

**City of Oakland
Cultural Arts & Marketing Division**

**Public Art Advisory Committee (PAAC)
Retreat – Part 1
Minutes
September 19, 2011**

Members Present: Kevin Chen, Nick Dong, Jennifer Easton, Joyce Hsu, Carole Jeung, Judy Moran (co-chair), Deborah Lozier, Damon Powell (Cultural Affairs Commission liaison)

Excused: Andrew Woodd (co-chair)

Staff Present: Steven Huss, Cultural Arts Manager; Kristen Zaremba, Senior Public Art Project Manager

The retreat was held at Pro Arts Gallery, 150 Frank H. Ogawa Plaza, Oakland.

A. Welcome. The retreat commenced at 4:00 PM.

Part I: Where Are We Now?

B. The Public Art Program, Cultural Arts & Marketing, Oakland Redevelopment Agency

Retreat Update. The current crisis in government funding for arts programs may become more visible. There are pros and cons to program's affiliation with Oakland Redevelopment Agency (ORA). During the recent ORA retreat, staff was asked to develop 'advance' projects for completion within a 12-month period. Public Art staff participated in groups focused on the San Pablo corridor (specifically St. Andrews Park), and the Old Oakland business district and Broadway/I-880 Underpass, a challenging site that could benefit from the spotlight now being focused on the area. Met with the Jack London Business Association representatives to explore challenges.

- Questions: Is the existing Broadway Underpass artwork subject to copyright, VARA/CAPA requirements? What does the contract say? Is there current political will to conserve the project? Will there be community meetings to gauge community support for the existing project?

C. The Need for Advocacy.

- Internal: Staffing challenge: Difficult with staff of two to do much more than manage projects/programs.
 - The programs have been impacted significantly. In 2000, under then-Mayor Jerry Brown, Cultural Arts Department staff was 20-25 people; incrementally reduced to one-half that amount. By 2003 the department was eliminated but two core programs with a staff of seven, including public art and cultural funding, remained. By 2011 only two staff remain, both funded from public art (Kristen's salary funded 100% by public art, including Measure DD projects; Steve's salary funded 75% by public art, 25% by ORA).

- Additionally, Steve oversees the Cultural Funding Program and one part-time temporary employee to administer the grant monies. CFP funding comes from the general fund and a percentage of the TOT.
- City Council's desire/recommendation is to outsource CFP administration.
- External: The Oakland Cultural Trust plays a significant role in advocacy for the Cultural Funding Program, but does not understand or advocate for the Public Art Program. And Community & Economic Development Agency (CEDA) staff chooses not to highlight or advocate for the programs.
 - Models in other cities: Berkeley Cultural Trust is very active at city council meetings. A Cultural Trust 'ambassador' is always in attendance.
 - Cultural Affairs Commission (CAC): Steve needs to resurrect the Commission, which is currently on hiatus. Structurally CAC needs to be revisited in light of the reduced programs and staffing. CAC is composed of 15 members not on either committee (public art or Cultural Funding). Mayor's office wants to reduce in size; proposal is to pull members from advisory committees, perhaps meet quarterly. Judy asked for clarification on CAC's role, which is to create/sustain strong relationships with Council. Damon Powell, who sits on CAC, agreed their role is not well-defined and feels disconnected from the program work unless Commission members also sit on committees.
 - Jennifer noted that this problem is not unique to Oakland, citing her recent experiences with the Pasadena Public Art Program. Many cities are looking at oversight boards/commissions structure, and noted the community voice is important to capture in any oversight body. Judy noted that at the San Francisco Arts Commission all committee and commission roles are very well established and each member represents a different discipline such as music, education, visual arts, etc. She also noted the commission has been very strong under Mayor Gavin Newsom. Steve noted that the Seattle commission was similar in structure to San Francisco. Kristen noted that the Cultural Trust should be the one entity with advocacy responsibility.
 - Look at San Francisco and San Jose structures for comparison.

D. Check in: 2008 Retreat Actions Items (New Definitions of Public Art: New Media, Temporary Project, Community Arts Projects, Partnering and Collaborations).

- Public Art Master Plan:
 - Is there still value in developing a planning document?
 - Should commission local Oakland 'icons' through an invitational program to commission the best artists.
 - Steve noted that is a greater prospect for a city-wide Cultural Plan, which could help to define the role of the CAC. The PAAC and PAP staff could contribute, and work toward generating a public art master plan afterward.
- New Media/ Temporary Projects:
 - Uptown Art Park and BART Gateway projects both scheduled to be completed mid-late 2012.
 - More advocacy notes: Social Media: Need to enhance web media presence- Facebook page, City website; needs to be embraced by community- not just arts community- to generate sufficient traffic. Carole: Works best to promote events.

Joyce: need to identify current/local filters, ‘tastemakers’. Kristen: Explore collaborations with CCA students, come up with audio/video guides. Nick: develop a poster (which can be folded) with website link, bold and graphic, possibly posted on buses, etc. to drive people to site. Joyce: people need to know they can be involved, have a voice and participate.

- Core Mission / Programs: Need to revisit/ realign where program(s) are going with limited staff. If want quality, need to ask PAAC to participate/ to help. Mission needs to be defined.
- Externally driven projects (community or other), or projects proposed for CalTrans property: Should absolutely charge a fee for review/permitting. Often using public space for private interests. Need to research how other cities do this.
 - Revisit what PAAC is required to do for murals funded by City or placed on City property. Perhaps set timeline- review murals quarterly. Charge at least a minimum fee, \$50-\$100, per review. Referrals often come from Council members or Oakland Parks and Recreation.
 - Create diagram / flow chart for community showing public art process. Expand submittal forms. Establish permitting process with longer lead time and fees.
 - Redirect to other departments/ funding sources, eg. ORA, graffiti abatement, NPI grants.
 - Note: Broadway Underpass is example of project hijacked by City, doesn’t meet artists’ original intent as it was value engineered. End result doesn’t meet expectations.
 - No value is attached to planning within the City.

Part II: Where Are We Going?

E. Staffing Challenges.

F. New Programs & Initiatives: PAAC & Staff Wish List.

- Social Networking: look at examples in other cities. SF “Culture Wire” local access program, produced by city, posted on web. YouTube videos featuring artists/projects in different neighborhoods. Engage KTOP. Tap into CCA Center for Public Life program. Laney College Film/Video department.
- Temporary Projects: e.g. SF Craft Museum Pop Up Gallery- 1 month duration; Parking Day ‘parklets,’ link to First Fridays/ Art Murmur; responds to event-driven goals (for Facebook, etc.). Establish rotating venues- but look throughout city and in neighborhoods. Promote artists working with communities in neighborhoods.

G. New Policies Needed

H. New Funding Opportunities: Fees for Service, Private Percent for Art Ordinance, Grant Opportunities.

Part III: How Will We Get There?

I. Steps for Implementation. Alternate monthly meetings between regular business and retreat/planning items (or hold quarterly planning meetings).

J. Action Items for Regular Meeting & Next Retreat.

- Follow up on discussion of core mission and core programs. New funding. Membership recruitment.

K. Adjourn. The Retreat concluded at 8:00 p.m.