

APPROVED
MINUTES OF THE PUBLIC ART COMMISSION (PAC) SPECIAL
MEETING Monday, June 27, 2022

1. CALL TO ORDER

Chairperson Adam Gillitt called the meeting to order at 6:03pm and because the recording was not started, staff started the recording, and Chairperson Gillitt started the meeting over and called the meeting to order at 6:06 p.m.

2. ROLL CALL

Present: Chairperson Adam Gillitt, Vice Chairperson Liz Rush, Commissioners Jennifer Hoffercker, Peter Platzgummer, and Robert Ferguson.

Absent: none.

Lois Butler and Walker Toma present as staff to the Commission.

3. MINUTES

2022-2158 Review and Approve Draft May 16, 2022 PAC Minutes

Chairperson Gillitt requested a motion to approve the minutes. After discussion the motion was postponed to the next meeting to allow additional time for commissioners to review the draft minutes.

4. PUBLIC COMMENTS

None.

5. REGULAR AGENDA ITEMS

5-A. 2022-2159 Presentation by Forecast Public Art on Public Art Master Plan Process

Staff member Walker Toma welcomed Forecast Public Art (Forecast), a consultant firm hired through an RFP process to produce Alameda's Public Art Master Plan and explained to the Commission and the public that there would be multiple opportunities for public comment during the presentation.

Jen Krava, Director of Programming and New Initiatives at Forecast, shared Forecast's mission to activate, inspire, and advocate for public art that advance justice, health and human dignity by 1) supporting, funding, and training artists who work in the public realm, 2) partnering and consulting on public art and creative placemaking projects, and 3) building local capacity, gathering stories, and sharing research.

The Forecast team members facilitating the Public Art Master Plan process for the City of Alameda introduced themselves as:

Jen Krava, Director of Programming
Mark Salinas, Senior Project Manager
Yarlyn Rosario, Project Manager
Mallory Rukhsana Nezam, Consultant
Yolanda Cotton Turner, Local Artist

Consultant Rukhsana Nezam explained the Group Agreements for the evening's facilitation process, and shared Forecast's Master Plan timeline and engagement plan.

After defining Public Art in general, including common locations, sample funding models, and a presentation of the wide variety of existing public art, Forecast facilitated an exercise to gather input for the definition of Public Art specific to the process of developing the Public Art Master plan for the City of Alameda. Questions and a summary of responses are as follows:

- Where should Public Art be located (concentrated or spread out)? Throughout Alameda; very publicly accessible; the diversity of opportunities within a variety of neighborhoods; art is missing from shoreline and other high-traffic key destination areas: difficult to locate existing public art; continue to expand artwork beyond nautical-theme; historical challenges has been finding sites and working with City to get approval for public art sites; and the importance of equitable distribution.
- How long should Public Art be installed? Program should support both performance and temporary physical art (temporary) as well as permanent pieces like sculpture (permanent); allow artwork to be deaccessioned so that artwork can represent a diversity of artists instead of the historical precedent of white male artists; increased cost of maintaining long term art pieces takes funding away from new artwork; temporary art can be placed in more locations; set term limits for art which allows a living-gallery feel and fresh art; civic buildings and garages might be a good fit for murals or light installations; Alameda has had no audio installations; and keep art permanently, but move art from key places to allow new art.
- Should the aesthetics and content of public art be more symbolic or literal? Political or heavily messaged art can be challenging in a public setting; support for a variety of art; the community is the final arbiter of what fits; value of having artwork that challenges people; performance art has been better able to capture more political/challenging topics.
- Should the aesthetics and content focus on the historic or contemporary? Existing artwork is mostly contemporary; Alameda is quite nostalgic yet constantly changing; encourage a focus on new art; and too much nostalgic artwork doesn't capture the full history (e.g. Alameda is missing artwork about shellmounds and Japanese internment camps).

- To what extent should the public art be static or interactive? Important to have some art that can be experienced by all senses and allows people to be involved in the art; Alameda has too much static art; interactive art is more memorable, permanent interactive installations can have higher maintenance expenses depending on the material.
- Should the artwork be created by local or global artists? Currently preference is given to local artists, however certain sites would be best served by artists outside of the area; miss talent of regional/national/global artists if only supporting local artists; local cost of living prohibits many artists from living locally; the rich diversity of artists attempting to stay local should be supported; has been difficult to reach all local artists with RFP information as well as inform public about public art; private art galleries support regional/national/global artist of notoriety – save Public Art funds for local artists, however preference to ex-local artists too; multiple factors (like artists availability, marketing of RFP/RFQ, cost of materials, site specific needs) contribute to which artist might best fit – so it's a balance of attracting artists from outside the area and supporting local artists.

Staff member Toma opened the floor for public comment:

Resident Pat Atkinson offered that location does not need to be either completely spread out or totally concentrated, temporary art allows more community involvement, a sculpture garden by the Seaplane Lagoon ferry terminal would welcome visitors, popup art installations could be placed throughout the city and in public parks, Rhythmix Cultural Works has been very successful at producing art experiences that are a combination of visual and performing arts, mapping existing public art would be helpful in driving the Public Art Master Plan.

Tina Blaine, Executive Director of Rhythmix Cultural Works, made the suggestion to perform a survey of existing public art curated on a website, including a list of previous performance and cultural arts.

Jennifer Radakovich, Associate Director at Rhythmix Cultural Works, shared that there is a mural and a Healing Garden on Webster Street, and also that Rhythmix has offered several public art installations.

Staff member Toma closed public comment.

Forecast facilitated an activity to define success for the Public Art Master Plan. Commissioners provided the following responses: a framework that ensures Public Art will be available in Alameda for generations to come; art that attracts visitors specifically for public art; maps the future of Public Art in Alameda; has simple, understandable guidelines for art and measurable goals with a focus on cultural

equity that fits the community of Alameda; and that demonstrates that art is Alameda's long-term priority.

Forecast shared next steps, including planned surveys, community engagement pop-ups, presentations, one-on-one interviews, focus groups, and facilitated workshops, with the goal of creating an visionary plan that contains actionable, immediately implementable, and modifiable processes, and includes creative input from the a diversity of voices within the larger community.

Local artist and consultant with Forecast, Yolanda Cotton Turner, informed the PAC and public that she will be facilitating the first pop-up event at the Alameda Summer Art Fair, on July 3, 2022 from 11am-3pm. More information is available at www.alamedaartfair.com.

Ms. Krava shared that the one-on-one interviews are designed to focus on understanding and improving City processes for public art approval, and Mr. Salinas shared that the focus groups aim to gather insight from those within the arts and culture community as well as the larger community.

Chairperson Gillitt expressed his appreciation for Forecast's presentation.

6. STAFF COMMUNICATIONS

Staff member Toma provided the following updates:

- the Alameda Marina LandSea Homes recently fulfilled their contribution to Public Art via an approximately \$250,000 in lieu contribution to the Public Art Fund;
- fabrication has been completed for the "Beken" sculpture, with an estimated installation of August 2022 at the Waterfront Park sculpture; and
- the July PAC Special Meeting will be postponed to allow time to prepare and present RFP Cultural Art applications to the PAC. Chairperson Gillett asked how many submissions have been received to date. Secretary Butler advised that sharing submission information before the close of the RFP may not be allowed, and offered to research and provide clarification on this at the next PAC meeting.

7. WRITTEN COMMUNICATIONS

None.

8. COMMISSIONER COMMUNICATIONS, NON-AGENDA

Chairperson Gillett shared that Tina Blaine is retiring from her role as Executive Director of Rhythmix Cultural Works, and expressed appreciation for her many years of service and contributions the art community.

Commissioner Ferguson asked for clarification about receiving requests from the public to notify the PAC and public about upcoming public art, which Ms. Butler offered to provide.

9. ORAL COMMUNICATIONS

None.

10. ADJOURNMENT:

Chairperson Gillitt adjourned the meeting at 8:12p.m.

Respectfully submitted,

Lois Butler
Economic Development Manager
Secretary, Public Art Commission