



# CITY *of* BRISBANE

## Public Art Advisory Committee Agenda

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**Tuesday, December 10<sup>th</sup>, 2024 at 5:15PM • Hybrid Meeting**  
**Brisbane City Hall, Large Conference Room, 50 Park Place, Brisbane**

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The public may observe/participate in Public Art Advisory Committee meetings by using remote public comment options or attending in person. Committee members shall attend in person unless remote participation is permitted by law. The Committee may take action on any item listed in the agenda.

### **JOIN IN PERSON**

Location: Brisbane City Hall: 50 Park Place, Brisbane, CA 94005 - [Large Conference Room](#)

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### **JOIN VIRTUALLY**

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## **TO ADDRESS THE COMMITTEE**

### **IN PERSON PARTICIPATION**

To address the Committee on any item on or not on the posted agenda, please wait until Public Comments are being accepted.

### **REMOTE PARTICIPATION**

Members of the public may observe/participate in the Committee meeting by logging into the Zoom Webinar. Public comments received one hour prior to the meeting via email will be noted for the record. Written comments after that time will not be responded to or brought to the attention of the Committee during the meeting.

Email: [aibarra@brisbaneca.org](mailto:aibarra@brisbaneca.org)

### **SPECIAL ASSISTANCE**

If you need special assistance to participate in this meeting, please contact Angel Ibarra at (415) 508-2109. Notification in advance of the meeting will enable the City to make reasonable arrangements to ensure accessibility to this meeting.

## **COMMITTEE MEMBERS:**

Chair Glazman, Vice-Chair Greenlee, Mayor Pro-tem Cunningham, Councilmember Davis, Park & Recreation Commissioner Seawell, Committee Member Salmon, Committee Member Kellstedt

## **ROLL CALL**

- A. Consider any request of a Committee Member to attend the meeting remotely under the “Emergency Circumstances” of AB 2449

## **APPROVAL OF AGENDA**

## **APPROVAL OF MINUTES**

- B. Approve Minutes from November 18<sup>th</sup>, 2024 Public Art Advisory Committee

## **DISCUSSION ITEMS**

- C. Meet with Consultants NinedotArts to Review the Public Art Master Plan Draft Sections Pertaining to 1-3, 4-6, 7–10-year Priorities

*The Committee will review the key priorities for the public art master plan and consider 1-3, 4-6, 7–10-year priorities. The Committee will have an opportunity to provide comments to the NINEdotARTS consultant team which will be reflected in the final version of the master plan.*

- D. Update on the Firth Park Project

*Staff will provide an update to the Committee regarding the restoration of the two art pieces at Firth Park. The Committee will be asked to discuss preferred next steps and provide direction to staff accordingly.*

- E. Update on the Stairway Art Project

*Staff will provide an update, and the Committee will discuss next steps.*

## **PUBLIC COMMENT**

## **NEXT MEETING**

Monday, January 20<sup>th</sup> at 5:15pm

## **ADJOURNMENT**

**File Attachments for Item:**

B. Approve Minutes from November 18th, 2024 Public Art Advisory Committee



# CITY of BRISBANE

## Public Art Advisory Committee Minutes

Tuesday, November 18<sup>th</sup>, 2024 at 5:15PM • Hybrid Meeting

### CALL TO ORDER – 5:15 p.m.

#### ROLL CALL

Committee Members Present: Chair Diane Glazman, Vice-chair Greenlee, Mayor Pro-tem Cunningham, Councilmember Davis, Committee Member Danielle Kellstedt, Committee Member Salmon

Committee Members Absent: Park & Recreation Commissioner Seawell

Staff Members Present: Park & Recreation Director Leek, Deputy Clerk Ibarra

#### A. Consider any request of a City Councilmember to attend the meeting remotely under the “Emergency Circumstances” of AB 2449

None

#### APPROVAL OF AGENDA

Approved by Salmon, seconded by Kellstedt. 7 Ayes, 0 No’s

#### APPROVAL OF MINUTES

#### B. Approve Minutes from October 14<sup>th</sup>, 2024 Public Art Advisory Committee

Approved by Kellstedt, seconded by Salmon. 4 Ayes, 0 No’s, 3 Abstain (Cunningham, Glazman, Seawell)

#### PRESENTATIONS AND DISCUSSION ITEMS

#### C. Meet with Public Art Master Plan Consultants Nine dot Art to Receive a Presentation of Select Master Plan Elements

The Committee reviewed the art selection processes for both public and private installations and requested some additions/changes, such as when the Committee would collaborate with Public Works and adding some timelines to the process for private art installations. There was some discussion around donated art and when privately installed art changes to new ownership. What happens if the owner of the private art installation leaves the premises – does the maintenance of the art fall directly to the new owners? What if the original owners want to take the pieces with them, do they need to pay the stated 1% arts fee at the time of building permitting? What if the new owner, who may have their own 1% arts fee, wants to remove the old art, does the City need to take it? This topic will need to be discussed at a future meeting and then be reflected in the Arts Ordinance and the Arts Guidelines.

The Committee also reviewed the art location planning. The Committee added some language and locations. NINEdotARTS consultant team will reflect these changes in the final version of the master plan.

**D. Update Regarding the Midtown Mural**

Staff gave an update to the Committee regarding the mural at Midtown Market. Site & Studio Conservation, LLC has been doing test patches on the mural to find the best product for preserving the mural as some areas are beginning to degrade due to a change in the paint formula from the manufacturer. Site & Studio have found a new product that will most likely work. They will provide staff with a treatment proposal and timeline by the end of January, when they can take measurements during the presumed coolest month of the year. The wall cannot reach a surface temperature above 80 degrees Fahrenheit for the materials to function properly.

**PUBLIC COMMENT**

None

**NEXT MEETING DATE**

Tuesday, December 10<sup>th</sup>, 2024 at 5:15pm

**ADJOURNMENT**

6:23PM

**File Attachments for Item:**

C. Meet with Consultants NinedotArts to Review the Public Art Master Plan Draft Sections Pertaining to 1-3, 4-6, 7–10-year Priorities

*The Committee will review the key priorities for the public art master plan and consider 1-3, 4-6, 7–10-year priorities. The Committee will have an opportunity to provide comments to the NINEdotARTS consultant team which will be reflected in the final version of the master plan.*

# Key Priorities for Expanding Brisbane's Public Art Program

The following pages describe key priorities that can help the City of Brisbane fulfill their newfound public art mission and vision over the next 10 years. These priorities were identified based on community and stakeholder feedback, as well as what is feasible and appropriate for the city. Priorities include:

1. Embedding community engagement into all relevant public art processes, when feasible
2. Increasing and formalizing temporary and educational public art projects
3. Increasing public art in Brisbane's parks and trail systems
4. Installing public art at scale (i.e. large installations at welcome/entry points and on the blank walls of nearby businesses)
5. Building relationships with local private developers to ensure public art is integrated into future projects

Though split into five priority areas, the recommendations for each are interconnected and overlapping, such that strategies to increase community engagement can also support more temporary art projects and public art at scale, for example. Organized within 3 year, 6 year, and 10 year timelines, the recommendations can serve as milestones for the city to track progress toward achieving its public art vision. However, the Public Art Advisory Committee should revisit these activities at the start of each fiscal year for more in depth review and discussion based on available funds.



# Priority 1: Expand Community Engagement Opportunities Related to Public Art

At the time of this writing, the primary way for Brisbane residents to provide input on public art projects is by attending the monthly Public Art Advisory Committee Meetings (online or in-person). The city is likely to gather more input by expanding these engagement opportunities during critical points of the art selection process, such as during:

- the initial selection of the public art project
- the review of proposals from potential artists
- the development and fabrication of the artwork, if applicable (such as if the artist or city chooses to engage the community in the art-making)
- the unveiling and celebration of the completed artwork

The city should consider utilizing digital surveys to gather community input on public art, as well as post frequent updates to the public art landing page to continuously educate residents about opportunities for involvement.

## Within 1-3 years...

- Host a community unveiling for the new public art at the Alvarado to San Benito Stairway
- Develop a digital survey or other online mechanism for residents to provide input on the location and/or goal of a public art project, and/or to provide feedback on public art proposals in consideration from potential artists.
- Post monthly updates to the city’s public art landing page with any project progress and/or opportunities for community involvement; Share updates via relevant city newsletters, social media, channels, etc. Such communications should also be used to broadcast arts-centric events such as the Artist Evening of Sharing and Recycled Arts and Crafts Contest, for example.
- Develop a network of arts advocates to help educate residents about public art projects, events, and engagement opportunities. The group should consist of ~10 individuals who are responsible for spreading the word about all public art projects and sharing information with their respective networks. Members should have assigned roles and responsibilities to ensure page ownership, and should rotate every 3-5 years.

## Within 4-6 years...

- Host an annual community art competition in which residents submit designs for a temporary art project and the community ranks and selects a winner. Promote the competition via city channels and events.
- Coordinate with relevant individuals and organizations to ensure every city officiated event has a community art-making component led by a local artist or organization.

## Within 7-10 years...

- Host a city-wide “art walk” that tours the growing public art collection. Invite participating artists to speak about their installation and host pop-up art making activities along the way.
- Establish a Community Art Grant to offer funding to local artists for projects that promote Brisbane’s values and encourage grassroots community engagement in public art. Doing so can help grow the city’s collection of beloved installations such as the Brisbane Mural.
- Launch a mentorship program that pairs local, emerging artist with established regional artists to build new skills in public art and support their voices in the community.
- Invite the network of art advocates to participate in planning meetings for major private developments such as The Baylands.

# Priority 2: Increase and Formalize Temporary and Educational Public Art Projects

In addition to formal public artworks like the Brisbane Mural or Racoon Statue, the city is also adorned with with a variety of stars - a common Brisbane motif - that people have created and displayed on their homes and businesses. These stars are complemented by the city’s collection of fire hydrants, whose hand-painted designs and rotating displays have enhanced Brisbane’s small-town charm. But beyond permanent and community-driven artworks, Brisbane also experiences unplanned “pop-up” art such as the graffiti tunnel or the spray-painted dragon at the local skate park. These works exist outside the city’s formal public art collection, yet are often discussed and debated passionately amongst the community. Such artworks, often described as *community-activated* or *organic pop-up art*, create a sense of immediacy and authenticity that reflect the pulse of the community and add a dynamic character to urban spaces. The recommendations below aim to champion this kind of creative engagement, creating a sense of structure around so-called “unauthorized” art while still providing outlets for community expression. Additionally, these recommendations tap into Brisbane’s belief in education, utilizing temporary and community-activated artworks to educate people on Brisbane’s core themes of small-town charm, natural environment, artistic spirit, and connected/inclusive/active community.

### Within 1-3 years...

- Specify what is included within temporary/pop-up art and how the city will decide whether to preserve serendipitous, community-driven artworks such as the spray painted dragon on the skatepark.
- Pilot a “pop-up” art series that can encourage community participation and rotate through various neighborhoods, asking citizens to create art in response to Brisbane’s core themes of small-town charm, natural environment, artistic spirit, and connected/inclusive/active community.
- Initiate a rotating mural program for the skatepark that showcases a community-chosen artwork on the prominent wall, to be changed every 5 years.
- Install painted fire hydrants in newer developments like Sierra Point and The Ridge.
- Plan and design an educational Artist in Residence program structure, aimed at funding a local/regional artist to host a variety of educational and community art activities. Earmark public art funds for to help sustain and grow the program over time.

### Within 4-6 years...

- Integrate educational programming within local schools and nonprofits to develop art projects that can be on display for the public and/or or allow for field trips to temporary installations. This can foster appreciation among younger audiences and create lifelong advocates for public art.
- Formalize the pop-up art series by hosting an annual competition in which community members create their own artwork for display around Brisbane’s core themes.
- Select a new, community-chosen mural for the skate park.
- Pilot the Educational Artist in Residence Program. Host a Call for Artists to solicit and select the awarded artist, with a focus on the facilitation of workshops or classes related to Brisbane’s core themes of small-town charm, natural environment, artistic spirit, and connected/inclusive/active community.

### Within 7-10 years...

- Designate a Temporary Art Zone, outlining a specific area in Brisbane for rotating and temporary installations that can act as a cultural hub for the community. This space could also be used to showcase results of creative projects executed by schools, nonprofits, and activities from the Artist in Residence.
- Select a new, community-chosen mural for the skate park.
- Expand the painted fire hydrants program into The Baylands to build excitement during planning and construction.
- Expand the Artist in Residence program by securing long-term funding via partnerships with local businesses or grant organizations.

# Priority 3: Increase Public Art in Brisbane’s Parks and Trail Systems

Integrating art within Brisbane’s parks and trails can transform these spaces into immersive, multi-functional areas that enhance recreation, health, and community identity. Artistic installations such as murals on adjacent buildings, artistic crosswalks, and functional art pieces like benches or trail markers amplify the trail experience by offering moments of creativity while also aiding in wayfinding. For example, art can help trail-goers identify where they are within the city, guiding them on a safe and visually engaging path.

Brisbane should start with the Crocker Park Recreational Trail, turning it into a creative corridor where locals and visitors alike encounter art that highlights Brisbane’s culture. Collaborating with nearby businesses to place murals on buildings facing the trail and enhancing crosswalks with artistic designs can make the trail both a visually rich and navigable space. This approach would also allow for an expansion of the fire hydrants program and more community engagement opportunities. Additionally, activation of the Crocker Park Trail can set a creative standard for other recreational areas and even new developments, underscoring the city’s commitment to community health, safety, and vibrant public spaces.

## Within 1-3 years...

- Install and unveil the Alvarado to San Benito Stairway Public Art Stairway project
- Expand the painted fire hydrants program into trails and parks connected to newer developments like Sierra Point and The Ridge, helping to merge these newer areas with more established neighborhoods.
- Earmark public art funds for the creation of “discovery” and “functional” art, beginning with the Crocker Park Recreational Trail. Establish a timeline for integrating public art into the trail over the next 5-10 years, and meet with Public Works to discuss necessary infrastructure improvements or collaborations.

## Within 4-6 years...

- Ensure public art has been installed and/or is planned for all crosswalks throughout Brisbane’s parks and trails in order to provide trail identification and create continuity throughout the city.
- Collaborate with 2-3 private businesses to help select and install a mural on their building facing the Crocker Trail.

## Within 7-10 years...

- Integrate more functional public artworks such as railings and benches into trails and parks.
- Install and unveil a public art sculpture in one of Brisbane’s most-used parks. Promote the sculpture as a new place for public gatherings, community performances, and other civic engagements.
- Expand the painted fire hydrants program into points within The Baylands, thus merging connective trails with Brisbane while building excitement during planning and construction.
- Host a community walking tour or “scavenger hunt” throughout Brisbane’s parks and trails to excite residents about the newly installed artworks.

## Priority 4: Install Public Art at Scale

Community feedback conducted for this plan revealed strong enthusiasm for an iconic, gateway installation at Brisbane's entryway, where Bayshore and Old County Road meet. Beyond beautifying the area, a prominent artwork in this location would help distinguish this quaint community, serving as a proud representation of Brisbane's small-town charm, natural landscape, artistic spirit, and deeply connected community values. Such a landmark installation would not only welcome visitors with an immediate sense of place but also resonate as a familiar and meaningful emblem for residents.

Additionally, collaborating with local businesses to add murals to the mostly blank exteriors—and eventually even rooftops—of industrial buildings throughout Brisbane would further enhance the city's vibrancy and sense of welcome. These artistic additions, visible from surrounding hillsides, streetscapes, and trails, would help transform the city into a creative canvas, gradually embedding its unique identity into the built environment.

### Within 1-3 years...

Develop and promote a Call for Artists for an iconic, gateway art installation at the main entry into Brisbane at Bayshore and Old County Road; Follow the new public art process to select and award the commissioned artist and support them through the fabrication, installation, and community unveiling.

Identify 3-5 local businesses whose buildings could host public art murals. Organize regular meetings with these business leaders to share the Public Art Master Plan, establish rapport, and initiate collaboration on public murals.

### Within 4-6 years...

Build on the momentum of the entryway installation by implementing another large-scale public art project near Brisbane's City Hall and adjacent Community Park, which can act as a landmark gathering point for civic engagements of all kinds.

Collaborate with 2-3 businesses to help select and install a mural on their building facing the Crocker Trail.

Organize regular meetings with leaders of The Baylands to share the Public Art Master Plan, establish rapport, and initiate collaboration large-scale public art projects to establish critical connection points with Brisbane.

### Within 7-10 years...

Expand on the collaboration with local businesses to scale the mural program to nearby rooftops, creating iconic and visually engaging artwork that can be visible from the hillsides and even distinguish Brisbane's public art collection for its boldness and creativity.

Ensure The Baylands website and other promotional materials related to the private development clearly reflect collaboration with the city and plans for public artwork(s) at key connection points to Brisbane.

# Priority 5: Strengthen Relationships with Private Developers

Incorporating public art through coordination with private developers is crucial in Brisbane, especially as the city balances its small-town character with the rapid growth associated with biotech expansion and ambitious projects like the Baylands. Though such projects will prioritize eco-conscious design and public space - values that align with Brisbane residents - they have also sparked understandable caution from locals who value their community's distinct charm. If city staff can build meaningful relationships and rapport with key private developers, they can influence the progress of these developments in ways that align with the city's values, leveraging public art to build both goodwill and good press.

The city should begin by sharing the Public Art Master Plan with private developers and scheduling regular meetings to discuss ongoing art integration. For the Baylands in particular, city staff should work to incorporate art into site renderings that are shared with the public, indicating potential art locations that will help distinguish certain connection points that link the new district with existing neighborhoods in Brisbane. Over time, those site renderings should progress into more detailed construction plans that clearly indicate future public art installations. Such activities will not only help create a seamless sense of unity across the city, but will support the Baylands developers as they move through various public approval processes. Additionally, commissioning local artists for temporary, eye-catching pieces during construction - such as artworks on fencing or scaffolding - can engage the community and create a visual connection throughout the project's evolution, supporting further buy-in from residents. This proactive approach offers a way to celebrate Brisbane's artistic spirit while navigating the complexities of growth.

## Within 1-3 years...

- Share the Public Art Master Plan with key stakeholders related to major private development projects such as the Parkside Precise Plan, Crocker Trail Master Plan, Sierra Point Master Plan, the Quarry Redevelopment Project, and The Baylands.
- Host biannual meetings with key stakeholders related to the above developments to begin building rapport and buy-in as development plans progress. Teach these stakeholders about the process for artwork selection and encourage ongoing collaboration.
- Expand the painted fire hydrants program into areas connected to new private developments such as Sierra Point and The Baylands, helping to merge these newer areas with more established neighborhoods.
- Hire <sup>12</sup> art consultant to act as a liaison between the city and <sup>12</sup> key private developers, supporting ongoing art integration.

## Within 4-6 years...

- Support 3-5 private developers through the public art commission process for a new public artwork.
- Collaborate with leaders of The Baylands and other key private developments to support the integration of public art into their construction plans, including renderings of public art in site drawings and promotion of temporary art projects during construction.
- Continue partnering with an art consultant to support relationship building and art integration with private developers.

## Within 7-10 years...

- Ensure The Baylands website and other promotional materials related to the private development clearly reflect collaboration with the city and plans for public artwork(s) at key connection points to Brisbane.
- Host temporary art installations for under-construction areas within The Baylands and other private developments (i.e. on scaffolding, fencing, etc.) to build excitement and garner attention.
- Continue partnering with an art consultant to support relationship building and art integration with private developers.