



# CITY *of* BRISBANE

## Public Art Advisory Committee Agenda

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**Monday, May 19<sup>th</sup>, 2025 at 5:15PM • Hybrid Meeting**  
**Brisbane Annex City Hall, Annex Conference Room, 25 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 Annex City Hall: 25 Park Place, Brisbane, CA 94005 - [Annex Conference Room](#)

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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**

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**COMMITTEE MEMBERS:**

Chair Glazman, Councilmember Davis, Councilmember O’Connell, Park & Recreation Commissioner Seawell, Park & Recreation Commissioner Sims, Committee Member Kellstedt, Committee Member Salmon

**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 April 28<sup>th</sup>, 2025 Public Art Advisory Committee

**DISCUSSION ITEMS**

- C. Welcome New Member Park & Recreation Commissioner Julie Sims
- D. Appoint New Vice Chair
- E. Receive an Update on the Alvarado to San Benito Stairway Project
- F. Review the Existing Public Art Ordinance and Implementation Guidelines and Consider Updating to Ensure Consistency with the Newly Adopted Public Art Master Plan
- G. Review Priorities from the Public Art Master Plan and Determine Project Direction over the Next Year

**PUBLIC COMMENT**

**NEXT MEETING**

Monday, June 16<sup>th</sup> at 5:15pm

**ADJOURNMENT**

**File Attachments for Item:**

B. Approve Minutes from April 28<sup>th</sup>, 2025 Public Art Advisory Committee



# CITY of BRISBANE

## Public Art Advisory Committee Minutes

Monday, April 28<sup>th</sup>, 2025 at 5:15PM • Hybrid Meeting

### CALL TO ORDER – 5:15 p.m.

#### ROLL CALL

Committee Members Present: Chair Diane Glazman, Vice-chair Greenlee, Councilmember Davis, Councilmember O’Connell, Committee Member Danielle Kellstedt, Committee Member Salmon

Committee Members Absent: Park & Recreation Commissioner Seawell, Park & Recreation Commissioner Sims

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

Item D to be removed and placed on next meeting agenda.

Approved with changes by O’Connell, seconded by Salmon. 6 Ayes, 0 No’s, 2 Absent (Seawell, Sims)

#### APPROVAL OF MINUTES

**B. Approve Minutes from April 28<sup>th</sup>, 2025 Public Art Advisory Committee**

Approved by O’Connell, seconded by Salmon. 6 Ayes, 0 No’s, 2 Absent (Seawell, Sims)

#### DISCUSSION ITEMS

**C. Public Art Fund Balance Update**

The committee reviewed the fund balance, no questions.

**D. Review the Existing Public Art Ordinance and Implementation Guidelines and Consider Updating to Ensure Consistency with the Newly Adopted Public Art Master Plan**

The committee discussed updates and changes that need to be made. Staff will return with a redline version for review.

**E. Review Priorities from the Public Art Master Plan and Determine Project Direction over the Next Year**

The committee reviewed the Public Art Master Plan Priority Summary and broke out each priorities section under the 1-3 years proposed timeframe and discussed which projects to focus on first. Staff will rework the Priority Summary list and include the comments provided by the committee.

**PUBLIC COMMENT**

Leesa Greenlee commented on her interest as being part of the arts advocates/ambassadors' group to help educate residents about public art projects, events and engagement opportunities.

**NEXT MEETING DATE**

Monday, May 19<sup>th</sup> at 5:15pm

**ADJOURNMENT**

6:37 PM



**File Attachments for Item:**

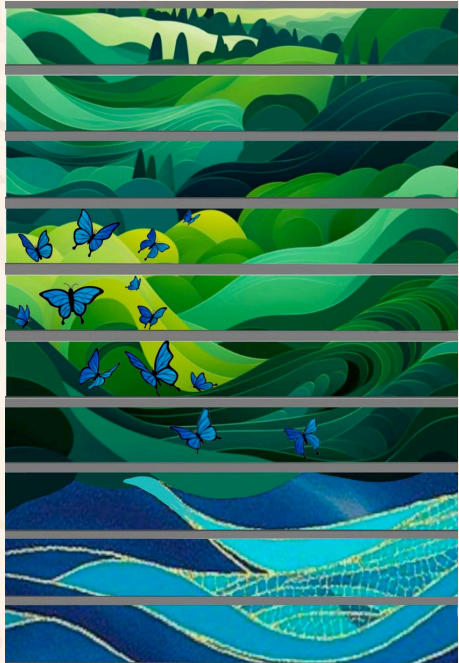
E. Receive an Update on the Alvarado to San Benito Stairway Project

# BE A PART OF THE ART

We're inviting all residents to contribute materials for an exciting new public art project—a vibrant stairway mosaic that will beautify Brisbane! Whether you have colorful porcelain tiles, ceramic tiles, or glass marbles, your donations will help transform these materials into a stunning public art piece for the community to enjoy!

**NOTE: We cannot accept white or beige tiles, pottery, china, or dishware.**

DONATIONS  
MUST BE  
DROPPED  
OFF BY  
**JUNE 1ST**



DONATIONS CAN BE DROPPED OFF AT CITY HALL, THE SUNRISE ROOM,  
OR THE POOL IN THE DESIGNATED BINS.



**File Attachments for Item:**

F. Review the Existing Public Art Ordinance and Implementation Guidelines and Consider Updating to Ensure Consistency with the Newly Adopted Public Art Master Plan

# Public Arts Implementation Guidelines

## City of Brisbane

*Approved by Council 06.17.21*

### **Purpose**

The City of Brisbane adopted a Public Arts Ordinance in 2014 in order to increase citizens' appreciation of art, to improve quality of life, and to enhance Brisbane's identity as a unique community within the greater Bay Area. Additionally, public art should stimulate creativity, imagination, induce creative conflict, and add a unique human quality to the community environment and enrich public spaces. A city rich in art becomes an outdoor cultural museum accessible to everyone. Public art can and should be an integral part of the design and the planning process of all development.

### **Mission**

The mission for public art in the City of Brisbane is to support community identity, unity, and pride through diverse artwork that grabs attention and distinguishes a unique sense of place.

### **Goals**

1. Community Involvement – A community develops a specific identity and character over time. Residents are uniquely qualified to provide insight into the types of public artwork that are best suited for the community depending on the size of the project. Those who reside in the community are encouraged to participate in the selection process of public art pieces by participating at public meetings.
2. Diversity of Art – The collection should be diverse in its representation of artists and artistic styles and be reflective of the ethnic and cultural diversity of the community.
3. Creation of Sense of Place – Art is important to our common experience because it brings focus, importance, and cohesion to public spaces. Public art develops images and provides experiences that reflect the historical and cultural essence of a community. Public art transforms public spaces by giving them a context and relevance and making them places of community interest and pride. Public art has the potential to improve the appearance of an entire business block; to heighten the ethnic, historical or cultural aspects of the community and to attract foot traffic to an area that formerly had little or none.
4. Artist Participation – By encouraging collaboration between artist, architects, and engineers, we can provide an aesthetic dimension that expands possibilities for creating public spaces for the community.

### **Definitions**

- **Artist:** -An individual or team of individual artists whose body of work and professional activities demonstrate serious ongoing commitment to the fine arts. Members of architectural, engineering, design or landscaping firms retained for the design and construction of a

development project covered by these Guidelines shall not be considered artists for the purpose of meeting the requirement to provide public art.

- **Arts professional:** An individual who works in the fine arts field (such as arts consultant, fine arts curators, fine arts collectors, art critics, or art educators).
- **Artwork or work of art:** All forms of original creations of visual arts, including but not limited to: 1) sculpture in any material or combination of materials; 2) painting- all media including portable and permanently affixed works, such as murals and frescoes; 3) graphic arts, print making and drawing; 4) mosaics; 5) photography; 6) crafts in clay, fiber and textiles, wood, metal, plastics and other materials; 7) calligraphy; 8) stained glass; and 9) mixed media – any combination of forms or media, including collage.
- **Artwork cost:** Artwork cost is the total amount budgeted by the City for a public artwork project.
- **Building valuation:** The total dollar amount of all construction permits for the same development project using the latest building valuation data as set forth by the International Conference of Building Officials (ICBO) building valuation.
- **Conceptual design plan:** The initial phase of the approval of public artwork that includes review of the artist's or artist team's qualifications, conceptual artwork design, and artwork location.
- **Deaccession:** Refers to the permanent removal of a work of art from a collection.
- **Design:** Artwork detailing project design, including scale drawings within site context, sealed by an engineer, if required.
- **Fabrication:** A detailed description of the methods of fabrication as well as any uncommon or unusual details regarding the approach to creating an artwork piece.
- **Final design plan:** The final phase of the approval of public artwork that involves consideration of a highly defined proposal that conforms to the concept previously considered and approved by the Committee.
- **In-lieu contribution:** In place of an approved artwork on the site, a developer may elect to pay to the City an amount equal to the program allocation set forth in the Public Arts Ordinance. In-lieu fees shall be submitted to the City and deposited into the Public Art Fund before the issuance of a building permit for the development project except when a different time period is approved by the Community Development Director and Parks and Recreation Director.
- **Installation:** A detailed description of the installation procedure if the artwork will not be fabricated directly on the selected site. Installation would include the construction of any required footings or foundation.
- **Public art:** Any permanent display of a work of visual art that was specifically designed to be located on a site where it would be easily accessible to the public, either on private or public property within the City of Brisbane.
- **Public Art Advisory Committee:** A committee made of 2 Parks and Recreation Commissioners as designated by the Parks and Recreation Commission, 2 Council Members (~~the Council's Parks and Recreation Commission Liaisons~~), and 3 Brisbane Community members, appointed by City Council. The Community members shall serve two-year terms and one of whom will be professionally engaged in the art community, one of whom will be an employee or owner of a business located in Brisbane, and the other member may be either a resident of Brisbane or an

owner or employee of a business located in Brisbane. Members of the Public Art Advisory Committee will be ineligible to propose public art projects while they serve on the Committee and for 1 year after they leave the Committee.

- **Public art fund:** - An interest-bearing account that is managed by the City Manager, or designee, into which public art funds, including donated funds, in-lieu funds and/or public art grant funds are deposited.
- **Public Art Master Plan:** The Public Art Master Plan is a strategic guide for developing and managing the city's public art program. It outlines the vision, goals, and policies for incorporating art into public spaces, ensuring its integration with the community, and defining processes for art selection, acquisition, maintenance, and deaccession.
- **Public place:** -An interior or exterior area on public or private property that is easily accessible by and highly visible to the general public.
- **Request for Proposals (RFP):** A formal document published by the City to solicit bids or proposals from prospective artists for projects over \$75,000.
- **Request for Qualifications (RFQ):** A formal document published by the City to solicit bids or proposals from prospective artists for projects under \$75,000.

### **General Procedure**

Public artwork is limited to permanent, or semi-permanent (i.e. loaned art on rotation), visual works of art, as opposed to performing, written, or temporary art. Visual art includes but is not limited to, murals, sculptures, artist-designed landscape features, streetscape features, earthworks, environmental installations, and water and digital displays.

Any money donated to or collected through the Building Permit process will be deposited in the Public Art Fund. The City Manager, or designee, shall administer the funds and establish accounting records according to Generally Accepted Accounting Principles (GAAP). The City Manager or designee will authorize all disbursements from the Public Art Fund. The account shall not be added to the City's General Fund.

The process for selecting the public piece to be installed will depend on whether or not the artwork is commissioned by the City of Brisbane or by a private person or entity.

All privately installed Public Art will be reviewed by a Public Art Advisory Committee. The Public Art Advisory Committee is responsible for reviewing and making decisions on conceptual design plans submitted by a developer of a project subject to the public art requirement.

Additionally, on an annual basis the Public Art Advisory Committee will meet to review the balance of funds in the Public Art Fund to determine if they should propose any projects be initiated and commissioned by the City.

The Public Art Advisory Committee shall ensure all public art projects meet the program public art selection criteria as outlined in the Public Art Master Plan ~~criteria~~ and guidelines for selection of an artist

or artist team, artwork, and artwork location established in this procedure, before submittal of the Final Design Plan to the City Council.

The following procedure will be used to review and approve public art projects:

**Privately Installed Public Art Selection process for private developers**

A process map within the Public Art Master Plan outlines the procedure for public art initiated by private developers. Options for private developers include:

- 1) contributing the required amount to the city’s Public Art Fund;
- 2) procuring public art themselves with support from the Public Art Advisory Committee; or
- 3) executing a public art project independently.

In options 2 and 3, the private developer must submit detailed design plans to the Public Art Advisory Committee for review, including artist qualifications and budget details. The Public Art Advisory Committee then recommends approved projects to the City Council for final approval. Of options 2 and 3, it is in the best interest of the private developer to follow option 2 in order to include the community in the public art process and thereby build goodwill, as well as to increase the likelihood of receiving City Council approval.

For option 2:

- 1. The project contact will meet with the designated staff from the City prior to submitting concept design plans.
- 2. The Public Art Advisory Committee assesses project goals and internal capacity and makes a determination whether to guide the developer’s art procurement process. If the Public Art Advisory Committee elects to take on the project, they would follow the City’s Public Art selection process for City-initiated projects as outlined in the Public Art Master Plan. Alternatively, the Public Art Advisory Committee could refer the developer to a public art partner (i.e. an independent firm) to support the developer’s process of art procurement.
- ~~2. The developer must contract the services of an artist for any public art project. The developer will provide the work vitae of the art consultant or artist.~~

For options 2 and 3:

- 3. Once artwork is selected, the developer submits the required documentation to appropriate City staff for review. Proposals must include preliminary sketches, photographs, or other documentation of sufficient descriptive clarity to indicate the nature of the proposed work.
- 4. An appraisal or other evidence of the value of the proposed artwork, including acquisition and installation costs. If the value of a proposed artwork (by past records of comparable work sold, etc.) cannot be verified, City staff may choose to have the artist’s proposal and or/other completed works appraised by a qualified art appraiser selected by the City. The developer will

pay up-front for any art appraisal service fees. This expense will be deducted from the total artwork allocation cost.

5. Preliminary plans must contain such detailed information as may be required by the Public Art Advisory Committee to adequately evaluate the location of the artwork in relation to the proposed development, including compatibility with the character of adjacent conforming developed parcels and existing neighborhood if necessary.
6. A preliminary budget must show the proposed public art project is consistent with the public art ordinance requirements.
7. Within 30 days of receiving a completed application, the [Public Art](#) Advisory Committee will hold an open meeting to discuss the proposed project. The meeting will be noticed to all properties within 1,000 feet of the property and posted as required by law. With the agreement of the developer, the meeting may take place more than 30 days from receiving the completed application.

The proposed artwork project will be reviewed using the following criteria as applied to the supporting documentation and past projects: Artistic quality (vision, originality, and craftsmanship); Context (architectural, historical, geographical, and socio-cultural context of the site); quality and permanency of materials; maintenance; safety; diversity of artists; representation in the existing collection of publicly-accessible artworks; and diversity of artworks (media, scale, style, intention) in the existing collection of publicly accessible artworks.

8. The Public Art Advisory Committee will make a recommendation on the proposed artwork to the City Council.
9. The City Council will have the final approval for any public artwork project. If the Council does not approve the proposed project, it can refer the item back to the Advisory Committee for reconsideration.
10. All costs of maintaining a privately installed Public Art work will be the expense of the private entity unless the City accepts the Public Art piece as a donation. [Refer to the art donation policy in the Public Art Master Plan.](#)

**Public Installed Public Art selection process for the City of Brisbane**

[A process map within the Public Art Master Plan outlines the procedure for public art initiated by the city.](#)

1. The Public Art Advisory Committee will recommend to the City Council the amount of money from the Public Art Fund to be used on any publicly installed public art pieces and the breakout between Administrative and Maintenance costs of the project. The Public Art Advisory Committee will also recommend a location for the art project, type of artwork when appropriate, process for involving the community ~~in the process~~, and method of calling for artists.
2. The Council will approve available funds for the artwork and solicit members to be part of an Art Selection Committee, if needed.

- 3. The Public Art Advisory Committee shall select an artist, or group of artists, through a public process using one of the following methods:
  - a. Request for Qualifications (RFQ), for projects under \$75,000
  - b. Request for Proposals (RFP), for projects over \$75,000
  - c. Invitational competition.
- 4. The Public Art Advisory Committee will rank various artist proposals during open public meetings at which the community can participate, and then will make a formal recommendation to the City Council for the award of the artist contract.
- 4.5. The City Council shall make a decision on the Public Art Advisory Committee’s recommendations on the artist or artist group.
- 5-6. The Public Art Advisory Committee, any outside professional hired by the City for assisting with the selection of the artwork, and the appropriate City staff (as needed for the particular project) shall meet regularly with the selected artist, or group of artists, in developing the Conceptual Design Plan that meets the artwork and location criteria.
- 6-7. Once the Conceptual Design Plan has been approved by the Public Art Advisory Committee, the artist or artist’s team shall refine the project objectives and the Conceptual Design Plan according to the direction of the Public Art Advisory Committee.
- 7-8. The final design will be approved by the City Council.

**Use of Funds**

All funds appropriated for public art will be deposited in the Public Art Fund. The City Council shall authorize projects for funding as prescribed in the public art implementation guidelines. In circumstances where it is not feasible to incorporate artistic features into a particular project, such money will be pooled and used for art in other projects. Disbursements shall be made in connection with projects approved by City Council. Nothing herein prohibits the City from soliciting or receiving grants, donations, bequests or gifts from private or public sources.

For individual pieces of art, the Public Art Advisory Committee will recommend to the City Council what percentage of the funds will be set aside for the Public Art, Maintenance and Administration, and Education based on the guidelines below and those established in the Public Art Master Plan:

- 1. Public Art Funds
  - No less than sixty-five percent (65%) of the fees collected shall be directed for Public Art Acquisition and may be spent for the following purposes:
    - a) Artists’ services and fees.
    - b) Acquisition of art.
    - c) Artist selection processes, including jury selection costs and model or design fees.
  - No more than fifteen percent (15%) of the money collected may be directed for maintenance and curatorial services:
    - a) Identifying plaques

- b) Repair, maintenance, surveys, curatorial services, and other conservation work necessary to keep all artworks in the City collection in standard condition.

No more than twenty percent (20%) of the fee may be directed for Public Art Administration and may be spent for the following purposes:

- a) Project administration.
- b) Community education programs, publicity, dedications, [ephemeral projects](#), and other purposes as recommended by the Public Art [Advisory](#) Committee and approved by the City Council.

**File Attachments for Item:**

G. Review Priorities from the Public Art Master Plan and Determine Project Direction over the Next Year

# Public Art Master Plan Priority Summary

Priority 1: Expand Community Engagement Opportunities Related to Public Art

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

Priority 3: Increase Public Art in Brisbane's Parks & Trails Systems

Priority 4: Install Public Art at Scale

Priority 5: Strengthen Relationships with Private Developers

#	Recommendations	Priority	Proposed Timeframe	FY Workplan Designation	Notes
1	Develop a publicly accessible digital inventory of existing public artwork.	Priority 1	1-3 years	FY 25-26	Research costs for the platforms suggested in the master plan but also consider using Google maps since it is free and publicly accessible.
2	Host a community unveiling for the new public art at the Alvarado to San Benito Stairway	Priority 1	1-3 years	FY 25-26	<b>Linked to #6:</b> Tentatively scheduled for Fall 2025 following construction and the installation of the art.
3	Develop a digital survey or other online mechanism (or utilize city's existing platform, "Engage") 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.	Priority 1	1-3 years	FY 25-26	This can be incorporated into the City's website as a general submission form but can also be more specifically tied to projects (via surveys) as projects kickoff.
4	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 artcentric events such as the Artist Evening of Sharing and Recycled Arts and Crafts Contest, for example.	Priority 1	1-3 years	FY 25-26	<b>Linked to #10:</b> Include a way for residents to sign up to be "Art Ambassadors"
5	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. Use the art selection scorecards in the Appendix to support decision making.	Priority 2	1-3 years	FY 25-26	Develop a policy.
6	Install and unveil the Alvarado to San Benito Stairway Public Art Stairway project.	Priority 3	1-3 years	FY 25-26	<b>Linked to #2:</b> Tentatively scheduled for Fall 2025 following construction and the installation of the art.
7	Identify 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.	Priority 4	1-3 years	FY 25-26	Collaborate with Mitch Bull and economic vitality subcommittee on this effort to expand partnership opportunities. Invite Mitch to a future PAAC meeting to discuss opportunities for collaboration. Research how other cities handle funding public art projects on private property.
8	Share the Art Implementation Checklist located in the Appendix of this plan with any private developers considering public art integration to ensure they understand what is required to receive City Council approval.	Priority 5	1-3 years	FY 25-26	Create an informational one-page document outlining the process for private developers and provide to the Community Development Department for dissemination.
9	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.	Priority 5	1-3 years	FY 25-26	Work closely with the Community Development Department to remain informed about pending development. Consider an annual meeting with staff representatives from CDD.
10	Develop an informal and flexible network of arts advocates to help educate residents about public art projects, events, and engagement opportunities. The group could consist of individuals who are responsible for spreading the word about public art projects and sharing information with their respective networks.	Priority 1	1-3 years	FY 26-27	<b>Linked to #4:</b> The City should, on it's website, create an opportunity for residents to sign up as "Art Ambassadors" to assist with dissemination of information and announce art-related projects to their networks of individuals. Their efforts would be tied to specific projects or initiatives of the PAAC.

G.

	Recommendations	Priority	Proposed Timeframe	FY Workplan Designation	Notes
11	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.	Priority 2	1-3 years	FY 26-27	
12	Install painted fire hydrants in newer developments like Sierra Point and The Ridge (contingent upon approval from North County Fire Authority and compliance with Sierra Point and HOA guidelines and restrictions).	Priority 2	1-3 years	FY 26-27	<b>Linked to #13 &amp; 17:</b> Work with NCFCA and HOA's in advance of the next fire hydrant restoration event.
13	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.	Priority 3	1-3 years	FY 26-27	<b>Linked to #12 &amp; 17:</b> Work with NCFCA and HOA's in advance of the next fire hydrant restoration event.
14	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(s) and support them through the fabrication, installation, and community unveiling.	Priority 4	1-3 years	FY 26-27	Bring back for discussion in a couple of years, however this may be pushed out further pending plans for the area.
15	Create a plan and implementation process for updating the city's wayfinding/placemaking signage.	Priority 4	1-3 years	FY 26-27	
16	Host biannual meetings with key stakeholders related to 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.	Priority 5	1-3 years	FY 26-27	Work closely with economic vitality, the Chamber of Commerce, and Community Development Department.
17	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.	Priority 5	1-3 years	FY 26-27	<b>Linked to #12 &amp; 13:</b> Work with NCFCA and HOA's in advance of the next fire hydrant restoration event.
18	Initiate a rotating mural program within the skatepark that showcases a community-chosen artwork, to be changed every 5 years	Priority 2	1-3 years	FY 27-28	
19	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.	Priority 3	1-3 years	FY 27-28	After the Crocker Trail CEQA is completed.
20	Hire an art consultant to act as a liaison between the city and relevant private developers, supporting ongoing art integration.	Priority 5	1-3 years	FY 27-28	This will be as needed and tied to specific projects.
21	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 to help sustain and grow the program over time.	Priority 2	*Change to be a 4-6 yr goal		
22	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.	Priority 1	4-6 years		
23	Coordinate with relevant individuals and organizations to ensure city officiated events have a community artmaking component led by a local artist or organization.	Priority 1	4-6 years		

G.

	Recommendations	Priority	Proposed Timeframe	FY Workplan Designation	Notes
24	Coordinate with the Youth Advisory Committee to encourage youth participation in community-art making activities.	Priority 1	4-6 years		
25	Initiate conversations with Parks & Recreation and other relevant city departments about establishing a permanent artist makerspace.	Priority 1	4-6 years		
26	Encourage youth involvement by integrating educational programming within local schools and nonprofits to develop art projects that can be on display for the public and/or allow for field trips to temporary installations. This can foster appreciation among younger audiences and create lifelong advocates for public art.	Priority 2	4-6 years		
27	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.	Priority 2	4-6 years		
28	Select a new, community-chosen mural within the skate park.	Priority 2	4-6 years		
29	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.	Priority 2	4-6 years		
30	Ensure public art has been installed and/or is planned for crosswalks throughout Brisbane's parks and trails in order to provide trail identification and create continuity throughout the city.	Priority 3	4-6 years		
31	Collaborate with private businesses to help select and install a mural on their building facing the Crocker Trail.	Priority 3	4-6 years		
32	Integrate more functional public artworks such as railings and benches into trails and parks.	Priority 3	4-6 years		
33	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.	Priority 4	4-6 years		
34	Collaborate with businesses to help select and install a mural on their building facing the Crocker Trail.	Priority 4	4-6 years		
35	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.	Priority 4	4-6 years		
36	Support private developers through the public art commission process for a new public art project.	Priority 5	4-6 years		
37	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.	Priority 5	4-6 years		
38	Continue partnering with an art consultant to support relationship building and art integration with private developers.	Priority 5	4-6 years		

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	Recommendations	Priority	Proposed Timeframe	FY Workplan Designation	Notes
39	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	Priority 1	7-10 years		
40	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.	Priority 1	7-10 years		
41	Launch a mentorship program that pairs local, emerging artists with established regional artists to build new skills in public art and support their voices in the community.	Priority 1	7-10 years		
42	Invite the network of art advocates to participate in planning meetings for major private developments such as The Baylands.	Priority 1	7-10 years		
43	Collaborate with Parks & Recreation and other relevant city departments to identify a location for the artist makerspace and begin building out a corresponding program.	Priority 1	7-10 years		
44	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.	Priority 2	7-10 years		
45	Select a new, community-chosen mural within the skate park.	Priority 2	7-10 years		
46	Expand the painted fire hydrants program into The Baylands to build excitement during planning and construction.	Priority 2	7-10 years		
47	Expand the Artist in Residence program by securing long-term funding via partnerships with local businesses or grant organizations.	Priority 2	7-10 years		
48	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.	Priority 3	7-10 years		
49	Expand the painted fire hydrants program into points within The Baylands, thus merging connective trails with Brisbane while building excitement during planning and construction.	Priority 3	7-10 years		
50	Host a community walking tour or "scavenger hunt" throughout Brisbane's parks and trails to excite residents about the newly installed artworks.	Priority 3	7-10 years		
51	Develop and promote a Call for Artists for iconic, gateway art installations at the North and South ends of Bayshore and as a connection point with the forthcoming Baylands community; Follow the new public art process to select and award the commissioned artists and support them through the fabrication, installation, and community unveiling.	Priority 4	7-10 years		

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Recommendations	Priority	Proposed Timeframe	FY Workplan Designation	Notes
52 Expand on the collaboration with local businesses to scale the mural program or another installation to nearby rooftops, creating iconic and visually engaging artwork that can be visible from the hillsides or as an unexpected discovery moment from below, helping to distinguish Brisbane's public art collection for its boldness and creativity.	Priority 4	7-10 years		
53 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 PRIORITY 4 connection points to Brisbane.	Priority 4	7-10 years		
54 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	7-10 years		
55 Explore partnerships for 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.	Priority 5	7-10 years		
56 Continue partnering with an art consultant to support relationship building and art integration with private developers.	Priority 5	7-10 years		