

Public Art Advisory Committee Meeting
Monday, May 6, 2024
5:30 - 7:30 pm
Oakland City Hall
1 Frank H. Ogawa Plaza, Oakland CA 94612
Hearing Room 1

There are two opportunities to make a comment during meetings– Public Comment and Open Forum. Zoom participation is strictly for viewing only. Comments will no longer be accepted via Zoom or telephone. How to Make a Comment:

There are two opportunities for the public to address the Committee and City staff. The first opportunity is during the "Public Comment" period. The second opportunity is during the "Open Forum" period. Dialogue during the meeting with Commissioners, City staff, or its guest speakers is not permitted outside of the two comment periods.

RE: ZOOM PARTICIPATION + COMMENT PERIODS

All Commission meetings will be conducted in-person. The Public Art Advisory Committee is no longer accepting public comments via Zoom or telephone. Therefore, live comments must be made in-person. An alternative option is to submit a written comment by 4:00 PM BEFORE the meeting starts to kzaremba@oaklandca.gov. Any comments received via email during the duration or after the meeting may not be entered into public record but will be shared with the Committee at a later time.

Please click the link below to view the webinar. **Zoom participation is strictly for viewing only.**

Comments will no longer be accepted via Zoom or telephone. Please click the link below to join the webinar:

<https://us06web.zoom.us/j/82598228963?pwd=xvE3fchtIK9RMv0IAogZbLcCqqRUa.qHjDK7Cy6hNCDK3s>

Passcode: 892976

Or One tap mobile :

+16694449171,,82598228963#,,,,*892976# US

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+1 669 444 9171 US

Webinar ID: 825 9822 8963

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Public Art Advisory Committee Meeting
Monday, May 6, 2024
5:30 - 7:30 pm
Oakland City Hall
1 Frank H. Ogawa Plaza, Oakland CA 94612
Hearing Room 1

AGENDA

- I. Welcome/Call to Order/Roll Call**
- II. Land Acknowledgment**
- III. Public Comment**
- IV. Action Item: Adopt the Minutes from the March 4, 2024 Public Art Advisory Committee (PAAC) Meeting**
- V. Informational Item: Broadway I-880 Undercrossing Public Art**
- VI. Action Item: Review, Provide Comment and Approve Pre-Qualified Artist Roster - Draft Request for Qualifications**
- VII. Informational Item: Public Art Coordinator Updates on Current Projects / Program Activity**
 - a. Public Art Program Administration- Current Ordinance and Proposed Legislation**
 - b. Recruitment: PAAC Skills Matrix and Recruitment**
 - c. Public Art in Private Development Projects/Affordable Housing Month Workshop**
 - d. Cultural Strategist in Government Report**
 - e. CIP Program: New Projects Planning and Collections Maintenance**
 - f. Artist-Community Initiated Projects**
- VIII. Open Forum**
- IX. Announcements:**
- X. Agenda Building: Outline agenda for next regular meeting: June 3, 2024***
- XI. Adjourn**

♿ This meeting location is wheelchair accessible. To request disability-related accommodations or to request American Sign Language (ASL), Cantonese, Mandarin, or Spanish language interpreter, please email KZaremba@oaklandca.gov or call (510) 238-2155 Or 711 (for Relay Service) at least five (5) business 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, Cantonese, mandarín o de lenguaje de señas (ASL) por favor envíe un correo electrónico a KZaremba@oaklandca.gov o llame al (510) 238-4949 o al 711 para servicio de retransmisión (Relay service) 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 KZaremba@oaklandca.gov 或致電 (510) 238-4949或 711 (電話傳達服務)。請避免塗搽香氛產品, 參加者可能對化學成分敏感。

Địa điểm tổ chức cuộc họp có đường dành riêng cho xe lăn. Để yêu cầu các phương tiện hỗ trợ phục vụ người khuyết tật hoặc yêu cầu thông dịch viên ASL, tiếng Quảng Đông, tiếng Quan Thoại hoặc tiếng Tây Ban Nha, vui lòng gửi email đến địa chỉ KZaremba@oaklandca.gov hoặc gọi đến số (510) 238-4949 hoặc 711 (với Dịch vụ Tiếp âm) ít nhất năm (5) ngày làm việc trước khi cuộc họp diễn ra. Vui lòng không sử dụng các sản phẩm có mùi thơm khi tham gia cuộc họp này như một phép lịch sự đối với những người tham dự nhạy cảm đối với các chất hóa học.

Cultural Affairs Division - Economic & Workforce Development Department

Public Art Coordinator – Kristen Zaremba

Phone: (510) 238-2155

Recorded Agenda: (510) 238-2386

Telecommunications Relay Service: 711

Land Acknowledgement

On behalf of the Cultural Affairs Commission & Public Art Advisory Committee:

We want to take a moment to honor the traditions and territory we are a part of. Those of us on the land we now know as Oakland and lands all the way up to Albany are in Huichin (*Hooch-yoon*), the unceded territory of the Chochenyo (*Cho-Chen-yo*)-speaking Confederated Villages of Lisjan (*Lih-Shawn*) Ohlone. We stand with the Lisjan people and their right to legal recognition and benefits from the US Government.



Cultural Affairs Division Economic & Workforce Development Department

Public Art Advisory Committee (PAAC)

March 4, 2024

1 Frank H. Ogawa Plaza

Hearing Room 4

Minutes

Members Present: Sarah Miller (Co-Chair), Marcus Guillard, Kaitlin Kushner, Katerina Leventi, Mario Navasero

Excused: Eric Murphy (Co-Chair), Jennifer Kessler

Staff Present: Kristen Zaremba, Public Art Coordinator; Raquel Iglesias, Cultural Funding Coordinator; Roberto Bedoya, Cultural Affairs Manager; Josie de Mira, Assistant Public Art Coordinator

Guests: Quincy Williams - CIP Projects Coordinator, Oakland Parks, Recreation and Youth Development Department; Felicia Gotthelf - Oakland Parks, Recreation & Youth Development Management Assistant; Holly Alonso - Executive Director of Friends of Peralta Hacienda Historical Park; Andrea Bacigalupo – Artist; Andre Sandford - State Assembly (District 18) Candidate

Meeting Chair: Sarah Miller

*Indicates partial attendance

- **Welcome/ Roll Call / Meeting called to order at 5:44 p.m.** PAAC Chair Sarah Miller called the meeting to order and recited the Cultural Affairs Commission/Public Art Advisory Committee Land Acknowledgment.
- **Public Comment:** Roberto Bedoya, City of Oakland Cultural Affairs Manager addressed the Public Art Advisory Committee (PAAC) to acknowledge Cultural Affairs Division staff changes regarding the departure of Neha Balram, Cultural Affairs Commission Program Analyst, and the hiring of Josie de Mira, Public Art Program Analyst II. Bedoya thanked the PAAC for the work they do and contributions to the public art field and the City of Oakland.

- **Action Item: Adopt the Minutes from the February 5, 2024 Public Art Advisory Committee Meeting.** K. Kushner motioned to approve the minutes. M. Guillard seconded; M. Navasero Aye; K. Leventi Aye. Motion passed unanimously.
- **Action Item: Review and Approve Public Art Sculptural Installations by Linda Yamane (Artist 1) and Walter Hood (Artist 2) for the Peralta Hacienda Historical Park, Lower Park, Creek Nature Area, 2465 34th Avenue (District 5).** Public Art Coordinator Kristen Zaremba introduced the agenda item as a privately funded permanent public art installation on City property. The proposal includes two sculptural installations to be placed in open spaces on City property under Oakland Parks, Recreation and Youth Development (OPRYD) management. Felicia Gotthelf, OPRYD Management Assistant presented Holly Alonso, Executive Director of Friends of Peralta Hacienda Historical Park, who commissioned the artwork. Gotthelf showed support for the project and welcomed Alonso to the podium. Alonso provided historical context of the site as a Spanish colonial land grant and the intent of the artwork to decolonize the site by recognizing the presence of the Ohlone people and the strong indigenous identity of the Fruitvale neighborhood. Meetings and workshops with a number of native communities were conducted to hone themes and decide how to best represent the Ohlone culture through this art installation. These workshops included Corrina Gould, a prominent Huchiun Ohlone activist. Artists Walter Hood and Deja Gould (daughter of Corrina Gould) are addressing the loss of Ohlone language by creating monument word sculptures. Alonso presented the first phase of the project which includes one of three sculptures. (The two additional sculptures will be included in the second phase of the installation.) The sculpture will display the word “sii” meaning “water” in Chochenyo. Artwork will be participatory and consist of faceted grids that will be interwoven with fibers and yarn, incorporating the indigenous traditional practice of weaving. The facets were chosen by community members who are weavers. The sculpture will be placed twenty feet away from the bank of the creek, per regulations. The second component of the installation will be a story path telling the Ohlone creation story illustrated and retold by Linda Yamane about Kaknu, a peregrine falcon. The plaques will be translated in English, Spanish and Chochenyo. Scientific Arts Studio will fabricate a sculpture placed on a long pole of Kaknu in flight, designed by Linda Yamane. A second model of the falcon will be fabricated and placed inside of the Peralta House exhibit. Scientific Arts Studio was chosen because of their involvement on a successful past project at Peralta Hacienda Park. Alonso and Zaremba referred to the renderings, maintenance, and funding plan in the packet. Zaremba noted that these installations are sited as new improvements that do not fall under existing parameters of the park. Alonso shared that Friends of Peralta Hacienda has been in contact with Planning and Zoning and the maintenance plan **was** approved by the Parks & Recreation

Advisory Commission (PRAC) in January 2024. Committee members asked about the plan for the programming of the seasonal weaving. Alonso responded that there are several art programs based at the park with community members' participation, and the weaving would be changed every six months. The Committee asked about mitigation for children climbing the sculptural structures and Alonso explained that they hope that the art will be respected but will discuss safety with the artists. Staff suggested signage to discourage climbing on the sculpture. There is signage planned for the ADA ramp as well as directly on the sculpture. Alonso described how the sculptures for the second phase of the project will interact with the sculpture of the first phase. Finally, Committee members raised concerns about how birds will interact with the sculpture. Alonso explained that the negative spaces of the grid are too small for birds to get caught. Committee members praised Alonso for a beautiful and thoughtful art installation. **Motion: K. Kushner moved to approve public art sculptural installations by Linda Yamane (Artist 1) and Walter Hood (Artist 2) for the Peralta Hacienda Historical Park, Lower Park, Creek Nature Area, 2465 34th Avenue. K. Leventi seconded. S. Miller Aye; M. Navasero Aye; M. Guillard Aye. Motion passed unanimously.**

- **Action Item: Review and Approve Dimond Gateway Sculpture Proposal by artist Andrea Bacigalupo for the Dimond Gateway Garden, Northwest Corner of Lincoln and MacArthur Boulevard, Funded by Dimond Improvement Association (District 4).** Quincy Williams, Assistant Capital Improvement Coordinator for OPRYD introduced the proposed sculpture by artist Andrea Bacigalupo, which is supported by the Dimond Improvement Association and the Dimond Beautification Committee and was approved by PRAC at their January 2024 meeting. OPRYD also supports the project. Artist Andrea Bacigalupo shared that she has lived and worked in the Dimond neighborhood for over 20 years and felt this sculpture would fit well in the location while representing female sculptors. Bacigalupo explores themes of democracy, being architecturally inviting, relationships, and a sense of place. This location was selected because there is less risk of children climbing on the sculpture. Lighting and signage are not yet included in the proposal, but Bacigalupo is in discussion with a lighting designer. This is an existing concrete sculpture that was not specifically designed for the location. The sculpture is internally reinforced with steel and rebar which will prevent it from being broken in half. Artist Bacigalupo is not concerned about graffiti in the specific location but will research surface coatings and plans for graffiti removal. The sculpture installation plan has been prepared by an engineer and includes a footing with a two-foot depth that will be installed by a licensed contractor. Staff confirmed that the sculpture height does not require a building permit for installation (under six feet). Signage for the sculpture is still being determined. **Motion: K. Leventi moved to approve Dimond Gateway**

Sculpture Proposal by artist Andrea Bacigalupo for the Dimond Gateway Garden, Northwest Corner of Lincoln and MacArthur Boulevard, Funded by Dimond Improvement Association. M. Guillard seconded; K. Kushner Aye; M. Navasero Aye. Motion passed unanimously.

- **Informational Item: Public Art Coordinator Updates on Current Projects / Program Activity**

a. Recruitment: PAAC, Artist Updates Cultural Affairs continues recruitment for additional PAAC members who bring a broad perspective. Roberto Bedoya spoke about the need for a PAAC liaison on the Cultural Affairs Commission. Zarembo discussed the *Vermillion Bird* installation by Patricia Ravarra in Oakland City Hall as a prompt for PAAC and Staff to consider what types of projects to share in the RFQ for the next round of artist recruitment.

b. CIP Program: New Projects Planning and Collections Maintenance The Oakland Department of Transportation (OakDOT) is requesting removal of the I-880/Broadway underpass public art project by the artist group known as Team of Five, as part of the OakDOT streetscape improvement projects, Public Art staff are recommended review and discussion with the PAAC. Zarembo will share more background information with PAAC on previous discussions with PAAC regarding this installation, as well as with Caltrans around public art within the streetscape improvements.

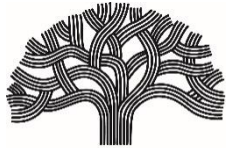
c. Public Art in Private Development Projects Zarembo discussed the applicability of the public art municipal code requirement for private development, noting that not all cities apply the requirement to affordable housing. Staff will be meeting with other City representatives to discuss options and will report back. Zarembo shared information regarding state labor regulations that may require hiring of artists, including muralists, as licensed contractors for public and private building improvements, and how this affects public art across the state. The California Public Art Administrators (CAPAA) network is discussing how to communicate the value of free speech and copyright laws in public art, and the potential impacts of these regulations, to state representatives. This is an ongoing topic of interest. Staff will share more information when relevant for future discussion.

d. Artist-Community Initiated Projects Zarembo referenced a program initiated by staff in the early 1990s called Open Proposals, which included City commissioned, artist initiated, permanent and temporary public art projects. The program has been replicated intermittently as funding has been available. Staff would like to resurrect this program in the future and will present more background on the program at a future meeting

e. General Public Art Program Administration Zarembo acknowledged Raquel Iglesias, Cultural Funding Coordinator and welcomed new hire Josie de Mira, Assistant Public Art Coordinator. Roberto Bedoya, Cultural Affairs Manager,

discussed the outlook for the Cultural Affairs Division for 2024-2025.

- **Open Forum:** Andre Sandford, currently running for State Assembly (District 18) shared the importance of art in our public schools and encouraged the City to work with student artists within the school system.
- **Announcements**
- **Agenda Building**
- **Adjournment:** M. Navasero moved to adjourn the meeting at 7:26. K. Kushner seconded. M. Guillard Aye; K. Leventi Aye; S. Miller Aye. Motion passed unanimously.



CITY OF OAKLAND

MEMORANDUM

TO: Public Art Advisory Committee **FROM:** Acacia Dupierre,
Senior Transportation Planner
Department of Transportation

SUBJECT: Revisiting Broadway I-880 **DATE:** May 6, 2024
Underpass Public Art Project

RECOMMENDATION

That the Public Art Advisory Committee (PAAC) receive a presentation (Attachment A) and this informational memo to reintroduce discussion of the Broadway and I-880 Public Art Project. Oakland Department of Transportation (OakDOT) [Major Projects Division](#) (MPD) is managing a suite of projects that will strengthen connections between West Oakland, Chinatown, Downtown, Old Oakland, and the Jack London District, while enhancing goods movement around the Port of Oakland and safety for all road users. Staff have secured state and federal funding for these projects that include two overlapping improvement plans at Broadway and I-880. This opportunity, along with longstanding engagement and lessons learned regarding this location provides the framework to revisit the undercrossing and the existing public art.

SUMMARY

In 2003 a public artwork by the artist group Team of Five, LLC was conceptualized and installed at Broadway under the I-880 to activate the space for people traveling through the undercrossing. Its design interpreted the theme of transportation infrastructure and was rooted in the goals of connecting communities across the dark and forgotten space. Twenty years later, time, context, wear and tear, best practices, community feedback, and new investment have changed around this location. There is now gained knowledge, best practices, new investment, funding, and most of all, a unique opportunity to revisit the site building on the original goals of the existing piece while further improving community connections.

Communication with the Artist/s

MPD staff has coordinated with Economic & Workforce Development (EWDD) / Cultural Affairs' Public Art Program staff to communicate with the "Team of Five" artists who created the art piece. Nick Gomez has been identified as the team leader in past records. A meeting was held on Monday, April 23, 2024, with Kristen Zaremba EWDD, Josie de Mira EWDD, Acacia Dupierre OakDOT, Ruth Meza OakDOT, and Mr. Gomez, artist. Topics discussed were similar to this memo and attached presentation, including history of the art piece, overview of upcoming MPD projects, and this May 6, 2024 PAAC agenda item. MPD and Public Art staff have committed to continued communication with Mr. Gomez as specific community engagement for Undercrossing Improvements commences this year.

Continued Engagement

The engagement strategies for the Broadway Streetscape and Undercrossings Improvement Projects include iterative phases of feedback, which means reporting back to the public and indicating where and how comments have influenced the projects' design and development. The streetscape project has been

developed to final design, and construction is estimated to start in 2025 or 2026. The Undercrossings Improvement Project will start 35% design this spring, and with the onboarding of consultant teams engagement will continue with more detailed discussions on what a future redesign could entail with project priorities of safety, maintenance, lighting, and wayfinding.

CONCLUSION

The barrier created by the I-880 has continued to be identified as a challenge and a priority by the communities that surround it. This priority informed the initiative resulting in the selection and installation of the Broadway at I-880 Public Art piece. In the time since, lessons learned and some best practices have been established for these kinds of spaces through successful and challenging precedent projects, both locally and nationally. The future of the Broadway undercrossing has been discussed extensively in the time since the public art was installed. It remains a priority, and with the availability of best practices, recent investment, and project-specific resources, there is opportunity to revisit this discussion and the existing public art.

Respectfully submitted,



Acacia Dupierre
Senior Transportation Planner
Major Projects Division
City of Oakland | Department of Transportation
(510) 631-2314 | adupierre@oaklandca.gov

ATTACHMENTS

- A - 2024.05.06 PAAC_Revisiting Broadway I-880 Public Art_OakDOT MPD
- B - 2014.08.04_PAAC Item VII Broadway Underpass Hearing Agenda Report

Revisiting Broadway at I-880 Public Art Project



Revisiting Broadway I-880 Public Art Project

Outline

1. Introduction
2. Background
3. Current Conditions
4. Community Requests
5. New Investment and Upcoming Projects
6. OakDOT Major Projects Division Projects
7. Anticipated Timelines
8. Current Proposal

APPENDIX

Additional Documented Feedback
Broadway Undercrossing Lighting Analysis



Revisiting Broadway I-880 Public Art Project

Introduction

In **2003** an art piece was conceptualized and installed at **Broadway under the I-880** to provide improved conditions for people traveling through the undercrossing

Twenty years later, time, context, wear and tear, best practices, community feedback, and new investment have changed around this location.

There is now **gained knowledge, resources, and opportunity** to revisit the site and further improve community connections.



Revisiting Broadway I-880 Public Art Project

Background

In **1996**, the City of Oakland developed a Public Art Master Plan, held a competition to “*bring light back to Broadway*” and bridge the gap to the waterfront at night.

In **2000**, ‘*Team of Five*’, proposal approved: theme of transportation infrastructure, using guardrails, lighting, and red paint to activate the space.

In **2014**, PAAC Public Hearing: history, maintenance, future options pending funding.

In **2016**, the installation was last cleaned and repaired.

NEWS | BAY AREA & STATE

Art Project OKd For Oakland Underpass / \$250,000 plan includes rubber sidewalks

By Janine DeFao, Chronicle Staff Writer

March 29, 2000



<https://www.sfgate.com/bayarea/article/Art-Project-OKd-For-Oakland-Underpass-250-000-2792562.php>



Revisiting Broadway I-880 Public Art Project

Current Conditions

Over time, guardrails have aged and -

- take up valuable sidewalk width
- create spaces that collect garbage
- encourage constructed structures that further block the sidewalk.

Up-lights and electric outputs are vulnerable to tampering.

- protective cages have broken and become sidewalk obstacles



2023 Clean CA lighting analysis does not meet national or City standards.

Revisiting Broadway I-880 Public Art Project

Community Requests Engagement to Date

- *In progress* Downtown Oakland Specific Plan
- **2023** Capital Improvement Program
- **2022** Walk This Way
- **2020** Howard Terminal Transportation Plan
- **2020** Transit Action Strategy
- **2019** Bike Plan
- **2018** West Oakland Specific Plan
- **2017** Pedestrian Plan
- **2015** Redefining the Underpass
- **2014** Measure BB TEP
- **2014** Lake Merritt Station Area Plan
- **2014** Broadway Transit Circulator Study



Several plans and programs have summarized requests for improved connections under the I-880



Revisiting Broadway I-880 Public Art Project

New Investment and Upcoming Projects

Most recently, several projects are in progress to improve connections between neighborhoods split by the I-880:

- **Clean CA** - *Caltrans*
- **OAAP** – [Oakland Alameda Access Project](#) – *Caltrans and ACTC*
- **DOSP** – [Downtown Oakland Specific Plan](#) – *Oakland Department of Planning and Building*
- **Affordable Housing** - [430 Broadway](#) – *Alameda County, EBALC*
- **Major Projects Division suite of projects** – *OakDOT, includes:*
 - [Broadway Streetscape Improvements](#)
 - [Undercrossings Improvement Project](#)

Revisiting Broadway I-880 Public Art Project

OakDOT Major Projects Division Suite of projects in progress

- Projects will **reconnect** and **strengthen access** between Downtown, waterfront, and West Oakland neighborhoods
- Projects are interconnected by location, improvement types, timelines, and grant funding



Revisiting Broadway I-880 Public Art Project

Broadway Streetscape Improvements Project

Recent Community Engagement *Open House Fall 2023*

- “[Broadway is] an **important corridor** in Oakland’s mental map”
- "This **intersection is terrifying** for peds or bikes!"
- "Keep it [underpass] open, easy to see"
- "I walk on **Washington instead**"
- “[Needs] better **signage** and **wayfinding** at intersections, especially underpass and 6th Street”

20 of 66



Open House attendees commented on Broadway, MLK Jr Way, and 7th St project proposals

PAAC Agenda Packet 5-6-2024

Revisiting Broadway I-880 Public Art Project

Broadway Streetscape Improvements Project

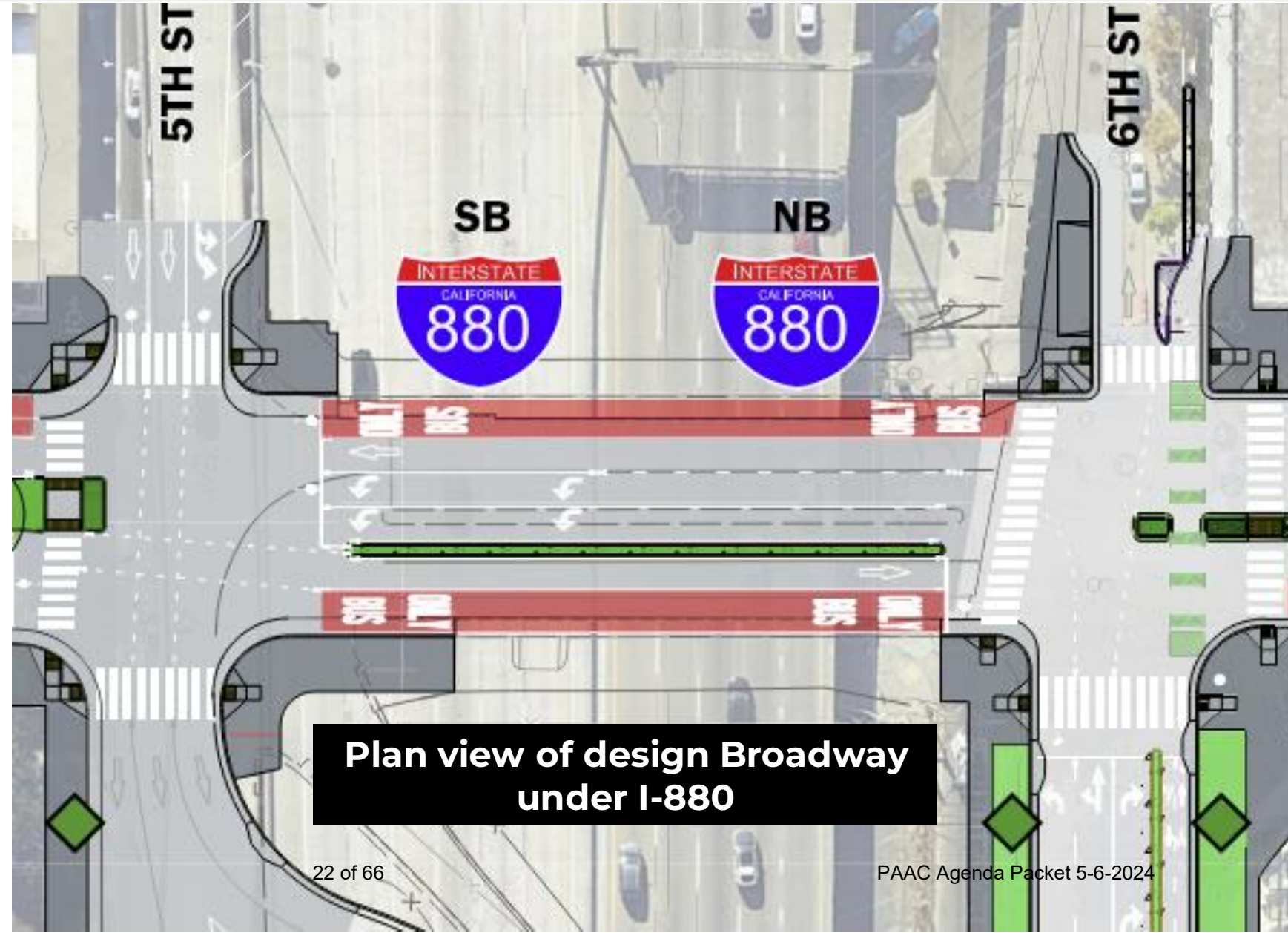
- Bus only lanes
- Improved crosswalk markings and ADA ramps
- Bulb outs/sidewalk extensions
- Realigned I-880 on and off ramps



Revisiting Broadway I-880 Public Art Project

Broadway Streetscape Improvements Project

- Bus only lanes
- Raised center median
- Improved crosswalk markings and ADA ramps
- Bulb outs/sidewalk extensions
- Realigned I-880 on and off ramps



Revisiting Broadway I-880 Public Art Project

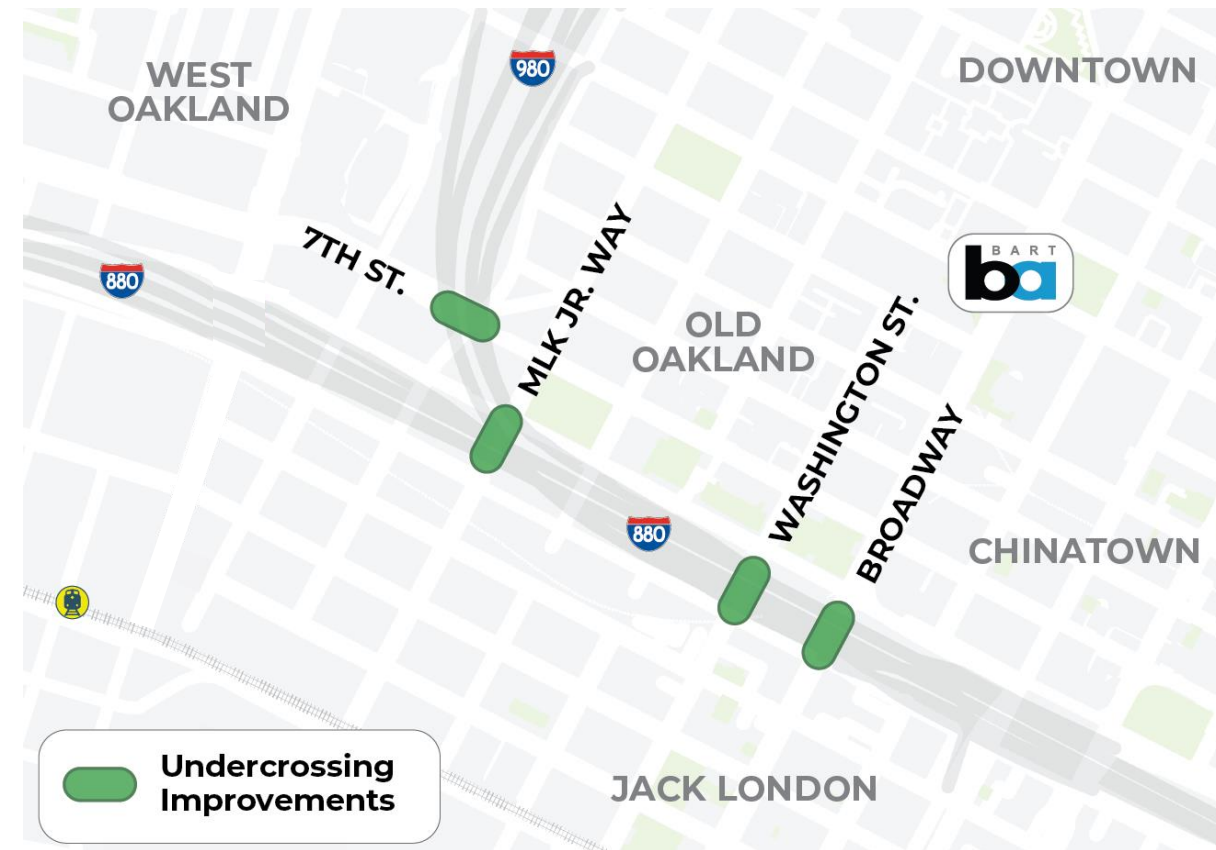
Undercrossing Improvements Project

Redesign four I-880 undercrossing locations

- Broadway
- Washington Street
- MLK Jr Way
- 7th Street

Design priorities informed by previous community feedback

- Safety
- Lighting
- Wayfinding
- Near and long-term maintenance



Revisiting Broadway I-880 Public Art Project

	Spring 2024	2024 - 2026	2025 - 2026	2026 - 2027	2028
Broadway Streetscape Improvement Project	Finalize 100% designs		<i>Anticipated start of construction</i>		Construction Completion Deadline
Undercrossings Improvement Project	Start design	Community engagement and feedback on design	Finalize 100% designs	<i>Anticipated start of construction</i>	

Revisiting Broadway I-880 Public Art Project

Current Proposal

- Redesign Broadway I-880 Undercrossing with **safety, wayfinding,** and **maintenance** as priorities.
- Work towards deaccession and removal of existing guardrail and lighting elements, based on community feedback, lessons learned, and best practices.



Major Projects Division

mpd@oaklandca.gov

Broadway Streetscape Improvement Project

Undercrossings Improvement Project

APPENDIX

Documented Feedback

Broadway Undercrossing Lighting Analysis

Broadway Streetscape Improvements Project

Recent Community Engagement *Summer 2023 Engagement*

Summary of 521 Survey Responses

- Respondents were “most excited” about improved pedestrian lighting at the intersections with I-880
- Top 5 responses (more than half of respondents) prioritize undercrossing improvements on Broadway
- Better wayfinding for drivers
- Increased lighting and safety for cyclists
- Safety and cleanliness, removing trash and debris
- 28% would like increased general safety for the public, 10% specifically mention safety and cleanliness in the underpass
- 26% would like to see more cleanliness, including addressing garbage, dumping, and the freeway underpass
- 71% would like unhoused encampments addressed in the project, with the underpass being mentioned most

DOCUMENTED FEEDBACK

BROADWAY at I-880

Broadway Streetscape Improvements Project

Recent Community Engagement *Summer 2023 Engagement*

- “I would like improvements to underpasses, but that is mostly meaning wanting support for the homeless population in housing and other services”
- “Improvements to the Broadway I-880 underpass with lighting and artistic elements to increase visibility and promote community identity”
- “Keeping the 880 underpass CLEAN and SAFE. This includes regular trash collection and power washing. The sidewalks are currently filthy and smell and I never want to walk or bring my dog through there.”
- “Improvements to the Broadway I-880 underpass with lighting and artistic elements to increase visibility and promote community identity”
- The freeway underpass at Broadway needs a cleanup in addition to better lighting for safety. I DO NOT feel comfortable walking under it “.

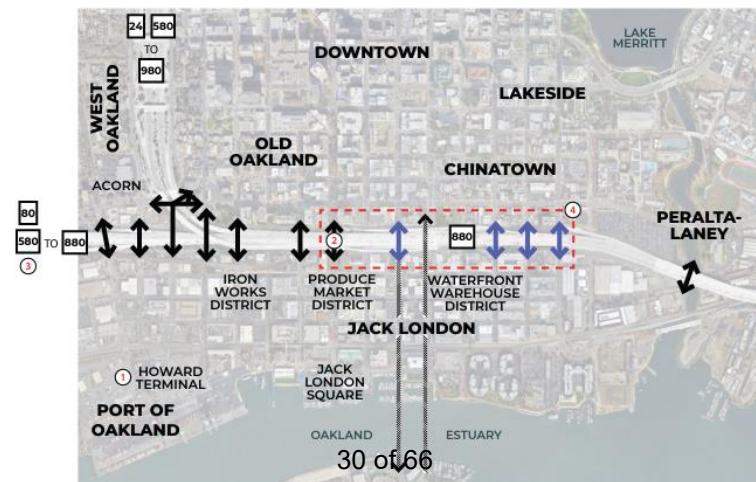
DOCUMENTED FEEDBACK

BROADWAY at I-880

2022 Walk This Way! An Underpass Improvement Toolkit

<https://cao-94612.s3.us-west-2.amazonaws.com/documents/WTW-Underpass-Improvement-Toolkit-220218.pdf>

- Adequate lighting needed
- Built environment elements create vulnerable spaces for pedestrians
- Unpleasant acoustics



February 2022

Walk This Way!

An Underpass Improvement Toolkit



**DEPARTMENT OF
TRANSPORTATION**

DOCUMENTED FEEDBACK

BROADWAY at I-880

2018 JLID Community Charrette

https://www.dropbox.com/sh/o7lauadijnt5pre/AAD4lIKuIMAZzdHIHs_qsJX_a?dl=0

1. Underpass Improvement
2. Cleaner Streets
3. Safety & Lighting



DOCUMENTED FEEDBACK

BROADWAY at I-880

2018 JLID Community Survey

<https://jacklondonoakland.org/s/Stakeholder-Survey-2018.pdf>

- Addressing underpass cleanliness and encampments are a priority to respondents across the board.
- Newer residents are engaged! Half of respondents have lived/worked/owned in the District for 5 years or less. 65% of newer residents have been to a District event or requested services.

Q4 What could make Jack London feel more welcoming?

Answered: 155 Skipped: 12

2	Underpass Improvement better access from Downtown, removing homeless camps from underpasses and activating those areas lights, art installations, kiosk stores (i.e. flower stands, etc)	7/31/2019 8:23 AM
3	Underpass Improvement Less homeless under the overpass.	7/29/2019 2:51 PM
5	Cleaner Streets Cleaner areas	7/29/2019 8:15 AM
6	Underpass Improvement Walking and bike routes to JL from 12th St Bart and Lake Merritt require walking through dangerous areas and are not welcoming. We need to provide a safe, well-lit and welcoming route under the 880 overpass at Broadway , Webster and Oak.	7/29/2019 4:11 AM
7	more evening events	7/28/2019 1:40 AM

DOCUMENTED FEEDBACK

BROADWAY at I-880

2015 JLID Survey

<https://www.surveymonkey.com/results/SM-556YS5NV/>

What is the most urgent issue at the underpasses?

It doesnt feel safe or welcoming. After dark I will not walk through there on my own. It feels like an invisible barrier between downtown Oakland and Jack London Square.

7/15/2014 01:22 PM

Lighting in area behind guardrail "sculpture" -- for both aesthetics and safety.

7/5/2014 09:46 AM

pee smell/pigeon droppings

6/27/2014 12:12 PM

Safety and cleanliness

6/16/2014 08:42 PM

To have all underpasses be safe, clean and well lighted.

6/11/2014 08:07 AM

2015 JLID Survey

<https://www.surveymonkey.com/results/SM-556YS5NV/>

What is your dream solution for the underpasses? (Please be as unrealistic and creative as you like!)

The intersections around the underpasses could all use "scramble" signal phases for both pedestrians and bicyclists to use, similar to those in Chinatown, allowing non-motorized road users to proceed across the intersection without having to worry about cars approaching from multiple directions, even people turning right on red.

To discourage trash and loitering, there could be solid walls along the underpasses with no nooks and crannies for litter to collect. I would also suggest that the walls have a curved slope as they meet the sidewalk, so that there is no obvious and comfortable place for people to hang out.

Broadway heading south towards the 880 underpass is also very confusing, as only the rightmost lane goes through, with the left two lanes entering the Posey Tube and 880, but it is not well marked or signed so many drivers end up changing lanes at the last second. For northbound Broadway heading towards 880 the lanes are also confusing, as the rightmost lane goes to 5th St, 880 west, or the Posey Tube, and the middle and leftmost lanes go straight through. However, after the intersection with 5th St all the lanes shift over to create a dedicated left turn lane onto 880 east, but the shift is not handled very elegantly.

My suggestion would be to provide just one northbound straight-through lane on Broadway under the highway that lines up with the one south of 5th St, and to turn the rightmost lane in the underpass into a wider sidewalk. For northbound Broadway after the underpass, the free right turn lane off the highway is very hazardous for both pedestrians and bicyclists, and really needs to go. All traffic coming off the highway should proceed straight toward the intersection with Broadway, and then anyone heading north can just turn to the right there, but at a much slower speed.

The space reclaimed from the free right turn off the highway could be turned into a nice pocket park, rain garden, or mini dog park.

Finally, significantly increasing the lighting in the underpasses during the daytime, so that there is little to no transition between the open streets with sunlight and the underpasses with artificial light, will mean that one's eyes don't need to adjust and there are no dangerous moments of "blindness" while proceeding through.

7/23/2014 04:16 PM

DOCUMENTED FEEDBACK

BROADWAY at I-880

2013 See Click Fix

<https://seeclickfix.com/issues/555605-trash-smells-bird-refuse>

See Click Fix

Reported:

on 06/04/2013

Service Request ID:

463712

DESCRIPTION

The underpass on Broadway between sixth and fifth street is really filthy and smelly with garbage, trash, etc. Needs high pressure cleaning every couple of weeks. People use this to walk to BART. This is an ongoing problem that needs attention. The "artwork" (everyone thinks it is freeway fencing, but my understanding is that Oakland actually paid for this) also needs to be removed so that it is easier to keep clean, since garbage accumulates between there and the fence, itinerants use the semi-closed in portion for camping while passing through, and it looks really ugly.

Clean CA Lighting Analysis

Consultants did a nighttime Photometric field review of the Broadway undercrossing and compared results to the American National Standard Practice for Roadway Lighting (ANSI/IESNA RP-8) as mentioned in the City of Oakland's Street Light Design Manual.

		BROADWAY					
		West		East			
		2' above Floor	Floor Level	2' above Floor	Floor Level		
L		3.66	3.93	2.34	2.2	L	
		2.23	2.25	2.35	2.25		
		3.65	3.47	2.87	2.23		
		4.47	3.93	2.05	1.86		
		3.05	2.3	1.76	1.73		
		LT		2.09	1.85		
				0.45	0.54		
R		3.45	3.2	3.3	2.8	R	
		2.59	2.47	1.87	1.76		
		4.25	3.85	1.94	1.85		
		4.96	4.5	1.89	1.75		
		3.24	2.85	1.49	1.5		
				0.52	0.57		
Average		3.56	3.28	1.92	1.76		
Required		2	4	2	4		

Readings are below the average required

Table 7 - Recommended Values for the Pedestrian Portion of Pedestrian/Vehicular Underpasses

Maintained Illuminance Values for Walkways			
	E_{avg} (lux/ft ²)	EV_{min} (lux/ft ²)	E_{avg}/E_{min}^*
Day	100.0/10.0	50.0/5.0	3.0
Night	40.0/4.0	20.0/2.0	3.0

E_{avg} - minimum maintained average horizontal illuminance at pavement
 E_{min} - minimum horizontal illuminance at pavement
 EV_{min} - minimum vertical illuminance at 1.5m above pavement
 *Horizontal only
 References 1, 2, 3, and 4 in Annex D give more background information on the design criteria.



**Cultural Arts & Marketing
Department of Economic & Workforce Development**

ITEM VII AGENDA REPORT

To: Public Art Advisory Committee
Attn: Kevin Chen and Judy Moran, Co-chairs
From: Steven Huss, Cultural Arts Manager
Date: August 4, 2014
RE: Public Hearing on I-880/Broadway Underpass Public Art Project and Potential Alterations, Modifications or Development of the Project

The I-880/Broadway Underpass is currently the focus of much attention and effort toward ongoing maintenance and long-term improvements. Within this context, the Public Art Advisory Committee's charge is to determine goals for the existing art project.

At its public hearing on August 4, the PAAC will review the art project's history as well as recent improvements to the underpass, consider future options for the existing artwork, and address its general maintenance. Potential alterations, modifications or development of the existing project will be assessed, pending availability of funds. To the extent feasible, the lead artist will be consulted on any changes to the art project.

As background for the PAAC's review and discussion, a brief history of the project is recapped below.

Historical Overview

- The notion of an art project in the Broadway Underpass began in 1996 as part of a master plan to illuminate Broadway through public art¹. Merchants and City officials were concerned that the Broadway Underpass was perceived as dark, foreboding and unsafe. The goal of the public art improvement project was to increase two-way pedestrian flow and improve the experience of motorists between downtown and Jack London Square by creating a sense of safety and a brighter, better-lit, more inviting underpass environment.
- A Request for Submissions was issued in 1999 for a \$250,000 public art commission that would address the entire underpass space. 23 applications were received. A seven-member selection panel, with technical advisory members, selected five artists/artist teams to develop design proposals. The semi-finalists were Seyed Alavi, Milton Komisar, Michael Muscardini, John Roloff, and the Team of Five.

¹ *REDISCOVERING BROADWAY: A Public Art Master Plan*, 1996, City of Oakland Public Art Program

- After thorough review of the design proposals, the panel recommended the proposal by the Team of Five, a group of young Oakland-based artists and architects, with lead artist Nick Gomez. The PAAC and the Cultural Affairs Commission (CAC) found the proposal to be novel, creative and whimsical, while addressing functional needs in innovative ways. The Team of Five proposal was approved by the PAAC on December 6, 1999, by the CAC on January 24, 2000, and by the Oakland Redevelopment Agency/City Council on April 18, 2000.
- Project description from June 30, 2003 staff report to PAAC: *... the project endeavors to use the materials of transportation to transform the underpass space into a virtual room where the pedestrian experiences relief from the darkness and heaviness of the superstructure, without discounting its significance and presence. The design of the project includes the molding of the sidewalk on both sides of the street, with rubber tiles and poured-in-place rubber, to create an undulating walking surface. The existing chain link fence will be set back and in front of it, a series of standard freeway guardrails will be positioned, bent and patterned to create a semi-transparent wall that reflects more ambient light into the space and adds an element of playfulness and design to the “barrier” between the pedestrian and the adjacent parking lots. A pattern of small (1/2”) chainlink mesh will be strategically affixed in places along the backside of the guardrails to hinder climbing while articulating a subtle visual pattern. The massive columns of the freeway structure will be painted red, and uplit, and additional lighting will be provided at the column tops to project more light into the overall space. Finally, a light sculpture will be recessed into the channel of the freeway structure overhead. Its lights will respond to the traffic on the freeway by placing photosensors that will send a pulse of light with each passing car.*
- As stated above, the key components of Team of Five’s design were:
 - 1) A tiered metal sculpture using freeway guardrails,
 - 2) The existing I-880 support columns painted red,
 - 3) Uplighting on the columns with additional lighting on the column tops,
 - 4) A rubberized, undulating sidewalk surface, and
 - 5) A kinetic light sculpture crossing Broadway on the underside of the freeway structure.
- Contract negotiations with the Team of Five were prolonged due to a variety of factors. Ultimately, in May 2002, it was agreed that the artist team would provide design only. A contract with the Team of Five in the amount of \$32,615 was executed in May 2002. The scope included design of the project and development of plans, sections and elevation drawings.
- Further delays were caused by the increase in materials costs over the years, and additional management and engineering expenses, against an established budget of \$250,000.
- Certain elements of the proposal presented challenges, for reasons of cost, practicality, agency regulations and policy issues. In a letter dated October 27, 2003, the Team of Five proposed removal of the light sculpture from the project scope due to the cost implications. They also proposed elimination of the “rolling sidewalk” in favor of a flat walk, to save the

high expense of this element. They added “we feel confident that the project can be built with roughly the same character as originally proposed.”

- The Public Works Agency (PWA) Construction Management Division was contracted to manage the development of the bid package, obtain permits from internal and outside agencies (including CalTrans, BART, PG&E, Traffic Engineering, Electrical Services, ADA Compliance, and Street Maintenance), put the project out for competitive bid, and manage the construction to completion.
- Construction documents based on the Team of Five specifications were prepared by PWA, then reviewed and found “fully acceptable to the Team of Five” (per letter from the team).
- The construction project was bid out with items 1 through 3 as the ‘base bid’ package, and items 4 and 5 as alternates. Note that the awarded construction contract included only items 1 through 3.
- The Public Art Program allocated additional funds to the project. On July 20, 2004, the City Council/Oakland Redevelopment Agency approved a not-to-exceed budget of \$385,000, and authorized PWA to negotiate a contract, which it did, awarding the construction contract to local firm Ray’s Electric. Notice to Proceed was given on September 27, 2004. The final adjusted contract amount was \$308,282. Public Art staff maintained oversight of the project and approved construction invoices.
- Installation was completed in late summer 2005 by the contractor Ray’s Electric, overseen by the Project Delivery division of PWA.
- Over time, the uplights at the base of the columns have been vandalized or broken down due to environmental conditions; most of the fixtures are now gone. Unintentionally, the sculptural guardrails provided extended perching space for the existing pigeon population at the site and the guardrails have become splattered with droppings. A section of guardrail sculpture was damaged by a car in 2011 (though it has since been repaired). Trash collects behind the sculpture foundation posts. Also, there is considerable concern that the sculpture project created contained, secluded spaces for the homeless to hide and sleep in.
- In 2011-12, Oakland Redevelopment Agency (ORA) staff identified key blighted “hotspots” in Oakland and chose several locations to fast-track for improvements. The Broadway Underpass was one of the sites chosen. At that time, Public Art staff contacted artist team leader Nick Gomez and discussed potential improvements to the artwork project, such as new supplementary lighting. ORA staff led a parallel effort to develop new signage and wayfinding for the sides of the bridge overpass. However, with the elimination of Redevelopment, staff was reduced, funds were lost, and the improvement projects were put on hold.
- Efforts to improve the underpass have accelerated recently with the engagement of the new Jack London Improvement District, interest from the Jack London District Association, and new leadership at Visit Oakland (formerly the Oakland Convention & Visitors Bureau). On

April 30, 2014, City Councilmember Lynette McElhaney hosted a town hall meeting to hear community concerns, and to work toward a shared vision and identify potential components of an improved underpass. On June 19, the JLID led a walking tour of the underpass, and followed this up on July 16 with a community workshop to explore potential solutions and visions for the underpass. Meanwhile, the Public Art Program has re-engaged lead artist Nick Gomez in the collaborative effort toward solutions.

- New lighting has been installed in the underpass. PWA is providing routine clean-up of the underpass area with trash collection and monthly steam cleaning. JLID Ambassadors also help to clean and maintain the underpass.

As part of a broad-based City and community partnership, the PAAC and the Public Art Program are participating in the makeover of the I-880/Broadway Underpass. The PAAC's initial and key responsibility is to exercise prudent stewardship over the existing artwork and to make a determination regarding its future.



team of

5

• **October 27, 1999**

jeffburriss.peggychung.nickgomez.stevejones.robertorovira



ONE.

Our collaboration in the I-880 overpass competition stems from a desire to become involved in projects that bring about positive environmental impact. In understanding the context of this project as a gateway for the city of Oakland, we recognize that the freeway's presence within the urban fabric represents an inevitable and undeniable component of the city's landscape. Imposing and massive, the highway displaces itself upon the city by dividing it and dictating its own order upon it.

Nevertheless, a close study of the I-880 overpass as it rises above Broadway Street, presents itself as a natural choice for a gateway. Although the highway's abrupt crossing severs the continuity between the vital areas of the waterfront and downtown Oakland, as a mediating threshold, a gateway at the I-880 overpass, best represents a critical link capable of weaving these divided realms.

Although the underpass experiences a large amount of pedestrian traffic, the space under the highway is unavoidably a product of car culture. The freeway prescribes the rules of the space—the car sets the scale and the pace. The existing 18 foot sidewalk is there to distance the pedestrian from the vehicle, and provides perhaps the only discernible sense of security in an otherwise unforgiving environment. The forest of columns, the thick concrete slab above, the colossal turning radius of the ramps, the soot collected on all surfaces, are indicative of a place that responds exclusively to vehicular traffic. One cannot help but recognize that the pedestrian experience in this space is decidedly oppressive. Pedestrians cannot help but quicken their pace when traversing the overpass. Nothing within its footprint relates to or responds to the scale or the sensitivities of the pedestrian.

In analyzing the context of the project, however, we felt that the incorrect approach would be to overlook the space's innate qualities that define its very nature. A solution that would be as transcendent as it would be compatible with the given site, needed to understand and acknowledge the inherent character of the overpass. Hence, rather than divide the auto and the pedestrian experience within the overpass, we decided to use the juxtaposition of these two elements as an opportunity rather than as a limitation. To us, the strength of the project would be derived from a complementary relationship between vehicle and pedestrian—the spectacle of one could and should ultimately reinforce the other. Our challenge would be to harness the spectacle of this concurrent existence.

The guiding metaphor for our project came in the form of a ripple of water. In looking closely at the site, one cannot help but notice that the underpass flows with its own streams and tidal rhythms—evening reflections and daytime shadows, the roll of tire treads on asphalt in the mornings and during rush hour, the movement of pedestrians at different times of day. If the landscape of Oakland were a surface of water, our project would be like a pebble dropped at the intersection of Broadway and I-880. Our intent is to define this intersection as a virtual room—a place where the straight, undifferentiated flows of traffic are altered from their course, and the experience in traversing it is uniquely delimited.

Team Leader:

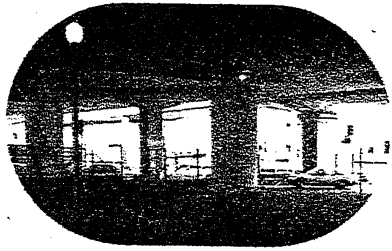
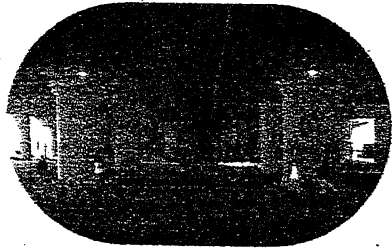
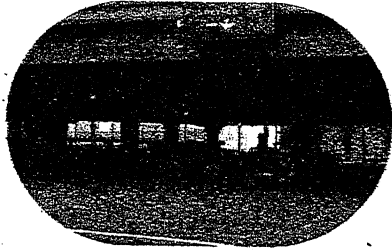
Nick D. Gomez

3629 Thirteenth Avenue
Number Three
Oakland, CA 94610

w 415.869.6700 x118

h 510.530.3353

nick@plantainstudio.com



Team of Five
Jeff Burris / Architect
Peggy Chung / Furniture Designer
Nick Gomez / Architect
Steve Jones / Graphic Designer
Roberto Royira / Landscape Architect

TWO.

The first component of this virtual room is the molding of the walking path. We interrupt the otherwise straight path of the pedestrian and introduce a change that definitively modulates the walking experience. The gentle undulation of the ground plane becomes the first component of our intervention. By providing a change in the existing grade through the use of an undulating ramp on either side of Broadway, the overpass registers in the mind of the passerby because he or she must negotiate a walkway that subtly rises and falls. Much like a ripple of water whose surface rises and falls relative to the adjacent water level, the pedestrian's path rises and falls in relation to the street level.

The second component of our virtual room is the placement of a visual boundary to define the edges of the space. Although we feel that it is necessary to establish the limits of our intervention through the use of a type of "barrier" in the space below the overpass, it needs to be textural and unique in its composition. The use of sculptural walls would not only serve to identify the threshold of the gateway, but they would become a part of the spectacle of a transformed overpass by reducing the massive scale of the overpass's supporting structure while responding to the traffic (both pedestrian and vehicular). Rather than occlude the spaces behind them, the textural walls would additionally be semi-transparent—their overall feeling would be one of lightness.

Thirdly, in an attempt to reduce the vast expanse of dark ceiling beneath the overpass, it is imperative to introduce movement and light into the static mass aloft. To accomplish this, we propose the placement of a very delicate light sculpture in the recessed channel

that divides the overhead. The juxtaposition of an elegantly crafted filigree of lights and its supporting structure cleanly mounted from the overhead, hopes to dissolve the heaviness of the superstructure and add to the magic of a virtual room where the ground plane, the walls, and the overhead have all been carefully articulated. Much like the wake of a ship through an expanse of water, the light sculpture traverses an extended concrete surface whose oppressiveness is otherwise inescapable.

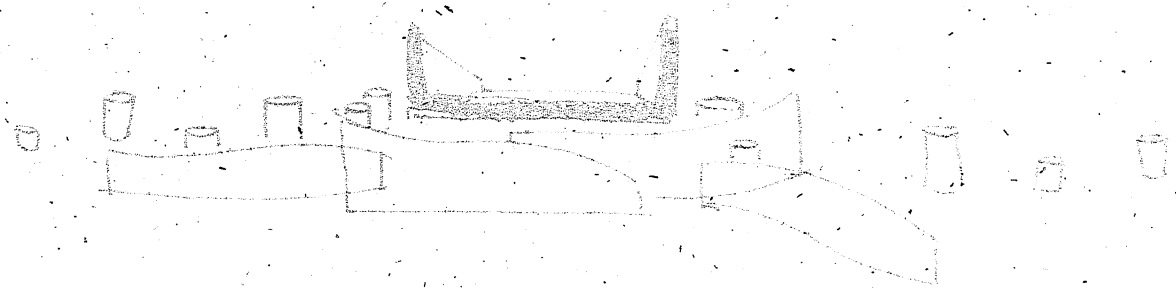
THREE.

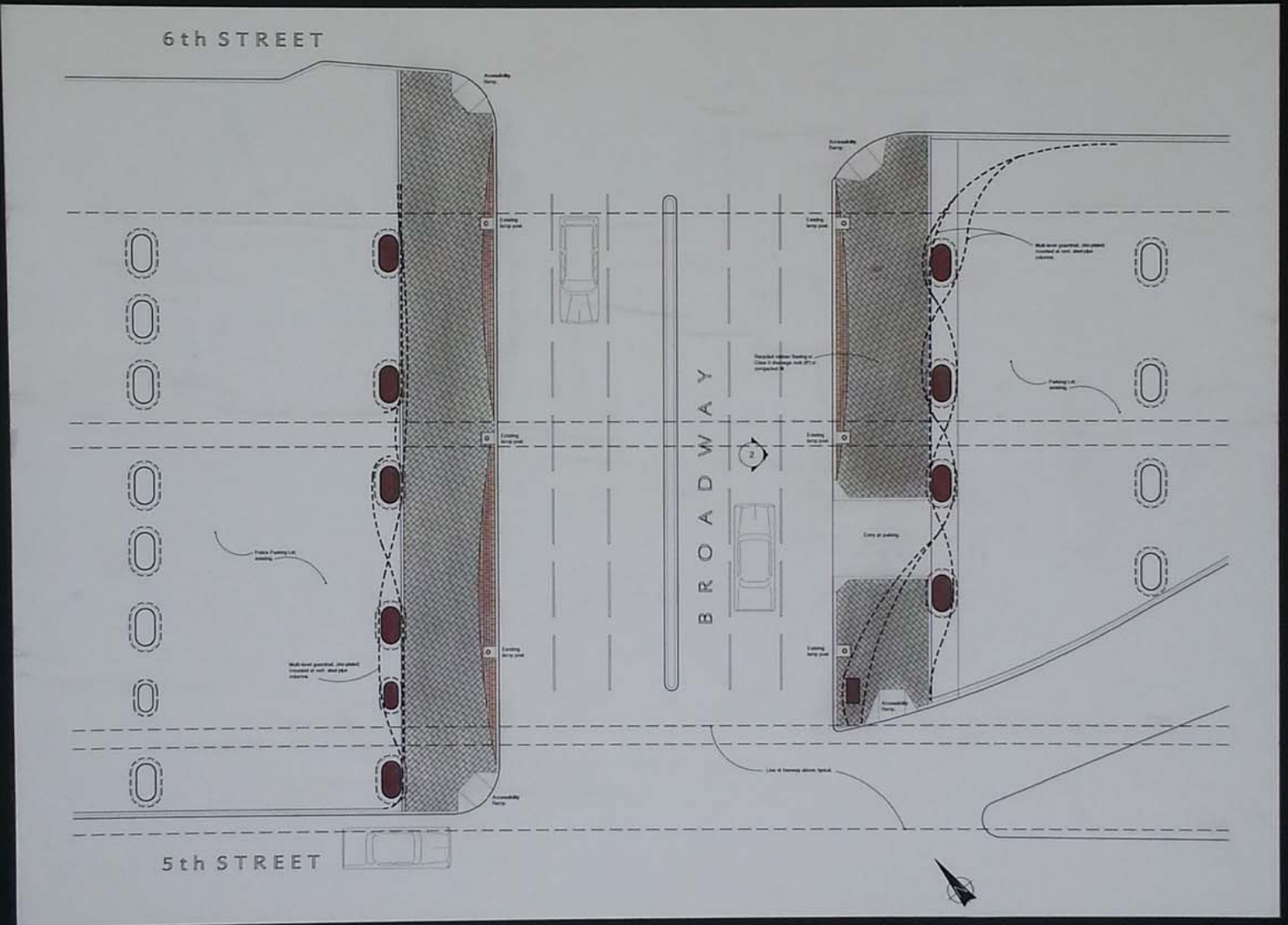
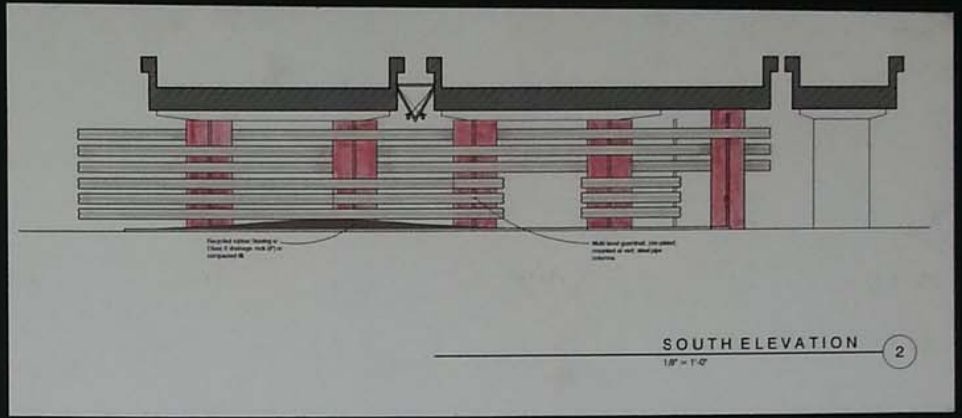
The strength of the gateway we are proposing comes from the use of materials that are "natural" to the context of the highway. In using the highway's own vocabulary in constructing the I-880 gateway, not only do we transform the space we are changing, but we transform the common reading of urban materials whose nature is for the most part accepted as a given. Hence, we chose recycled rubber sheets as the material with which to cover the undulating ramps on either side of Broadway. On a strictly visual level, the granulated black finish of the rubber sheets (commonly used in children's playgrounds), closely resembles that of asphalt. On a tactile level, however, their feel is starkly different. The supple, forgiving quality of rubber underfoot is bound to be a most welcome transition from the hardness of adjacent asphalt. A by-product of the car, recycled rubber additionally finds its poetic adaptation in a gateway whose one of many aims is to transform the dominance of the car into a positively engaging relationship with the pedestrian.

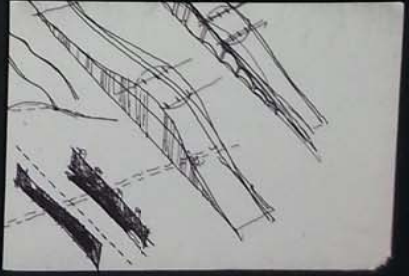
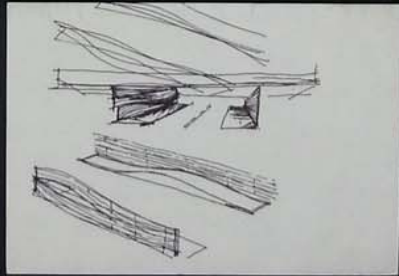
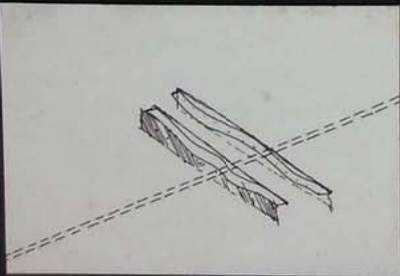
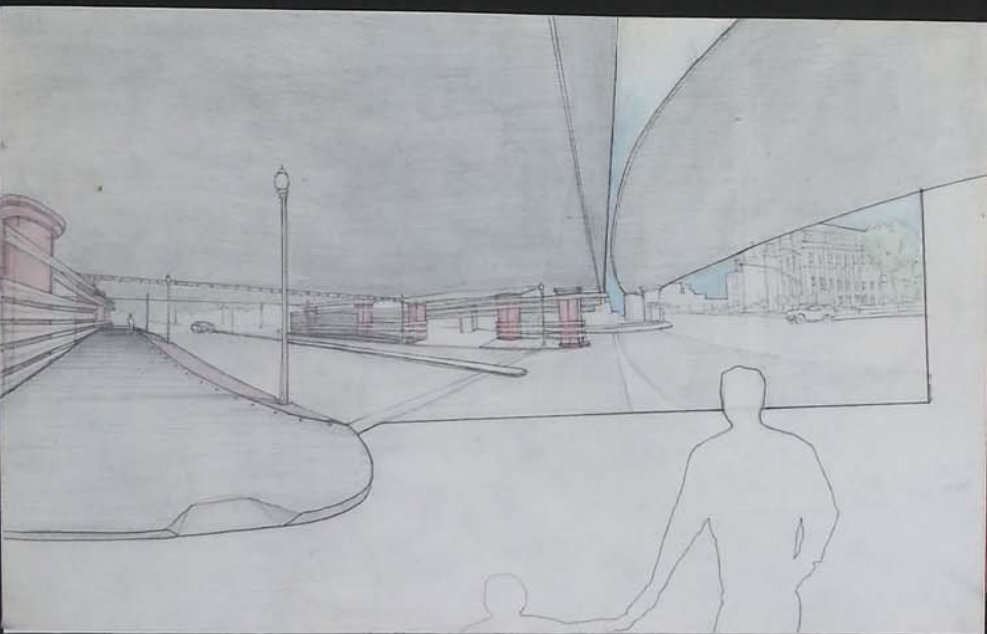
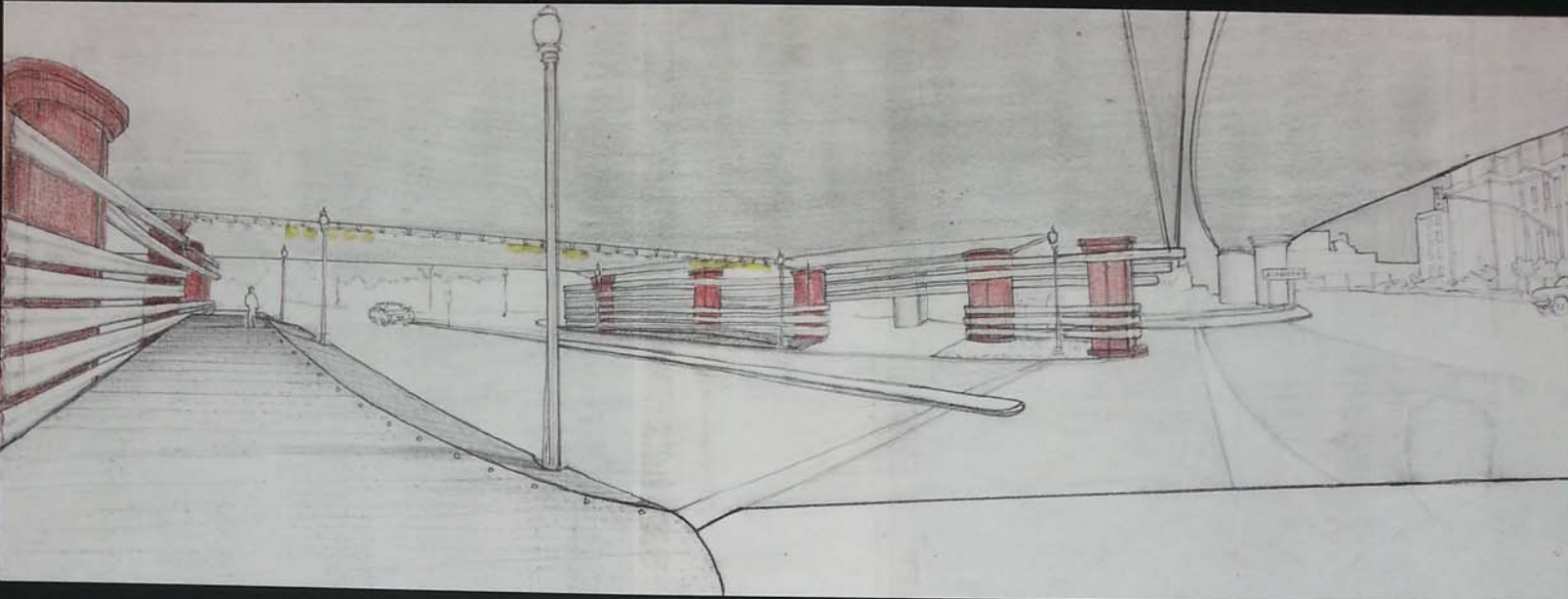


The second component of the gateway consisting of semi-transparent, sculptural walls flanking Broadway, employs lengths of reflective highway rail material in an arrangement that weaves into and around the forest of columns, above and around the passersby. Strictly used as vehicular barriers, the rail material's common function is that of containment and obstruction of traffic flow. In our proposal, we choose to transform its use to that of an ever-changing reflective canvas that adapts to the rhythm of the space's traffic shifts—a rippling wall capable of dematerializing the massiveness of the supporting structure by weaving into it. The varying lengths of zinc-coated metal will reflect the shapes of passersby as much as the lights of vehicle headlamps, turn signals, and brake lights during different times of day.

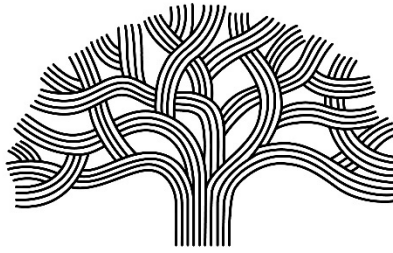
Lastly, the light sculpture suspended in the recessed channel of the overhead, will consist of a bank of lights that responds to the flow of traffic above the highway. Timed with two motion sensors (one at the beginning and one at the end of the overpass above), the lights will flow across the ceiling below in synchrony with the traffic that is unseen from below the overpass. The light structure registers the changing rhythms of the overpass. Through its timed relationship with the movement of traffic above the highway, the impenetrable nature of the concrete overhead is pierced and rendered transparent, adding to the spectacle of a space whose transformed nature reflects and magnifies the innate qualities of an ever-changing gateway.











CITY OF OAKLAND

Cultural Affairs Division
Economic & Workforce Development

www.oaklandculturalarts.org

**CALL TO ARTISTS:
OAKLAND 2024 PRE-QUALIFIED ARTIST ROSTER**

Deadline: July 31st, 2024

The Oakland Public Art Program is inviting California artists at all stages of their careers to submit applications for inclusion in a Pre-Qualified Artist Roster. Selected artists will be considered for public art commissions from the City of Oakland to create new work for various city improvement projects. **All experience levels are welcome and the deadline to apply is July 31, 2024, 11:59 PST.**

BACKGROUND

The City of Oakland's Public Art Program, established in 1989, commissions original works of art for public spaces throughout Oakland. The program enriches the city's visual environment, integrates the creativity of artists into public construction projects, and provides a means for residents and visitors to enjoy and experience the richness and diversity of Oakland culture. For more information about the Public Art Program visit the City's [website](#).

Our program is guided by the principles uplifted in [Belonging in Oakland](#), the City's cultural development plan that aims to promote cultural equity, belonging, and well-being for all communities of Oakland.

OPPORTUNITY

Artists selected for the pre-qualified artist roster will be used by Public Art Program staff to recommend appropriate applicants for a range of city-funded improvement projects. Improvement projects include but are not limited to various streetscape projects and city facilities and parks including libraries, fire stations, and recreation facilities. These projects will be focused primarily in the 2-D and 3-D visual arts, but may include interdisciplinary components (e.g. new media, electronic, performing, literary arts) if relevant to the project's overall concept. Projects that are commissioned through this artist roster are primarily permanent artwork that is site responsive and/or integrated. The Pre-Qualified Artist Roster will be the primary source for selecting newly commissioned artists.

Upcoming sites/projects may include but are not limited to 14th Street Streetscape Improvements, DeFremery Park, Mosswood Recreational Center, Estuary Park, and Lincoln Park Recreation Center, Fire Station 29. Stay tuned for more!

ELIGIBILITY

This call is open to practicing artists, visual art professionals, and artist teams living or working in the State of California. Arts organizations, companies, or programs are not eligible.

Artists who apply as part of a team may also apply as an individual artist, in a separate application.

Oakland artists residing in the Bay Area are strongly encouraged to apply.

*Artists who have successfully completed the Cultural Strategist in Government Workshops with ABG Art Group in 2023, are pre-approved for this artist roster but **still need to submit materials and information through the application process** outlined below for administrative purposes. Please contact us if you have any questions.

City of Oakland employees, Public Art Advisory Committee members, and members of other standing City committees are not eligible to apply for this opportunity.

BUDGETS

Budgets for commissioned public art projects will range from \$15,000 to \$500,000, including all artist fees for artwork design, fabrication and installation, project coordination, insurance, permits, engineering, accessibility design, and travel. Public Art funding comes from a 1.5% allocation from all eligible City capital improvement projects, private contributions and eligible grant revenue.

Artists may choose to be considered only for projects with budgets under \$100,000, or only for projects with budgets over \$100,000, or both, as part of the application process. Please select the appropriate categories in the application.

ESTIMATED TIMELINE

- Application Open: June 2024
- Application Webinar: June 2024
- Submission Deadline July 31, 2024 – 11:59 PST
- Applicant Notifications: early October 2024

*Additional outreach events TBD

SELECTION PROCESS

Submittals from artists and artist teams will be pre-screened by City staff for compliance with the call to artists' requirements. A selection panel of artists/arts professionals, City staff, and representatives from the [Oakland Public Art Advisory Committee](#) will review the applications and recommend applicants for the pre-qualified artist roster. The recommended artists will be

approved by the Public Art Advisory Committee prior to being considered for public art commissions.

In addition to a commitment to racial equity, the City of Oakland's Public Art Policies require that a majority of public art commissions or acquisitions shall be awarded to Oakland-based artists.

SELECTION CRITERIA

Artists will be selected based on the following criteria:

- Artist communicates innovation, creativity and originality with a unique vision or perspective;
- Appropriateness of artist's medium and style for prospective projects;
- Demonstrated ability or understanding of cultural competency and a thoughtful approach to engaging a community and/or site;
- Demonstrated ability or readiness to execute site-responsive work, in alignment with project schedules and budgets.
- Artist communicates flexibility and collaborative attitude with stakeholders and project teams. (Familiarity with public agencies and construction processes will be a requirement for some projects.)

SUBMISSION PROCESS

You will be asked to provide the following information on the application:

- **Name & Contact Information** Please submit your name, phone, email, mailing address, website/social media (optional). Your personal contact information will only be shared with Public Art Program staff.
- **Artwork Samples:** Submit 8-10 images of your completed work that demonstrate your creative skills and aesthetic approach. Up to 2 of the past work submissions may be video files (one minute or less). If applying as a team, please submit images that show the result of your team's collaboration if available and specify your role in the creation of the work.
- **Image Descriptions:** When you upload your images, SlideRoom will prompt you to provide information about each image. Please include the title, medium, dimensions, year, and a brief description (2 sentences maximum) about each work. If you are including examples of completed public art commissions, please include the budget.
- **Artist Statement/Bio:** (2000 characters maximum) Describe your experience and approach to artmaking, and the inspirations/interests reflected in your artwork. Share your experience in public art, and on design team collaborations, if applicable. If you have not previously executed a public art project, explain how you would approach working in this field.

*If applying as a team, describe your individual roles. If your team has not worked together before, please describe how you propose to do so.

- **Project Budget Category:** Select budget category/categories under \$100,000, over \$100,000, or both.

- **Artist Apprenticeship / Training Program (optional):** For select projects, an emerging public artist may be selected to work with an experienced public artist. Indicate if you are interested in being matched **as a mentor** with an emerging public artist. Or indicate if you are interested in being matched **as an apprentice** with an experienced artist mentor.

- **Race/Ethnicity Information (optional):** For City reporting purposes only. This information will not influence application results. Check all that apply.

Applications for the Oakland Pre-Qualified Artist Roster must be submitted online through the SlideRoom™ application system (<https://www.slideroom.com/>).

Tutorials and guidance for using SlideRoom™ are available from the [SlideRoom Applicant Help Center](#). Additional assistance in using the SlideRoom™ system is available directly by email at support@slideroom.com. Responses are typically provided within 48 business hours.

DEADLINE

Submissions must be received as a complete application in SlideRoom™ no later than **11:59 PM Pacific Standard Time on July 31, 2024**. We recommend submitting your complete application before 5:00 pm (Pacific Standard Time) to allow sufficient time to contact our program or SlideRoom™ staff regarding any difficulties. Please also note that City of Oakland offices will be closed after 5:00 PM. Incomplete, non-compliant and/or late submittals will not be reviewed, nor will materials not specifically requested in this call. This Call to Artists is also available online on the Cultural Affair Division's website at www.oaklandculturalarts.org. For more information about the City of Oakland 2024 Pre-Qualified Artist Roster or the Public Art Program, please contact Kristen Zaremba, at kzaremba@oaklandca.gov / (510) 238-2155 and/or Josie de Mira, at jdemira@oaklandca.gov / (510) 238-7033.

APPLICANT WORKSHOP

For artists who are interested in more information about this opportunity, the Oakland Public Art Program will host a free webinar that will cover strategies for making a strong application and provide an introduction to SlideRoom: **M/DD/YYYY, 4:00 p.m. – 5:30 p.m.**

RSVP through MICROSOFT FORM link **(will be added later)**

PUBLIC ART PROGRAM POLICIES

Acceptance of Proposals

The City of Oakland Cultural Affairs Division reserves the right to reject all applications and/or subsequent design proposals or to augment the roster of applicants by direct invitation as needed.

Proposal Policy

If an artist or artist team is paid to develop a digital or physical proposal maquette, or other conceptual design materials for a proposal, the following policy shall apply. The Cultural Affairs Division shall:

- At its sole discretion, have unconditional rights to own digital or physical proposal boards or maquettes, or other design materials produced as a part of this selection and/or commission process.
- Have the right to display and/or reproduce any maquettes or proposal commissioned, whether selected for implementation or not.
- Require that all concepts, proposals and/or maquettes submitted are original and unique.

Americans with Disabilities Act

The selected artist(s) will be required to comply with the Americans with Disabilities Act in addition to related federal, state and local codes and will be encouraged to develop artwork(s) sensitive to programmatic as well as physical accessibility issues.

Other Requirements

Any selected artists or artist teams, once recommended for a project and approved by the City, shall be asked to enter a contract with the City of Oakland for the duration of the project. All proposed locations and concepts for artworks are subject to approval by the City and/or other representatives. Depending on the specific scope of the project, prior to the issuance and throughout the duration of the contract, the artist may be required to secure and maintain various types of insurance, including Automobile Liability, General Liability, Fine Arts and other insurance as required by the City.

All information contained herein does not constitute either an expressed or implied contract and these provisions are subject to change.

2019 JUN 13 PM 4:49

OAKLAND CITY COUNCIL

ORDINANCE NO. 18562 C.M.S.

ORDINANCE AMENDING AND RESTATING THE PERCENT FOR PUBLIC ART ORDINANCE NO. 11086 C.M.S. TO CLARIFY THE DUTIES MEMBERSHIP AND APPOINTMENT OF THE PUBLIC ART ADVISORY COMMITTEE AND ITS RELATIONSHIP TO THE CULTURAL AFFAIRS COMMISSION, FORMERLY KNOWN AS THE OAKLAND ARTS COUNCIL

WHEREAS, in 1980 the City Council adopted Ordinance No. 9969 C.M.S. which established the Oakland Arts Council to develop and foster support for the arts and humanities throughout the City of Oakland; and

WHEREAS, on February 28, 1989 the Oakland City Council adopted Ordinance No. 11086 C.M.S., The Percent for Public Art Ordinance, which (1) authorized the allocation of 1.5% of the City's capital improvement projects costs for the commissioning of public art works and artists' services in the construction of public works, (2) established a method for calculating public art appropriations of capital projects, (3) established a public art project account, (4) established a method of administering the public art program, and (5) established general guidelines for the administration of the public art program; and

WHEREAS, the Percent for Public Art Ordinance also established a Public Art Advisory Committee as a "professionally qualified citizen committee recommended by the Oakland Arts Council and approved by City Council to oversee quality control of the public art program, its projects, and to recommend to the Oakland Arts Council the sites, scope of project, artworks and artists for the public art projects"; and

WHEREAS, in 1991 the City Council passed Ordinance No. 11323 C.M.S. rescinding Ordinance No. 9969 and establishing the Cultural Affairs Commission; and

WHEREAS, the Public Art Advisory Committee has operated independently of the Cultural Affairs Commission, taking on some of the responsibilities of the Cultural Affairs Commission outlined in the Percent for Art Ordinance during the Commission's hiatus; and

WHEREAS, staff is introducing companion legislation in order to redefine the duties, membership, and quorum of the Cultural Affairs Commission, and to elevate the Public Art Advisory Committee from a "subcommittee" of the Cultural Affairs Commission to an independent committee; and

WHEREAS, staff recommends that the City Council formally establish the Public Art Advisory

Committee as an independent City Committee advising the Mayor, City Council, and the City Administrator on matters pertaining to the public art program and public art funded by the City or located on City property and in the public right of way, including on property owned by other public agencies such as Caltrans and Bay Area Rapid Transit (BART); and

WHEREAS, staff recommends, consistent with national best practices, that the bodies have one member in common to ensure that the members of each body understand and respect the advisory process of the other and the Public Art Advisory Committee and the Cultural Affairs Commission can function harmoniously;

NOW, THEREFORE, THE CITY COUNCIL OF THE CITY OF OAKLAND DOES ORDAIN AS FOLLOWS:

SECTION 1. The City Council of the City of Oakland hereby determines that the preceding recitals are true and correct and hereby adopts and incorporates them into this ordinance.

SECTION 2. Ordinance No. 11086 C.M.S. is hereby amended and restated to add, delete or modify sections as set forth below; additions are indicated by double underscoring and deletions are indicated by ~~strike through type~~.

SECTION 3. PURPOSE

The City of Oakland accepts responsibility for expanding the opportunities for its citizens to experience public art and other projects resulting from the creative expression of its visual artists in public places throughout the City. The City further recognizes the substantial economic benefits to be gained through aesthetic enhancement of its public spaces and consequent retail activity throughout the City. A policy is hereby established to direct the inclusion of works of art in public spaces throughout the City and/or the design services of artists in certain City capital improvement projects.

SECTION 4. DEFINITIONS

- A. CITY CAPITAL IMPROVEMENT PROJECT means any capital improvement project paid for wholly or in part by funds appropriated by the City of Oakland to construct or remodel a building, decorative or commemorative structure, park, street, sidewalk, parking facility, or utility or any portion thereof, within the City limits of, or under the jurisdiction of, the City of Oakland.
- B. CAPITAL IMPROVEMENT COSTS include all construction costs as well as architectural and engineering fees and site work associated with capital improvement projects. Capital improvement costs do not include administrative costs or costs related to the investigation and remediation of hazardous materials.
- C. PUBLIC ART is a process which results in the incorporation of original works of art by visual artists in public spaces and which involves the public from selection process to dedication; serves a socio-environmental function identifiable with people; is accessible to the mind and the eye; is integral to the site and responds to the concept of place making; is integrated with the work of other design professionals, is of highest quality; serves the City by enhancing the quality of life for citizens and contributes to the City's prestige; and is unique to its moment in time and place.
- D. PUBLIC ART PROJECTS are projects which involve visual artists working through the

public art process that result in the creation of original works in public spaces that include but are not limited to paintings, mural decorations, inscriptions, stained glass, fiber work, statues, reliefs or other sculpture, monuments, fountains, arches, or other structures intended for ornament or commemoration, carvings, frescoes, mosaics, mobiles, photographs, drawings, collages, prints, crafts both decorative and utilitarian in clay, fiber, wood, metal, glass, plastics and other materials. Works of art may be temporary as well as permanent. Public Art projects also include artists serving on design and development teams to identify opportunities to incorporate art in the public space.

- E. PUBLIC ART PROJECTS PLAN means prioritized list of visual arts projects to be undertaken in any given year with budgets and recommended site and design approach, developed by the Cultural Arts Affairs Division in conjunction with the Public Art Advisory Committee ~~of the Oakland Arts Council~~ and in consultation with City departments anticipating capital projects, to be approved by the City Council.
- F. PUBLIC ART ADVISORY COMMITTEE means a professionally qualified citizen committee established pursuant to section 601 of the City Charter recommended by the Oakland Arts Council with members appointed by the Mayor and approved by City Council to oversee quality control of the public art program, its projects, and to recommend to the Cultural Arts Affairs Division the sites, scope of project, artworks and artists for the public art projects.
- G. DEMOLITION COSTS means payment for any work needed for the removal of buildings or other existing structures from City property.
- H. EQUIPMENT COSTS means payments for any equipment or furnishing that are portable and of standard manufacture; it shall not mean items that are custom designed for, or that create new use for, a facility, whether portable or affixed.
- I. PUBLIC ART PROJECT ACCOUNT ~~IN THE CULTURE ARTS DIVISION BUDGET~~ means a project account in the Cultural Affairs Division budget, which is established by the City to receive monies (the 1.5%) appropriated from the capital improvement project budgets, funds contributed to the City in compliance with the Master Fee Schedule and Oakland Municipal Code Chapter 15.78, Public Art Requirements for Private Development (Ordinance No. 13491 C.M.S.), and private contributions to the public art program.
- J. REAL PROPERTY ACQUISITION COSTS means payments made for the purchase of parcels of land, existing buildings or structures, and costs incurred by the City for appraisals or negotiations in connection with such purchases.
- K. CULTURAL AFFAIRS DIVISION means the Division of the City that oversees the programs related to the arts and cultural development of the community, or as otherwise defined by the City Administrator.

SECTION 5. FUNDING

- A. APPROPRIATIONS TO PUBLIC ART PROJECT ACCOUNT. All appropriations for City capital improvement projects, including all bond projects and all other capital projects funded from other sources excluding sewer repairs funded from sewer service charge fees shall include an amount equal to one-and-one-half percent (1.5%) of the total capital improvement project cost to be dedicated to the Public Art Project Account. Funds appropriated will be used for design services of artists, for the selection,

acquisition, purchase, commissioning, installation, examination and/or display of original artworks, for the maintenance of artworks, for educating the public about the artwork and the Cultural Arts Affairs Division administrative costs to manage the program.

The ~~1½%~~ 1.5% appropriation shall include but not be limited to General Fund funded capital improvements, gas tax funded capital improvements, ~~Measure B~~ bond funded capital improvements when allowed by law, off street parking funded capital improvements and any and all other capital improvements funded from other revenues including grants which may be so appropriated.

Funds so appropriated pursuant to this section, if not expended in any given fiscal year, shall be carried forward to the next fiscal year.

- B. METHOD OF CALCULATION. The minimum amount to be appropriated to the Public Art Project Account to fund artists' services and/or artworks, maintenance, administration, and education shall be the total capital project appropriation including all construction costs as well as architectural and engineering fees and site work expenses multiplied by 0.015, excluding amounts budgeted for real property acquisition; demolition; and financing costs.
- C. POOLING. Funds appropriated as part of any one project, but not deemed necessary or appropriate in total or in part for public art at said project site, by the Cultural Arts Affairs Division in consultation with the Public Art Advisory Committee and the capital improvement project manager, may be expended on other projects approved under the Public Art Project Plan when such funds are eligible to be so used.
- D. EXCLUSIONS. If the source of funding or other applicable law or regulation with respect to any particular capital improvement project or portion thereof prohibits or restricts the use of the 1.5% dedication of such funds for public art, this ordinance shall not apply to the project expenses, so prohibited or restricted.
- E. GRANT APPLICATIONS. All City departments shall, from the effective date of this ordinance, include in applications for capital improvement projects to outside granting authorities, amounts for artists' services and/or artworks as specified herein, where permitted or unless otherwise waived by the City Council. Receipt of such funds shall be administered as part of the City's Public Art Program.
- E. WAIVER. The City ~~Manager~~ Administrator may request that the City Council exclude certain capital improvement projects from the provisions of this ordinance by the passage of a resolution authorizing such a waiver.

SECTION 6. USE OF FUNDS

It is intended that funds in the Public Art Project Account will be appropriated in the annual budget to obtain and install visual art in public places, to maintain and refurbish visual art in public places when the cost of such maintenance exceeds funds currently available for the maintenance of public property in general, to fund staff time in the Cultural Arts Affairs Division necessary to administer the public art program, and to defray such other expenses which are, or may become, an integral part of the public art program including programs to educate the public about the public art.

A. ELIGIBLE COSTS. Monies appropriated under this ordinance may be used for hiring artists to develop design concepts and for the selection, acquisition, purchase, commissioning, placement, installation, exhibition, and/or display of artworks. Artworks may be permanent or temporary and integral to the architecture. Integration of the artists' design concepts and/or the artworks into the project architecture should be insured insofar as feasible, by concurrent selection of the artist(s) with the architect or designer. All of the above are considered eligible expenses for the Public Art Program artists fees. Artist fees for such projects can include the following:

1. Structures which enable the display of artwork(s).
2. Artistic design and fabrication fees.
3. Labor of assistants, materials and contracted services required for the production and installation of the work of art.
4. Any required permit or certificate fees, business and legal costs directly related to the project.
5. Dealer's fees, if necessary and where appropriate. CAD-The Cultural Affairs Division, in concurrence with the National Endowment for the Arts and several other arts agencies around the country, recommends that no more than 10% of the artist's fee be paid as a dealer/gallery commission.
6. Communication and other indirect costs (insurance, utilities). Transportation of the work of art to the site.
7. Preparation of site to receive artwork.
8. Installation of the completed work of art.
9. Administrative fees can include the following:
10. Cultural Arts Affairs Division's administration costs incurred in the process of administering the Public Art Program including staff time, direct costs and administrative overhead.
11. Documentation, (~~color slides and black and white photographs~~) printed and digital, of the artwork's fabrication and installation and plaques to identify the artwork.

B. INELIGIBLE COSTS. Monies appropriated under this ordinance may not be used for the following:

Directional elements such as supergraphics, signage, or color coding except where these elements are integral parts of the original work of art or executed by artists in unique or limited editions.

"Art objects" which are mass produced of standard design such as playground equipment or fountains.

Reproduction, by mechanical or other means, or original works of art, except in cases of film, video, photography, printmaking or other media arts.

Decorative or functional elements which are designed by the building architect as

opposed to an artist commissioned for this purpose.

Landscape architecture and landscape gardening except where these elements are designed by the artist and are an integral part of the work of art by the artist.

SECTION 7. PUBLIC ART PROJECT ACCOUNT

Monies appropriated pursuant to this ordinance shall be transferred by the City Manger Administrator ~~or his designee~~ to the project account within the Cultural Arts Affairs Division designated "Public Art Project Account" into which monies appropriated hereof shall be deposited. Funds so appropriated, if not expended in any given Fiscal Year shall be carried over to the next Fiscal Year. Funds appropriated from sources placing time restrictions on expenditure of such finds shall be expended according to such restrictions or be forfeited, unless an extension is granted.

SECTION 8. ANNUAL PUBLIC ART PROJECTS PLAN

The City's Cultural Arts Affairs Division (CAD) staff in consultation with appropriate City capital project staff and the Public Art Advisory Committee shall regularly review all new and projected capital improvement project allocations ~~from the general fund, City bond funds, grants and other sources at least once a year~~ as new projects are implemented. A Public Art Project Plan, including project descriptions, budgets, locations and recommended design approaches, will be submitted by staff for review to the Public Art Advisory Committee and in turn to the City Council for approval and implementation.

SECTION 9. PUBLIC ART ADVISORY COMMITTEE

Pursuant to Section 601 of the Charter of the City of Oakland, the City Council hereby establishes the Public Art Advisory Committee (the "Committee"). As further described herein, it shall be the duty of the Committee to provide advice and recommendations to the City Council, City Administrator, and Cultural Affairs division related to public art funded by the City, and public art placed on City property and in the public right of way, including on property owned by other public agencies. The Committee shall advise on matters such as proposed sites, scope of project, artworks, and artists.

SECTION 10. PUBLIC ART ADVISORY COMMITTEE MEMBERSHIP, APPOINTMENT, AND VACANCIES

- A. MEMBERSHIP. The Committee shall be composed of nine (9) members. Members shall be appointed by the Mayor and confirmed by the City Council pursuant to Section 601 of the City Charter. Members shall serve without compensation.
- B. QUORUM. A quorum for the conduct of Committee meetings shall be four (4) members. Any action by the Committee shall require an affirmative vote of a majority of the members present at the meeting.
- C. TERMS.
 - 1. Length of Terms. Terms shall be for a period of three (3) years. All terms shall commence on the date following the expiration of the prior term. An appointment to fill a vacancy created by the premature departure of a Committee member shall be for the unexpired portion of the departed Committee member's term only.

2. Limit on Consecutive Terms. No person shall be appointed to serve more than two (2) consecutive terms as a member of the Public Art Advisory Committee.
 3. Holdover. In the event an appointment to fill a vacancy has not occurred by the conclusion of a Committee member's term, that member may continue to serve as a member of the Committee in a holdover capacity for a period not to exceed one year, to allow for the appointment of a new Committee member. Pursuant to Section 10.C.1, above, the newly appointed Committee member's term shall commence on the date following the expiration of the prior three-year term notwithstanding any holdover period.
- D. REMOVAL. A member of the Committee may be removed for cause pursuant to Section 601 of the Charter. Among other things, conviction of a felony, misconduct, incompetency, inattention to or inability to perform duties, or absence from three (3) consecutive regular meetings except on account of illness or when absent at the approval of the Public Art Advisory Committee, may constitute cause for removal. To assure participation of Committee members, attendance by the members of the Committee to all regularly scheduled and special meetings of the Committee shall be recorded.
- E. VACANCIES. A vacancy on the Committee shall exist whenever a member reaches the term limit, including any holdover period, dies, resigns, or is removed.

SECTION 11. RESPONSIBILITIES

A. The Oakland City Council shall:

1. Appropriate funds annually to the Public Art Project Account from the 1 ½% of the capital improvement projects for the Oakland Public Art Program.
2. ~~Approve appointments to the Public Art Advisory Committee.~~
3. ~~2. Review and adopt annual Public Art Project Plans.~~
4. ~~Approve contracts over \$15,000 with selected artists.~~

B. ~~The Oakland Arts Council shall:~~

1. ~~Recommend to the City Council persons to serve on Public Art Advisory Committee striving toward ethnic/gender balance.~~
2. ~~Be responsible for recommending guidelines for implementation of the Oakland Public Art Program.~~
3. ~~Submit the Annual Public Art Projects Plan based on the Cultural Arts Division staff and Public Art Advisory Committee recommendations to the City Council.~~
4. ~~Recommend an annual maintenance program based on staff and Public Art Advisory Committee's recommendations~~
5. ~~Appoint the artist selection juries based on the Public Art Advisory Committee's recommendations.~~
6. ~~Recommend acceptance of proposed gifts, exhibitions, and loans based on the Public Art Advisory Committee's review.~~

- ~~7. Create a nine-member Public Art Advisory Committee, approved by the City Council, which will serve as a subcommittee of the Oakland Arts Council and be responsible for advising the City regarding its public art program. The Oakland Arts Council shall develop the nomination procedures to recruit members.~~

~~C.B.~~ The Cultural Arts Affairs Division (CAD) shall:

1. Be responsible for the administration of the Public Art Program.
- ~~2. Hire the Public Art Coordinator. Public Arts Advisory Committee members may be asked to serve as part of the interview panel.~~
32. Provide staff support for the management and implementation of annual Public Arts Projects Plan.
43. Develop with the Public Art Advisory Committee, an annual Public Art Projects Plan, Art Maintenance Survey and Work Plan.
54. Develop and submit annual budgets, administer budget and contracts, ~~oversee the jury process,~~ implement program policies and guidelines working with Public Art Advisory Committee and ~~Oakland Arts Council~~ Cultural Affairs Commission.
65. Coordinate the artists recruitment, jury-selection and review process, and community information-education sessions.
76. Serve as liaison between the ~~Oakland Arts Council~~ Cultural Affairs Commission, Public Art Advisory Committee, City Managers' Administrator's Office, other ~~e~~City departments and City Council.
87. Seek additional grant funds from foundations, corporations, individuals and public agencies ~~such as the National Endowment for the Arts (N.E.A.) and California Arts Council,~~ for public art projects.
98. ~~Draft new policies and programs as requested by the Oakland Arts Council and Public Art Advisory Committee.~~ Refine policies and programs related to the Public Art Program.

~~D.~~ The City Agencies collaborating on the Public Art projects shall:

9. Determine in consultation with ~~Cultural Arts Division staff~~ and the Public Art Advisory Committee, whether a project is to be developed by a design team and/or if public art is appropriate at the capital improvement project site.
10. Review annual maintenance needs survey of the public art collection in consultation with ~~Cultural Arts Division staff~~ and Public Art Advisory Committee to determine a work plan.

~~E.C.~~ The Public Art Advisory Committee shall:

1. Advise the City in matters pertaining to the quality, quantity, scope, and style of art in public places.
2. Advise the City regarding the amounts to be expended on art in public places;

3. Advise and assist the GAD Cultural Affairs Division in obtaining financial assistance for art in public places from private, corporate, and governmental sources;
4. Review plans for the installation of art in public places;
5. Recommend the retention of consultants, consistent with City's consultant selection procedures, to assist the City and the visual arts jury in making decisions concerning the art in public places program;
6. Advise and assist private property owners who desire such advice and assistance regarding the selection and installation of works of art to be located on their property in the public view;
7. Act as a liaison between local artists and private property owners desiring to install works of art on their private property in the public view; and
8. Maintain and promote an inventory of meritorious works of art in the public view.
9. Recommend guidelines for implementation of the Public Art Program.
10. Advise Cultural Affairs Division on the Public Art Projects Plan to be submitted to the City Council.
11. Make recommendations to the Cultural Affairs Division on an annual maintenance program for artwork in the Civic Art Collection.
12. Recommend appointments to the artist-selection juriespanels.
13. After review, recommend acceptance of proposed gifts, exhibitions, and loans.

F. ~~Artist-Selection Juries shall:~~

- ~~1. Be comprised of a minimum three persons from the following categories:~~
 - ~~a. Voting Members~~
 - ~~1) One representative from the neighborhood in which the artwork or artplace will occur.~~
 - ~~2) Two artists, or one artist and one arts professional (designer, curator, collector, etc.)~~
 - ~~b. Non-Voting Advisors~~
 - ~~1) The design architect, if selected at this point.~~
 - ~~2) The project manager from the City agency collaborating on the project.~~
 - ~~3) Other design team members, if selected at this point.~~
 - ~~4) A member of the Public Art Advisory Committee.~~

- ~~2. Be chaired by a Public Art Advisory Committee member.~~
 - ~~3. Meet in open session.~~
 - ~~4. Review credentials, proposals and/or materials submitted by artists.~~
 - ~~5. Recommend to the Public Art Advisory Committee, an artist or artists to be commissioned for the project or an artist whose existing work is to be purchased for the project.~~
- B. The Artist(s) shall:
- ~~1. Submit credentials, proposals, and/or materials as directed for considerations by the artist selection panel.~~
 - ~~2. If selected, execute and complete the work, or transfer title of an existing work, in a timely and professional manner.~~
 - ~~3. Work closely with the project manager and/or other design professionals on commissioned project.~~
 - ~~4. Submit to the Public Art Advisory Committee for review and approval, prior to preliminary design approval by the project's City agency, any significant change in the scope of the project, color, material, design, or siting of the work.~~
 - ~~5. Be responsible for all phases of the project as stipulated in the contract.~~
 - ~~6. Participate in appropriate forums in the community where the artwork will be placed or the project will occur.~~

SECTION 12. STANDARDS FOR REVIEW

In performing its duties with respect to the public arts Public Art program, the Public Art Advisory Committee and artist selection juries shall give special attention to the following matters:

1. Conceptual compatibility of the design with the immediate environment of the site;
2. Appropriateness of the design to the function of the site;
3. Compatibility of the design and location within a unified design character or historical character of the site;
4. Creation of an internal sense of order and a desirable environment for the general community by the design and location of the work of art;
5. Preservation and integration of natural features with the project;
6. Appropriateness of the materials, textures, colors, and design to the expression of the design concept;
7. Representation of a broad variety of tastes within the community and the provision of a balanced inventory of art in public places to insure a variety of style, design, and media throughout the community that will be representative of

the eclectic tastes of the community;

- 8. Strive to reach the City's goals for the awarding of professional service contracts with respect to minority participation and Oakland residency.

SECTION 13. IMPLEMENTATION OF POLICIES FOR PUBLIC ART PROJECTS

~~Implementation of The City Administrator is hereby authorized to adopt Policies and Procedures consistent with this Ordinance for the administration of the Public Art Program and to take other steps as needed to implement this Public Art Program shall be accomplished in accordance with procedures to be established by resolution of the City as recommended by the Oakland Arts Council.~~

SECTION 14. OWNERSHIP

All art objects acquired pursuant to this ordinance shall be acquired in the name of the City of Oakland and title shall vest in the City of Oakland.

SECTION 15. SEVERABILITY

Should any section, subsection, paragraph, sentence, clause, or phrase of this ordinance be declared unconstitutional or invalid for any reason, such declaration shall not affect the validity of the remaining portions of this ordinance.

IN COUNCIL, OAKLAND, CALIFORNIA,

JUL 16 2019

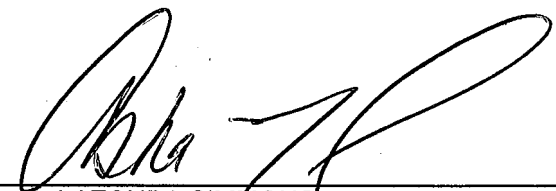
PASSED BY THE FOLLOWING VOTE:

AYES - FORTUNATO BAS, GALLO, GIBSON MCELHANEY, KALB, REID, TAYLOR, THAO AND PRESIDENT KAPLAN **-8**

NOES - **0**

ABSENT - **0**

ABSTENTION - **0**

ATTEST: 
LATONDA SIMMONS
City Clerk and Clerk of the Council of the City of
Oakland, California

Introduction Date

JUL - 9 2019

Date of Attestation: **July 23, 2019**

NOTICE AND DIGEST

ORDINANCE AMENDING AND RESTATING THE PERCENT FOR PUBLIC ART ORDINANCE NO. 11086 C.M.S. TO CLARIFY THE DUTIES OF THE PUBLIC ART ADVISORY COMMITTEE AND ITS RELATIONSHIP TO THE CULTURAL AFFAIRS COMMISSION, FORMERLY KNOWN AS THE OAKLAND ARTS COUNCIL

This Ordinance would amend and restate Ordinance No.11086 C.M.S. to make various changes to the Public Art Advisory Committee and the Cultural Affairs Commission, formerly known as the Oakland Arts Council, including to define the duties of the Public Art Advisory Committee, clarify that Committee membership is no longer recommended by the Cultural Affairs Commission, and establish that the Committee would no longer operate as a subcommittee of the Cultural Affairs Commission.

City of Oakland Public Art Advisory Committee March 2024						
Committee Member Expertise, Tenures						
	Current					
Representation:	Eric Murphy	Sarah Miller	Katerina Leventi	Kaitlin Kushner	Mario Navasero	Marcus Guillard
Advocacy	x					
Architect/Engineer			x			
Artist			x	x	x	x
Arts Administrator	x			x		x
Arts Policy		x				
Community Representative	x	x				
Conservator				x		
Curator	x	x			x	x
Development- Economic						
Development- Private						
Diversity (Cultural)		x		x		
Educator		x				x
Graphic Design				x		x
Installation	x		x	x	x	x
Landscape Architect						
Legal						
Maintenance			x	x	x	
Oakland Employment	x	x		x		
Oakland Resident	x	x	x	x		
Project Management	x					x
Public Policy						
Public Artist						x
Urban Planner			x			
New Media & Video						
Art Volunteer						x
Council District	2	3	1	5	5	2
According to Council resolution, term began	Oct-21	Feb-21	Oct-21	Nov-22	Oct-21	Oct-21
Term expirations	Sep-24	Jan-24	Sep-24	Nov-25	Sep-24	Sep-24
# Terms served	2	1	1	1	1	1