

The logo for the San Francisco Arts Commission, featuring the lowercase letters 'sfac' in a white, stylized, sans-serif font on a red square background.

san francisco  
arts commission

# San Francisco Arts Commission Meeting

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**October 19, 2022**

# **Item 1: Call to Order, Roll Call, Agenda Changes, Land Acknowledgement**

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- Call to order
- Roll call / Confirmation of quorum
- Agenda Changes
- Ramaytush Ohlone Land Acknowledgement

## Public Comment via WebEx:

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- You will be placed in the queue once your hand is raised.
- When are unmuted by the host, you will see a request to unmute window pop up.
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## Public Comment via Phone:

- Dial 415-655-0001.
- Enter the Access Code: **2486 827 1549** followed by #.
- Enter the Numeric Meeting Passcode: **VAC1019** (**8221019** from phones) then #.
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# Land Acknowledgement

The San Francisco Arts Commission acknowledges that we are on the unceded ancestral homeland of the Ramaytush Ohlone who are the original inhabitants of the San Francisco Peninsula. As the indigenous stewards of this land and in accordance with their traditions, the Ramaytush Ohlone have never ceded, lost nor forgotten their responsibilities as the caretakers of this place, as well as for all peoples who reside in their traditional territory. As guests, we recognize that we benefit from living and working on their traditional homeland. We wish to pay our respects by acknowledging the ancestors, elders and relatives of the Ramaytush Community and by affirming their sovereign rights as First Peoples. As a department dedicated to promoting a diverse and equitable Arts and Culture environment in San Francisco, we are committed to supporting the traditional and contemporary evolution of the American Indian community.



*Antone Family (Tohono O'odham), 2019, Photo by Hulleah Tsinhnahjinnie*  
Left to right: Christine [seated], Melanie, Michelle and Arianna

## **Item 2: General Public Comment**

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### *Discussion*

*(This item is to allow members of the public to comment generally on matters within the Committee's purview as well as to suggest new agenda items for the committee's consideration.)*

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# Item 3: Consent Calendar

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## *Action*

1. Motion to approve *Our Story: Past, Present, and Future. We Honor Our Elders*, a mural design by Monica Canilao, Xara Thustra, and Gaia Weise. The mural will be installed at 145 Eddy St. in District 6. The mural measures approximately 17 ft. by 21 ft. The project is funded by Grants for the Arts, Zellerbach Foundation, and Horizons Foundation. The artwork will not become part of the Civic Art Collection.
2. Motion to approve *City in a Garden*, a mural design by Amos Goldbaum. The murals will be installed on the Virginia Walk retainer wall at 311-319 Virginia Ave. in District 9. The mural installation will consist of 10 murals ranging in size from 2 ft. by 9 ft. 5 in. to 6 ft. by 10 ft. 8 in. The project is funded by a Community Challenge Grant. The artwork will not become part of the Civic Art Collection.
3. Motion to authorize the Director of Cultural Affairs to enter into two contracts in the amount not to exceed \$1,000,000 for as-needed fine art services agreement with Atthowe Fine Art Services.

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## **Item 3: Consent Calendar**

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**Motion to approve the consent calendar items.**

# Item 4: Ocean Beach Climate Change Adaptation Project

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## *Discussion and Possible Action*

**Discussion and Possible Action:** to approve artist Mark Baugh-Sasaki and proposal for the Ocean Beach Climate Change Adaptation Public Art Project, as recommended by the artist review panel.

**Discussion and Possible action:** to authorize the Director of Cultural Affairs to enter into a contract with Mark Baugh-Sasaki for an amount not to exceed \$300,000 for the design, engineering, fabrication, transportation and installation consultation of an artwork for the Ocean Beach Climate Change Adaptation Project.

**Presenter:** Aleta Lee

**Presentation Time:** Approximately 5 minutes



## OCEAN BEACH CLIMATE CHANGE ADAPTATION ARTIST REVIEW PANEL TWO SUMMARY

### MEETING DATE

September 28, 2022

### VOTING SELECTION PANELISTS

Kimerlin Anno, Professor, Painting and Drawing Program, California College of the Arts

Suzie Ferras, Art Commissioner

Trisha Lagaso Goldberg, Independent Curator and Public Art Consultant

John Lindsey, Community Representative

Jennifer Ly, Environmental Justice & Land Use Manager, Public Utilities Commission

Monica Scott, Project Manager, Capital & Planning Division, SF Rec & Park

Weston Teruya, Artist

### PROCESS

Three artist finalists presented their proposals for the Ocean Beach Climate Change Adaptation Public Art Project. The Artist Review Panel discussed the finalists' proposals and scored each artist on the following criteria (1= low score):

Artistic Merit (1-7)

Relevant Skills and Experience (1-3)

Meets Project Goals (1-6)

Feasibility and Maintainability (1- 4)

### RESULTS

Mark Baugh-Sasaki 136

Ana Teresa Fernández 105

Leo Bersamina 76

### ARTS COMMISSION APPROVAL

**Discussion and Possible Action:** to approve artist Mark Baugh-Sasaki and proposal for the Ocean Beach Climate Change Adaptation Public Art Project, as recommended by the artist review panel.

**Discussion and Possible action:** to authorize the Director of Cultural Affairs to enter into a contract with Mark Baugh-Sasaki for an amount not to exceed \$300,000 for the design, engineering, fabrication, transportation and installation consultation of an artwork for the Ocean Beach Climate Change Adaptation Project.

# MARK BAUGH-SASAKI

## ART PROPOSAL FOR THE OCEAN BEACH CLIMATE CHANGE ADAPTATION PROJECT



Climate Change is shifting our environment on a global scale, as well as on a local level. Having grown up in and around the Sunset Neighborhood of San Francisco, I have witnessed this change, particularly along Ocean Beach. I've watched the beach shift and erode away, closing roads and endangering infrastructure during stronger storms and higher tides. The ritual and choreographed movements of heavy machinery and trucks try to resist the reshaping of the coastline. I have found that being present in the space, not dwelling on what has come to pass, and to focus on solutions that will make our future environment more livable, has helped me find ways to shoulder our new reality. The sculpture Listening Stones will draw on the relationship between San Francisco, its water source in the Sierra Nevada Mountains, and relating the fragility of that system to that of sea level rise and the site. The artwork will create a contemplative space where participants can slow down, be present in, listen to, and explore their relationship to the landscape. One where the community actively listens to their surroundings both figuratively and literally, drawing connections between their actions and the larger environment.

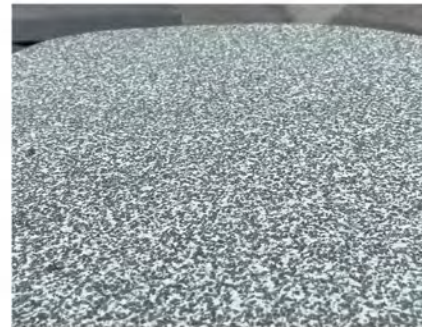
The artwork will consist of eleven carved granite boulders representing the reservoirs that are a part of the Hetch Hetchy Aqueduct and will be distributed throughout the main plaza area. They will be installed to appear as if they are part of the site. Seven of the boulders will have a cone cut through the rock pointing in different directions: south, down the coast to north, down the Great Highway, and at various angles to the west to capture both the built and natural environments. The cones will collect and amplify the ambient sounds of the space and enable participants to use the boulders as listening devices to hear what the landscape is saying. After prototyping in the space with several different cone angles, I settled on a 20-degree opening to best gather and direct sound to the listener. The openings will be set at varying heights to accommodate participants of different heights and capabilities. The other four boulders will be cut with a flat surface. These elements of the artwork provide a contrast to the more natural forms of the seven boulders and serve as a reminder of the human hand within the landscape. Each stone element will be surrounded by a bronze ring inset into the walking surface. These circles draw attention to each element and signify to the visitor that these were transported from another place. The ring design references bronze survey markers found throughout the Sierras designating sites of importance.

I am drawn to granite as my primary material because of its wide array of connections to San Francisco and the site. I am particularly interested in the link between the Sierra Nevada Mountains and the location of the proposed artwork. Our water begins in the Tuolumne River Watershed in Yosemite National Park, is collected and stored in 11 reservoirs, and passes through a gravity fed system that brings the water to the city. Here, it inevitably passes through our bodies and eventually ends up being treated at the water treatment plant next to the site, then is released back into the water cycle. Granite also draws connections to the iron deposits that often give Ocean Beach a black color after a big storm. The iron ore arrives on the beach from the erosion of granite in the mountains, washing down the rivers, into the bay, and eventually deposited at our feet. There is something poetic about how both water and stone undergo a transformation and journey to ultimately end up in the same place. I feel it's important to bring attention to our relationship between water, place, and purpose as our climate changes and water becomes an ever more scarce and unpredictable resource.

My goal with this artwork is to create a space where viewers engage with the work and by doing so engage with their surroundings. Listening Stones asks visitors to contemplate their own experience, effect, and relationship to the world around us.



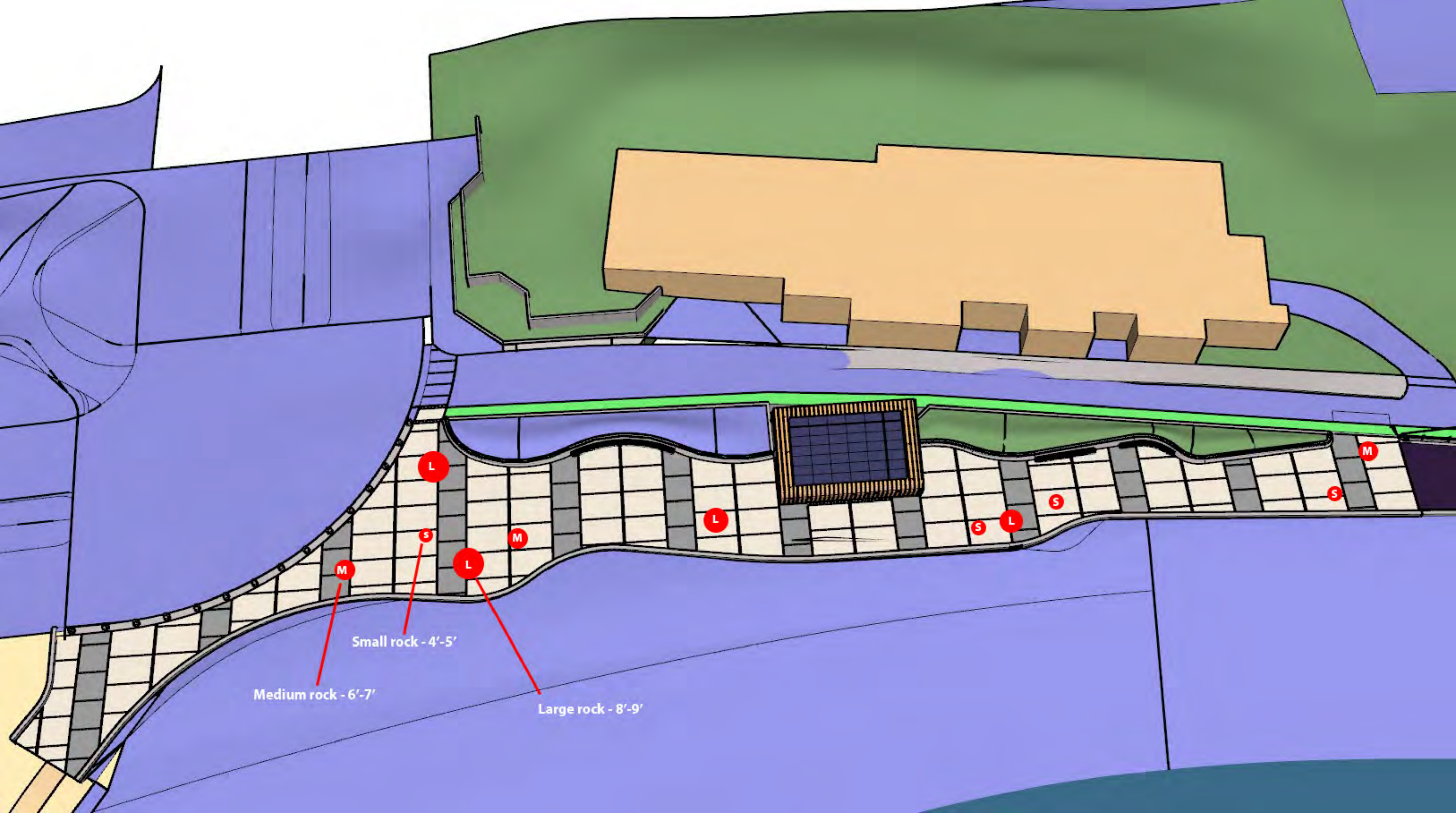
Cutaway view of artwork to show conical listening cone cut through granite boulder



Example of material: Cut granite with flame finish (matte)



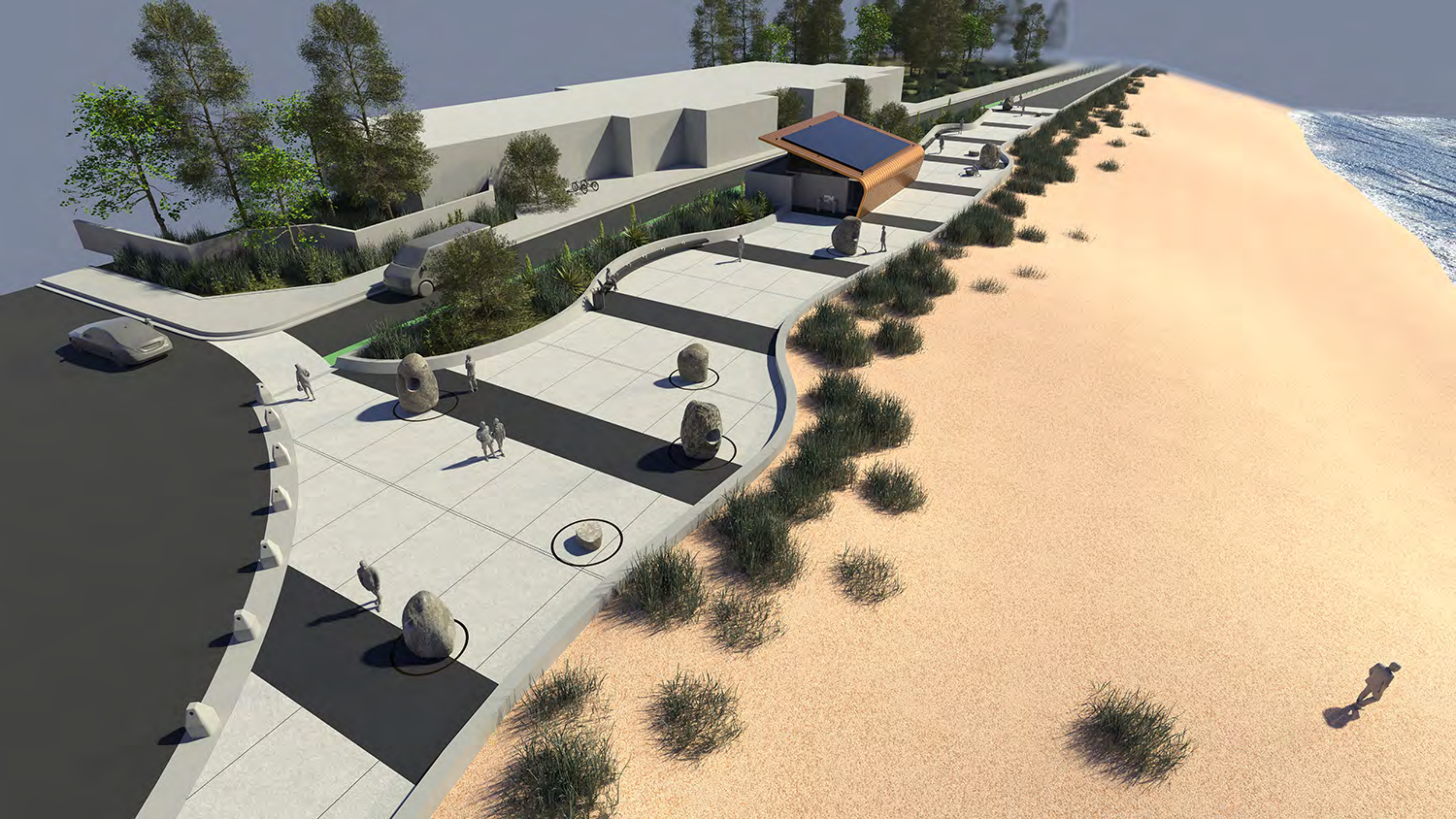
Example of material: Bronze (natural patina)



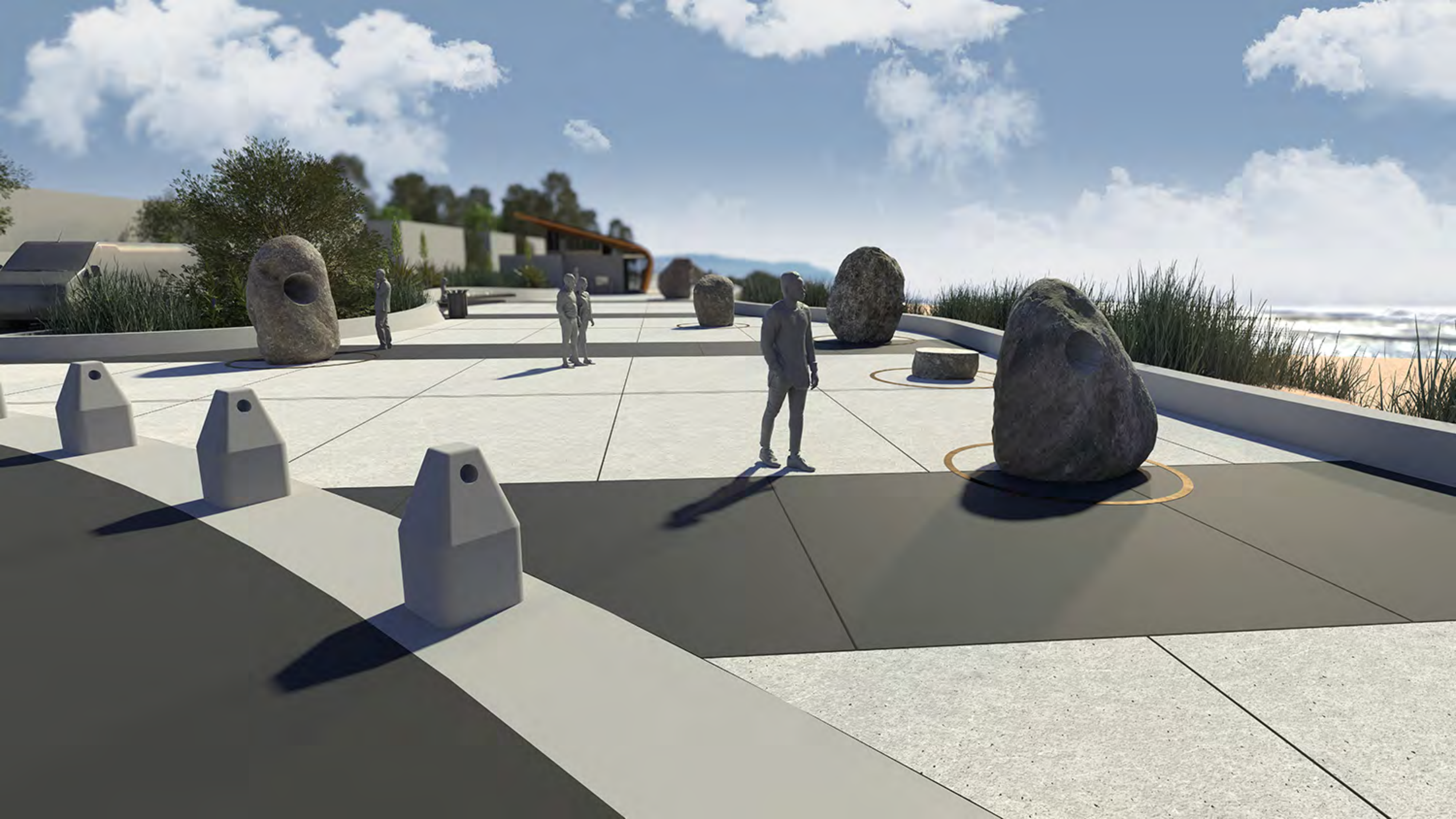
Medium rock - 6'-7'

Small rock - 4'-5'

Large rock - 8'-9'









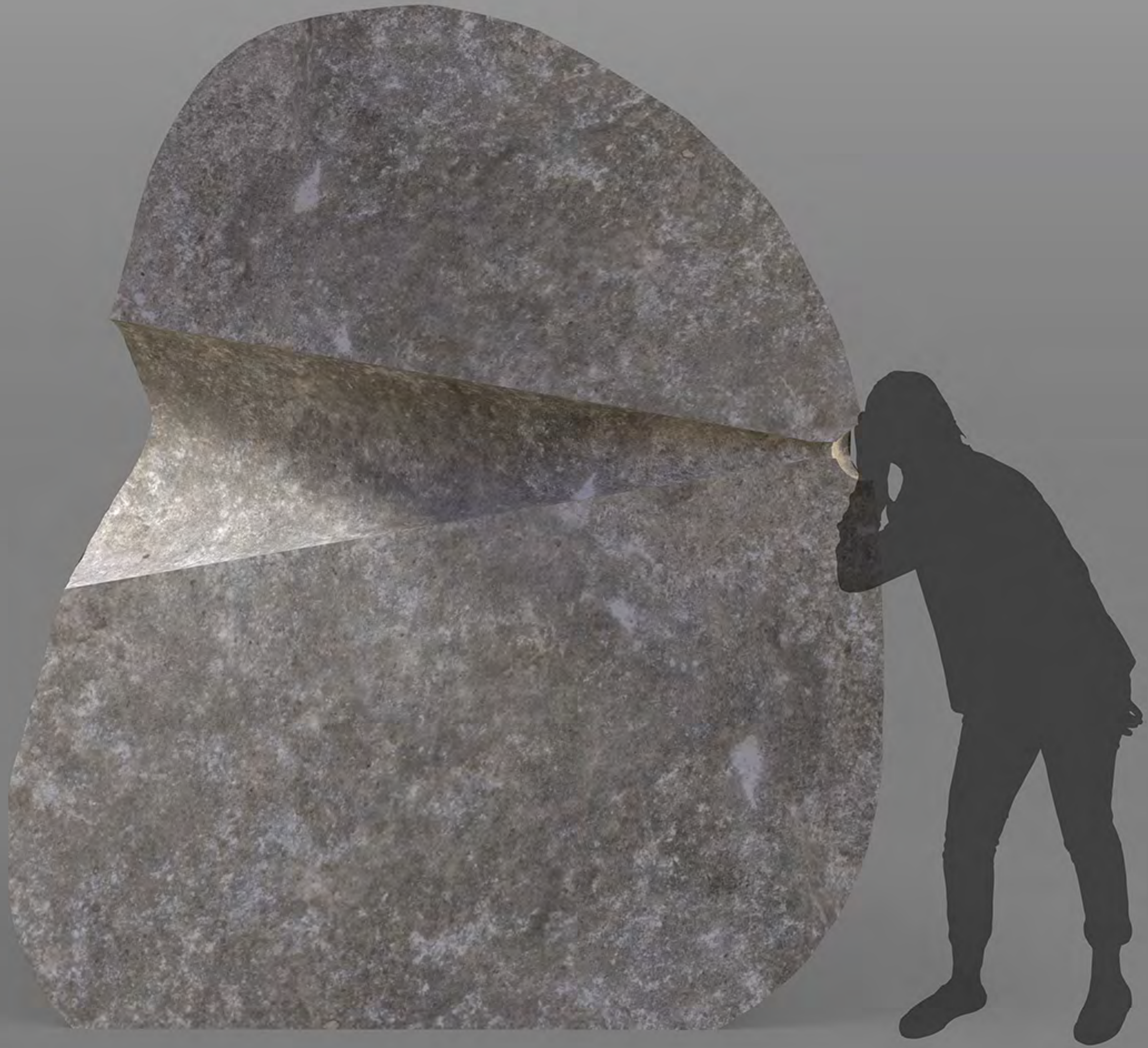












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## Item 4: Ocean Beach Climate Change Adaptation Project

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Motion to approve artist Mark Baugh-Sasaki and proposal for the Ocean Beach Climate Change Adaptation Public Art Project, as recommended by the artist review panel.

Motion to authorize the Director of Cultural Affairs to enter into a contract with Mark Baugh-Sasaki for an amount not to exceed \$300,000 for the design, engineering, fabrication, transportation and installation consultation of an artwork for the Ocean Beach Climate Change Adaptation Project.



# Item 5: SFPD Traffic and Forensic Services Division

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## *Discussion and Possible Action*

**Discussion and Possible Action:** to approve the Revised Design Phase deliverables (updated design) by Susan Narduli for the San Francisco Police Department Traffic Company and Forensic Services facility.

**Presenter:** Marcus Davies

**Presentation Time:** Approximately 5 minutes



1 2 3 4 5

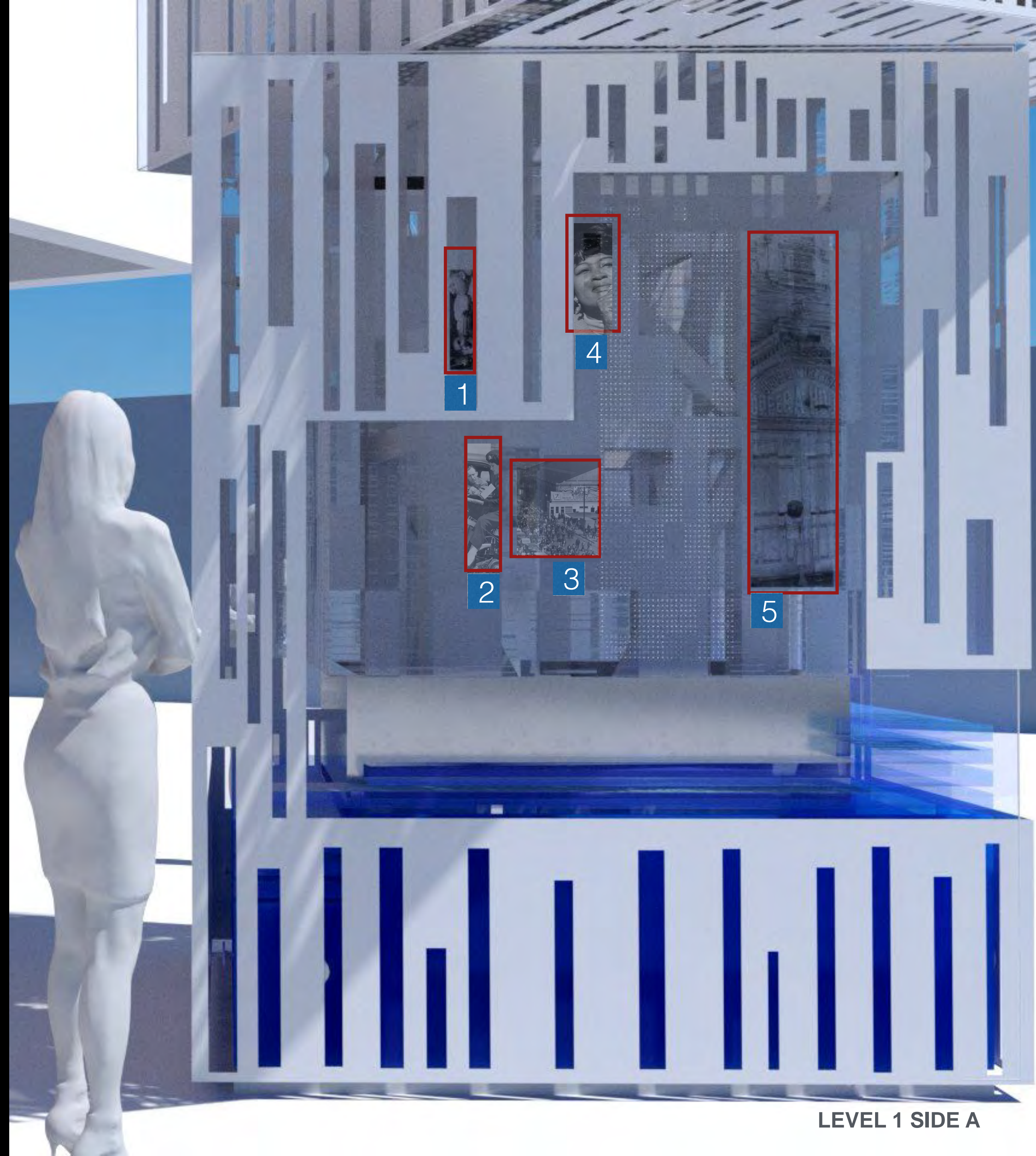
**1 SFPL History Collection** | AAE-1781 | 1938 May 16  
Inspector Latulipe taking his portable laboratory to scene of crime

**2 SFPL\_ Historical Photo Collection\_AAD-9031**  
Officer Vera Wendt issuing a ticket for a traffic violation to a motorist

**3 San Francisco Bayview\_ 1943**  
Workers leaving shipyard, WW II

**4 Ruth Williams, KQED** | 1968

**5 SFPL History Collection** | AAF-0512 | Opera House, 1941 June 3



LEVEL 1 SIDE A



1



2



3



4



5



6



7



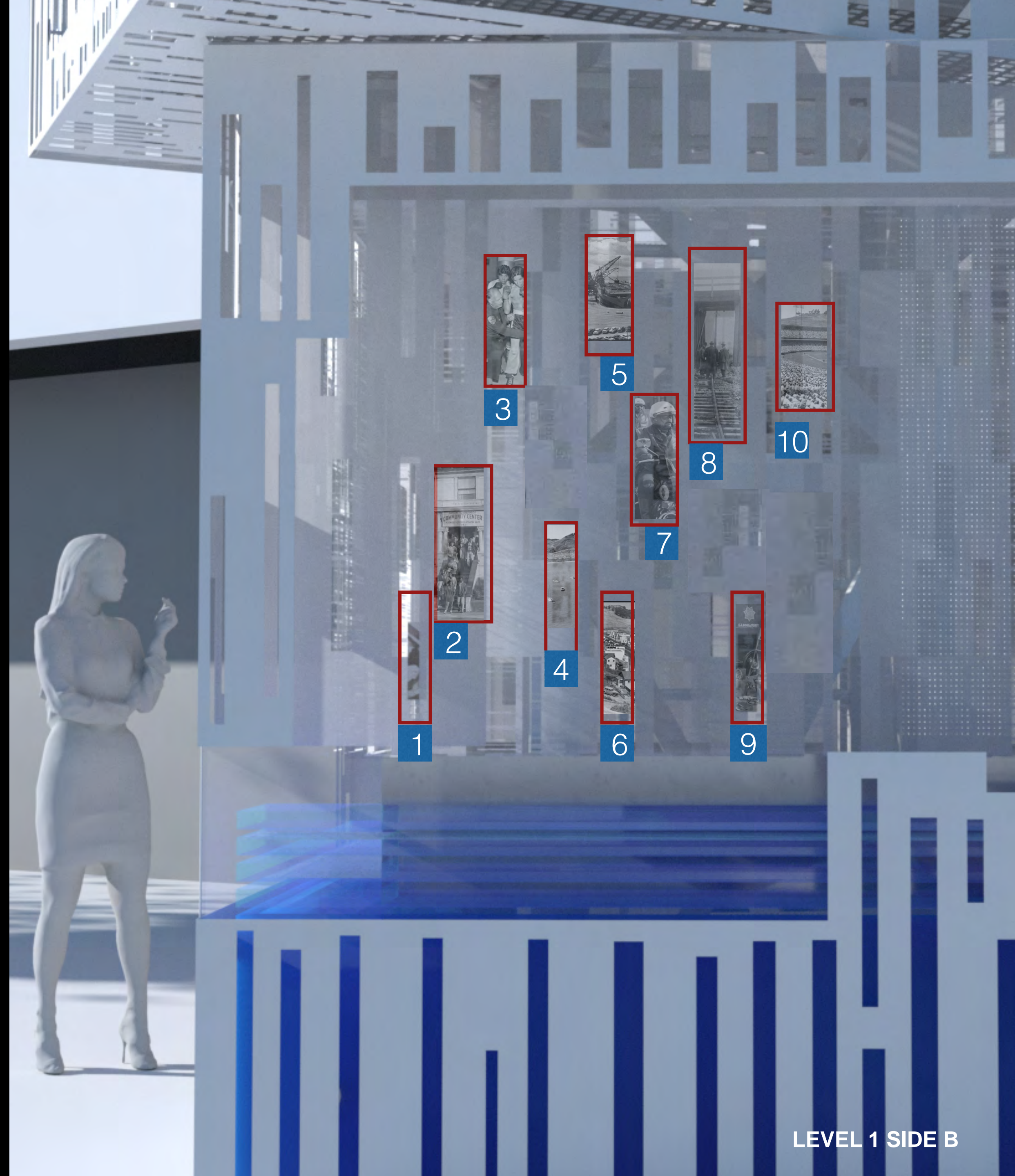
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9



10



LEVEL 1 SIDE B



1



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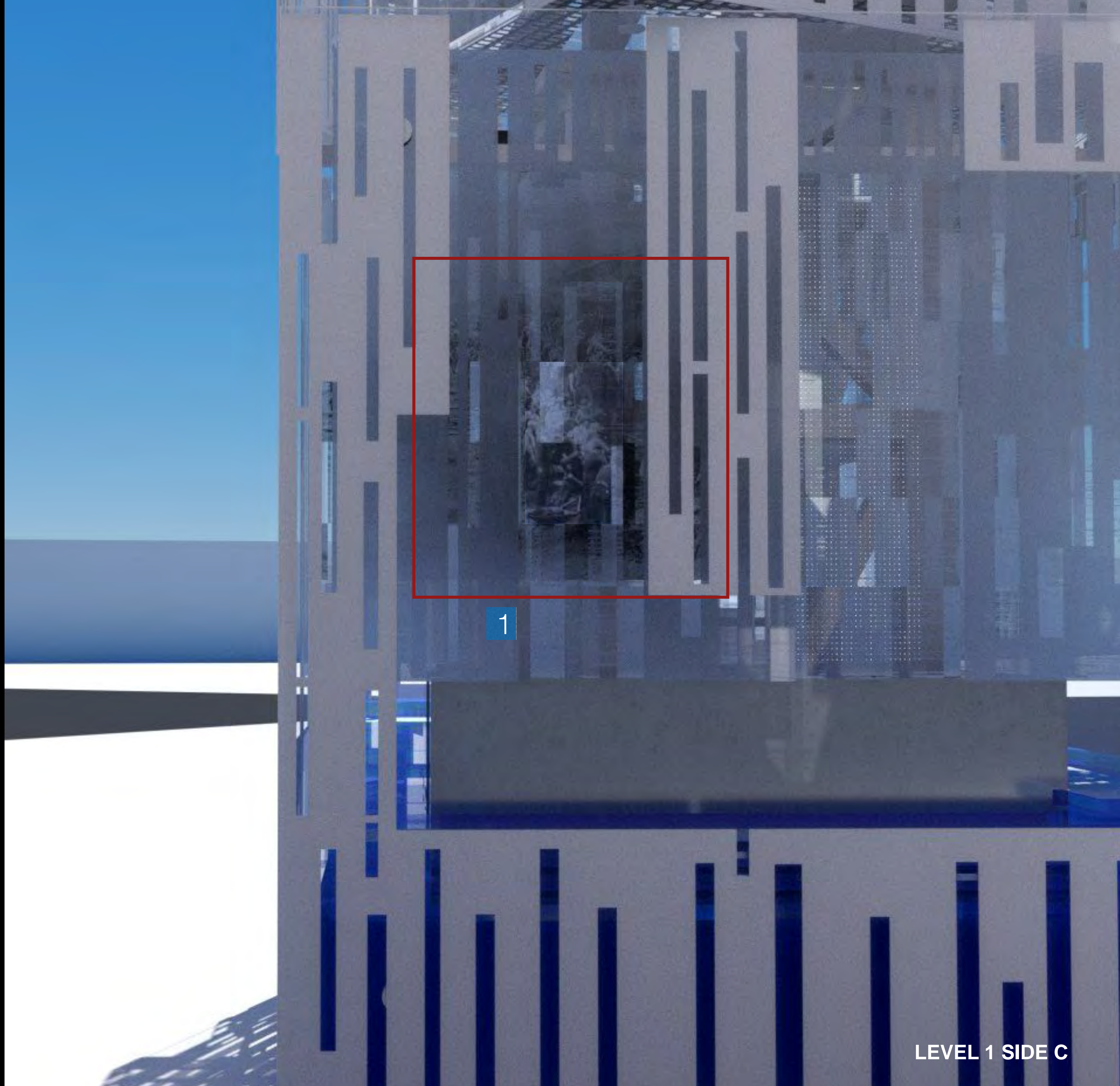
10

- 1 **SFPL\_Historical Photo Collection\_AAD -9030** June 6 1950  
Officer Pat Walsh of SFPD dusting for fingerprints
- 2 **SFPL\_Historical Photo Collection\_AAB-6680** 1957 Jan 29
- 3 **SFPD\_Historic Photos I Golden Gloves** Oct 13 1970
- 4 **Open SF History I Opening Day Candle Stick Park** Apr 12 1960  
Looking west from above the Bay. Bayview Hill in the background.
- 5 **SFPL\_Historical Photo Collection\_AAZ-0974** June 25 1953  
San Francisco Naval Shipyard at Hunters Point, Drydock with carrier USS Bon Homme Richard
- 6 **Open SF History I Campbell near Somerset** 1953, Bayview Hill in the background.
- 7 **SFPD\_Palma I SF Giants Law Enforcement Night** 2018
- 8 **Open SF History\_ Islais Creek** Jan 4, 1916  
Islais Creek & Southern Pacific Viaduct just south of Army Street [dpwbook15 dpw2933]
- 9 **SFPD\_Historic I** AAZ-0127
- 10 **Open SF History I Candle Stick Park** Apr 17, 1960  
View west from the right field line for Giants-Cubs game. Bayview Hill in the background.



OpenSFHistory.org

1 Open SF History\_Gilman Playground Dec 26, 1933  
WPA Workers constructing Gilman Beach Playground digging out hillside by hand.  
Bayview Hill in the background



LEVEL 1 SIDE C



1



2



3



4

- 1 San Francisco Chronicle\_ 2005 | Parisian Bakery, Eric Luse Photographer
- 2 Wikimedia Commons\_ Talib Kweli headlines Bayview LIVE Festival, 2018
- 3 Tuzuri Watu Bayview Mural by Brooke Fancher\_ Photo: Nate Watson
- 4 SFPD in the Community | Batkid





1



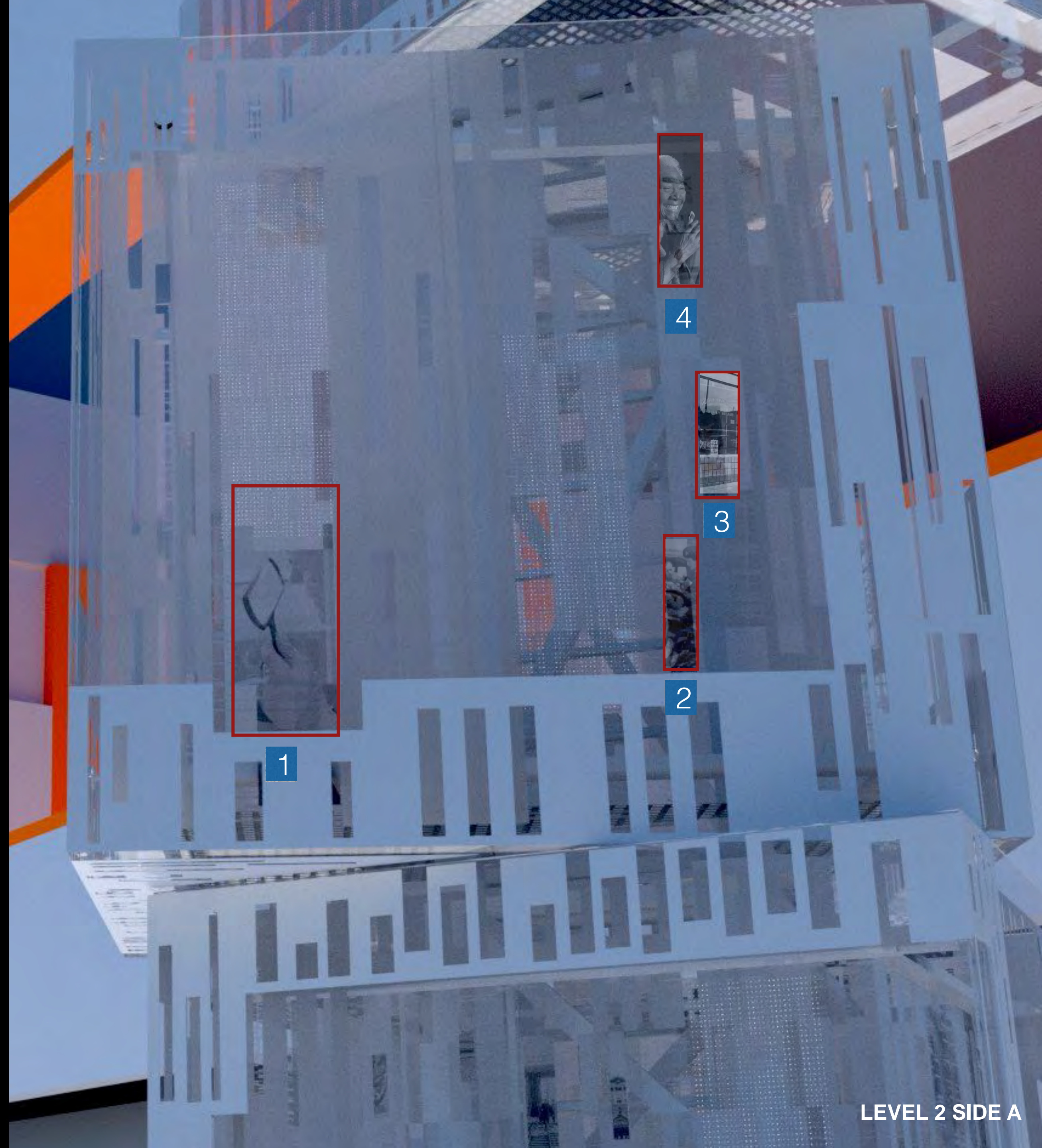
2



3



4



1

2

3

4

1 SFPD - Palma-Ganster CSI Impound

2 SFPD | Palma - Fallen Officers Remembrance 2019

3 SFPL\_ Historical Photo Collection\_AAK-1344  
Old storefront facility of Bayview Anna E. Waden Branch Library between 1927 and 1969

4 Mary L. Booker | Hoodline | Photo: Barbara Ockel

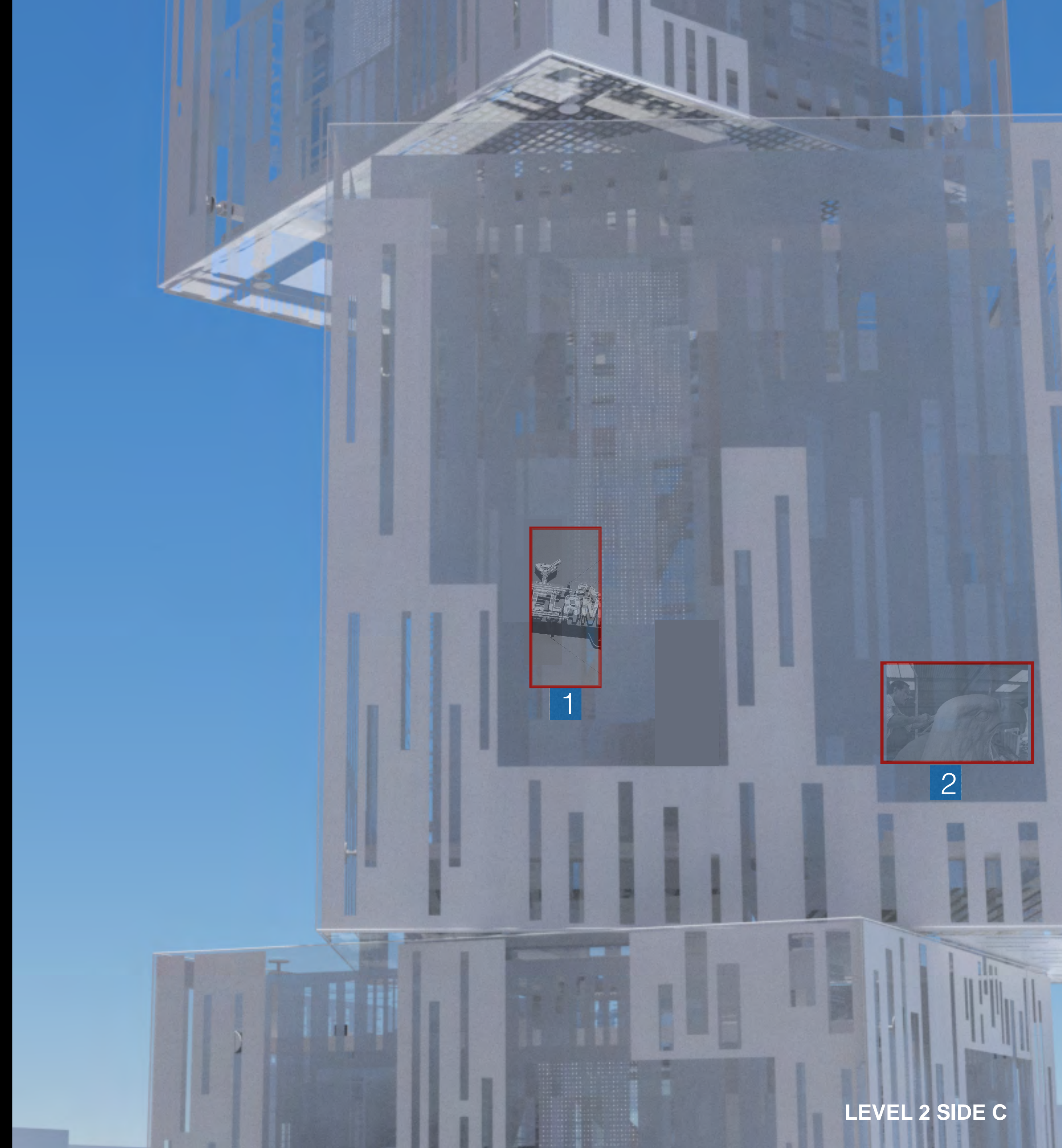


1 SFPD - Palma I Fallen Officers Remembrance



LEVEL 2 SIDE B





1 [Flicker I kenjet](#) \_ May 18, 2014 | [The Old Clam House](#)

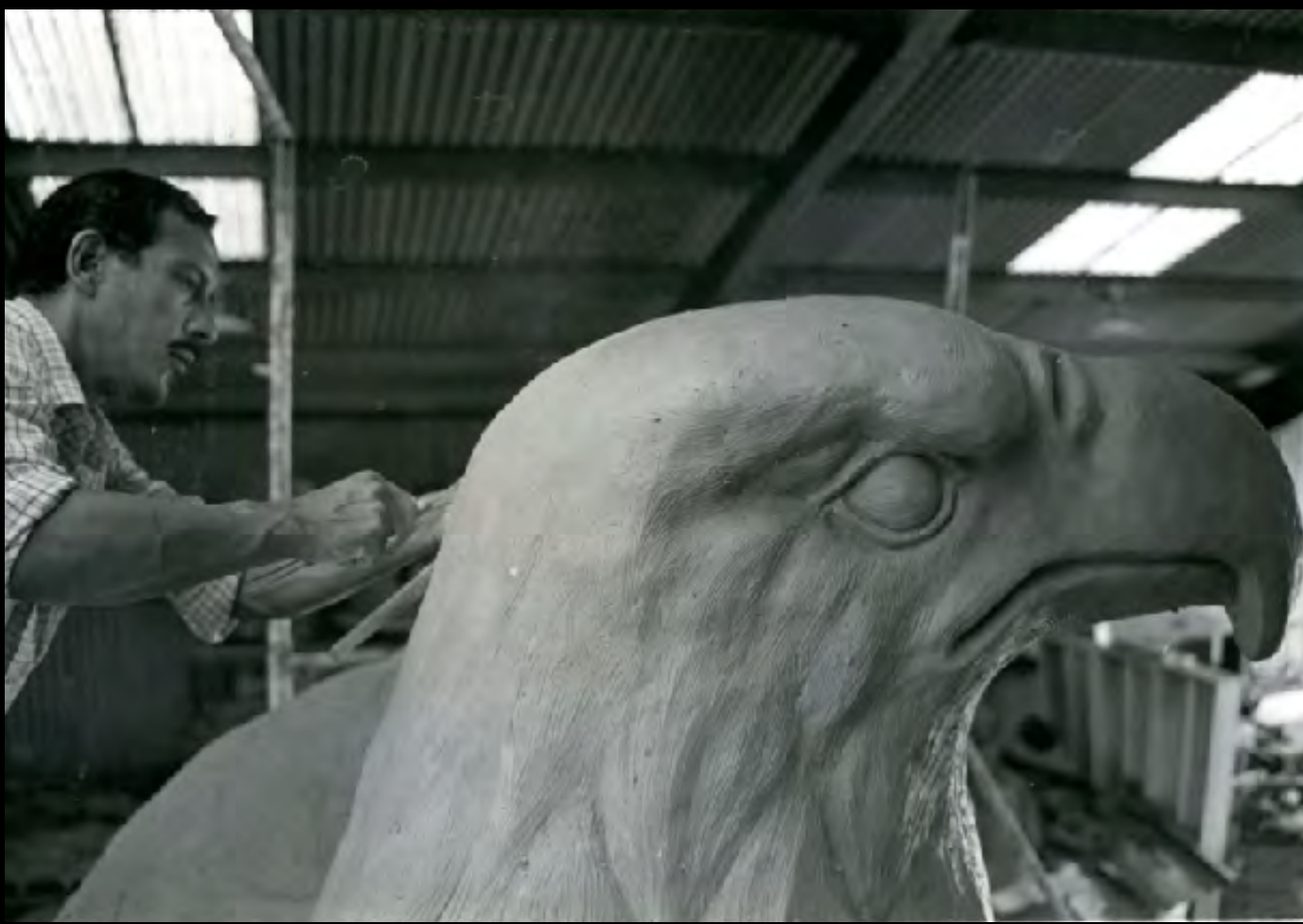
2 [SFPL\\_ Historical Photo Collection\\_SFP85-207](#), 1987  
Manual Palos in his studio carving an eagle's head for Pacific Telephone Bell Building



IMAGES\_SFDP



# IMAGES\_COMMUNITY



A L T E R N A T E I M A G E S

# ALTERNATE IMAGES SITE



# ALTERNATE IMAGES COMMUNITY



Jacques Overhoff

Bricks for Scrafitto Wall sculpture by Jacques Overhoff for the Bayview/Anna E. Waden Branch Library

# ALTERNATE IMAGES SFPD





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# Item 5: SFPD Traffic and Forensic Services Division

---

Motion to approve the Revised Design Phase deliverables (updated design) by Susan Narduli for the San Francisco Police Department Traffic Company and Forensic Services facility.

## Item 6: Central Subway – Chinatown-Rose Pak Station

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### *Discussion and Possible Action*

**Discussion and Possible action:** to approve as installed the completed artworks titled *Yangge: Dance of the New Year, 2022*, and *Yangge: Dance of the Bride, 2022* by Yumei Hou for the Central Subway Chinatown-Rose Pak station. The artworks are installed on the station's south mezzanine landing and north ticketing hall walls, and consist of laser-cut, painted stainless steel panels. The artwork on the mezzanine landing measures 35 ft. by 16 ft. and the artwork in the ticketing hall measures 34 ft. by 27 ft.

**Discussion and Possible Action:** to approve as installed the completed artwork titled *A Sense of Community, 2022*, by Clare Rojas for the Central Subway Chinatown-Rose Pak station. The artwork, measuring 34 ft. by 14 ft., is installed in the station's crosscut cavern and consists of ceramic tiles.

**Presenter:** Jackie von Treskow

**Presentation Time:** Approximately 5 minutes

Central Subway | Chinatown-Rose Pak Station  
Washington at Stockton Streets  
Client: San Francisco Municipal Transportation Agency (SFMTA)





Yumei Hou  
*Yangge: Dance of the Bride*, 2022  
Painted steel  
35 ft x 16 ft

Photo: Jackie von Treskow



Yumei Hou  
*Yangge: Dance of the Bride*, 2022  
Painted steel  
35 ft x 16 ft

Photo: Jackie von Treskow



Yumei Hou  
*Yangge: Dance of the Bride*, 2022  
Painted steel  
35 ft x 16 ft

Photo: Jackie von Treskow



Yumei Hou  
*Yangge: Dance of the New Year, 2022*  
Painted steel  
34 ft x 27 ft

Photo: Tara Peterson





Yumei Hou  
*Yangge: Dance of the New Year, 2022*  
Painted steel  
34 ft x 27 ft

Photo: Tara Peterson



Clare Rojas  
*A Sense of Community*, 2022  
Painted steel  
34 ft x 27 ft

Photo: Tara Peterson



Yumei Hou  
*Yangge: Dance of the New Year, 2022*  
Painted steel  
Detail

Photo: Tara Peterson



Clare Rojas  
*A Sense of Community*, 2022  
Ceramic tile  
34 ft x 14'

Photo: Jackie von Treskow



Clare Rojas  
*A Sense of Community*, 2022  
Ceramic tile  
34 ft x 14'

Photo: Jackie von Treskow



Clare Rojas  
*A Sense of Community*, 2022  
Ceramic tile  
34 ft x 14'  
Detail

Photos: Jackie von Treskow

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# Item 7: Southeast Community Center at 1550 Evans

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## *Discussion and Possible Action*

**Discussion and Possible Action:** to approve as installed the completed artwork titled *Promissory Notes*, 2022, by Mildred Howard for the Southeast Community Center at 1550 Evans. The artwork, installed in the Center's main entrance plaza, consists of three bronze sculptures measuring 14, 16, and 18 feet in height.

**Discussion and Possible Action:** to approve as installed the completed artwork titled *Building a Better Bayview*, 2022, by Phillip Hua for the Southeast Community Center at 1550 Evans. The artwork is installed in the Center's main lobby and consists of hand-painted and gold-leafed acrylic prints in wooden box frames of varying depths. The artwork measures 41 ft. by 10 ft.

**Discussion and Possible Action:** to approve as installed the completed artwork titled *Navigating The Historical Present: Bayview-Hunters Point*, 2022, by Kenyatta A. C. Hinkle for the Southeast Community Center at 1550 Evans. The artwork is installed in the Center's Alex Pitcher Pavilion, consists of dye-sublimated aluminum panels, and measures 61 ft. by 13 ft.

**Discussion and Possible Action:** to approve as installed the Two-Dimensional Artwork Program for the Southeast Community Center at 1550 Evans. The program features 37 individual artworks by 27 artists and is installed on the Center's 2nd and 3rd floors.

**Presenter:** Jackie von Treskow

**Presentation Time:** Approximately 7 minutes

**Southeast Community Center**  
**1550 Evans Avenue | Bayview, San Francisco**  
**Client: San Francisco Public Utilities Commission (SFPUC)**



Photo: Tara Peterson



Mildred Howard  
*Promissory Notes*, 2022  
Bronze  
18 ft, 16 ft, 14 ft

Photo: Tara Peterson



Mildred Howard  
*Promissory Notes*, 2022  
Bronze  
18 ft, 16 ft, 14 ft

Photo: Tara Peterson



Mildred Howard  
*Promissory Notes*, 2022  
Bronze  
18 ft, 16 ft, 14 ft

Photos: Ethan Kaplan





Phillip Hua  
*Building a Better Bayview, 2022*  
Acrylic print, paint, gold leaf, and wood  
41 ft x 10 ft  
Photo: Ethan Kaplan



Phillip Hua  
*Building a Better Bayview*, 2022  
Acrylic print, paint, gold leaf, and wood  
4 1 ft x 10 ft  
Photos: Jackie von Treskow



Kenyatta A. C. Hinkle  
*Navigating The Historical Present: Bayview-Hunters Point*, 2022  
Dye-Sublimated Aluminum  
61 ft x 13 ft

Photo: Ethan Kaplan





Kenyatta A. C. Hinkle  
*Navigating The Historical Present: Bayview-Hunters Point , 2022*  
Dye-Sublimated Aluminum  
61 ft x 13 ft

Photo: Jackie von Treskow



Two-Dimensional Artwork Program  
2<sup>nd</sup> Floor

Photos: Jackie von Treskow



Two-Dimensional Artwork Program  
3<sup>rd</sup> Floor

Photos: Ethan Kaplan (L), Jackie von Treskow (R)



Two-Dimensional Artwork Program  
3<sup>rd</sup> Floor

Photo: Jackie von Treskow

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Motion to approve as installed the completed artwork titled *Promissory Notes*, 2022, by Mildred Howard for the Southeast Community Center at 1550 Evans. The artwork, installed in the Center's main entrance plaza, consists of three bronze sculptures measuring 14, 16, and 18 feet in height.

Motion to approve as installed the completed artwork titled *Building a Better Bayview*, 2022, by Phillip Hua for the Southeast Community Center at 1550 Evans. The artwork is installed in the Center's main lobby and consists of hand-painted and gold-leafed acrylic prints in wooden box frames of varying depths. The artwork measures 41 ft. by 10 ft.

Motion to approve as installed the completed artwork titled *Navigating The Historical Present: Bayview-Hunters Point*, 2022, by Kenyatta A. C. Hinkle for the Southeast Community Center at 1550 Evans. The artwork is installed in the Center's Alex Pitcher Pavilion, consists of dye-sublimated aluminum panels, and measures 61 ft. by 13 ft.

Motion to approve as installed the Two-Dimensional Artwork Program for the Southeast Community Center at 1550 Evans. The program features 37 individual artworks by 27 artists and is installed on the Center's 2nd and 3rd floors.

## Item 8: Southeast Treatment Plant Construction Fence

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### *Discussion and Possible Action*

**Discussion and Possible action:** to approve the final design of Nancy Cato's artwork for the Southeast Treatment Plant Construction Fence along Evans Avenue. Artwork will be on display for one year beginning in November 2022.

**Presenter:** Jackie von Treskow

**Presentation Time:** Approximately 7 minutes



**LEGEND**

■ SEP 521/522 & Disinfection Upgrades

■ Power Feed & Primary Switchgear Upgrades

■ Headworks Facility

■ Biosolids Digester Facilities Project (BDFP)

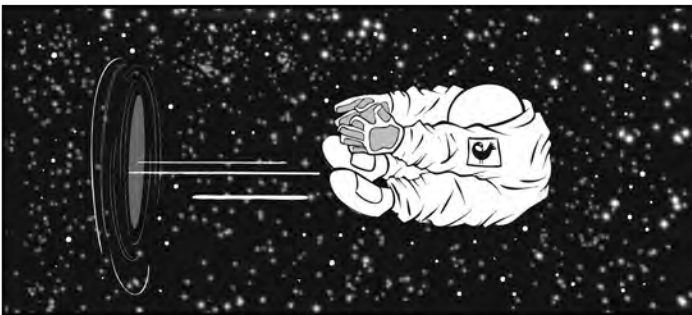
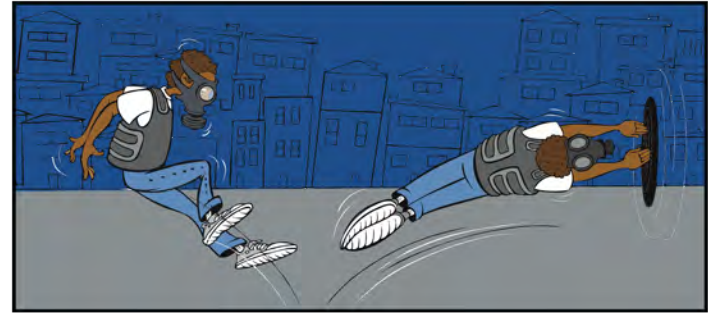
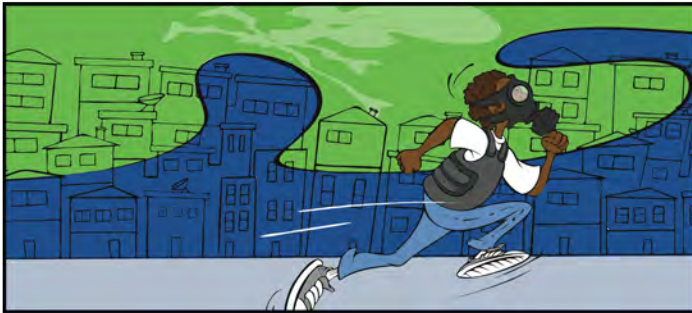






**Southeast Treatment Plant  
Temporary Construction Fence  
2022 - 2023 Project Year  
Artist: Nancy Cato**







## Public Comment via WebEx:

- Hover over your name in the attendee list and click on the hand icon to raise your hand.
- You will be placed in the queue once your hand is raised.
- When are unmuted by the host, you will see a request to unmute window pop up.
- Click “unmute” and you will be prompted to speak.



## Public Comment via Phone:

- Dial 415-655-0001.
- Enter the Access Code: **2486 827 1549** followed by #.
- Enter the Numeric Meeting Passcode: **VAC1019** (**8221019** from phones) then #.
- When prompted, dial ‘\*’ then ‘3’ to be added to the speaker line.
- You will receive a request to unmute yourself. Press “\*6” to be unmuted. You will hear, *“Your line has been unmuted.”* This is your time to speak.

Participants who wish to speak on other public comment periods may stay on the line and listen for the next public comment opportunity. For further inquiries, please contact: [art-info@sfgov.org](mailto:art-info@sfgov.org).

## Item 8: Southeast Treatment Plant Construction Fence

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Motion to approve the final design of Nancy Cato's artwork for the Southeast Treatment Plant Construction Fence along Evans Avenue. Artwork will be on display for one year beginning in November 2022.

# Item 9: Staff Report

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## *Discussion*

Presenter: Mary Chou

Presentation Time: Approximately 5 minutes



SAN FRANCISCO

Shake Out

NEIGHBORHOOD EMERGENCY RESPONSE TEAM

FIRE DEPARTMENT

ANTON BAUHER  
V150





## Public Comment via WebEx:



- Hover over your name in the attendee list and click on the hand icon to raise your hand.
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# **Item 10: New Business and Announcements**

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## *Discussion*

*(This item is to allow Commissioners to introduce new agenda items for consideration.)*

## Public Comment via WebEx:



- Hover over your name in the attendee list and click on the hand icon to raise your hand.
- You will be placed in the queue once your hand is raised.
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## **Item 11: Adjournment**

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# Thank You!

## Stay Connected



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