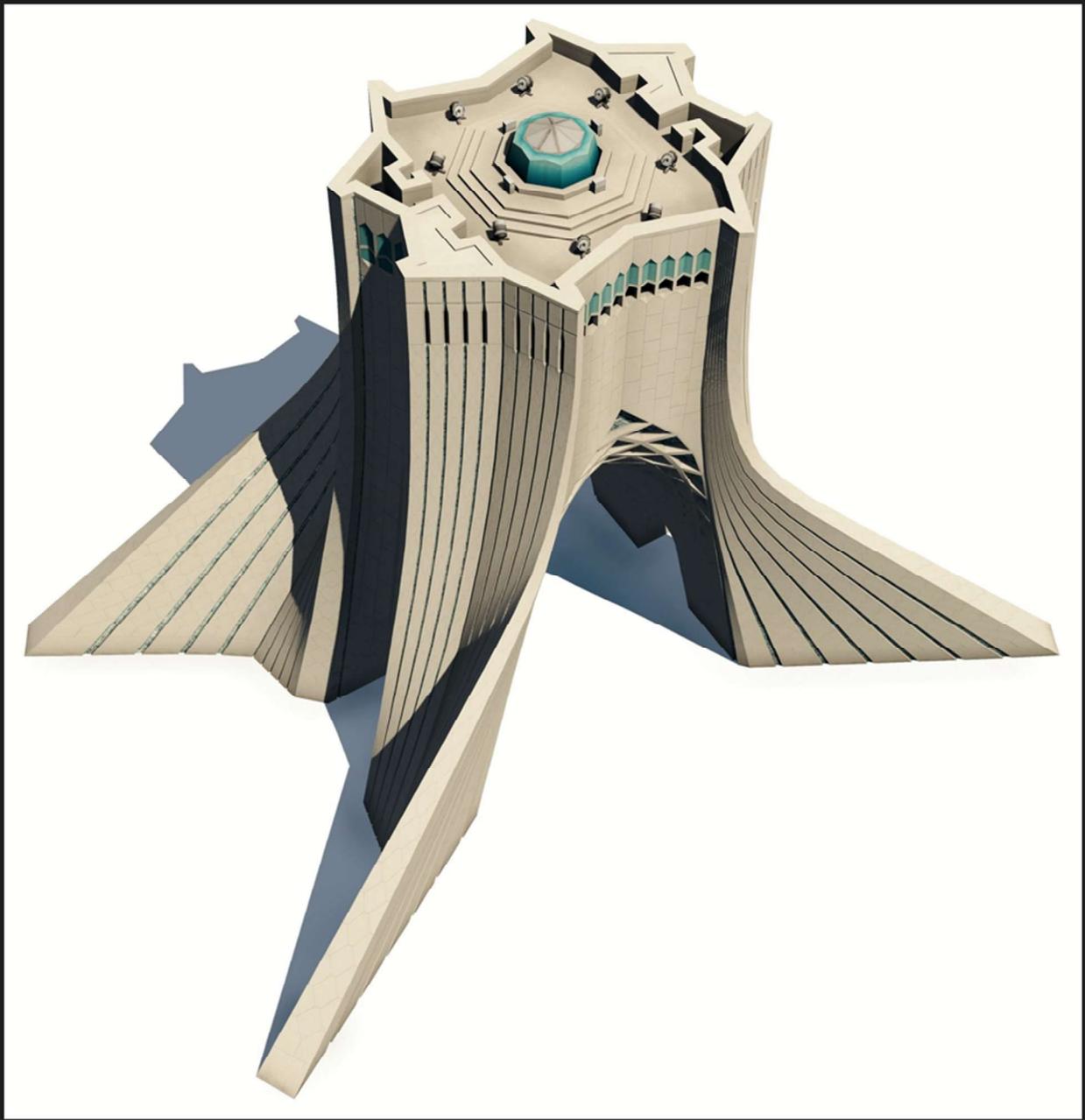
TOTAL REVENUE (A) =

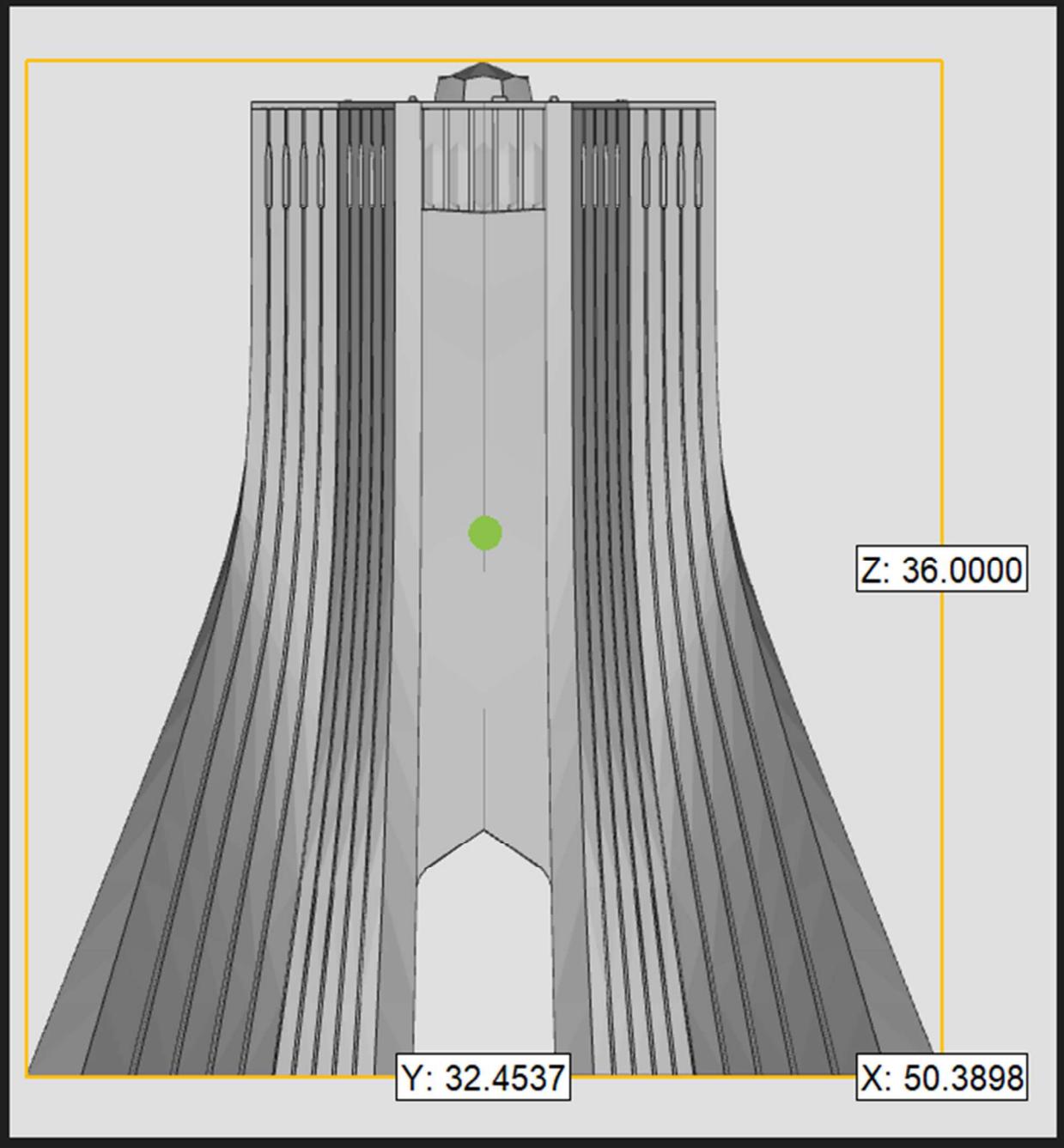
EXPENDITURES	DETAILS	ESTIMATED COST
ADMINISTRATION (e.g. permits, documentation)		
ADVERTISING (If applicable)		
ARTIST FEES		
MATERIALS AND FABRICATION		
TRANSPORTATION AND INSTALLATION		
INSURANCE AND MAINTENANCE		
COMMUNITY ENGAGEMENT (e.g. launch event, room rentals)		
CONTINGENCY FUNDS (suggest 5% of total budget)		
OTHER:		

TOTAL EXPENDITURES (B) =

TOTAL REVENUE MINUS EXPENDITURES (A - B) =

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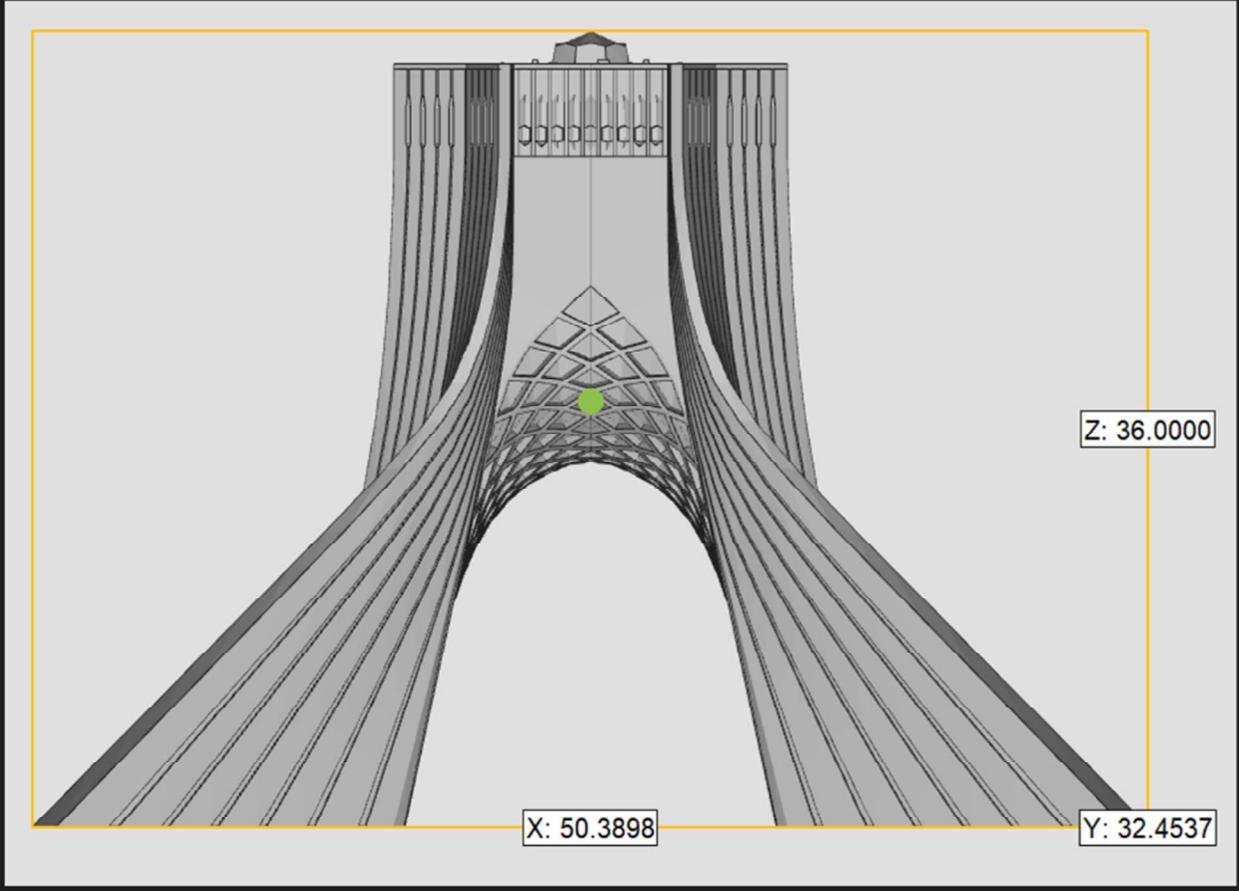




Z: 36.0000

Y: 32.4537

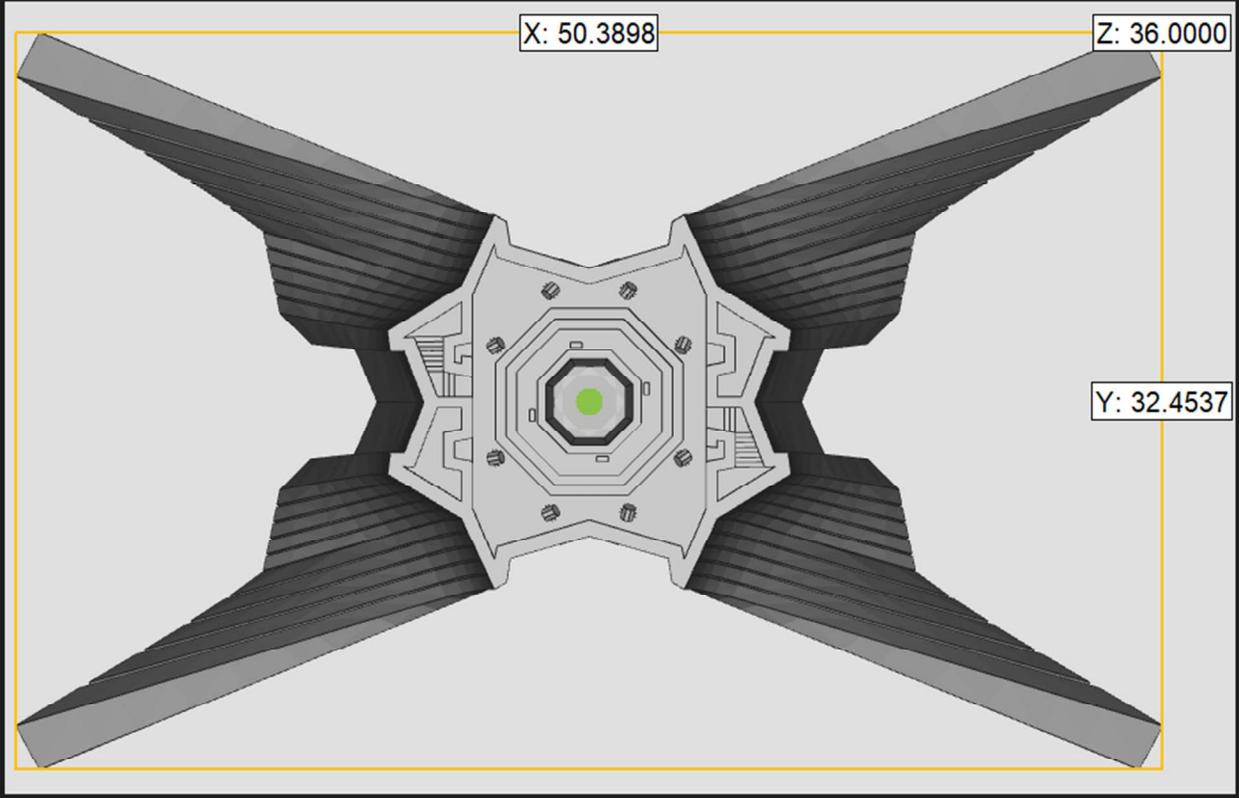
X: 50.3898



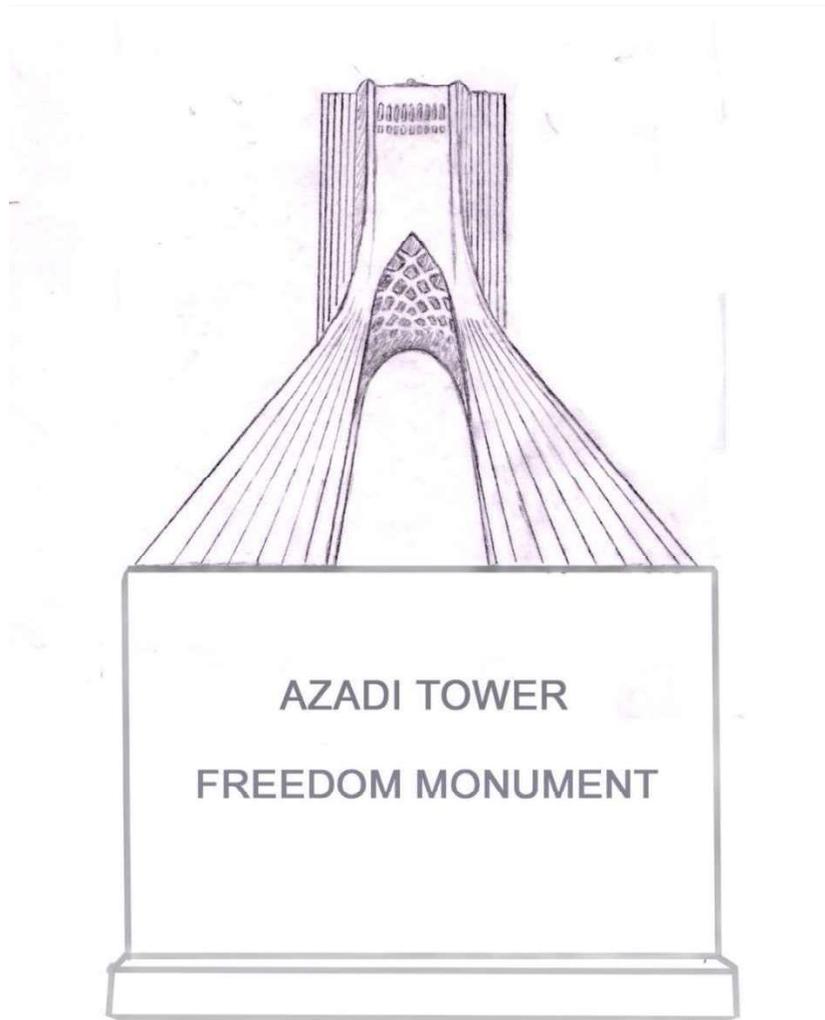
X: 50.3898

Z: 36.0000

Y: 32.4537



Design Sketch of the Azadi Tower Freedom Monument project
by Paula B. Slater, M..



A bronze plaque can be installed on the back of the granite base with an explanation of its history and symbolism of the Azadi Tower as a Freedom Monument. ('Azadi' translated from Persian to English means Freedom or Liberty.)

Project Title / Name: Azadi Tower Freedom Monument

Summary of proposed project: The freedom monument aims to inspire hope in the future and instill a sense of pride, unity, and civic responsibility among the residents and promotes a collective commitment to safeguarding and cherishing the values of freedom and democracy. Additionally, it can attract tourists, and serve as a cultural landmark.

A freedom monument reminds people of the importance of preserving and safeguarding their freedom and human rights at large.

It serves as a symbol of resilience, courage, and determination, motivating individuals to strive for a just and free society, as we have here in the United States.

Proposed artwork location: Orange County Great Park

Proposed project timeline, including start and end dates: After our proposed sculpture project is accepted by the City of Irvine, we will begin fund raising. We anticipate three months of fundraising followed by four months of completion of the bronze Azadi Tower Freedom Monument, Solid Granite Base and installation.

Provide artist (s) qualifications and work samples: Please see attached Exhibit A (Paula B. Slater Curriculum Vita and Completed Public Bronze Monuments and Sculpture)

Artwork elevation drawings / color scale rendering of project: Please see attached Exhibit B (Design Sketch by Paula Slater, and Elevation Drawings by the Artworks Foundry)

Description of proposed materials (high quality and durable), colors, and specifications : The 36" High by 50.39" Wide by 32.45" Deep Azadi Tower Sculpture (Exact Replica of the Monumental Azadi Tower located in Tehran, Iran) will be cast in high quality Silicon Bronze and finished with a golden bronze patina.

The Bronze Sculpture will weigh approximately 125 pounds. It will be installed upon a solid 3' High pale grayish white granite base.

Explain what is the intended life of the proposed artwork: The Bronze Sculpture will not only last for decades but can endure for centuries, as can the solid granite base.

Describe how the artwork will be installed: A cement slab with an 8" depth and footings will be poured in the desired installation area with a 1' larger border area in width and depth than the granite base and be level with the ground cover. Once the cement has cured, holes will be drilled into the cement to match stainless steel threaded rods that will extend below the granite base. The holes will be filled approximately 75% with anchoring adhesive epoxy. The threaded rods are going to force the Epoxy out of the holes, so they should not be over filled. Epoxy is recommended because it grips better than

cement. The bronze Azadi Tower will have Stainless Steel threaded rods protruding from the bottom legs of the bronze structure and the same procedure will be used to secure the bronze sculpture to the top of the granite base.

Identify project partners (names of individuals / organizations) involved in public art preparation, design, and implementation: Individuals are working on this project, Roya Javaherchi and Paula Slater. This is a community-based project.

Estimated project cost: Estimated cost of the 3' high Azadi Tower Freedom Monument will be 38,000. The granite base is estimated to be 10,000. Including engraving. Bronze informational plaque for the back of the granite base will be approximately 2,000. Total is estimated 50 -55K.

Provide maintenance plan: Please see Exhibit C

Exhibit A

My Curriculum Vita and photos attached of completed public monuments and sculptures that we attached in our previous write up and attached to this email too.

Exhibit B: My design sketch and Elevation drawings by the Artworks Foundry.

Exhibit C

Bronze, like most metals, wants to oxidize with time. The same way steel rusts, bronze wants to darken or turn green depending on its environment. With regular maintenance the life of the patina can be extended for many years.

The maintenance of bronze should consist of cleaning and re-waxing. In general, outdoor pieces should be maintained at least two times a year—in the Spring before the heat of Summer and again, in the Fall before the cold of winter.

CLEANING

The first step in caring for your sculpture is keeping the piece clean. You can do this with a dust rag. If heavy cleaning is required, use a mild liquid soap such as Dawn with water and a soft cloth. To remove bird droppings use water and a very soft toothbrush. Wipe clean and dry with soft rag then allow the sculpture to air completely dry before moving on.

DO NOT use any type of cleanser or solvent to clean bronze sculpture.

WAXING

Use a clear carnauba paste wax. "Mohawk Blue Label Paste Wax" works best for all patinas. It goes on easily and buffs out clean without leaving a white residue in the lows of the sculpture. Using a 2" to 3" round pastry brush, or a soft paintbrush, or a clean dry cloth to stipple a thin even layer of paste wax on the bronze. Lightly wipe off the excess wax with a soft cloth. Let the wax dry to a matte color then buff out with a clean cloth to bring out the luster of the bronze. If desired, you can add a second coat of wax for gloss and added protection. This will also help even out the coat of wax if necessary. There is no danger in waxing the sculpture too often.

Stone Portion of Project

An extremely durable material, granite should require no special care other than standard cleaning and inspection. It is recommended that all exterior stone surfaces, exposed to outdoor elements, be washed down once every five years. Generally clean water is all that is needed.

However, from time to time, when such treatment does not leave a clean and fresh-looking surface, mild detergent and rinsing may be used. Removal of excess dust and dirt from the stone shall begin at the top and be worked down. It is recommended that you contact Keith Monument Company. Or contact Building Stone Institute (BSI) for names of qualified firms experienced in cleaning exterior stone.