

Oakland Parks and Recreation Advisory Commission (PRAC)
Lakeside Park Garden Center - 666 Bellevue Ave.
Wednesday, December 13th, 2023 at 4:30 PM

Remote Access Instructions and Meeting Agenda

The City of Oakland will continue to livestream meetings to allow members of the public to observe. For remote access, or to watch from home follow the instructions below.

The following options may be available to observe this meeting:

- Zoom

Zoom Webinar Information:

When: Dec 13, 2023 04:30 PM Pacific Time (US and Canada)

Topic: Parks and Recreation Advisory Commission Meeting - December 13, 2023

Please click the link below to join the webinar:

<https://us06web.zoom.us/j/85385950643>

Or One tap mobile :

+16694449171,,85385950643# US

+16699006833,,85385950643# US (San Jose)

Or Telephone:

Dial(for higher quality, dial a number based on your current location):

+1 669 444 9171 US, +1 669 900 6833 US (San Jose), +1 408 638 0968 US (San Jose),

+1 253 205 0468 US, +1 253 215 8782 US (Tacoma), +1 346 248 7799 US (Houston),

+1 719 359 4580 US, +1 564 217 2000 US, +1 646 876 9923 US (New York),

+1 646 931 3860 US, +1 689 278 1000 US, +1 301 715 8592 US (Washington DC),

+1 305 224 1968 US, +1 309 205 3325 US, +1 312 626 6799 US (Chicago),

+1 360 209 5623 US, +1 386 347 5053 US, +1 507 473 4847 US

Webinar ID: 853 8595 0643

International numbers available: <https://us06web.zoom.us/u/kbZBozG1Qs>

*****NOTE: ZOOM LINK AND ACCESS NUMBER ARE TO OBSERVE/LISTEN TO THE MEETINGS ONLY, NOT FOR PARTICIPATION. ALL PUBLIC COMMENT MUST BE PROVIDED IN-PERSON DURING THE MEETING.**

To submit public comment for review by the Commission before the meeting date, email comments to publiccomments2prac@oaklandca.gov.

If you have questions, email publiccomments2prac@oaklandca.gov or phone Oakland Parks, Recreation and Youth Development @ 510-238-7275. Thank you.



AGENDA
Parks And Recreation Advisory Commission (PRAC)
Lakeside Park Garden Center - 666 Bellevue Ave.
Wednesday, December 13th, 2023 at 4:30 P.M.

*****NOTE: PUBLIC COMMENTS ON ACTION ITEMS WILL BE TAKEN AFTER EACH ITEM OF NEW BUSINESS. ALL PUBLIC COMMENTS WILL BE ACCEPTED UNDER BOTH ITEM 3, OPEN FORUM, AT THE BEGINNING OF THE MEETING AND ITEM 9, CONTINUATION OF OPEN FORUM, AT THE END OF THE MEETING.**

CALL TO ORDER / ROLL CALL

BARACH, DUHE, HA, KOS-READ, D. SMITH, K. SMITH, TORRES, TRAN, AND WATKINS

1. MODIFICATION OF THE AGENDA:

2. DISPOSITION OF MINUTES:

- October 11th, 2023 Draft Meeting Minutes

3. OPEN FORUM:

Comment on all items will be taken at this time.

4. CONSENT CALENDAR ITEMS:

None.

5. MEASURE Q OVERSIGHT/AD HOC COMMITTEE UPDATE:

*Visit Measure Q [website](#) for more information, documents and reports.

- Informational Report: OPW Monthly Measure Q Report and Performance Measures Update.

6. NEW BUSINESS:

6A. REQUEST FOR THE PARKS AND RECREATION ADVISORY COMMISSION TO APPROVE THE INSTALLATION OF ART WORKS AT PERALTA HACIENDA HISTORICAL PARK.

6B. LAKE MERRITT UPDATE AND DISCUSSION ON THE VENDING PROGRAM AND PERMITTED EVENTS AT THE LAKE.

7. PLANNING AND CONDITIONAL USE PERMITS:

None.

8. UPDATE FROM DIRECTOR, COMMITTEES, RECREATION ADVISORY COUNCILS & ANNOUNCEMENTS:

9. CONTINUATION OF OPEN FORUM:

All final comments will be taken at this time.

ADJOURNMENT

Next Meeting:

January 10th, 2024 at 4:30PM

Lakeside Park Garden Center

666 Bellevue Avenue

Oakland, CA 94612

* Visit [PRAC Website](#) for more information, documents, and reports.

This meeting location is wheelchair accessible. To request disability-related accommodations or to request an ASL, Cantonese, Mandarin or Spanish interpreter, please email publiccomments2prac@oaklandca.gov or call Oakland Parks, Recreation and Youth Development at (510) 238-7275 or TDD/TTY (510) 238-3254 at least five working days before the meeting. Please refrain from wearing scented products to this meeting as a courtesy to attendees with chemical sensitivities.

Esta reunión es accesible para sillas de ruedas. Si desea solicitar adaptaciones relacionadas con discapacidades, o para pedir un intérprete de en español, Cantonés, Mandarín o de lenguaje de señas (ASL) por favor envíe un correo electrónico a publiccomments2prac@oaklandca.gov o llame al (510) 238-7275 o (510) 238-3254 por lo menos cinco días hábiles antes de la reunión. Se le pide de favor que no use perfumes a esta reunión como cortesía para los que tienen sensibilidad a los productos químicos. Gracias.

會場有適合輪椅出入設施。需要殘障輔助設施, 手語, 西班牙語, 粵語或國語翻譯服務, 請在會議前五個工作天電郵 publiccomments2prac@oaklandca.gov 或致電 (510) 238-7275 或 (510) 238-3254 TDD/TTY。請避免塗搽香氛產品, 參加者可能對化學成分敏感。



SPECIAL MEETING

MINUTES

Parks and Recreation Advisory Commission (PRAC)

Wednesday, October 11th, 2023, at 4:30 P.M.

Lake Merritt Sailboat House

Meeting Recording Link:

<https://oakland.granicus.com/player/clip/5739?&redirect=true>

CALL TO ORDER / ROLL CALL: 4:37 P.M.

BARACH, DUHE, HA, KOS-READ, D. SMITH, K. SMITH, TORRES, TRAN, WATKINS

Present (7): Chair Tran, Vice Chair Barach, Commissioners Duhe, Ha, Kos-Read
Torres, Watkins

Excused (1): Commissioner K. Smith

Absent (1): Commissioners D. Smith, Torres

1. MODIFICATION OF THE AGENDA:

- Measure Q Item 5 and Item 6A will not be heard and is stricken from the agenda.
- Item 6B will be heard after Item 6D.

Motion: Chair Tran entertained a motion to approve the October Agenda with modifications.

Moved by: Commissioner Duhe. **Second by:** Vice Chair Barach. **Vote:** Yes (6) Barach, Duhe, Ha, Kos-Read, Tran, Watkins. **Abstain:** (0). **Motion:** Passed.

2. DISPOSITION OF MINUTES:

- September 13th, 2023 Draft Meeting Minutes

Motion: Chair Tran entertained a motion to approve the September Meeting Minutes.

Moved by: Commissioner Kos-Read. **Second by:** Commissioner Watkins. **Vote:** Yes (6) Barach, Duhe, Ha, Kos-Read, Tran, Watkins. **Abstain:** (0). **Motion:** Passed.

3. OPEN FORUM: There were 4 speakers and 0 public comments received via email.

4. CONSENT CALENDAR ITEMS:

4A. **REQUEST APPROVAL FOR OAKLAND TURKEY TROT TO COLLECT FUNDS ON ONSITE FOR THE SELLS OF MERCHANDISE, FOODS, BEVERAGES AND MOBILE FOOD VENDING AT THE ANNUAL**

**OAKLAND TURKEY TROT AT EASTSHORE PARK ON THURSDAY,
NOVEMBER 23, 2023, 8:00AM-12:00PM.**

Motion: Chair Tran entertained a motion to approve the request. **Moved by:** Commissioner Kos-Read. **Second by:** Commissioner Watkins. **Vote:** Yes (6) Barach, Duhe, Ha, Kos-Read, Tran, Watkins. **Abstain:** (0). **Motion:** Passed.

5. ~~MEASURE Q OVERSIGHT/AD HOC COMMITTEE UPDATE:~~

~~*Visit Measure Q [website](#) for more information, documents, and reports.~~

- ~~• Informational Report: OPW Monthly Measure Q Report and Performance Measures Update.~~

6. NEW BUSINESS:

6A. ~~UPDATE ON ROTARY NATURE CENTER FIRE.~~

6C. **REQUEST FOR THE PARKS AND RECREATION ADVISORY COMMISSION TO APPROVE A GIFT-IN-PLACE DONATION IN THE AMOUNT NOT TO EXCEED FORTY-NINE THOUSAND DOLLARS (\$49,000) FROM THE FRIENDS OF THE GARDEN AT LAKE MERRITT AND TO ENTER \$1 CONSTRUCTION CONTRACT WITH SELECTED VENDOR TO CONSTRUCT THE FINAL SECTION OF FENCE UPGRADE AT THE LAKE MERRITT GARDEN CENTER AND RECOMMEND TO PLANNING DIRECTOR APPROVAL OF MINOR CONDITIONAL USE PERMIT TO ESTABLISH A NEW FENCELINE TO EXPAND THE GARDEN CENTER AND PROTECT HISTORIC TREES.**

Hank Phan, Assistant Capital Improvement Project Coordinator, OPW, presented the request.

Public Comment: There were 0 speakers.

Commissioner Torres joined the meeting.

Motion: Chair Tran entertained a motion to approve the request. **Moved by:** Commissioner Ha. **Second by:** Commissioner Duhe. **Vote:** Yes (7) Barach, Duhe, Ha, Kos-Read, Torres, Tran, Watkins. **Abstain:** (0). **Motion:** Passed.

6D. **REQUEST FOR THE PARKS AND RECREATION ADVISORY COMMISSION TO APPROVE AND RECOMMEND COUNCIL TO ACCEPT A GIFT OF IN-KIND SERVICES FROM THE FRIENDS OF THE GARDEN AT LAKE MERRITT FOR JAPANESE GARDEN REPAVING IN THE AMOUNT NOT TO EXCEED NINETY SIX THOUSAND ONE HUNDRED DOLLARS \$96,100 AND AUTHORIZE A ONE DOLLAR (\$1.00) GIFT-IN-PLACE CONSTRUCTION CONTRACT WITH WOLFE**

CONSTRUCTION, THE CONSTRUCTION VENDOR SELECTED TO PERFORM THE SERVICES, TO AUTHORIZE THE WORK ON CITY PROPERTY.

Hank Phan, Assistant Capital Improvement Project Coordinator, OPW, presented the request.

Public Comment: There were 0 speakers.

Motion: Chair Tran entertained a motion to approve the request. **Moved by:** Commissioner Ha. **Second by:** Commissioner Duhe. **Vote:** Yes (7) Barach, Duhe, Ha, Kos-Read, Torres, Tran, Watkins. **Abstain:** (0). **Motion:** Passed.

6B. DEPARTMENT MERGER / REORGANIZATION UPDATE.

Chair Tran recalled that after the discussion with Brooklyn Williams, Special Assistant to the Mayor III, Office of the Mayor, regarding the proposed budget and reorganization, the commission agreed to the Chair writing a letter to the City Administrator on PRAC's behalf. Since then, the budget was passed. Due to the lack of outreach and engagement, the Chair asserted the importance of the letter and presented her draft to the commission for approval.

Public Comment: There were 2 speakers.

Motion: Chair Tran entertained a motion to approve the drafting of a letter on behalf of the PRAC to send to the Office of the City Administrator. **Moved by:** Vice Chair Barach. **Second by:** Commissioner Watkins. **Vote:** Yes (7) Barach, Duhe, Ha, Kos-Read, Torres, Tran, Watkins. **Abstain:** (0). **Motion:** Passed.

7. PLANNING AND CONDITIONAL USE PERMITS:

None.

8. UPDATE FROM DIRECTOR, COMMITTEES, RECREATION ADVISORY COUNCILS & ANNOUNCEMENTS:

Director's Report:

- No updates.

PRAC Committees:

- No updates.

Recreation Advisory Councils (RACs):

- No Updates

Announcements:

Due to the possibility of a lack of quorum, Chair Tran raised the question of cancelling the November PRAC meeting and resuming in December.

Motion: Chair Tran entertained a motion to cancel the November PRAC meeting. **Moved by:** Commissioner Duhe. **Second by:** Commissioner Ha. **Vote:** Yes (7) Barach, Duhe, Ha, Kos-Read, Torres, Tran, Watkins. **Abstain:** (0). **Motion:** Passed.

9. OPEN FORUM: There was 1 speaker.

10. ADJOURNMENT: 6:15 p.m.

DRAFT

*Visit [PRAC Website](#) for more information, documents, and reports.

Next Meeting:

Wednesday, November 8th, 2023, at 4:30 pm

Lakeside Park Garden Center

666 Bellevue Avenue

Oakland, CA 94612

Via Zoom

(For observation purposes only.)

Respectfully Submitted,



Jasmine S. Bellow
Executive Assistant to the Director
Recording Secretary



**CITY OF OAKLAND
Oakland Parks & Recreation**

TO: Tam Tran, Chair, Parks and Recreation Advisory Commission (PRAC)
Marc Barach, Vice Chair, PRAC
FROM: Steve Weiss, AICP, Assistant to the Director, Oakland Public Works (OPW)
DATE: December 13, 2023
SUBJECT: Informational Report: OPW Monthly Performance Measures Update

SUMMARY

This report provides:

1. OPW's routine updates to PRAC regarding the hiring of staff related to Measure Q-funded park maintenance services.
2. In additional supplemental material, this report includes updated performance measures in the delivery of Measure Q-funded services.

BACKGROUND / LEGISLATIVE HISTORY

Measure Q, approved by Oakland voters in March 2020, provides funding for City of Oakland services related to parks maintenance, homelessness services, and water quality, subject to civilian oversight. The Oakland City Council assigned PRAC the oversight role regarding the Measure Q expenditures related to parks maintenance and water quality services.

As a component of this oversight function, OPW routinely submits to PRAC updates on hiring of positions related to Measure Q-funded park maintenance services.

Additionally, Measure Q includes service performance requirements. OPW has been working with the PRAC Measure Q ad hoc committee and with community members to develop a reporting template for measuring and tracking performance of those services. The department's goal is a routine report that is clear, simple, and accessible to the community to provide transparent and accessible reporting on service delivery. This will be an iterative process, and OPW welcomes feedback from PRAC on how the department can continue honing that reporting template.

The reporting is meant to:

- 1) Serve as a snapshot in time about where things are at. What is getting done, not getting done, and how can PRAC or others help? There is zero intent to cast blame or point fingers.
- 2) Present the metrics and information in the clearest way possible to an average person. When Public Works comes to PRAC meetings, they must be helpful in explaining the content in lay persons' terms. But when Joe Q, ultimately, the "Public" clicks on the link to review the materials on

their home computer, which is ultimately the goal to provide transparency with the intent that information stands on its own utilizing tools such as adding notations for clarity and pursuing application-based tools which will be demonstrated throughout 2024.

STATEMENT OF THE ISSUE

Since the last PRAC meeting where Measure Q deliverables were presented, OPW staff has been refining the tracking mechanisms used so all reportable Measure Q data can be validated in an accurate manner. This report and related exhibits and attachments focuses on four areas that OPW is in the process of refining.

1. Staffing

Exhibit “A” Pages 4-6 further clarifies hiring by position and location in terms of “High and “Highest” priority ranking consistent with the City’s adopted Equity Indicators scale.

2. Ballfield Mowing

Exhibit “B” Page 7, updates ballfield mowing regularity since July, 2023 with additional information regarding “major” parks and equitable ranking.

3. Trash and Litter

Exhibit, “B” Page 8, documents litter pickups as a new metric added in Jan 2022. In previous years, litter pickup was not calculated as a separate metric, it was included in the work categorized as Park maintenance.

4. Restroom Cleaning

Exhibit “B” Page 9, OPW has merged data collection from CityWorks and an application (App) which documents in “real time” where and when maintenance staff is able to report regular visits and condition of the facility. Staff is hopeful to provide PRAC with the first monthly progress report at the next scheduled meeting.

RECOMMENDATION

OPW recommends that PRAC accept this informational report.

Respectfully submitted,

Prepared by:
Steve Weiss
Assistant to the Director
Oakland Public Works

Identification of Support Documents:

Attachments: Exhibit A – *Measure Q Hiring Progress Tracker, Updated 10/30/23*

Exhibit B – *Performance Measures and Service Delivery Charts, Updated 10/30/23*

Exhibit A – Measure Q Hiring Progress Tracker, Updated 10/30/2023

YTD Hiring Data

PFUND (groups)	Classification	#Filled	#Vacant	% Vacant
Measure Q	Administrative Assistant II	1		
Measure Q	Capital Imp Proj Coord, Asst	1		
Measure Q	Construction & Maintenance Mechanic	1	1	50.00%
Measure Q	Custodian	3	2	40.00%
Measure Q	Electrician		1	100.00%
Measure Q	Gardener Crew Leader	24	2	7.69%
Measure Q	Gardener II	27	4	12.90%
Measure Q	Irrigation Repair Specialist	4		
Measure Q	Painter	2		
Measure Q	Park Attendant, PPT	1	3	75.00%
Measure Q	Park Attendant, PT	3	4	57.14%
Measure Q	Park Equipment Operator	6	1	14.29%
Measure Q	Park Supervisor I	3	3	50.00%
Measure Q	Park Supervisor II	2		
Measure Q	Tree Trimmer	2	1	33.33%
Measure Q	Tree Worker	1		
Total		81	22	21.36%

YTD Hiring Data

PFUND (groups)	Classification	#Filled	#Vacant	% Vacant
Comprehensive Cleanup Fund	Administrative Analyst II	1		
Comprehensive Cleanup Fund	Administrative Assistant II	1		
Comprehensive Cleanup Fund	Tree High Climber		1	100.00%
Comprehensive Cleanup Fund	Tree Supervisor I		1	100.00%
Comprehensive Cleanup Fund	Tree Supervisor II	1		
Comprehensive Cleanup Fund	Tree Trimmer	4	1	20.00%
Comprehensive Cleanup Fund	Tree Trimmer Crew Leader		1	100.00%
Comprehensive Cleanup Fund	Tree Worker	1		
Facilities	Administrative Analyst II	1	1	50.00%
Facilities	Administrative Assistant II	1		
Facilities	Capital Improvement Project Coordinator	1		
Facilities	Carpenter	3	2	40.00%
Facilities	Construction & Maintenance Mechanic	7		
Facilities	Construction & Maintenance Supv I	3		
Facilities	Custodial Services Supervisor I	4	1	20.00%
Facilities	Custodian	45	5	10.00%
Facilities	Custodian Supervisor		1	100.00%
Facilities	Custodian, PPT	4	2	33.33%
Facilities	Custodian, PT		6	100.00%
Facilities	Electrical Engineer II	1		
Facilities	Electrician	1	1	50.00%
Facilities	Electrician Leader	1		
Facilities	Facilities Complex Manager	1	1	50.00%
Facilities	Facilities Complex Manager, Assistant		1	100.00%
Facilities	Maintenance Mechanic	2	7	77.78%
Facilities	Maintenance Mechanic, PT		1	100.00%
Facilities	Manager, Building Services	1		
Facilities	Painter	4		
Facilities	Plumber	2	1	33.33%
Facilities	Pool Technician		2	100.00%

Facilities	Pool Technician, PPT	1	100.00%
Facilities	Project Manager	1	100.00%
Facilities	Stationary Engineer	8	3 27.27%
Facilities	Stationary Engineer, Chief	3	
LLAD	Arboricultural Inspector	1	
LLAD	Gardener Crew Leader	2	
LLAD	Gardener II	1	3 75.00%
LLAD	Manager, Park Services	1	100.00%
LLAD	Park Attendant, PT	2	100.00%
LLAD	Park Supervisor I	1	100.00%
LLAD	Park Supervisor II	1	100.00%
LLAD	Tree High Climber	1	100.00%
Total		105	50 32.26%

PT = Part-time

PPT = Permanent Part-time

*****NOTE: Data displayed is baseline data before all Measure Q positions have been filled. Measure Q deliverable: “Provide dedicated staff at major parks. “Major Parks” means City operated Community Parks, Region-serving parks, and Resource Conservation Areas, as those terms are used in the Open Space Conservation & Recreation (OCSAR) Element of the Oakland General Plan.” Section (3 (B)(1) (m)**

Community Serving Parks: • Mosswood (11 acres) • Bushrod (10.12 acres) • DeFremery (9.4 acres) • San Antonio (11.62 acres) • Brookdale (4.66 acres) • Brookfield (14 acres) • Arroyo Viejo (18.75 acres) • Montclair (7.3 acres) • Dimond (14.31 acres)

Region Serving: • Lakeside (75 acres)• Joaquin Miller (improved 4 acres)

Resource Conservation Areas: • Glen Daniel/King Estates (75 acres) • Dimond Canyon (41 acres) • Garber (13 acres) • Beaconsfield (5 acres) • Claremont Canyon (208 acres) • Joaquin Miller (unimproved 41 acres) • Leona Heights/Open Space (50 acres)

Major Parks: Staff Labor Hours

FY Facility name and address	FY 23-24				Total
	Jul	Aug	Sept	Oct	
Arroyo Viejo Park, 7701 Krause Avenue**	16.00	278.00	1,278.00	631.00	2,203.00
Brookdale Park, 2535 High Street	200.00	67.00	52.00	4.00	323.00
Brookfield Park, 525 Jones Avenue*	444.00	534.00	837.00	456.00	2,271.00
Bushrod Park, 569 59th Street	208.00	141.50	280.00	346.00	975.50
Defremery Park, 1651 Adeline Street**	50.00	650.00	617.00	104.00	1,421.00
Dimond Park, 3860 Hanley Road		144.00	324.00	208.00	676.00
Joaquin Miller Park, 3300 Joaquin Miller Road		337.00	194.00	1,030.00	1,561.00
Lakeside Park, 666 Bellevue Avenue	198.00	908.00	908.00	385.00	2,399.00
Montclair Park, 6300 Moraga Avenue		308.00	241.00	116.00	665.00
Mosswood Park, 3612 Webster Street	12.00	10.00	345.00	1,028.00	1,395.00
San Antonio Park, 1701 E 19th Street*	22.00	19.00	15.00	162.00	218.00
Total	1,150.00	3,396.50	5,091.00	4,470.00	14,107.50

*high priority neighborhood ranking

**highest priority neighborhood ranking

NOTE: Number of ballfields mowed by name of ballfield is a new metric added in February 2022.

Measure Q deliverable: “Mowing City operated sports fields frequently, every other week, or as may be required by the time of year.” Section (3 (B)(1) (a)

Number of Times Ballfields Mowed in a Month

Name Ballfields	Jul 2023	Aug 2023	Sept 2023	Oct 2023
+ San Antonio Field**	1	2	1	1
+ Greenman Field/ Carter Gilmore**	1	3	2	3
+ Garfield Ballfield**	1	1	2	3
+ Curt Flood Field*	1	5	4	2
+ Concordia Park Field*		1	2	
+ Central Reservoir Park Field*			1	
+ Brookfield Rec Center Field*			1	1
+ Arroyo Viejo - Ricky Henderson A's Field**		1		1
+ Arroyo Viejo - McConnell Field**	1	3	3	2
+ Allendale Rec Center Field*	1	3	3	4
Sobrante Park Field			1	
Shepherd Canyon Park Field				1
Ramondi Field	1	3	2	
Pinto Park (Jones Field)	1	3	3	2
Otis Spunkmeyer Field	1	3	2	2
Oakport Field	1	3	1	3
Montclair Rec Center Field			3	2
Joaquin Miller (Robin Perry) Field			1	1
Golden Gate Rec Center Field	1	4	1	3
Franklin Field	1	3	3	3
Estuary Park Field				
Bushrod - Upper Field	1	2	2	2
Bushrod - Lower Field		2	2	2
Burckhalter Park Field	1	3	3	4
Brookdale Rec Center Field	1	1	2	1
Total	15	46	45	43

*high priority neighborhood ranking

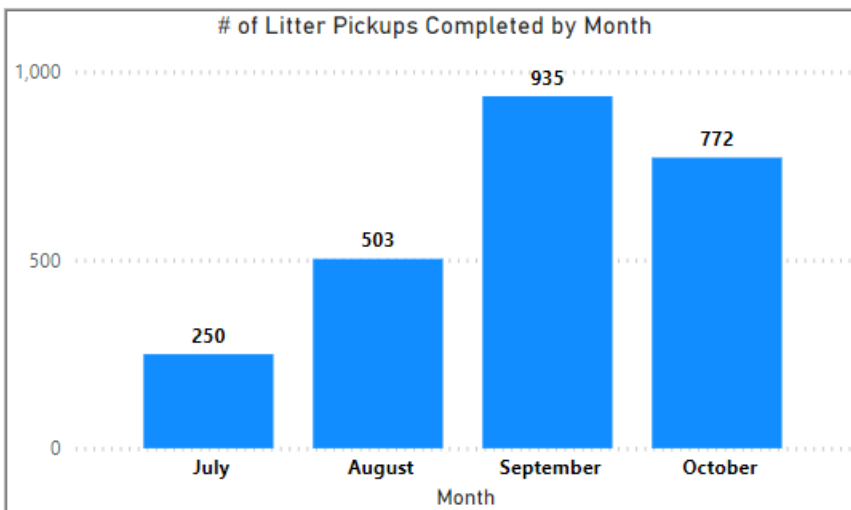
**highest priority neighborhood ranking

NOTE: # of litter pickups is a new metric added in Jan 2022. In previous years, litter pickup was not calculated as a separate metric, it was included in the work categorized as Park maintenance.

Measure Q Deliverable: “Collecting trash and litter several times per week, including Saturdays and Sundays, from the City’s most used parks, assuring equitable distribution of resources.”

Section 3(B)(1)(b)

Year	Month	# of Hours Picking up Litter	Volume of Litter (cubic yards)
2023	July	246	282.60
2023	August	410	655.70
2023	September	835	944.50
2023	October	681	1,999.60
Total		2172	3,882.40



Measure Q Deliverable:

“Cleaning park restrooms more than once per day, especially on weekends.” Section 3(B)(1)(e)

Below is beta testing data using a new restroom cleaning application. App went LIVE Dec 1, 2023, and is being used to collect outdoor restroom cleaning data.

Count of Outdoor Restroom Cleanings

Facility Name	# Restroom Cleanings
+	30
+ Bella Vista Park - Restroom - Outdoor	6
+ Brookdale Park - Restroom - Outdoor	7
+ Burckhalter Park - Restroom - Outdoor	1
+ Caldecott Park - Restroom - Outdoor	1
+ Carter Gilmore Park - New Restroom - Outdoor	1
+ Central Reservoir Recreation Area - Restroom - Outdoor	6
+ Cesar Chavez Park - Restroom - Outdoor	6
+ Davie Tennis Stadium - Restroom - Outdoor	15
+ Dimond Park - Restroom - Outdoor	6
+ Eastshore Park - Restroom - Outdoor	23
+ Estuary Park - Restroom - Outdoor	11
+ Frog Park - Restroom - Outdoor	19
+ Joaquin Miller - Fire Circle Restroom - Outdoor	2
+ Joaquin Miller - Redwood Glen Restroom - Outdoor	18
+ Lakeside Park - Bandstand Restroom (closed) - Outdoor	1
+ Lakeside Park - Nursery Restroom - Outdoor	21
+ Lowell Park - Restroom - Outdoor	17
+ Maxwell Park - Restroom - Outdoor	6
+ McCrea Park - - Restroom - Outdoor	6
+ Montclair Park - Restroom - Outdoor	4
+ Morcom Rose Garden - Field House and Restroom - Outdoor	46
+ Mosswood Park - Theater Building - Restroom - Outdoor	13
+ Officer Willie Wilkins Park - Restroom - Outdoor	2
+ Pine Knoll - Restroom - Outdoor	1
+ Raimondi Park - Restroom - Outdoor	2
+ San Antonio - Restroom - Outdoor	7
+ Shepherd Canyon Park - Restroom - Outdoor	1
+ Snow Park - Restroom - Outdoor	22
+ Union Point Restroom - Outdoor	4
Total	305



CITY OF OAKLAND
Oakland Parks, Recreation & Youth Development

TO: Tam Tran, Chair, Parks and Recreation Advisory Commission
FROM: Felicia Gotthelf, Management Assistant, OPRYD
DATE: 12/08/2023
SUBJECT: REQUEST FOR THE PARKS AND RECREATION ADVISORY COMMISSION TO APPROVE THE INSTALLATION OF ART WORKS AT PERALTA HACIENDA HISTORICAL PARK.

SUMMARY

Oakland Parks, Recreation and Youth Development Staff recommends that the Park and Recreation Advisory Commission approve the request for the Friends of Peralta Hacienda Historical Park to install two sculptures and an accompanying story-sign sequence along the lower creek nature area in Peralta Hacienda Historical Park. The proposed works of art represent indigenous voices and explore Ohlone culture, history and relationship with the natural world on a park created from the six remaining acres of Rancho San Antonio land colonized by Luis Peralta in 1820.

This project originated as a result of input from community who desire representation and visibility of East Bay Native American history and culture. Artists Walter Hood and Linda Yamane and Ohlone culture bearers including Deja and Corrina Gould planned and designed the proposed elements as the beginnings of a larger project to de-colonize the park, commemorate the contributions of indigenous and Latinx people, and celebrate the Fruitvale community today. Both proposed elements are intended to uplift Ohlone language, art, and 3,000+ year history. The first sculpture, *Sii*, (the Chochenyo-language word for 'water') restores Chochenyo language to this colonized site and acknowledges the devastating theft of Ohlone language that took place. The second sculpture and associated signs tell the story *Kaknu Fights Body of Stone* and offers a window into the anthropomorphic First People of Chochenyo myth.

FISCAL IMPACT

The itemized budget found on the following page includes all anticipated review fees, in-kind donations, maintenance costs, and insurance. The Friends of Peralta Hacienda Historical Park will assume full fiscal responsibility for the art works. One-time costs of \$124,125 to design, fabricate and install the art pieces have been secured through a combination of grants and individual donations.

Maintenance is minimal; the *Sii* sculpture will be cleaned every six months by existing Friends staff. Maintenance of the Story Signs and Bird Sculpture will be covered by SAS for the first year and thereafter by contract with the Friends for \$500.

The staffing requirements for City staff are limited to the administrative requirements of installing art work on City property. OPRYD and Parks and Trees staff have already conducted a site visit and concluded that the proposed location is appropriate for the type of art works proposed.

Item	Expense	Income	Income Sources
Story Signs and Bird Sculpture			
Design, Fabrication and Installation	\$29,624	\$7,406	Rainin Foundation
		\$7,406	East Bay Community Foundation
		\$7,406	Institute for Museum and Library Services
		\$7,406	Museum Grant Program (State of CA)
Estimated Review Fee	\$2,500	\$1,250	City of Oakland Operational Grant
		\$1,250	Individual Donations Annually
Insurance and Scientific Art Studio Annual Maintenance	\$250	\$125	City of Oakland Operational Grant
		\$125	Individual Donations Annually
Word Sculpture			
Design	\$20,000	\$20,000	National Endowment for the Arts
Fabrication and Installation	\$70,000	\$23,333	National Endowment for the Arts
		\$23,333	Institute for Museum and Library Services
		\$23,334	Museum Grant Program (State of CA)
Estimated Review Fee	\$2,000	\$1,000	City of Oakland Operational Grant
		\$1,000	Individual Donations Annually
Insurance and Scientific Art Studio Annual Maintenance	\$250	\$125	City of Oakland Operational grant
		\$125	Individual Donations Annually
TOTALS	\$124,624	\$124,624	

PROJECT / PROGRAM DESCRIPTION

Purpose

The Ohlone people were decimated in California in the Spanish and Mexican colonial years, experienced genocide in the US era during the Gold Rush, denied their language in the missions and boarding schools in the US era, and denigrated and erased through a form of ‘paper genocide’ into the present. Friends of Peralta Hacienda Historical Park initiated this proposed project as part of a nationwide effort to reframe US history and redress the suppression of Native American history. The proposed new outdoor elements will unfold the history and culture of the Ohlone Native Peoples of the East Bay alongside the park’s current primary exhibits, which emphasize the Peralta family’s 44,800-acre land grant of 1820.

Goals and Objectives

The goals and objectives of the proposed art works are as follows:

1. To raise visibility of and create a place of pride for the Ohlone through art embodying perspectives of Ohlone culture bearers, activists and artists;
2. To raise public awareness of the Chochenyo language through signage translated into Chochenyo by Ohlone linguist Deja Gould;
3. To emphasize the Ohlone relationship with the natural world and sustainable land stewardship practices through art whose language and mythology alludes to the natural world;
4. To create works of art that the public can participate in actively through ongoing programming at Peralta Hacienda.

Community Members and Groups Served

1. The Fruitvale community will be served through an affirmation and acknowledgement of the millennial time frame of Ohlone history, culture and contemporary presence in the East Bay;
2. Ohlone and other Native youth will see indigenous identity honored and be able to strengthen their own indigenous identities;
3. Students of all ages will profit from learning about the Ohlone through these beautiful works of art, landscape and text, including 3rd and 4th graders who visit the site during our award-winning field trips program;
4. Visitors from region, state and nation will visit this public park in Oakland.

Location

Peralta Creek Nature Area, Peralta Hacienda Historical Park. A diagram showing the location of Word Sculptures in the Peralta Creek Nature Area is attached as Exhibit A.

Visitor Experience

An in-situ representation of the artwork is attached as Exhibit B. Visitors walk down a steep slope via switchbacks on an ADA ramp to the lower park area to visit a restored riparian landscape, immerse themselves in the Ohlone language, Chochenyo, and hear about Ohlone beliefs and stories from the community tour guide. This area conveys the millennial time scale of the Ohlone and Bay Miwok peoples—geological, eternal and human.

Visitors enter this area walking down the ADA Ramp to the creek area hearing about the 4,000-year timeline of Ohlone history, beginning in the present and ending at the bottom of the ramp in the creek area 4,000 years ago. They see a large-scale flying figure of a bird on a slender pole below in the park's Creek Nature Area. When they get to the bottom, they read the story Ohlone culture hero and Creator, Kaknu, Peregrine Falcon, on a sequence of signs.



Visitors notice the word sculptures *Gismen*, *Kormey*, and *Sii* on the slope and beside the creek. Signage lets them know that the words mean sun, moon and water in Chochenyo, the language spoken by the Ohlone, the original peoples of the East Bay. They read the Maya Angelou poem *Still I Rise*, which inspired sculpture designer Walter Hood to raise visibility of the Chochenyo language. Hood spoke with Ohlone leaders about how they retained their language during suppression by Spanish missions, U.S. boarding schools and other institutions.

The tour leader invites visitors to ask questions. They find out that the solar panels that cover the *Gismen* sculpture gather energy through the day and softly illuminate *Kormey* by the evening. The tour leader invites them to write words for sun, moon and water in other languages, or poems or memories, and tie them to the sculpture. As part of site programming, visitors, neighbors and audience members weave the *Sii* sculpture with plant materials in quarterly ceremonies, an activity that Indigenous culture bearers brainstormed during the NEH planning process.

At the bottom of the ramp, visitors arriving in the creek area will walk along and sit to rest on a colorful 100-foot-long bench that is part of an outdoor classroom, in a small amphitheater. They see and learn about the Indigenous textile patterns on the bench, of Ohlone, Mien, Mam, Mexica, Khmer and others who live in Fruitvale. Nearby interpretive signage identifies each pattern and explores meanings of the word “indigenous” with quotes from community members about the designs. Each visitor picks a pattern they like and shares with the group where it is from.



Visitors continue along the path and come upon the Ohlone Story Sequence, a series of nine story signs beside the path. First they meet the Peregrine falcon Kaknu, the creator from the mythological “Animal People” times, and next they meet Body of Stone, who created the water and the earth in Ohlone tradition. Linda Yamane created drawings and text based on the scholarship of adviser Bev Ortiz about Coyote, Kaknu, and Body of Stone.

Near a group of large boulders, visitors read the story of Kaknu going to the depths of the earth and having a battle with Body of Stone, thus creating all the boulders on earth, including the cluster here. Visitors learn about the rich traditional literature of the Ohlone people; this is only one of many wonderful stories. In school field trips and other programs, visitors share origin stories from other cultures.

Visitors cross a bridge to enter the Basketry Garden and walk among plants that the Ohlone use for basketry—sedge, fern and willow. Interpretive signage shows images of the baskets and amazing facts about them, such as that Ohlone artist Linda Yamane spent a whole year hand-

stitching one basket with 16,000 fibers. Visitors will participate in basketry making in the park as part of special tours, on which they also learn about Ohlone land stewardship techniques such as coppicing, in which plants are cut at the base and regrow. Program participants will use this technique on the plants in the basketry garden.

Crossing back across the creek on another small bridge on the left, visitors see a relief map showing the contours of the Bay in 1750. They can explore with their fingers the contours of the geological history that created the waterways that the first peoples traveled.

Near this, to the left of the ADA Ramp leading to the upper area of the park, a staircase leads back to the Historic Core. Visitors discover that it has been 12,000,000 years since the East Bay hills were formed: Each of the 40 steps represents 300,000 years. Visitors physically experience the time span of the East Bay watershed, including this creek, which formed at about the 1,000,000-year mark. The creeks began to flow into the creeks, into the water table deep underground and out to the Bay and the ocean, a process that continues today.

Implementation Plan

Fabrication and Installation

Fabrication and installation can begin once City reviews are complete. The SII Word Sculpture will require six weeks for fabrication and one week for installation. The Kaknu Story Sign Sequence and Sculpture's final design, fabrication and installation sequence will span four months.

Art Work # 1 by Walter Hood, Hood Design Studio

This Public Art Sculpture, "SII" will be installed in the Peralta Hacienda Historic Park, East of the Peralta Creek. When viewed from the side, the welded wire mesh panels will form the work SII, an Ohlone word for water. The overall sculpture will be approximately 9 feet tall, 3 feet wide, and 12 feet long. It consists of an irregular, three-dimensional web of reinforcing steel. While mostly open, welded wire mesh will be installed in several of the spaces formed by the reinforcing steel. The materials, reinforcing steel and metal wire mesh, will be treated to resist corrosion, rust, and age. The connections shall be ground flush welds, and the sculpture is to have no sharp edges. The sculpture will be anchored directly to a concrete footing. The concrete footing will be site cast. The steel sculpture will be fabricated off site and will be anchored to the site cast concrete footing. All elements will be reviewed by a structural engineer.

Art Work # 2 by Linda Yamane, fabricated by Scientific Art Studio

Signs will be Gopher Sign Company ImageLOC® graffiti-resistant aluminum and steel graphic panels, bolted to steel or concrete structures. Supporting Structures for the graphic panels will be steel frames, panels and posts embedded into concrete footings or bolted onto existing concrete structures. Steel will be finished with high-durability powder coat paint or industrial Tnemec paint. Vandal Proof Hardware will be utilized. Stainless steel bolts with low-profile, tamper-proof heads and threads will be typical, such as Torx Security style or Snake Eyes spanner-style heads with nylon-insert or Loctite

Plan for ongoing maintenance

Friends of Peralta Hacienda Historical Park staff will take responsibility for the ongoing maintenance of the art work, which has an anticipated life span of 20 years.

Art Work #1: Word Sculpture:

The steel and metal mesh materials will be treated with epoxy to resist corrosion, rust, and age. They will be cleaned every six months with a solution of warm distilled water and a non-ionic cleaning agent such as Orvus WA Paste, which is then removed with distilled water and allowed to dry.

Art work #2: Story Signs and Bird Sculpture:

All work and maintenance will be performed by standard Scientific Art Studio. Following the expiration of a 12-month warranty, Peralta Hacienda and SAS will enter into an annual maintenance agreement. Repair and maintenance training will be available by contract.

Evaluation methods

The Friends evaluated, brainstormed and designed the proposed art work in consultation with Park visitors, community members and stakeholders. The three-year community outreach and design process timeline is below:

2010 to 2021

Visitor feedback collection: Peralta Hacienda reached out via evaluation forms for park visitors. On these forms, the most frequent questions were about the Ohlone and requests for more representation of the Ohlone.

6-1-2021 to 9-1-2021

Brainstorm with stakeholder communities: We first held two six-hour meetings with seven historians, park neighbors and Indigenous culture bearers and leaders to brainstorm themes and priorities. They chose main themes such as the scale of Ohlone history (4,000 years), devastation of language loss in the missions and after the Gold Rush, the relationship of the Ohlone to the natural world, and the need to awaken public awareness of the rich culture of the Ohlone people, nearly erased from consciousness in the contemporary world. We had the meetings transcribed and gave the transcriptions to the artists.

9-1-2021 to 12-31-2021

Meeting of artists and staff: Ohlone artist Linda Yamane, sculptor and landscape architect Walter Hood, Project Director Holly Alonso and Marketing Director Miguel Lopez met. In light of input from the conferences, Yamane and Hood proposed two interrelated art works in close proximity that would revive awareness of the Ohlone language and represent Ohlone culture, leading visitors to the creek area, and better integrate the lower park area with the upper Historic Core area.

Artists meetings with Ohlone: Walter Hood met with Ohlone culture bearers who stated their wish to make the public aware of their language, for the language to be visible in the landscape. Linda Yamane had an additional meeting with Ohlone culture bearers, in which they exchanged life stories. After becoming aware of her heritage through visiting California missions where her ancestors were buried, she was motivated to become a scholar and artist of the Ohlone people.

Corrina Gould told about her ancestors being forced to speak Spanish in the missions, and in the later American period, of her great-grandmother being put into a boarding school and forced to speak English rather than Spanish. Her mother was forcibly taken away from her grandmother by the authorities and raised by others, further diluting the Ohlone heritage.

1-1-2022 to 4-1-2022

Hood conceptual design and Ohlone review: Walter Hood created a conceptual design focusing on the Chochenyo words for Sun, Moon and Water, inspired by the Maya Angelou poem “Still I Rise,” linking to the resilience of Black and Indigenous peoples and the profound Ohlone connection to the natural world. He created an elevation, which the Ohlone consultants reviewed and commented on; they stated the importance of surrounding the word sculptures with native California vegetation and also that the sculptures be interactive.

Yamane conceptual design: Linda Yamane’s focus was language and culture through story. She and Holly Alonso worked to find a story that related to the space. Ohlone stories were only available in early 20th-century fragments of oral histories published in *Ohlone Past and Present*. Yamane met with Corrina and Deja Gould, Ohlone spokespeople for the East Bay area. Working with Alonso, they chose the Ohlone story of Kaknu Peregrine Falcon in his battle with Body of Stone to create the boulders of the world, with the help of Coyote the Creator. Boulders by the creek would evoke this story. The creek area is a bird sanctuary in this community, with frequent sightings of owls, hawks, and even the rare Western Tanager. Yamane created a flowing text from the narratives and illustrated them.

5-1-2022 to 9-1-2022

Word sculptures construction drawings: Hood completed construction drawings of the three word sculptures.

Word sculptures interactivity brainstorms: Hood held brainstorms with community members to imagine how to make the sculptures interactive. Solutions were: the Sun sculpture would be covered in solar panels and have scaffolding at the back to which visitors can pin stories. The Moon sculpture would be connected to the Sun sculpture and gradually begin to glow at night. There would also be an interpretive sign with the Angelou poem. The SII sculpture would be woven with plants seasonally.

Hood had a meeting with traditional indigenous weavers to discuss how to make the SII sculpture easily “weavable.” The traditional weavers chose the lattice pattern that Hood used in the design. He adjusted the construction drawings for the SII/Water Sculpture.

Translation of stories into Chochenyo and field testing: Alonso worked with Deja Gould on the Chochenyo translation of the text that had been culled from early 20th-century oral histories of the Ohlone. Deja Gould rendered the story in Chochenyo, the original Ohlone language of the Oakland area for the sequence of signs, with editing by Alonso in consultation with Gould. The stories and drawings were field-tested in educational programs during the summer.

10-1-2022 to 1-31-2023

Signage design: Scientific Art studio created graphic design and construction drawings for the signage including also Spanish and English translation curated by Alonso and held a mock-up of the signage in the park's Creek area. After public comment, they made final adjustments. This completed the design phase of the Yamane and Hood art works.

2-1-2023 to 5-31-2023

Feedback collection: Peralta Hacienda held five gatherings under a grant from the Othering and Belonging Institute of indigenous participants in festival events the previous year to get feedback on the plans for the text and visual art.

Permissions: Alonso began the permissions process for construction with Oakland Department of Parks, Recreation and Youth Development, writing reports on the project to date for the Parks and Recreation Advisory Commission and the Public Art Commission.

Completed design process: Conceptual design and construction drawings were completed under grants from the National Endowment for the Arts, the Rainin Foundation and the East Bay Community Foundation for the SII word sculpture.

Scientific Art Studio designed the graphics, structure and mounting of the Kaknu Story Signs and field-tested with community members under grants from the Rainin Foundation, East Bay Community Foundation, and Institute for Museum and Library Services

In process

City reviews: Reviews are in process; the timeline is dependent on their administrative capacity.

To be scheduled

Fabrication and Installation: Fabrication and installation can begin once City reviews are complete. The SII Word Sculpture will require six weeks for fabrication and one week for installation. The Kaknu Story Sign Sequence and Sculpture's final design, fabrication and installation sequence will span four months.

BACKGROUND / LEGISLATIVE HISTORY

Friends of Peralta Hacienda Historical Park began as a grassroots group of neighbors in 1975 to preserve and maintain the site of the last residence of Antonio Peralta and to illuminate the little-known early history of the East Bay. (The Peralta house, which appears on the National Register of Historic Places, was purchased in 1980 by the Trust for Public Land.) The organization incorporated as a nonprofit in 1985 and worked with the City of Oakland for more than 25 years to identify and allocate over \$6,000,000 in Community Block Grant funding to create the six-acre park surrounding the historic property, parcel by parcel, due to its acknowledged national historical importance and educational potential.

The nonprofit restored the Peralta House to its original 1870 conditions through \$893,000 in Measure I funding, completing the project in 2001, and opened the historic house to the public with Faces of Fruitvale, an exhibit of community stories funded by California Humanities. City

officials and Peralta Hacienda staff, community members and designers created the master plan for the site, and an interpretive plan that re-envisioned the role of history in community, which was approved by City Council in 2002. They fundraised for, researched and installed permanent historical exhibits indoors and outside through funding from the State Historic Preservation Office and many other public and private entities, completing them in 2009.

“Friends” has since worked with Oakland Public Works on four capital phases to build out the master plan to provide community facilities including Phase IIIA (Native Plant Garden, recreational lawn and outdoor stage), IIIB (Center for History and Community, a multipurpose program structure), IIIC (ADA ramp to the Creek Area and small amphitheater for classes), and most recently—completed in 2021—the pavilion on the Historic Core area of the park, which hosts programs and events and served as a public school during Covid for some of Oakland’s neediest students K-12, staffed by “Friends.”

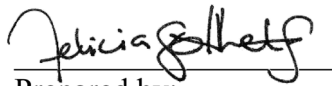
Founded on principles of community organizing, Friends of Peralta Hacienda holds quarterly community meetings to get community input, which thousands have attended over the 38 years of the organization’s existence. For example, 50 attended the meeting to brainstorm the vision for the historic site in 1999, and 30 families attended the most recent meeting in October 2023 to give input on Peralta Hacienda’s ongoing environmental education programs.

The organization has had a lease agreement with the City of Oakland since 2005, renewed in 2023, to offer public arts, history, cultural and environmental programs and events. The organization fundraises, plans and implements year-round educational programs and events, and has mounted a continuous series of changing exhibits telling the stories of Oakland’s diverse cultural communities, winning the prestigious National Museum Medal in 2017 for its “extraordinary service to the community.” This year, its school field trips program won the Award for Excellence in Museum Education from the State Superintendent of Education and the California Alliance of Museums.

RECOMMENDATION

Oakland Parks, Recreation and Youth Development Staff recommends that the Park and Recreation Advisory Commission approve the request for the Friends of Peralta Hacienda Historical Park to install a story-sign sequence and accompanying bird sculpture, and a sculpture of the Chochenyo-language word for ‘water’ along the lower creek nature area in Peralta Hacienda Historical Park. The proposed art work will represent indigenous voices and explore Ohlone history on a six-acre park where buildings from 1870 and the Spanish colonization are restored and now serve as a museum.

Respectfully submitted,



Prepared by:
Felicia Gotthelf
Management Assistant


Harith Aleem (Dec 8, 2023 13:05 PST) (Signature)

Approved by:
E. Harith Aleem
Interim Assistant Director

Identification of Support Documents:

- Attachments: Exhibit A – *Sculpture renderings*
Exhibit B – *Site photos/in-situ mockup*
Exhibit C – *Artists’ biographies*
Exhibit D – *Community outreach support*
Exhibit E – *Insurance*
Exhibit F – *Waiver of Proprietary Rights*

EXHIBIT A – PROJECT RENDERINGS

Artist Walter Hood: Rendering of Word Sculpture Sii (Water) In The Peralta Creek Nature Area

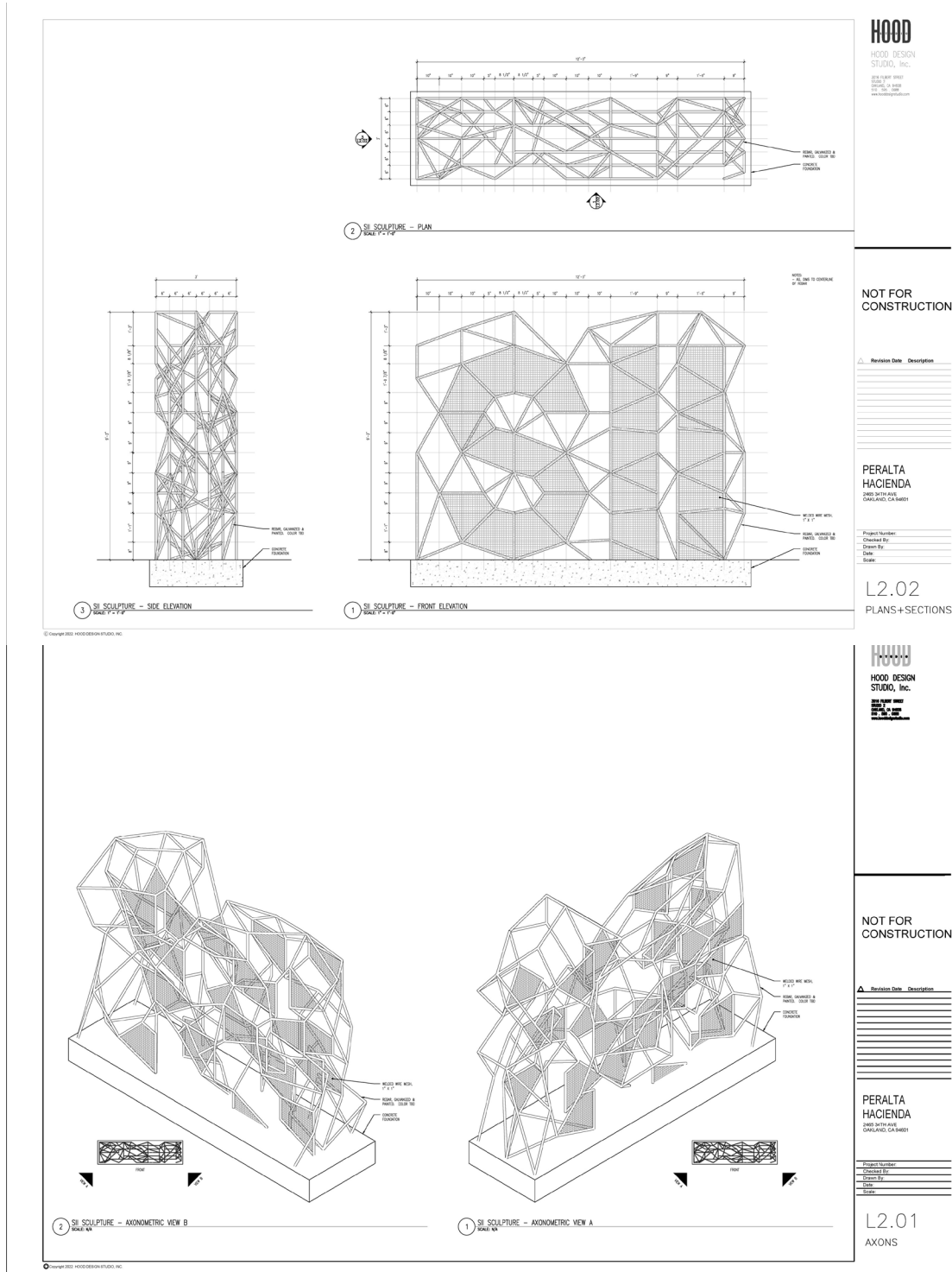
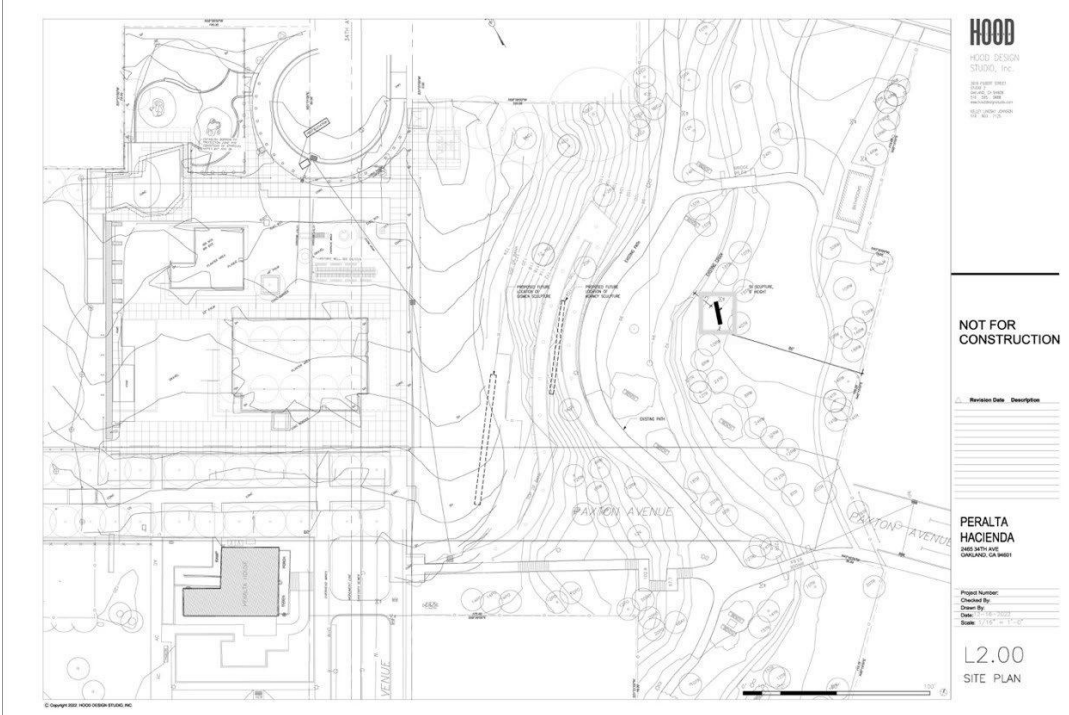


Exhibit A - Project Renderings
PRAC 12/13/2023 Item #6A

Diagram showing location of Word Sculptures in the Peralta Creek Nature Area:



Artist Linda Yamane: Kaknu Story Sign Sequence and Sculpture
 Mockup of Kaknu sculpture display by Scientific Art Studio

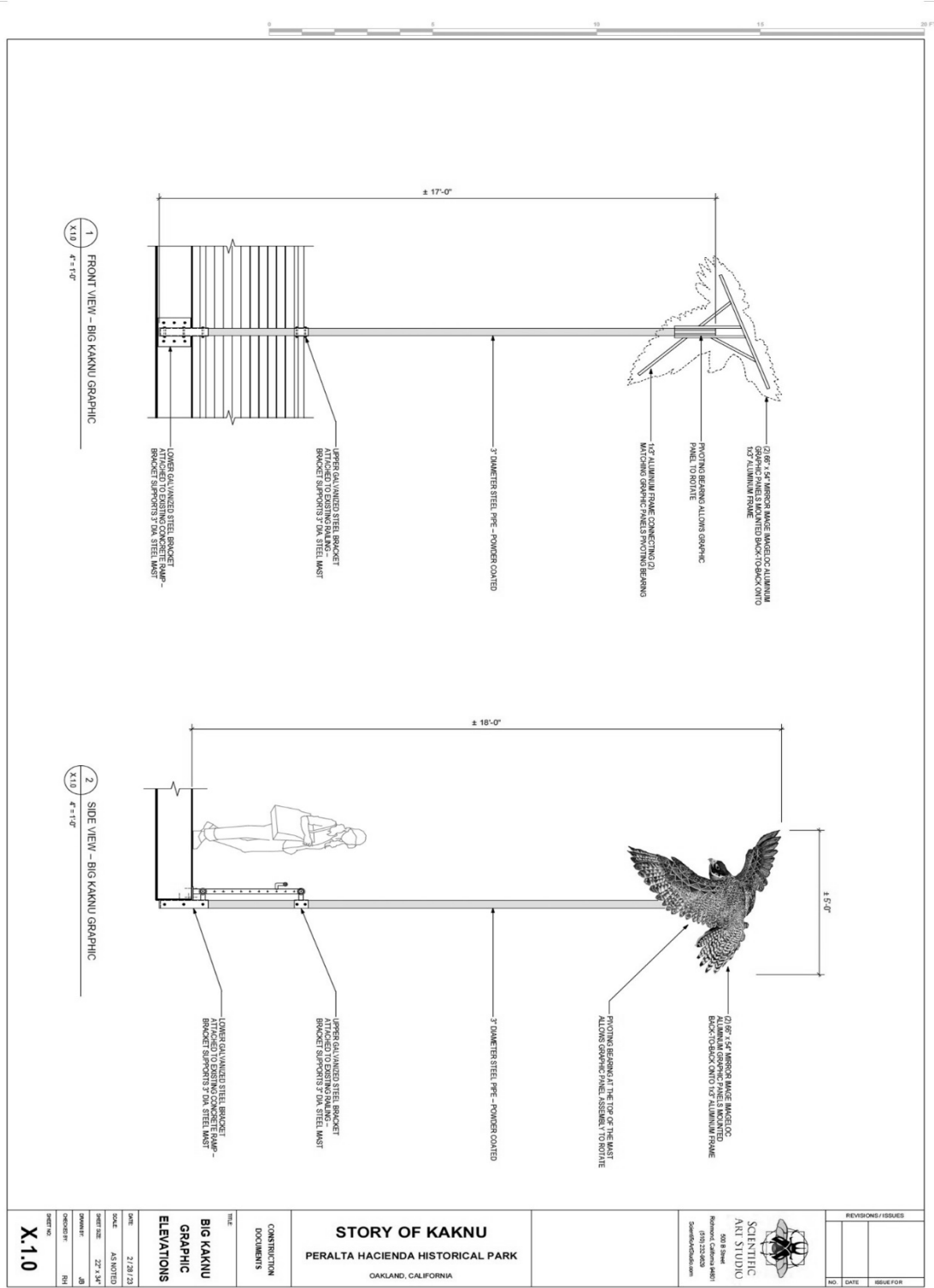


Exhibit A - Project Renderings
 PRAC 12/13/2023 Item #6A

Kaknu Story Signs

Descubre a Kaknú el héroe de la gente

Kaknú, el halcón peregrino, es el héroe de muchas historias tradicionales Ohlone del Area de la Bahía. Kaknú, y su abuelo Coyote, vivieron aventuras emocionantes y a veces peligrosas, que sobrevivieron gracias a las historias que fueron contadas por los Ohlone del Area de la Bahía durante miles de años.



Kaknu – Muwekma wetreš

Kaknu-Peregrine Falcon-wetreš 'irihte Ohlone nuunu. Kaknu 'at waaka paapa, mayyan, wayentikne 'alšip 'at 'iččašte 'ištuniččan. Kikne Ohlone muwekma 'irihte warepkma

Meet Kaknú The People's Hero

Kaknú – Peregrine Falcon – is the hero of many traditional East Bay Ohlone stories. Kaknú and his grandfather, Coyote, had exciting and sometimes dangerous adventures that were kept alive through the telling of their stories by East Bay Ohlone people over thousands of years.

3



Hittiš muwekma 'uyyakiš

Miččiš Ohlone nuunu, hittiš muwekma heeme wareptak 'uyakani muwekma hiswikne. 'Uyakani, hittiš heyyekne nonwente hossi muwekma. Meene tappesin Kaknu, 'ayšit maato winnaikma 'at šottokma.

La Gente Animal de Hace Mucho Tiempo Atrás

Según antiguas historias tradicionales indígenas de California, Gente Animal habitaba la tierra mucho antes de que los humanos fueran creados. Durante ese tiempo, los animales poseían habilidades tanto humanas como animales. En las historias que siguen, aprenderás acerca de uno de estos personajes tan especiales: ¡un pájaro que podía volar Y disparar con un arco y flechas!

The Animal People of Long Ago

According to ancient California Indian traditional stories, Animal People inhabited the earth long before humans were created. During that time, animals had both human and animal abilities. In the stories that follow, you'll learn about one of these very special people — a bird who could fly and shoot with a bow and arrows!

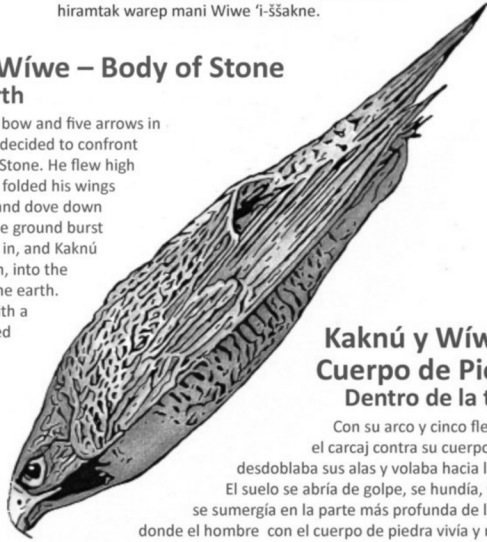
2

Kaknu 'at Wiwe – Wareptak

waakamu tanuka 'at miššur hutti šonnoktak, Kaknu čupru waaka wirak 'at hokšekne wareptak. warep watkittle hayki, 'at haayite 'at Kaknu wattiš hiramtak warep mani Wiwe 'i-ššakne.

Kaknú & Wíwe – Body of Stone Into the Earth

One day, with his bow and five arrows in his quiver, Kaknú decided to confront Wiwe — Body of Stone. He flew high into the sky, then folded his wings against his body and dove down into the earth. The ground burst open, then caved in, and Kaknú went down, down, into the deepest part of the earth. There the man with a body of stone lived and ruled.



Kaknú y Wíwe el Cuerpo de Piedra Dentro de la tierra

Con su arco y cinco flechas en el carcaj contra su cuerpo, Kaknú desdoblaba sus alas y volaba hacia la tierra. El suelo se abría de golpe, se hundía, y Kaknú se sumergía en la parte más profunda de la tierra, donde el hombre con el cuerpo de piedra vivía y reinaba.

Kaknu 'at Wiwe Muwekma

Waakamu tanuka 'at miššur hutti šonnoktak, Kakwarep watkittle hayki, 'at haayite 'at Kaknu wattiš hiramtak warep mani Wiwe 'i-ššakne. Wiwe nimiikne hemmen 'akkoy waaka ruuwa, neppe ʔuuhi Kaknu winnakne tuupentak, mani Wiwe 'at hemmen'i-muwekma roote. muwekma hiitkne Kaknu 'at Wiwe hayakne.

Kaknú Gives Chia Sage to the People

Going from place to place, Kaknú threw chia seeds from his nose, saying "These are for the people to eat." From then on, patches of chia sage (*Salvia columbariae*) grew each year, producing delicious and nutritious seeds to feed the People.

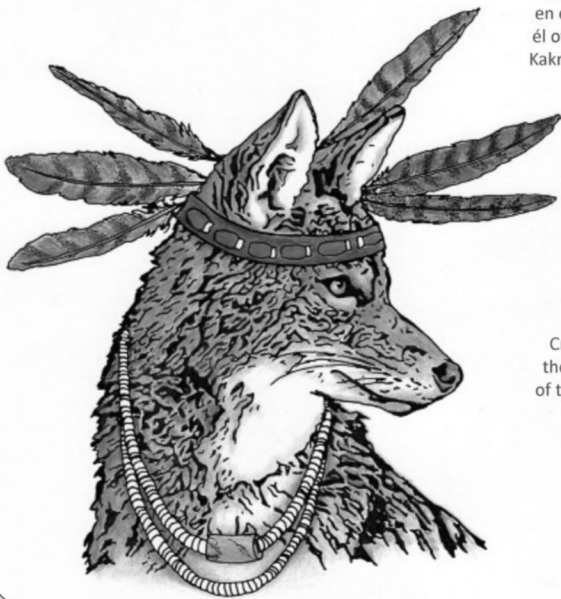


Kaknú y Wíwe el Cuerpo de Piedra

Yendo de un lugar a otro, Kaknú tiraba salvia de chia de su pico, diciendo: "Estas son para que la gente las coma". Desde ese entonces, parcelas de salvia de chia (*Salvia columbariae*) crecieron cada año, produciendo semillas deliciosas y nutritivas para alimentar a la gente.

Mayyan – Wetreš

Maayan wetrešikne, waaka 'ene hašše, 'at heššekne Chochenyo nonwente' Ohlone. Waaka harakne 'uyyi 'i-čoččo Kaknu.



Coyote El Creador

El coyote era *Wetésh* - el creador del mundo - para los Ohlone del Area de la Bahía en el pasado. Muchas veces, él ofrecía consejos a su nieto Kaknú, tratando de calmar su naturaleza impulsiva.

Coyote The Creator

Coyote was *wetésh* — Creator of the world — for the East Bay Ohlone People of the past. He often offered advice to his grand-son Kaknú, trying to calm his impulsive nature.

EXHIBIT B – IN-SITU MOCK-UP

In-situ mock-up: flying story-sign sequence



In-situ mock-up: flying bird sculpture



In-situ mock-up: Sii sculpture:

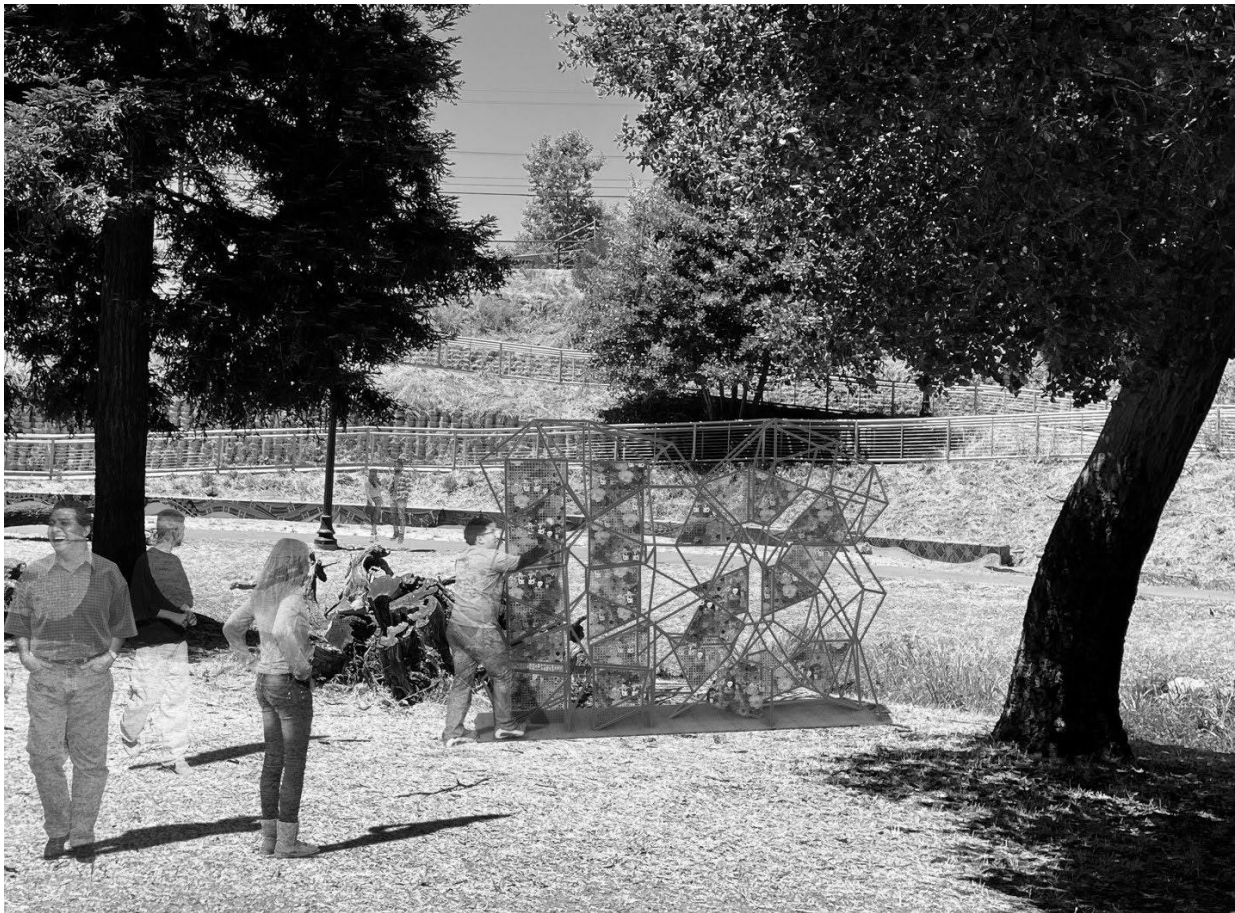


Exhibit B – In-situ mock-up
PRAC 12/13/2023 Item #6A

EXHIBIT C: ARTISTS' BIOGRAPHIES

Linda Yamane

Artist Statement

I am looking forward to combining my extensive knowledge of Ohlone culture with my artistic skills to create new and beautiful park elements that will attract, engage, inform, surprise and delight park visitors, guiding them to see the world around them in a new way and appreciate that they are part of a long continuum of human history in the Bay Area.

The problem I am focused on in my creative work is involving and representing indigenous voices. Creating a sense of belonging for indigenous people at Peralta Hacienda, a site understood previously to be a colonial memorial of the Spanish and Mexican eras. Replacing that with a holistic sense of the Ohlone.

As an Ohlone artist, culture bearer, and tribal historian, my role is to bring an informed insider's voice and view of indigenous Ohlone life and culture, both past and present, directly from the Ohlone community to the visiting public.

Most often Ohlone interpretive material is assembled by interpretive specialists outside the Ohlone community and, in spite of their best intentions, portrays Ohlone people and culture based on their limited knowledge. The result is usually a brief and rather dry narrative of "survival on the land." Here at the Peralta Hacienda Historical Park, we have many opportunities, in a variety of indoor and outdoor settings, to feature some beautiful but little-known aspects of culture not shared in other public venues and in fact little-known by Ohlone community members themselves. It's exciting to have this opportunity to educate both the descendant community and the visiting public, showcasing some very rich and insightful traditions that can inspire us all today.

Resume

Linda Yamane is a California Indian basketweaver, artist, author and tribal scholar who traces her ancestry to the Rumsen Ohlone, the native people of the Monterey area. Born in San José in 1949, she has spent more than 35 years researching Ohlone history and reviving Rumsen language, song, folklore, basketry, and other traditions. In 2013, she was awarded the California Indian Heritage Preservation Award by the Society for California Archaeology.

"Of central importance to my life and identity is my Rumsen Ohlone heritage. It is around my cultural roots that my artwork and my life's work has revolved and evolved. Cultural research has led me to the discovery of our language, stories, songs, basketry, dance and other traditions—all of which infuse my life and art with a deep connection to both of the worlds in which I live. When we sing our songs, speak our language, tell our stories and weave our baskets, we bring their beauty back into the world and bring honor and respect to our ancestors."

Published Works

Linda is the author of *Weaving a California Tradition* and co-author of *In Full View—Three Ways of Seeing California Plants*. She also researched, compiled, and illustrated two collections of Ohlone stories: *When the World Ended* and *The Snake That Lived in the Santa Cruz Mountains*.

She was editor of *A Gathering of Voices—The Native Peoples of the Central California Coast* and her writings are included in the anthologies *The Sweet Breathing of Plants—Women Writing on the Green World*; *The Green Book of Language Revitalization in Practice*; *The Way We Lived*; *The Ohlone: Past & Present*; *Seaweed, Salmon & Manzanita Cider—A California Indian Feast and First Coastal Californians*.

Basketry

Linda was a founding board member of the California Indian Basketweavers' Association and was the editor of its newsletter "Roots & Shoots" for more than 15 years.

She has earned a reputation as a master California Indian basketweaver who has nearly singlehandedly brought back the ancient tradition of Ohlone basketweaving. Over a period of more than thirty years, she has worked to learn the intricate details of traditional Ohlone basketry styles, native plant materials and weaving techniques. Her workmanship has been recognized by numerous state, federal and local agencies who have invited her to both exhibit and demonstrate Ohlone basketry in parks, museums, and public programs.

She was invited to demonstrate Ohlone basketry at the Smithsonian's 2006 Folklife Festival in Washington, DC, where she was part of the "Carriers of Culture—Living Native Basket Traditions" program. Her baskets have been exhibited at The Huntington Library, the Santa Barbara Museum of Natural History, University of San Francisco (2021), Monterey Museum of Modern Art, Pacific Grove Museum of Natural History, Bundeskunsthalle in Bonn, Germany: "California Dreams—San Francisco, a Portrait," (2019), the exhibit "California's Remarkable Women" at the California Museum for History, Women & the Arts in Sacramento (2004-2005), and elsewhere.

In 2012, she completed two feathered and Olivella-beaded Ohlone ceremonial baskets, the first to be made in about 250 years. One was commissioned by the Oakland Museum of California for permanent display in their California History Gallery. The other was supported by a grant from the Creative Work Fund. In 2014, she created a similar basket for the San Francisco Presidio's Officers' Club Museum, as well as several ceremonial regalia items. The Santa Barbara Museum of Natural History commissioned a unique Ohlone seed-roasting basket; the de Saisset Museum (Santa Clara University) commissioned several Ohlone work baskets for interpretive display; the Sanchez Adobe Interpretive Center in Pacifica commissioned a basket and other significant Ohlone cultural display items.

Education

Master's Degree in Art, with a specialty in craws, from San José State University, 1978 BA in Liberal Studies from San José State University in 1974.

Exhibit Curator

She was co-curator of the exhibit “Continuing Traditions—California Indian Basketweavers” at the Museum of Art and History in Santa Cruz (1996) and curator of “Weavers of Tradition—California Indian Basketry” at the Monterey Museum of Art (1999–2000).

Interpretive Text and Design

Linda has written Ohlone interpretive text and collaborated on design for exhibits at the Lands End Lookout Visitor Center in San Francisco, San Francisco Presidio Visitor Center, Don Edwards San Francisco Bay National Wildlife Refuge Environmental Education Center in Alviso, Pacific House in Monterey's Custom House Plaza, Pacific Grove Museum of Natural History, Carmel Valley History Center, and elsewhere.

Educator

For twenty-five years, she taught classes and workshops in Ohlone traditional skills for school children and the public in schools and parks throughout the San Francisco and Monterey Bay areas.

Ohlone Language

Linda has been actively working to revive the Rumsen Ohlone language of the Monterey area and has created a comprehensive Rumsen dictionary, in database format, in order to share her work with the Rumsen Ohlone Tribal Community.

John P. Harrington Fieldnotes

Linda has been studying the John P. Harrington unpublished field notes for nearly forty years, gleaning valuable language and Ohlone cultural information from their pages.

Tule Canoes

Over the past thirty-five years, Linda has made more than thirty traditional tule canoes, several of which are in museum exhibits such as the Oakland Museum, The California Museum for History, Women and the Arts in Sacramento, the Aptos Chamber of Commerce, the Environmental Education Center at the Don Edwards National Wildlife Refuge in Alviso, the de Saisset Museum on Santa Clara University campus, the Carmel Valley History Center, and the Palo Corona Regional Park Discovery Center in Carmel. Several were created for the Monterey Bay Aquarium's summer deck program “Turning the Tide.”

Ethnographic Consultant

Linda has served as ethnographic consultant to numerous museums and agencies, including: California State Department of Parks & Recreation, Monterey State Historic Parks, National Park Service—Golden Gate National Recreation Area, San Francisco Maritime National Historic Park, San Francisco Bay National Wildlife Refuge, Santa Clara County Department of Parks & Recreation, Pacific Grove Museum of Natural History, History San José, Monterey Maritime and History Museum, Santa Cruz City Museum of Natural History, Santa Cruz Museum of Art and

History, Oakland Museum of California, the California Museum in Sacramento, San Francisco PUC, Army Corps of Engineers, San Mateo County Historical Association, Monterey Peninsula Regional Park District, East Bay Regional Parks District.

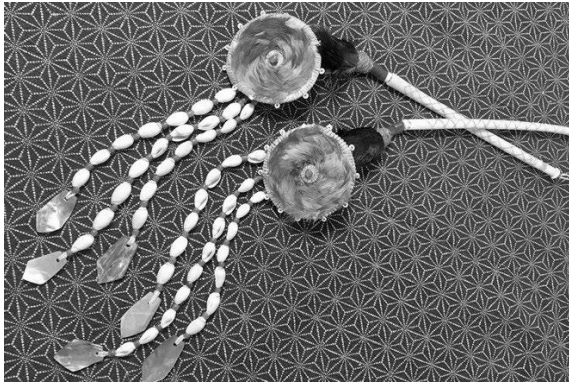
Artworks

Her drawings have been part of interpretive exhibits at Mt. Diablo State Park Visitor Center, and the Monterey County Agricultural and Rural Life Museum (King City), Chitactac-Adams County Park (Gilroy, CA), the Pacific House (California State Historic Park Museum, Monterey), Land's End Lookout Visitor Center in San Francisco, Garland Ranch Regional Park Visitor Center (Carmel Valley), Palo Corona Regional Park (Carmel), and elsewhere.

Art Exhibits

California Indian Basketweavers Showcase, California Indian Basketweavers Gatherings, 1993–2012 • California Indian Basketweavers—Continuing Traditions, February 13–May 18, 1996, Museum of Art & History, Santa Cruz, CA • Chaw'se Native American Invitational Art Show 1996, August 23–September 29, 1996, Indian Grinding Rock State Historic Park, Pine Grove, CA • First People: Animals in Native Californian Art, Santa Barbara Museum of Natural History, March 10–May 28, 1996 • Chaw'se Native American Invitational Art Show 1995, August 25–September 24, 1995, Indian Grinding Rock State Historic Park, Pine Grove, CA • Weaving Contemporary Ceremony I & II—Native Women of California Print Exhibition, American Indian Contemporary Arts, San Francisco, January 6–April 1995 • Artist of the Month, Jesse Peter Native American Art Museum, Santa Rosa, March 1995 • Chaw'se Native American Invitational Art Show 1994, August 26–September 25, 1994, Indian Grinding Rock State Historic Park, Pine Grove, CA • Traditional/Contemporary Native American Voices, April 14–June 18, 1994, Sun Gallery, Hayward, CA • Weaving Contemporary Ceremony I: Keepers of Tradition, Lassen County Arts Council Gallery – Susanville, CA, November 1993 • Shared Experience/Personal Interpretations: Seven Native American Artists, February 23–March 21, 1993, University Art Gallery – Sonoma State University • Indigenous California Women's Conference, UC Santa Cruz, February 1992 • People at the Edge of the World, September 11–October 18, 1991, Inter-Cultural Center Gallery – Sonoma State University, and others.

Examples of Past Work



Ear Ornaments



Tule Boat



Basket with Photo of Grandmother

Walter Hood

Artist Statement

Maya Angelou's anthem, *Still I Rise*, is a provocation to resilience in the face of extermination and bondage. Her words encompass not only the struggles of African Americans but all marginalized and oppressed. Language is a powerful tool. When absent, culture is absent.

The Peralta Hacienda project celebrates language lost or unseen in the landscape. The Ohlone people of the Bay Area had various dialects depending on their geography. For the East Bay population, Chochenyo was the spoken dialect. Inspired by Maya Angelou's poem, *Still I Rise*, one stanza in particular encapsulates the environmental connectedness of struggle:

*Just like the moon and like suns
With the certainty of tides
Just like hope springs high
Still I rise*

The evocation of these three elements, moon, sun and water are powerful words in the Chochenyo dialect, and are a source in the daily, quarterly and yearly ritual. Gismen (sun), Kormey (moon) and Sii (water) are reimagined on the site of the Spanish colonial as heroic text that emerges from the creek which connects the bay to the land. The texts are multi-dimensional. Firstly, as semiotic monuments that are scaled as sculpture. Secondly as conduits for memory and experience, and thirdly as ritual.

Resume

Walter Hood is a Professor at the University of California, Berkeley's Landscape Architecture and Environmental Design Department, and chaired from 1998 to 2002. His Oakland, California-based studio, Hood Design, has been engaged in architectural commissions, urban design, art installations, and research since 1992. Earlier projects located in Oakland such as the Lafayette Square and Splash Pad Parks are regarded as transformative designs for the field of landscape architecture. Hood Design is also the designer for the gardens and landscape of the new De Young Museum; the new landscape for the California African American Museum in Los Angeles; and new Sculpture Terrace for the Jackson Museum of Wildlife Art in Jackson, Wyoming. Recently, Hood won design competitions for the Center for Civil & Human Rights in Atlanta, GA; Garden Passage, a public artwork in Pittsburgh, PA; and a 1.1-megawatt photovoltaic array within the campus landscape at the University at Buffalo. In 2009–10 Walter Hood received the Cooper-Hewitt National Design Award for Landscape Design, and in 2010 was bestowed the title, Master of Design, by Fast Company Magazine.

Hood has worked in a variety of settings including architecture, urban design, community planning, environmental art, and research. He was a fellow at the American Academy in Rome in Landscape Architecture in 1997. He has exhibited and lectured on his professional projects and theoretical works nationally and abroad. Hood also participated in the San Francisco Museum of

Modern Art's "Revelatory Landscapes" Exhibition 2000-1. In 2010, Hood participated in Art Institute of Chicago Museum's "Learning Modern" exhibition, and was featured prominently in the February 2010 issue of "Art in America". This spring Hood was a selected winner for the Venice Biennale, Venice Italy and exhibited two projects: a green street and plaza for Center Street in Berkeley, California, and the Greenprint, an urban landscape vision for the Hill District in Pittsburgh, Pennsylvania.

Walter Hood has several publications that illuminate his unique approach to the design of urban landscapes. His published monographs: *Urban Diaries* and *Blues & Jazz Landscape Improvisations* won an ASLA Research Award in 1996. In 2001 Walter's essay "Macon Memories" was featured in Princeton Architectural Press's *Sites of Memory: Perspectives on Architecture and Race*. His work has been featured in exhibitions and publications including *Open: New Designs for Public Space*; Van Alen Institute; *The New York Times*; and *Metropolis* and *Dwell* magazines. Hood is currently researching and writing a book entitled *Urban Landscapes: American Landscape Typologies*. His teachings of the American Urban Landscape are intertwined with his design work creating a didactic approach to the design of urban landscapes.

Examples of Past Work



Witness Walls, Nashville TN



Symbiotic Village, Shenzhen China



Abraham Lincoln Brigade, San Francisco CA

EXHIBIT D – COMMUNITY OUTREACH SUPPORT

May 2020

Conference of historians and Ohlone culture bearers

This conference discussed the themes of the project and how to represent them visually and in programming.

Attendees:

- Corrina Gould
- Bev Ortiz
- Alex Saragoza
- Andrés Resésendez
- Mary Jo Wainwright

October 2020

Conference of archaeologist, historian and Ohlone and other Native culture bearers

This conference continued the discussion of themes of the project and how to represent them visually and in programming.

Attendees:

- Corrina Gould
- Janeen Antoine
- Albert Gonzalez
- Bev Ortiz

February 2021

Seven Zoom meetings were held to discuss what community wanted to see in the park to represent specific Indigenous histories and cultures:

Mexica indigenous

Attendees:

- Frank Cortes
- Teresa Cortes
- Ernesto Cortes
- Hermelinda Sanchez
- Mario Sanchez
- Abad Leyva

Mayan Mam indigenous

Attendees:

- Brendi Calmo
- Henry Sales
- Francisco Pablo

Ohlone indigenous

Attendees:

- Linda Yamane
- Corrina Gould
- Janeen Antoine

Mexican indigenous

Attendees:

- Teresa Cortes
- Ernesto Cortes
- Hermelinda Sanchez
- Mario Sanchez
- Abad Leyva

Mexico Negro y Querido

Attendees:

- 150 attendees
- 12 participants in Q and A
- Sasha Rizit Hernandez and others were videotaped

Mexican Indigenous

Attendees:

- Teresa Cortes
- Ernesto Cortes
- Laura Cedillo
- Four additional participants

Textile artists

This Zoom meeting discussed how the artists who painted the indigenous textile bench mural want to activate Indigenous history and culture through the park's art works.

Attendees:

- Leslie Lopez
- Angelica Lopez
- Keena Romano
- Yazmin Madriz
- Cece Carpio

EXHIBIT E – INSURANCE



CERTIFICATE OF LIABILITY INSURANCE

DATE (MM/DD/YYYY)
9/10/2023

THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION ONLY AND CONFERS NO RIGHTS UPON THE CERTIFICATE HOLDER. THIS CERTIFICATE DOES NOT AFFIRMATIVELY OR NEGATIVELY AMEND, EXTEND OR ALTER THE COVERAGE AFFORDED BY THE POLICIES BELOW. THIS CERTIFICATE OF INSURANCE DOES NOT CONSTITUTE A CONTRACT BETWEEN THE ISSUING INSURER(S), AUTHORIZED REPRESENTATIVE OR PRODUCER, AND THE CERTIFICATE HOLDER.

IMPORTANT: If the certificate holder is an ADDITIONAL INSURED, the policy(ies) must have ADDITIONAL INSURED provisions or be endorsed. If SUBROGATION IS WAIVED, subject to the terms and conditions of the policy, certain policies may require an endorsement. A statement on this certificate does not confer rights to the certificate holder in lieu of such endorsement(s).

PRODUCER AssuredPartners Design Professionals Insurance Services, LLC 3897 Mt. Diablo Blvd, Suite 230 Lafayette CA 94549 License#: 6003745 H000005-01	CONTACT Name: Shannon Campos Phone: 714-824-3910 Email: CertsDesignPro@AssuredPartners.com
	INSURER(S) AFFORDING COVERAGE
INSURED Hood Design Studio Inc. 510-595-0688 Walter Hood 3016 Filbert Street, Suite 2 Oakland CA 94608	INSURER #1: Sentinel Insurance Company INSURER #2: Certain Underwriters at Lloyd's INSURER #3: INSURER #4: INSURER #5:
	NAIC # 11000 85202

COVERAGES **CERTIFICATE NUMBER:** 274129093 **REVISION NUMBER:**

THIS IS TO CERTIFY THAT THE POLICIES OF INSURANCE LISTED BELOW HAVE BEEN ISSUED TO THE INSURED NAMED ABOVE FOR THE POLICY PERIOD INDICATED. NOTWITHSTANDING ANY REQUIREMENT, TERM OR CONDITION OF ANY CONTRACT OR OTHER DOCUMENT WITH RESPECT TO WHICH THIS CERTIFICATE MAY BE ISSUED OR MAY PERTAIN, THE INSURANCE AFFORDED BY THE POLICIES DESCRIBED HEREIN IS SUBJECT TO ALL THE TERMS, EXCLUSIONS AND CONDITIONS OF SUCH POLICIES. LIMITS SHOWN MAY HAVE BEEN REDUCED BY PAID CLAIMS.

INSR LTR	TYPE OF INSURANCE	ADDL	SUBR	POLICY NUMBER	POLICY EFF (MM/DD/YYYY)	POLICY EXPI (MM/DD/YYYY)	LIMITS
A	<input checked="" type="checkbox"/> COMMERCIAL GENERAL LIABILITY <input type="checkbox"/> CLAIMS-MADE <input checked="" type="checkbox"/> OCCUR <input checked="" type="checkbox"/> Commercial Umbrella <input type="checkbox"/> Included GEN'L AGGREGATE LIMIT APPLIES PER: <input type="checkbox"/> POLICY <input type="checkbox"/> LOC <input type="checkbox"/> OTHER	Y	Y	57SBMB13361	3/6/2023	3/6/2024	EACH OCCURRENCE \$ 1,000,000 DAMAGE TO RENTED PREMISES (per occurrence) \$ 1,000,000 MED EXP (Any one person) \$ 10,000 PERSONAL & ADV INJURY \$ 1,000,000 GENERAL AGGREGATE \$ 2,000,000 PRODUCTS - COMP/PROP AGG \$ 2,000,000 \$
A	AUTOMOBILE LIABILITY <input type="checkbox"/> ANY AUTO <input type="checkbox"/> OWNED AUTOS ONLY <input checked="" type="checkbox"/> HIRED AUTOS ONLY <input type="checkbox"/> SCHEDULED AUTOS <input checked="" type="checkbox"/> NON-OWNED AUTOS ONLY	Y	Y	57SBMB13361	3/6/2023	3/6/2024	COMBINED SINGLE LIMIT (per occurrence) \$ 1,000,000 BODILY INJURY (Per person) \$ BODILY INJURY (Per accident) \$ PROPERTY DAMAGE (Per accident) \$ \$
A	<input checked="" type="checkbox"/> UMBRELLA LIAB <input checked="" type="checkbox"/> OCCUR <input type="checkbox"/> EXCESS LIAB <input type="checkbox"/> CLAIMS-MADE <input type="checkbox"/> DED <input checked="" type="checkbox"/> RETENTION \$ 40,000	Y	Y	57SBMB13361	3/6/2023	3/6/2024	EACH OCCURRENCE \$ 5,000,000 AGGREGATE \$ 9,000,000 \$
	WORKERS COMPENSATION AND EMPLOYERS' LIABILITY ANY PROPRIETOR/PARTNER/EXECUTIVE OFFICER/MEMBER EXCLUDED? (Mandatory in HI) If yes, describe under DESCRIPTION OF OPERATIONS below	Y/N	N/A				<input type="checkbox"/> PER SALARIED <input type="checkbox"/> OTH-ER E.L. EACH ACCIDENT \$ E.L. DISEASE - EA EMPLOYEE \$ E.L. DISEASE - POLICY LIMIT \$
B	Professional Liability Professional Liability Excess			B0621PHOOD000323 B0621PHOOD000823	8/28/2023 8/28/2023	8/28/2024 8/28/2024	\$2,000,000/Per Claim \$1,000,000/Per Claim \$2,000,000/Per Claim \$1,000,000/Per Claim

DESCRIPTION OF OPERATIONS / LOCATIONS / VEHICLES (ACORD 101, Additional Remarks Schedule, may be attached if more space is required)
 Umbrella Liability policy is a follow-form underlying General Liability/Auto Liability/Employers Liability. Insured owns no company vehicles; therefore, hired/non-owned auto is the maximum coverage that applies.
 Project: Peralta Hacienda Historic Park (Still I Rise)

CERTIFICATE HOLDER

CANCELLATION 30 Day Notice of Cancellation

ACORD 25 (2016/03)

© 1988-2015 ACORD CORPORATION. All rights reserved.
 The ACORD name and logo are registered marks of ACORD



CERTIFICATE OF LIABILITY INSURANCE

DATE (MM/DD/YYYY)
09/27/2023

THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION ONLY AND CONFERS NO RIGHTS UPON THE CERTIFICATE HOLDER. THIS CERTIFICATE DOES NOT AFFIRMATIVELY OR NEGATIVELY AMEND, EXTEND OR ALTER THE COVERAGE AFFORDED BY THE POLICIES BELOW. THIS CERTIFICATE OF INSURANCE DOES NOT CONSTITUTE A CONTRACT BETWEEN THE ISSUING INSURER(S), AUTHORIZED REPRESENTATIVE OR PRODUCER, AND THE CERTIFICATE HOLDER.

IMPORTANT: If the certificate holder is an ADDITIONAL INSURED, the policy(ies) must have ADDITIONAL INSURED provisions or be endorsed. If SUBROGATION IS WAIVED, subject to the terms and conditions of the policy, certain policies may require an endorsement. A statement on this certificate does not confer rights to the certificate holder in lieu of such endorsement(s).

PRODUCER DHW Insurance Brokers License #: 0281413 1211 Newell Avenue, Suite 130 Walnut Creek CA 94596	CONTACT NAME: <u>Chapel Castano</u> PHONE (PCL, FNS, LCL): (650) 856-2375 FAX (A/C, H/c): (650) 856-1023 EMAIL: <u>ccastano@dhw-ins.com</u> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <th style="width: 80%;">INSURER(S) AFFORDING COVERAGE</th> <th style="width: 20%;">NAIC #</th> </tr> <tr> <td>INSURER #1: Admiral Insurance Company</td> <td>24856</td> </tr> <tr> <td>INSURER #2: Mercury Insurance</td> <td>38342</td> </tr> <tr> <td>INSURER #3: Insurance Company of the West</td> <td>27847</td> </tr> <tr> <td>INSURER #4: Allied World Surplus Lines Ins. Co.</td> <td>24319</td> </tr> <tr> <td>INSURER #5:</td> <td></td> </tr> <tr> <td>INSURER #6:</td> <td></td> </tr> </table>	INSURER(S) AFFORDING COVERAGE	NAIC #	INSURER #1: Admiral Insurance Company	24856	INSURER #2: Mercury Insurance	38342	INSURER #3: Insurance Company of the West	27847	INSURER #4: Allied World Surplus Lines Ins. Co.	24319	INSURER #5:		INSURER #6:	
INSURER(S) AFFORDING COVERAGE	NAIC #														
INSURER #1: Admiral Insurance Company	24856														
INSURER #2: Mercury Insurance	38342														
INSURER #3: Insurance Company of the West	27847														
INSURER #4: Allied World Surplus Lines Ins. Co.	24319														
INSURER #5:															
INSURER #6:															
INSURED Scientific Art Studio, Inc. 500 B Street Richmond CA 94801															

COVERAGES CERTIFICATE NUMBER: 23-24 AI REVISION NUMBER:

THIS IS TO CERTIFY THAT THE POLICIES OF INSURANCE LISTED BELOW HAVE BEEN ISSUED TO THE INSURED NAMED ABOVE FOR THE POLICY PERIOD INDICATED. NOTWITHSTANDING ANY REQUIREMENT, TERM OR CONDITION OF ANY CONTRACT OR OTHER DOCUMENT WITH RESPECT TO WHICH THIS CERTIFICATE MAY BE ISSUED OR MAY PERTAIN, THE INSURANCE AFFORDED BY THE POLICIES DESCRIBED HEREIN IS SUBJECT TO ALL THE TERMS, EXCLUSIONS AND CONDITIONS OF SUCH POLICIES. LIMITS SHOWN MAY HAVE BEEN REDUCED BY PAID CLAIMS.

INST. LINE	TYPE OF INSURANCE	ADDITIONAL INSURED	SUBROGATED	POLICY NUMBER	POLICY EFF. DATE (MM/DD/YYYY)	POLICY EXPI. DATE (MM/DD/YYYY)	LIMITS
A	<input checked="" type="checkbox"/> COMMERCIAL GENERAL LIABILITY <input type="checkbox"/> CLAIMS-MADE <input checked="" type="checkbox"/> OCCUR <input checked="" type="checkbox"/> GEN'L AGGREGATE LIMIT APPLIES PER POLICY <input type="checkbox"/> ITM <input type="checkbox"/> JCL <input type="checkbox"/> LOC OTHER:			CA000045487-02	03/05/2023	03/05/2024	EACH OCCURRENCE \$ 1,000,000 UPGRADE TO CERTIFIED PREMISES (Per occurrence) \$ 500,000 MED EXP (Any one person) \$ 15,000 PERSONAL & ADV INJURY \$ 1,000,000 GENERAL AGGREGATE \$ 2,000,000 PRODUCTS - COMP/OP AGG \$ 2,000,000 \$
B	<input checked="" type="checkbox"/> AUTOMOBILE LIABILITY <input checked="" type="checkbox"/> ANY AUTO <input type="checkbox"/> OWNED AUTOS ONLY <input type="checkbox"/> SCHEDULED AUTOS <input type="checkbox"/> HIRED AUTOS ONLY <input type="checkbox"/> UNOWNED AUTOS ONLY			BA040000073950	06/03/2023	06/03/2024	COMBINED SINGLE LIMIT (Per occurrence) \$ 1,000,000 BODILY INJURY (Per person) \$ BODILY INJURY (Per accident) \$ PROPERTY DAMAGE (Per occurrence) \$ \$
A	<input checked="" type="checkbox"/> UMBRELLA LIAB <input checked="" type="checkbox"/> OCCUR <input type="checkbox"/> EXCESS LIAB <input type="checkbox"/> CLAIMS-MADE DED RETENTION \$			GX000005494-02	03/05/2023	03/05/2024	EACH OCCURRENCE \$ 5,000,000 AGGREGATE \$ 5,000,000 \$
C	WORKERS COMPENSATION AND EMPLOYERS' LIABILITY ANY PROPRIETOR/PARTNER/EXECUTIVE OFFICER/MEMBER EXCLUDED? <input type="checkbox"/> Y / <input type="checkbox"/> N (Mandatory in NH) If yes, describe under DESCRIPTION OF OPERATIONS below		N/A	WPL 5040112 05	03/05/2023	03/05/2024	<input checked="" type="checkbox"/> PER STATUTE <input type="checkbox"/> DIFFER E.L. EACH ACCIDENT \$ 1,000,000 E.L. DISEASE - EA EMPLOYEE \$ 1,000,000 E.L. DISEASE - POLICY LIMIT \$ 1,000,000
D	Errors & Omissions			0306-5857	03/05/2023	03/05/2024	Limit: \$2,000,000 Retention: \$5,000

DESCRIPTION OF OPERATIONS / LOCATIONS / VEHICLES (ACORD 101, Additional Remarks Schedule, may be attached if more space is required)

RE: Insured's Operations.

CERTIFICATE HOLDER

CANCELLATION

ACORD 25 (2016/03)

The ACORD name and logo are registered marks of ACORD

© 1988-2015 ACORD CORPORATION. All rights reserved.



EXHIBIT F – WAIVER OF PROPRIETARY RIGHTS

Cultural Affairs Division
Economic & Workforce Development



Waiver of Proprietary Rights for Artwork Placed upon City Property*

The provisions of this paragraph shall apply to modify Artist's rights of attribution and integrity as set out in the Visual Artists Rights Act, 17 U.S.C §§106A and 113(d) ("VARA"), the California Art Preservation Act, Cal. Civil Code §§ 987 and 989 ("CAPA"), and any rights arising under United States federal or state law or under the laws of another country that convey rights of the same nature as those conveyed under VARA and CAPA, as against the City of Oakland ("City") and its agents.

The City has the absolute right to change, modify, destroy, remove, relocate, move, replace, transport, repair or restore the [describe artwork/project: mural, sculpture, etc. and medium]:

- 1. Sequence of small signs and flying bird figure on a pole
2. Metal sculpture

Entitled [title of work]:

- 1. Ohlone Creation Story: Peregrine Falcon and Body of Stone
2. Chochoyoo Ohlone word sculpture for Water

and located at [identify site, including interior location if applicable]:

- 1. Peralta Hacienda Historical Park Creek Nature Area
2. Peralta Hacienda Historical Park Creek Nature Area

in whole or in part, in City's sole discretion.

Artist's Address for Notice [insert artist's name and complete address]:

Artist 1: Linda Yamane, rumien123@yahoo.com, 1585 Mira Mar Ave., Seaside, CA, 93955, (831) 905-6915

Artist 2: Walter Hood, Hood Design, 3016 Filbert St. #2, Oakland, CA, 94608

Fabricator: Scientific Arts Studio, 500 B St., Richmond, CA, 94801

Project Manager: Friends of Peralta Hacienda Historical Park, PO Box 7172, Oakland, CA, 94601

Artist bears the sole responsibility for providing the City with any changes to the Artist's Address for Notice. Notice of changes must be mailed to the Public Art Program, Cultural Arts & Marketing, 1 Frank H. Ogawa Plaza, 9th Floor, Oakland, CA 94612 and the Client Department with jurisdiction over property: [Insert Address of Client Department with jurisdiction over property]: 250 Frank H. Ogawa Plaza #3330, Oakland, CA 94612

Linda Yamane 08/24/2023

Walter Hood 08/24/2023

Artist First and Last Name / Signature / Date

City Administrator Designated Client Department Representative Printed Name / Signature / Date

* NOTE: Projects receiving funding from the City will be required to agree to similar artist's proprietary rights terms in a related City contract agreement and do not need to complete this form.

This document is posted online at: https://www.oaklandca.gov/topics/public-art-in-oakland