

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

May 17, 2023

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

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

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 public speaker queue once your hand is **raised**.
- When you are unmuted by the host, **click** “unmute” .
- Then you will see a **request** to be unmute window.
- **Click** unmute and you will be **prompted** to **speak**.



Public Comment via Phone:

- Dial 415-655-0001.
- Enter the Access Code: **2595 715 5995**
- Then **press # twice**.
- Then you will hear, "**You are muted.**"
- In order to be added to the speaker line you must first **raise** your hand to speak.
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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.

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

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

Action

1. Motion to approve *Paradise, Forest, Jungle, and Wonderland* four mural designs by Amanda Lynn. The murals will be installed on four Bike Hangar structures at two locations: 121 4th St. and 2nd and Howard St. both in District 6. Each mural measures approximately 4.36 ft. tall by 8.36 ft. wide. The artwork is funded by Yerba Buena Community Benefit District and will not become part of the Civic Art Collection.
2. Motion to approve *Pastor Cecil Williams and Janice Mirikitani Mural Dedication*, a mural design by Wes Marks Wong. The mural will be installed at 330-331 Ellis St. in District 5 and measures approximately 48 ft. by 36 ft. wide. The artwork is funded by a grant from the San Francisco Arts Commission and will not become part of the Civic Art Collection

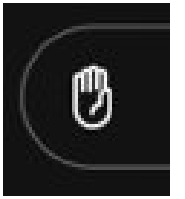
Item 3: Consent Calendar

Action

3. Motion to approve *First Responders “We Can Be Heroes,”* a mural design by Rigel “Crayone” Juratovac. The mural will be installed at 550 Turk St. in District 5 and measures approximately 20 ft. by 80 ft. wide. The artwork is funded by a grant from the San Francisco Arts Commission and will not become part of the Civic Art Collection.
4. Motion to approve *Leather District Pole Banners Project*, designed by Shannon Leigh Associates. The banners will be installed at 66 locations in the South of Market area in the Leather Cultural District in District 6. Each banner measures 72 in. by 35 in. The artwork is funded by an MOHCD grant and will not become part of the Civic Art Collection.
5. Motion approve the temporary installation of an interactive public art installation titled *Middleground*, which is a privately funded project of the Exploratorium which will be installed adjacent to the Fulton Street façade of the San Francisco Main Public Library. The project will be installed for a period of one year commencing on July 1, 2023 through July 1, 2024.

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Item 3: Consent Calendar

Motion to approve the consent calendar items.

Item 4: 180 Jones Street—Phillip Hua

****TABLED****

Discussion and Possible Action: to approve the design of the artwork Drawn To The Light, We Are Home For A Change by Phillip Hua to be installed at 180 Jones Street, located at the corner of Turk Street. The artwork is funded by MOHCD. Tenderloin Neighborhood Development Corporation (TNDC) will be responsible for ongoing maintenance. The work will not become part of the Civic Art Collection

Item 5: Treasure Island Waterfront Plaza

Discussion and Possible Action

Discussion and Possible Action: to enter into a Memorandum of Understanding with Kehinde Wiley to develop a site-specific proposal for a sculpture for Waterfront Plaza on Treasure Island for a total amount not to exceed \$10,000 which will cover all costs associated with the proposal, a site visit, a preliminary interview with the Treasure Island Art Steering Committee, and the presentation of the proposal.

Presenter: Jill Manton

Presentation Time: Approximately 5 minutes

- 1. ART PLAZA
- 2. PROMENADE
- 3. CITY VIEW ESPLANADE
- 4. CYCLE TRACK
- 5. WATERFRONT LOUNGE
- 6. BIKE PARKING
- 7. BIKE SHARE
- 8. BIO-RETENTION AREAS
- 9. UTILITY ENCLOSURE









KEHINDE WILEY

Kehinde Wiley (b. 1977, Los Angeles US)

In 1999, Kehinde Wiley earned a BFA from the San Francisco Art Institute and an MFA from Yale University in 2001.

He is best known for creating heroic portraits of young African American men whom he encountered on the streets. In recent years, Wiley has begun to incorporate bronze sculpture into his practice. He has recently shown these sculpture at the Musee d'Orsay in Paris and de Young Museum in San Francisco in a duet with his paintings. His sculpture have also been publicly displayed in Times Square and the Virginia Museum of Fine Arts.

In 2017, the National Portrait Gallery announced that Wiley and fellow visual artist Amy Sherald had been chosen to paint official portraits of former President Barack Obama and First Lady Michelle Obama. Wiley's portrait of President Barack Obama was unveiled in February 2018.

Wiley currently resides in New York and Beijing, China. In 2014, he founded Black Rock Senegal, a multi-disciplinary residency program for visual artists, writers, and filmmakers.

KEHINDE WILEY



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Item 6: 49 South Van Ness Video Wall

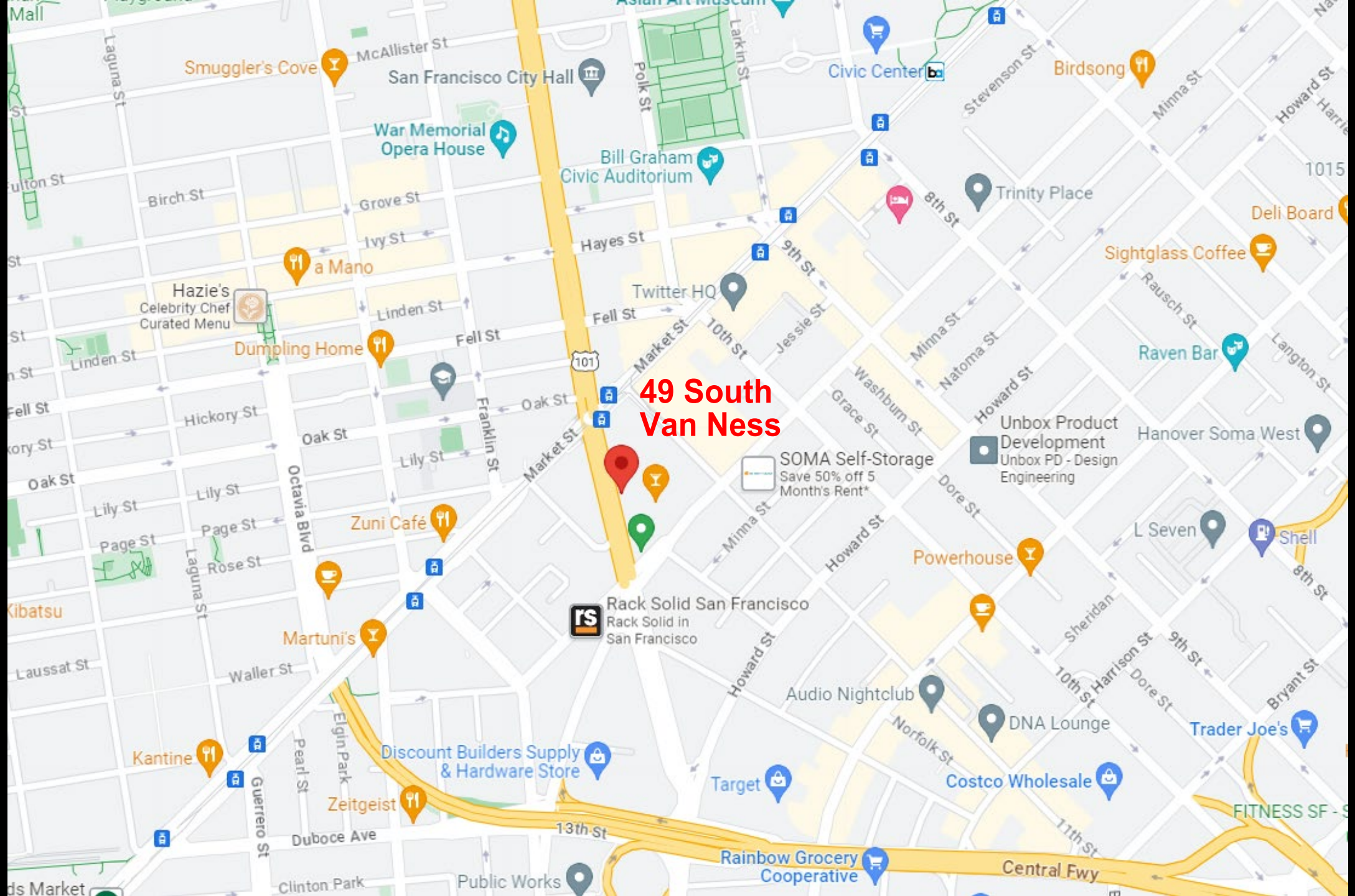
Discussion

Presenter: Craig Corpora

Presentation Time: Approximately 5 minutes

49 South Van Ness Video Wall

49 South Van Ness



Smuggler's Cove

McAllister St
San Francisco City Hall

War Memorial
Opera House

Bill Graham
Civic Auditorium

Civic Center

Birdsong

Birch St

Grove St

Ivy St

Hayes St

8th St

Trinity Place

Deli Board

a Mano

Sightglass Coffee

Hazie's
Celebrity Chef
Curated Menu

Dumpling Home

Twitter HQ

101

49 South Van Ness

SOMA Self-Storage
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Month's Rent*

Unbox Product
Development
Unbox PD - Design
Engineering

Hanover Soma West

Zuni Café

Lily St

Lily St

Lily St

Minna St

Howard St

Powerhouse

L Seven

Shell

Kibatsu

Martuni's

rs Rack Solid San Francisco
Rack Solid in
San Francisco

Audio Nightclub

DNA Lounge

Trader Joe's

Laussat St

Waller St

Discount Builders Supply
& Hardware Store

Target

Costco Wholesale

FITNESS SF - S

Kantine

Zeitgeist

Rainbow Grocery
Cooperative

Central Fwy

ds Market

Clinton Park

Public Works

13th St

11th St





Miguel Arzabe

Susan Barrón

Kota Ezawa

Patrick Gibson

Lindsay Rothwell

Selina Trepp

Zeina Barakeh

David Bayus

Chitra Ganesh

Aron Kantor

Jeremy Rourke

Selina Trepp







Zeina Barakeh









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Item 6: 49 South Van Ness Video Wall

Discussion

Item 7: Monuments and Memorials Advisory Committee

Discussion and Possible Action

Discussion and Possible Action: to approve the recommended edits to the Policies and Guidelines for the Civic Art Collection of the City and County of San Francisco Under the Jurisdiction of the San Francisco Arts Commission.

Discussion and Possible Action: to approve the findings and recommendations in the San Francisco Monuments and Memorials Advisory Committee Final Report, May 2023.

Presenter: Mary Chou and Allison Cummings

Presentation Time: Approximately 15 minutes

SAN FRANCISCO

MONUMENTS AND MEMORIALS ADVISORY COMMITTEE

FINAL REPORT



**SAN FRANCISCO
HUMAN RIGHTS
COMMISSION**



MAY 17, 2023

VISUAL ARTS COMMITTEE PRESENTATION



“

I have asked the Arts Commission, the Human Rights Commission, and the Recreation and Parks Department and its Commission to work with the community to evaluate our public art and its intersection with our country's racist history so that we can move forward together to make real changes in this City.

Mayor London Breed
June 2020

”

London Breed

OVERVIEW



Mayoral Directive

Civic Art Collection

MMAC Process

Community Input

Application of Findings

Recommendations

Policies & Guidelines

Thank You

Civic Art Collection

There are approximately 98 Monuments & Memorials in the Civic Art Collection, defined for the purposes of this review as artworks that were created with the intent of honoring either a person or an event. The entire working list with photos can be found on **SFAC's website**.

- | | | |
|----------------------------------|---------------------------------|--|
| 1 Lotta's Fountain | 34 Ignatz and Sigmund Steinhart | 67 Saint Francis |
| 2 Benjamin Franklin | 35 Abraham Lincoln | 68 Hagiwara Family |
| 3 James A. Garfield | 36 Father William D. McKinnon | 69 Statue of King Carlos III |
| 4 General Henry W. Halleck | 37 Fairfax H. Wheelan | 70 Movement: The First 100 Years |
| 5 Francis Scott Key | 38 William Shakespeare | 71 Peace Monument |
| 6 Ball Thrower | 39 Edward Robeson Taylor | 72 Simon Bolivar |
| 7 Thomas Starr King | 40 Roald Amundsen | 73 The Holocaust |
| 8 Pioneer Monument | 41 Doughboy | 74 Redding School, Self-Portrait |
| 9 Native Sons Monument | 42 California Theater Plaque | 75 Bust of George Moscone |
| 10 Robert Louis Stevenson | 43 Volunteer Fireman Memorial | 76 Untitled |
| 11 Goethe and Schiller | 44 Sun Yat-Sen | 77 International Longshoremen's & Warehousemen's Union |
| 12 Mechanics Monument | 45 James Rolph, Jr. | 78 Salute to Liberty |
| 13 The Dewey Monument | 46 James D. Phelan | 79 Ashurbanipal |
| 14 California Volunteers | 47 Carl G. Larsen | 80 Mohandas K. Gandhi |
| 15 Hall McAllister | 48 Head of St. Francis | 81 Goddess of Democracy |
| 16 William McKinley | 49 Florence Nightingale | 82 John F. Shelley |
| 17 Sun Dial | 50 Guglielmo Marconi | 83 George Moscone |
| 18 Padre Junipero Serra | 51 Sarah B. Cooper Memorial | 84 Into the Light |
| 19 Robert Burns | 52 Edmund Godchaux | 85 Dianne Feinstein |
| 20 General Ulysses Simpson Grant | 53 Andrew Furuseth | 86 Michael M. O'Shaughnessy |
| 21 Portals of the Past | 54 Edison | 87 Willie L. Brown |
| 22 Luisa Tetrazzini | 55 Leonardo da Vinci | 88 Abraham Lincoln Brigade |
| 23 Raphael Weill | 56 William C. Ralston | 89 Harvey Milk |
| 24 Pioneer Mother | 57 John McLaren | 90 Swimmer's Waves |
| 25 Giuseppe Verdi | 58 Angelo J. Rossi | 91 What is Missing? |
| 26 Miguel Cervantes | 59 Ludwig Van Beethoven | 92 Adolph Sutro |
| 27 George Washington | 60 Frank Marini | 93 Spiral of Gratitude |
| 28 Frederick Funston | 61 Christopher Columbus | 94 First Responder Plaza |
| 29 Robert Emmet | 62 St. Francis of Assisi | 95 "Comfort Women's" Column of Strength |
| 30 James M. Seawell | 63 Kanrin Maru Monument | 96 Bust of Gavin Newsom |
| 31 The Three Shades | 64 Miguel Hidalgo Y Costilla | 97 Bow |
| 32 Dennis T. Sullivan | 65 Juan Bautista de Anza | 98 Maya Angelou |
| 33 General John J. Pershing | 66 St. Francis of the Guns | |

- Approximately 98 Monuments & Memorials in the Civic Art Collection
- The top 5 most liked monuments/memorials in the Civic Art Collection.*
- The top 5 least liked monuments/memorials in the Civic Art Collection.*

*Based on survey results. See page 17.



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San Francisco
Arts Commission

PARTNER AGENCIES



**SAN FRANCISCO
HUMAN RIGHTS
COMMISSION**



MMAC CO-CHAIRS



RALPH REMINGTON

Director of Cultural Affairs



SHERYL DAVIS

Executive Director



PHIL GINSBURG

General Manager

MMAC MEMBERS



**DENISE
BRADLEY-TYSON**



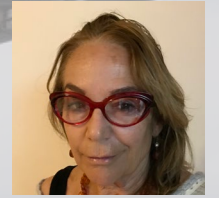
CLAUDINE CHENG



CHUCK COLLINS



**MORNING STAR
GALI**



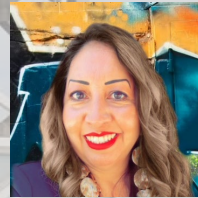
LISBETH HAAS



**ROBERTO
HERNANDEZ**



LIAN LADIA



APRIL MCGILL, M.P.A.



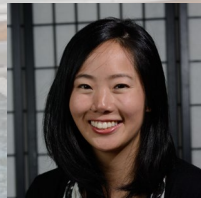
**ATA'ATAOLETAEAO
MCNEALY (AFATASI)**



LYDIA SO



SHARAYA SOUZA



KIYOMI TAKEDA



**REV. ARNOLD
TOWNSEND**

MMAC PROCESS

MMAC Timeline



GROUNDING PRINCIPLES

1 POWER

- Recognize that there is power in making decisions, showcasing stories through public art, monuments and memorials, and in diverse community involvement.
- Acknowledge that because of the dominance of colonialism, white supremacy and patriarchy, there has been an uneven distribution of power in monuments and memorials and related processes in San Francisco.
- Actively work to rectify the power imbalance embodied through monuments and memorials that have caused harm and disempowerment to communities that have been gentrified, historically marginalized and underrepresented, people of color, and American Indian and African American communities.

2 COMPLEXITY

- Surface truth and create space for the complexity of many perspectives of histories through honest, rigorous, and corrective history.
- Acknowledge and address the complex histories and representation of monuments and memorials.

3 JUSTICE

- Recognize the inequities of historical storytelling and the erasure of people and culture through monuments and memorials.
- Intentionally create opportunities for historically oppressed groups to tell their stories from their perspectives.

4 REPRESENTATION

- Acknowledge why the monuments and memorials in the current collection currently overrepresent white, colonial, straight, cisgender, ableist, and dominant culture-centered stories, and why this needs to be remedied.
- Include monuments and memorials that represent the diverse communities and cultures of San Francisco, starting with those who have specifically been left out of larger historical narratives and city processes; to actively prioritize the stories of people who have been excluded and suppressed.
- Involve diverse communities in processes related to monuments and memorials.

COMMUNITY ENGAGEMENT

SAN FRANCISCO
monuments & memorials
survey

San Francisco Monuments and Memorials Survey
Like many communities across the county, San Francisco is reclaiming the legacy of whitewashing, gentrification, and exclusion through public works, specifically monuments and memorials. The art part of San Francisco's Civic Art Collection, Many of the monuments and memorials in the collection do not accurately reflect the San Francisco, intentionally or otherwise of color, and often are inequitable in their gender, and culture.

The San Francisco Arts Commission (SFAC) is one of San Francisco's most visible institutions and is serving as a catalyst for social change. In order to advance its vision and create public spaces where diversity is celebrated, inclusion and equity are fostered, and where everyone's history and experiences are honored, SFAC is committed to building up an existing community work that meets the individual's monuments and memorials and to develop guidelines to determine the future of each monument and memorial in the collection. SFAC is responsible for managing the entire Civic Art Collection, including the list monuments and memorials.

In partnership with the Human Rights Commission and the Recreation and Park Art Commission, the San Francisco Arts Commission has been working with the Public Art Commission on behalf of the City and County to review the collection of monuments and memorials to develop evaluation guidelines. This process includes community feedback in the form of other community positioning and the following survey.

Definitions
Civic Art Collection: The Civic Art Collection is comprised of artworks that have been authorized by the Arts Commission on behalf of the City and County, are situated under the jurisdiction of the Commission. [View the full list of artworks in the collection.](#)

Monuments & Memorials includes a set of objects erected to commemorate a person or an event. A monument is a type of memorial.

Memorial: Something established to remind people of a person or event. This could be an object, a day, an event, or a space but is not always a monument.

SAN FRANCISCO
monuments & memorials
survey

三藩市紀念碑與紀念物社區調查說明
如同全縣各地的許多社區，三藩市正在重新詮釋其在過去的人、事、物以及其在當代社區的遺產。具體而言，我們正透過公共藝術計畫，特別是紀念碑與紀念物，來重新詮釋我們對三藩市的歷史。許多紀念碑與紀念物並不能準確地反映三藩市的真實面貌，且往往在性別、種族與文化等方面存在不平等。

三藩市藝術委員會 (SFAC) 是該市最顯而易見的文化機構之一，也是促進社會變化的重要推手。為了實現其願景，並創造一個慶祝多元性、包容性及平等的公共空間，SFAC 承諾在處理現有的紀念碑與紀念物時，能符合個人的紀念碑與紀念物，並制定一套評估標準，以決定這些紀念碑與紀念物的未來。SFAC 負責管理整個公民藝術收藏，包括這批紀念碑與紀念物。

為了配合這項工作，SFAC 正與人權委員會及康樂及公園藝術委員會合作，與公共藝術委員會共同檢視這批紀念碑與紀念物。此項工作包括制定評估標準，以及透過社區參與及諮詢，讓市民對這批紀念碑與紀念物的未來發表意見。這項工作包括以下內容：

定義：
「**紀念碑與紀念物：**紀念碑與紀念物是指為了紀念某人、某事或某個事件而建立或建立的物件。紀念碑是一種紀念物，紀念物是紀念碑的一種。」

紀念物：一種用來提醒或紀念某人、某事或某個事件的物件。這可以是物件、活動、日期、地點或空間，但不一定是紀念碑。

SAN FRANCISCO
monuments & memorials
survey

Survey sa komunidad tungkol sa mga Monumento at Memorial ng San Francisco
Gayang ng naging komunidad sa bayan, ang San Francisco ay nahahangang ay patnubay sa naging komunidad, partikular sa kalyon ng walakalawang kasaysayan ng pamumuhay ng ating bayan. Ang mga monumentong nagtataglay ng kasaysayan ng ating bayan ay hindi naging maingat na nagtataglay ng kasaysayan ng ating bayan. Ang mga monumentong nagtataglay ng kasaysayan ng ating bayan ay hindi naging maingat na nagtataglay ng kasaysayan ng ating bayan.

Ang San Francisco Arts Commission (SFAC) ay isa sa mga pangunahing institusyon ng ating bayan. Ang SFAC ay nagbibigay ng mga direktang pagtataglay ng ating bayan. Ang SFAC ay nagbibigay ng mga direktang pagtataglay ng ating bayan.

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Ngayon, ang San Francisco Arts Commission (SFAC) ay nagbibigay ng mga direktang pagtataglay ng ating bayan. Ang SFAC ay nagbibigay ng mga direktang pagtataglay ng ating bayan.

Mga Kalibutan:
Ang Civic Art Collection ay nagtataglay ng mga monumentong nagtataglay ng kasaysayan ng ating bayan. Ang SFAC ay nagbibigay ng mga direktang pagtataglay ng ating bayan.

SAN FRANCISCO
monuments & memorials
survey

Encuesta a la Comunidad sobre los Monumentos y Memorials de San Francisco
Al igual que muchas comunidades por todo el país, San Francisco se enfrenta con el legado de blanqueamiento étnico, el gentrification y la exclusión que se reflejan en las de la Colección de Arte Cívico de San Francisco. Muchas de las monumentos y memorials en la colección no reflejan la diversidad de San Francisco, sino que intencionalmente borran las historias de las comunidades de color y reflejan las ideologías por razones de raza, género y cultura.

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RECOMMENDATIONS

1 REVIEW AND EVALUATE

- a. Develop a funding strategy to carry out the plan's recommendations.
 - i. Formalize conversations about a "monuments and memorials reparations program" where San Franciscans and institutions can calculate a tax that goes into a fund for most affected community members to develop projects. (This is one strategy for funding this kind of work. There is a need to identify additional funding strategies.)
- b. Conduct an equity audit of monuments and memorials in the Civic Art Collection.
 - i. The equity audit should include information about where artworks are located, the artist who created the artworks, the content of the artworks/stories featured, their social, cultural, and historical implications in a contemporary context, materials used, the communities represented, and the year it was made. This work should include a historical analysis with a vigilance for any harmful impacts of white supremacy, patriarchy, and colonialism; and works that have received sustained public reaction for two years or more. It should also include site information as related to sacred sites of Native and/or Indigenous peoples.
 - ii. Conduct a comprehensive assessment of what stories and representations are missing from the monuments and memorials in the Civic Art Collection.

2 ENGAGE AND BUILD AWARENESS

- a. Publicly acknowledge the pain these monuments and memorials have imposed on communities. Share the work SFAC is doing to change that, and how the community will be involved. Develop a standardized communications process with community members, including an emergency communications process.
- b. Share information and build awareness with members of the public about the complexities of the monuments and memorials in the collection, utilizing a trauma-informed lens.
- c. Actively work with diverse communities to reimagine what monuments and memorials can do and be. The recommendations to engage and build awareness are based upon research from the proposed equity audit recommended in the Review and Evaluate section (1b), and takeaways from community engagement.
 - i. Develop an engagement plan and process with community members, which may include listening sessions with diverse communities or temporary art projects that explore the possibilities of monuments and memorials. Look to community engagement processes completed by CHART (Santa Fe) and Paper Monuments (New Orleans) as examples.
 - ii. Implement engagement plan and process with community members. Gather feedback on current monuments and memorials in the collection and understand what stories are important to them to be uplifted.
 - iii. Develop a list of stories that are not currently being told through the collection but have been shared through the community engagement process.

3 RECTIFY POWER IMBALANCE

- a. Rectify the power imbalance within the collection as related to communities reflected, stories being upheld, stories intentionally erased, locations of monuments and memorials, and the artists who are creating the artworks.
 - i. Utilizing the equity audit report, develop a priority list of monuments and memorials that need to be addressed. Prioritize works removed from view in June 2020.
 - ii. Gather feedback on this priority list from community members who have been involved in this work and who have been most negatively affected by the artworks. This feedback will inform how SFAC prioritizes the existing works to be addressed.
 - iii. Critically define the origin and significance of a monument or memorial, and whether it is still relevant and/or appropriate today and will be in the future.
 - iv. Possible scenarios: No action; Re-contextualization; Relocation; New work (counter-piece); Removal.
 1. Re-contextualization
 - b. Invest in and develop sustained educational initiatives around the monuments and memorials in the collection, their status, community input, and decisions being made about them.
 2. New Works
 - a. Dedicate funding to new permanent artworks, contextualization of existing monuments and memorials, and temporary projects that, instead of centering white supremacy, patriarchy, and colonialism, center voices and stories that have been shared through community listening sessions and have not been historically been prioritized by the collection but are important to the history and identity of San Francisco.
 - b. Based on the Recommendations, follow existing City processes/policy/guidelines.

4 SUSTAINED FUTURE ENGAGEMENT

- a. Establish an interagency City task force to actively audit monuments and memorials in the Civic Collection on a prescribed basis.
 - i. Conduct sustained community engagement based on experience with engagement plans created in Educate and Engage.
 - ii. Use community feedback to continue the evaluation of current guidelines, existing monuments, and future monuments and memorials.

AMENDMENTS TO POLICIES & GUIDELINES

sfac OUR ROLE & IMPACT FIND OPPORTUNITIES EXPERIENCE ART GET INVOLVED

ABOUT THE COMMISSION

- Mission + Values
- The Commission
- Strategic Plan
- Policies/Guidelines**
- Art Enrichment Ordinance
- California Art Preservation Act
- Form 802
- Grant Agreements Offset and Default Policy
- Grant Appeals
- Grant Modification Policies
- Guidelines for Temporary Public Art
- Loan Program
- Mural Design Approval Guidelines
- Public Art/Civic Art Collection
- Public Art Commission Policies
- Public Art Trust Fact Sheet
- Public Art Trust Guidelines
- Statement of Incompatible Activities
- Visual Artists Rights Act
- Public Art Gift Policy

Annual Reports

Donors

PROGRAMS

PUBLIC MEETINGS

This document establishes policies and procedures for the acquisition, placement, care and management of works of art for the art collection of the City and County of San Francisco. All artworks owned by the City and County of San Francisco are under the jurisdiction of the San Francisco Arts Commission, whether acquired through the Art Enrichment Ordinance, Gifts or Bequests or by any other method and are governed by the following policies.

POLICIES and GUIDELINES for the CIVIC ART COLLECTION of the CITY and COUNTY of SAN FRANCISCO UNDER THE JURISDICTION OF THE SAN FRANCISCO ARTS COMMISSION Updated 12/9/20

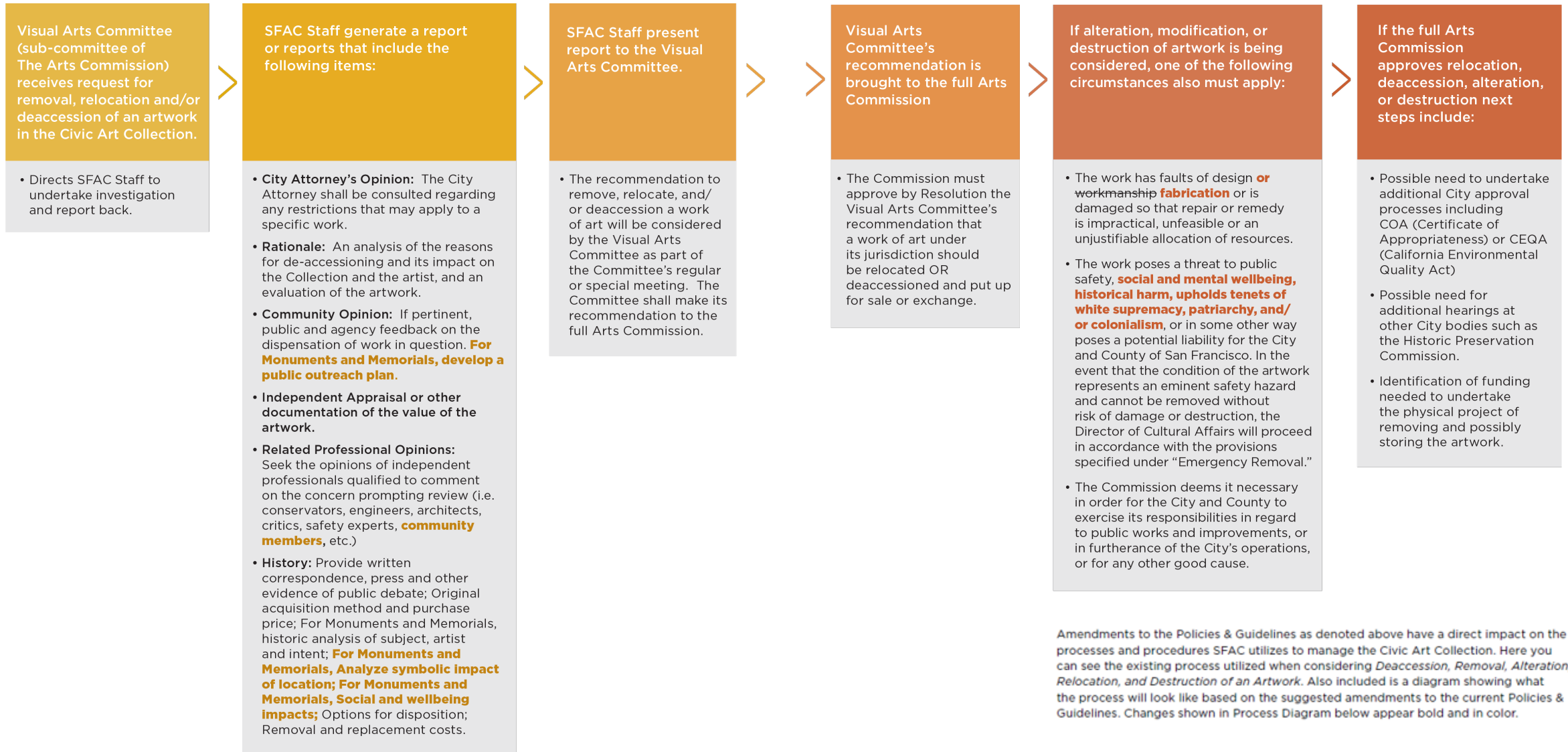
APPROVED RESOLUTION #0406-15-121

CONTENTS

1. DEFINITIONS
2. CHARTER RESPONSIBILITIES OF THE SAN FRANCISCO ARTS COMMISSION
3. ACQUISITION OF ARTWORK THROUGH ART ENRICHMENT, PUBLIC ART TRUST, OR OTHER SOURCES OF FUNDING DEDICATED TO THE PURPOSE OF ACQUIRING ARTWORK FOR THE PURPOSE OF PUBLIC DISPLAY
4. PUBLIC ART PROGRAM GUIDELINES
5. ACQUISITION OF ARTWORKS THROUGH GIFTS
(Including guidelines for gifts of commemorative plaques)
6. COLLECTIONS MANAGEMENT: ROLES AND RESPONSIBILITIES
7. COLLECTIONS MANAGEMENT: DEACCESSION, REMOVAL, ALTERATION, AND DESTRUCTION POLICIES AND PROCEDURES
8. COLLECTION MANAGEMENT: CIVIC ART COLLECTION LOANS

Introduction:
In accordance with the City Charter Section 5.103, the San Francisco Arts Commission is charged to encourage

PROCESS DIAGRAM



THANK YOU

Monuments & Memorials Advisory Committee

monumentsandmemorials@sfgov.org

www.sfartscommission.org





QUESTIONS?



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 public speaker queue once your hand is **raised**.
- When you are unmuted by the host, **click** “unmute” .
- Then you will see a **request** to be unmute window.
- **Click** unmute and you will be **prompted** to **speak**.



Public Comment via Phone:

- Dial 415-655-0001.
- Enter the Access Code: **2595 715 5995**
- Then **press # twice**.
- Then you will hear, **"You are muted."**
- In order to be added to the speaker line you must first **raise** your hand to speak.
- To raise your hand, dial *** 3**
- You will be **unmute** when it is your time to speak. **THIS IS YOUR TIME TO SPEAK**
- Once your time has **expired**, your phone line will be **muted**.

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.

Item 7: Monuments and Memorials Advisory Committee

Discussion and Possible Action

Discussion and Possible Action: to approve the recommended edits to the Policies and Guidelines for the Civic Art Collection of the City and County of San Francisco Under the Jurisdiction of the San Francisco Arts Commission.

Discussion and Possible Action: to approve the findings and recommendations in the San Francisco Monuments and Memorials Advisory Committee Final Report, May 2023.

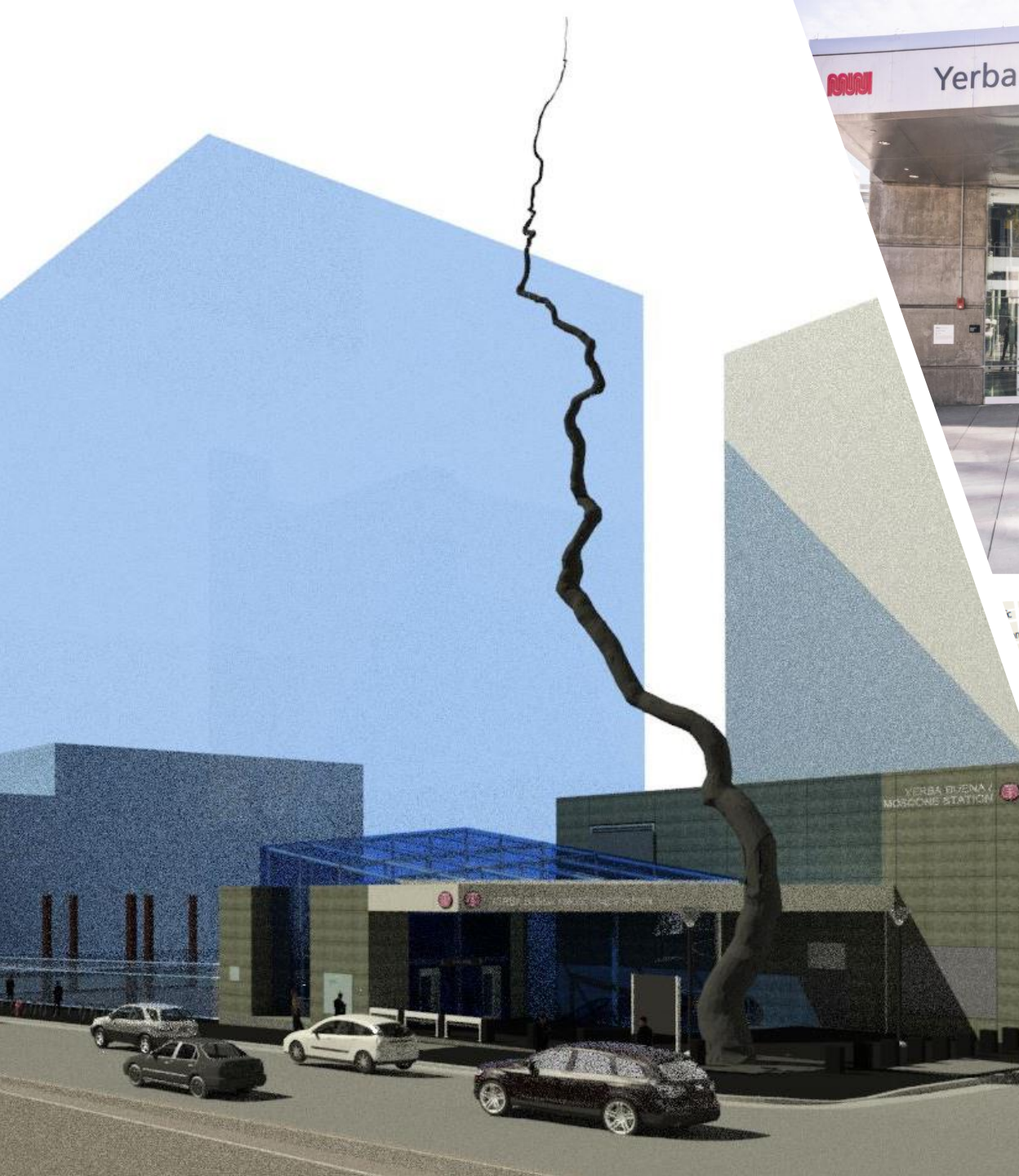
Item 8: Central Subway: Yerba Buena/Moscone Station – Roxy Paine

Discussion and Possible Action

Discussion and Possible Action: to approve as installed *Node* (2023) a stainless steel sculpture by Roxy Paine for the Central Subway: Yerba Buena/Moscone Station. The artwork, installed at the station's main entrance plaza, measures 103 ft. tall, 70 in. at the base, and ½ in. at its peak.

Presenter: Jackie von Treskow

Presentation Time: Approximately 5 minutes





Roxy Paine
Node, 2023
Stainless steel
102' x 4' x .5"

Photo: Ethan Kaplan



Roxy Paine
Node, 2023
Stainless steel
102' x 4' x .5"

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Item 9: Mission Creek Park Extension

Discussion and Possible Action

Discussion and Possible Action: to approve Final Design and Construction Document Phase deliverables by Rigo 23 for the Mission Creek Park Extension public art project.

Presenter: Jackie von Treskow

Presentation Time: Approximately 5 minutes



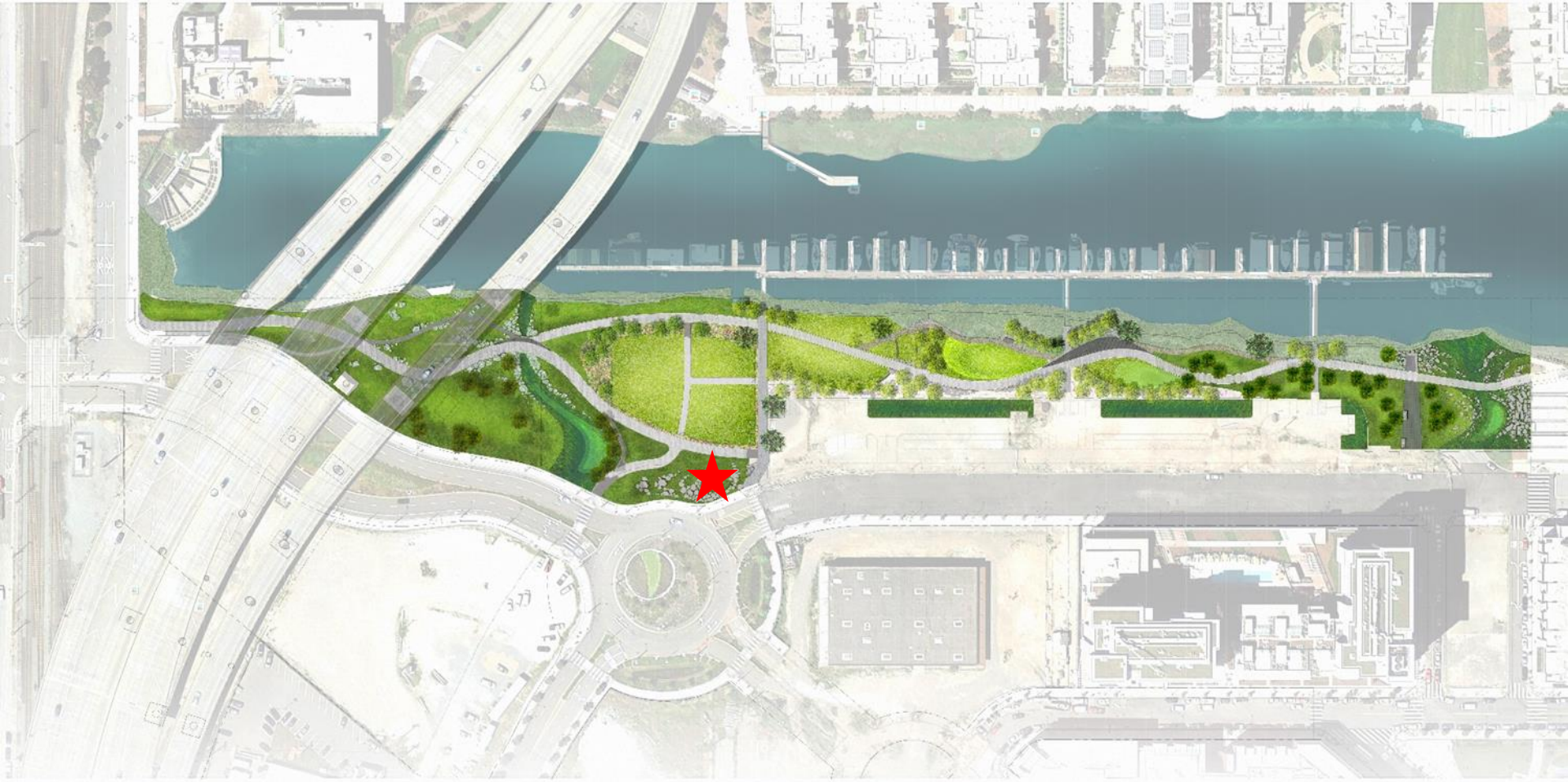
Mission Creek Park Extension
Rigo 23 | *The Mission Creek Grizzlies*
Final Artwork Design



LEGEND:

- Public Facility
- Parks
- Residential / Market Rate
- Residential / Affordable
- Hotel
- Commercial
- UCSF
- UCSF Commercial
- Artwork Location





Process to Date

- June 2021: RFQ Issued
- August 2021 – January 2022: Artist Selection
- January 18, 2022: Rigo 23 and Proposal Approved by VAC
- March 2022: Artist Under Contract
- April 2022 – Present: Artwork Design Development

Rigo 23
The Mission Creek Grizzlies
Artwork Conceptual Design



THE

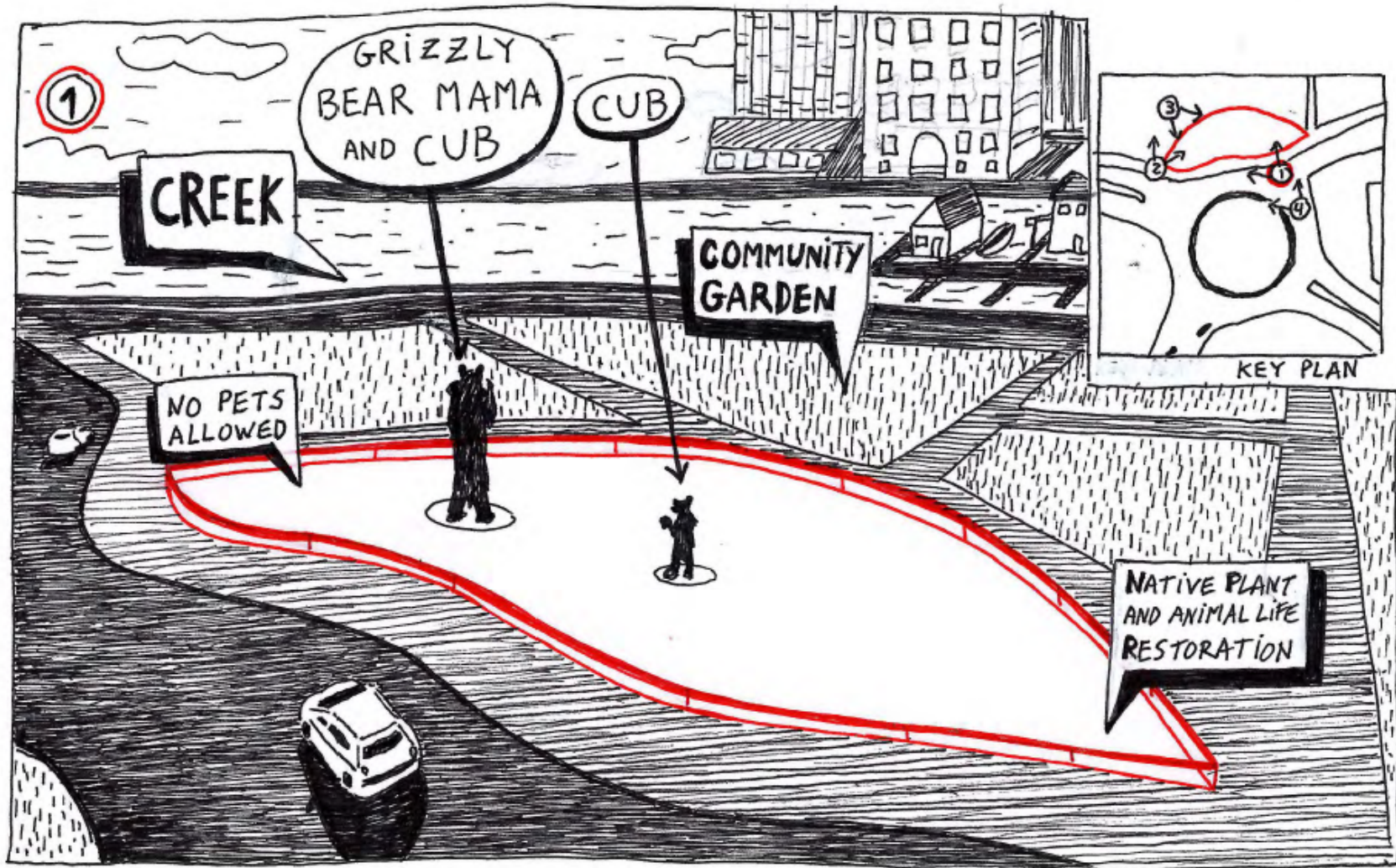
MISSION

CREEK

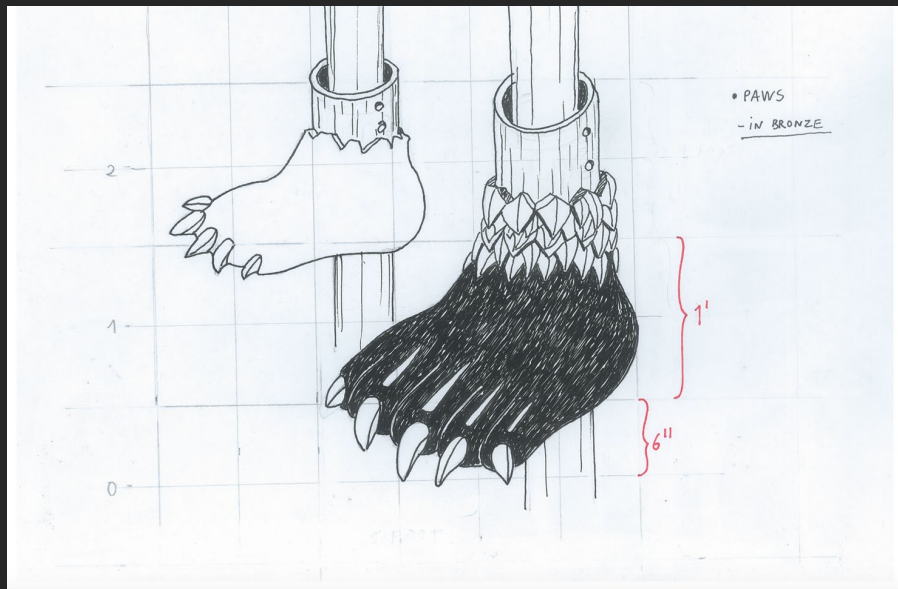
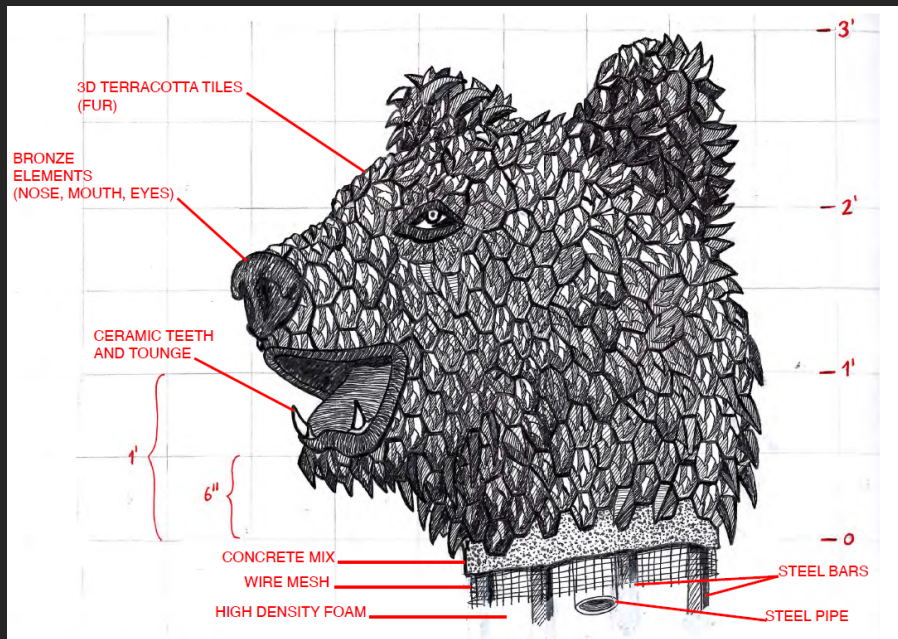
GRIZZLIES



© Renee Doyle/Solent News



- PROPOSED ARTWORK LOCATION
DIMENSIONS: MAMA BEAR is $13\frac{1}{2}$ FEET TALL
CUB is 6 FEET TALL



Rigo 23
The Mission Creek Grizzlies
Artwork Final Design

GENERAL STRUCTURAL NOTES

- 01100 GENERAL REQUIREMENTS**
 1. MATERIALS AND WORKMANSHIP TO CONFORM WITH THE 2019 EDITION OF THE CALIFORNIA BUILDING CODE.
 2. DRAWINGS INDICATE GENERAL AND TYPICAL DETAILS OF CONSTRUCTION. WHERE CONDITIONS ARE NOT SPECIFICALLY INDICATED BUT ARE OF SIMILAR CHARACTER TO DETAILS SHOWN, USE SIMILAR DETAILS OF CONSTRUCTION, SUBJECT TO REVIEW BY THE OWNER'S REPRESENTATIVE.
 3. DETAILS ON SHEETS TITLED "TYPICAL" OR DETAILS TITLED "TYPICAL" APPLY TO SITUATIONS OCCURRING ON THE PROJECT THAT ARE THE SAME OR SIMILAR TO THOSE SPECIFICALLY REFERENCED. SUCH DETAILS ARE NOT NOTED AT EACH LOCATION THAT THEY OCCUR.
 4. THE CONTRACTOR IS RESPONSIBLE FOR COORDINATING THE WORK OF ALL TRADES AND FOR CHECKING DIMENSIONS. NOTIFY THE OWNER'S REPRESENTATIVE OF ANY DISCREPANCIES AND RESOLVE BEFORE PROCEEDING WITH THE WORK.
 5. DO NOT SCALE THE DRAWINGS.
 6. PROVIDE MEASURES NECESSARY TO PROTECT THE SCULPTURE AND FOUNDATION DURING CONSTRUCTION.
 7. INFORMATION SHOWN ON THE DRAWINGS RELATED TO EXISTING CONDITIONS REPRESENTS THE PRESENT KNOWLEDGE, BUT WITHOUT GUARANTEE OF ACCURACY. REPORT CONDITIONS THAT CONFLICT WITH THE CONTRACT DOCUMENTS TO THE OWNER'S REPRESENTATIVE. DO NOT DEVIATE FROM THE CONTRACT DOCUMENTS WITHOUT WRITTEN DIRECTION FROM THE OWNER'S REPRESENTATIVE.
 8. CONTRACTOR SHALL REMOVE ALL CONSTRUCTION DEBRIS FROM THE SITE AND DISPOSE OFF SITE.
 9. VERIFY ALL DIMENSIONS IN THE FIELD. NOTIFY ENGINEER OF ANY DISCREPANCIES BEFORE PROCEEDING WITH WORK.
 10. ALL EXISTING HAZARDOUS MATERIALS SHALL BE REMOVED AND DISPOSED OF IN ACCORDANCE WITH LOCAL AND STATE CODES. NO NEW OR EXISTING CONSTRUCTION SHALL CONTAIN HAZARDOUS OR PROHIBITED MATERIALS.
 11. THE CONTRACTOR SHALL TAKE ALL NECESSARY PRECAUTIONS TO PROTECT AREAS ADJACENT TO NEW CONSTRUCTION FROM NOISE, DEBRIS AND DUST THROUGHOUT THE PERFORMANCE OF THE CONTRACT.
 12. ANY DAMAGE TO EXISTING UTILITIES OR FACILITIES SHALL BE REPAIRED OR REPLACED AT CONTRACTOR'S EXPENSE AND TO THE SATISFACTION OF THE OWNER.
 13. CONTRACTOR SHALL BE SOLELY AND COMPLETELY RESPONSIBLE FOR CONDITIONS OF THE JOB SITE INCLUDING SAFETY OF PERSONS AND PROPERTY AND FOR ALL NECESSARY INDEPENDENT ENGINEERING REVIEWS OF THESE CONDITIONS.
 14. CONTRACTOR SHALL MAINTAIN THE STREETS AND ANY OTHER PUBLIC RIGHTS-OF-WAY IN A CLEAN, SAFE AND USABLE CONDITION. ANY SPILLS OF SOIL, ROCK OR CONSTRUCTION DEBRIS MUST BE REMOVED FROM THE PUBLICLY OWNED PROPERTY DURING CONSTRUCTION AND UPON COMPLETION OF THE PROJECT.
 15. THE ENGINEER-OF-RECORD SHALL PERFORM STRUCTURAL OBSERVATIONS PER CBC 1704. THE ENGINEER SHALL REPORT ANY OBSERVED DEFICIENCIES TO THE OWNER, CONTRACTOR AND BUILDING OFFICIAL, AND SUBMIT A FINAL SUMMARY REPORT STATING SITE VISITS HAVE BEEN MADE, NOTING ANY DEFICIENCIES, THAT CORRECTIVE WORK HAS BEEN COMPLETED, AND THAT CONSTRUCTION PROCEEDED IN GENERAL CONFORMANCE WITH THE APPROVED PLANS.
 16. THE CONTRACTOR SHALL GIVE 48 HOURS NOTICE TO THE ENGINEER PRIOR TO ALL REQUIRED TESTING AND OBSERVATIONS U.O.N. CONTRACTOR SHALL CALL ENGINEER FOR OBSERVATION OF ALL FOUNDATION STEEL EXCAVATIONS AND ANCHOR BOLT PLACEMENT PRIOR TO PLACING CONCRETE. THE CONTRACTOR SHALL CALL ENGINEER TO OBSERVE ALL STRUCTURAL MEMBERS AND CONNECTIONS FOR CONFORMANCE WITH THE CONSTRUCTION DOCUMENTS PRIOR TO CONCEALMENT WITH FINISH MATERIALS.

- 01400 SPECIAL INSPECTIONS**
 1. AN INDEPENDENT TESTING AGENCY AND SPECIAL INSPECTOR SHALL BE RETAINED BY THE CONTRACTOR TO PERFORM TESTS AND INSPECTIONS.
 2. THE FOLLOWING ITEMS REQUIRE TESTS AND INSPECTIONS IN ACCORDANCE WITH THE REQUIREMENTS OF CHAPTER 17 - "STRUCTURAL TESTS AND INSPECTIONS" OF THE 2019 CALIFORNIA BUILDING CODE:
 A. PLACING OF REINFORCING AND CONCRETE ANCHORS
 B. CONCRETE PLACEMENT, TAKING OF TEST SPECIMENS, VERIFICATION OF CONCRETE STRENGTH
 C. SINGLE PASS FILLET WELDS $\frac{3}{8}$ " OR LESS - PERIODIC VISUAL INSPECTION
 D. ALL OTHER WELDS - CONTINUOUS VISUAL INSPECTION
 3. IF INITIAL TESTS OR INSPECTIONS MADE BY THE OWNER'S TESTING AGENCY REVEAL THAT ANY PORTION OF THE WORK DOES NOT COMPLY WITH THE CONTRACT DOCUMENTS, ADDITIONAL TESTS, INSPECTIONS, AND NECESSARY REPAIRS WILL BE MADE AT THE CONTRACTOR'S EXPENSE.
02200 FOUNDATION AND SITE WORK
 1. LOCATE AND PROTECT EXISTING UTILITIES TO REMAIN DURING AND/OR AFTER CONSTRUCTION.
 2. REMOVE LOOSE SOIL AND STANDING WATER FROM FOUNDATION EXCAVATIONS PRIOR TO PLACING CONCRETE.
 3. FOUNDATION EXCAVATIONS TO BE CUT NEAT TO THE SIZE SHOWN ON DRAWINGS AND CONCRETE TO BE PLACED ON UNDISTURBED NATIVE SOILS. IF EXCAVATIONS ARE OVERCUT, BACKFILL WITH ENGINEERED FILL AND COMPACT TO 95% RELATIVE COMPACTION.
 5. THE GEOTECHNICAL REPORT PREPARED BY LANGAN DATED 24 NOVEMBER 2020 IS AVAILABLE IN THE OFFICE OF THE ARCHITECT FOR THE CONTRACTOR'S REVIEW. THE CONTRACTOR SHALL CONFORM TO THE RECOMMENDATIONS OF THE GEOTECHNICAL REPORT. OBTAIN GEOTECHNICAL ENGINEER'S APPROVAL OF FOUNDATION EXCAVATIONS PRIOR TO PLACING CONCRETE. ALL DETERMINATIONS OF THE ACCEPTABILITY OF SOIL CONDITIONS SHALL BE BY GEOTECHNICAL ENGINEER. THE GEOTECHNICAL ENGINEER SHALL BE PRESENT AT THE SITE FOR DRILLING OF ALL PIERS AND OBSERVATION OF EXCAVATION BEFORE PLACING ANY FILL MATERIAL OR CONCRETE.
 6. THE GEOTECHNICAL ASPECTS OF THE CONSTRUCTION, INCLUDING SITE GRADING, FOOTING EXCAVATIONS AND PREPARATION OF SUBGRADE SHOULD BE PERFORMED IN ACCORDANCE WITH THE RECOMMENDATIONS OF THE GEOTECHNICAL REPORT. LANGAN SHOULD BE PROVIDED AT LEAST 48 HOURS ADVANCE NOTIFICATION (415-955-5200) OF ANY EARTHWORK OPERATIONS AND SHOULD BE PRESENT TO OBSERVE AND TEST, AS NECESSARY, THE EARTHWORK AND FOUNDATION INSTALLATION PHASES OF THE PROJECT.

- 03100 FORMWORK**
 1. PROVIDE POUR POCKETS IN FORMS AS REQUIRED TO PREVENT AIR POCKETS AND/OR "HONEYCOMB" UNDER OR AROUND THE FOUNDATION.
 2. PROVIDE CURING WHERE FORMS ARE REMOVED IN LESS THAN 7 DAYS.

- 03200 REINFORCING STEEL**
 1. REINFORCING TO CONFORM TO THE FOLLOWING, UNLESS OTHERWISE NOTED: REINFORCING STEEL #7 AND SMALLER ASTM A615, 60 KSI, REINFORCING STEEL #8 AND LARGER AND REINFORCING STEEL TO BE WELDED ASTM A706, 60 KSI.
 2. ACCURATELY POSITION, SUPPORT, AND SECURE REINFORCEMENT FROM DISPLACING DUE TO FORMWORK, CONSTRUCTION, OR CONCRETE PLACEMENT OPERATIONS. LOCATE AND SUPPORT REINFORCING BY METAL CHAIRS, RUNNERS, BOLSTERS, SPACERS, AND HANGERS AT A MAXIMUM 3-FOOT SPACING.

- 03300 CAST-IN-PLACE CONCRETE**
 1. ROUGHEN CONCRETE SURFACES OF CONSTRUCTION JOINTS TO 1/4 INCH AMPLITUDE AND CLEAN OF LAITANCE, FOREIGN MATTER, AND LOOSE PARTICLES.
 2. AT LOCATIONS WHERE CONCRETE IS CAST AGAINST EXISTING CONCRETE, ROUGHEN CONTACT SURFACES TO 1/4 INCH AMPLITUDE AND CLEAN OF LAITANCE, FOREIGN MATTER, AND LOOSE PARTICLES.
 3. ALL CONCRETE TO HAVE THE FOLLOWING PROPERTIES: NORMAL WEIGHT CONCRETE WITH A 28-DAY STRENGTH OF 4,000 PSI.
 4. CAST-IN-PLACE ANCHORS: THREADED ANCHORS SHALL BE ASTM F1554, GRADE 105 KSI HEAVY HEX HEAD. NUTS SHALL BE ASTM A 563 GRADE DH HEAVY HEX NUTS AND WASHERS SHALL BE ASTM F 436. ANCHORS, NUTS AND WASHERS SHALL BE GALVANIZED.
 5. BASE PLATES: BEARING PLATES SHALL BE CLEAN AND FREE FROM BOND-REDUCING MATERIALS. TIGHTEN ANCHOR BOLTS AFTER THE SUPPORTED MEMBERS HAVE BEEN POSITIONED AND PLUMBED. PACK NON-SHRINK GROUT SOLIDLY BETWEEN BEARING SURFACES AND BASES OR PLATES TO ASSURE THAT NO VOIDS REMAIN. NON-SHRINK GROUT SHALL MEET ASTM C-1107.

- 05000 STRUCTURAL STEEL**
 1. STRUCTURAL STEEL, FABRICATION AND ERECTION METHODS SHALL CONFORM TO THE CURRENT ADDITION OF THE AMERICAN INSTITUTE OF STEEL CONSTRUCTION (AISC) "CODE OF STANDARD PRACTICE FOR STEEL BUILDINGS AND BRIDGES."
 2. ALL STEEL SHOP DRAWINGS SHALL BE SUBMITTED TO THE ENGINEER FOR APPROVAL PRIOR TO FABRICATION AND INSTALLATION.
 3. ALL STRUCTURAL STEEL SHALL BE PRIMED.
 4. STEEL SHALL BE THE FOLLOWING:
 ROLLED PLATES AND BARS - ASTM A572, Fy = 50 KSI
 ANGLES AND CHANNELS - ASTM A36
 HSS RECTANGULAR SECTIONS - ASTM A500, GRADE C (50 KSI)
 HSS ROUND SECTION - ASTM A500, GRADE C (50 KSI)
 5. ALL BOLTS SHALL BE A325N
 6. ALL WELDING SHALL BE IN ACCORDANCE WITH AWS D1.1. ELECTRODES SHALL BE E70x.

- 17000 DESIGN CRITERIA**
 DESIGN PER 2022 CALIFORNIA BUILDING CODE
 1. DEAD LOADS ASSUMPTION, FINAL WT TBD:
 MAMA: 6,500 lbs
 CUB: 3,200 lbs
 THESE ARE WEIGHTS OF THE BEAR SCULPTURE AND INTERNAL STRUCTURE ONLY. THESE WEIGHTS DO NOT INCLUDE THE FOUNDATION WEIGHT OR SOIL ABOVE THE FOUNDATION.
 2. LIVE LOADS: 200 LB LATERAL LOAD AT 42" ABOVE FINISHED GRADE
 3. SEISMIC DESIGN: SITE CLASS F
 BASE SHEAR $V = 0.96 W$ (ULTIMATE STRENGTH DESIGN), $R = 1.25$, $S_s = 1.5$, $S_{d5} = 1.8$, $S_{d5} = 1.2$
 4. WIND DESIGN: RISK CATEGORY II,
 $V_{ULT} = 100$ MPH (3 SECOND GUST)
 $V_{ASD} = 85$ MPH
 EXPOSURE B
 $G_{CF} = +/- 0.18$

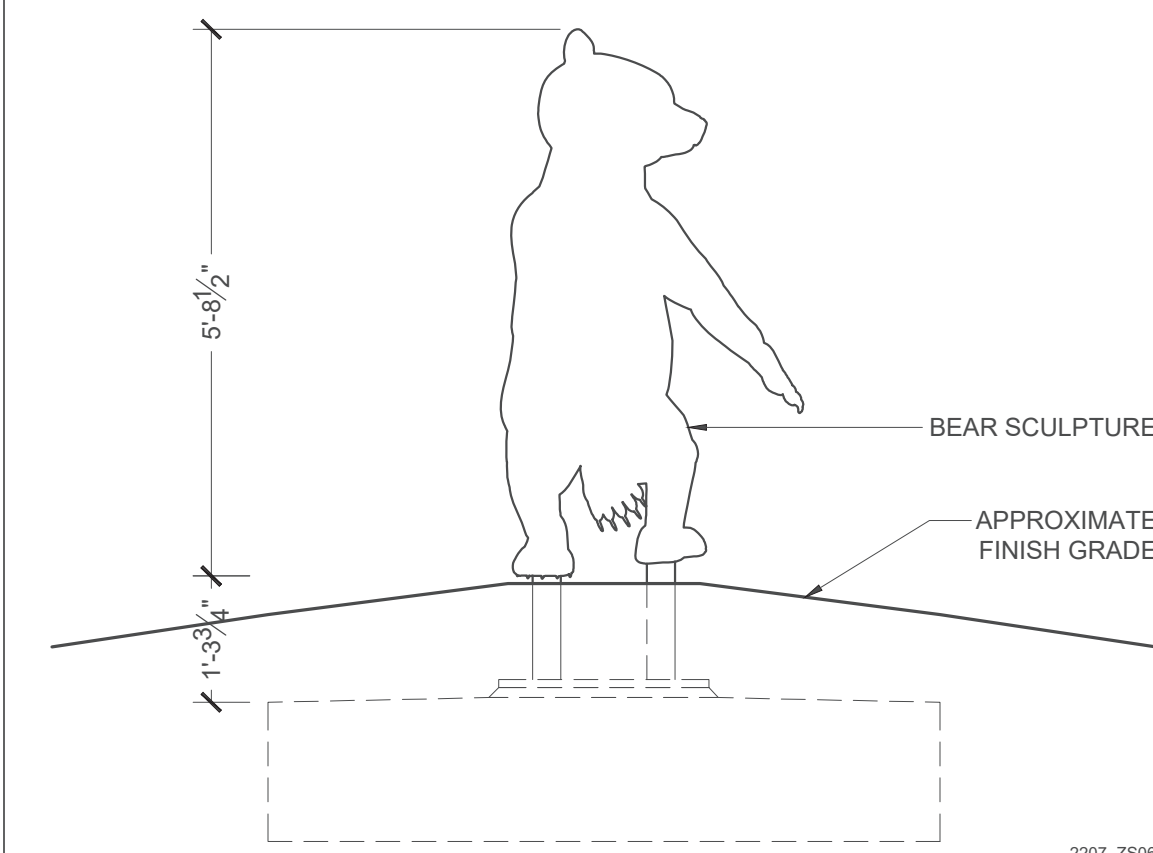
DRAWING INDEX

ARCHITECTURAL DRAWINGS

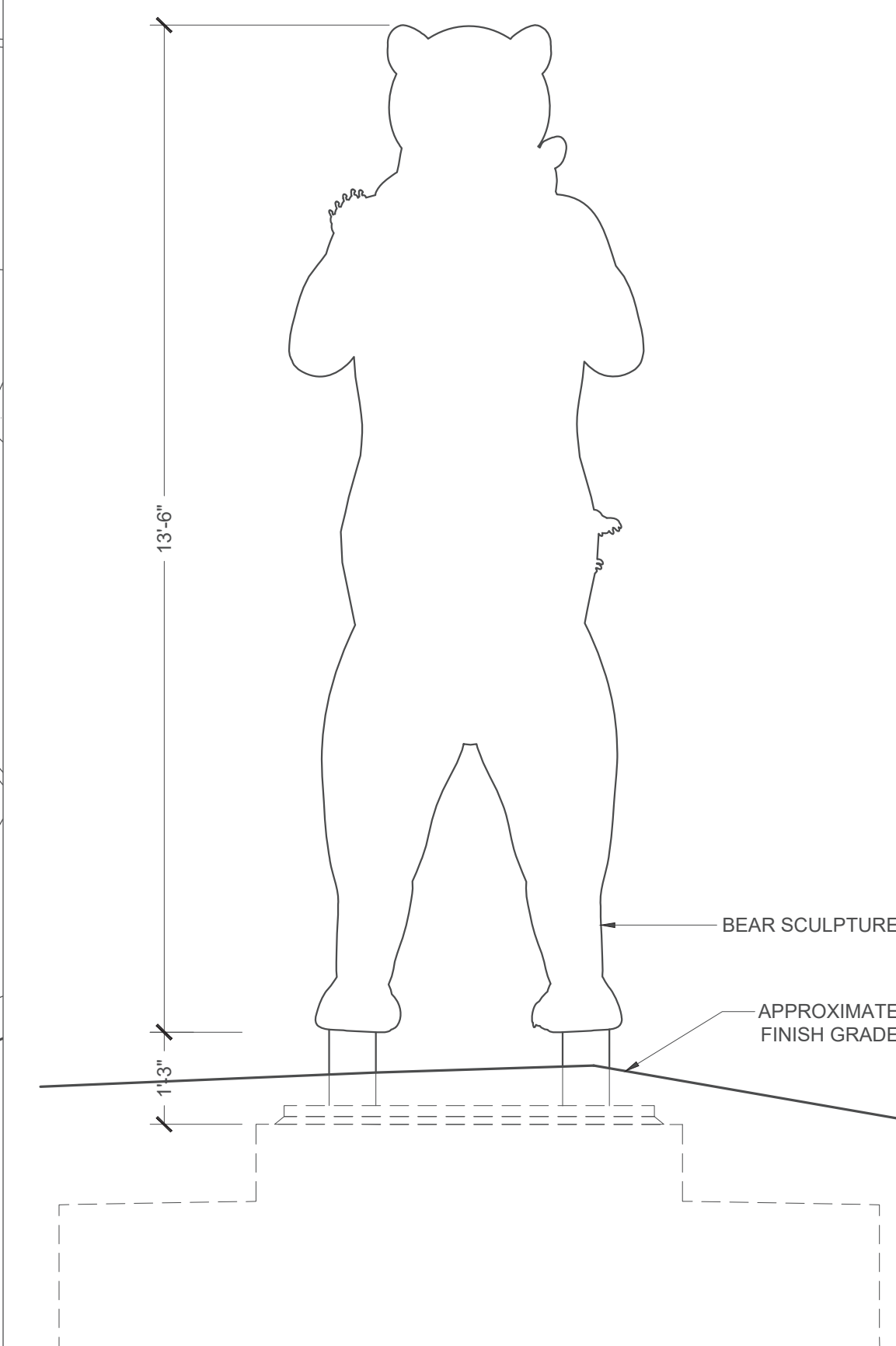
S0.1	GENERAL NOTES
S1.1	FOUNDATION DETAILS
S1.2	FOUNDATION DETAILS
S1.3	STRUCTURAL DETAILS



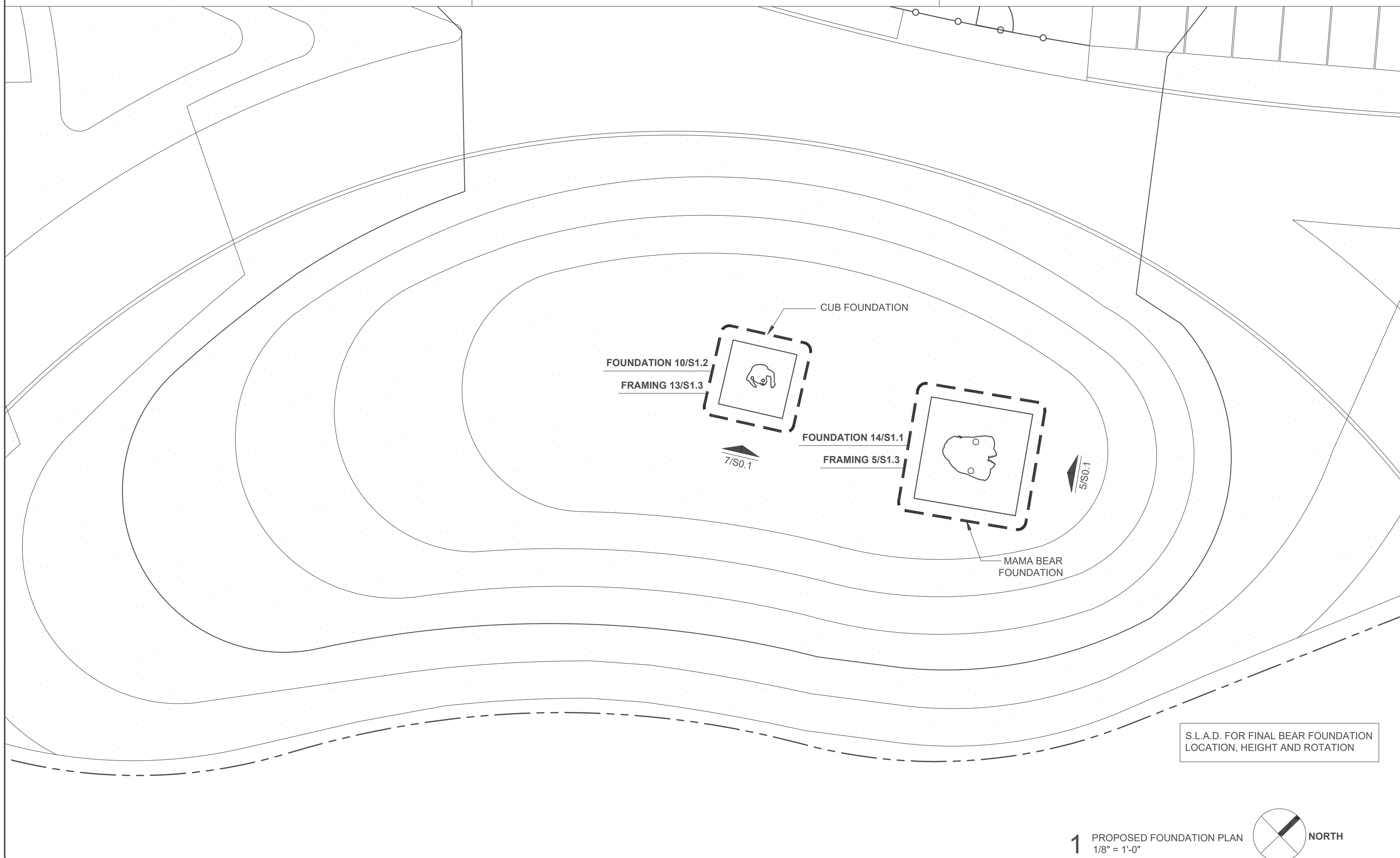
ARCHITECT:
 ADBC Architecture Inc.
 460 Mandana Blvd
 Oakland, CA 94610
 Contact:
 adriana@daringacorotis.com
 510 333 2714



7 FREESTANDING CUB ELEVATION
 scale: 1/4" = 1'-0"



5 MAMA BEAR ELEVATION
 scale: 1/4" = 1'-0"



1 PROPOSED FOUNDATION PLAN
 1/8" = 1'-0"

A.A.	ADHESIVE ANCHOR
A.B.	ANCHOR BOLT
ALT.	ALTERNATE
BLKG	BLOCKING
B.N.	BOUNDARY NAILING
BTW.	BETWEEN
CONC.	CONCRETE
CONN.	CONNECTION
CONT.	CONTINUOUS
DBL.	DOUBLE
DIA.	DIAMETER
(E)	EXISTING
EA.	EACH
E.F.	EACH FACE
E.N.	EDGE NAILING
E.W.	EACH WAY
EXT.	EXTERIOR
F.O.S.	FACE OF STUDS
FLR.	FLOOR
FND.	FOUNDATION
FTG.	FOOTING
HK	HOOK
HORIZ.	HORIZONTAL
HT	HEIGHT
INT.	INTERIOR
MAX.	MAXIMUM
MIN.	MINIMUM
(N)	NEW
N.T.S.	NOT TO SCALE
O.C.	ON CENTER
OPNG	OPENING
PL.	PLATE
PLYWD	PLYWOOD
P.T.	PRESSURE TREATED
REINF.	REINFORCE. REINFORCEMENT
REQD.	REQUIRED
S.A.D.	SEE ARCHITECTURE DRAWINGS
SIM.	SIMILAR
S.O.G.	SLAB ON GRADE
STAG.	STAGGER, STAGGERED
STD	STANDARD
S.W.	SHEARWALL
T&B	TOP AND BOTTOM
TYP.	TYPICAL
U.O.N.	UNLESS OTHERWISE NOTED
VERT.	VERTICAL

ARTIST:
 RIGO 23

PROJECT ADDRESS:
 MISSION BAY PARK
 P2 - P8

MISSION
 CREEK
 GRIZZLIES

rev.	issue	date
	CLIENT REVIEW	11/4/2022
	REVISIONS	11/30/2022
	CLIENT REVIEW	05/04/2023

GENERAL NOTES
 SITE PLAN

S0.1

sheet

ABBREVIATIONS

1

2800 Medford st
Los Angeles
CA
90033

Primary Contact : Sebastian Clough

Email : motetdesign@gmail.com
Tel : 310 600 3183

Website : motetdesign.com

PROJECT INFO:

Mission Creek Park Grizzlies

Location: Channel St, San Francisco, CA 94158

Artist: Rigo 23

DRAWN BY:

Erwin Vergara
(213) 864-9469
esvergar@uci.edu

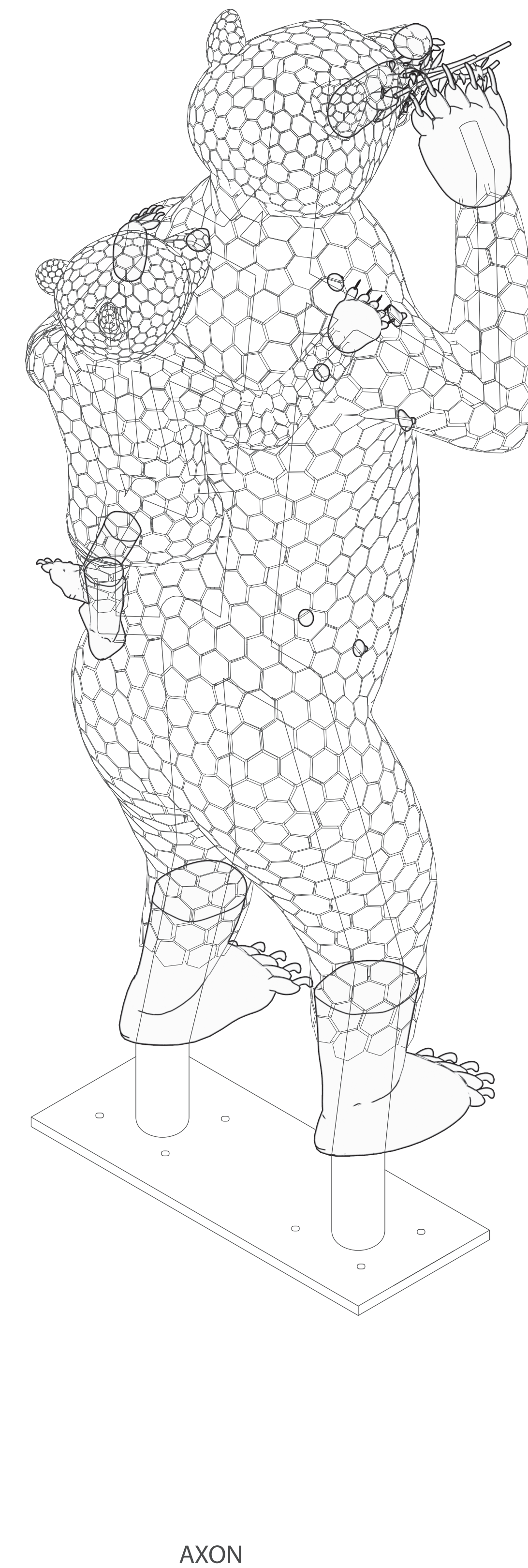
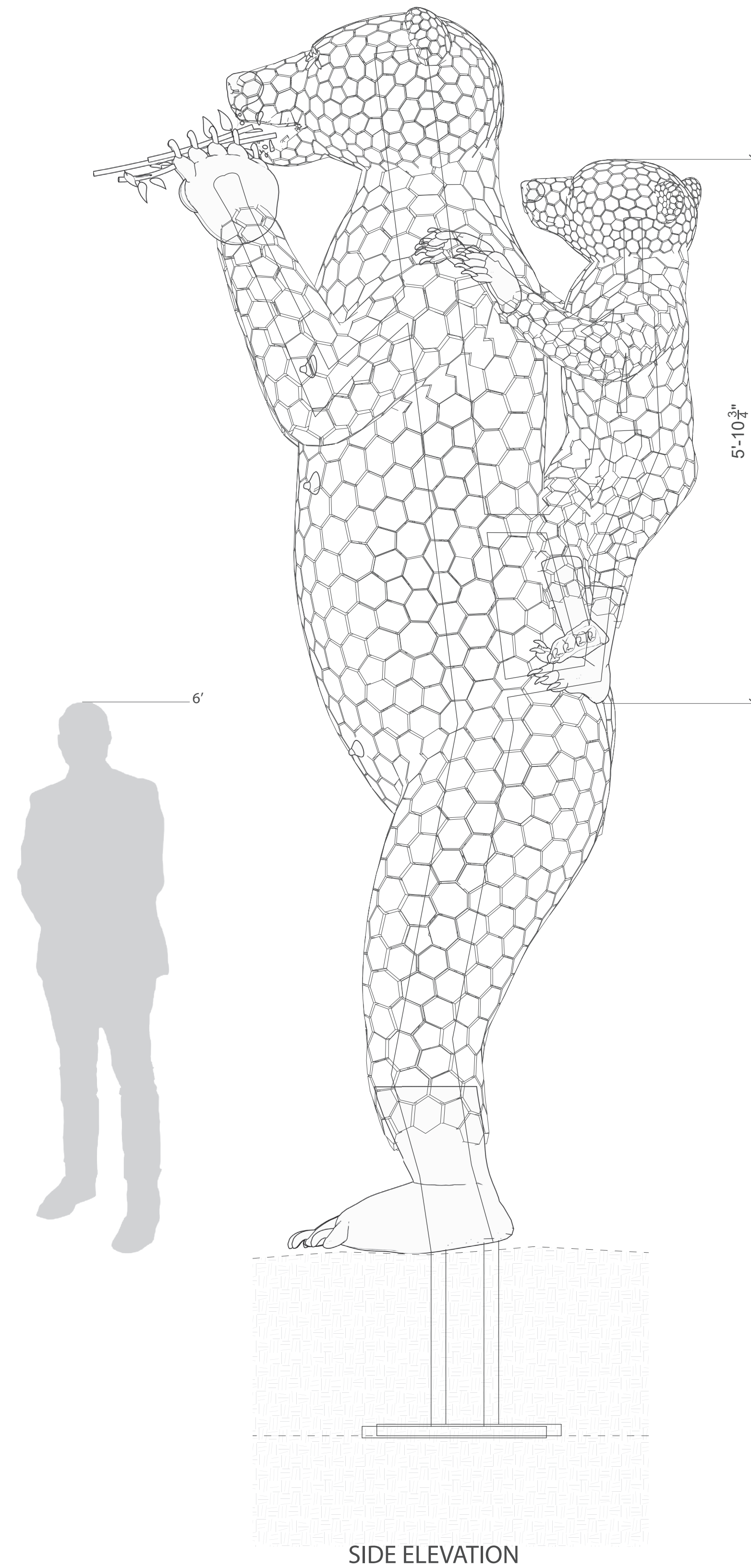
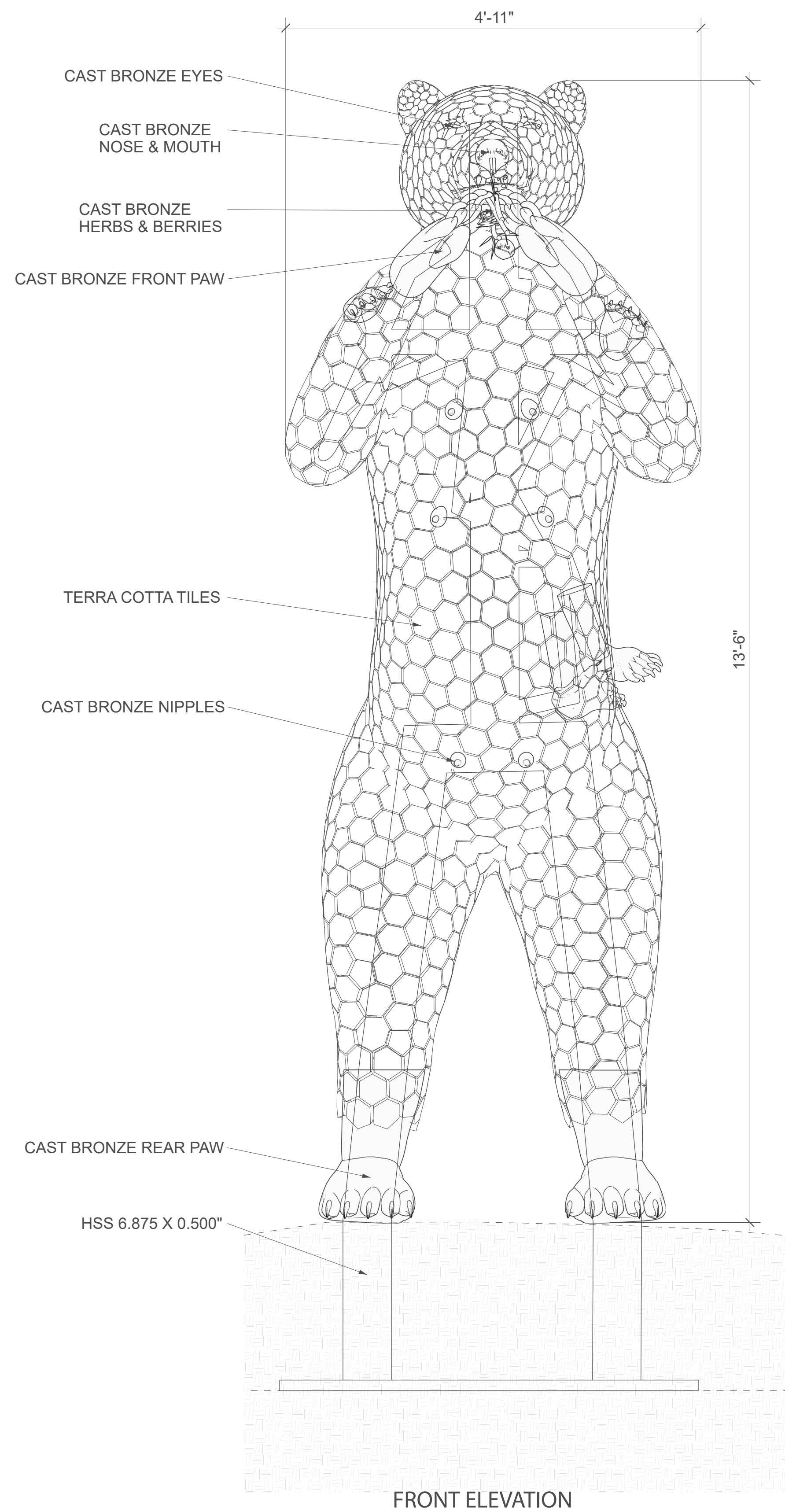
REVISIONS

No.	DESCRIPTION:	DATE:
1	E.V.	5-11-2022
2		
3		
4		

DETAILS

A1.1

Scale: 1"=1'



2800 Medford st
Los Angeles
CA
90033

Primary Contact : Sebastian Clough

Email : motetdesign@gmail.com
Tel : 310 600 3183

Website : motetdesign.com

PROJECT INFO:

Mission Creek Park Grizzlies

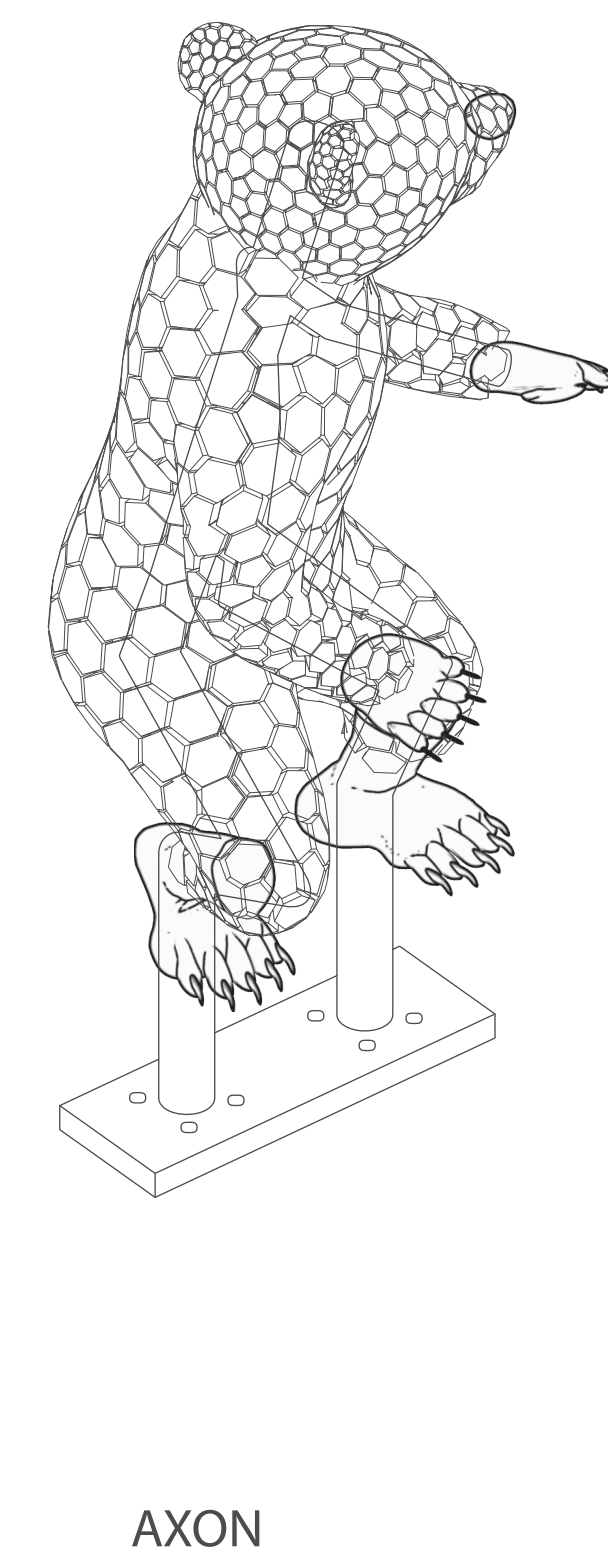
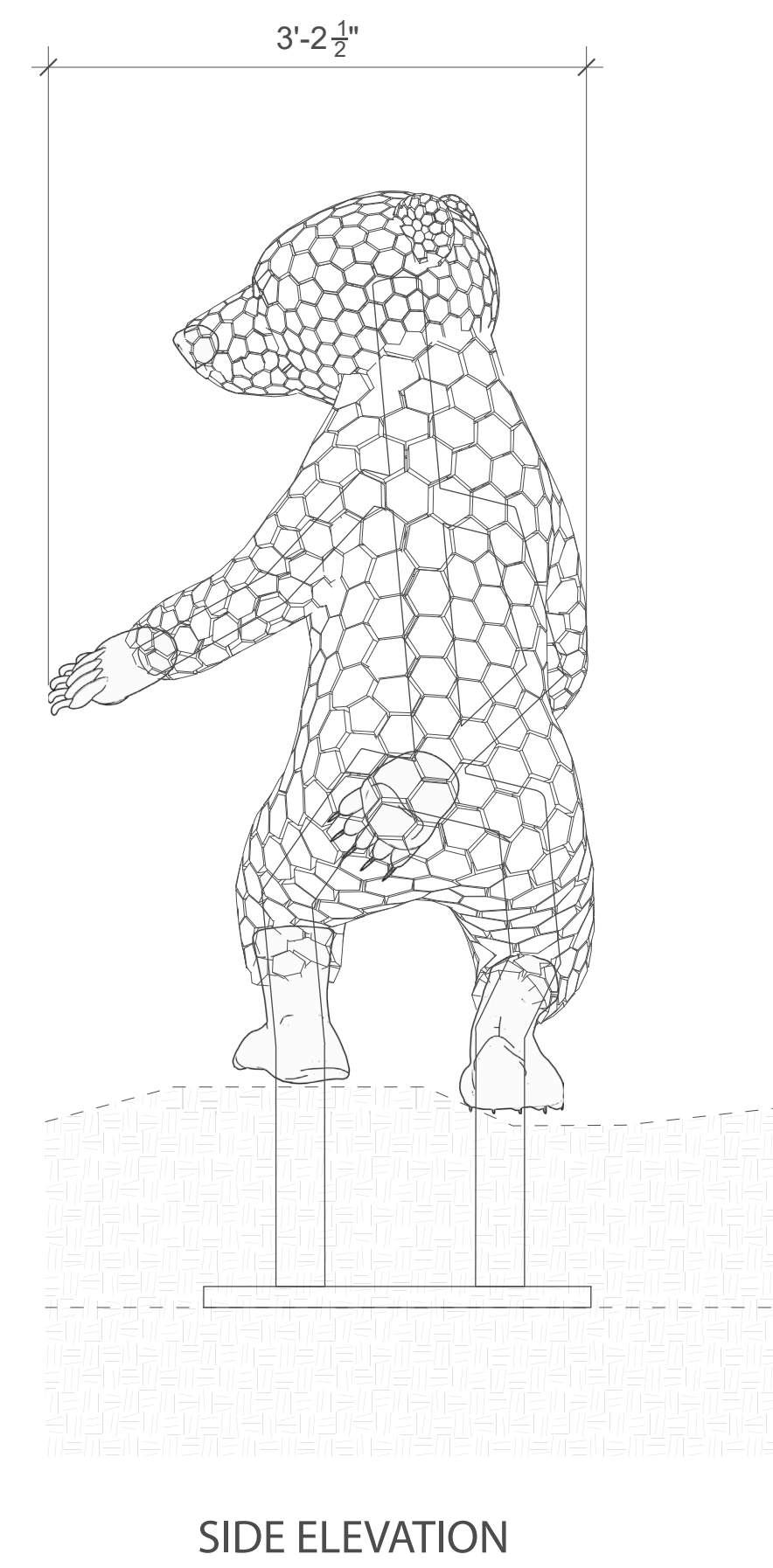
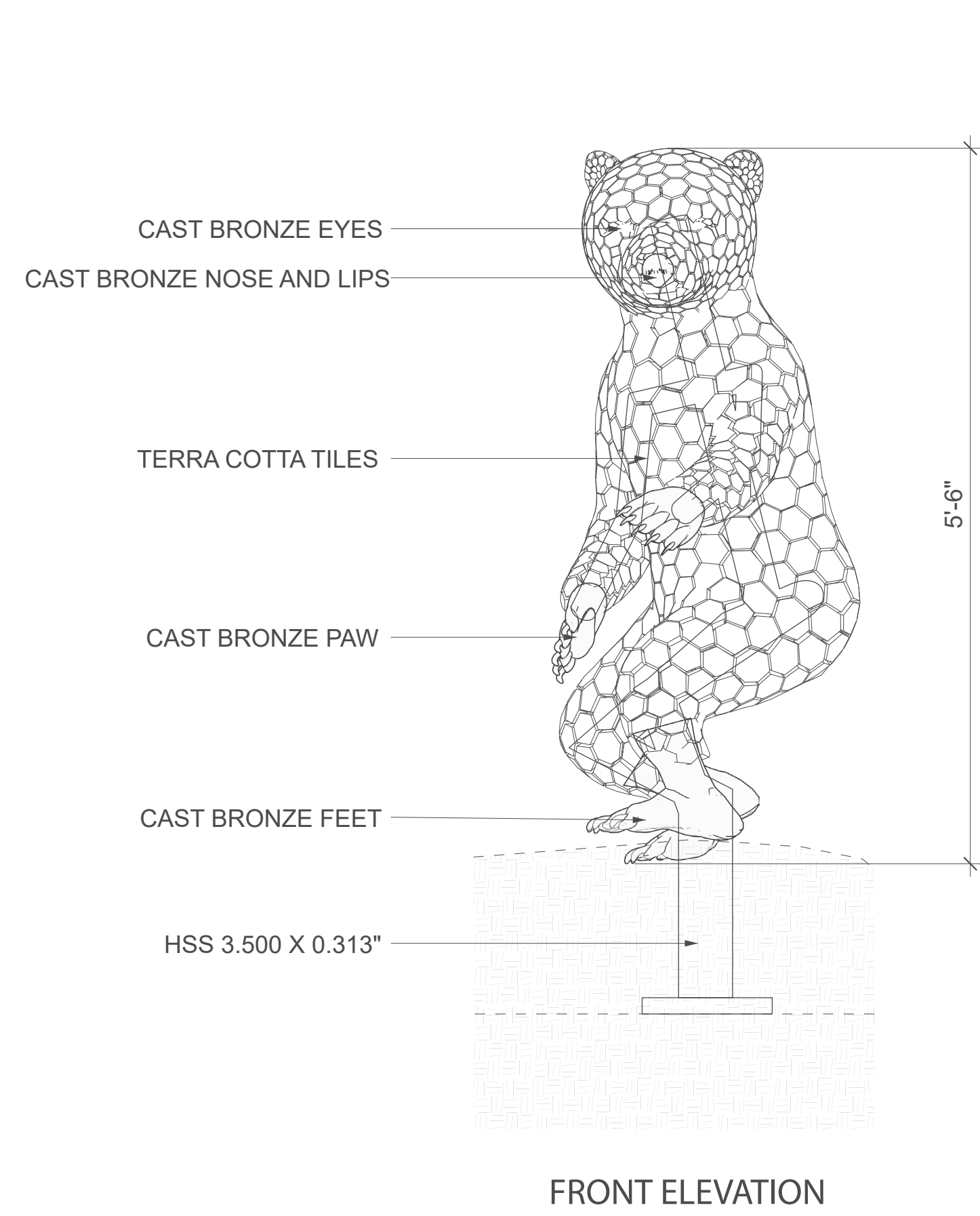
Location: Channel St, San Francisco, CA 94158

Artist: Rigo 23

DRAWN BY:
Erwin Vergara
(213) 864-9469
esvergar@uci.edu

REVISIONS

No.	DESCRIPTION:	DATE:
1	E.V.	5-11-2022
2		
3		
4		



DETAILS

A1.2

Scale: 1"=1'



2800 Medford st
Los Angeles
CA
90033

Primary Contact : Sebastian Clough

Email : motetdesign@gmail.com
Tel : 310 600 3183

Website : motetdesign.com

PROJECT INFO:

Mission Creek Park Grizzlies

Location: Channel St, San Francisco, CA 94158

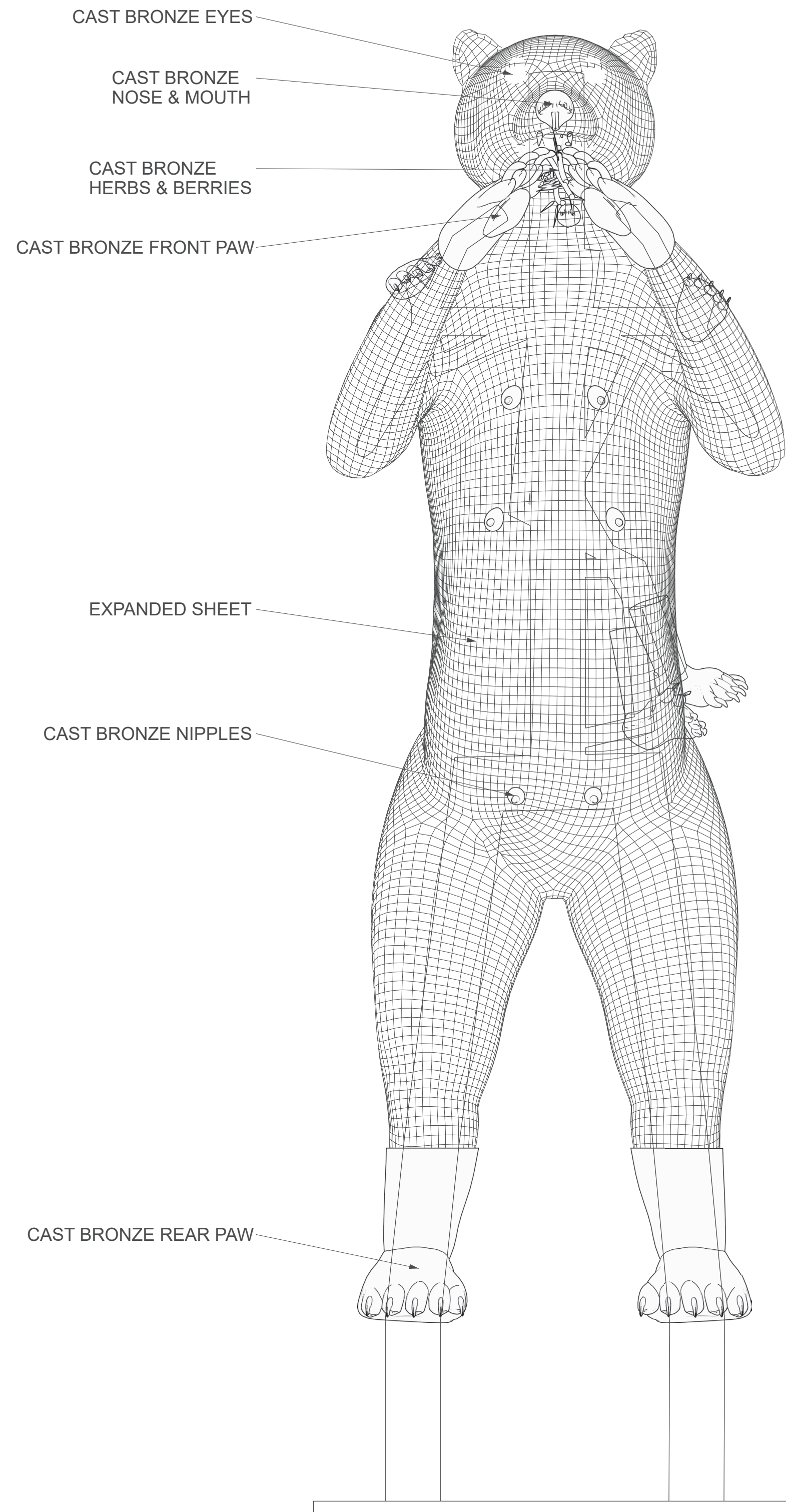
Artist: Rigo 23

DRAWN BY:

Erwin Vergara
(213) 864-9469
esvergar@uci.edu

REVISIONS

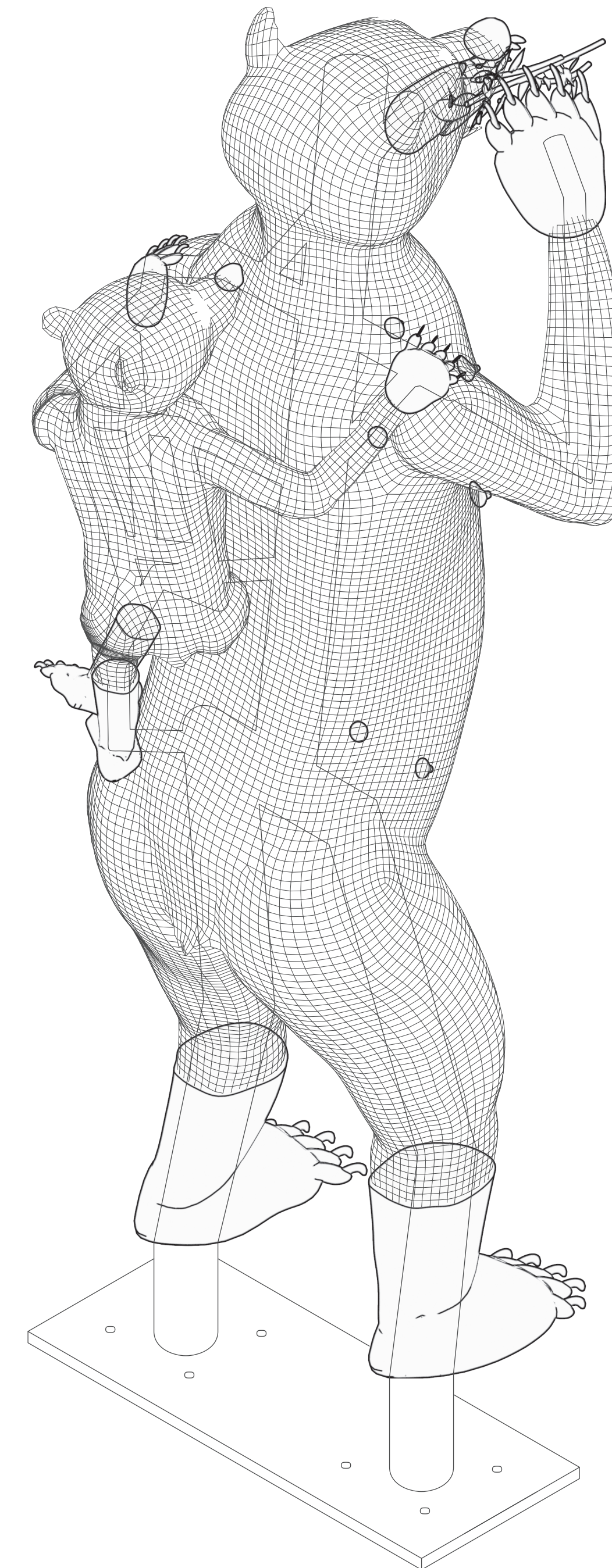
No.	DESCRIPTION:	DATE:
1	E.V.	5-11-2022
2		
3		
4		



FRONT ELEVATION



SIDE ELEVATION



AXON

DETAILS

A1.3

Scale: 1"=1'

Motet Design Group

2800 Medford st
Los Angeles
CA
90033

Primary Contact : Sebastian Clough

Email : motetdesign@gmail.com
Tel : 310 600 3183

Website : motetdesign.com

PROJECT INFO:

Mission Creek Park Grizzlies

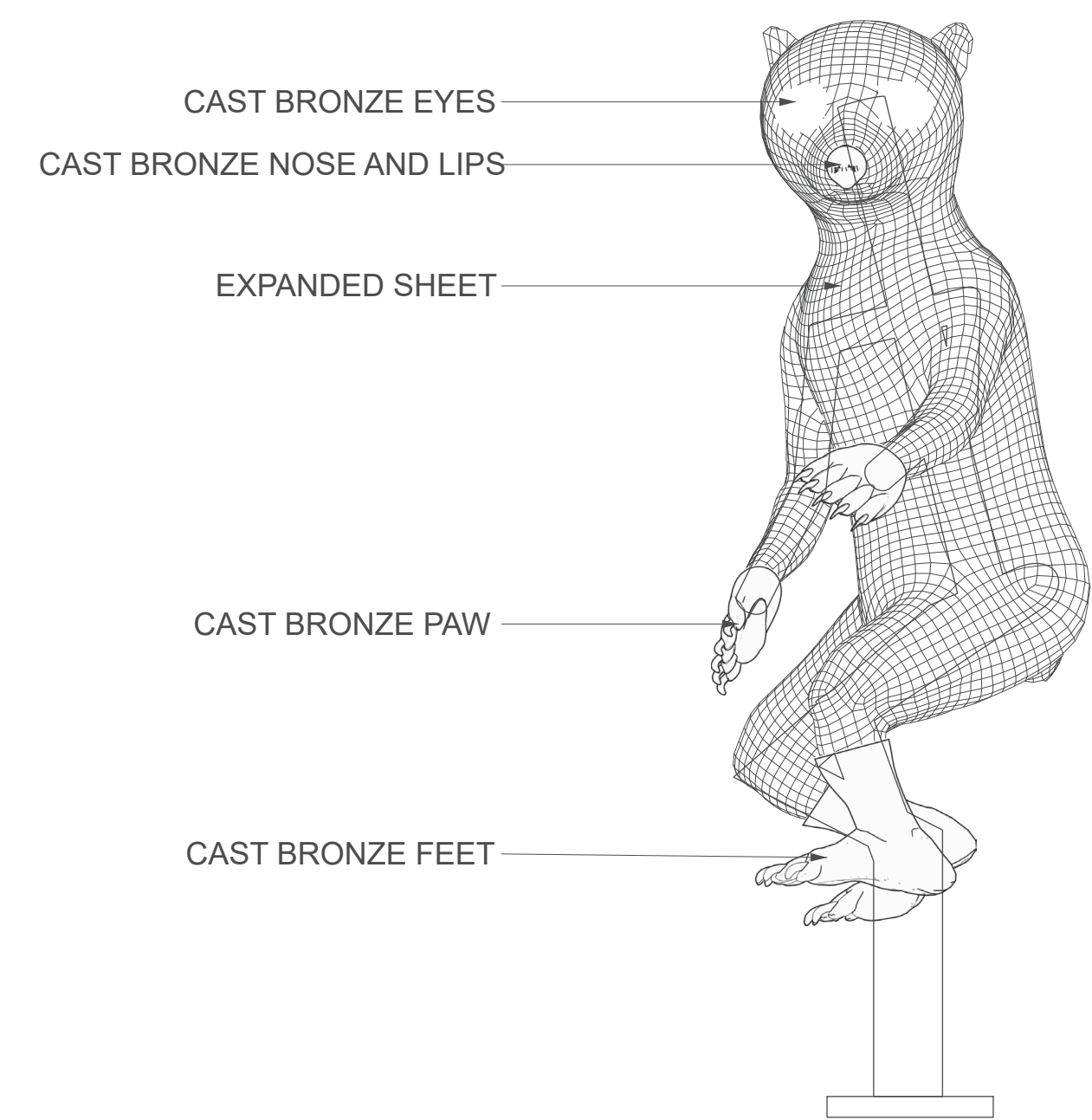
Location: Channel St, San Francisco, CA 94158

Artist: Rigo 23

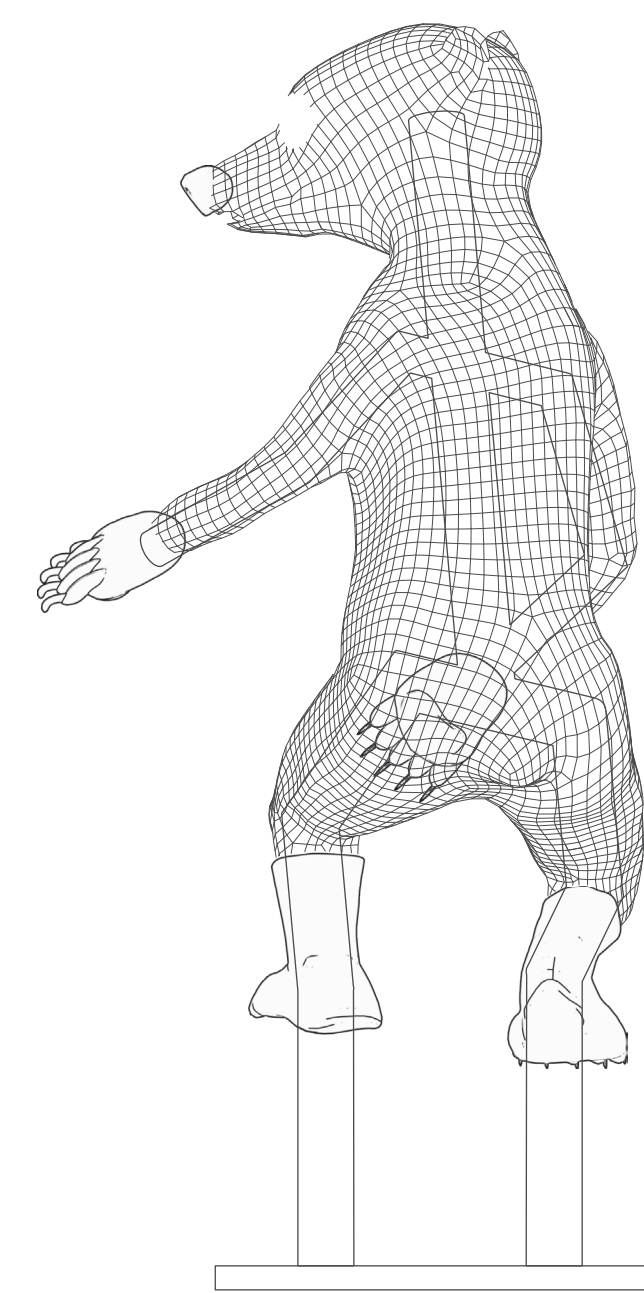
DRAWN BY:
Erwin Vergara
(213) 864-9469
esvergar@uci.edu

REVISIONS

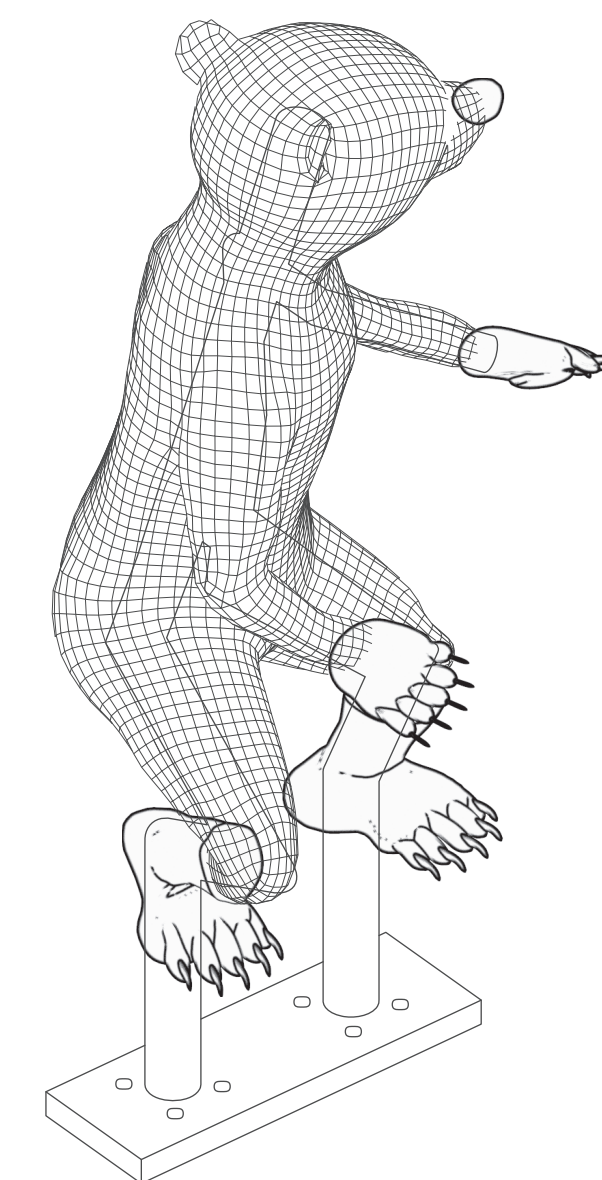
No.	DESCRIPTION:	DATE:
1	E.V.	5-11-2022
2		
3		
4		



FRONT ELEVATION



SIDE ELEVATION



AXON

DETAILS

A1.4

Scale: 1"=1'

2800 Medford st
Los Angeles
CA
90033

Primary Contact : Sebastian Clough

Email : motetdesign@gmail.com
Tel : 310 600 3183

Website : motetdesign.com

PROJECT INFO:

Mission Creek Park Grizzlies

Location: Channel St, San Francisco, CA 94158

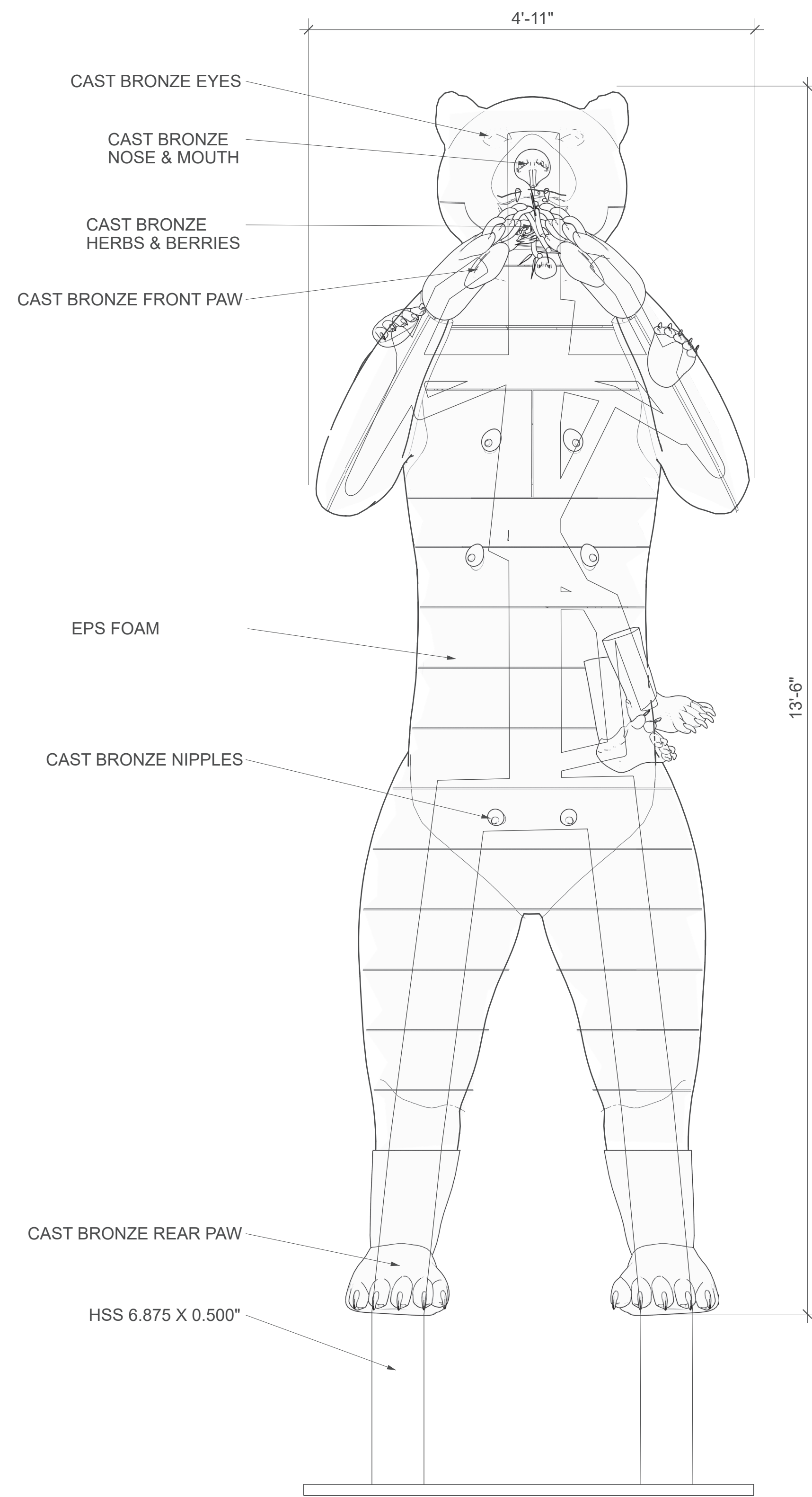
Artist: Rigo 23

DRAWN BY:

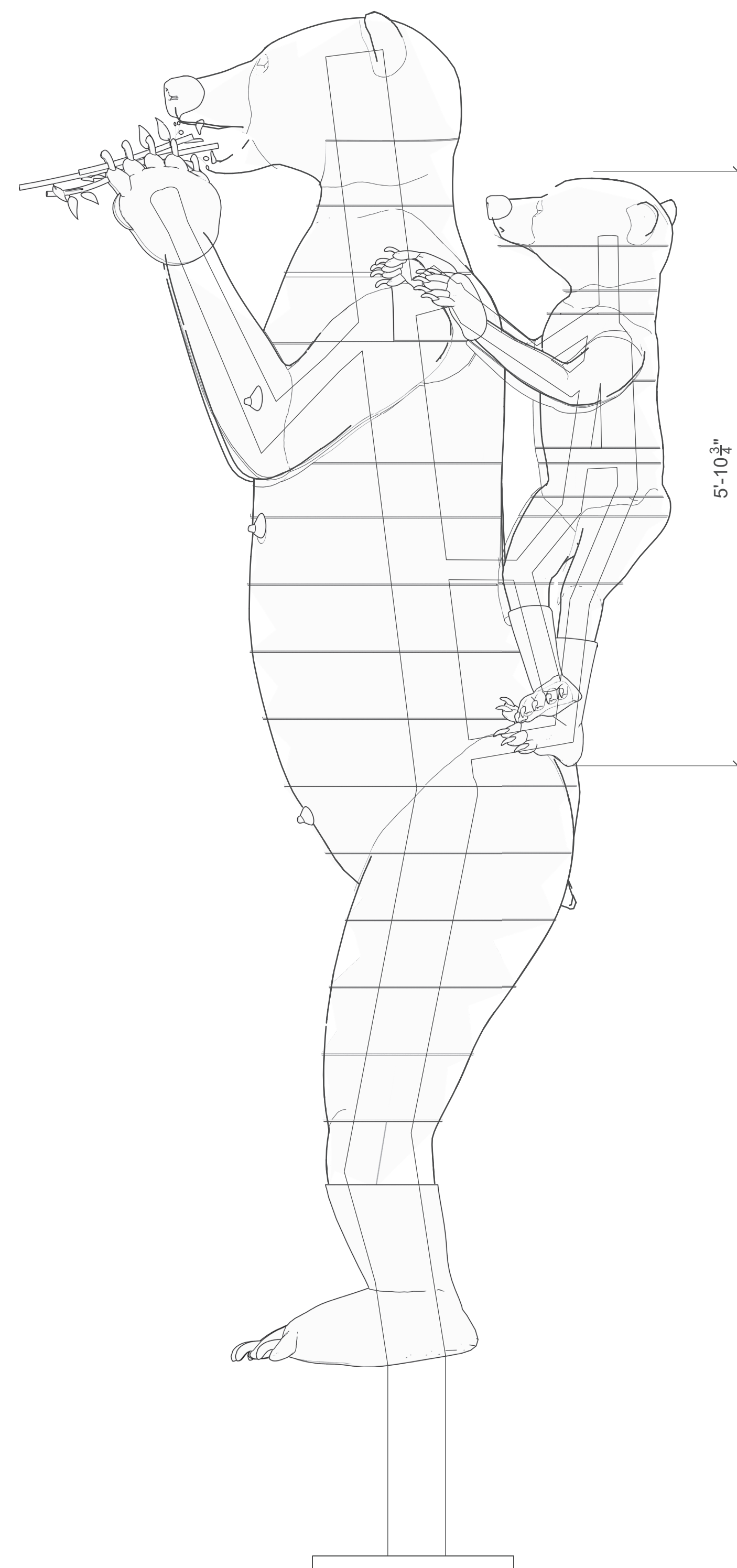
Erwin Vergara
(213) 864-9469
esvergar@uci.edu

REVISIONS

No.	DESCRIPTION:	DATE:
1	E.V.	5-11-2022
2		
3		
4		



FRONT ELEVATION



SIDE ELEVATION



AXON

MAMA BEAR FOAM FORMWORK

DETAILS

A1.5

Scale: 1"=1'

2800 Medford st
Los Angeles
CA
90033

Primary Contact : Sebastian Clough

Email : motetdesign@gmail.com
Tel : 310 600 3183

Website : motetdesign.com

PROJECT INFO:

Mission Creek Park Grizzlies

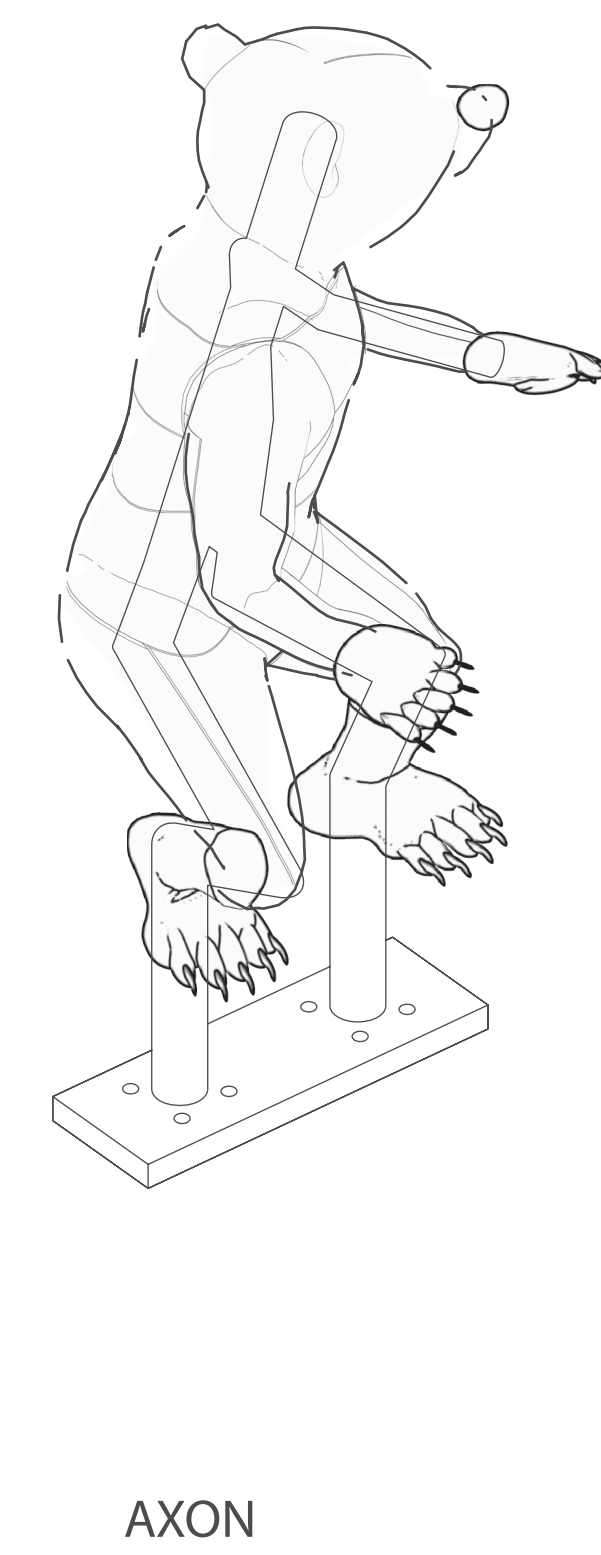
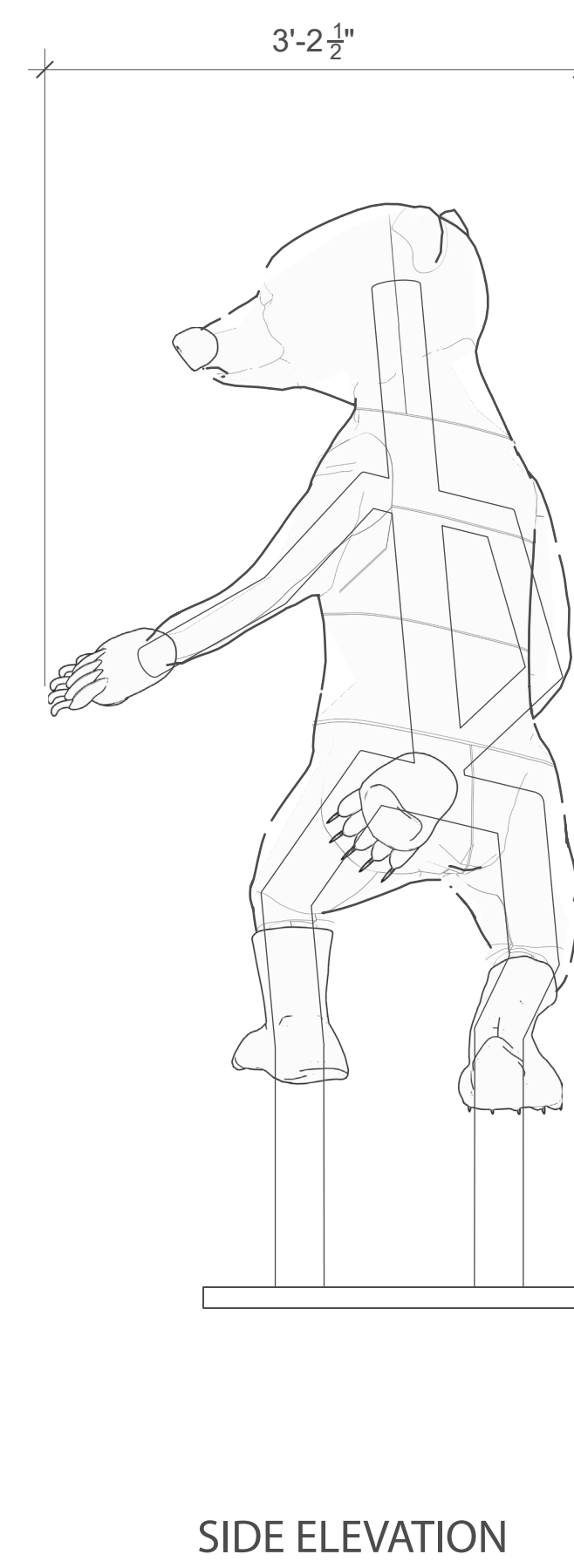
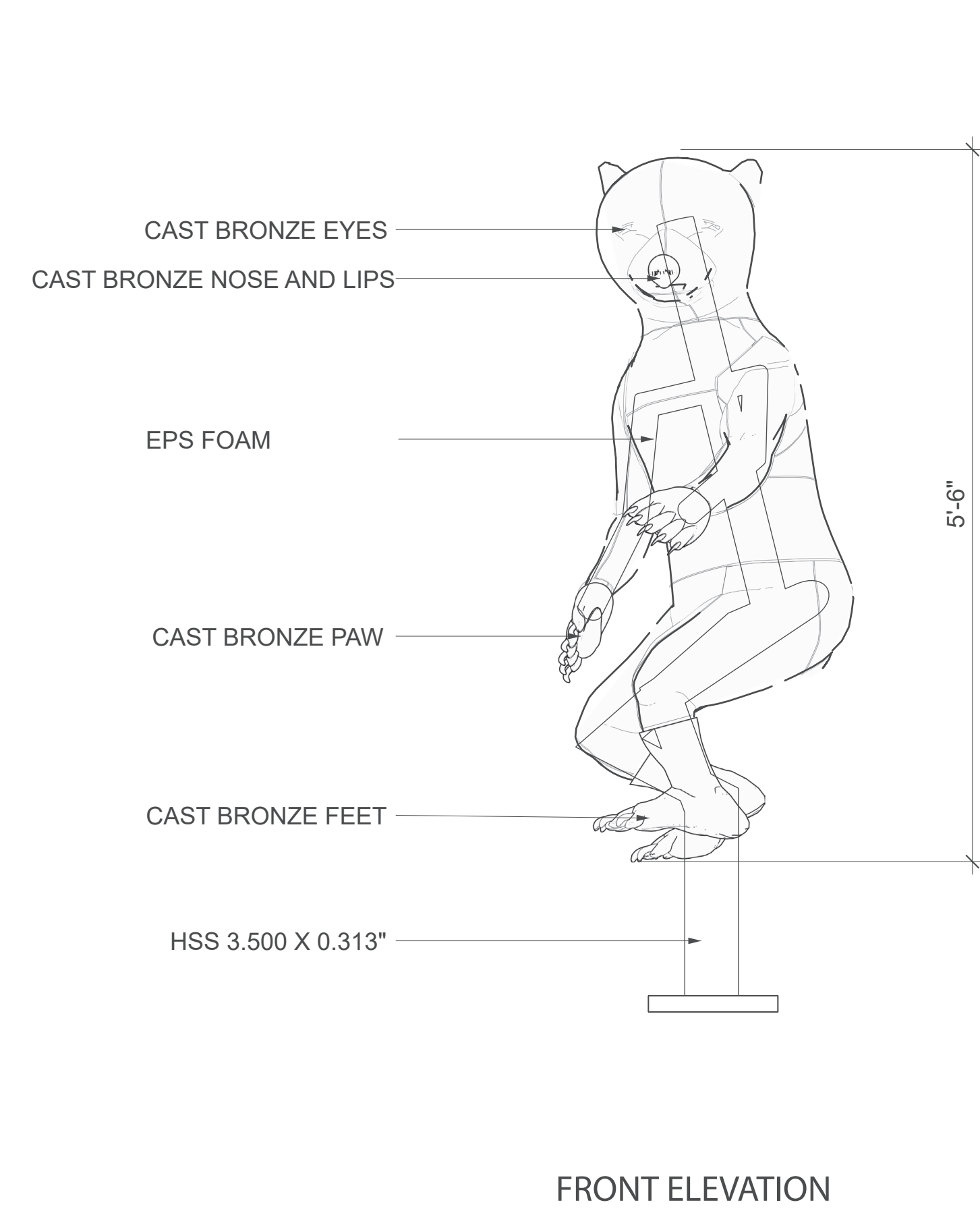
Location: Channel St, San Francisco, CA 94158

Artist: Rigo 23

DRAWN BY:
Erwin Vergara
(213) 864-9469
esvergar@uci.edu

REVISIONS

No.	DESCRIPTION:	DATE:
1	E.V.	5-11-2022
2		
3		
4		



DETAILS

A1.6

Scale: 1"=1'

2800 Medford st
Los Angeles
CA
90033

Primary Contact : Sebastian Clough

Email : motetdesign@gmail.com
Tel : 310 600 3183

Website : motetdesign.com

PROJECT INFO:

Mission Creek Park Grizzlies

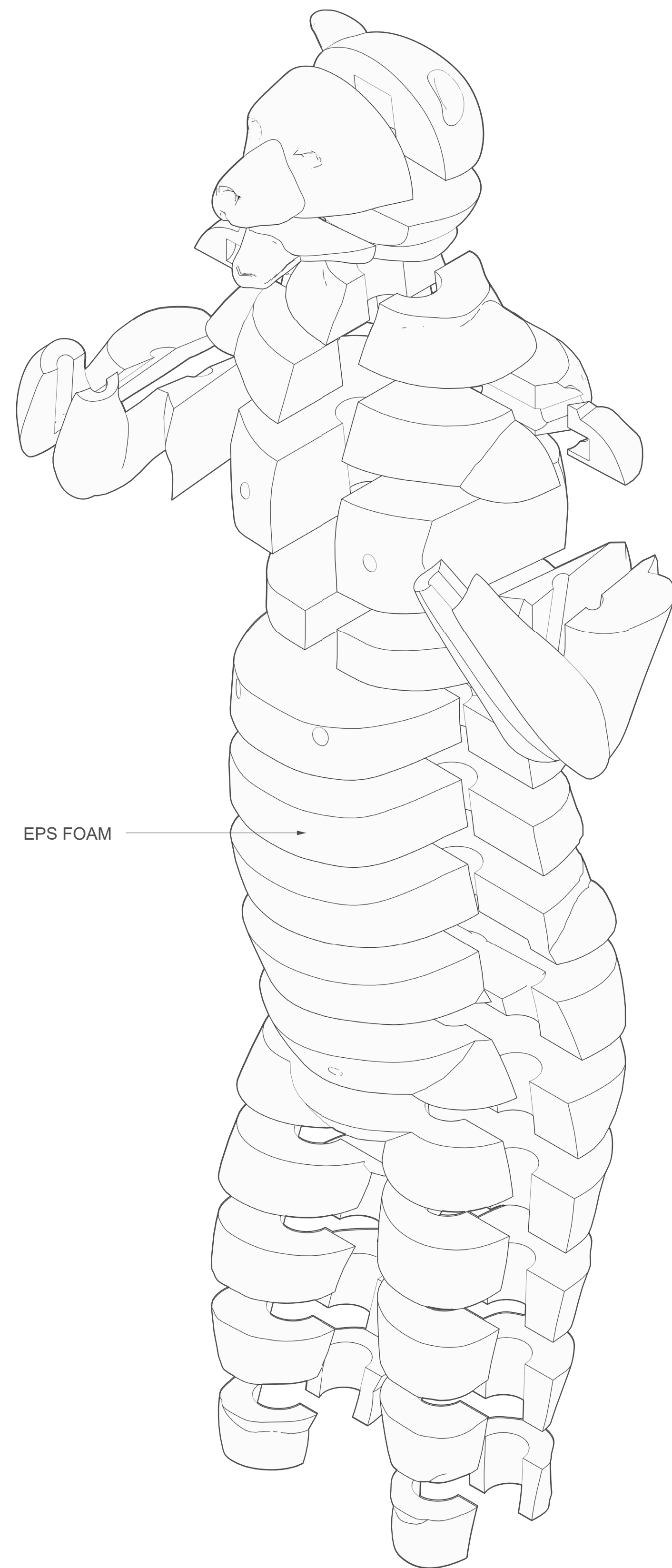
Location: Channel St, San Francisco, CA 94158

Artist: Rigo 23

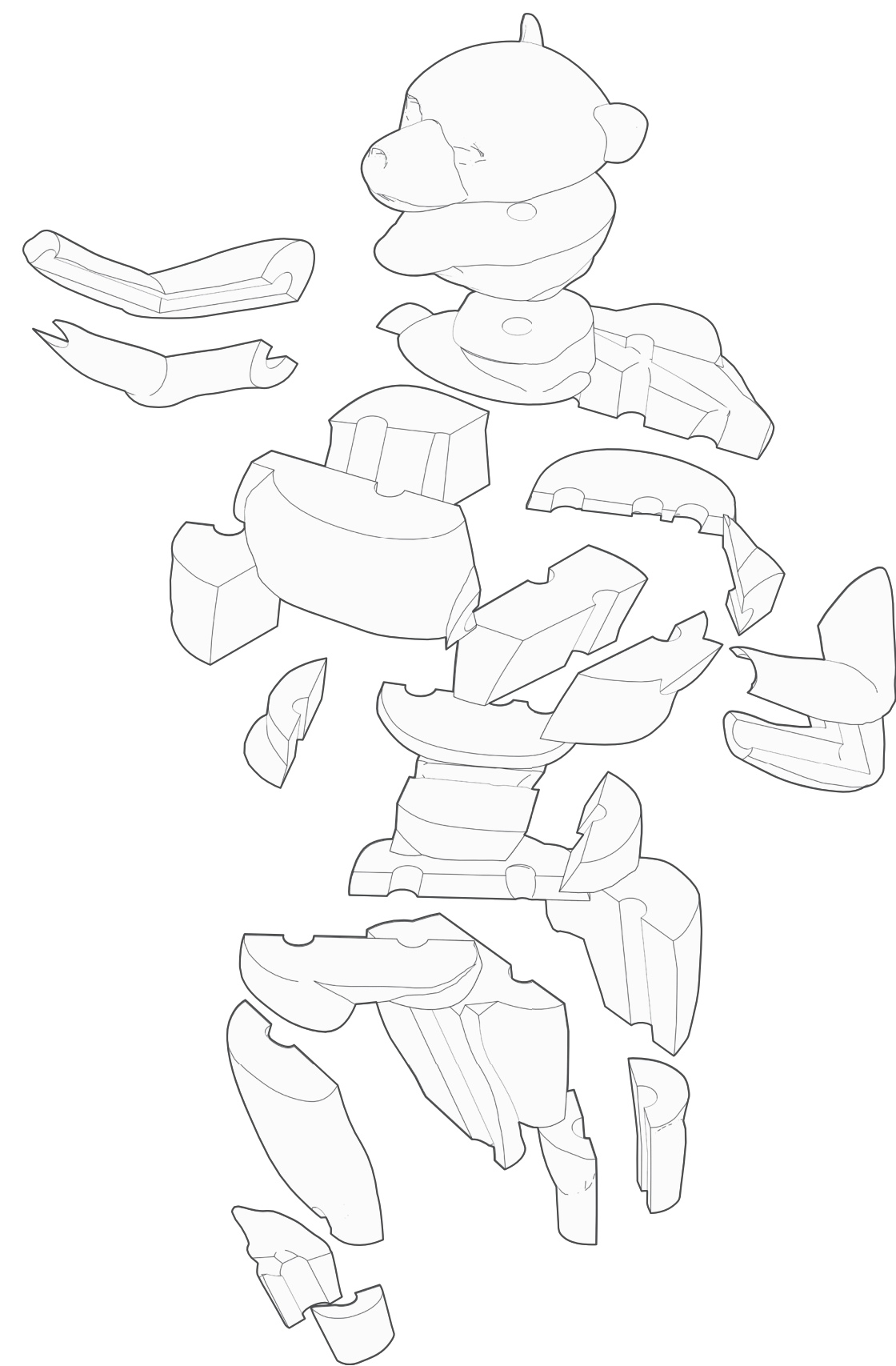
DRAWN BY:
Erwin Vergara
(213) 864-9469
esvergar@uci.edu

REVISIONS

No.	DESCRIPTION:	DATE:
1	E.V.	5-12-2022
2		
3		
4		



MAMA BEAR



BACKPACK BEAR



WALKING BEAR

EXPLODED DIAGRAM

DETAILS

A1.7

Scale: 1"=1'

2800 Medford st
Los Angeles
CA
90033

Primary Contact : Sebastian Clough

Email : motetdesign@gmail.com
Tel : 310 600 3183

Website : motetdesign.com

PROJECT INFO:

Mission Creek Park Grizzlies

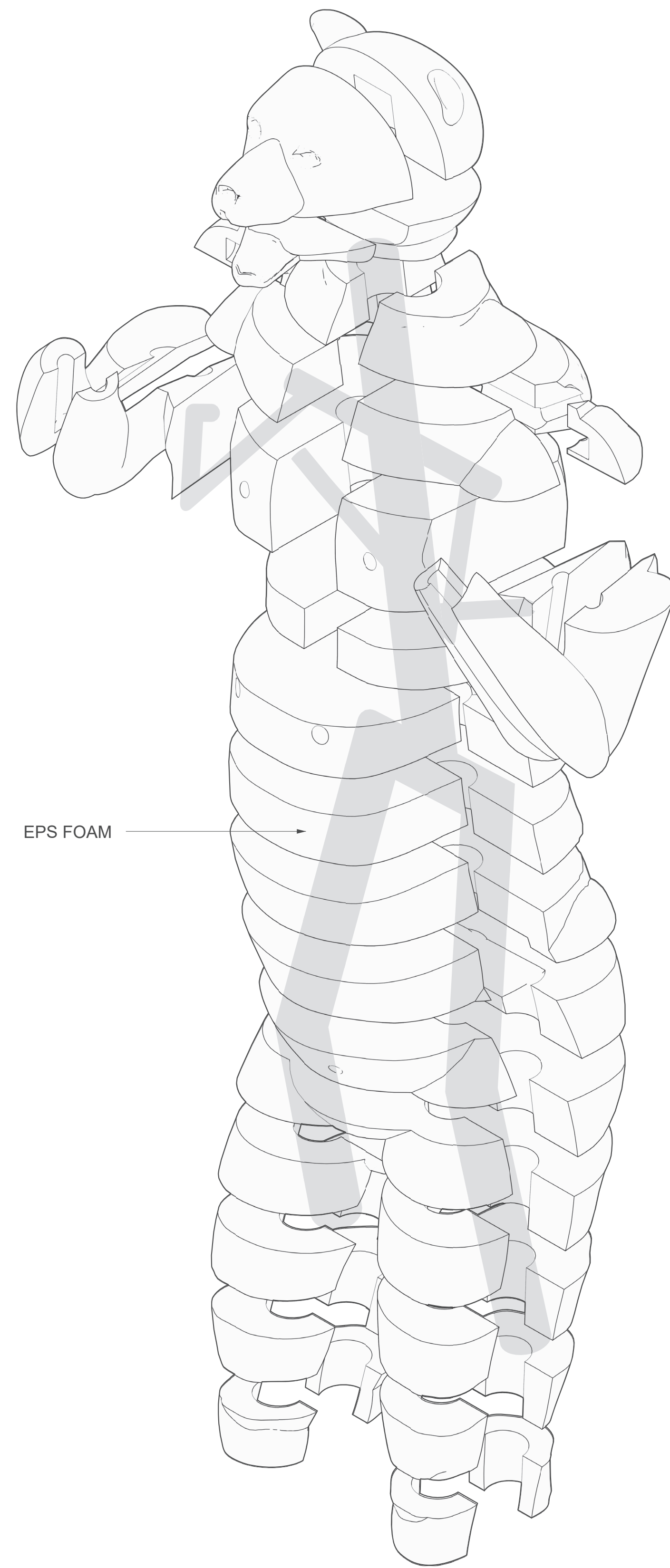
Location: Channel St, San Francisco, CA 94158

Artist: Rigo 23

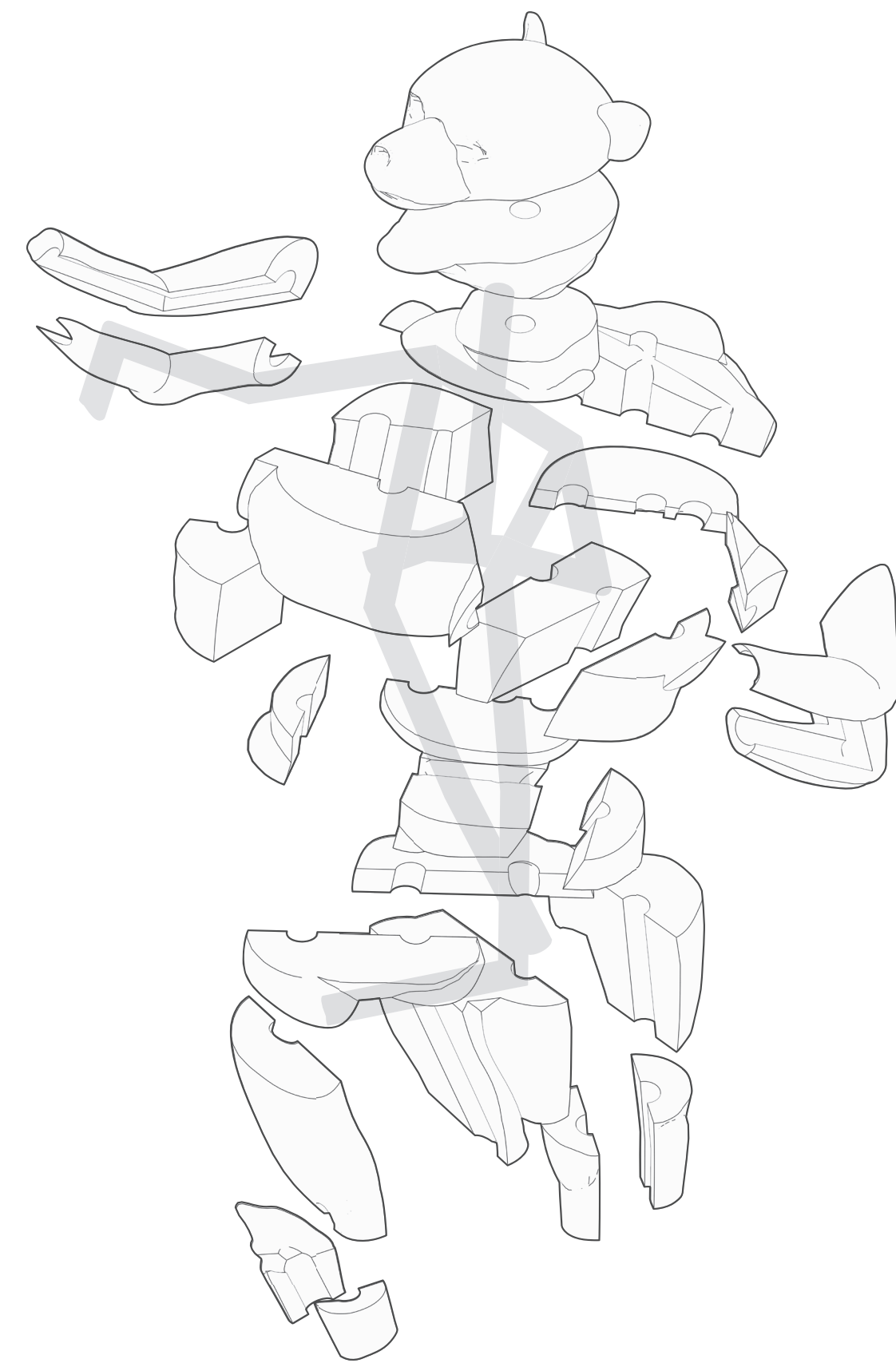
DRAWN BY:
Erwin Vergara
(213) 864-9469
esvergar@uci.edu

REVISIONS

No.	DESCRIPTION:	DATE:
1	E.V.	5-12-2022
2		
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MAMA BEAR



BACKPACK BEAR



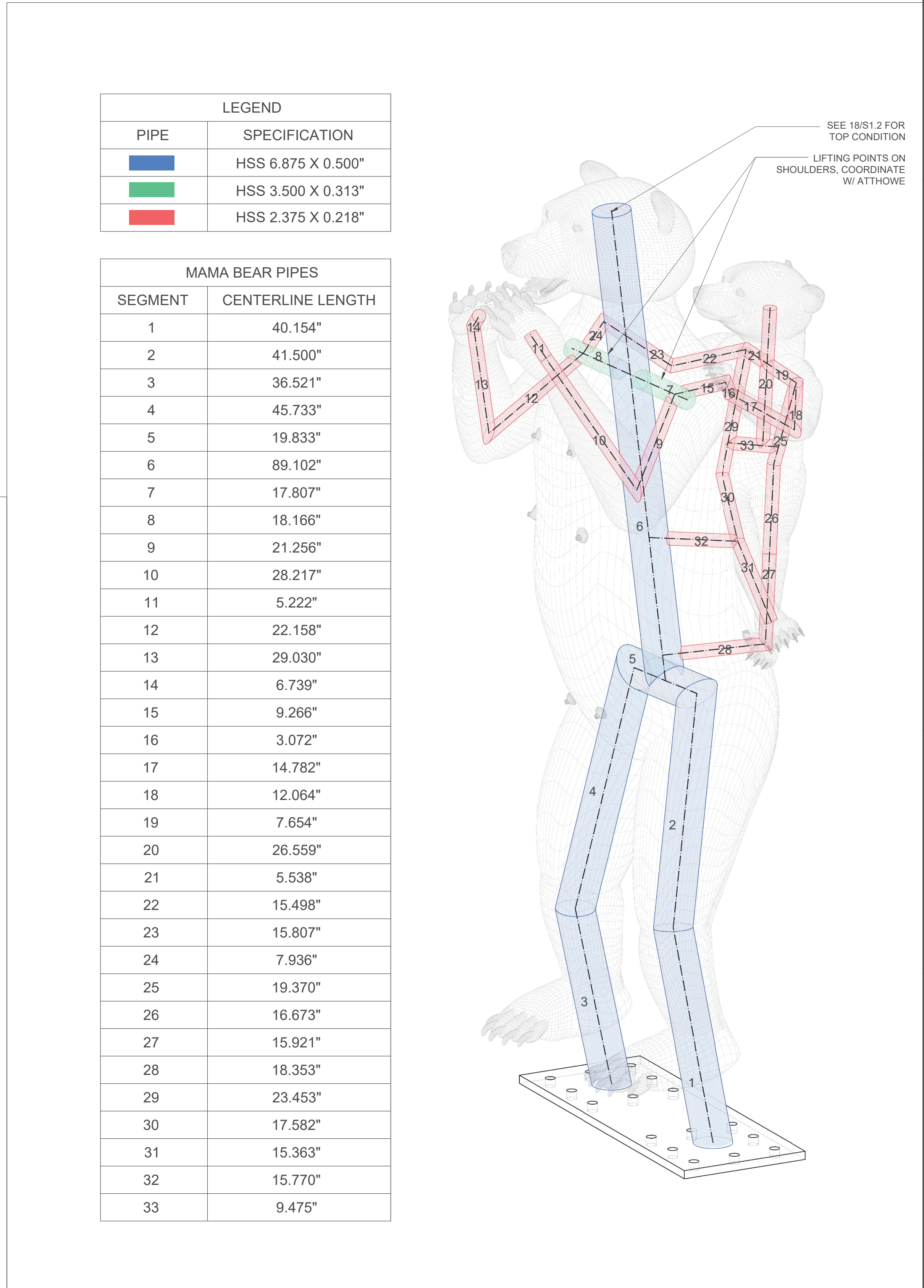
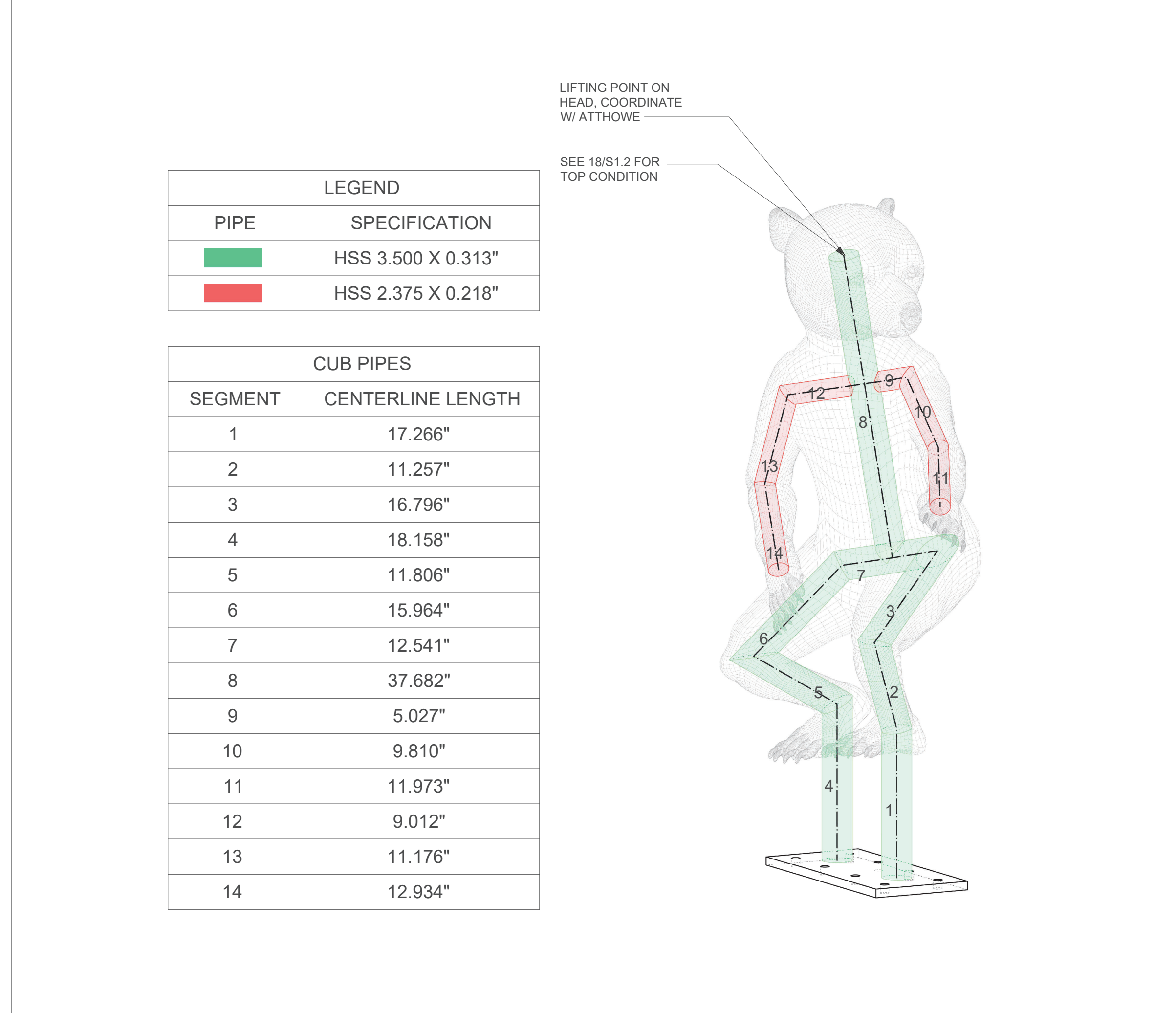
WALKING BEAR

EXPLODED DIAGRAM

DETAILS

A1.8

Scale: 1"=1'



2800 Medford st
Los Angeles
CA
90033

Primary Contact : Sebastian Clough

Email : motetdesign@gmail.com
Tel : 310 600 3183

Website : motetdesign.com

PROJECT INFO:

Mission Creek Park Grizzlies

Location: Channel St, San Francisco, CA 94158

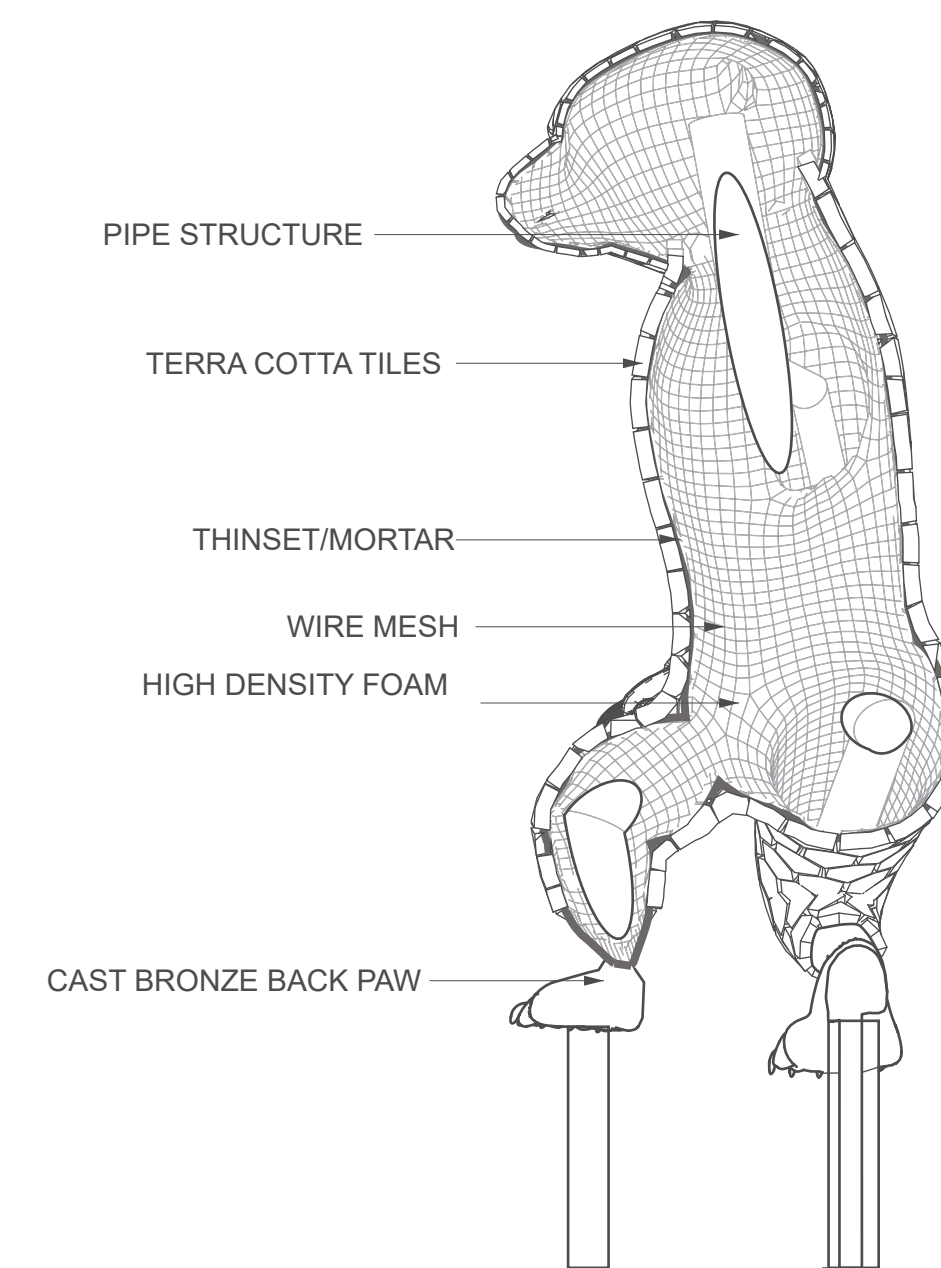
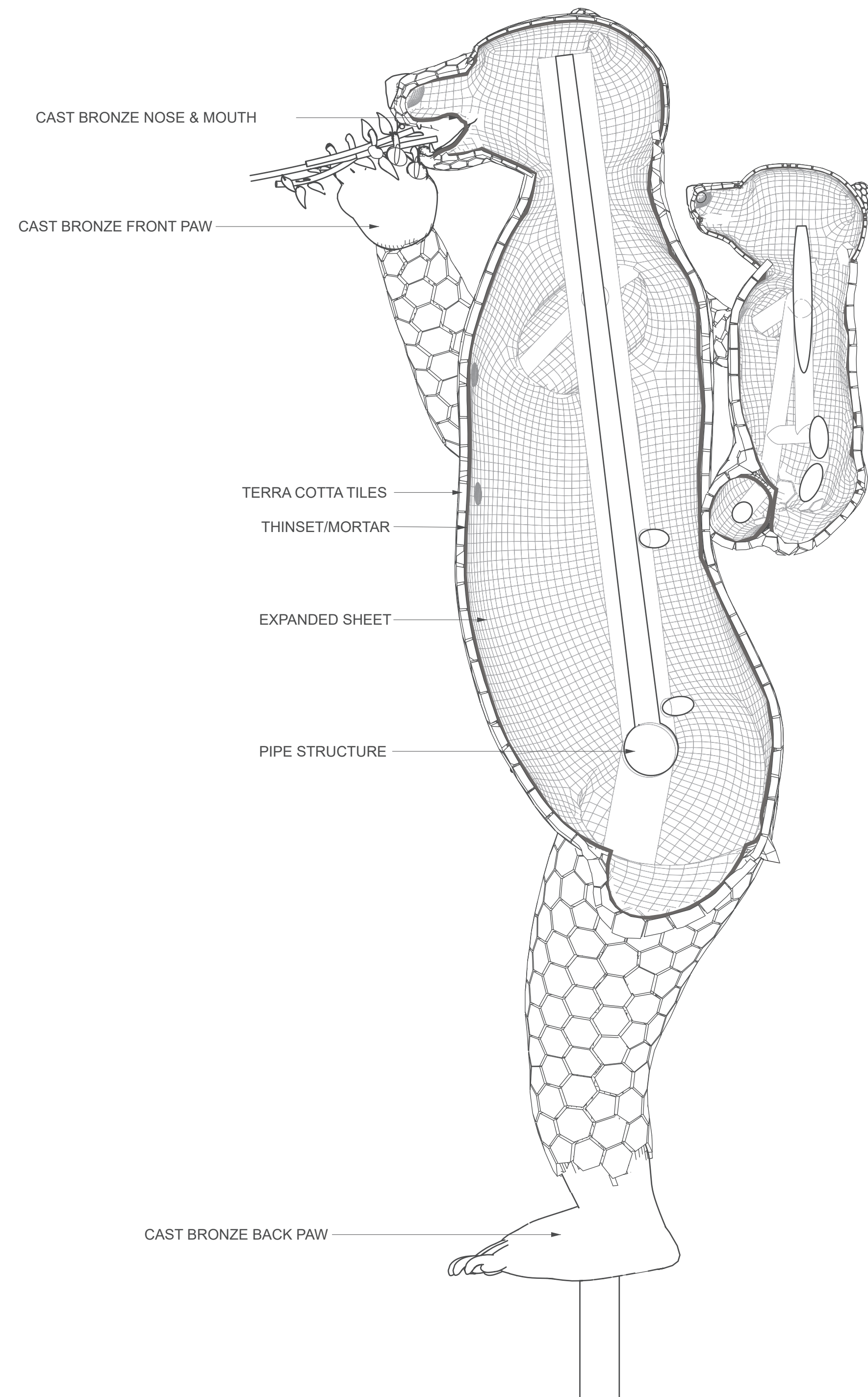
Artist: Rigo 23

DRAWN BY:

Erwin Vergara
(213) 864-9469
esvergar@uci.edu

REVISIONS

No.	DESCRIPTION:	DATE:
1	E.V.	5-11-2022
2		
3		
4		



SECTION ELEVATION

DETAILS

S1.1

Scale: 1"=1'



THE MISSION CREEK GRIZZLIES

SKETCH SHOWING SCULPTURES ON SITE



THE MISSION CREEK GRIZZLIES

SKETCH SHOWING SCULPTURES ON SITE





P2P8 LANDSCAPE - PUBLIC ART COORDINATION | Materials

BOULDERS: Rip Rap (12"-24" x 12"-24")



Reference Images: Rip Rap, San Francisco Waterfront

GROUND PLANE RECOMMENDATION: Fine Gravel / Decomposed Granite



Reference Image: Decomposed Granite



Reference Image: Various Color/Size Options, SDI Recommendations in

TREE



Arctostaphylos 'Dr Hurd'

FOUNDATIONAL GRASSES + SHRUBS



Lomandra



Briza maxima



Cistus purpurea



Agrostis spp.



Salvia devedandii



Lavandula angustifolia 'Hidcote'

COASTAL MEADOW GROUNDCOVERS



Erigeron glaucus



Verbena bonariensis



Agastache 'Blue fortune'



Penstemon heterophyllus 'Margarita Bop'



Salvia spathacea



Echinacea purpurea



Achillea millefolium



Iris douglasiana



Eschscholzia californica



Liriope muscari 'Monroe's white'

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 public speaker queue once your hand is **raised**.
- When you are unmuted by the host, **click** “unmute” .
- Then you will see a **request** to be unmute window.
- **Click** unmute and you will be **prompted** to **speak**.



Public Comment via Phone:

- Dial 415-655-0001.
- Enter the Access Code: **2595 715 5995**
- Then **press # twice**.
- Then you will hear, **"You are muted."**
- In order to be added to the speaker line you must first **raise** your hand to speak.
- To raise your hand, dial *** 3**
- You will be **unmute** when it is your time to speak. **THIS IS YOUR TIME TO SPEAK**
- Once your time has **expired**, your phone line will be **muted**.

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.

Item 9: Mission Creek Park Extension

Discussion and Possible Action

Discussion and Possible Action: to approve Final Design and Construction Document Phase deliverables by Rigo 23 for the Mission Creek Park Extension public art project.

Item 10: 2024 Art on Market Poster Series

Discussion and Possible Action

Discussion and Possible Action: to approve the project plan and theme for the 2024 Art on Market Street Poster Series.

Presenter: Craig Corpora

Presentation Time: Approximately 5 minutes



**2024 ART ON MARKET STREET KIOSK POSTER SERIES
PUBLIC ART PROJECT OUTLINE**

BACKGROUND

The Art on Market Street Kiosk Poster Series has commissioned new artwork by artists on an annual basis, since 1992. Each year, the Program commissions four artists to create a new body of work that responds to a theme specific to San Francisco. Each poster series is on view for approximately three months and consists of at least 6 unique images that are printed at 68 inches high by 47 ¼ inches wide and installed in 18 bus kiosks on Market Street between Steuart St. and Hyde St.

2024 POSTER SERIES THEME

San Francisco Bay Area Native Peoples

The 2024 Art on Market Street Poster Series will be devoted to San Francisco Bay Area Native Peoples. In 2024, artists will have the opportunity to create original artwork recognizing the history, culture, and legacy of Bay Area Indigenous peoples. Possible approaches may be but are not limited to: illuminating historic narratives, events, groups, or individuals; highlighting contributions to the San Francisco Bay Area's cultural landscape, past and present; and/or envisioning the future of Bay Area Native People.

ARTWORK BUDGET

The total budget for the design of the poster series is a not-to-exceed amount of \$12,000 for each selected artist. This amount includes the artist fee, design and all preparation work necessary to complete all at least six poster designs to the printer's specifications.

ARTIST SELECTION PROCESS

Arts Commission staff will issue an RFQ on May 19, 2023.

Applications will be reviewed by a panel consisting of three arts professionals of the San Francisco Bay Area Native community and an Arts Commissioner. The panel will directly select four artists for the opportunity based on their past work and their meaningful connection to the San Francisco Bay Area Native community. The four artists will then be presented to the Visual Arts Committee for approval.

We are proposing a direct select approach because of the benefit of working closely with San Francisco Bay Area Native community to ensure accuracy and sensitivity of the project and the reduced selection timeline.

PROJECT SCHEDULE (subject to change)

RFQ Issued	May 19, 2023
Application Deadline	June 19, 2023
Artist Review	End of May 2023
Visual Arts Committee Approval of Artists	July 19, 2023
Full Commission Approval	August 7, 2023
Project Artists under Contract	September 2023

Anticipated installation dates for each Poster Series is as follows:

- January 1–March 30, 2024
- April 1–June 30, 2024
- July 1–September 30, 2024
- October 1–December 31, 2024

*All dates subject to change

FURTHER INFORMATION

Contact Craig Corpora, Public Art Program Associate at (415) 252-2249 or by email at craig.corpora@sfgov.org.

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 public speaker queue once your hand is **raised**.
- When you are unmuted by the host, **click** “unmute” .
- Then you will see a **request** to be unmute window.
- **Click** unmute and you will be **prompted** to **speak**.



Public Comment via Phone:

- Dial 415-655-0001.
- Enter the Access Code: **2595 715 5995**
- Then **press # twice**.
- Then you will hear, **"You are muted."**
- In order to be added to the speaker line you must first **raise** your hand to speak.
- To raise your hand, dial *** 3**
- You will be **unmute** when it is your time to speak. **THIS IS YOUR TIME TO SPEAK**
- Once your time has **expired**, your phone line will be **muted**.

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.

Item 10: 2024 Art on Market Poster Series

Discussion and Possible Action

Discussion and Possible Action: to approve the project plan and theme for the 2024 Art on Market Street Poster Series.

Item 11: Francisco International Airport: Harvey Milk Terminal 1: Proposed Artwork Relocations

Discussion and Possible Action

Discussion and Possible Action: to approve the revised relocation of the painting *Zenith (VII)* by Ala Ebtekar to Departures Level, Terminal 1, Boarding Area C, North Transition Hall, pre-security.

Discussion and Possible Action: to approve the revised relocation of two sculptures: 2007.3 *Martha H.* by Richard Shaw and 2005.8 *Cardboard Kore* by Michael Stutz to Departures Level, Terminal 1, Boarding Area C, North Inglenook, pre-security.

Discussion and Possible Action: to approve the relocation of 1977. 37 *Untitled* by Dewey Crumpler to Departures Level, Terminal 1, Boarding Area C, North Inglenook, pre-security.

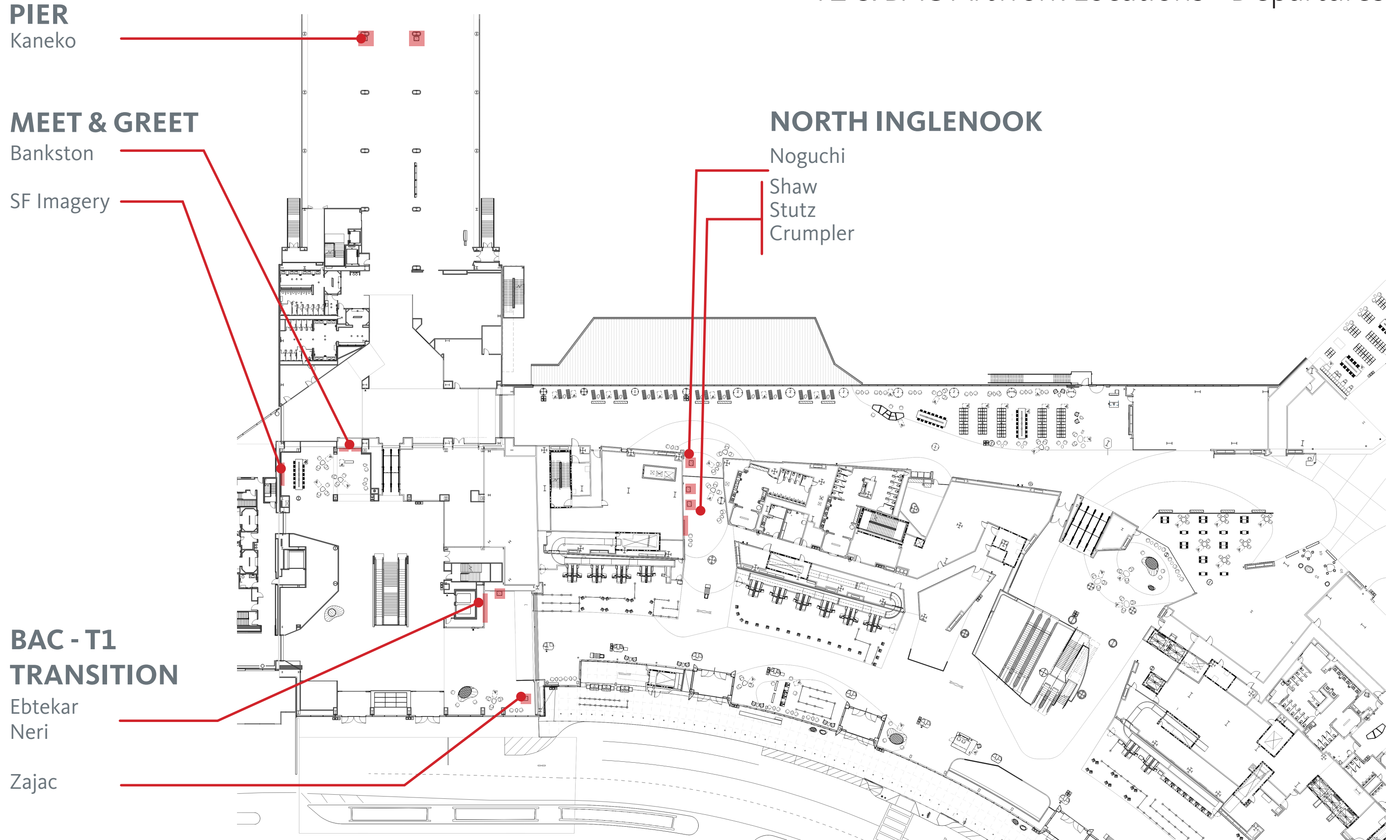
Presenter: Aleta Lee

Presentation Time: Approximately 7 minutes

Harvey Milk Terminal 1 BAC & T1 Artwork Relocation DRC

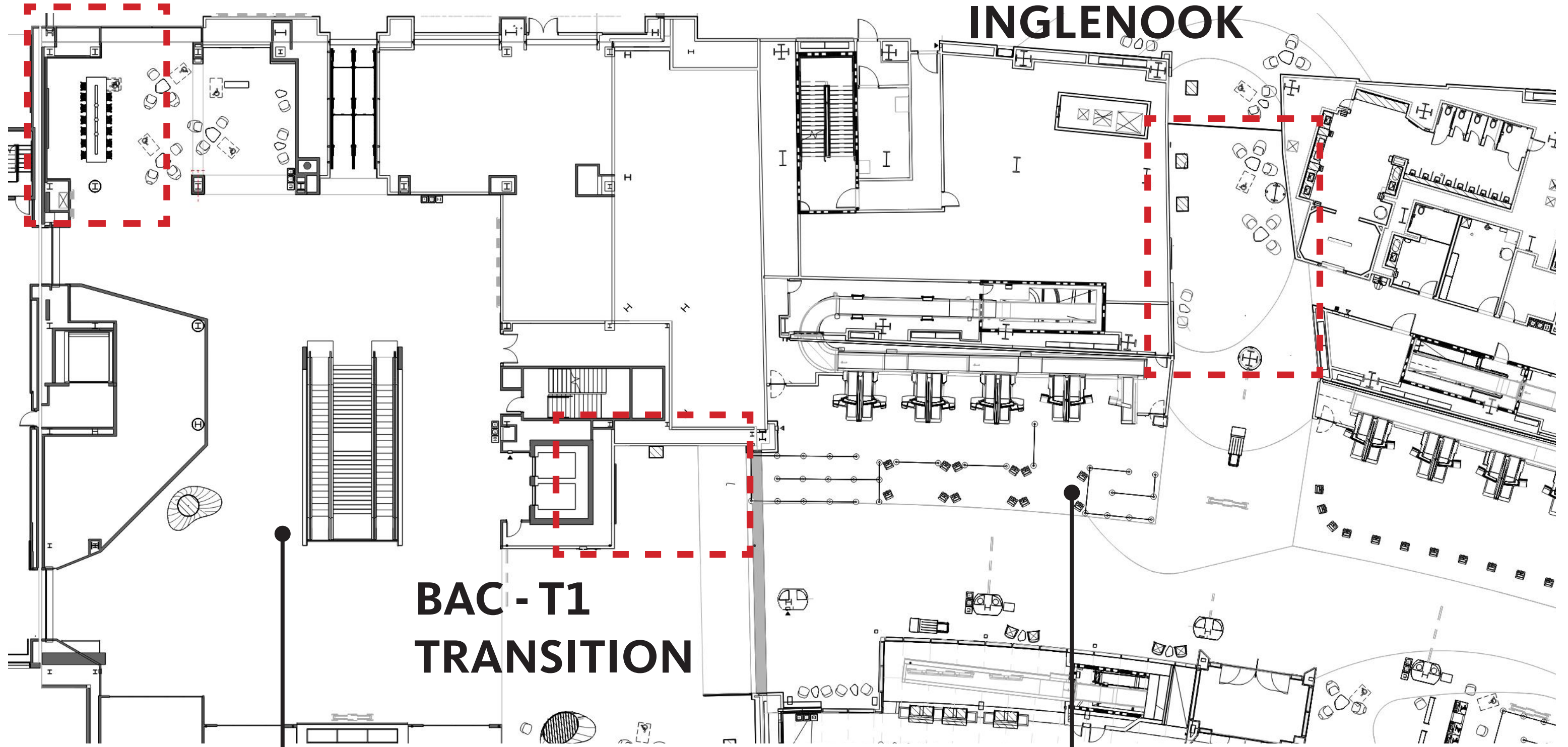
April 10, 2023

T1 & BAC Artwork Locations - Departures



MEET & GREET

NORTH INGLENOOK



BAC - T1 TRANSITION

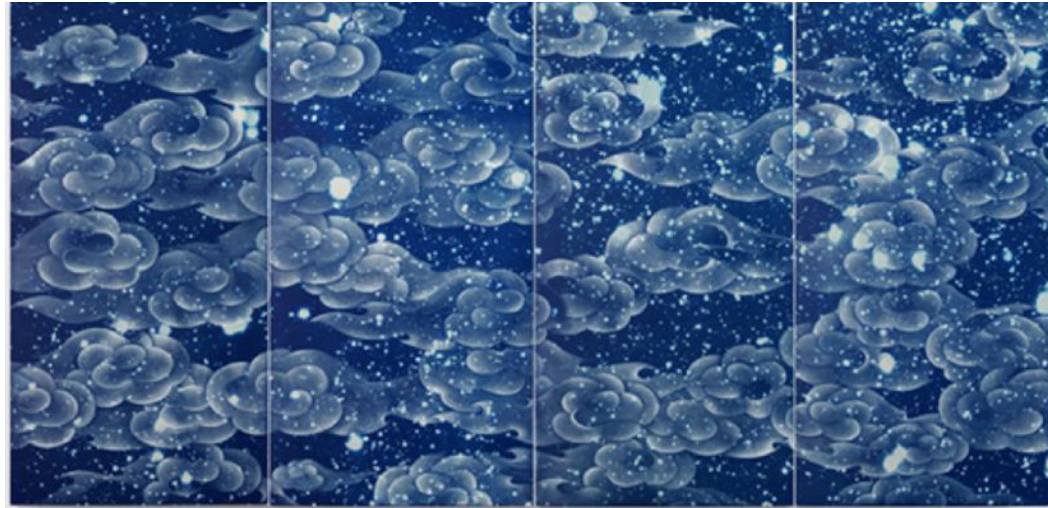
BAC

T1

BAC - T1 Transition - Ebtekar & Neri

Ebtekar, Ala

Artwork Size: 77 1/4 (H) x 150 1/8 (W) x 4 (D) inches
Artwork is framed



B. Ebtekar

Neri, Manuel

Artwork Size: 69 3/4 (H) x 22 3/4 (W) x 10 1/2 (D) inches
Vitrine size: 75 (H) x 36 (W) x 26 (D) in.
Base size: 42.5 (W) x 30 (D) inches
Artwork materials: carerra marble
Base has a corian wall to support the weight of the sculpture



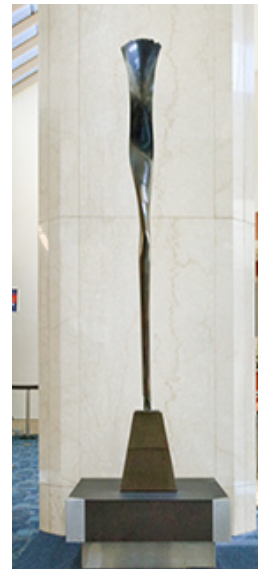
A. Neri

Zajac, Jack

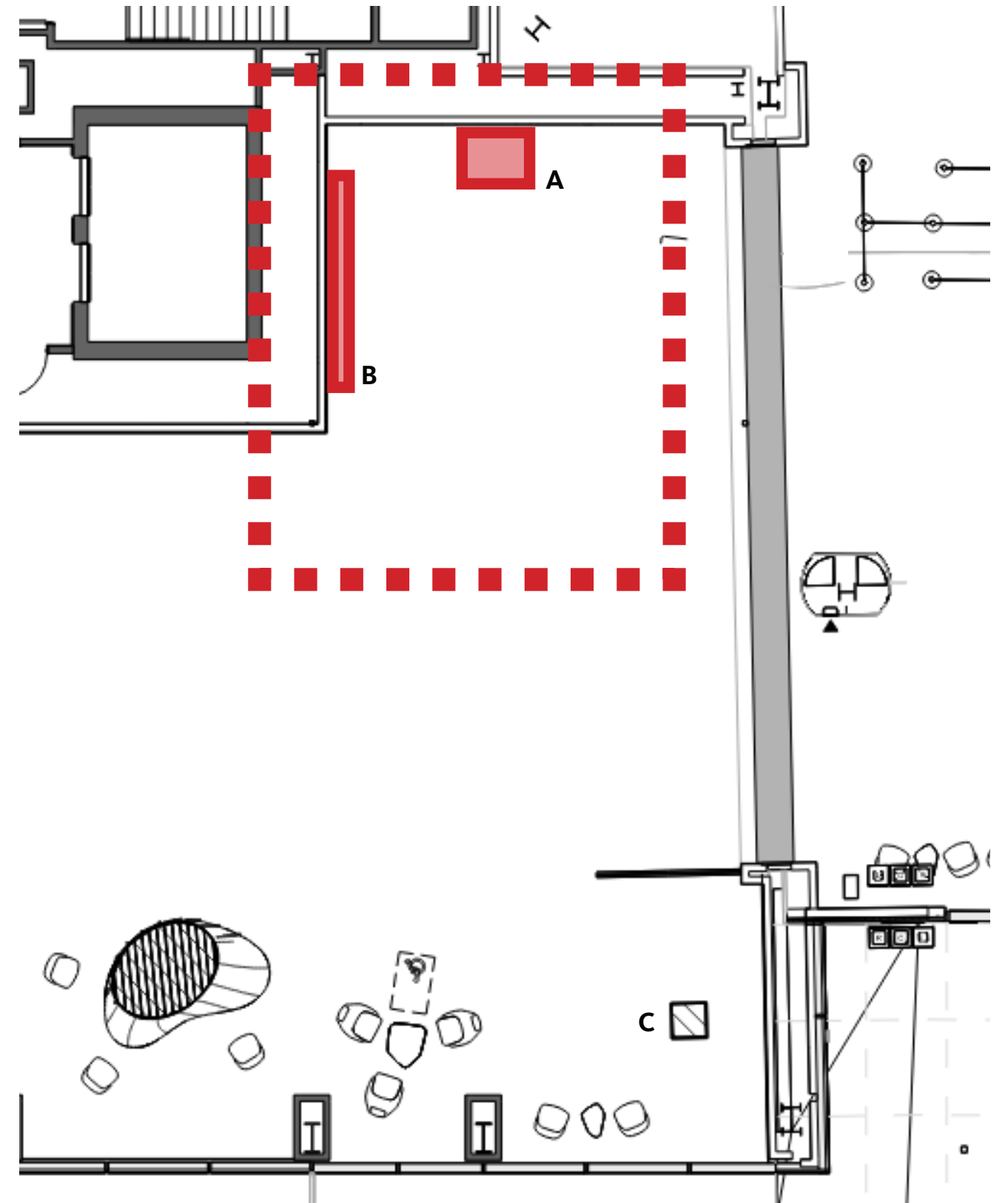
Artwork Sizes: 95 (H) x 8.5 (W) x 8.5 (D) inches
Vitrine size: 105 (H) x 30 (W) x 30 (D) inches
Base size: 15 7/16 (H) x 30 (W) x 30 (D) inches
Base sits 4' from the wall

Artwork material : bronze w/silver gilding patina

location has not been updated since last DRC, see appendix for more information on the artwork



C. Zajac



BAC - T1 Transition





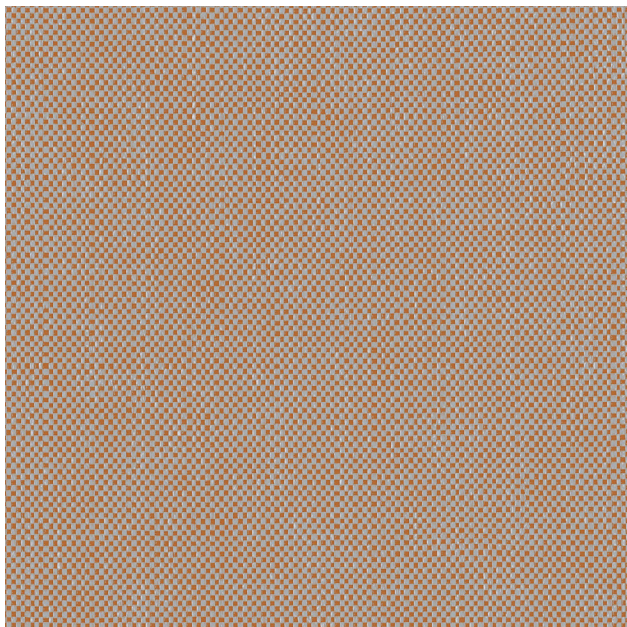
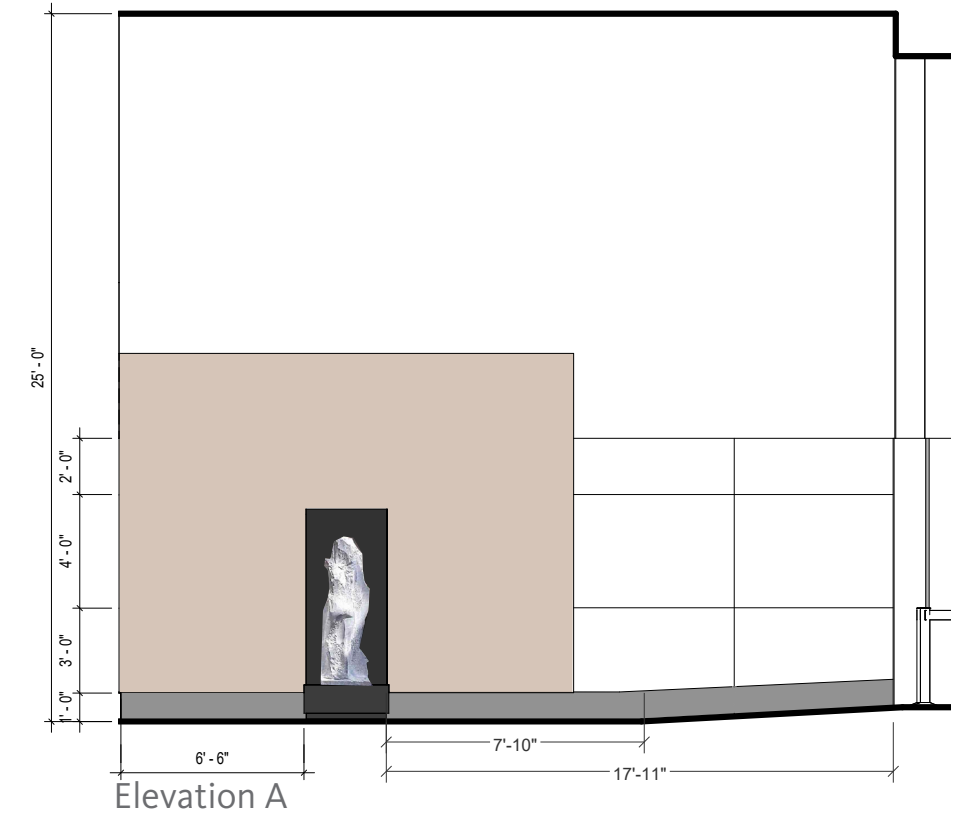
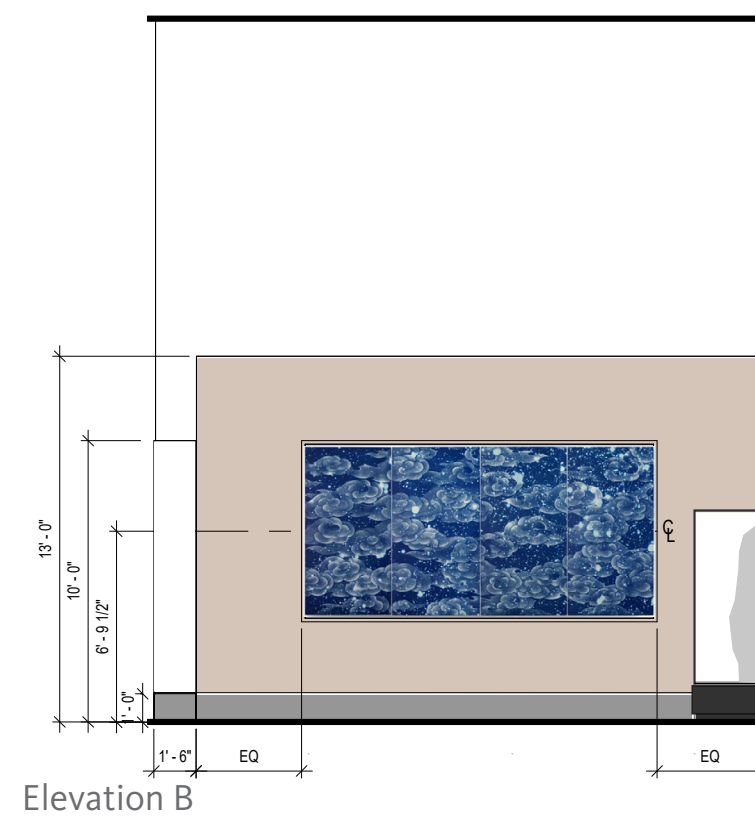
BAC - T1 Transition - Materiality



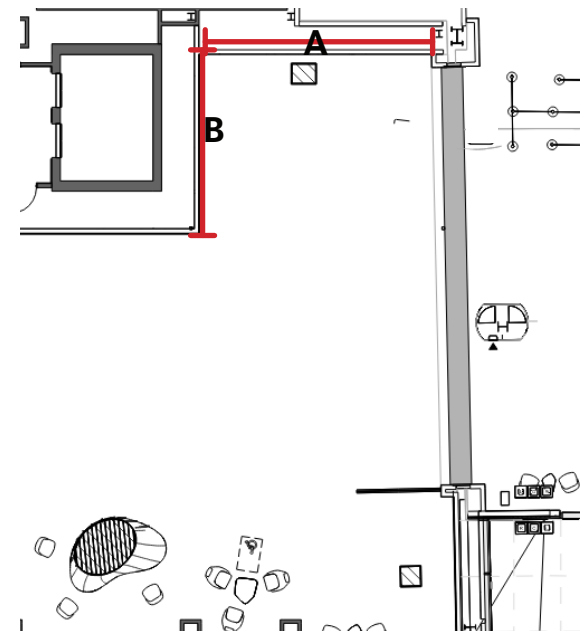
Ebtekar



Neri



Xorel
Strie 6423 W801



PROPOSAL

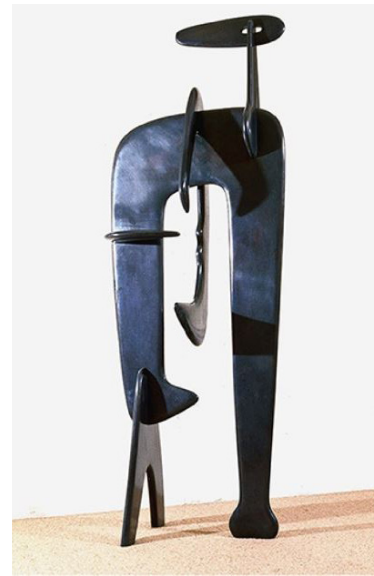
- artwork sits in a **8" deep niche** (depth to be confirmed)
- **niche material** : xorel Strie 6423 W801
- **niche height**: 13'-0". Datum chosen by adding another compact panel seam height above.
- **Ebtekar is centered 6'-9 1/2" AFF**
- **Neri sits 6" from the wall** and the base has a corian backwall to support the sculpture
- PT-01 gyp above with sstl base
- **ceiling height** : 25'-0"
- standard white ceiling tile

North Inglewood Art Relocation

ARTWORK

Noguchi, Isamu

Artwork Size: 61(H) x 21.5 (W) x 15.25 (D) inches
Vitrine size: 75 (H) x 36 (W) x 30 (D) inches
Base size: 15 7/16 (H) x 42 1/2(W) x 30 (D) inches



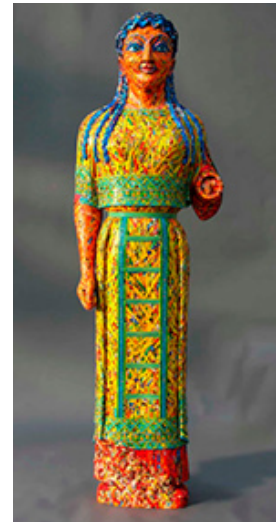
A. Noguchi

Shaw, Richard

Artwork Size: 63 (H) x 21 (W) x 16 (D) inches
Vitrine size: 75 (H) x 36 (W) x 26 (D) in.
Base size: 42 1/2 (W) x 30 (D) inches
Artwork materials: porcelain



B. Shaw



C. Stutz

Stutz, Michael

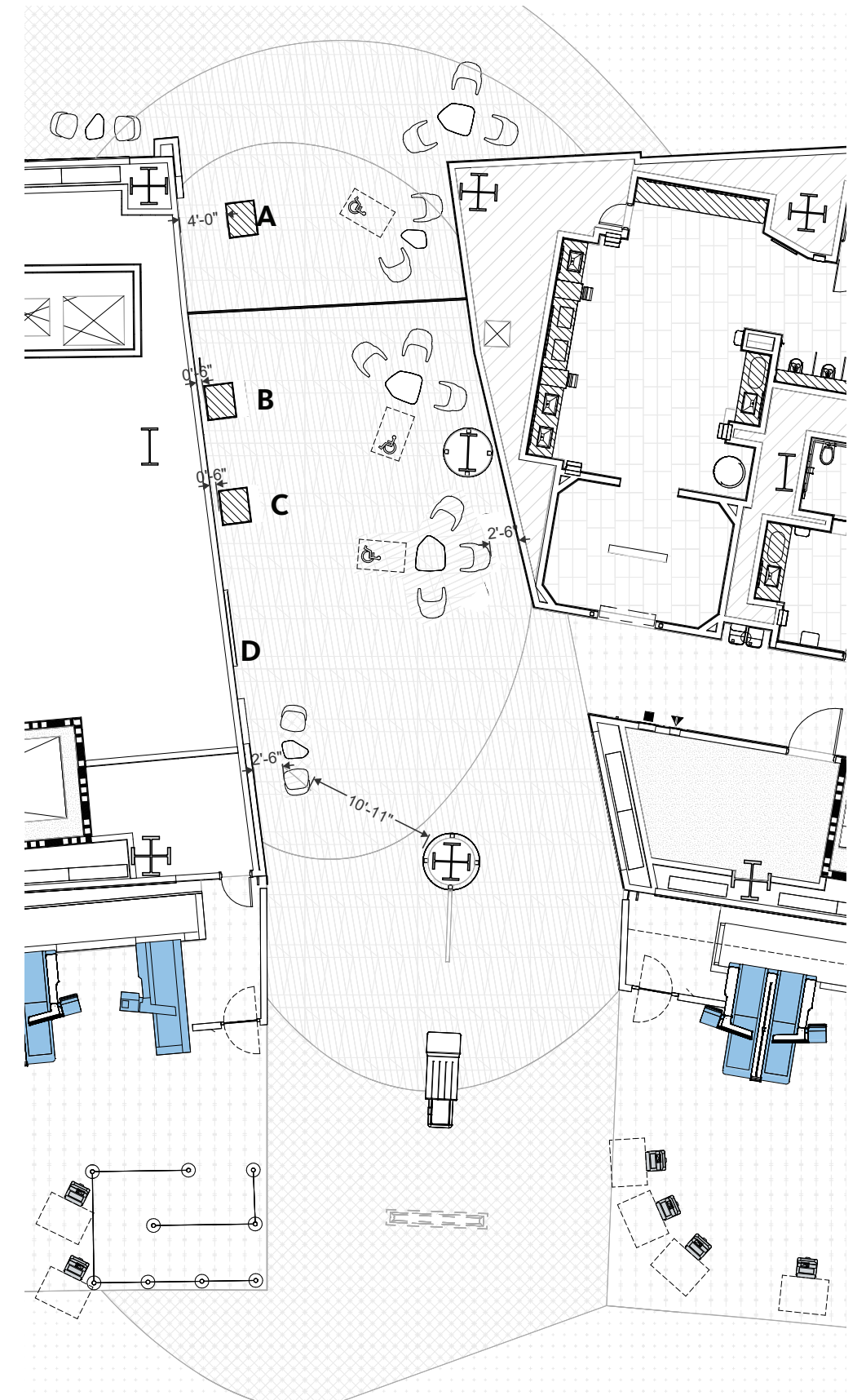
Artwork Size: 68 (H) x 20 (W) x 18 (D) inches
Vitrine size: 75 (H) x 36 (W) x 30 (D) in.
Base size: 42 1/2 (W) x 30 (D) inches
Artwork materials: cardboard

Crumpler, Dewey

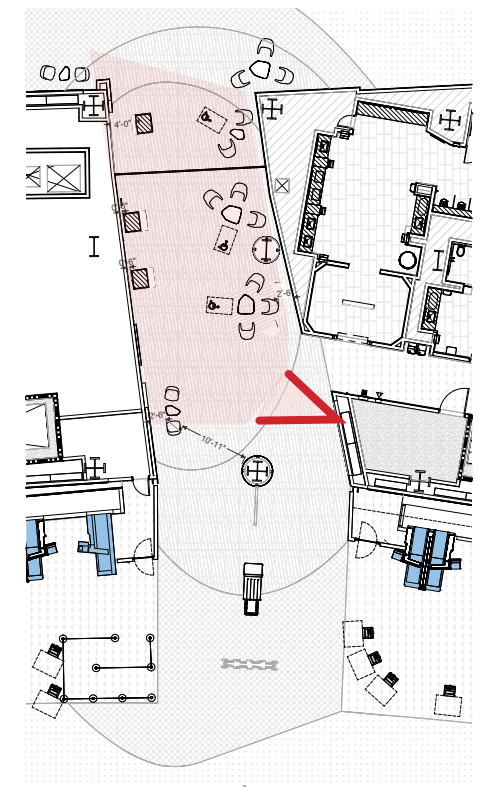
Artwork Size: 48 (H) x 74.5 (W) inches
Vitrine size: max 5.5 (D) inches
Artwork materials: painted board



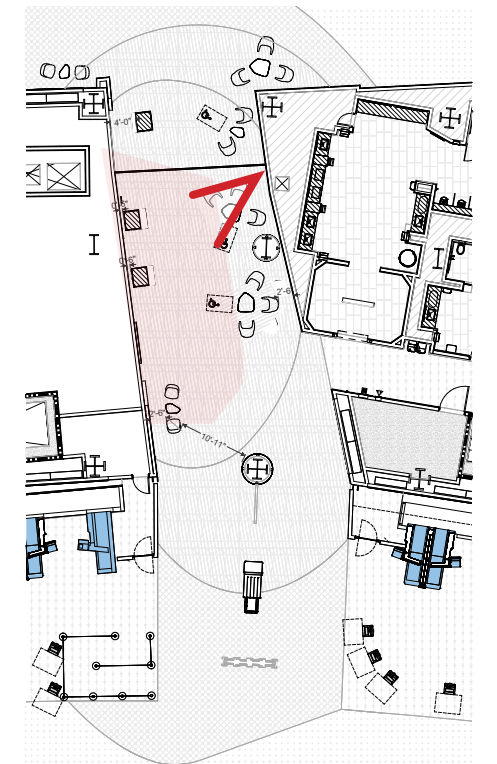
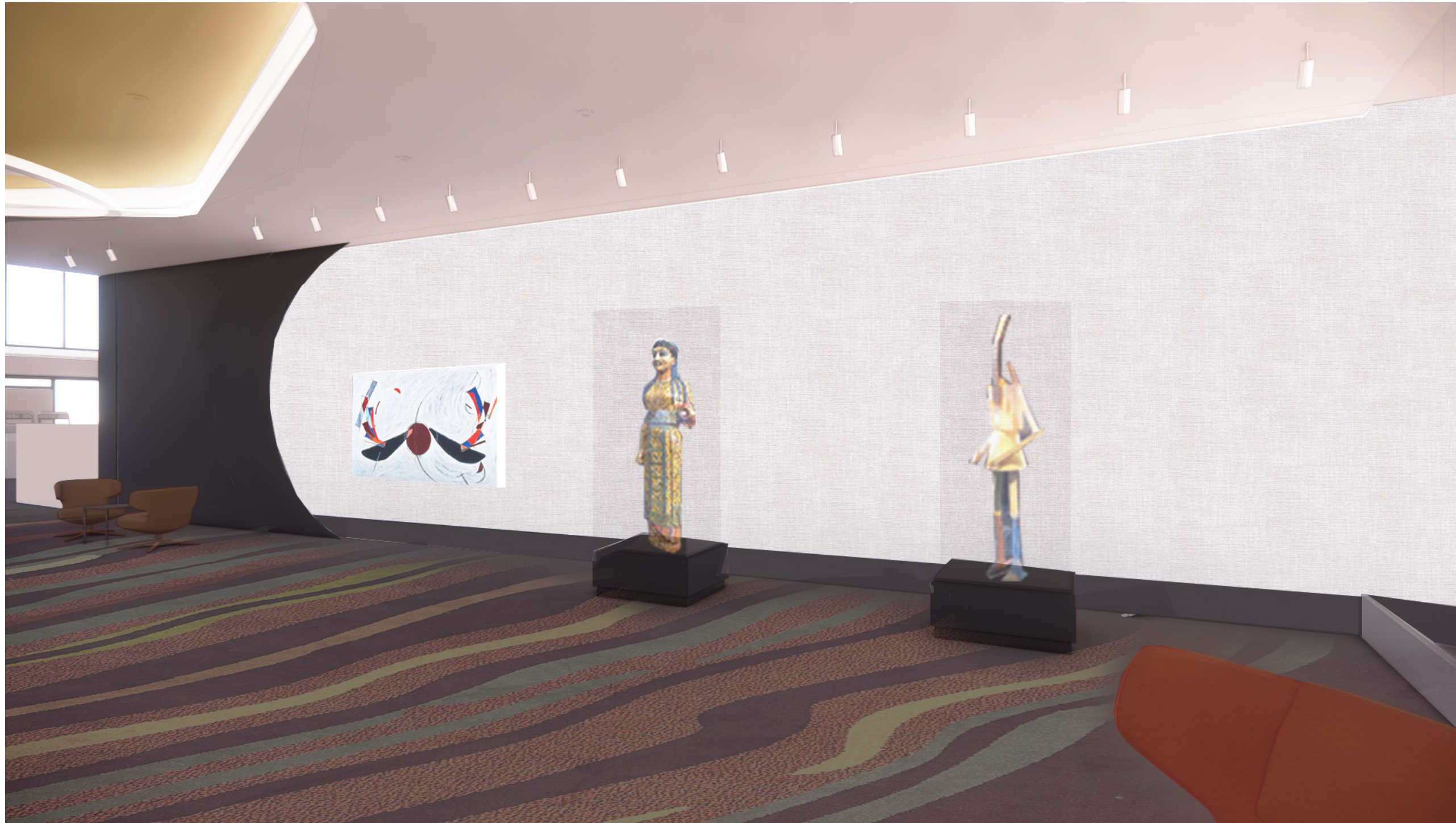
D. Crumpler



furniture layout in progress

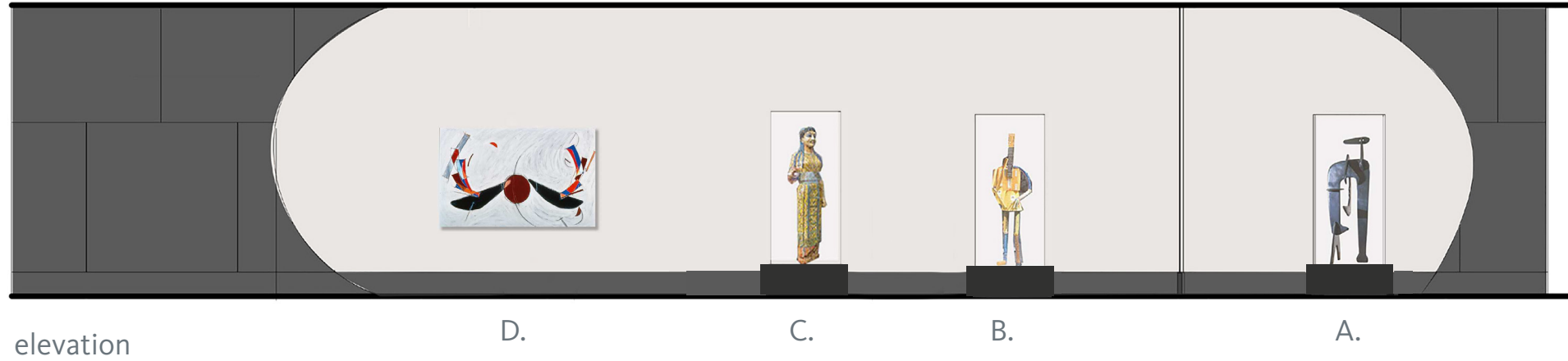


keyplan

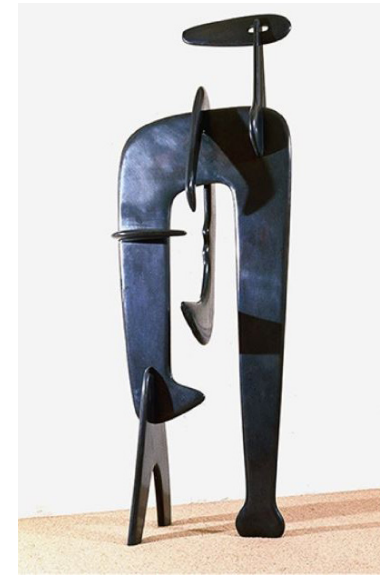


keyplan

North Inglenook Artwork & Materiality



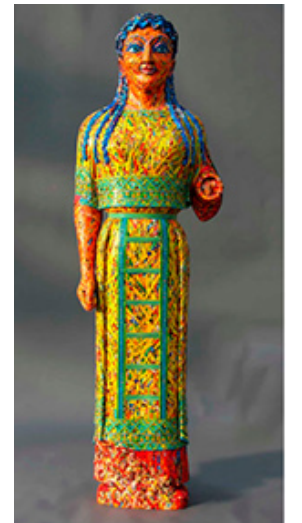
ARTWORK



A. Noguchi



B. Shaw

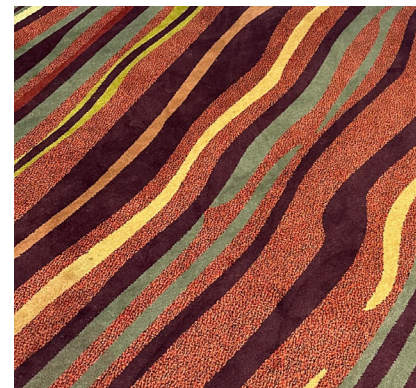


C. Stutz

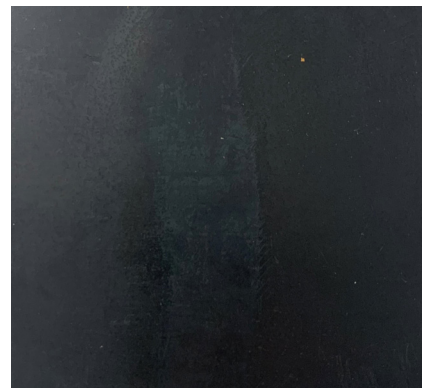
MATERIALS



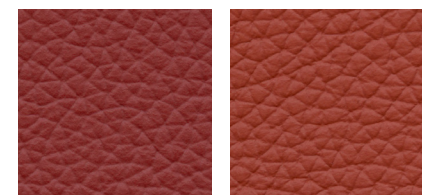
WA-11 Xorel behind artwork



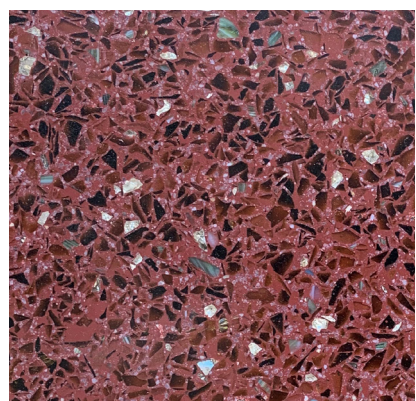
carpet



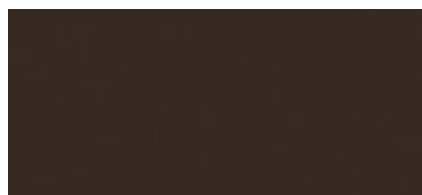
blackened steel



leather chairs



terrazzo



main art base corian - Deep Espresso

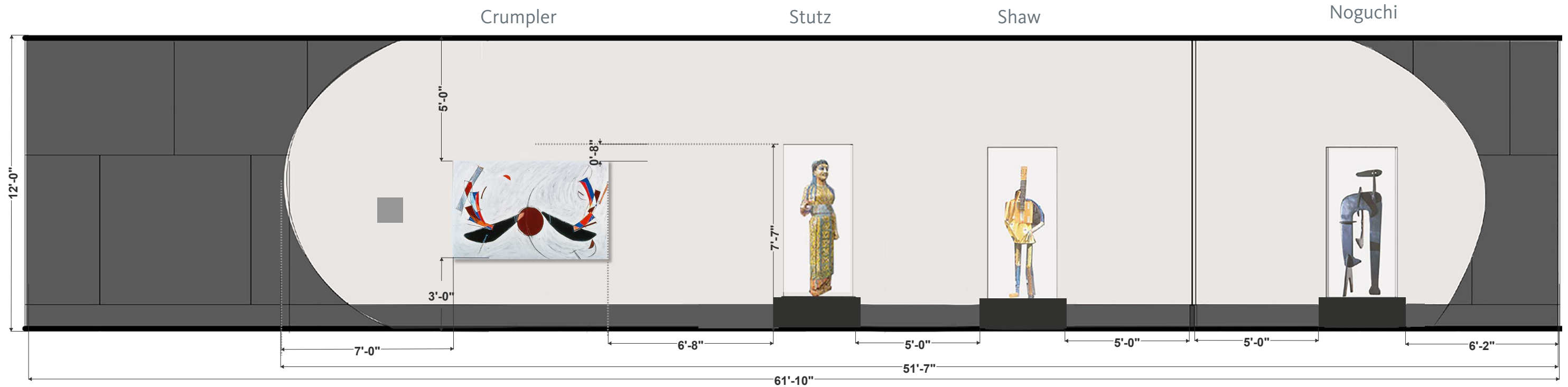


art base kick board corian - Deep Titanium



D. Crumpler

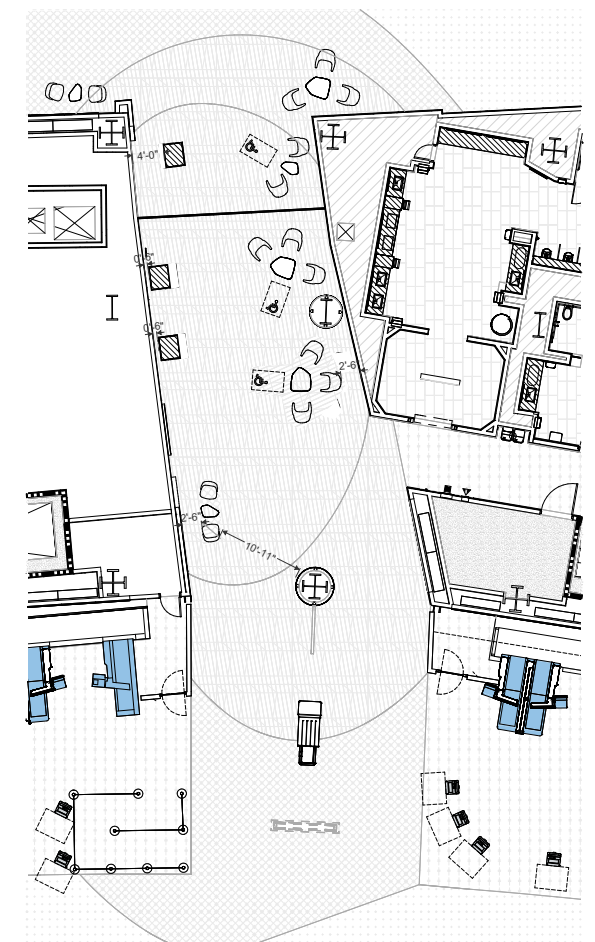
North Inglenook Artwork Placement



elevation

NORTH INGLENOOK PROPOSAL / ARTWORK PLACEMENT

- altered right-hand side of the blackened steel to compliment the sculpture
- removed light along curve of the blackened steel
- **blackened steel depth : 6"**
- **Crumpler's vitrine depth : 5 1/2"**
- **Shaw and Stutz** sit 6" from the wall
- **Noguchi** sits 4'-0" from the wall
- **Xorel wall covering** behind artwork (WA-11)
- **Ceiling height : 12'-0"**
- **height of Petit Repos** (low back chair) : 29.75"
- **height of Grand Repos** (high back chair) : 45"
- signage for artwork information to the left of Crumpler



key plan

Meet & Greet Art Relocation

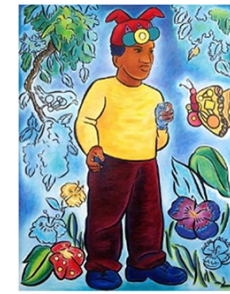
Museum Collection Image

Artwork Size: TBD - Preference is to have the image large on the wall to feel immersive

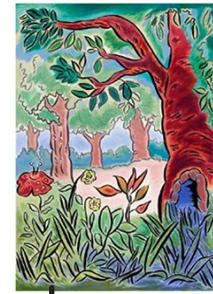


SF Imagery
Woodline in the Presideo

furniture layout in progress
bench in front of Bankstons is subject to approval by SFO Ops



Bankston

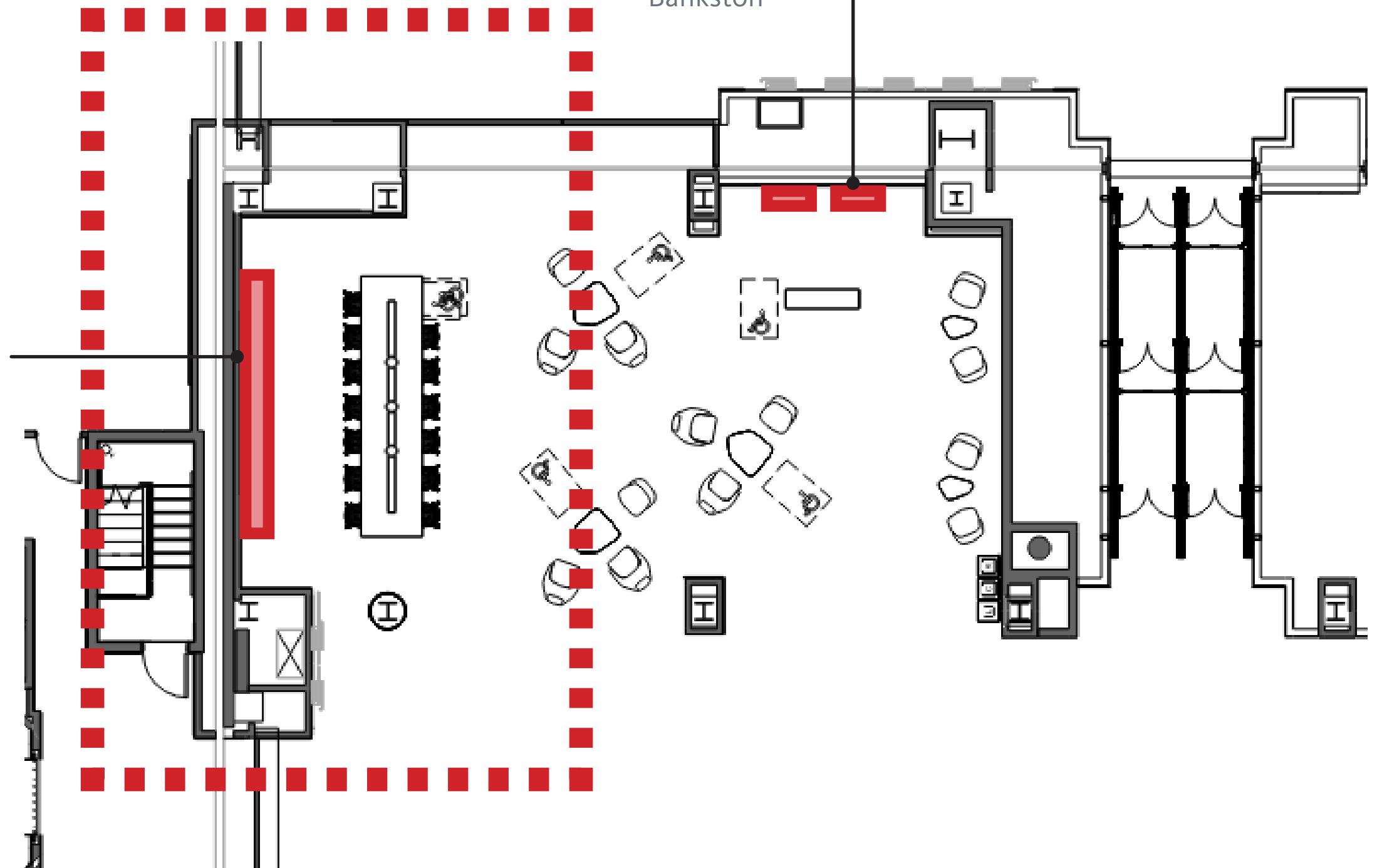


Bankston, John

Artwork Sizes (2): 40(H) x 30 (W) inches

Vitrine size: requested a optimum frame, SFAC will provide details and final specs.

Artwork sits in a 2'-7" deep niche



Meet & Greet

panorama of *Woodline* in the Presideo



Meet & Greet

panorama of *Woodline* in the Presideo



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 public speaker queue once your hand is **raised**.
- When you are unmuted by the host, **click** “unmute” .
- Then you will see a **request** to be unmute window.
- **Click** unmute and you will be **prompted** to **speak**.



Public Comment via Phone:

- Dial 415-655-0001.
- Enter the Access Code: **2595 715 5995**
- Then **press # twice**.
- Then you will hear, **"You are muted."**
- In order to be added to the speaker line you must first **raise** your hand to speak.
- To raise your hand, dial *** 3**
- You will be **unmute** when it is your time to speak. **THIS IS YOUR TIME TO SPEAK**
- Once your time has **expired**, your phone line will be **muted**.

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.

Item 11: Francisco International Airport: Harvey Milk Terminal 1: Proposed Artwork Relocations

Discussion and Possible Action

Discussion and Possible Action: to approve the revised relocation of the painting *Zenith (VII)* by Ala Ebtekar to Departures Level, Terminal 1, Boarding Area C, North Transition Hall, pre-security.

Discussion and Possible Action: to approve the revised relocation of two sculptures: 2007.3 *Martha H.* by Richard Shaw and 2005.8 *Cardboard Kore* by Michael Stutz to Departures Level, Terminal 1, Boarding Area C, North Inglenook, pre-security.

Discussion and Possible Action: to approve the relocation of 1977. 37 *Untitled* by Dewey Crumpler to Departures Level, Terminal 1, Boarding Area C, North Inglenook, pre-security.

Item 12: Staff Report

Discussion

Staff Presenter: Mary Chou

Presentation Time: Approximately 5 minutes

Public Comment via WebEx:

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Item 13: New Business and Announcements

Discussion

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

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art-info@sfgov.org.

Item 14: Adjournment

Thank You!

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