



**ALBANY ARTS COMMITTEE  
REGULAR MEETING AGENDA**

**1249 Marin Avenue, Albany Community Center, Edith Stone Room  
Monday, February 2, 2009 – 7:00 p.m.**

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**1. CALL TO ORDER**

**2. APPROVAL OF MINUTES**

**3. PUBLIC COMMENTS**

For persons desiring to address the Committee on an item that is not on the agenda please note that City policy limits each speaker to three (3) minutes. The Brown Act limits the Committee's ability to take and/or discuss items that are not on the agenda; therefore, such items are normally referred to staff for comment or to a future agenda.

**4. COMMENTS/ANNOUNCEMENTS FROM COMMITTEE MEMBERS:**

**5. COMMENTS/ANNOUNCEMENTS FROM STAFF:**

**6. DISCUSSION/ POSSIBLE ACTION ITEMS:**

**6-1 Election of Chair and Vice-Chair** – The Committee will consider whether to hold the election or postponing the process to the following month.

**6-2 Banners, Murals and Trash Cans on Solano** - Allen Cain, Executive Director of the Solano Avenue Association will be addressing the committee on possible ways to beautify Solano through banners, murals and adornment on trashcans. The committee will also discuss the possibilities for mural placements throughout the city and procedures related to site, artist, and artwork selection as well as community input.

**6-3 Current City Planning Projects** - Jeff Bond, Planning Manager, and Amber Curl, Assistant Planner, will provide an update on the Civic Center remodel and will discuss the Public Art Master Plan.

**6-4 Codornices Creek Project** – The Committee will review plans of the interpretive signs for the project.

**6-5 Arts Committee Mission Statement, Bylaws, Scope of Activities, and Procedures** – The sub-committee will present a Mission Statement and Duties and Functions to the full Committee for review.

**6-6 Arts Committee Member Duty Descriptions** – Staff will present an overview of Committee Member duties to be assigned.

**6-7 Board of Education Appointee** – The Committee will discuss the possibility of having a student as one of the Board of Education Appointee to the Arts Committee.

**6-8 Spring Arts and Music Festival** – Staff will present an update on the planning process of the 2009 event.

**6-9 Art Gallery** – Committee Member Black will discuss the Art Gallery and the Committee will develop a schedule for soliciting new proposals for gallery shows.

**6-10 Art in the Park Projects** – Last steps for the completion of the Memorial Park Public Art Project will be presented.

**7. ITEMS FOR THE NEXT AGENDA**

**8. ADJOURNMENT**



**ALBANY ARTS COMMITTEE  
REGULAR MEETING MINUTES**

**1249 Marin Avenue, Albany Community Center, Edith Stone Room  
Monday, January 12, 2009 – 7:00 p.m.**

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**1. Call to Order 7:05 PM**

Committee Members present: Chair Goodman, Adamé, Black, Maris, and McQuaid.  
Staff present: Isabelle Leduc, Vanessa Ferrer, Jeff Bond and Amber Curl.

**2. Approval of Minutes: December 08, 2008**

**Motion:** Motion to approve minutes as corrected made by Goodman and seconded by McQuaid. Motion carried all in favor

**3. Public Forum:** None.

**4. Comments and Announcements from Committee Members:**

Committee Members McQuaid, Maris and Black attended Amy St. George's artist reception at the Albany Community Center Foyer. The event was a success and Amy sold one or two paintings. Black expressed concern about the foyer being cluttered and suggested that some changes be made to set the ambience of an actual Art Gallery.

**5. Comments and Announcements from Staff:**

Staff Liaison Isabelle Leduc suggested that the Committee considers postponing the elections of Chair and Vice-Chair until more members are appointed to the Arts Committee. Committee Member McQuaid requested that the elections be an item on the February Agenda.

Staff Liaison Vanessa Ferrer announced that on Monday, January 19, 2009 a "Call to Service" event will be held from 9:00 AM to 12:00 PM at the Albany Community Center Hall. The purpose of the event is to invite people get involved by either volunteering, making a donation or pledging to do something positive for the community.

**6. Discussion/Possible Action Items:**

**6-1 Codornices Creek Project**

Bob Birkland from Restoration Design Group, presented a plan of the interpretive and way finding signs for the Codornices Creek restoration project. In conjunction with Leslie Stone Associates, they various artistic styles of signs throughout the trail, habitat and creek are being implemented. Brian Parsley from the Albany Historical Society suggested having a tile mural similar to the Terrace Park Project on the West Wall of the Post Office by UC Village, which faces the creek. The Committee discussed which organizations should be contacted before a mural could be implemented. Organizations mentioned, among others, were UC Berkeley and the City of Berkeley.

**6-2 Current City Planning Projects**

Jeff Bond, Planning Manager, and Amber Curl, Assistant Planner, discussed the goals, objectives and legal policies of the Arts Committee.

Bond also gave an overview of projects that are expected to bring in revenue to the Arts Committee through the Art Ordinance; St. Mary's High School Renovation Project could bring in approximately \$6,000.00, while an office building project at 1300 Solano Avenue could bring approximately \$5,400.00, and the 423 Talbot Condo project which is currently on hold could bring in between \$5,000.00 to \$10,000.00.

Bond also explained that the current City Master Plan is effective until 2010 and changes are being made to include new issues that have surfaced in the past years such as, land use, circulation, housing conservation, open space, noise, safety, climate change, economic development, sustainability, art and more. Curl will provide the Committee with a sample Master Plan format and timeline for the Arts

Committee Master Plan at the February meeting. Chair Goodman and Committee Member Adamé expressed the need to hire a consultant to assist with the process of the Arts Committee Master Plan, especially the identification of Public Art locations within the City. Allan Maris from the Community Foundation advised that the Committee waits to bring in the consultant to save unnecessary costs. Brian Parsley from the Historical Society suggested that public input be included in the process of identifying public art locations.

**6-3 Stannage and Solano Temporary Mural**

Anna Reutinger, Allan and Aaron from the Albany High School Connect Club, presented a sample of the work that will be displayed on the panels surrounding the construction project on the corner of Solano and Stannage Avenues. The event will be held during one weekend day still to be announced. The artists are currently seeking donations of materials in order to move forward with the project. This is a project for which they will receive school credits.

**6-4 Mural on Santa Fe and Solano Ave**

Chair Goodman suggested that everyone become aware of the potential art spaces that are available in Albany. One example is the blank wall of Super Cuts located at the corner of Santa Fe and Solano Avenues. He stated that identifying public art spaces will be very important once the mission statement and duties are set as well as when the Committee starts receiving revenue from the Art Ordinance. Brian Parsley, suggested that the Arts Committee include the public in these matters and make an effort to promote public involvement.

**6-5 Arts Committee Mission Statement, Bylaws, Scope of Activities, and Procedures**

Leduc and Ferrer presented examples of mission statements, bylaws, scopes of activities and duties from other cities. The Committee formed a Mission Statement Subcommittee that will research and create a Mission Statement for the full Committee to review at the February meeting. Adamé and Maris agreed to be part of the Mission Statement subcommittee.

**6-6 Spring Arts and Music Festival**

The Committee will decide on the date of the Spring Arts and Music Festival at their September meeting each year to prevent conflict with other events that may be taking place in Albany and to maximize public participation at these events.

**6-7 Art Gallery**

Black will be contacting the scheduled artists due to a conflict with Jacqueline Krayna's schedule. She also expressed that the space used to display the work of artists at the Albany Community Center should have more of a gallery atmosphere.

**6-8 Postcards**

Ferrer suggested that Albany Middle School volunteers create a project that would identify a process to sell postcards throughout Albany. Students could get school credits for volunteering and the project would provide them opportunities to learn skills in organizing, planning and operations.

**6-9 Art in the Park Projects**

Adamé will write a letter to Gina Telcocci, the artist that created the Public Art Piece "Long Song" at Memorial Park, to inform her of the Committee's concern regarding raised flagstones that represent an accessibility issue. Adamé will also request that Telcocci provide the care instructions for the art piece.

**6-10 Poet Laureate**

Chair Goodman stated that Poet Laureate, Christina Hutchins signed the contract.

**6-11 Holiday Banners and Lights**

Black reported on the meeting she attended. At the meeting, she presented the Arts Committee letter to the Solano Avenue Association (SAA) expressing the Arts Committee's hope that the funds allocated by the City Council be spent on lights rather than banners considering the late date. Black



said that the SAA had decided not to move forward with the banner project this year. The SAA will be contacting the committee for advice when planning begins for the holiday season.

7. **Items for the next Agenda:** Current City Planning Projects, Codornices Creek Project, Spring Arts and Music Festival, Art in the Park Projects, Election of Chair and Vice Chair, Art Gallery, Poet Laureate, Arts Committee Mission Statement.
8. **Adjournment:** 9:50 PM  
**Motion:** Maris to adjourn meeting and seconded by Black. Motion carried all in favor.

**CITY OF ALBANY  
ARTS COMMITTEE  
STAFF REPORT**

Agenda date: 2/02/2009  
Prepared by: JB

**SUBJECT: Recommendation to the Planning and Zoning Commission Regarding a Location for Public Art at the Albany City Hall.**

**SITE: 1000 San Pablo Avenue**

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**RECOMMENDATION**

That the Arts Committee recommend to the Planning and Zoning Commission that the raised circular bed outside the south entrance of the administrative wing of City Hall be reserved for placement of public art.

**BACKGROUND**

On September 26, 2006, the Planning and Zoning Commission approved the design review for renovation and seismic upgrade of City Hall. The City Council reviewed the design at their November 26, 2006 meeting. At the time of the approval, review of the landscape plan for the project was deferred. Although the project was not subject to the Art in Public Places Ordinance, it is recognized that public art should be incorporated into the project.

**DISCUSSION**

The most heavily used entrance into City Hall is the southern entrance from the parking lot into the administrative wing of the building. This entrance features a walkway from the parking lot to the steps and ramp up to the door. As pedestrians approach the steps, they pass by a circular raised bed approximately 13' in diameter that in recent history was landscaped. The original 1960s era architectural renderings of the building show a fountain at this location.

The Planning and Zoning Commission is scheduled to review the proposed landscape plan at their next meeting. The basic concept for the landscaping is to use the existing landscaped area, planting new, native, drought-resistant landscaping consistent with the Bay Friendly Landscaping guidelines developed by "Stopwaste.org."

No decision needs to be made about the particular aspects of the public art. By confirming the raised circular bed as a location for public art, other landscaping for other open areas will be designed and installed following Planning and Zoning Commission review. For your

information, irrigation will be installed to this circular raised bed so that landscaping can be incorporated into the public art installation if desired. In addition, benches will be incorporated into the walkway.

***Attachments***

- A. Landscape Plans prepared by Sentient Landscape Inc.

CONSULTANTS

SHEET NOTES

PROJECT/ADDRESS

Albany Civic Center

1000 San Pablo Avenue  
Albany CA. 94706

DRAWING REVISIONS

| DATE | DESCRIP. |
|------|----------|
|      |          |
|      |          |
|      |          |

SCALE STAMP

1" = 20'

SUBMITTAL

DESIGN

DRAWINGS

DATE OF PLOT

01.12.09

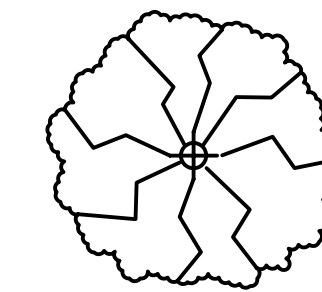
SHEET TITLE

SHEET NUMBER

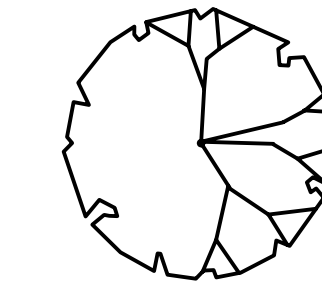
TREE PLAN

L2.1

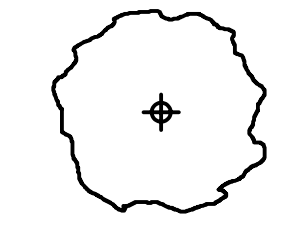
LEGEND:



Acer rubrum  
Existing Red Maple



Acer rubrum  
Red Maple



Arbutus menziesii 'Standard'  
Strawberry Tree



Arbutus unedo 'Octoberfest'  
Strawberry Bush



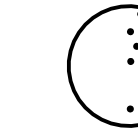
Ceanothus 'Dark Star'  
Wild Lilac



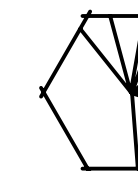
Camelia sasanqua  
Sasanqua Camelia



Camelia sasanqua 'Espalier'  
Sasanqua Camelia



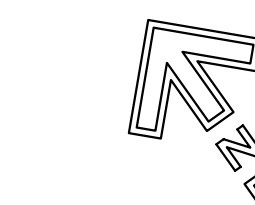
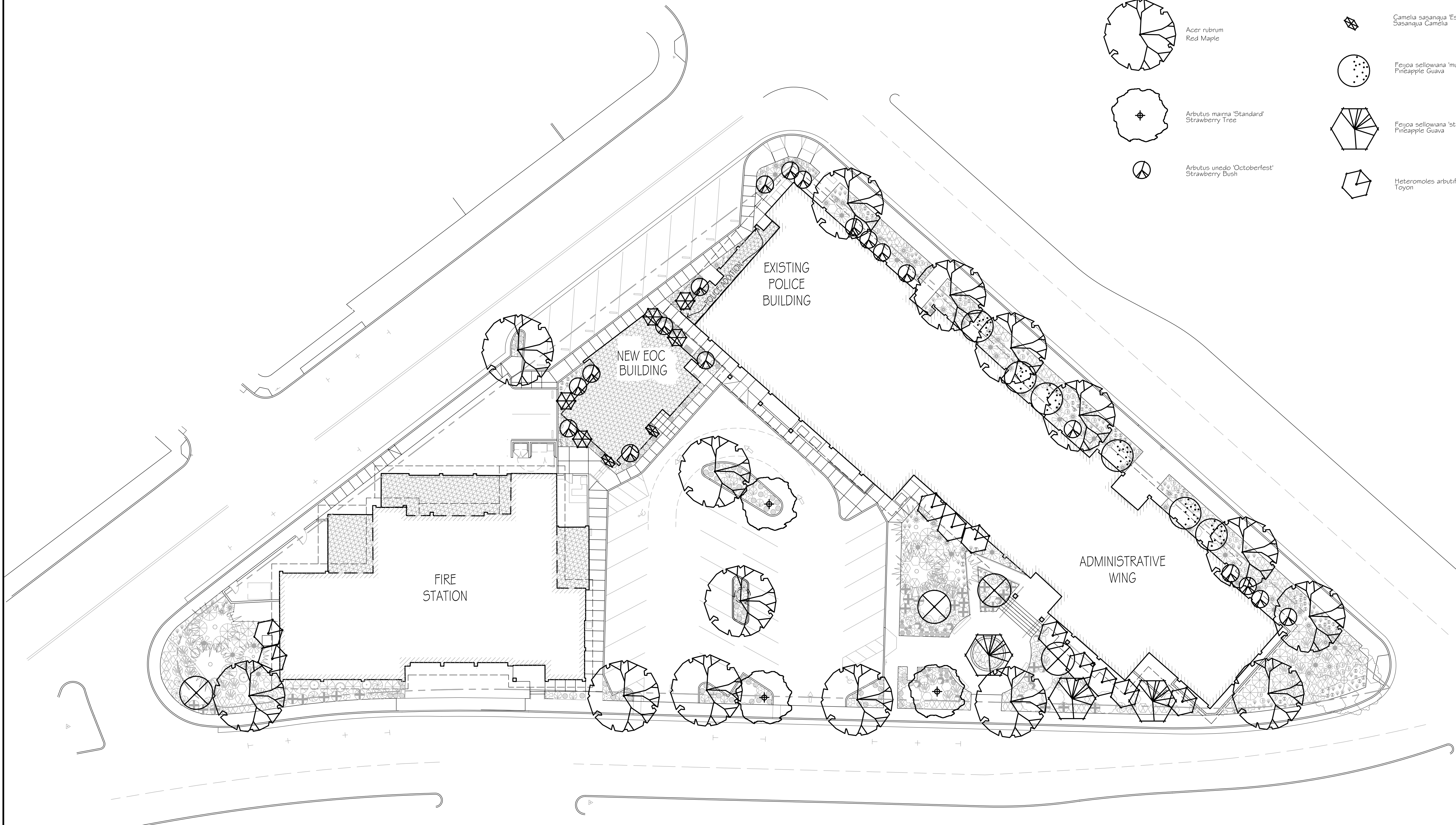
Feijoa sellowiana 'multi'  
Pineapple Guava

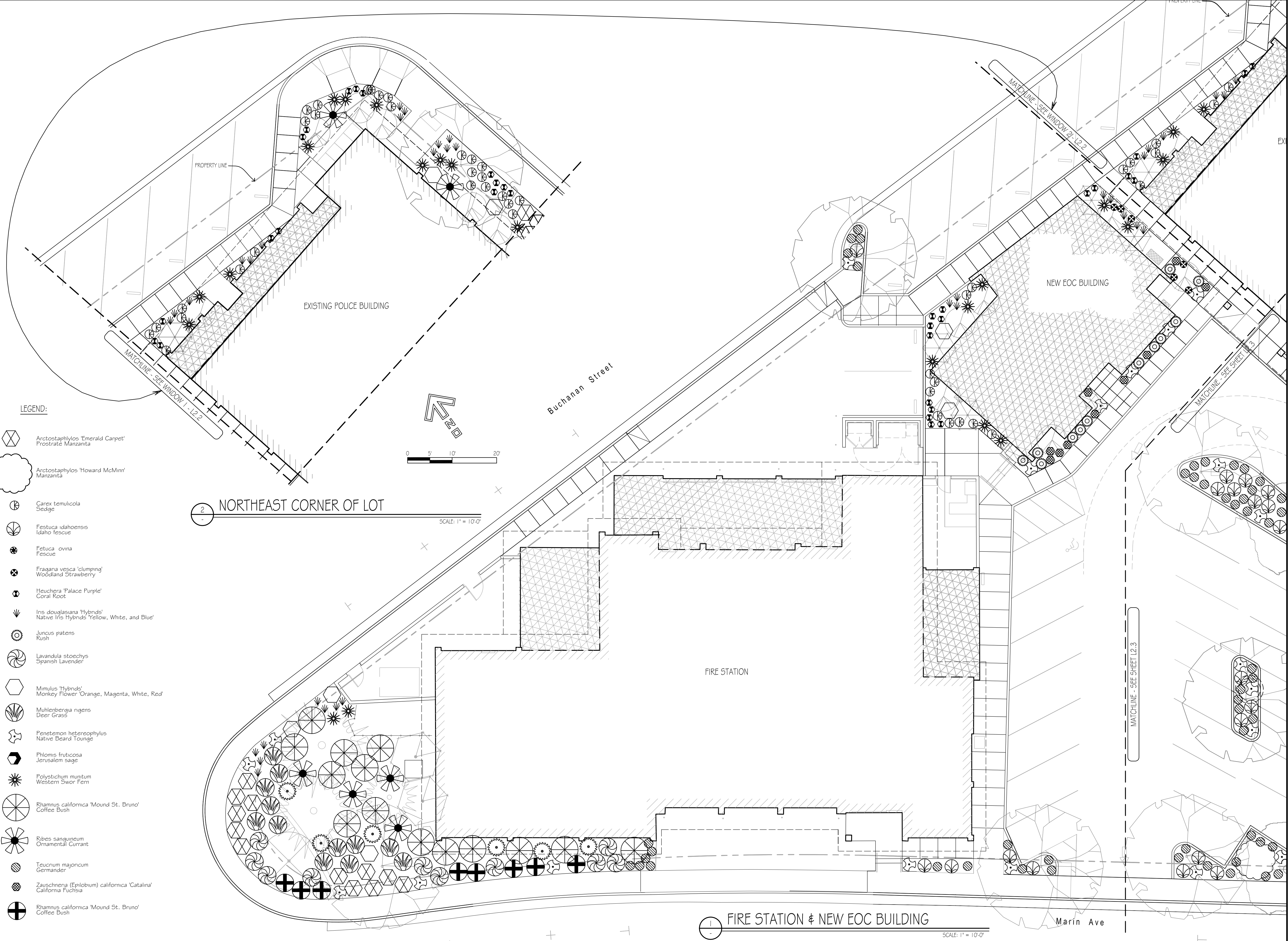


Feijoa sellowiana 'standard'  
Pineapple Guava



Heteromeles arbutifolia  
Toyon





LEGEND:

-  *Arctostaphylos 'Emerald Carpet'*  
*Prostrate Manzanita*
-  *Arctostaphylos 'Howard McMini'*  
*Manzanita*
-  *Carex temulicola*  
*Sedge*
-  *Festuca idahoensis*  
*Idaho fescue*
-  *Festuca ovina*  
*Fescue*
-  *Fragaria vesca 'clumping'*  
*Woodland Strawberry*
-  *Heuchera 'Palace Purple'*  
*Coral Root*
-  *Iris douglasiana 'Hybrids'*  
*Native Iris Hybrids 'Yellow, White, and Blue'*
-  *Juncus patens*  
*Rush*
-  *Lavandula stoechys*  
*Spanish Lavender*
-  *Mimulus 'Hybrids'*  
*Monkey Flower 'Orange, Magenta, White, Red'*
-  *Muhlenbergia rigens*  
*Deer Grass*
-  *Penstemon heterophyllus*  
*Native Beard Tongue*
-  *Phlomis fruticosa*  
*Jerusalem sage*
-  *Polystichum munitum*  
*Western Swor Fern*
-  *Rhamnus californica 'Mound St. Bruno'*  
*Coffee Bush*
-  *Ribes sanguineum*  
*Ornamental Currant*
-  *Teucrium majoncum*  
*Germander*
-  *Zauschneria (Epilobium) californica 'Catalina'*  
*California Fuchsia*
-  *Rhamnus californica 'Mound St. Bruno'*  
*Coffee Bush*

2 NORTHEAST CORNER OF LOT

SCALE: 1" = 10'-0"

1 FIRE STATION & NEW EOC BUILDING

SCALE: 1" = 10'-0"





**LEGEND:**

- |  |   |  |   |
|--|---|--|---|
|  | Arctostaphylos 'Emerald Carpet'<br>Prostrate Manzanita                      |  | Mimulus 'Hybrids'<br>Monkey Flower 'Orange, Magenta, White, Red'    |
|  | Arctostaphylos 'Howard McMini'<br>Manzanita                                 |  | Muhlenbergia rigens<br>Deer Grass                                   |
|  | Carex temulicola<br>Sedge   |  | Penstemon heterophyllus<br>Native Beard Tounge                      |
|  | Festuca idahoensis<br>Idaho Fescue  |  | Philomis fruticosa<br>Jerusalem sage                                |
|  | Fetuca ovina<br>Fescue  |  | Polystichum munitum<br>Western Swor Fern                            |
|  | Fragaria vesca 'clumping'<br>Woodland Strawberry                            |  | Rhamnus californica 'Mound St. Bruno'<br>Coffee Bush                |
|  | Heuchera 'Palace Purple'<br>Coral Root                                      |  | Ribes sanguineum<br>Ornamental Currant                              |
|  | Iris douglasiana 'Hybrids'<br>Native Iris Hybrids 'Yellow, White, and Blue' |  | Teucrium majoncum<br>Germander                                      |
|  | Juncus patens<br>Rush   |  | Zauschnera (Epilobium) californica 'Catalina'<br>California Fuchsia |
|  | Lavandula stoechys<br>Spanish Lavender                                      |  | Rhamnus californica 'Mound St. Bruno'<br>Coffee Bush                |

**LANDSCAPE DESIGNER**

**SENTIENT LANDSCAPE INC.**  
 965 Martin Lane  
 Sebastopol, California 95472  
 Phone: (707) 829-3655  
 Fax: (707) 829-3655  
 www.sentientlandscape.com

**CONSULTANTS**

**SHEET NOTES**

**PROJECT/ADDRESS**

**Albany Civic Center**  
 1000 San Pablo Avenue  
 Albany CA. 94706

**DRAWING REVISIONS**

| DATE | DESCRIP. |
|------|----------|
|      |          |
|      |          |

**SCALE STAMP**

1" = 10'  
 SUBMITTAL DESIGN DRAWINGS  
 DATE OF PLOT 01.12.09  
 SHEET TITLE SHEET NUMBER

**PLANTING PLAN**  
**L2.3**

# WATER BUDGET

MAWA ALBANY CIVIC CENTER LANDSCAPE RENOVATION

MAWA = (ETO)(L)(LA)(.62)  
 = (33.0 INCHES)(.8)(11,814 SQUARE FEET)(.62)  
 MAXIMUM APPLIED WATER ALLOWANCE = **193,372 GALLONS PER YEAR**

IRRIGATION USE IN GALLONS PER LANDSCAPE AREA  
 KS - SPECIES FACTOR = 0.2 FOR ESTABLISHED RELATIVELY DROUGHT TOLERANT SPECIES  
 KD - DENSITY FACTOR = 1.1 FOR MODERATELY FORESTED ESTABLISHED CONDITIONS  
 KMC - MICROCLIMATE FACTOR = 1.1

KL - LANDSCAPE COEFFICIENT = KS X KD X KMC = 0.24 FOR ESTABLISHED DROUGHT TOLERANT PERENNIALS

ETo - REFERENCE EVAPOTRANSPIRATION ALBANY, ALAMEDA COUNTY

JAN. ETo = 0.93 JUL. ETo = 4.65  
 FEB. ETo = 1.4 AUG. ETo = 4.03  
 MAR. ETo = 2.48 SEP. ETo = 3.3  
 APR. ETo = 3.3 OCT. ETo = 2.48  
 MAY ETo = 4.03 NOV. ETo = 1.2  
 JUN. ETo = 4.5 DEC. ETo = 0.62

ESTABLISHED DROUGHT TOLERANT PERENNIALS KI = 0.24

ETI - LANDSCAPE EVAPOTRANSPIRATION = KI X ETo  
 GALLONS PER MONTH = (APPROX 11,814 SQFT X 0.62 X ETI (INCHES PER MONTH))

|                                       |                                       |
|---------------------------------------|---------------------------------------|
| JAN. ETI = 0.22 INCHES = 1611 GALLONS | JUL. ETI = 1.12 INCHES = 8174 GALLONS |
| FEB. ETI = 0.34 INCHES = 2490 GALLONS | AUG. ETI = 0.97 INCHES = 7105 GALLONS |
| MAR. ETI = 0.60 INCHES = 4360 GALLONS | SEP. ETI = 0.79 INCHES = 5801 GALLONS |
| APR. ETI = 0.79 INCHES = 5786 GALLONS | OCT. ETI = 0.56 INCHES = 4360 GALLONS |
| MAY ETI = 0.97 INCHES = 7084 GALLONS  | NOV. ETI = 0.29 INCHES = 2110 GALLONS |
| JUN. ETI = 1.08 INCHES = 7911 GALLONS | DEC. ETI = 0.15 INCHES = 1090 GALLONS |

TOTAL ANNUAL GALLONS PER FRONT YARD = 57,882 GALLONS  
 30% OF MAWA

# IRRIGATION SCHEDULE

HYDROZONE SHADE  
 TRANSPLANT ESTABLISHMENT PERIOD (APPROXIMATELY 2 WEEKS)  
 EVERY OTHER DAY FOR 45 MINUTES  
 TYPICAL ESTABLISHMENT (APPROXIMATELY 1-3 YEARS)  
 EVERY 4 DAYS FOR 45 MINUTES  
 ESTABLISHED  
 EVERY 12 DAYS FOR 45 MINUTES  
 (DEEP SOAK ONCE OR TWICE YEAR TO NOTHING AFTER 5 YEARS)

HYDROZONE SUN  
 TRANSPLANT ESTABLISHMENT PERIOD (APPROXIMATELY 2 WEEKS)  
 EVERY OTHER DAY FOR 45 MINUTES  
 TYPICAL ESTABLISHMENT (APPROXIMATELY 1-3 YEARS)  
 EVERY 3 DAYS FOR 45 MINUTES  
 ESTABLISHED  
 EVERY 10 DAYS FOR 45 MINUTES  
 (DEEP SOAK ONCE OR TWICE YEAR TO NOTHING AFTER 5 YEARS)

# STATIONS

- WEST FIRE STATION CORNER SHADE
- WEST FIRE STATION CORNER SUN
- PARKING ISLANDS MARIN FRONTAGE
- CITY HALL ENTRANCE MARIN FRONTAGE
- CITY HALL ENTRANCE SUN AND ISLANDS
- CITY HALL ENTRANCE SHADE
- SOUTH EOC BUILDING AND PARKING ISLAND
- NORTH EOC BUILDING AND PARKING ISLAND
- NORTH POLICE STATION BUCHANAN STREET
- EAST POLICE STATION SAN PABLO
- EAST ADMINISTRATION BUILDING NORTH SAN PABLO
- EAST ADMINISTRATION BUILDING SOUTH SAN PABLO
- RAISED PLANTER AND ADMINISTRATION BUILDING
- SOUTH CORNER ADMINISTRATION BUILDING

# IRRIGATION LEGEND

| SYMBOL         | EQUIPMENT TYPE   | MANUFACTURER   |
|----------------|--|--|
| ---            | IRRIGATION MAINLINE                                    | 3/4" SCHEDULE 40 PVC PIPE<br>24" COVER   |
| - - -          | IRRIGATION LATERAL LINE                                | 3/4" SCHEDULE 40 PVC<br>1/2" COVER   |
| ~ ~ ~          | IRRIGATION DRIP LINE                                   | FLEXIBLE DRIP LINE - SEE IRRIGATION DETAIL # 6<br>ONSITE GUIDANCE BY LANDSCAPE DESIGNER<br>FOR EXACT PLACEMENT OF THE DRIP LINES |
| SL             | SLEEVING, 4" RIGID<br>DRAIN PIPE                       |  |
| C              | EXTERIOR WALL MOUNTED<br>CONTROLLER                    | SL800 4 STATION WITH SLW15 WEATHER STATION<br>SMARTLINE WEATHERMATIC CONTROLLER<br>WWW.SMARTLINE.COM                             |
| ▲              | BACKFLOW PREVENTION                                    | 3/4" FEBCO DOUBLE CHECK VALVE  |
| HB             | HOSE BIB   |  |
| ●              | DRIPLINE STUBOUT                                       |  |
| V              | 3/4" BRASS BALL VALVE<br>(IRRIGATION SHUTOFF + P.O.C.) |  |
| ■ <sup>2</sup> | REMOTE CONTROL<br>VALVE A55Y                           |  |

LANDSCAPE DESIGNER

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CONSULTANTS

SHEET NOTES

PROJECT/ADDRESS

**Albany Civic Center**  
 1000 San Pablo Avenue  
 Albany CA. 94706

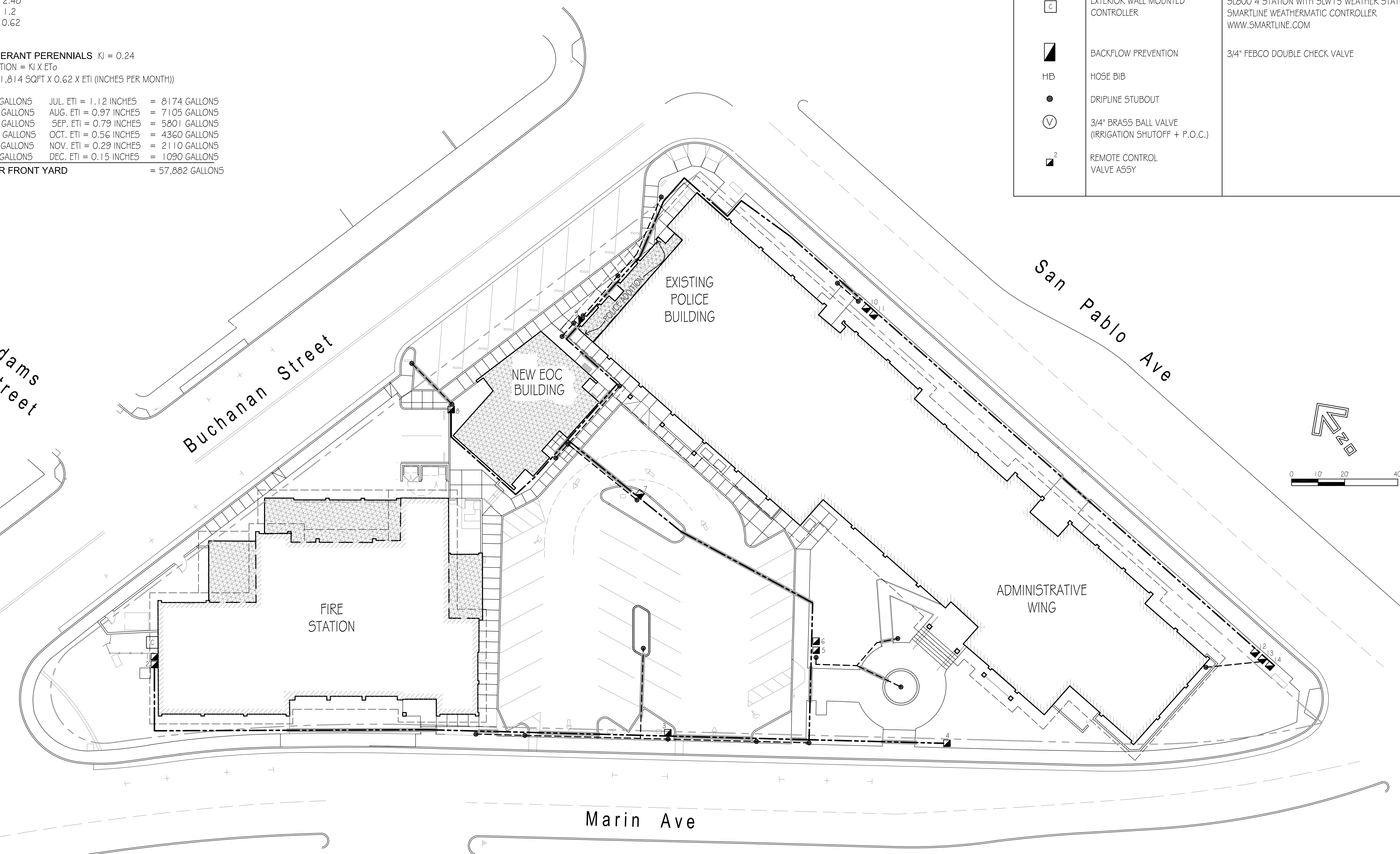
DRAWING REVISIONS  
 DATE DESCRIP.

SCALE STAMP

SUBMITTAL DESIGN DRAWINGS  
 DATE OF PLOT 01.12.09

SHEET TITLE SHEET NUMBER

**IRRIGATION PLAN**  
**L3.1**





**CITY OF ALBANY  
ARTS COMMITTEE  
STAFF REPORT**

Agenda date: 2/02/2009  
Prepared by: JB

**SUBJECT:** Discussion of the Arts Master Plan for the City

**SITE:** City-wide

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**RECOMMENDATION**

Discuss the format and requirements of a General Plan and provide feedback and direction to staff on the Public Arts Master Plan.

**BACKGROUND**

Continuation of discussion from the January 12, 2009 meeting.

**DISCUSSION**

I. The General Plan and Update required in 2010

The General Plan is a comprehensive policy document that defines the type, amount, and location of future growth and development within the City and forms the basis for the City's planning activities and its goals for city.

The General Plan sets forth the direction the City will take in managing its future based upon a shared vision for the community. California law requires each local government to adopt a General Plan which must contain seven mandatory "elements" or chapters (Land Use, Circulation (Traffic), Housing, Conservation, Open Space, Noise, and Safety). These elements each have a series of goals, policies, and implementation actions, applicable to a certain area, and designed to achieve the community's vision in that area. Cities are also able to incorporate other elements that they feel are particular or special interests in the city.

II. Examples of Other Cities

Attached are three examples of Public Art Master Plans for the City of Oakland, Berkeley, and Walnut Creek. Staff believes that Walnut Creek's plan is most "user friendly" out of the three. The other two plans, however, also contain some excellent components that should be considered.



- Probably the most important component of the plan is to state the objectives or goals of the Public Art Program, and to outline the specific policies and actions that aim to reach these goals.
  - Berkeley’s plan does this in a section entitled “Policies and Actions of the Plan”, starting on page 16. This section begins with a general statement of purpose, and then breaks down the specific objectives and policies.
  
- Another important component is a list of possible sites for future public art projects.
  - Oakland’s plan has a “Sites” section starting on page 22. It lists specific street corners and sites, as well as more general ideas for public art space, such as “Open Lots/Blank Windowless Walls”, and “General Street Elements”. Under each heading, is a description of possible improvements or types of art that could be incorporated at these sites.
  - The Walnut Creek Plan contains a slightly different approach to a “sites” list. At the beginning of the plan, they establish “Public Art Project Zones”, which are designations for various areas that can be utilized in the Public Art Program. Examples of their zones are “Pedestrian Retail District”, “Parks, Trails, and Recreational Sites”, and “Transit, Freeways, and Roads”. This section also includes the forms of art projects that would be appropriate for each zone.
  - At the end of the Walnut Creek plan, under a heading called “Priority Sites Identified by Public Art Zones”, there is a simple list of specific sites in each zone that could be included in the Public Art Program. Unlike the Oakland Plan, there is no description of the specific site, but the general guidelines laid out by the zones provide basic ideas for possible projects.
  
- The Walnut Creek Plan contains another section that might be useful, called “Criteria for Public Art”. This short section provides a brief definition of public art, lays out the various types of artwork that are included in the program, and provides some general criteria for artwork selection. Albany’s implementation procedures and approved ordinance could be incorporated in this section.

These examples of other Master Arts Plan can be a guide for how to shape Albany’s Public Art Master Plan. Staff would appreciate direction on the preferred format and contents plan.

### III. Timeline

Staff is working on a timeline and will return to the Committee, at a later date, for review and discussion.

## ATTACHMENTS

- A. City of Berkeley Arts and Culture Plan
- B. City of Oakland Public Art Master Plan
- C. City of Walnut Creek Public Art Master Plan

## *Foreword*

*The Civic Arts Commission of the City of Berkeley is pleased to present to the Berkeley Community this Arts and Culture Plan (also referred to as "the Plan" in this document) adopted by the City Council on July 13th, 2004.*

*This Plan was called for in the 2002 Berkeley General Plan and establishes a framework to guide the City in creating policy to support the arts. The Civic Arts Commission along with Civic Arts Staff will monitor the implementation of the Plan, in partnership with the Berkeley City Council.*

*August, 2004*

This Plan is a beginning effort and accomplishes the first step of an extensive process. The project began in 2002, when the Civic Arts Program of the City of Berkeley, contracted with ArtsMarket Inc. consulting agency to establish the following:

- **A database of 130 nonprofit arts and culture organizations.**
- **An Economic Impact Analysis of the nonprofit arts sector in Berkeley.**
- **A general needs assessment of the 130 nonprofit organizations surveyed for this study.**
- **A public opinion web survey that collected individual community input and concerns for the Arts and Culture plan.**
- **Five city-wide community meetings to gather information directly from citizens and to identify topics of interest.**



The *Front Row Festival* Celebrates the Opening of the Downtown Arts District

Utilizing the compiled data and analysis provided by ArtsMarket, the Civic Arts Commission, Civic Arts staff, members of the Berkeley Cultural Trust and the community, worked together to draft the actions and policies of the Arts and Culture Plan.

The surveys, factual analysis, and information-gathering documentation that provide the background for the Arts and Culture Plan are included in the ArtsMarket report, *The Berkeley Cultural Needs Assessment and Findings*, which is posted on the City's Website at [www.ci.berkeley.ca.us/civicarts/artscultureplan.htm](http://www.ci.berkeley.ca.us/civicarts/artscultureplan.htm). Hard copies of the full report can be obtained by request through the Civic Arts Program, in the Office of Economic Development.



Berkeley's Annual *Solano Stroll*,  
Photographer: Stephani Lesh

This Plan, developed with extensive citizen participation over the past two years, provides an essential tool for the design and implementation of public policy that supports and develops the arts, culture, and entertainment citywide. Through civic and community use of this Plan, the future of arts and culture in Berkeley will continue to flourish and enhance the quality of life for all visitors and citizens.



Hand-carved Library Gates made of sustainable Honduras Mahogany, by artist Miles Karpilow, located at the Berkeley Central Public Library.

*Cultural activity in Berkeley is a window to our interior, and we need to make sure that the window is as wide as can be. There is a cultural life here that is real and reflects its citizenry. It is a true cooperative community and our arts and culture plan needs to describe that.*

*-John Roberts, Chair, Design Committee,  
Downtown Berkeley Association*

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# THE BERKELEY COMMUNITY

**B**ERKELEY is a culturally rich, vibrant community characterized by its diversity, its collective nature, and its remarkable history as a home for creative and intellectual movements. The city is famous for its distinguished university, beautiful natural setting, positive environment for innovative business, and highly educated population. It is a city where one can hear live music and poetry at the farmer’s market and spend an afternoon browsing eclectic street-arts fairs; a place where one can attend world-class theater and award-winning performances; a community that regularly celebrates its diverse ethnic traditions at various cultural venues. It is a city known for its flair and endless variety of attractions.



Panoramic view of Berkeley.



Berkeley Repertory Theatre’s production of *The Notebooks of Leonardo da Vinci*.  
Photographer: Ken Friedman

The population of Berkeley is more diverse than typically found in a city of just over 100,000 residents. Its creative community comprises a large number of renowned artists and arts organizations that range from the solo artist to large-scale institutions. Within Berkeley’s borders alone are seven museums, over 20 art galleries, a dozen major performance centers, an impressive number of independent publishers and some 50 theater, dance and music organizations.

Berkeley’s vibrant community of arts and culture is influential far beyond its borders. The quality of Berkeley artists and arts organizations has been acknowledged by numerous awards and grants, giving testament to the importance of the arts within Berkeley and the larger region. In 2002, Berkeley was honored by the California Association of Local Economic Development (CALED) with the *Grand Prize for the Addison St. Arts District, Best Economic Development Program in the State*. In 2003, five Berkeley artists received fellowships from the California Arts Council for their “exemplary” accomplishments in the visual arts. The National Endowment for the Arts, in 2003, awarded over \$500,000 in grants to 13 Berkeley nonprofit arts and culture organizations for various achievements and innovations in the arts.

With the success of the Downtown Arts District and the development of districts in South and West Berkeley, the arts have captured the attention of City



The KaUaTuahine Polynesian Dance Company. Photo: Courtesy of the Center for International Dance.



Government and local businesses. With a rising interest in the economic impact of the arts, business communities are creating partnerships of commerce and culture. The Downtown Berkeley Association sponsored the opening of the Downtown Arts District with the *Front Row Festival*, setting a precedent of such partnerships. The University of California, Berkeley, is considering the relocation of its three major museums to the Downtown Arts District, which would significantly enhance the synergy of arts and culture venues.

The arts have proven to be an effective generator of economic growth and stability. Ranking as one of the largest economic sectors in Berkeley, the



Arts District Banner, courtesy of the Downtown Berkeley Association.

nonprofit arts sector includes over 130 arts and culture organizations. The economic impact of these 130 nonprofits alone is impressive. Together they provide an estimated 3,400 jobs, reach an annual audience of 1.7 million people, and have combined budget of \$70 million.<sup>1</sup> In 2002, these organizations reached over 75,000<sup>2</sup> students and teachers regionally, through residencies, performances, in-school and after-school programs, and professional development workshops.

The arts provide an attractive and familiar destination for visitors as well as residents. They stimulate economic revenue through dining, accommodation, parking and retail expenditures. The *2003 Cultural and Heritage Tourism Alliance Forum*, held in San Francisco, was devoted solely to arts and culture. The *Forum* maintained that an arts-rich city not only draws visitors but also attracts residents and businesses that seek the benefits of a diverse, creative community.

The cultural currency of the arts enriches each segment of our community. Just as monetary capital allows for building and maintaining a solid infrastructure to support and ensure a thriving community, the arts provide the foundation for a genuine sense of community. They offer a means of reaching a shared vision, reflect who we are as a community, and confirm what we value and can achieve together.



*Earthsong for Berkeley*, by artist Wang PoShu.

## WHAT DO YOU LIKE BEST ABOUT LIVING IN BERKELEY?

*I own a business in Berkeley, and I like that there are such a varied number of events that can draw people to Berkeley, that we always get out-of-town customers who come for the day and love it!*

*-Anonymous Respondent from the Public Opinion Survey*

<sup>1</sup> *The Berkeley Cultural Needs Assessment*, ArtsMarket, 2003, p.5 and Section V- *Economic Impact Analysis*.

<sup>2</sup> *The Berkeley Cultural Needs Assessment*, ArtsMarket, 2003, p. 24, Tables 4.f, 4.f.1 and 4.f.2.

# BERKELEY CIVIC ARTS PROGRAM

## CITY SUPPORT FOR THE ARTS

The Civic Arts Program works with the Civic Arts Commission to support and strengthen all art disciplines throughout all areas of the city and to assist in the beautification of the city through public art.

The Mayor and City Council each appoint one member of the Civic Arts Commission, which advises the City Council and the Mayor on all matters affecting the beauty and culture of the city. The Commission has three standing committees to advise on issues concerning public art, grants and arts in education.

The Civic Arts Program is a service-based program that supports the growth and vitality of the arts in Berkeley. The major areas of the program are Public Art, the Addison Street Windows Gallery and the Civic Center Gallery, Civic Arts Grants, Technical Assistance, Fund-raising and Marketing of the arts through press releases and as the site contact for press and media correspondents. Civic Arts staff also represent the Berkeley arts community in various local, state and national arts organizations, bringing news, advocacy and funding information back to the community. The staff attends local committees to integrate city programs with community arts activities. The Civic Arts program also



The Berkeley Poetry Walk on Addison Street.

## WHAT WOULD YOU LIKE TO SEE ADDRESSED IN THE ARTS AND CULTURE PLAN?

*...art as something the whole  
community should embrace regard-  
less of economics or social groups.*

*-Anonymous Respondent from  
the Public Opinion Survey*

administers community art contracts and maintains archives for the grant and public art programs.

## Public Art Program

Berkeley's Public Art Program was initiated in 1999 by Resolution no. 60,048.N.S., that allocates 1.5% of the funds for capital improvements by the City to the Public Art Fund. Since the inception of the public art program, the City has commissioned numerous public art pieces.

In 2002 and 2003, Berkeley's Downtown Arts District featured public art additions that included two prominent sculptures and twelve individual artworks installed in the sidewalk along Addison Street. Designed to compliment the sidewalk art, the Berkeley Poetry Walk was installed in 2003. With the generous assistance of former US Poet Laureate and UCB Professor Robert Hass, the Poetry Walk features over 120 poems that relate to the history and culture of Berkeley. Private funds raised through community members and local businesses provided for the creation of the Poetry Walk and the printing of an anthology to accompany this project.

The Addison Street Windows Gallery is a visual art exhibition space that regularly exhibits artwork by local



# BERKELEY CIVIC ARTS PROGRAM

artists and art organizations on the ground floor of the City owned Center Street parking garage. Berkeley's Civic Center has also become an integral part of the program by participating in a public art exhibition of art by local artists. The art is located throughout all six floors of the Civic Center Building.

In South Berkeley the public art program is currently developing a new project that will serve as part of a series of "gateway" public art projects. A second "gateway" public art project will be installed on the Bicycle/Pedestrian Bridge in West Berkeley. The program is also working with the Redevelopment Department to establish a public art component in the restoration and upgrade of the Berkeley Transit Station in West Berkeley.

## The Civic Arts Grant Program

The City of Berkeley has provided grants to artists and arts organizations through its Civic Arts Grants Program for two decades. The amount of funding available for arts grants varies each fiscal year, depending on the allocation from the city's General Fund approved by City Council. The Civic Arts Commission and its Grants Committee disburse the yearly allocation to a broad and diverse range of applicants, serving the widest audience possible.

The current program allows applicants to request up to 10% of their budget for operating or program support. The grants program currently provides partial funding to approximately sixty-five nonprofit organizations. In addition to direct

funding, the grants enable these organizations to leverage additional



The Addison Street Windows Gallery.

funding through outside sources. The range of services that these organizations provide to the community includes regular arts and culture programming, arts education and community based festivals.

In 2003, the grant program funded only 25% of the total amount requested (over \$1 million), which indicates the high level of financial need within the arts community. While funding for the grants program has recently increased from \$65,000 in 1998 to over \$257,000 in 2003, Berkeley currently funds less than 0.004% of the total operating budgets of the city's nonprofit arts and culture organizations.<sup>1</sup>

The Berkeley City Council and the Civic Arts Commission would like to establish a dedicated source of funding for the grants program, ultimately doubling the funds available for arts grants. A "tiered" grants program is envisioned, with multiple levels of operating and program support to ensure that small organizations and individual artists are nurtured, and that larger organizations are sustained in Berkeley.

<sup>1</sup> *The Berkeley Cultural Needs Assessment, ArtsMarket, 2003, p.8 and Section V- Economic Impact Analysis.*

# BERKELEY CIVIC ARTS PROGRAM



## Technical Assistance

The Civic Arts Program provides training and professional education to artists and nonprofit art agencies to assist in strengthening and realizing their strategic goals. The Civic Arts Commission hosts two free Grant Workshops with each grant cycle to guide first-time applicants through the grant writing process. The Public Art Program, with each new series of public art projects, provides free public workshops to teach artists how to enter the field of public art. The program also produces informational publications such as the “Public Art Registry”, the “Guide to the Public Art Process for the City of Berkeley” and “The Berkeley Poetry Walk: A Collection of Essays Documenting the Process” which are made available to the public.

## Publicity and Marketing

In 2000- 2003 Berkeley Civic Arts was featured in over 50 articles in local publications, TV shorts, and national magazines including: *Urbanland*, *Diablo Magazine* and *Sunset Magazine*.

In 2003, the National Gallery of Art, Washington D.C., produced a documentary film on the renowned African-American artist, Romare Bearden. The film was designed to accompany the Retrospective Exhibition of his work that will travel across the country from 2003- 2005. The Civic Arts staff assisted the National Gallery of Art on their site visit to film the Romare Bearden mural in the Berkeley City Council Chambers, before it embarked on the national tour. This documentary film features the works of the artist and footage of the Berkeley mural. It was distributed to every major U.S. library and arts institution in the United States as part of the National Gallery Press Kit on the Romare Bearden National Retrospective Exhibition.

IF YOU COULD ENVISION FUTURE CULTURAL OPPORTUNITIES IN BERKELEY,  
WHAT WOULD THEY BE?

*A city-sponsored fiction publication featuring local and national writers. Arts in the streets! It would be wonderful to see the works of Berkeley adults, children and teens displayed in public places. City sponsored dance, literature readings.*

*-Anonymous Respondent from the Public Opinion Survey*

# BERKELEY CIVIC ARTS PROGRAM



The Romare Bearden Mural as viewed in the City Council Chambers.

## AWARDS AND RECOGNITION

- ***President's Award for the Addison Street Poetry Walk, 2004, Downtown Berkeley Association.***
- ***Berkeley Mural "The City and Its People" Featured as Centerpiece in the Romare Bearden Retrospective Exhibition for a Five State National Tour, 2003-2005, National Gallery of Art in Washington, D.C.***
- ***Model Site and Conference Presenter on Revitalization Zones and Economic Development in the Arts, 2003, Central Regional Conference Cosponsored by the League of California Cities, California Association of Local Economic Development, California Association of Local Arts Agencies and the California Arts Council.***
- ***First California Arts Council Public Board of Trustees State Meeting held in Berkeley, 2002. Materials on the Civic Arts Program and the Arts District included in the Legislative Packet for the California Legislature, 2003.***
- ***Grand Prize for Addison Street Arts District, Best Economic Development Program in the State, 2002, California Association of Local Economic Development.***
- ***Model Site and Conference Presenter on Arts District, 2002, International Economic Development Conference, Oakland, CA.***
- ***Paine Knickerbocker Award for Outstanding Support of Regional Theater, 2002, Bay Area Theater Critics Circle.***
- ***Best Program in the West for Disability Access for Public Art, 2000, (shared award with the San Francisco Asian Art Museum), WESTAF-Western States Arts Federation.***

## RECOMMENDATIONS FOR THE ARTS AND CULTURE PLAN

Through information gathered from the public opinion survey, five community meetings, and organizational surveys, the following is a distilled outline of the community's concerns, needs and recommendations for Berkeley's Arts and Culture Plan. These are the concerns that have been brought to the plan by Berkeley's arts organizations leaders, community activists and artists.

### Increase Arts Space and Infrastructure

- Artist housing and live-work units.
- Small to midsize, mixed-use performance spaces designed for theater, film, dance, literary arts and musical use.
- Gallery space to support the visual arts.
- A centralized Community Arts Center to be used for arts classes, performances, visual art exhibitions, film festivals, poetry readings, youth activities and support services.
- A portable stage, assistive listening systems for the hearing-impaired and seating for community events and festivals.
- Arts districts could be used citywide as a mechanism to promote and cultivate the arts and increase community participation.
- Protection and enhancement of existing arts facilities.



The Transparent Theater's presentation of *Eternity is in Love with the Productions of Time*.  
Photographer: Ian Martin



The La Pena Cultural Center presents  
*John Calloway & Diaspora*.  
Photographer: Hugh H. Lovell

### A Community Arts Calendar and Increased Marketing of the Arts

- Cultivate "localism" by building local participation in arts and cultural activities within Berkeley's city limits.
- A centralized box-office.
- An arts and culture resource center.
- A Berkeley Arts Website with citywide arts and culture links and arts related information.
- A Berkeley Arts and Culture Calendar of Events.
- A public registry of Berkeley artists and arts organizations.
- A special initiative to provide arts information to young populations.

### Arts Education

- More arts teachers in schools and a higher quality and diversity of arts programs.





Students engaged in a music education program. Photo: Courtesy of the Berkeley Symphony Orchestra.

- More after-school programs, both on and off campuses.
- More outreach to and special arts programming for teens and “at-risk” youth.
- An artist in residency program for Berkeley schools.
- Attention to art education for all ages groups and levels, including adults, the elderly and the disabled community.

## Diversity in the Arts

- Increase the diversity of participants in the arts through outreach to minority, low-income and disabled populations.
- Include all segments of the community and all levels of artists in a citywide effort to cultivate the arts.

### WHAT WOULD YOU LIKE TO SEE ADDRESSED IN THE ARTS AND CULTURE PLAN?

*Access for people with disabilities to the means to create as well as to be arts consumers.*

*-Anonymous Respondent from the Public Opinion Survey*

## Increase Funding and Support for Arts and Culture Activities

- Increase funding for the Civic Arts Grant Program.
- Establish a multifaceted and more sophisticated Grants Program that would include multiple levels of operating support for large and smaller organizations.
- Increase funding for art related education.
- Increase funding for public art by expanding the current 1.5% for Public Art Program to 2% of the value of public construction projects.
- Create a Fund for the Arts to support and expand the grant program.
- Invest in staff and administrative resources, thus improving the Civic Arts Program’s ability to serve as a hub of communications, planning and funding.

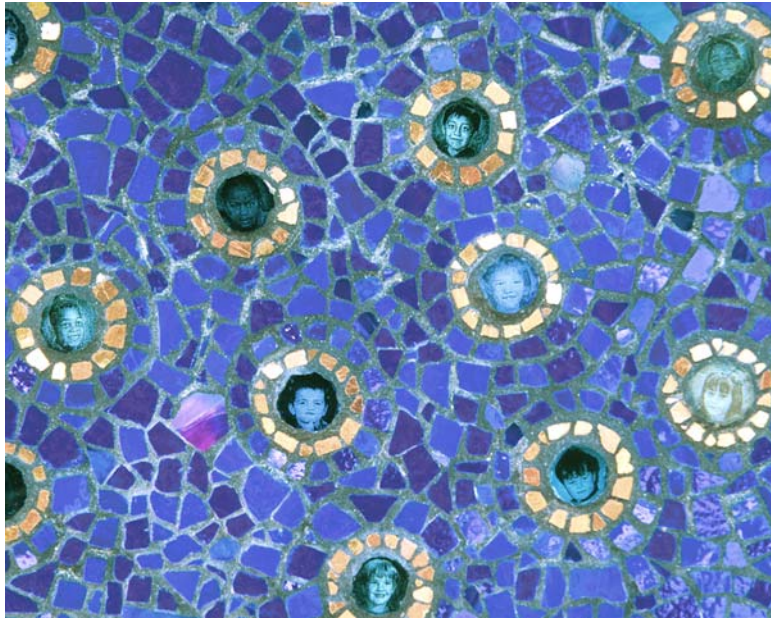


Detail of Addison Street Sidewalk Art *Make Art*, by artist Lynne-Rachel Altman.

## Improve Access to the Arts

- Preserve existing baseline parking facilities to accommodate the growth of visitors to arts-dense areas.
- Promote the use of public transportation to all areas of Berkeley.
- Ensure that performance venues and arts and culture activities are accessible and available to all people.

## POLICIES AND ACTIONS OF THE PLAN



Detail of Addison Street Artwork, *Good Fortune*, by artist Diana Maria Rossi.

*Despite differences in size and scope, arts organizations are connected through a complex and interdependent network. Likened to an ecosystem, this network must support both the largest and smallest “life forms” if it is to be healthy and flourish. This Arts and Culture Plan acknowledges that there is a substantial breadth of needs pertaining to all arts and culture organizations in Berkeley. The goals and strategies of this plan strive to cultivate a balanced and vigorous “ecosystem” of arts and culture for the City of Berkeley.*

# POLICIES AND ACTIONS OF THE PLAN

## CREATING THE ARTS AND CULTURE PLAN:

The Economic Development Element of the General Plan for the City of Berkeley, adopted in 2001-2002, calls for an Arts and Culture Plan (which will be referred to as “the Plan” in this document) that establishes citywide goals and strategies to support and develop local arts, culture, and entertainment, and becomes an integral part of the General Plan itself (Policy ED-11). In consultation with the Director of Planning, and members of the Planning Commission, the format of the Arts and Culture Plan was revised in 2003. This Plan is a separate policy document that may be adopted in the future and incorporated into the City’s General Plan. The structure of the *Policies and Actions* of the Arts and Culture Plan is intended to be consistent with all elements of the General Plan, adopted by the City Council in 2001.

In early 2002, the Berkeley Civic Arts Commission undertook a process for drafting a Plan that promotes the City’s arts, identifies partnership opportunities between the City, nonprofit organizations, and other arts agencies, and establishes fund-raising strategies in accordance with the objectives of the General Plan.

The Arts Commission and City Staff conducted the process publicly, including:

- 1) Creation of the Arts and Culture Plan Advisory Committee, comprising a broad range of arts groups and artists, to advise the Arts Commission on all aspects of the Plan. (See Appendix, p 33.)
- 2) Hiring the consulting firm, ArtsMarket, to assist the Civic Arts Coordinator, Commission, and Advisory Committee to work with the community to develop the Plan.
- 3) Conducting in-person interviews with a wide spectrum of artists and representatives of arts groups of all sizes and types, to determine their needs and desires for what an Arts and Culture Plan should encompass. (See Appendix, p 32.)
- 4) Establishment of an interactive survey on the City’s website, to encourage Berkeley citizens to express their opinions about the constitution of the Plan. (See the ArtsMarket Report, *The Berkeley Cultural Needs Assessment and Findings*, Section VI.)
- 5) Five public meetings held in various sections of Berkeley, attracting over 200 people to discuss their impressions of what is good about the arts in Berkeley, and what could be done to improve the situation for artists, arts organizations, and the citizenry generally in the perception and reality of the arts in Berkeley. (See Appendix, p 30,31.)

## POLICIES AND ACTIONS OF THE PLAN

6) Submission of a summary report from ArtsMarket, *The Berkeley Cultural Needs Assessment and Findings* with their recommendations of goals and implementation strategies, intended as a starting point for continued input and dialogue by arts workers, residents, and civic leaders. (See Introduction, p 3.)

7) Establishment of a Subcommittee of the Arts and Culture Plan Advisory Committee, charged with researching similar policy documents of other cities and jurisdictions, and development of a process that led to a draft Plan for submission to the City Council.

### **PURPOSE:**

The Arts and Culture Plan represents the policy of the City of Berkeley for the continued development and improvement of the artistic and cultural life of our community. Public engagement with art and cultural activity is important for the well-being of the community, and provides a means for understanding the world in which we live. This City recognizes the multiple benefits that the arts provide to Berkeley residents at all stages of human development, from childhood through old age. This Plan establishes a basis for public policy decisions, ordinances, regulations, and administrative actions affecting arts and culture in Berkeley.

The arts encourage civic participation, give voice to diversity and intercultural communication, provide humanistic insights, and enhance the City's economy and physical environment. Engagement with the arts includes educational opportunities for children and adults, as students, teachers, creators or consumers. This Plan encourages collaboration among the Berkeley Unified School District (BUSD), the City of Berkeley, the University of California at Berkeley, artists, performers, writers, arts business owners, arts organizations and all those in the broad field of the arts to form a community of resources that provide education in the arts through creative programs and approaches.

Berkeley citizens acknowledge that the private sector alone cannot provide an appropriate level of these activities in serving the City's diverse communities. Local government support is essential to the achievement of the goals and objectives of the Arts and Culture Plan. The City of Berkeley has the obligation and the authority to utilize existing, and to formulate new policies for the improvement of the creative arts and cultural communities in the City, and to acknowledge our diverse and exceptionally talented population.



# **POLICIES AND ACTIONS OF THE PLAN**

The goal of the Arts and Culture Plan is to make the arts, cultural events and activities more abundant and readily available in Berkeley, and to promote more and better engagement with art in all its forms, by more people.

The plan addresses three principal goals: (1) to improve the supply of and access to art; (2) to enhance engagement through active and collaborative use of public agencies and institutions; and (3) to set goals for budgetary support and establishment of fiscal policy for a consistent and appropriate level of funding to conduct programs and services necessary to achieve Objectives 1 and 2.

These principal goals have been translated into specific objectives, which define Policies and Actions to advance the achievement of each goal. The Objectives, Policies, and Actions contained in this plan are all intended to be consistent and compatible with all elements of the General Plan.

## **SUMMARY OF PLAN OBJECTIVES**

- I Enhance Berkeley as a community and place of culture and the arts, in all areas and distinct neighborhoods of the city.**
- II Promote artistic and cultural engagement and public awareness of the arts in Berkeley, including quality youth programming and education in the arts.**
- III Support Arts in Education in all Berkeley schools.**
- IV Enhance and support diversity of both participants and activities in the arts and promote city-wide incorporation of arts and culture.**
- V Assure consistent, adequate, and regular funding for arts and cultural activities and programs in Berkeley.**
- VI Ensure access to arts and cultural programs and facilities for all ages, ethnicities and physical abilities.**

## **REVIEW OF PLAN PERFORMANCE:**

The Arts and Culture Plan shall be reviewed by the Arts Commission from time to time, and evaluated for its performance in achieving its objectives. Amendments shall be proposed as necessary.

# POLICIES AND ACTIONS OF THE PLAN

## ENHANCE BERKELEY AS A PLACE OF CULTURE AND THE ARTS

### Policy 1.1:

**Establish a permanent Arts and Cultural Affairs Division in the City, with a full-time director, sufficient staff and support necessary to implement the policies and objectives of this Plan.**

#### Actions:

- A. Hire and maintain professional-level staff for planning, directing, managing and implementing arts and cultural programs for the City.
- B. Actively consult with and advise other City Departments, Boards and Commissions regarding coordination of related housing, economic development, transportation and land use issues, and with the City's legislative liaison regarding statewide legal and public issues affecting the arts and cultural activities, including the visual, performing, and literary arts in Berkeley.
- C. Collaborate with institutional and organizational providers of arts and culture in the City of Berkeley including the Berkeley Unified School District, University of California at Berkeley, and other private and public organizations to support mutually beneficial projects.
- D. Serve as a liaison for the City to artists and arts organizations, and as an advocate and resource for them.

### Policy 1.2:

**Support the increase and improvement of the availability of permanently affordable housing for artists, performance venues, and studio spaces designed for the practice of art.**

#### Actions:

- A. Conduct an inventory of existing arts facilities to determine what specific needs are not being fulfilled. The City should facilitate the creation of space for arts use in Berkeley by permitting the change of use to arts and crafts from manufacturing and warehousing.
- B. Collaborate with the community and building owners to research and identify vacant buildings that could potentially be converted and used for arts activities.
- C. Research and recommend policies for adoption by appropriate City Boards and Commissions, to encourage artisan studios, gallery spaces, production workshops, dance performance facilities, literary arts venues and collaboration sites for all the arts, consistent with the goals and policies of the Housing Element of the General Plan.
- D. Work with the Planning Commission and the City Council to protect existing arts space and to protect and enhance permanently affordable arts space.

## **POLICIES AND ACTIONS OF THE PLAN**

- E. Strengthen and enforce existing policies, i.e. the Cultural Density Bonus, to ensure such agreements are implemented.

### **Policy 1.3:**

**Create a centralized, multi-use Community Art Center and provide support for neighborhood-based arts activities, performances and youth arts programming.**

#### Actions:

- A. Create a centralized, multi-use Community Art Center that would be easily accessible and open to all Berkeley residents. Such a center would be used for performances, visual art exhibitions, film festivals, community art classes, literary activities, youth activities, arts related information and support services.
- B. Actively develop youth arts programming and explore the possibility of creating a Youth Arts Center within the Community Art Center to serve the needs of school-age children and at-risk youth.
- C. Restore and coordinate youth arts activities and neighborhood programs at existing City Parks and Recreational Centers.
- D. Provide access to support services and equipment for use by the public, including a portable stage, assistive listening systems for the hearing-impaired and seating for community festivals and events.

### **Policy 1.4:**

**Support existing Arts and Culture Districts and establish additional districts throughout the City to recognize and support distinctive arts communities.**

#### Actions:

- A. Develop guidelines for the establishment of Arts and Culture Districts.
- B. Identify opportunities for specific Arts and Culture Districts.
- C. Provide financial assistance in the form of low cost loans to arts organizations to form a nexus of organizations in arts districts.
- D. Support existing and new arts districts and provide advocacy for constituent organizations and artists.
- E. Support Historic and Architectural Preservation planning in all parts of Berkeley, consistent with the Urban Design and Preservation Element of the General Plan, to acknowledge and to preserve Berkeley's rich cultural built environment.

# POLICIES AND ACTIONS OF THE PLAN

## CULTURAL AWARENESS AND PUBLIC ENGAGEMENT IN THE ARTS

### Policy 2.1:

**Create an Arts and Culture Marketing Program, staffed by a full-time position and housed within the Berkeley Convention and Visitors Bureau, to expand and strengthen public awareness and access to arts and culture activities.**

#### Actions:

- A. Create a Berkeley Arts Website to include maps of the locations of galleries, performing arts theaters, artisan districts and venues, with links to individual organizations for access to event schedules, ticket box offices and contact information.
- B. Create a centralized and publicly accessible Arts Resource Center within the Convention and Visitors Bureau, to serve as a clearinghouse and point for information, including a central box-office.
- C. Develop an Arts and Culture Calendar of Events and a registry of facilities available for performing arts inclusive of City-owned facilities such as the Live Oak Recreation Center, the Frances Albrier Community Center and other City facilities.
- D. Establish a central bulletin and/or registry of individual artists and arts organizations for public access through the Berkeley Arts Website.

### Policy 2.2:

**Increase marketing of the arts, including cultural tourism to Berkeley, and promoting “localism” and cultural awareness within Berkeley.**

#### Actions:

- A. Create a program of broad creative advertising and linkages with the Chamber of Commerce, State Department of Tourism, and with private organizations organized by the Berkeley Conventions and Visitors Bureau in partnership with the City of Berkeley Civic Arts Program.
- B. Reinforce partnerships and collaborations with local business and merchant associations, and other nonprofit organizations for support of community cultural events and activities.
- C. Support the establishment of “Open Gallery” events, and advertisement of a regular late evening gallery series for public access to galleries, workshops, literary readings, studios and similar venues.
- D. Expand and strengthen public awareness of cultural events and all arts activities, including promotion of the City’s numerous multi-cultural events,

## **POlicIES AND ACTIONs OF THE PLAN**

through use of street banners, local print, electronic media and all other available alternative formats.

- E. Work with arts educators on outreach to youth populations and create a Youth Arts Information Network to assure that arts resources and opportunities are readily available and easily accessible.

### **Policy 2.3:**

**Vigorously promote and support visual, performing and literary arts activities throughout the City.**

Actions:

- A. Negotiate annual contracts for installation and display of art, cultural performances and literary readings in public places.
- B. Ensure that publicly funded artworks and performance programs are accessible and available throughout all neighborhoods in the City.

### **Policy 2.4:**

**Create leadership and mentorship opportunities in the arts.**

Actions:

- A. Create opportunities for public forums and community workshops with practicing artists and performers.
- B. Recognize existing partnerships with the private sector and encourage supportive private/public partnerships.
- C. Encourage Berkeley citizens to participate as individuals on the Boards of Directors of local art organizations.

## **ARTS IN EDUCATION**

### **Policy 3.1:**

**Support an Arts in Education program to provide arts and culture courses to all grade levels in all Berkeley schools.**

Actions:

- A. Support the BUSD in their efforts to develop and implement the California Visual and Performing Arts Content Standards, adopted by the BUSD Board of Education in 2001.
- B. Establish an Artist in Residency program to give all Berkeley schools the opportunity to provide arts education through professional artists and performers.

# POLICIES AND ACTIONS OF THE PLAN

- C. Collaborate with the University of California, Berkeley, and Vista Community College to expand arts education programs that award grants to visual and performing artists in exchange for teaching an arts program in a local school.
- D. Support and promote existing arts education programs and classes available at local nonprofit arts organizations.

## **Policy 3.2:**

**Increase attendance by school children at performances and cultural activities, through collaboration with the Berkeley Unified School District, arts educators, and arts organizations.**

Actions:

- A. Research and establish a program in collaboration with the BUSD and local arts and cultural organizations that provides each school child with the opportunity to attend one professional arts or cultural field trip each school year.
- B. Research and establish a program in collaboration with BUSD schools that invites local, performing arts and literary arts groups to perform in available facilities, auditorium spaces and classrooms for the purpose of arts education.

## **DIVERSITY IN THE ARTS**

### **Policy 4.1**

**Recognize the diversity of cultures in Berkeley and encourage arts and culture activities to include people of all ages, physical abilities, ethnic origins, sexual orientations and economic classes and support ethnic and cultural heritage contributions of all members of the community.**

Actions:

- A. Research and implement a multi-cultural grant category in the Civic Arts Grant Program to provide support and funding to minority arts and culture organizations.
- B. Conduct an assessment of the multi-cultural makeup of Berkeley's broadly defined cultural groups to provide a basis for economic support and outside grant opportunities.
- C. Create a database and registry of existing multi-cultural arts organizations, community festivals, ethnic food restaurants and specialty stores to market and promote minority organizations.

# **POLICIES AND ACTIONS OF THE PLAN**

## **FUNDING FOR THE ARTS AND CULTURE IN BERKELEY**

### **Policy 5.1:**

**Further integrate culture and the arts into Berkeley's citywide economic development strategies.**

Actions:

- A. Support the efforts of designated Arts Districts through local grants programs, public streetscape improvements and infrastructure, and public/private partnerships.
- B. Conduct a feasibility study for the creation of a revolving loan fund for arts non-profit capital improvement projects.
- C. Expand the 1.5% for Public Art Program pursuant to Resolution No. 60,048 to 2% of the value of public construction projects.
- D. Research and implement a Percent-for-Art Program for private developments applicable to major private construction projects.
- E. Recognize and document the economic stimulus that local street artists and vendors, i.e. the Telegraph Street Vendors, provide to the economy of the City of Berkeley. Expand the street artists vendors program to include fine arts and incorporate street arts fairs into all areas of the City.
- F. Establish uniform procedures for the application for funding to conduct fairs and festivals in Berkeley, using public areas including parks, streets and sidewalks, to be reviewed and considered by the Civic Arts Commission for its recommendation to the City Council. The Civic Arts Commission should develop such procedures based on the application form and peer panel ranking system of the Civic Arts Grant Program to ensure accountability of the applicant for fairs and festivals, and to ensure equitable distribution of such events in Berkeley.

### **Policy 5.2:**

**Research and establish a Fund for the Arts to establish a financial base for the arts and to seek both public and private funding sources for arts and culture activities.**

Actions:

- A. Research and recommend actions to establish an Arts and Culture Endowment Fund, for creation of a permanent source of private sector supplemental funding.
- B. Expand workshops and business planning for artists and arts organizations.

# POLICIES AND ACTIONS OF THE PLAN

- C. Support and implement the Berkeley City Council's recommendation<sup>1</sup>, to establish a process, including a timeline and goals, for substantially increasing funding for the arts by actively exploring an increase in the Transient Occupancy Tax and dedicating the increased revenue to provide an additional \$10 million arts funding over the next 20 years.
- D. Research and identify potential sources of funding through private/public partnerships and philanthropy.

## **Policy 5.3:**

**Support a vigorous effort by the Arts and Cultural Affairs Division to establish a base target of public financial support of arts and cultural programs of not less than \$25 per capita per year from the General Fund for the expansion and improvement of the Civic Arts Grant Program and the Public Art Program.**

### Actions:

- A. Restructure the Civic Arts Grant Program to operate as a tiered grant program, in order to give equal advantage to small and start-up organizations.
- B. Create an internal grant monitoring system, with sufficient staff and auditing capabilities, to track and improve grant accountability.
- C. Provide information and technical assistance to nonprofit arts and culture organizations for grant writing and private fund-raising activities.

## **ACCESS TO THE ARTS**

## **Policy 6.1:**

**Support parking and transit access availability for attendance at arts and cultural activities and venues in the downtown and in the neighborhoods.**

### Actions:

- A. Support the construction of a seismically safe Center Street Garage.
- B. Work with the Transportation Commission, the Commission on Disability, appropriate City departments and community business associations to develop signage and other attractive, well-designed graphic materials for directions to available parking and transit connections to the area.
- C. Work with the Public Art program to continue, when possible, the "Gateway" theme to entrances to the city and to appropriate neighborhoods.
- D. Support research of, and consider implementation of accessible, free shuttle

---

<sup>1</sup>Approved April 17, 2001, Consent Calendar, Item 36, Berkeley City Council



## **POLICIES AND ACTIONS OF THE PLAN**

systems for special arts and culture festivals and appropriate performances and activities. Such a system would include bicycle parking and/or storage and car parking in designated areas, with appropriate number and distribution of accessible parking.

- E. Encourage performing arts organizations, galleries, faire and festival organizations and groups to include information regarding access to public transportation in all advertising, posters, flyers, and ticket information.

### **Policy 6.2**

**Ensure that performance venues, cultural activities and all opportunities to experience the Arts are accessible and available to all people.**

Actions:

- A. Work with the Disability Coordinator and other appropriate staff to inform event planning and venues to fulfill State and Federal disability laws and regulations.
- B. Ensure that all notices, flyers and other advertising lists information regarding accessibility, and communication access.
- C. Work with appropriate City staff to develop a checklist to be used by arts organizations addressing accessibility to the arts for people with disabilities.

## SOURCE MATERIALS

- Americans for the Arts, *Arts & Economic Prosperity: The Economic Impact of Nonprofit Arts Organizations and Their Audiences*, 2002.
- Arts Alliance, Inc. *The Cultural Plan for the City of Albuquerque*. Albuquerque, NM, 2001.
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- Kotkin, Joel. "The Artful City" and "Places in the Heart", *New Geography*. Random House Trade Paperbacks, 2001.
- League of California Cities. "Corona Plays Up the Arts and Business with a New Office Building and Museum." *Western City Magazine*. May, 2004.
- Portland Metropolitan Arts Commission. *Arts Plan: Animating Our Community*. Portland, Oregon Metropolitan Region, 1992.
- Regional Arts & Culture Council. *Arts Plan 2000+ Update '98*. Portland, Oregon, 1998.
- San Francisco Convention and Visitors Bureau. *The Sixth Annual Cultural & Heritage Tourism Alliance Forum* " Culture is the Spark". November 2003.

## PRESS COVERAGE

### A sampling of news articles featuring Arts and Culture in Berkeley

- Moore, Michael Scott. "A Bright Idea: Berkeley's Electrifying Arts District is Blowing Away It's Bay Area Competition." *Diablo Magazine*. October, 2002.
- Rubin, Judith. "Arts as Economic Catalyst." *Urban Land*. February, 2001.
- Taggart, Lisa. "Renaissance Berkeley: All the World's a Stage in the East Bay's Liveliest Town." *Sunset Magazine*. November, 2001.



## Summary of Key Findings: Economic Impact of the Arts and Culture for the City of Berkeley

- The total direct organizational expenditure impact of 130 arts and cultural organizations located in Berkeley is \$68.5 million.
- This stimulates \$142.2 million of induced or indirect impact into the local economy.
- The direct employment income paid to workers by these Berkeley organizations is \$60.1 million, providing employment for 1,736 workers.
- The direct off-site economic impact associated with audience participation in Berkeley arts and cultural organizations is \$48.8 million. This is money paid for food, parking, shopping, and accommodations associated with attendance at Berkeley arts and cultural organizations.
- This off-site impact stimulates \$117.6 of impact by restaurants and other businesses.
- These off-site enterprises realize \$50.2 million in employment income because of the arts and culture in Berkeley, employing 1,694 workers because of the economic engine of the arts and culture.
- By combining the direct organizational impacts and the indirect audience/off-site expenditure impacts, the total economic impact of the arts and culture in Berkeley can be calculated at \$259.8 million, providing 3,430 worker jobs.

The tax impacts of this are as follows: \$11.3 million in employee compensation tax (direct and induced), \$17.37 million in household expenditures tax, \$.56 million in proprietary income tax, \$3 million in corporate tax, and \$12.51 million in indirect business tax, for a total tax impact of \$44.73 million.

**A complete copy of the ArtsMarket document, *The Berkeley Cultural Needs Assessment and Findings* is posted on the City's Website at [www.ci.berkeley.ca.us/civicsarts/artscultureplan.htm](http://www.ci.berkeley.ca.us/civicsarts/artscultureplan.htm). Hard copies of the full report can be obtained by request through the Civic Arts Program office, in the Office of Economic Development.**

## CITY OF BERKELEY REPRESENTATIVES 2004

### Mayor

Tom Bates

### Berkeley City Council

Linda Maio, District 1  
Margaret Breland, District 2  
Maudelle Shirek, District 3  
Dona Spring, District 4  
Miriam Hawley, District 5  
Betty Olds, District 6  
Kriss Worthington, District 7  
Gordon Wozniak, District 8

### Civic Arts Commission

Amanda Bornstein  
Barbara Coleman  
Bonnie Hughes  
Jos Sances  
Sherry Smith  
David Snippen, *Chair*  
Lori Taguma  
Suzy Thompson  
Suzanne Wilson

### Members of the Disability Commission

### Members of the Planning Commission

### Members of the Transportation Commission

### City Staff

Mary Ann Merker, *Civic Arts Coordinator*  
Charlotte Fredriksen, *Civic Arts Assistant Management Analyst*  
Melissa Wenzel, *Public Art Intern*  
Josephine Tsay, *Civic Arts Intern*  
Tom Myers, *Acting Manager of Economic Development*  
Ted Burton, *Economic Development Coordinator*  
Paul Church, *Disability Coordinator*  
Timothy Stroshane, *Senior Planner, Housing Department*

# APPENDIX

## COMMUNITY MEETING ATTENDEES

### Districts 4, 5 & 6 November 7, 2002

Barbara Adair  
Alan Bern  
Nick Bertoni  
Susan Brooks  
Jerry Carlin  
Vic Coffield  
Kristin Brooks Davidman  
Cecile Draco  
Tim Drescher  
Susan Felix  
Pam Fingado  
Carol Hastchaway  
Joanna Hawley  
Mim Hawley  
Edith Hillinger  
Bonnie Hughes  
Kathleen King  
Joan Levinson  
Rita Maran  
Kenneth Marcelous  
Charles McCulloch  
Suzanne McCulloch  
Karen McKie  
Bonney Meya  
Christian Migrand  
Rita Pettit  
Steve Rogie  
Norm Schneider  
Susan Schwartz  
Schelleen Scott  
W. Joe Scott  
Natasha Shawver  
Celso Simao  
Louise Stevens  
Carmen Veouch-Boorin  
Audrey Wallace Taylor  
Diana Wong

### Districts 1, 2 & 3 November 9, 2002

Barbara Adair  
Elizabeth Addison  
Daniel Altman  
Sharon Badillo  
Sima Belmar  
Janine Brown  
Rob Browning  
Vangie Canonizado Buell  
Lisa Bullwinkel  
Jennifer Burke  
Brian Canevari  
Paul Chin  
Jenny Cole  
John Curl  
Loren Fenaille  
Gary Graves  
Robbin Henderson  
Karan Hester  
Rebecca Johnson  
Annette LaRue  
Susan Levine  
Linda Maio  
Kirk McCarthy  
Keeyla Meadows  
Betsy Morris  
Timothy A. Philan  
Jill Randall  
Mary Curtis Ratcliff  
Gwendolyn Reed  
Claire Risley  
Barbara Rylander  
John Selawsky  
Natasha Shawver  
David Snippen  
Ruth Spencer  
Linda Walls  
Regina Woodard  
Jan Zvaifler

### Districts 7 & 8 November 21, 2002

Makis Arnold  
Sharon Badillo  
Lana Buffington  
Brian Canevari  
Rusty Cantor  
Clive Chafer  
David Cohen  
Charles Ellik  
Judith-Kate Friedman  
Charlotte Greenblatt  
Carolyn Groti  
Linda Harroun  
Jean Hearst  
Terese Heilge  
Julie Helsel  
Robbin Henderson  
Rebecca Johnson  
Kathleen Kahn  
Ernie Mansfield  
Jill Randall  
Claire Risley  
Arline Rodini  
Jane Rosano  
Jim Rosenan  
Rebecca Salzer  
Fran Segal  
Heidi Seney  
Elsa Shelfer  
Celso Simao  
Anthony Smith  
Sherry Smith  
Mark States  
Dianne Stockler  
Allen Stross  
April Taylor  
Anna Torrance  
April Watkins  
Verna Winters

**COMMUNITY WORKSHOP ATTENDEES**

April 24, 2004

|                      |                       |
|----------------------|-----------------------|
| Diane Amaral         | Linda Maio            |
| Jolene Babyak        | Stephanie Manning     |
| Aimee Baldwin        | Wendy Markel          |
| Richard Brenneman    | John McBride          |
| Carol Brighton       | Betty Pillsbury       |
| Bob Brokl            | Naomi L. Policoff     |
| Lisa Bullwinkel      | Geoffrey Pond         |
| Jenny Cole           | Gwendolyn Reed        |
| Laura Condylis       | Patricia Reedy        |
| John Curl            | Lars S.               |
| Thea Demetrekopoulos | Sue Schleifer         |
| Susan Felix          | Alice Sckenker        |
| Austene Hall         | Georgia Shea          |
| Robbin Henderson     | Celso Simao           |
| Robert Horning       | Andrew Spence         |
| Archana Horsting     | Betsey Strange        |
| Stan Huncilman       | Anne Wagley           |
| Kathleen Kahn        | Audrey Wallace-Taylor |
| I. Karil             | M. Williams           |
| Laura Klein          | Verna Winters         |
| Vicky Liu            | Rob Woodworth         |

# APPENDIX

## INTERVIEWEES FOR THE CULTURAL NEEDS ASSESSMENT

### *Fall 2002*

Hollis Ashby, Associate Director, Cal Performances  
Deborah Badhia, Executive Director, Downtown Berkeley Association  
Steve Baker, Executive Director, Freight and Salvage  
Catherine Barker-Henwood, Executive Director, Berkeley Symphony  
Lana Buffington, Community Liaison, Berkeley Art Museum/ Pacific Film Archive  
Lisa Bullwinkel, Organizer of the Solano Stroll  
Michael Caplan, City of Berkeley, City Manager's Office  
Paul Chin, Executive Director, La Pena Cultural Center  
Barbara Coleman, Member of Civic Arts Commission  
Patrick Dooley, Artistic Director, Shotgun Players  
Mary Friedman, Founder and Former Director of the Public Education  
Foundation  
Fran Gallati, Executive Director, YMCA  
Robbin Henderson, Executive Director, Berkeley Art Center  
Barbara Hillman, Executive Director, Berkeley Convention and Visitors Bureau  
Archana Horsting, Executive Director, KALA Art Institute  
Mildred Howard, Artist  
Sabrina Kline, Director, Julia Morgan Center for the Arts  
Karl Linn, Landscape Architect  
Kirk McCarthy, Acting President, ACCI Gallery  
Susie Medak, Managing Director, Berkeley Repertory Theatre  
Adam David Miller, Poet and Member of Civic Arts Commission  
Gina Moreland, Executive Director, Habitot Children's Museum  
Pat Mullan, Art and Music Coordinator, Berkeley Central Library  
Susan Muscarella, Director, The Jazzschool  
Jud Owens, Manager, Berkeley Community Theatre  
Michelle Rabkin, Associate Director, UC Berkeley Consortium for the Arts  
John Roberts, Landscape Architect and Chair of Design Committee, Chair of  
Downtown Berkeley Association  
Tom Ross, Producing Director, Aurora Theater  
Arlene Sagan, Music Director, Berkeley Community Chorus and Orchestra  
Sue Schleifer, Executive Director, Ashkenaz Music and Dance Center  
John Selawsky, Member of School Board  
Sherry Smith, Chair of Cultural Plan Advisory Committee and Member of Civic  
Arts Commission  
John Solomon, Owner of Caffe Venezia and Organizer of "How Berkeley Can  
You Be?"  
Suzy Thompson, Musician and Member of the Civic Arts Commission  
Marni Welch, Arts Consultant



**ARTS AND CULTURE PLAN ADVISORY COMMITTEE**

|                          |                |
|--------------------------|----------------|
| Catherine Barker-Henwood | Kirk McCarthy  |
| Lana Buffington          | Susie Medak    |
| Lisa Bullwinkel          | Michael O'Hare |
| Marnie Burke de Guzman   | Brenda Prager  |
| Barbara Coleman          | Jos Sances     |
| Susan Felix              | Norm Schneider |
| Barbara Hillman          | Sherry Smith   |
| Archana Horsting         | David Snippen  |
| Susan Levine             | Suzy Thompson  |

**ADDITIONAL COMMUNITY PARTICIPANTS**

|                      |                                 |
|----------------------|---------------------------------|
| Bira Alameda         | Angela Johnson                  |
| Sharon Badillo       | Suzanne Lacke                   |
| Mayor Tom Bates      | Joe Lambert                     |
| Curtis Billue        | Laurie Lewis                    |
| Zelda Bronstien      | Karen McKie                     |
| Vangie Buell         | Adam David Miller               |
| Paul Chin            | Councilmember Linda Maio        |
| Dewey Crumpler       | Emmanuel Montoya                |
| John Curl            | Ruth Morgan                     |
| Kate Delos           | Innosanto Nagara                |
| Melanie Demore       | Osha Neuman                     |
| Dr. Timothy Drescher | Tom Rosum                       |
| Morgan Fitcher       | Sibila Savage                   |
| Doug Harris          | Kary Schulman                   |
| Robbin Henderson     | Sylvia Sherman                  |
| Tanya Hurd           | Councilmember Kriss Worthington |
| Mildred Howard       | Jan Zvaifler                    |

# APPENDIX

## **BACKGROUND MATERIALS PROVIDED BY:**

ACME Observatory Contemporary Music Series  
ACCI Gallery  
Actors Ensemble  
Art and Education Media  
ArtsBridge, UC Berkeley  
Ashby Playhouse  
Ashkenaz Music & Dance Community Center  
Aurora Theater Company  
Ballet Folklorico Youth Dance  
Bay Area Census 2000  
Bay Area Outreach Recreation Program, Inc.  
Bay Area Radio Drama  
Bay Area Wind Symphony, Inc.  
Beat Eddie Brown Center for the Arts  
Bella Musica  
Berkeley Architectural Heritage Association  
Berkeley Art Center  
Berkeley Art Museum and Pacific Film Archive  
Berkeley Artisans  
Berkeley Ballet Theater, Inc.  
Berkeley Broadway Singers  
Berkeley Chamber Performances  
Berkeley Chess School  
Berkeley City Ballet  
Berkeley Community Chorus and Orchestra  
Berkeley Community Media  
Berkeley Convention & Visitors Bureau  
Berkeley Cultural Trust  
Berkeley Farmer's Market  
Berkeley Folk Dancers  
Berkeley Juneteen Association, Inc.  
Berkeley Opera  
Berkeley Piano Club  
Berkeley Public Library Arts Festival  
Berkeley Public Library Community Planning Process 2000 Census  
Report  
Berkeley Public Library Foundation  
Berkeley Repertory Theatre  
Berkeley Symphony Orchestra  
Berkeley Unified School District  
Berkeley Youth Orchestra  
Bonita House  
Cal Performances  
California Chamber Symphony  
California Shakespeare Festival  
California Writers Club  
Capoeira Institute, Inc.

**BACKGROUND MATERIALS CONTINUED:**

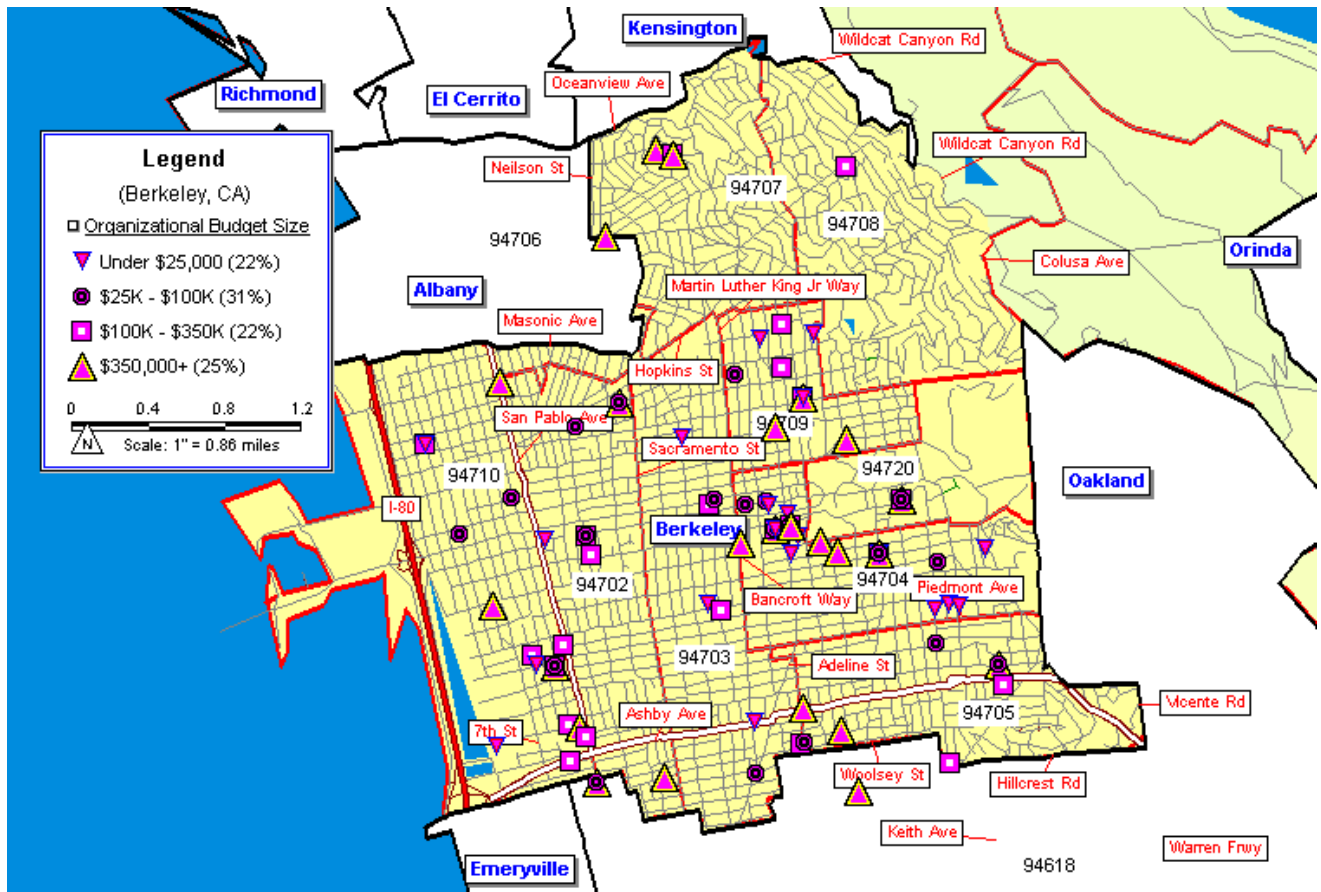
Caticus Corp.  
 Cazadero Performing Arts Camp, Inc.  
 Center for Historically Informed Performance, Inc.  
 Center for Humanities and Contemporary Culture  
 Center for the Arts, Religion and Education  
 Central Works Theater  
 City of Berkeley Southside/Downtown Transportation Demand  
     Management Study  
 Colibri  
 Community Arts and Cultural Enhancement Corporation  
 Consortium for the Arts/UC Berkeley  
 Corporation on Disabilities and Telecommunication  
 Crowden School for Music  
 Dance and Rhythm of India  
 Daniel David Feinsmith  
 Department of Music, UC Berkeley  
 D.E.A.F. Media, Inc.  
 Dharma Mudranalaya  
*Diablo Magazine*, October 2002  
 Downtown Berkeley Association  
 East Bay Center for the Performing Arts  
 East Bay Depot for Creative Reuse  
 East Bay Media Center  
 East European Folklife Center, Inc.  
 Evangel Literature, Inc.  
 Farallon Documentary Films, Inc.  
 Freight and Salvage Coffee House  
 Habitot Children's Museum  
 Harold Stump Architectural Foundation  
 His Majestie's Musicians  
 In Dulci Jubilo, Inc.  
 Integrated Arts  
 International Fund for Photography, Inc.  
 Iris Feminist Collective, Inc.  
 His Majesty's Musicians  
 Jeffery Price and Co.  
 Joseph Slusky  
 Judah L. Magnes Museum  
 Julia Morgan Center for the Arts  
 Junior Bach Festival Association  
 KALA Art Institute  
 La Pena Cultural Center  
 Live Oak Concerts  
 MBIRA  
 National Writing Project  
 New Images Productions Inc.  
 North Berkeley Senior Center  
 Paradigm Productions Inc.

# APPENDIX

## BACKGROUND MATERIALS CONTINUED:

Patricia Bulitt  
Poetry Flash  
Promises Film Company  
Rhythmix Cultural Works  
Richard Schwartz  
Robert Lipton  
Sacred and Profane Chamber Chorus  
San Francisco Chamber Orchestra  
San Francisco Early Music Society  
Searchlight Educational Media, Inc.  
Sharon Siskin  
Shawl-Anderson Modern Dance Center  
Sherylin Tharp  
Shotgun Players  
Sisters Project  
Society for the Study of Native Arts and Sciences  
Solano Avenue Association  
Sonos Handbell Ensemble, Inc.  
Soundvision Productions  
Stagebridge  
Storytelling Association of Alta California  
Stratos Corporation  
Subterranean Shakespeare Theatre Company  
Swell Cinema  
Telegraph Avenue Association  
Telegraph Street Calendar  
Tenth Street Media, Inc.  
The Crucible  
The Magnes Museum  
*The Press Democrat*, various articles  
The United Capoeira Association  
Threepenny Review  
Trinity Chamber Concerts  
UC Berkeley Arts News  
UC Berkeley Young Musicians Program  
UC Botanical Garden  
University Avenue Association  
Urban Creeks Council  
Watershed Environmental Poetry Festival  
Wee Poets  
West Berkeley Potteries  
Winnarainbow, Inc.  
Wise Fool Community Arts  
Young Artists Work Shop  
Young Peoples Symphony Orchestra  
Youth Radio

CITYWIDE MAP OF BERKELEY ARTS ORGANIZATIONS



This map illustrates the geographic layout of 125 arts organizations from which budgets were used for the Economic Impact Analysis. These entities were associated with valid addresses and are mapped above. (Note that organizations that use post office box addresses cannot be mapped.) The legend for the map identifies the organizations by budget size.



A Public Art Master Plan

SEPTEMBER 1996

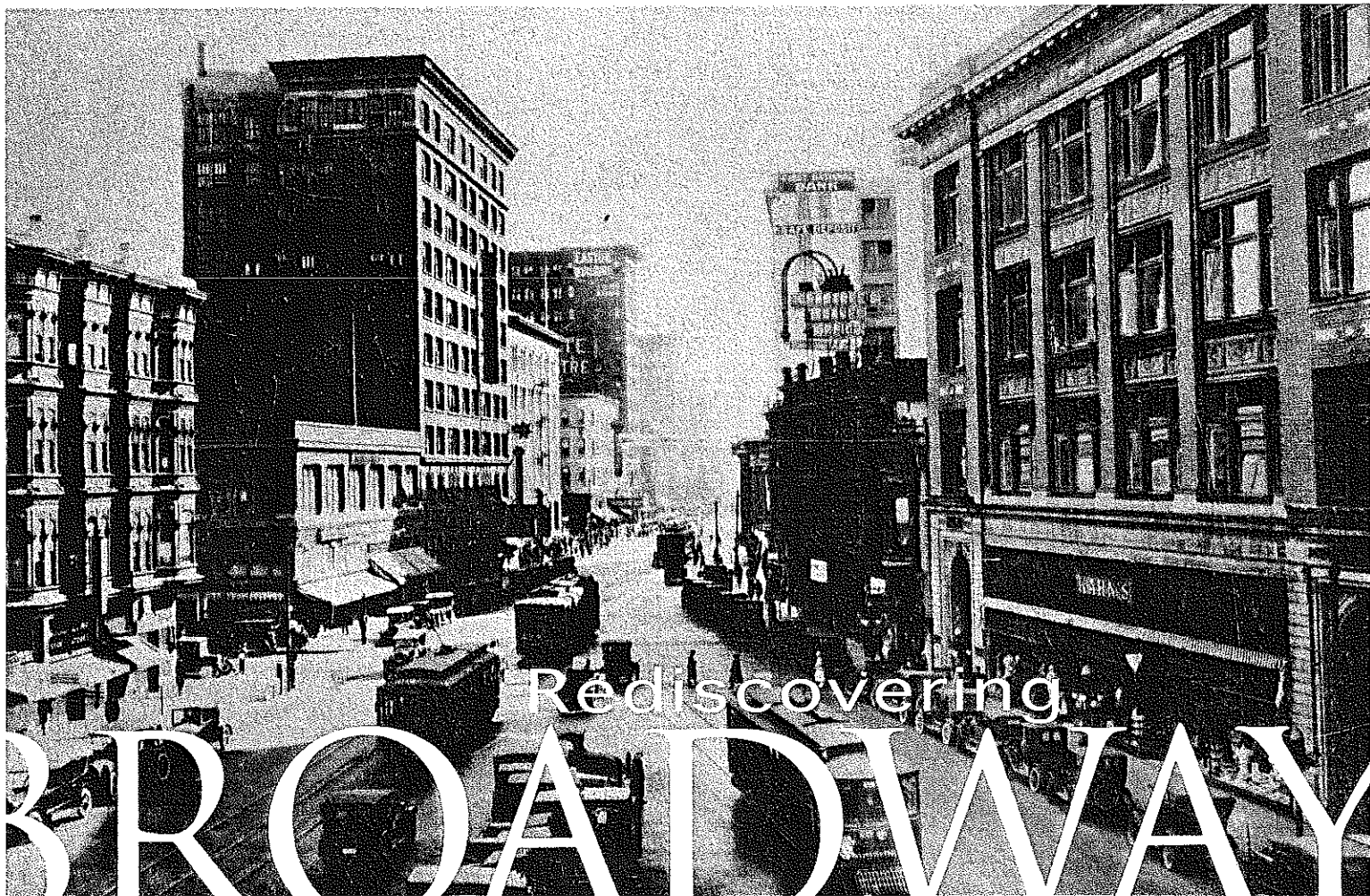
PUBLIC ART PROGRAM

OFFICE OF PARKS.

RECREATION AND

CULTURAL AFFAIRS

CITY OF OAKLAND



# CITY OF OAKLAND

## OAKLAND CITY COUNCIL

## CULTURAL AFFAIRS COMMISSION,

a Mayoral appointed Advisory Body

## PUBLIC ART ADVISORY COMMITTEE

## OFFICE OF PARKS, RECREATION AND CULTURAL AFFAIRS

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Ignacio De La Fuente, District 5

Nate Miley, District 6

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Henry Chang, Member-at-Large

Craig G. Kocian, City Manager

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Sonja Williams, Vice-Chair

Desley Brooks, Esq.

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Judith Duenas

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Cynthia Harris

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Violet Fields

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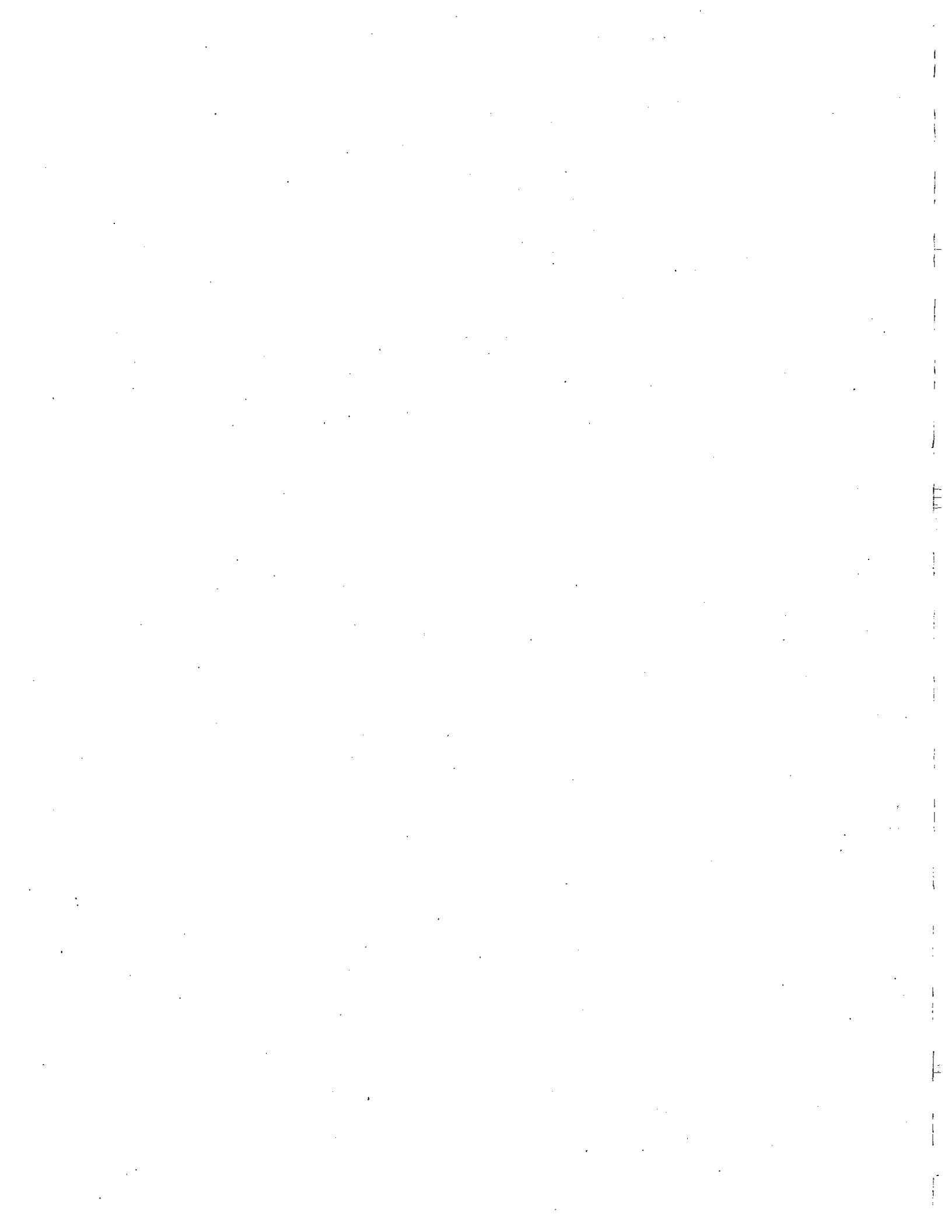
Cleve Williams, Director

Angela Johnson, Manager, Cultural Arts Division

Regina Almaguer, Public Art Program  
Coordinator

Editor, Steven Huss





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by Regina Almaguer

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by David Izu

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The Public Art Program of the Office of Parks, Recreation, and Cultural Affairs was established in February 1989, when the City of Oakland adopted a Percent for Art Ordinance, and the Oakland Redevelopment Agency passed a Percent for Art resolution, which authorize the allocation of 1.5% of municipal capital improvement project costs for the commissioning of public art work. The Public Art Program was created to expand public awareness of the visual arts and the process of creating art, and to include works of art, artplaces, and design elements as integral components within the planning, design, and development of the City of Oakland.

The Program is administered by the Cultural Arts Division of the Office of Parks, Recreation, and Cultural Affairs, and is overseen by the Public Art Advisory Committee, a subcommittee of the Cultural Affairs Commission.

visual context of downtown Oakland. In September 1994, the Public Art Program of the Office of Parks, Recreation and Cultural Affairs commissioned a Public Art Master Plan for Broadway, to provide a framework for the siting and commissioning of public art projects which can be initiated either independently or simultaneously with the capital improvement projects identified in the Five-Year Downtown Redevelopment Plan. It is anticipated that the actual commissioning of artwork and design elements will commence in 1997 and continue over a five-year period.

The intent of this Master Plan is threefold:

1. To make governmental agencies aware of the public art program, and their stake in it.
2. To encourage these agencies to participate in the Broadway public art program, and encourage their support of Oakland's Public Art Program.
3. To establish through this Master Plan the integration of a series of separate and individual efforts into a unified program for Broadway.

## DEVELOPMENT OF THE PUBLIC ART MASTER PLAN

To produce the Public Art Master Plan for Broadway, the Public Art Program hired the team of Jerry Allen, David Izu and Kathryn Gustafson, based on their combined experience in arts administration, visual arts, urban design and planning, and landscape architecture.

The consultant team's extensive research for the Master Plan included a systematic review of previous plans, reports, studies and other documentation relating to downtown redevelopment, including City of Oakland Public Art Summary, Developmental History of Downtown Oakland, Mayor's Economic Development Report, Oakland: A Guide to Cultural, Architectural, Environmental, and Historical Assets of the City, The Oakland Strategic Plan, Plan for Oakland's Downtown Redevelopment Area, Revitalization of Downtown Broadway, Status Report on Five-Year Downtown Redevelopment Plan, and A Vision for Downtown Oakland: an Economic and Market Evaluation. The team also research the history of Oakland and Broadway to identify general themes that would be important to commemorate in the context of the public art program.

The team, working with Steve Costa of Oakland Sharing the Vision, spent many hours 'walking' Broadway, observing the character of the street and the people who use it, and envisioning a visually enriched, physically activated Broadway, as it may appear in the next few years. On these walking tours the team gathered ideas about possible public art projects, observed how people actually use the street, identified special sites and resources, mapped and documented the various districts, functions and places along Broadway, and familiarized others with the challenges presented by the street. They also conducted extensive individual interviews with City and Redevelopment Agency officials, businesspersons, historians, artists and arts organizations representatives who could contribute to an understanding of Broadway.

INTRODUCTION

9

PROJECT PROPOSALS

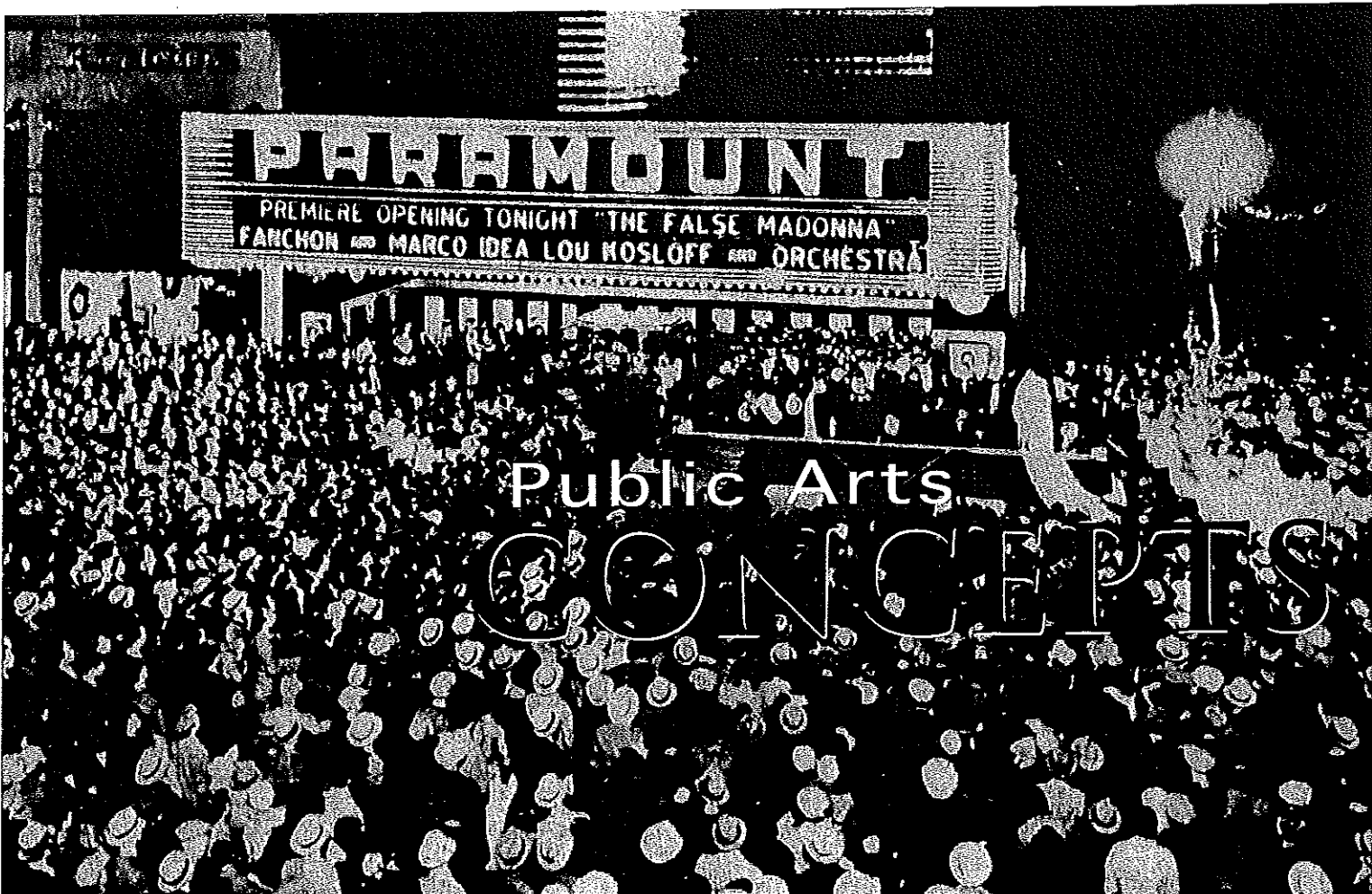
12

SITES

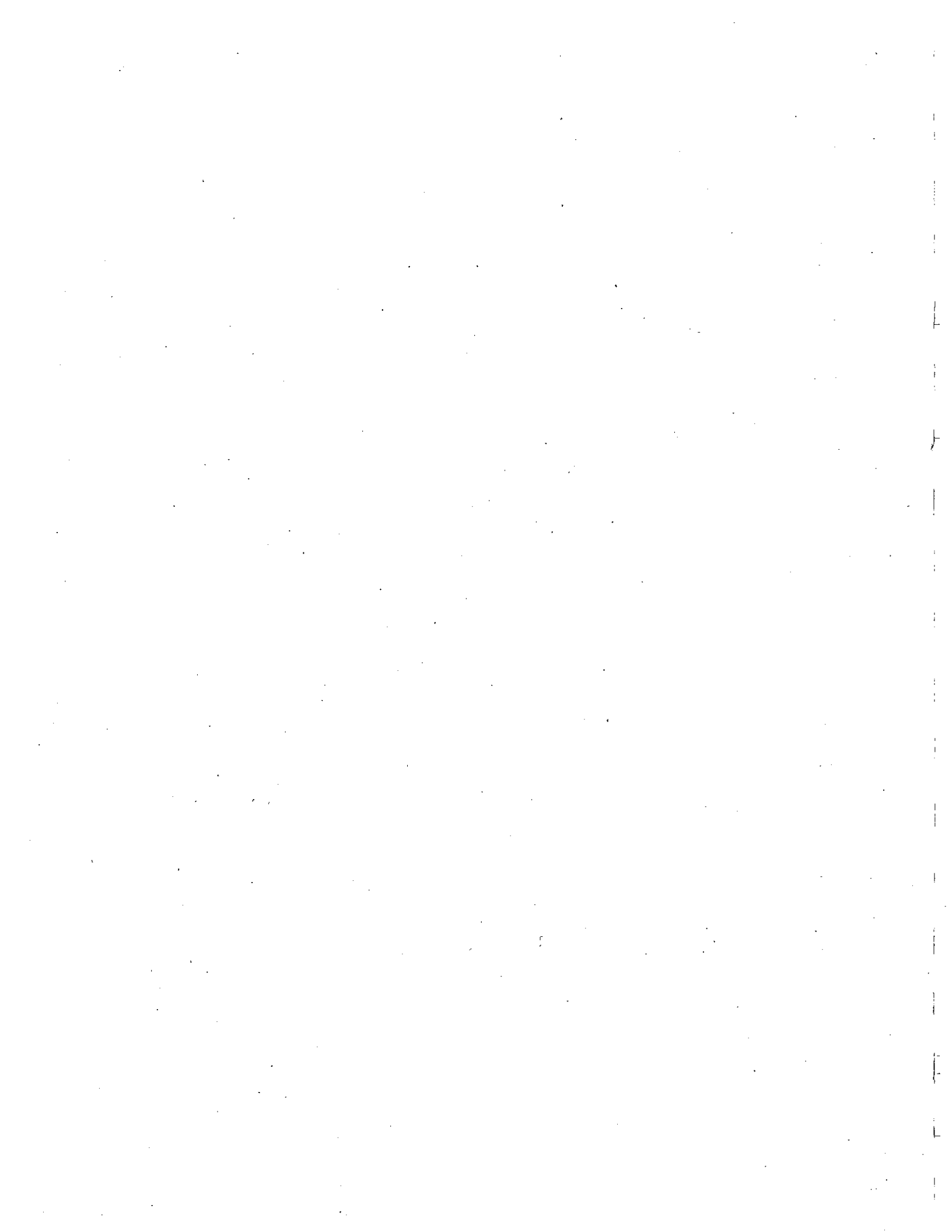
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THE URBAN DEVELOPMENT CONTEXT

31



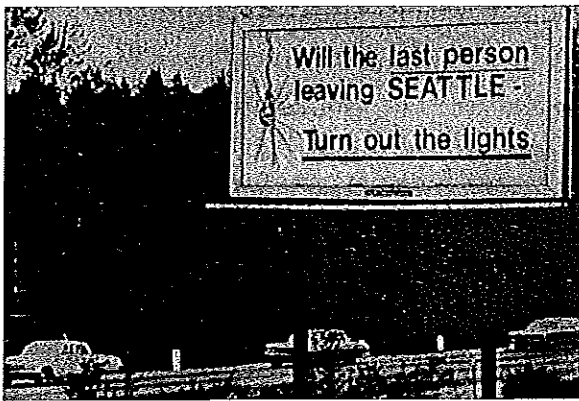
Public Arts  
CONCEPTS



## 1.1 INTRODUCTION

Broadway is faced with daunting challenges. The street has been in economic decline for many years. Retail interruptions caused by BART construction and damage from the 1989 Loma Prieta earthquake only exacerbated the decline in commerce seen over the years from increasing suburbanization and the rise of malls as consumers' preferred habitat. Well aware of the importance of this street to the vitality of downtown Oakland, the City has undertaken extraordinary efforts to save Broadway and restore some of its former glory.

Public art can, of course, play only a small role in addressing the problems faced by Broadway. But it can effect, in a cumulative way, one part of a transformation. Public art has proved it can transform the nature of a place by causing other actions and reactions.



Seattle is a case in point. In the late 60s and early 70s, Seattle was in a state of economic implosion. The timber products industry was in decline. Aerospace manufacturing was in the deepest post-war slump. The mood was crystallized in a billboard looming high --- above Interstate 5, southbound out of Seattle. It read "Will the last one leaving Seattle please turn out the lights?"

At that dark hour, Seattle decided to chart a new course for itself. It made major investments in diversifying its economy, building a new sports stadium, passing a huge bond issue to improve the infrastructure, and not least, passing one of the first public art laws in the nation. Now, twenty-five years later, Seattle is a vibrant place, with an astonishingly rich public art collection that adds immeasurably to the vitality of the city.

### BACKGROUND: WHAT IS PUBLIC ART?

Public art typically means works of art sited in public places, or available to the public without charge.

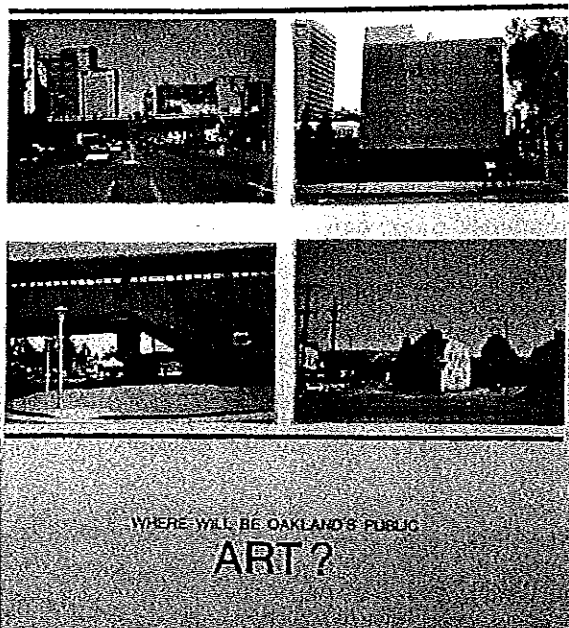
Traditionally, public art in the United States meant memorials, usually cast-bronze statues, to public leaders and fallen heroes of war. In the past thirty years, this definition has broadened to encompass many other forms, among them abstract sculpture, artist-designed functional elements (such as benches, water fountains, sidewalks) of buildings and other public environments, and temporary, experimental projects.

As a definition, "public art" can and should be loosely interpreted -- examples abound of public works immeasurably enhanced by the inclusion of artists as problem-solvers, collaborators and thinkers without boundaries - and rather than narrow the focus with a restrictive list, we should allow artists to surprise us with their own definition of what is possible.

## WHY PUBLIC ART?

The first goal of a city's public art should always be to enrich the lives of its citizens. Public art belongs to every citizen. It is not visible only in museums for paid admission. It is for everyone, it is not elitist or exclusionary.

The best public art creates a unique place - a destination, a focal point for activity, a meeting place, a landmark. Public art can create a sense of identity for a city and individual neighborhoods, and a unified vision for the city. In Oakland, public art could reflect the diverse population and create multi-ethnic historical landmarks.



Artists can also help create a cohesive design landscape with a "big picture" of the downtown, unifying or linking disparate developments by designers or administrators with a narrower field of vision.

The Broadway public art initiative can create a work or a 'network' of art of international

significance, which might serve as the focal point and symbol for the city and its image and bring additional prestige to the community.

## WHAT CAN ART DO FOR A DOWNTOWN DISTRICT?

In a great example of the turnaround of a derelict downtown, Seattle's Westlake Park is now the locus of downtown Seattle, a stimulating destination full of pedestrians, street performers, coffee bars, and shopping kiosks. Presidential candidates speak to crowds on the park from the balcony of the adjacent mall. The park is bordered by the most thriving department stores in the state. But fifteen years ago, only homeless persons, seagulls and pigeons used this triangle of land.

A design team consisting of Hanna/Olin Architects and Seattle artist Robert Maki labored for years over a design that would integrate innovative public art into a unified park and plaza design. They succeeded masterfully, with the resulting park a gem of integrated art and architecture, from the tricolored Salish Indian basketweave pattern that forms the floor of the plaza, to the walk-through 'waterwall' sculpture, the arched speaker's platform and the marble-faced abstract sculptures that double as benches.

Obviously, public art is not the sole reason for the success of Westlake Park. The development of the park must be seen in context with a long-term resuscitation of downtown Seattle. But the artist's contribution helped



define the distinct character of the space. It is difficult to imagine as vital a park having been created without the artist's contribution.

## PUBLIC ART IN CONTEXT

Carefully designed public art can be used to leverage funds from non-designated sources to achieve something far greater than the sum of its parts (or budgets). For example, a colorful sidewalk treatment designed by an artist, built with the construction budget and meeting all code requirements, may cost little more than the purely utilitarian, drab sidewalk that would otherwise have been poured.

When possible, it is desirable to wrap the art projects tightly into the construction budgets and schedules for planned Capital Improvement Projects (CIPs). In this way art dollars can stretch further, and the art is meaningful and integral rather than a seeming afterthought.

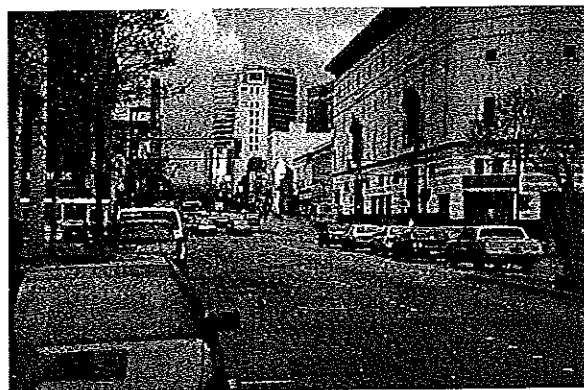
In practical terms, public art programs attract artists to the community. By extension, revenue is funneled back into the local economy when public artists purchase materials and services and employ subcontractors.

## SCOPE OF PLAN

The twenty blocks of Broadway from Grand Avenue, historically the northern entrance of downtown Oakland, to Jack London Square along the estuary, constitute the physical focus of this Master Plan.

With an eye to budget limitations, we have settled on four broad themes, which we believe provide opportunities for public art to contribute to the reawakening of Broadway:

- A) The Illumination of Broadway,
- B) The Deco/Entertainment/Retail District,
- C) The History and Culture of Oakland, and
- D) Urban Design Amenities.



*20th and Broadway*

Each section includes the physical location of the proposed site, a potential concept for the public art component, a proposed process for the selection of artists, and a suggested budget. These should be considered recommendations only, as the final plan and its implementation will be evaluated and acted on by the City's Public Art Advisory Committee.

## 12 PROJECT PROPOSALS

### A. THE ILLUMINATION OF BROADWAY

In a City, light is life. Whether sunlight bathing the street by day or the dazzling glow of streetlights by night, light provides much of the sense of well-being one feels in a public place. Take light away, and the streets turn harsh and wind-blown; people scurry about their business but seldom linger. At night, remove light and people disappear, victims of their own sense of foreboding.

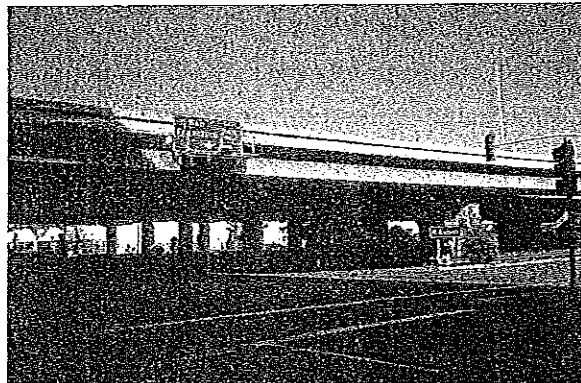
Broadway, once the City's center of commerce and entertainment, has little or no life at night; even if there were a meaningful destination, the very dark and deserted quality of the street keeps all but the bravest urban souls away. Even during daylight, the Highway 880 Freeway Overpass becomes a tunnel, a dim corridor through which intrepid visitors must pass to reach the waterfront.

Bringing light back to Broadway is the highest priority of this plan.

Though the concept of illumination can be applied to the entire stretch of Broadway addressed in this plan, our highest recommendation goes to one priority site:

#### HIGHWAY 880 FREEWAY OVERPASS

**Project Concept:** A "light volume sculpture" that will animate and illuminate the underside of the Interstate Highway 880 Freeway Overpass during the day and create a welcoming bridge between the waterfront and the City at night.



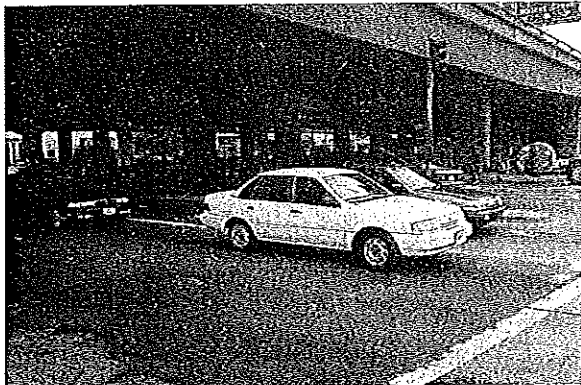
*880 Freeway at 6th Street*

**Location:** 880 freeway overpass, at Broadway between 5th Street and 6th Street.

**Background:** The elevated freeway between 5th and 6th streets represents the most difficult design challenge on Broadway. It covers both sides of an entire city block, creating a tunnel-like effect. It creates a major barrier between the waterfront and the downtown, effectively destroying any sense of continuity to Broadway north and south. The underside of the structure is dark and foreboding; and the sidewalks below feel unsafe to pedestrians. Noise, pollution and grime dominate the walking experience. As this is a major route for vehicles entering the City, traffic is very heavy, both on the freeway and on the approaches.

**Site Description:** This site includes the underside of the overpass and the sides of the freeway and the supporting columns. The overpass itself is angular, heavy and ponderous, exposing the passerby to raw unadorned concrete surfaces. A forest of thick concrete pillars punctuates the spaces and line the sidewalks.

A long, wide, vacant strip of land runs along the northern edge of the off-ramp at 6th Street. A narrower strip of land borders the southern edge. A small triangular island with nondescript bollards lies at the end of the ramp as it meets Broadway.



880 Freeway at 6th Street

**Assumptions:**

- No portion of the design may be visible to the traffic traversing the overpass above on Highway 880.
- Structural elements cannot be moved, but the fences under the freeway can be moved to create a set-back area if desired.
- Design solutions must be relatively low-maintenance and vandal-resistant.

**Special Design Considerations:** The design solution should be visible for at least several blocks along Broadway in both directions. A prominently visible work should create a sense of a gateway to the waterfront or to downtown.

Designers may also consider extending their work to:

- The on-ramps and off-ramps on each side of the overpass
- Broadway in the blocks immediately north and south of the overpass

**Possible Design Approaches:** Projects should involve light and movement. Teams should also consider painted or sculptural elements, projected or trompe l'oeil images.

**Artist Selection Process:** Solicit qualified teams through a Request for Qualifications. Each team should consist of one or more California artist(s), working with architects and/or landscape architects. At least one member of each team should be based in the East Bay Area.

**Estimated Budget Range:** \$200-\$400,000

**Project Timeline:** The selection process should last an estimated six to eight months, from announcement to selection of the chosen team. Contracting, design development, fabrication and installation could take another 12 to 18 months.

**Funding Sources:** Existing and committed public art funds. Supplemental funds might be sought from CalTrans, the Intermodal Surface Transportation Efficiency Act (ISTEA), the Port of Oakland, and businesses on the waterfront and in downtown areas.

## B. DECO/ENTERTAINMENT/ RETAIL DISTRICT

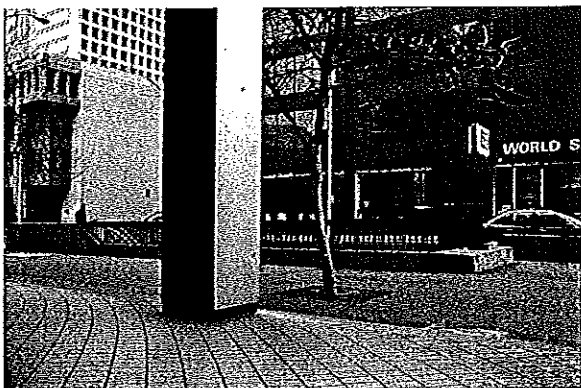
**Project Concept:** a lighting plan and design of other elements to enhance and reinforce the "neighborhood" or "district" feeling of the area.

**Location:** Broadway between 20th Street and West Grand Avenue.

**Background:** This section of north Broadway is the most troubled area of the entire street. Retail is declining rapidly, with dozens of empty storefronts. The entire area presents a cluttered, abandoned feeling, with little to offer the pedestrian.

Many empty spaces here are too big for start-up businesses, yet lack the parking which would make them attractive to large retailers. The closure of I. Magnin and the Emporium in recent years has left the area without any big retailers.

The BART station at 19th Street is one of the busiest in the system, with large numbers of commuters arriving for the business centers and Kaiser Plaza to the east, toward Lake Merritt. The Paramount Theater on Broadway between 20th and 21st brings many to the area at night, but there is little to support entertainment uses (i.e., restaurants, night clubs, etc.)



*19th and Broadway*

The design challenge presented here is not unlike that posed by a recent project developed for Hollywood Boulevard by the Los Angeles Redevelopment Agency. A design team created a number of elements that brightened the area at night and "shed

light" on the glamorous history of Hollywood, including crosswalk paving patterns resembling filmstrips, a "walk of fame" for entertainment industry celebrities, and new street lights fashioned after studio lighting.

**Site Description:** The site includes the entire stretch of Broadway between 20th Street and West Grand. Designers' work may cross Grand Avenue to the north if the design solution requires it. The general site includes the intersections with crossing streets and may extend a short distance to the east and west along the numbered streets. Franklin Plaza, at 22nd and Franklin, is included, as is the adjacent site of the Bermuda Building, which is scheduled for demolition. Designers can choose to develop proposals for the entire site or portions of the site.

**Site Opportunities:**

(See Chapter 1.2 for details)

- Franklin Plaza (Franklin St. and 22nd St.)
- Open/vacant lots on Broadway
- Parking lots on 21st & Broadway
- BART entrance, NE corner of 20th & Broadway

**Pertinent History:** The Paramount Theater at 2025 Broadway, directly above the BART line, was originally built in 1931 as one of the last of the great movie palaces. In 1973, a year after BART began running, the Paramount was carefully restored to all its original Art Deco splendor, a task which included the custom weaving of 3,500 yards of carpeting to duplicate the first floor covering.



*Paramount Theater*

Uptown Broadway in the 1920's and 1930's was a lively place after business hours. The Fox Theater at 19th and Telegraph, and McFadden's, a short block away at 19th and Broadway, added to the excitement in this area. McFadden's was the second of four of Oakland's Sweet's ballrooms. It was located right above the Newberry Company and is still intact, though it ceased operations some years ago. Benny Goodman's stop here in 1935 electrified the local audience and many consider that evening's performance to be the unofficial start of the "swing" era. Oakland was a Mecca for ballroom dancing in the 20's and 30's.

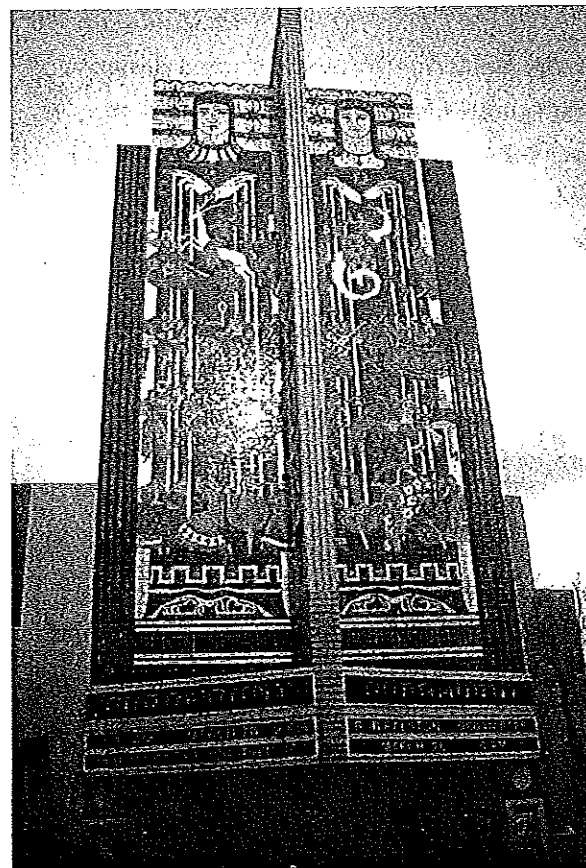
**Assumptions:**

- Earlier this year, the Oakland U.S. Ice Center opened nearby on 18th Street. The

ice rink could bring in as many as 500,000 visitors per year.

- The City has purchased the Fox Theater at 19th & Telegraph and may open up the block directly to the east to create a plaza bordering on Broadway. Renovation of the Fox could substantially reinforce the entertainment uses of the street.

**Special Design Considerations:** Design teams should explore solutions that emphasize the sense of a separate and distinct district centered on entertainment uses.



*Paramount Theater*

**Possible Design Approaches:**

- Designs that capitalize on the Art Deco feel of the district.
- Illumination of the facades of historic buildings.
- Street elements -- benches, tree grates,

canopies and awnings, street lights and clocks -- could be used to create an integrated feel.

- Vacant storefronts could house temporary projects.
- Linear elements, such as a tile band, could incorporate Art Deco patterns or historical information.
- Distinctive gateways at the entry points could be considered.
- The musical heritage of Oakland -- jazz, blues, big band and swing music -- could be explored.

**Artist Selection Process:** Form a design team comprising one or more artists, an architect and a landscape architect. A call should be issued to Bay Area artists and designers, inviting them to form teams and submit their qualifications to develop this project. A selection panel should choose three to five teams to be interviewed. One team should be selected to develop a proposed design for the district.

**Project Budget:** The funding to implement this project does not exist within currently available public art monies. Funding should be sought from the Oakland Redevelopment Agency and/or other sources interested in restoring the neighborhood character and economic vitality to this important section of Broadway. To achieve the substantial budget necessary, the project could be implemented over a number of years as various parts of the district undergo renovation.

**Estimated Budget Range:** \$150-250,000.

**Funding Source:** No specific funding for this type of project exists and this project is probably not appropriate for strictly public art dollars. Sources such as the Redevelopment Agency should be approached to explore their interest in supporting this project.

## C. HISTORY AND CULTURE OF OAKLAND

Oakland has a rich and varied history, with overlays of many cultures and eras: The Ohlone Indians, the Spanish land grant era, the Gold Rush, the transcontinental railway terminus, World War II bases and the military influence, and the birth of the Black Power movement, to name a few.

But this astonishing array of stories is seldom told in Oakland. The city has few visible reminders of its past. Connecting the history of the city with its present-day uses and inhabitants would dramatically enhance the sense of place and the day-to-day livability of the city. We propose the following approach:

### HISTORICAL MARKER SYSTEM

**Project Concept:** A comprehensive system of historical markers and/or other cultural icons along the length of Broadway.

**Location:** Broadway, from West Grand Avenue to the waterfront, its neighborhoods and districts and individual sites: Those with historical or cultural significance, as well as those which are simply good sites for public art projects with historical or cultural content.



*Historical Light Standard*

**Background:** Oakland has no street-level, pedestrian-oriented system of historical interpretation or cultural iconography that speaks to the history and peoples of Oakland. The artist's challenge is to animate the street with the peoples, places, events, legends and personalities that have made Oakland what it is today.

**Site Description:** The general site here encompasses the whole length of the street from the waterfront to West Grand, but can include the sidewalks, the facades of buildings or any other places along the street. It can also incorporate elements of the street furniture.

**Assumptions:** A desirable solution to this design problem would illuminate history that

sheds light on the nature, peoples and values of Oakland. We do not seek a traditional approach to historical notation and interpretation, nor plaques or other didactic materials without significant "artistic" content. We encourage non-traditional approaches to systems of recording/interpreting historic/cultural events, and possibly experimental use of materials.

#### **Special Design Considerations:**

- Design teams should consider, though not be limited to, the development of new and unique "systems" of historical interpretation.
- Stand-alone projects may also be considered.
- The development of an interpretation system that can be used city-wide should be given special consideration.
- Non-traditional approaches to commemoration and monuments that can speak to individual events, persons, places, stories, migrations, evolutions and cultures should seek to integrate artistic and historic/preservationist visions.

#### **Possible Design Approaches:**

- A timeline built into a tile band along the sidewalk.
- Illumination of the facades of historical buildings.
- An important historical project focusing on Oakland's major role over the years as a center for jazz, the blues, big band and swing music!
- Histories of specific peoples - the union movement, the Black Panthers, Rosie the Riveter, the role of Chinese laborers in

building the transcontinental railroad, Pullman and the Porters' union, the Peralta land grant.

- Restorations of old painted advertising or neon signs.
- Projects focusing on the Key Route system, the former oak and redwood groves, and the Pony Express.
- A system of audio or video markers, powered by solar panels and offering 60- to 90- second vignettes of Oakland history.

**Artist Selection Process:** We propose a two-stage selection process. In the first stage, an artist or artist team will be charged with developing a system of historical interpretation or a series of individual projects based on significant events, people and places in Oakland. Once the system or approach has been developed and accepted by the Public Art Advisory Committee or the appropriate City bodies, the initial team will identify specific projects that they will create, or recommend other artists to develop individual historical projects consistent with the "system." A local historian should be a member of the initial design team.

**Estimated Budget Range:** \$150-200,000.

**Project Timeline:** The initial process to select a team to design prototypes for the historical marking system(s) should require six to eight months. Selection of artists or teams to produce proposals for specific projects for the "system" could be completed within an additional six months. Implementation and installation of the completed projects will take up to an additional twelve months.

**Funding Source:** Existing and committed public art funds. An effort should be made to seek additional funding from organizations and foundations with an interest in historic preservation and interpretation to augment the funding available for this project.

#### D. URBAN DESIGN AMENITIES

Broadway, not surprisingly, displays a hodgepodge of architectural and urban design styles. It has been developed and redeveloped along its various parts at various times over the years.

Unfortunately, little thought has been given to the creation of elements that would help unify the street and create a sense of being in a unique, distinct place. Broadway's paving patterns, tree grates, planting patterns, trash receptacles, and street lights all represent contemporary styles and the predilections of the designers of the moment, or the least expensive, most durable units available from purveyors of street furniture.

#### ARTIST-DESIGNED STREET FURNITURE

**Project Concept:** A series of street-furniture elements that represent a unifying artistic vision and create a unique and historically/culturally appropriate sense of place.

**Location:** Various locations along Broadway between the waterfront and West Grand Avenue.



**Background:** Few consistent elements along Broadway impart a sense of unity to the street by suggesting that Broadway is a single place, or even a series of related districts joined by the street. Instead, a discordant mix of styles, designs, approaches and historical periods are represented.

**Site Description:** This design problem addresses various street and sidewalk amenities common to the entire length of the project location/site. The elements include trash receptacles, newspaper stands, bus shelters, benches, light standards, banner and flag poles, BART entrances, canopies, bollards, planters, tree guards and grates, bike racks, kiosks, manhole covers, medians, tree and landscape plantings, and other items of street furniture.

The design of street furniture offers an opportunity for artist-designed elements to enliven the street, while contributing to a sense of continuity along its length. Trash receptacles need replacing and the Redevelopment Agency has current plans to do so. The current aggregate-walled structures on the north end of the street are unattractive and difficult to maintain against graffiti. The more elegant receptacles in the Old Oakland area also are not acceptable. They are held down with a single bolt, so they end up being tilted. Moreover, trash falls down between the receptacle and the framework, leaving a messy look at each receptacle.

The square, aggregate benches on Broadway should be replaced. They are heavy,

ponderous-looking -- hardly inviting a moment of rest on the street. Signage, bus shelters and benches, tree grates and guards, storm drains, newspaper racks and boxes and kiosks are all street elements that could be designed by artists, giving Broadway an interesting character, while establishing a sense of continuity along the street. There is already a handsome Beaux Arts street light system that has been installed along a portion of the street -- one of the few design elements working to unify Broadway.



*Trash Receptacle*

**Assumptions:** Prototype designs should be modular, affordable and capable of being manufactured locally in quantity. Elements should be durable, easily maintained and vandal-resistant. Funding other than public

art dollars should be used to fabricate and install these elements after they have been designed by artists. To make the overriding vision effective, existing, incompatible street elements should be removed at the time of placing the new designs.



*Concrete Bench*

#### **Special Design Considerations:**

Artists should consider developing designs of furniture that can be installed along the street. Ideally, these prototypes could/would be used throughout the City eventually. Design teams can consider elements that are specific to particular neighborhoods or districts, or that are uniform for all locations. Artist teams should consult the appropriate City departments before commencing design in order to receive the exact specifications required for each particular element.

#### **Possible Design Approaches:**

- Modular elements that reinforce the sense of individual districts.
- The inclusion of historical elements and information.
- Designs reinforcing the themes of illumination, history and culture, diversity and the working/industrial character of the city.

**Artist Selection Process:** A team of three to five local artists should be selected to work with representatives of various City departments to develop prototype designs.

**Estimated Budget Range:** \$75-100,000.

**Project Timeline:** This is a fairly straightforward project that should take approximately twelve to eighteen months to accomplish, through the completion of artist designs and the development of initial prototypes.


**Funding Source:** Existing and committed public art funds.

## **CONCLUSION**

Broadway faces formidable challenges. The accretion of urban design problems over the years will not be reversed in the short term.

At the same time, Broadway has many advantages. Some extraordinary architecture remains, representing some of the notable periods of the City. Jack London Square has been redeveloped. Old Oakland shows every promise of turning around and Chinatown is thriving. More importantly, forward-thinking City leaders are making the substantial but necessary investments to create a new downtown for Oakland. These investments will eventually pay enormous dividends for the City.

The public art projects proposed in this plan will contribute in important ways to this overall effort. They will bring light and life to the street. They will form the "memory" of the City, recalling the rich and varied history



of Oakland. They will animate the street, supplying the detail needed to provide a sense of discovery and serendipity that can make the experience of a public space interesting and engaging. They will set a standard for attention to design details and urban amenities that could encourage the private sector to invest in the visual character of Broadway.

If successful, these projects will impart a sense of adventure and excitement, a sense that Broadway is once again an important place in Oakland. In the context of the larger vision for Broadway, public art will lead the way toward a revitalized downtown Oakland.

## 1.3 SITES

In this section we will address the site opportunities for art along Broadway, beginning with a definition of the individual districts bordering the street, then moving block by block from Grand Avenue south toward Jack London Square, and concluding with a discussion of general elements that could encompass and unify the entire length.

### 1. DISTRICTS/BOUNDARIES

Creating clear boundaries, a sense of beginnings and endings, could reinforce the sense of defined districts along Broadway. At least seven distinct districts border the street - the retail district, the Deco/entertainment district, the Civic Center, Old Oakland, Chinatown, the produce district and the waterfront. Unfortunately, each district just seems to peter out on its way to the next, with no clear demarcation or sense of arrival. Use of distinctive patterns and imagery, architecture or banners, all could create this feeling of beginnings and endings.



*Jack London Square*

The districts include:

*South-of-the-Nimitz (bordering the Waterfront, Jack London Square, the Produce District)*

This neighborhood, clearly bounded by

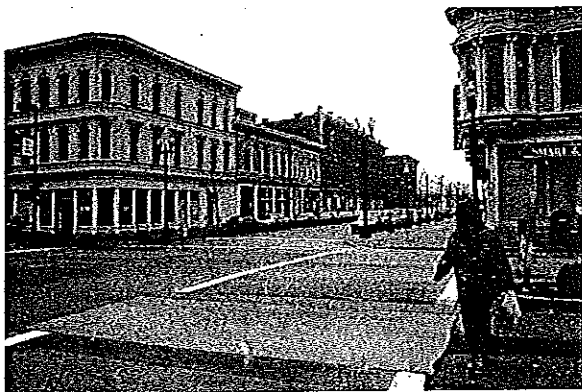
Highway 880 (The Nimitz Freeway) on the north and the waterfront on the south, consists of several smaller sub-districts. This was the original site of the City of Oakland. The Jack London Square development, on Port of Oakland land between the estuary and the Embarcadero, anchors Broadway. The street itself between the freeway and JLS forms its own unfocused lower Broadway entertainment sub-district. The area to the west of Broadway at this point lacks identity and consists of undifferentiated blocks of low-rise commercial and warehouse buildings. The Produce District butts up against Broadway on the east. It was created by city ordinance in the early 1900's when downtown developers wanted to clean up that part of town by restricting the sale of produce in the city to the area bounded by Fallon, Broadway, the Estuary and 7th Streets. It is still a working wholesale produce center. More and more, upscale retail stores and restaurants are moving into this area. Here, the city continues its long-time struggle to integrate its blue collar roots with its upscale aspirations.

#### **Chinatown**

Chinatown extends along the east side of Broadway from the Nimitz Freeway up to 11th Street and west to Old Oakland [see below]. The current Chinatown -- there have been at least seven in Oakland -- was established in the 1870's around Webster and 8th and has expanded from there. This had been a desirable residential neighborhood in the 1860's, but as horsecar lines opened up new areas, owners moved further out and the Chinese moved into the "inner" city. The

Chinese were forced to live in concentrated, defined districts by city ordinances and discriminatory neighborhood covenants. It wasn't until 1963 that State Assemblyman Byron Rumford, the first black elected official in Northern California, saw his fair housing act made into law. In 1965, the quota of 105 Chinese immigrants per year allowed into the United States was finally lifted.

Today, Chinatown is sometimes referred to in print as Asiatown, in recognition of the presence of large numbers of Vietnamese and Korean, as well as Cambodian, Thai, Lao, and other Asian residents. Chinatown functions as a service center for the entire pan-Asian East Bay community.



*Old Oakland*

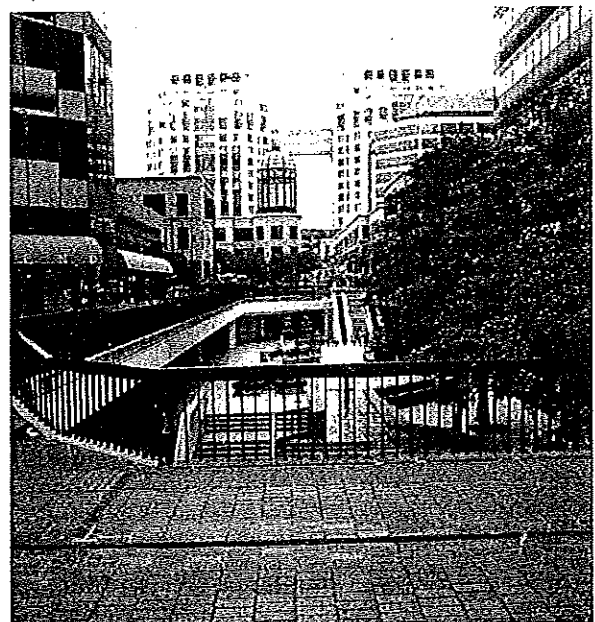
### Old Oakland

Old Oakland is a twelve-building development spanning the west side of Broadway from 8th Street to 10th Street and extends a block west to Washington. This neighborhood was the center of Oakland in the 1870's. Many of the buildings here were hotels, built for the many arrivals who disembarked from the new transcontinental railroad station down on 7th Street. These commercial buildings have been restored to their original

Victorian elegance. The development is being leased out to small and large shops and restaurants. The phrase "Old Oakland" is sometimes used to designate a larger district which encompasses the Victorian restoration project. This area runs from the Nimitz Freeway north to 10th Street and from Broadway west to the John B. Williams Freeway.

### Downtown Core/Civic Center

This is the center of downtown Oakland. Four of the city's major traffic arteries -- Broadway, 14th Street, San Pablo and Telegraph -- converge here. This district is defined on the south by 10th Street and on the north by 17th Street, and extends several blocks to the east and west of Broadway, its central axis. Frank Ogawa Plaza, situated in the wedge formed by 14th Street and San Pablo, will be the heart of this district when completed. The new City Center office and retail development is located here, as are the Marriott Hotel and the Convention Center.



*View of the Federal Building from City Center Plaza*

This district has a refreshing mix of old and new high-rise architecture.

### **Uptown**

The uptown district lies on the west side of Broadway from 17th Street north to Grand Avenue. It has also been called as the "Deco District." This neighborhood contains some of Oakland's finest examples of Art Deco architecture, built when the district matured in the early part of this century as an upscale retail and entertainment area. The Paramount Theater has been restored to become one of the most striking examples of the Art Deco style. The potential renovation of the Fox Theatre, coupled with the recent completion of the U.S. Ice Center, would dramatically reinforce the entertainment quality of the area. The Emporium, which was the sole remaining retail anchor in the district, closed last year following I. Magnin's demise two years ago. The entire district "feels" as though it is in the final stages of decline as a retail area, with numerous boarded-up storefronts.

### **Lake Merritt Office District**

This district is bounded on the west by Broadway between 17th Street and Grand Avenue, on the east by Lake Merritt. The center of the district is closer to the lake than to Broadway. This district contains more "Class A" office space than any other part of Oakland (not including the recent addition of the new federal building in the downtown core). There is a preponderance of new buildings here and a corresponding lack of historical character. The Lake Merritt Office District has been driven by private develop-

ment, unlike the downtown core which has received considerable attention from the City. Private developers in the area are concerned about the fate of Broadway, since it is the primary transit corridor that feeds people into the Office District.

### **Jack London Square**

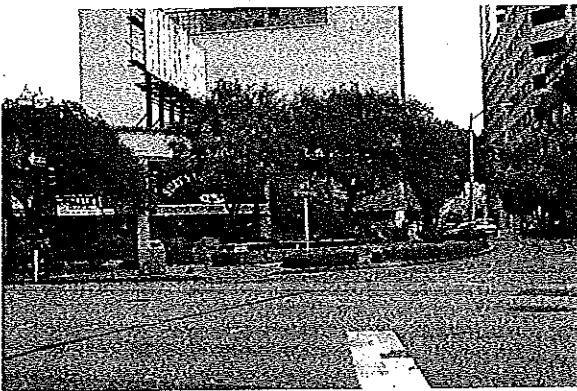
Jack London Square is not part of Broadway proper. It is on Port of Oakland land. It is, however, the southern gateway to downtown Oakland from the ferry terminal. The vast open space at JLS could almost be read as a continuation of Broadway. This space has been landscaped with small, gray paving blocks, planter/bollards and flagpoles.

JLS has benefitted from being the site of the ferry terminal to San Francisco and should also benefit from the new Amtrak station nearby. With the huge Barnes and Noble bookstore as an anchor tenant, JLS seems to be on its way to economic health after years of high vacancy rates.

## **2. NORTHERN GATEWAY/ FRANKLIN PLAZA**

A major site opportunity for a potential artistic 'gateway' to downtown Oakland exists at Franklin Plaza, which occupies a triangular wedge of land on the north side of the junction of Franklin and 22nd streets, where the original Key Route train line crossed Broadway. A small plaza, in combination with a 5' wide planter strip across the street and a open spit of hardscape in the "Y" of Franklin & 22nd, creates a large open space following the curve of Franklin. The 1931 Bruener's Building, with a floor

facade of transparent glazed green terra-cotta tile, offers a handsome backdrop on the other side of Broadway. This is a more suitable location for a gateway than the intersection of Grand Avenue and Broadway, which has the narrowest section of sidewalk along downtown Broadway curving around its southeast corner, making a poor location for a major artistic statement. This site has two additional factors in its favor. The potential for pedestrian traffic at this site is substantial, since there are thousands of office workers in the immediate vicinity.



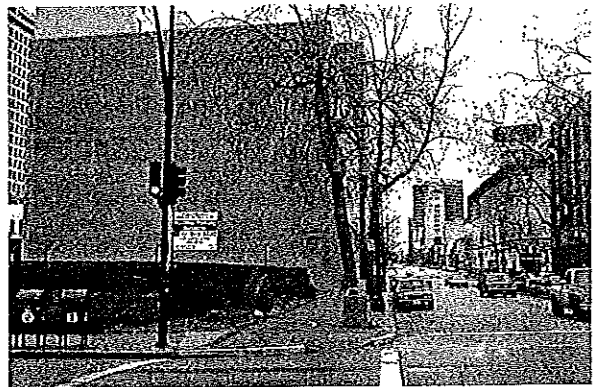
*Franklin Plaza*

There is also the possibility of a thematic tie-in to the old Key Route electric train system, which used the Franklin curve to reach the Key Route Inn, a combination hotel and train station which once occupied the site of Breuner's.

### 3. OPEN LOTS/BLANK WINDOWLESS WALLS

The first of many open lots on Broadway appears 1/2 block down from Franklin Plaza on the east side of the street. Open lots along Broadway could be improved with visually strong fencing or walls, providing a more pleasing interface with pedestrian and auto traffic. These potential art sites would lend

themselves to dynamic work(s), perhaps a narrative which would unfold over 'time' and distance as the viewer traversed the length of the artwork. Blank windowless walls abutting the vacant lots could serve as vertical sites for art, from traditional painted murals to more unusual approaches, such as restored historic billboards. Any artworks placed in these areas should be considered temporary, as it is hoped that the open lots will eventually be filled.



*Broadway at 21st Street*

### 4. 21ST STREET/ 20TH STREET

The corner parking lots flanking Broadway on the south side of 21st Street almost create a natural gateway. Two opportunities exist here: The lots themselves, and the exposed walls at the rear of the lots. The walls of the Paramount Theater on the west and the Bank of America on the east define a single great plane perpendicular to Broadway which spans the street and could serve as the base for a bold, large-scale work. (Note that the Paramount is designated both a National Historic Landmark and a California Historic Landmark. Any work done to its exterior wall would need to meet the special requirements of such buildings.) Some edge treatment of the parking lots is needed to

create a softer interface for the pedestrian. This is an opportunity for a range of possible art projects. BART owns the west lot, which will probably never be the site of a major building, since the BART tunnel curves off Broadway only a few feet below the parking lot, making excavation for a building foundation or underground lot impossible.

The I. Magnin building, two lots down from the Paramount, is another distinctive example of the Art Deco architecture that characterizes this neighborhood. An odd open-front box-like space is formed between the two larger buildings over a non-descript single-story structure. This could be an interesting site for an off-street work.

## 5. BART

The BART entrance at the northeast corner of 20th and Broadway is one of thirteen along Broadway. BART entrances are singularly bland in their design qualities and could be welcome opportunities for art treatment. Installation of a colorful or distinctive canopy, or decoration of the low walls facing the sidewalk or the higher inner walls of the entrances, would make a friendlier connection of BART to the City. At the back of each entrance is a bench built out of the same concrete form as the walls. These back areas could become resting spots on Broadway, in conjunction with newly designed newspaper racks, a tree or landscaping plan. Each BART station could be particularized, so underground travellers can experience some hint of the neighborhoods above. Different entrances can serve as mini-gateway to Chinatown, Old Oakland,

the City Center, the Art Deco uptown neighborhood, Frank Ogawa Plaza, or in the case of the entrance at 20th & Broadway, the Lake Merritt Office District.

## 6. 20TH STREET- 17TH STREET/VACANT STOREFRONT WINDOWS

Many of the vacant windows on Broadway are along this stretch of the street, giving it a feeling (no doubt accurate) of extreme economic distress. If these windows are left empty, or worse, boarded up, they will hasten the decline of the street.

However, storefront windows can provide weather-proof and vandal-proof sites for the temporary display of art.

Vacant windows and even entire buildings offer significant potential for the creation of timely, provocative, "cutting edge" projects that usually are not appropriate to consider for permanent installations. One possible site on Broadway is the former bank, now vacant, which covers most of the east side of Broadway between 17th and 19th Streets.

## 7. BART ALLEY BETWEEN 19TH ST. AND 17TH ST.

The BART entrance in the long alley connecting Broadway and Telegraph is ill-smelling, ugly and inhospitable, and under-used by BART riders. However, as a semi-autonomous area with street access and long blank walls it is also an promising site for a major artwork. The alley is in the heart of the Art Deco area and could be seen as a gateway to that aspect of Broadway's history.



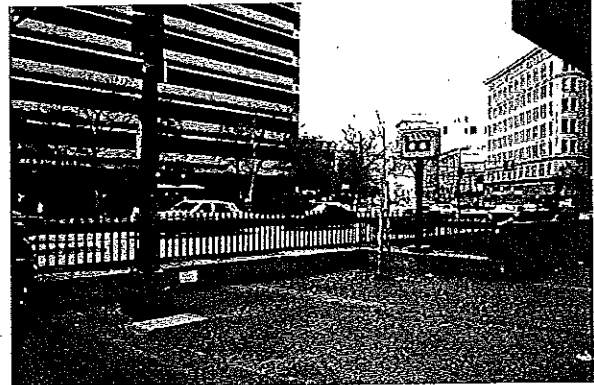
Also, this is the natural BART access point for the new nearby ice rink, a development with the potential for dramatically increased ridership.

## 8. 17TH STREET TO 14TH STREET

The large lot on the southeast corner of 17th Street and Broadway is owned by Pacific Bell and probably will continue to be used for parking in the foreseeable future. Efforts should be made to create a softer interface between the lot and the pedestrian walkway. Latham Square, directly in front of the Cathedral Building, is due to be completely renovated, with a new bus shelter, relocated fountain, planters and a brick plaza. This is a possible site for a free-standing artwork. The three triangular traffic islands at the intersection of Broadway and Telegraph could support art which might relate to work installed at Latham Square.

The Broadway Building has stood at the gore of Broadway, 14th Street and San Pablo since 1907. It is Oakland's premier flat-iron building, and anchors the intersection that could be thought of as "ground zero" in Oakland, the center of the City. A new City Administration Building will be constructed, fronting San Pablo Avenue between the Broadway Building and the Rotunda, which is undergoing major renovations. Kahn's Alley, on the other side of the Rotunda opposite the mouth of 15th Street, will be widened from 15' to 40'. This connector between Broadway and the new plaza is approximately 150' long and may be a significant site for art. It was once the site

of "Oakland's Portrait," a much-appreciated mural by Daniel Galvez, Juan Karlos and Keith Sklar. The new City Administration Building and Kahn's Alley are part of a larger package of redevelopment for the Frank Ogawa Plaza area.



*14th Street BART Station*

## 9. 14TH STREET TO 12TH STREET

The entire west side of Broadway, from 14th St. south to 12th, presents traditional opportunities for the placement of free-standing artworks. The Wells Fargo Building has a deep set-back, with a sunken plaza. An existing pedestrian barrier roughly opposite the mouth of 13th Street might accommodate a small work. The Clorox and First Interstate Bank Buildings, adjacent to Wells Fargo, are also set back from the street. There is another plaza at the corner of 12th Street and Broadway. The wide entrance to the City Center Project contributes to the expanse of open space on this side of the street.

The southeast corner of the intersection of Broadway and 14th is a key transfer point for crosstown Transit riders. It is often so jammed with waiting passengers that

pedestrians have difficulty getting through. At the south end of the block, however, is a long concrete bench which forms an "L" with the standard BART entrance. The pocket of space formed is ugly and under-used for such a busy area, but could make a good spot for a small project.

### 10. 12TH STREET TO 8TH STREET

This stretch of Broadway is characterized by relatively new construction and the two blocks of frontage of Old Oakland. It is an area that affords few obvious, special opportunities for artistic treatment.

The east side of Broadway at this point is currently slated to be the site for a new University of California Administration Building. Adjacent to the lot is a vacant building which could serve as a temporary display opportunity for art.

### 11. CHINATOWN/ 11TH STREET TO 8TH STREET

A parking lot fills the east side of the block between 10th & 9th streets, opening Broadway up to Chinatown. There are many possibilities for art in this area. A low wall defines the lot's Broadway frontage and then wraps around to extend all the way east 9th Street to Franklin. The sidewalk in front of this wall is wider than typical for the street. The cut-off corners of the lot create additional open areas. The parking lot contains traffic islands parallel to Broadway which could support banners or other artwork visible from the street. The BART track curves off Broadway under this lot.

C&L Financial controls this property. Across 9th Street to the south, the block begins with a 15-story blank wall abutting the sidewalk, another potential site for a large artwork. There has been strong sentiment in Chinatown for some kind of gateway at 9th Street, the natural entrance to the district. However, the nature of that gateway has been a matter of debate. Any artwork functioning as a marker for Chinatown may be interpreted as either a connector between Broadway and Chinatown, or as an indicator of separation.



*9th and Broadway*

### 12. 8TH STREET TO 6TH STREET

A parking lot occupies the southwest corner of 8th Street and Broadway; the northeast corner of 7th Street and Broadway is a vacant lot with a bus shelter in front of it. The former Central Pacific train station still stands on the north side of 7th Street just a few lots west of Broadway. It is now the Mi Rancho Tortilla Factory. The southwest corner of 7th and Broadway features a plaza in front of the Police Administration Building. The southeast corner offers an odd open space half-occupied by the Travelodge's ventilation unit.

### 13. HIGHWAY 880 FREEWAY OVERPASS/6TH STREET TO 5TH STREET

This is our highest priority site recommendation for an art project. The problems and opportunities created by the site are discussed in Chapter 1.2, Project A.

### 14. 5TH STREET TO EMBARCADERO

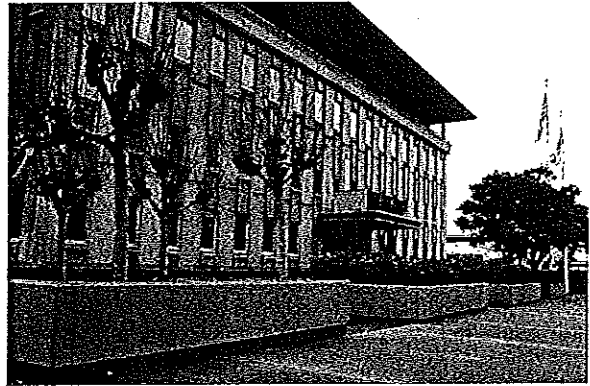
The southern section of Broadway is rich in theme, but not blessed with particularly noteworthy physical sites suitable for art, at least not work in a traditional sense. Historically, Oakland started on these blocks. For a "blue collar" theme, the produce district lies on the east side of this section of Broadway.

The Alameda County Social Services building on the west, and the County Probation building on the east, flank Broadway at 5th Street. The Social Services building has low planters in front and a small blank entry wall facing the street. The Probation building offers big planters, a large sunken plaza in front, and open areas with numerous flagpoles to each side. The problem with installing art at either site is that any works placed here might be identified more with the buildings (each of undistinguished architecture) than with the street. Also, the County of Alameda has been considering whether to retain or sell the facilities, due to possible seismic problems.

### 15. JACK LONDON SQUARE

Public art placed in this vicinity could get

absorbed by JLS without contributing to Broadway as a whole unless steps were taken to tie the development into the rest of Broadway. If a standardized, modular paving system is chosen for Broadway's sidewalks, a continuation of this pattern could be extended into JLS, making it an extension of the street and increasing the value of the area as a Broadway site opportunity for art.



*County Probation Building*

### 16. GENERAL STREET ELEMENTS

#### A. Sidewalk Patterns

The sidewalk extending along the approximately 4,500 feet of Broadway from Grand Avenue to Jack London Square is the most obvious, accessible site for art on the street. It is reasonably wide, with the exception of a short, cramped stretch near Grand Avenue.



*Jack London Square*

The street needs a new, uniform sidewalk paving pattern to replace the discontinuous hodgepodge of patterns installed over time. This new paving system could be developed by an artist or artist team. Subtle variations in the paving pattern could delineate the various districts or neighborhoods abutting the street.

### **B. Street Furniture**

The design of street furniture offers an opportunity for artist-designed elements to enliven the street, while contributing to a sense of continuity along the length. The Redevelopment Agency has current plans to replace the trash receptacles; the current aggregate walled structures on the north end of the street are unattractive and difficult to maintain against graffiti. The more elegant receptacles in the Old Oakland area also are not acceptable: They are held down with a single bolt, so they end up being tilted, and trash falls down between the receptacle and the framework.

The square, aggregate benches on Broadway should be replaced. They are heavy and ponderous-looking, hardly inviting a moment of rest. Signage, bus shelters and benches, tree grates and guards, storm drains, newspaper racks and boxes and kiosks are all street elements that could be designed by artists, establishing an interesting character and a sense of continuity along the street. A handsome Beaux Arts street light system has been installed in a portion of the street; it is one of the few design elements working to unify Broadway.

## 1.4 THE URBAN DEVELOPMENT CONTEXT

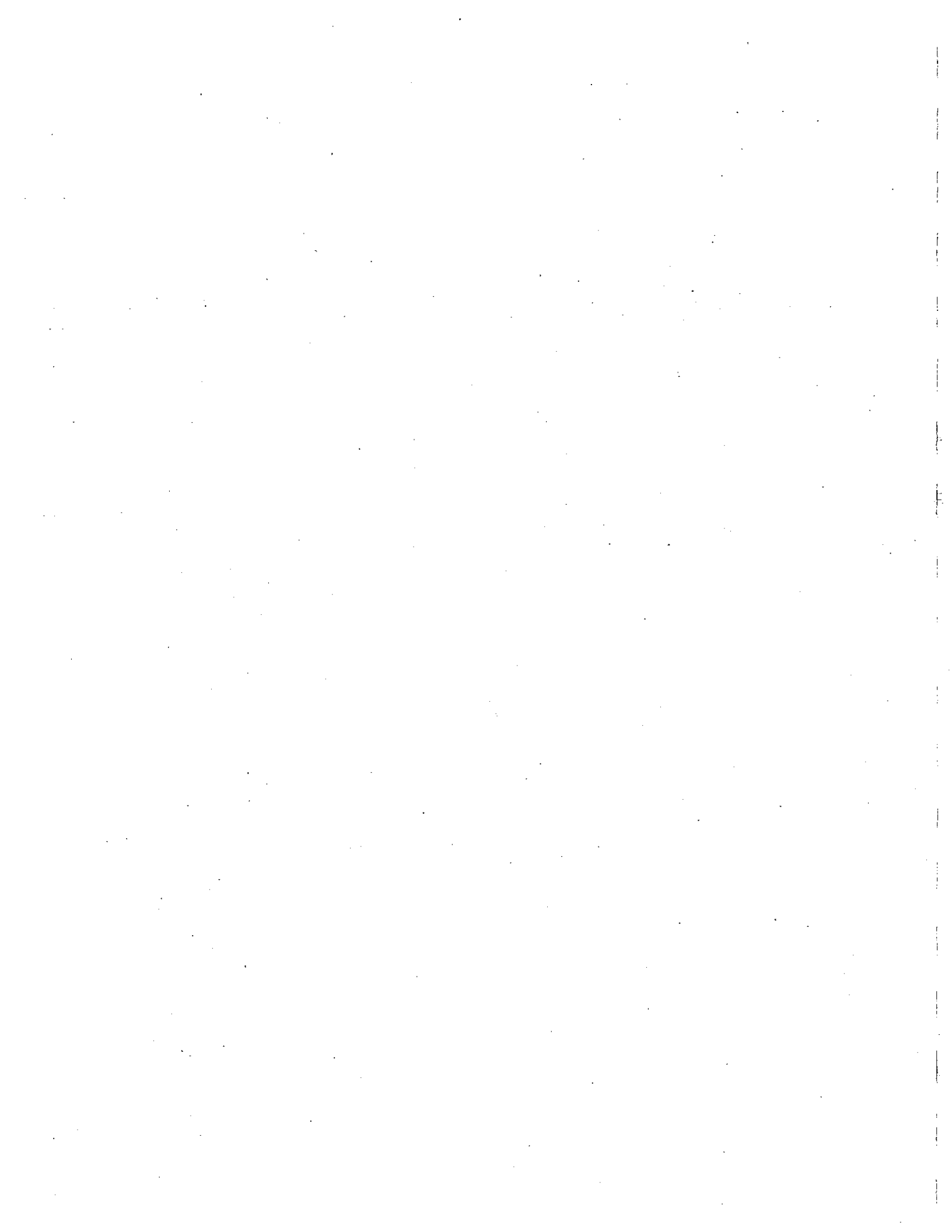
Oakland's Mayor, the Hon. Elihu Harris, was quoted in the 1994 *Mayor's Economic Development Report* as having declared an economic state of emergency in Oakland. California's ongoing economic recession, the current and planned military base conversions, several major business relocations, and the lingering effects of the 1989 Loma Prieta earthquake have all taken their toll on Oakland.

Rather than passively accepting this nexus of unfortunate circumstances, the City has embarked on a diverse and aggressive strategy to reinvigorate its downtown in hopes of creating a new economic future. Public construction projects in the works for downtown Oakland represent a public investment of more than \$80 million. This extraordinary commitment indicates the extent to which the City sees the revitalization of Broadway as central to its economic strategy.

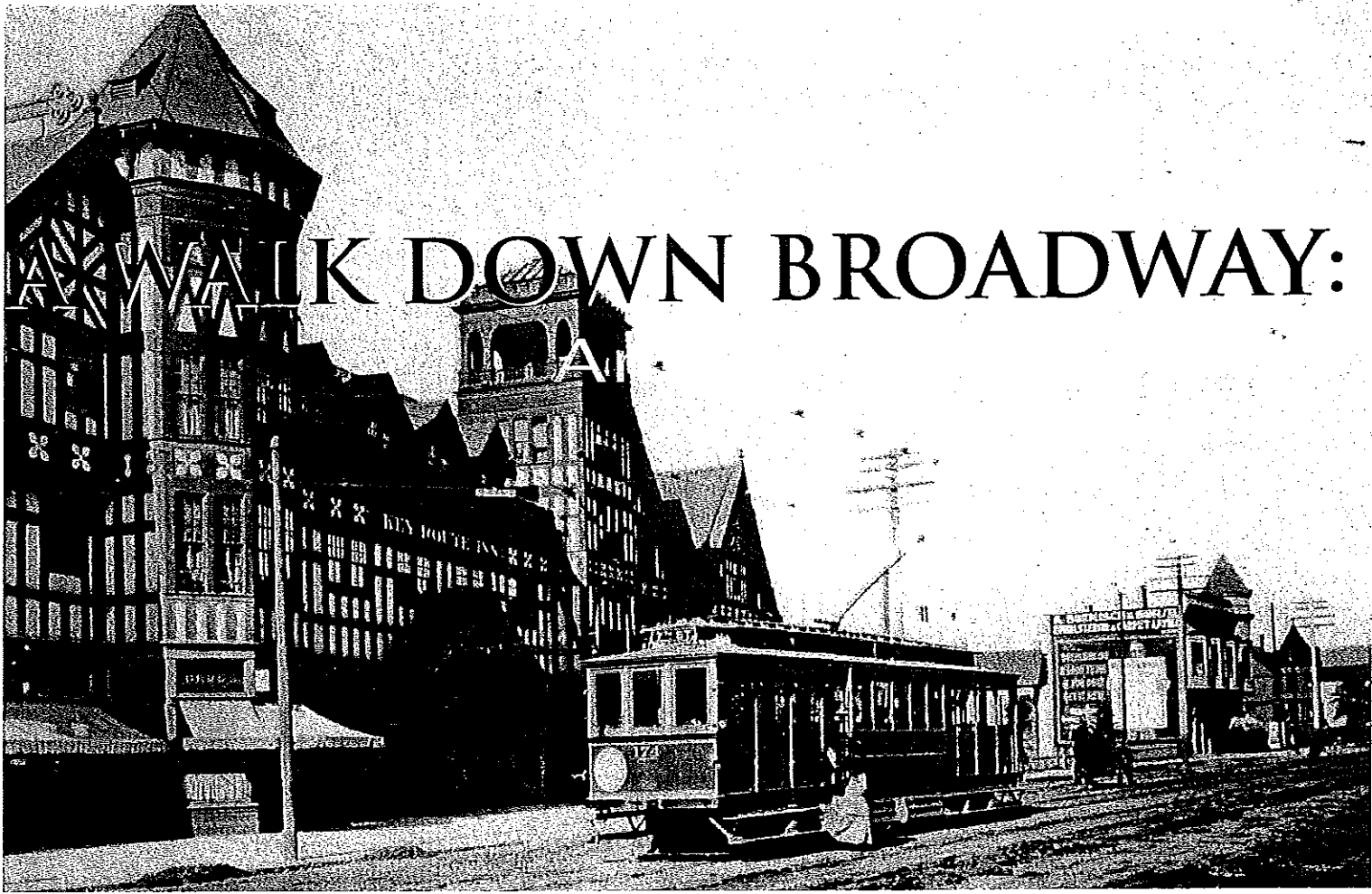
Some of the publicly funded projects have great potential for the inclusion of public art, particularly those projects that could allow artists to design functional elements that can be absorbed into the general construction budgets. Unfortunately, these many separate projects have not coalesced into an overall integrated plan; perhaps an overriding vision of public art can help unify the disparate elements.

Private developers, too, have undertaken an ambitious slate of construction projects. Following is a chart that illustrates graphically those projects, public and private,

most likely to have an impact on the Broadway area. It is important for design teams selected to work on the Broadway projects to understand the relationship of other downtown construction projects to the Broadway initiative, and to consider art concepts that can create a sense of integration and unity among the various sites.

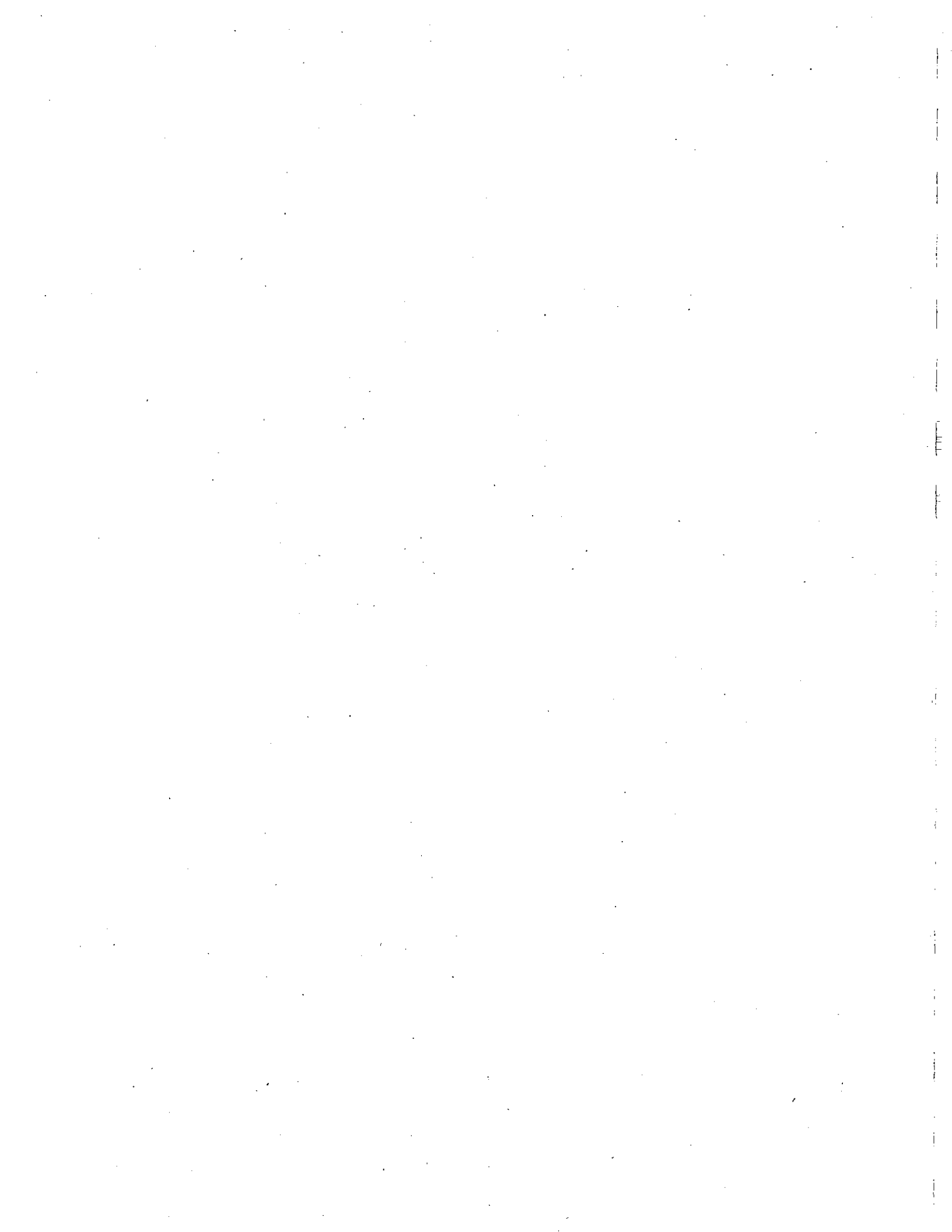


BY DAVID IZU



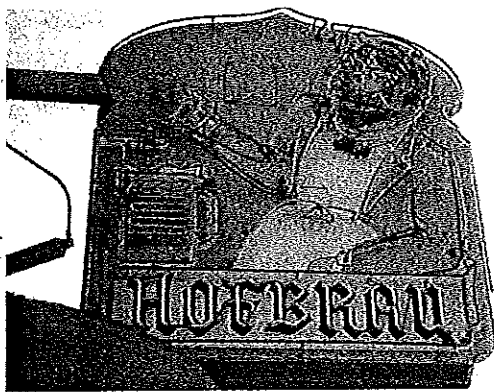
# A WALK DOWN BROADWAY:

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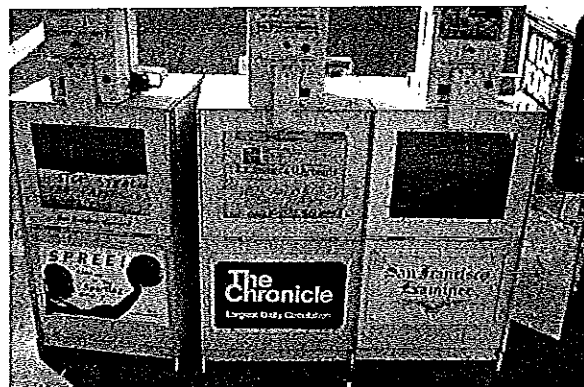
The orange paint is peeling off the wall. The jovial neon man above the door has his hand on a beer tap, ready to fill the neon beer stein below, but the sign is broken. This is the entrance to the Hof-Brau, at the intersection of Grand Avenue and Broadway, the northern gateway to downtown Oakland. It's lunchtime. The Hof-Brau serves sandwiches which are a slice of an older Oakland. The bread is thin and dry, but the slab of corned beef is thick, dripping with fat.



The man preparing the sandwiches looks Middle Eastern. The young woman ringing up the sale is Asian. An older white fellow is tending bar, looking bored. The Chinese cook comes out of the kitchen, wiping his brow with a cloth, then his hands on a dirty apron. He sits to eat a bowl of noodles. Three young African-American women sit at the bar. "I did not turn the chicken but one time," says the one in the bright orange shorts and white T-shirt. Her high tops are the color of faded roses and her black baseball cap is turned brim backwards. She's explaining her latest attempt at cooking teriyaki chicken to her two friends. The man seated at the bar next to her gets up. He is white, balding, overweight, probably in his 60's, wearing gray slacks and a crisp beige poplin jacket. As he returns from the restroom, he

passes a seated African-American man. The balding man stops. He puts his hand on the man's shoulder. They chat and nod at each other. This is a slice of Oakland now.

Outside the Hof-Brau across Broadway, three groups of newspaper vending machines stand like a row of sentinels along the sidewalk. All eleven boxes are empty save one, which has a copy of *The People*, a giveaway, slumped up against the clear plastic window.



Franklin Plaza is completely deserted. There are no chairs for the tables. Suzy's Lox and Bagels, facing the plaza, is closed. There is a big jagged hole in the plate glass window of the Hob Nob Coffee Shop next door. There are weeds in the planter strip in front of the plaza. The only indications of a sense of ownership are the spray-painted graffiti tags on the low walls of the plaza.

The derelict hulk of the quake-damaged Bermuda Building looms over the plaza. To the right, a billboard perched atop the mostly vacant two-story building at the gore of Franklin, 22nd Street and Broadway, greets the incoming drivers with the visage of Joe Camel and his saxophone. "Genuine Taste," the billboard proclaims. It is almost fitting given Oakland's history as a music center,

but Joe has his shades on. It is overcast outside.



Across Broadway a homeless man sleeps on the polished black granite base of the Bruener's Building. His shopping cart, bulging with the brightly colored flotsam of downtown Oakland, shelters him from the stares of passersby. A beautiful band of highly stylized Art Deco flowers floats over him three floors above, at the parapet. The design has been incised into the row of pale green terra cotta tiles. Over the nearby doorway, just to the left of the prone, homeless man, two muscular workers are fashioning a throne-like chair, all incised in terra cotta tiles. This was once a high-end furniture store.

Around the corner on 22nd Street, on that same black granite base, sits a cluster of office workers on break. There are hundreds, perhaps thousands, of office workers in the immediate neighborhood, but they don't linger on Broadway.

*But imagine. The Hof-Brau's little neon man finishes pouring the drink. Franklin Plaza is full of people. It is clean and well-maintained. A cluster of bright banners has replaced Joe Camel overlooking Broadway. The redesigned*

*newspaper racks are full. A TV monitor has been inserted into one of the boxes and each time someone pulls on the door handle or drops coins into an adjoining box, the monitor flicks on. There's the sound of a train whistle. An image of the Bruener's Building fades into the Key Route Inn Train Station which stood on that site 63 years earlier. A voice describes why Franklin Street curves into Broadway. This is just one of the many viewer stations which form a comprehensive historical/cultural marker system throughout Oakland, particularly along Broadway. Although there has been no imposing northern gateway constructed here, perhaps this vigorous, festive Franklin Plaza is the best possible introduction to downtown Oakland.*

The sun is peeking out between the masses of clouds. Beginning at 22nd Street, the large deciduous trees in the median strip and along the sidewalks at regular intervals make a friendly green canopy over Broadway. The Beaux Arts streetlights contribute to a feeling of decaying elegance. The relatively small scale of the buildings here would make the Street feel personal, if only so many of them weren't vacant. The parking lot fence, crowned with concertina wire, does little to reassure.

An older couple, prim and proper, emerge from the Social Security building at 21st and Broadway. They stop when asked if the trees overhead are sycamore or maple. They are not certain, but brighten at being asked their opinions about Broadway. Both Oakland natives, they now live in Moraga. They shake their heads, repeating how high class

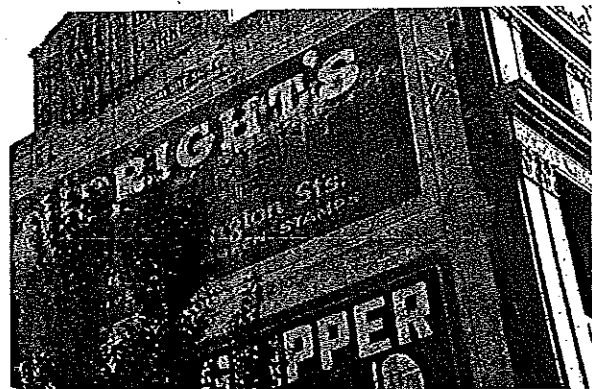
this neighborhood once was. The woman says that spending money on landscaping or art here would be like "throwing money down the gutter." They had both just witnessed a mother encouraging her child to urinate on the plants right at the entrance of the Social Security building.

"I saw on the Paramount marquee that there will be an organ pops concert here on Saturday night. I thought it might be fun," the woman says, "No way we're coming here at night," the man interrupts. "Even more street lights wouldn't help."

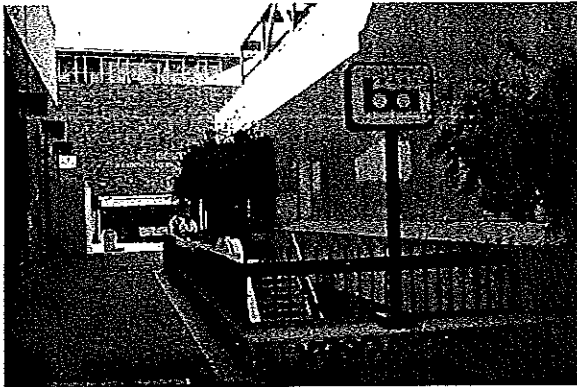
The street here doesn't feel intimidating in the sunlight. A family walks by; the mother explains something to her daughter in Spanish. Big, red, heart-shaped signs surround Paramount Flowers, a small stand at the corner. "Mother's Day Flowers," announces the sign. Two women, proprietors standing behind bouquets of sweet smelling carnations and irises, greet pedestrians by name. The Paramount Theater is nearby. It is grand and gorgeous, the best of the old made new.

By 20th Street, things turn noticeably grim again. Wrinkled brown packing paper greets the passerby, peering through the locked doors of the empty I. Magnin Building. The trees thin out as the street medians end. There is a view of the Lake Merritt district to the east, with lots of people walking on 20th, but most of the dark suits and ties disappear into the BART entrance just a few yards shy of Broadway. A cold wind is blowing down 20th Street from the west side of town.

Paper trash, like urban tumbleweeds, blow across Broadway. Nothing much is happening. The next few blocks offer little relief. Broadway from 20th to 17th is bleak. The street looks dirtier, perhaps there is more trash, perhaps it seems more noticeable in front of the vacant storefronts. The landscaped streetwall at the Kaiser parking lot helps a little. At least there are flowers and healthy trees, even a brightly colored sculpture. Two faded signs, precursors to billboards, hover over the Kaiser lot, silent reminders of a more vibrant economic past. "UPRIGHT'S DEPARTMENT STORE," says one in white and orange letters on an ethereal blue field. "GROUND GRIPPER SHOES," proclaims the other in white on green.



Back at street level, a stand of nine newspaper boxes near 19th Street ruins the pleasant effect of the old signage. Only two of the boxes have newspapers in them. One of the empties is missing its window. It takes up new duties as a convenient waist-high trash receptacle. Instead of vending news of the world, it holds a red and white striped straw, an empty Laura Scudder potato chip bag, a scrap of a See's Candy bag. The See's Candy store, a few blocks down the street, is now closed.



"NOTICE -- This area under continuous surveillance." The letters on the sign at the BART entrance alley between 19th Street and 17th Street are big and red. A corner of one of the signs has been torn off. There's nothing to survey here. The rare pedestrian using the alley scurries through, not anxious to linger. The walls are covered with blocks of graffiti "paint-outs." The deep roar of the AC Transit buses passing on Broadway echoes through the empty corridor. The dry rattle of the BART escalator is a constant background presence. A small patch of graffiti on the black rubber handrail scrolls quickly by. No one emerges from the tunnel.

There are two concrete benches in the alley. One smells of urine and rotting garbage. The other, nestled between two big planters, is walled off with an 8-foot-high fence made of metal posts painted black. A single string of barbed wire is looped around the top beam of the fence, protecting the five bags of garbage and the single old tire which have been dumped inside.

*But imagine. The new ice skating rink just west of Broadway has hit full stride and is bringing in tens of thousands of new visitors to the area. The City's program to engage*

*artists to design displays for the vacant windows and storefronts has succeeded not only in giving the street an active and "lived-in" aspect, but also in bringing in businesses to lease space in the rejuvenated district. New street furniture, inspired by artist designs, gives the sense that this is an important place. Benches invite the pedestrian to tarry for a moment.*

Nearing 17th Street, things begin to perk up. The haphazard window display of the Best Music Company is full of musical instruments. There are trumpets, a wooden xylophone and a steel drum with a diagram in black paint on it showing where to strike the drum to make different notes. One window is a patchwork quilt of fliers for local musical events. "Percussion, dance and song for children ages 4-15. Jazz in Flight," reads one. "Cold Ground. A documentary style video about the plight of the homeless. . . with original acoustic compositions. . . one night only," reads the sheet below. Classical, rap, jazz, this store on Broadway serves all manner of musical tastes regardless of pedigree or currency.

At the point where Telegraph Avenue feeds into Broadway, a genuine feeling of "Main Street" begins to emerge. The tree cover is back. The buildings are taller. Looking up from the street, the view of the flat-iron Cathedral building is exhilarating. This skinny Gothic gem invites the eyes and spirits to soar. Scores of spires surround the sharply angled green roof.

Back down at the street, there is more activity, more people. A man with a jack hammer is systematically digging up a section of asphalt. A mother with her baby in a stroller hurries by, wincing at the ear-splitting sound. A man in military uniform strides past, cap perched just so on his head, his perfect posture making no concession to the cacophony. Two young dudes amble along, looking nonchalant, their gait loose-jointed, studied. Four steps past the jack hammer, one looks back, staring with boyish wide-eyed delight.

Boarded up buildings take up the entire west side of the block between Telegraph Avenue and 14th Street, but they are not abandoned. Colorful murals line the sidewalk and a construction canopy of scaffolding and boards has been set up to protect pedestrians. It is obvious that work will soon be done to restore the grand, earthquake-damaged Broadway Building, at San Pablo, 14th and Broadway. This intersection is ground zero in Oakland, center of the City. The feeling here on the west side of the street is one of renewal and hope.

*But imagine. The City Administration Complex has been developed, with a grand plaza that has become the living room of the City. Downtown festivals spill out into the Broadway corridor, giving a human presence on weekends and holidays. Cinzano umbrellas from the outdoor cafes on the plaza introduce new color to the streetscape. The Innovative Technologies District and the Business Attraction and Retention Program have begun to breathe new economic life into the area,*

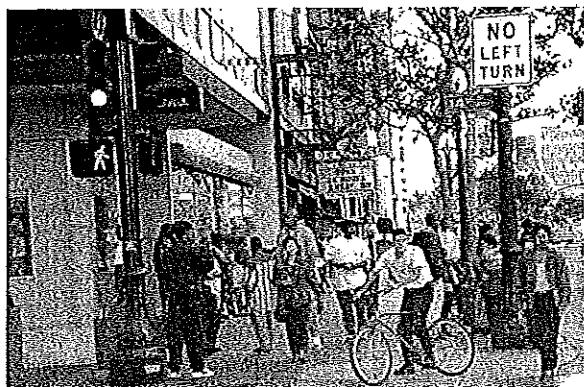
*promising the return of retail to upper Broadway.*

*From 14th Street down to 10th Street, the west side of Broadway is an unbroken wall of new high-rises. This phalanx of cool glass and unyielding stone projects a sense of power, order and security. There are big spaces between the street and the building footprints, dotted with trees and places to sit. It is impressive. It looks like a real city.*

The east side of the street, down to 11th Street, stands in stark contrast. The buildings are not set back far from the street. On the southeast corner of 14th Street and Broadway, ten different AC Transit lines stop. There are perhaps forty or fifty people waiting. They overwhelm the two bus benches. They crowd the sidewalk. They block the entrance to Walgreens. Arriving and departing busses seem to make no net difference in the density of the human obstacle course on the sidewalk. Across the street, by City Hall Plaza, is a newer bus shelter with an additional bench alongside. Six people are waiting there.

There are four teenagers hanging out, leaning up against the Walgreen's window, indifferent to the comings and goings of the busses. A businessman cutting through the intersection flinches slightly as one of the young guys hoots something loud and mildly insulting at a passing woman. A middle-aged woman picks her way through the crowd, clutching a newspaper to her chest like a shield. Her shoulders are hunched forward, her elbows pulled in, the muscles around her mouth are

drawn tight. A bent-over Asian mother, moving at a level a foot below everyone else, scoots through gaps in the thicket of torsos, carrying her daughter piggyback style. She acts as if she is oblivious to what's going on above her.



The same mix of people produce a completely different atmosphere only a few yards down the block inside DeLauer Super Newsstand. The sign over the sidewalk says "Open 24 hours every day." This beloved Oakland institution carries a selection of magazines and newspapers as diverse as the City it serves. Wrestling World, Glamour, Modern Gun, Family Circle, Spin Magazine, X-Men comics, MacUser, and Audubon are a fraction of what DeLauer's lays out for the public. The shoes of the folks standing and reading throughout the store create a similar diversity. There are scuffed up green high tops, polished black wing tips, camel pumps, dirty work boots, high heels, sandals, fashion work boots, old shoes, new shoes, expensive and second-hand ones. It is a comfortable place for almost anyone.

Out on the street, it is raining. A panhandler asks, "Spare change?" The request is commonplace, but the delivery is upbeat. The man has a gap-toothed grin and one eye

doesn't seem to track with the other. His white zippered sweatshirt offers little protection from the elements. Suddenly the skies open. Rain falls in sheets. Broadway resembles a lake, roiling with white puckers. People scatter for cover. The panhandler ducks into the Burger King on the corner of 13th Street, along with several others. The security man doesn't shoo him out. He seems to know all the street regulars. Everyone is at ease. The panhandler is just another citizen taking temporary refuge.

"Do you spend a lot of time on Broadway?" he's asked.

"Oh, yeah," he answers in a soft voice. Responding to further questions, he begins to talk about what he'd like to see on Broadway. He's glad to see that "they" are going to fix up the Broadway Building. He wonders why "they" don't tear down some of the nearby abandoned buildings which were empty even before the quake and replace them with movie theaters and a bowling alley. "I like to bowl," he says. "Days like this you can sit inside." He also thinks there should be a playground for kids and a community swimming pool. "They got exercise gyms in somewhere over there." He makes a vague gesture with his hand in the direction of the City Center project. "But you gotta be a member." He is referring to Club Sport. The rain eases up a bit, and he opens the Burger King door for a young mother and her two kids before he heads for the BART entrance nearby. The east side of Broadway is not impressive, but it feels like a real place.

From the Burger King across the street, the City Center project shimmers like an apparition, almost like the Emerald City in "The Wizard of Oz". The curtains of rain make the twin towers of the new Federal Building look like distant gray mountains framing the fairy tale glass cupola and the manicured lollipop-shaped trees in the City Square. It's still raining, even at the entrance to the Emerald City. There are plush benches in the lobby of the Clorox Building. The rich red covers look like leather. The chrome legs of the benches are clean and shiny. There is no one taking shelter from the rain here.

The main street in the core section of the city feels less like a connecting spine than a line of demarcation.

*But imagine. Life-size figures have been painted on building walls throughout the downtown area. The viewer, for a brief instant, is surprised to see Robert Maynard, the former editor of the Tribune, chatting with a young man who seems to be leaning against the Walgreen's wall waiting for his bus. Across Broadway in front of the pedestrian barrier opposite 13th Street, Delilah Beasley, Oakland's crusading journalist and historian from the early part of this century, smiles at the antics of a skateboarder whizzing past her. Unobtrusive plaques near these painted figures have been installed in the sidewalk for those whose curiosity has been piqued.*

*These aren't mural figures existing in a bound, rectangular format. They stand alone and are so well rendered that they seem to*

*exist in our own literal space. Seeing figures a block apart or around the corner from one another is to link the two sites into a continuous space. An entire expanse of a city, regardless of property ownership designations, has become public space, since it feels as if the figures can appear anywhere. These figures, because of their trompe l'oeil quality, become extensions of us, the public. The area becomes ours. The history embodied in these figures becomes part of our present.*

Actually, all the high-rises are not the same. The American President Lines Building at 12th Street gives a lot of itself back to the street. Viewed from the east side of Broadway, the all-glass, curved face of the building reflects a great expanse of space, broken into chunks of the deepest sky blues and cloud grays. As the viewer walks toward 11th Street, the faceted reflections of the Tribune Tower and other buildings constantly reform themselves with playful abandon. It is the only place on Broadway that successfully combines elegance, dignity and whimsy.

In stark contrast, the Marriott's Hotel/Convention Center on the next block down gives nothing to the street. The windows are small, the design uninspired, at least from a pedestrian's point of view. While the APL graces the street with a landscaped, art-filled plaza, the Marriott's blank walls rise straight from the sidewalk. There are benches and welcoming handrails all over the APL Plaza; the Marriott pointedly lacks even a single place for the passerby or transit rider to sit. It breaks any pedestrian friendly continuity between the Old Oakland project

from 10th Street to the downtown core at 14th Street.



The Old Oakland project is gorgeous. The buildings have been beautifully restored, the human scale is comforting, the trees are mature and the brick sidewalks are laid out in a pleasing basket weave pattern. Even the trash receptacles fit. But something isn't right. The trash containers are tilted at an angle from their single bolt anchor points. There is no place to sit. The display windows along the entire block from 10th Street to 9th are not used for display. Smart and Final has closed off all street access on the block but for a "back door" type entrance on the corner, where a security guard sits and watches. The main entrance faces the parking lot, turning away from Broadway.

Things improve between 9th and 8th. Smaller businesses have rented the spaces. A signboard on the sidewalk says "Old Oakland Dentistry," with an arrow directing people inside. The doors to the toy store are wide open. Little wind-up dogs in the window wobble about and wag their tails for potential customers. A toy parrot greets people with a squawk. A purple neon sea horse and a white and yellow angel fish swim across the windows of the Lucky Goldfish

Pet Store at the end of the block. It is nice to feel courted.

Chinatown is across the street, though Asiatown might be a more appropriate name. Many of the businesses are Vietnamese. From Broadway, one can see a constant stream of shoppers, inspecting the produce at the New Saigon Market and the Khanh Phong Supermarket. It is hard to tell where one store stops and the next begins. Boxes of bitter melon, luffa squash, oranges, bananas, ginger and other fruits and vegetables are stacked up on the sidewalk. An old woman with tattered gloves is seated outside next to an empty carton. She works through a pile of baby bok choy with effortless efficiency, trimming wilted leaves and letting the discards fall into the box. An old man in a quilted vest joins her, but he is a little slower. A younger man, probably their son, joins them. Handcarts stand next to the street in pairs and trios, interspersed with the parking meters. Every single door on this block is propped wide open. It is hard to distinguish between the public street and the private businesses.



This vitality doesn't spill onto Broadway. A fissure in the buckled sidewalk runs half the length of the block from 9th Street to 8th.



The crack has been patched twice, once with white concrete, a second time with black asphalt. Neither matches the existing gray aggregate.

*But imagine. Each district along Broadway possesses distinctive street furniture, unique sidewalk and paving patterns, one of a kind detailing, all of which let the passerby know they have entered into a special place. The historical/cultural marker system reinforce the unique identities of these places, giving a window to the lives of Oakland's diverse peoples.*

By 8th Street, Broadway is dying again. The AC bus shelter in front of the vacant lot is occupied by three homeless men. It is not scary here, just depressing. All three men make eye contact with anyone who takes the trouble to acknowledge their existence. "Howdy." "Have a nice day." They smile and nod their heads. The chain link fence behind them is bent. An old green mop lies face up in the weeds. A turquoise T-shirt is affixed to the top of the fence, upside-down, short arms making flapping noises in the wind.

At 7th Street, the usual din of Broadway is overcome by the background roar of the 880 freeway overpass at 6th Street. The overpass is a featureless, gray mass of concrete, overwhelming the streetscape, truncating Broadway, its scale oppressive. The space below the overpass is intimidating. It is dark. The traffic noise as trucks accelerate up the ramp toward San Jose is deafening. Each change of gears sends a new blast of sound ricocheting off the concrete underbelly of the

roadbed. The smell of exhaust is everywhere. The chainlink fences along the sidewalks are coated with black curdles of grunge. Beyond the fence to the west is the parking lot for the City police cars. The occasional barking of police dogs adds to the sense of foreboding. Not even the homeless linger here.



*But imagine. The overpass has been humanized. The gloomy parking lots to the east and west have been screened off with well-lit curving walls, punctuated here and there with a cascade of growing plants. This passage from downtown Oakland to its waterfront has also become a passage through the city's history.*

The increased illumination sheds light on murals, photographic images etched onto metal plates, and bas-reliefs, which transform the overpass from an oppressive mass of transportation infrastructure into an armature for art which celebrates the ways in which transportation has given Oakland its character. There is a reference to the sternwheeler "Kangaroo," one of the first ships to make weekly stops between Oakland and San Francisco. The presence of the Pacific terminus of the transcontinental railroad on 7th Street right off Broadway is noted along with various visual celebrations

of the people who were instrumental in building and staffing the railroad.

Zigzag bursts of colorful neon lightning shoot through the great concrete channels overhead, which have been painted a high-gloss white to make the color shimmer in reflection. The pyrotechnics are triggered by the passage of cars overhead, a reminder that the present is a direct extension of our shared history.

Emerging from the shadow of the freeway, there is little relief. If tedium were a color, the entire Alameda County Social Services Agency building at 5th and Broadway, and all of the people waiting in front, would be drenched in its hue. Inside, long lines of stationary people mark the approaches to the General Assistance and other agency service windows. The people outside look only slightly less dispirited by the waiting than those indoors. The general atmosphere is one of numbness. The sidewalk here is covered with irregular dark gray spots, probably the highest concentration of discarded gum in the entire city!

From 4th Street down to Jack London Square, the rumble of the freeway fades. The street opens up and breathes. The buildings are small. Those that are not vacant are inhabited by a curious mix of businesses. The overall effect is disorienting.

The Starlight Ballroom, open from 8 PM to 1 AM, looks somnolent during the day. At night perhaps, no one can see the plaster cracking from the walls. Possibly, the little

display windows with cardboard silhouettes of 40's figures intertwined in dance don't look quite so cheesy in the dark. Maybe at night the string of Christmas lights dangling before the dancers makes the glitter strewn about sparkle with life. In the light of day, it feels tired and dreary.

Next door, two men are putting a fresh coat of paint on a building facade. Leaning against the window above them is a mattress which has been used as a painting "canvas." The colors in the painting are raw, right out of the tube. There is a pattern of a chain link fence, a floating face and a lamp, but like the neighborhood it looks out upon, the parts seem unrelated to one another. It is unclear if the artist is moving in, or being moved out of the building.

A block down, the restaurants look wholesome and prosperous, the enticing smells of Asian food beckoning, but directly across the street the attractions are less enticing. The large sign for the XXX Xanadu Video on the Square boast "The Best in Erotic Video." The newspapers in the boxes in front display headlines such as "Escort Nympho's Kinky B & D." The content may be trashy, but the area around the Xanadu is clean and well-maintained.

The last block of Broadway leading up to Jack London Square is as disjointed as the rest of the neighborhood south of 880. The old West Coast Crab Company Building is a picturesque brick evocation of the blue collar produce district. It appears to be mostly vacant. The crass and overscaled spire and

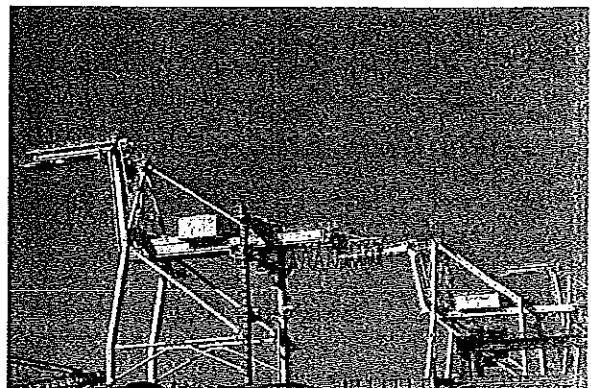
sign for the Jack London Inn and Coffee Shop next door lays an emphatic 1950's stylistic claim on the area. The Overland House Grill resides in a building that looks like it was renovated in the 1980's when "upscale" was the only way to go.



Jack London Square is the antithesis of the preceding mish-mash of eras and general lack of style. It is new. It is clean. Everything looks planned. It lacks the grittiness of Oakland proper and also many of its problems. There are no homeless here, but there is room for the only public restrooms on Broadway, tucked beneath the corner of the orange-hued Barnes and Noble book store. This orange paint is not peeling off.

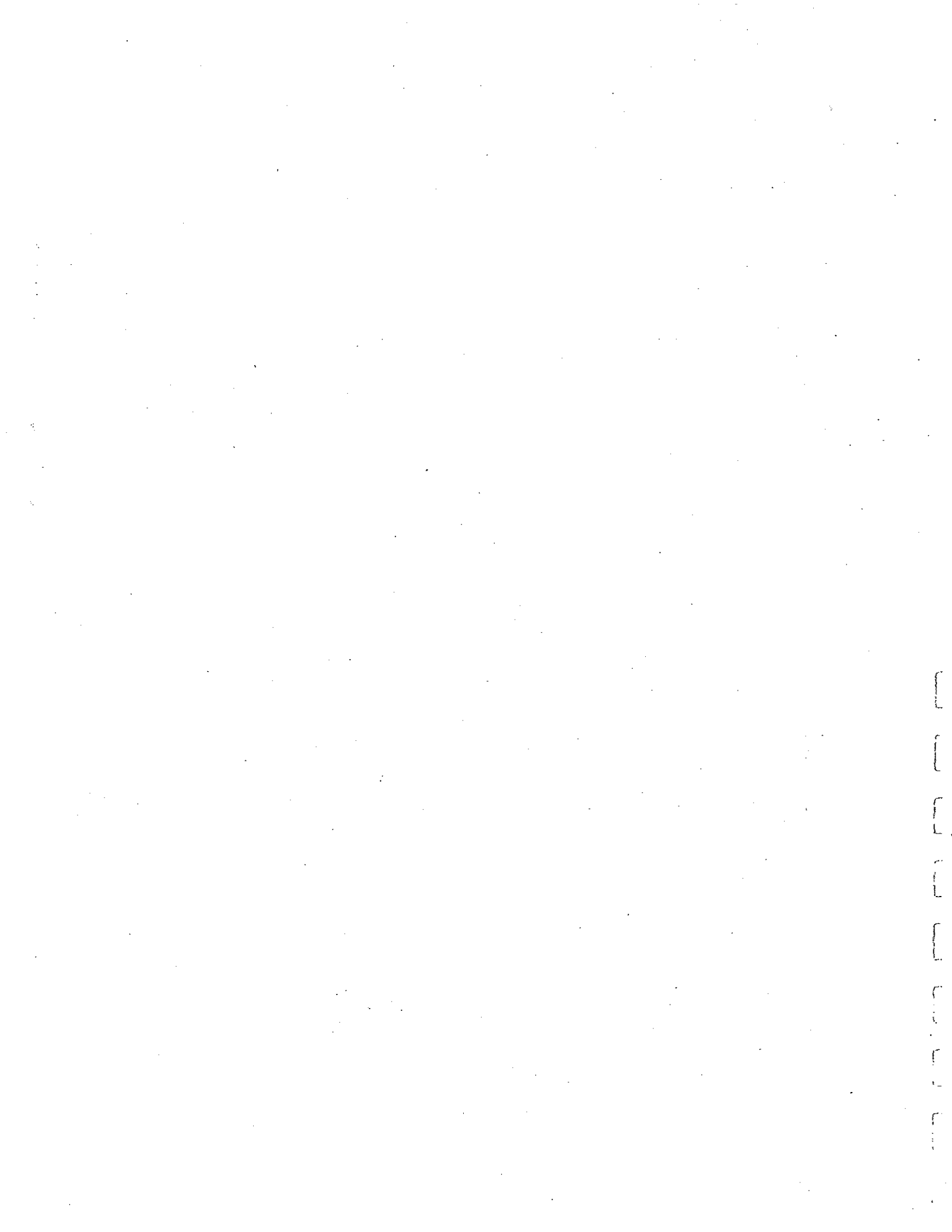
*But imagine. Oakland has been visually reunited with Jack London Square. A paving pattern distinctive to the produce district has been extended from Broadway right into the heart of Jack London Square. A gateway ensemble, opening up like a book with a generous space in the middle for the arriving pedestrians and cars, funnels the visitors into the development. The gateway consists of two wings, each set back off Embarcadero and angled outward. Smaller components of the wings, like satellite extensions, are located across the street on the northeast and north-*

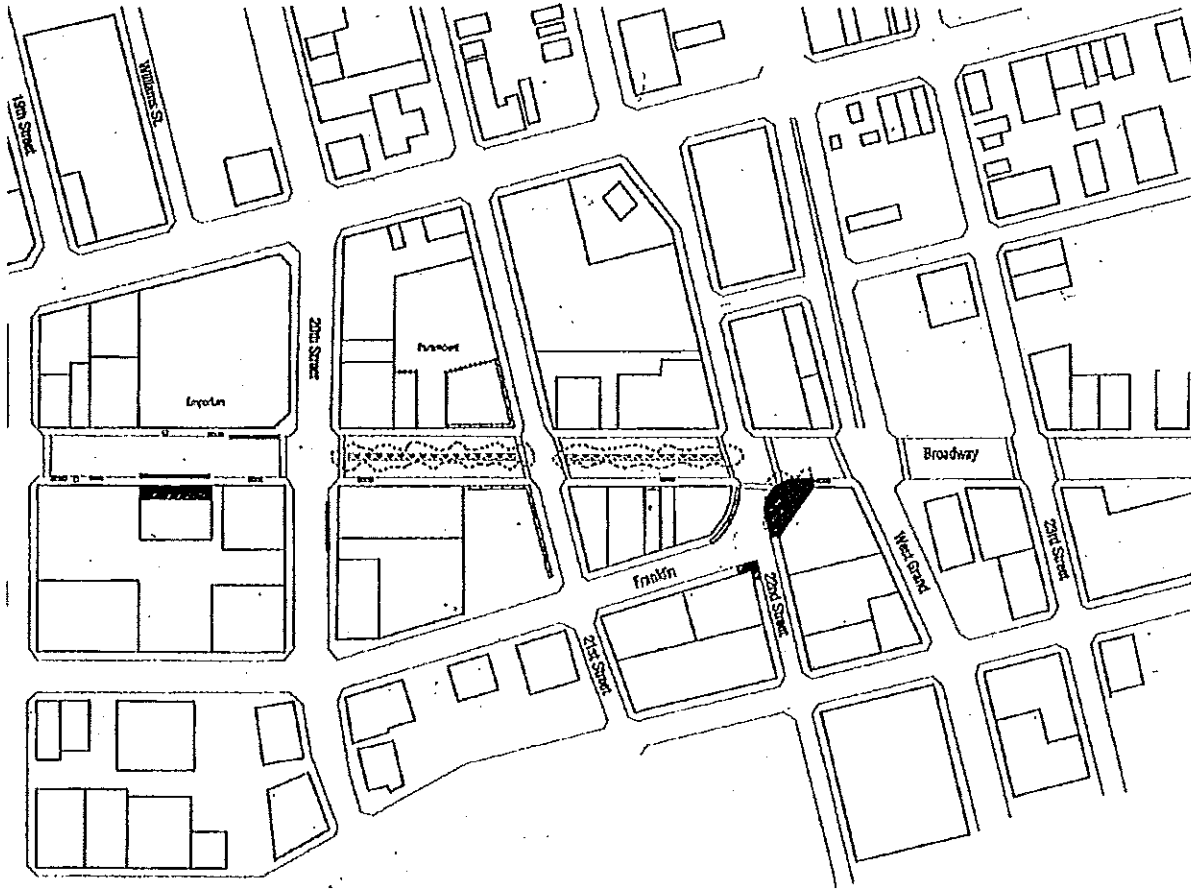
*west corners of the entrance intersection. A ship's mast has been planted on the wooden planks of the Broadway pier. The nautical signal flags chattering to themselves in the wind are now merely ornaments for the mast. There are still real ships in the estuary, both big and small. To the west, the great white loading cranes for the Port of Oakland stand like colossal horses waiting to greet incoming cargo vessels. The cranes are functional. They are also extraordinarily beautiful works of sculpture, a felicitous surprise.*











*The same wind which pushes the sailboats through the estuary is blowing hard up Broadway. One senses a sea change.*

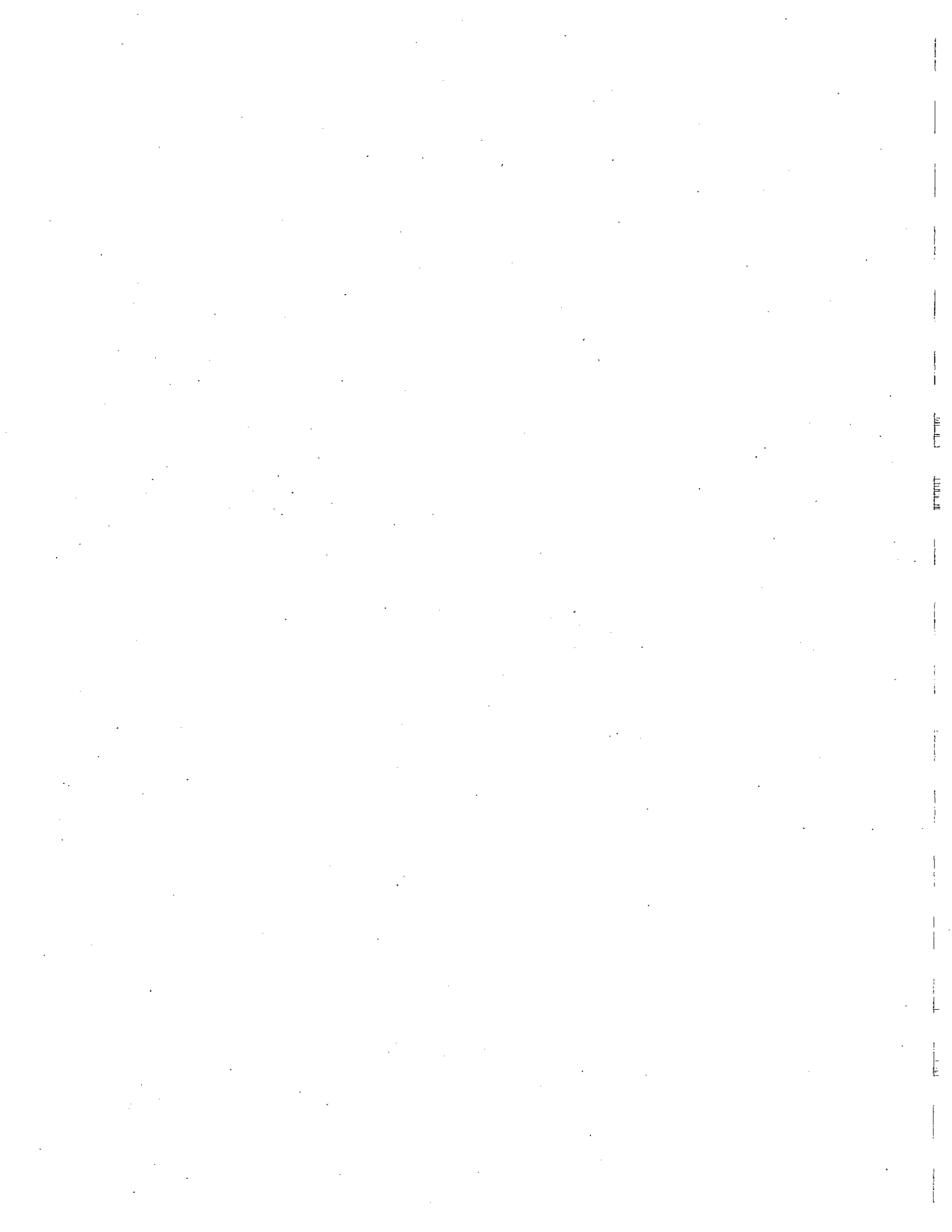
*Just imagine. . .*





Art Deco-Entertainment-Retail

-  Open Space
-  Bus Stop
-  Open Space
-  Fencing
-  Landscape
-  Walls
-  Bar
-  Benches and news stands



THE ARTIST DESIGN TEAM PROJECT

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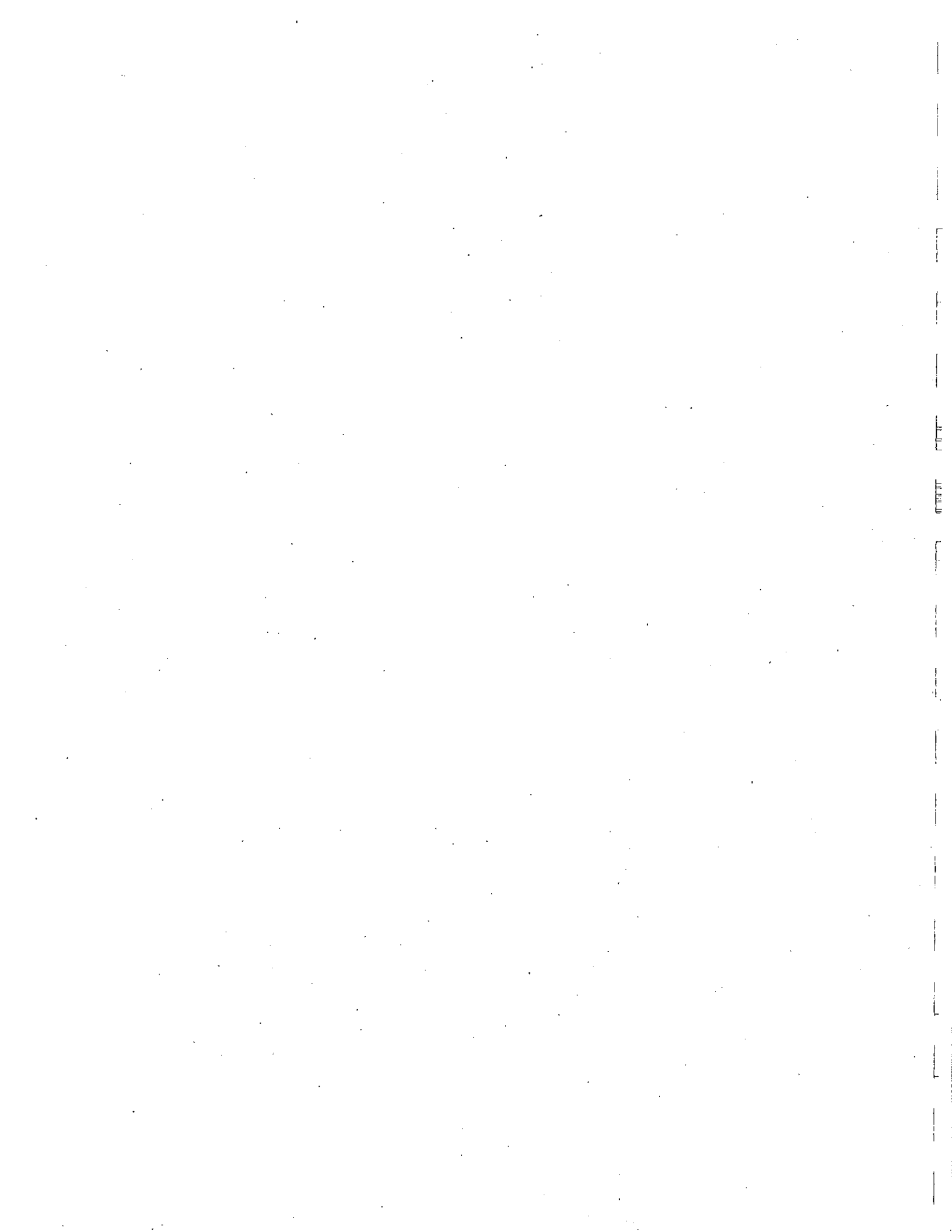
BIBLIOGRAPHY

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ACKNOWLEDGEMENTS

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## APPENDICES

### APPENDIX A

#### THE ARTIST DESIGN TEAM PROJECT

The consultant team made a special effort to involve the community of Oakland artists and other citizens in the development of REDISCOVERING BROADWAY. Their eyes, ears and creative talents were brought to bear on the task of re-envisioning Broadway, providing an opportunity for a group of local artists to have some direct experience in the collaborative process. Our hope is that involving local artists in this phase of development will encourage them to become involved in the eventual commissioned projects.

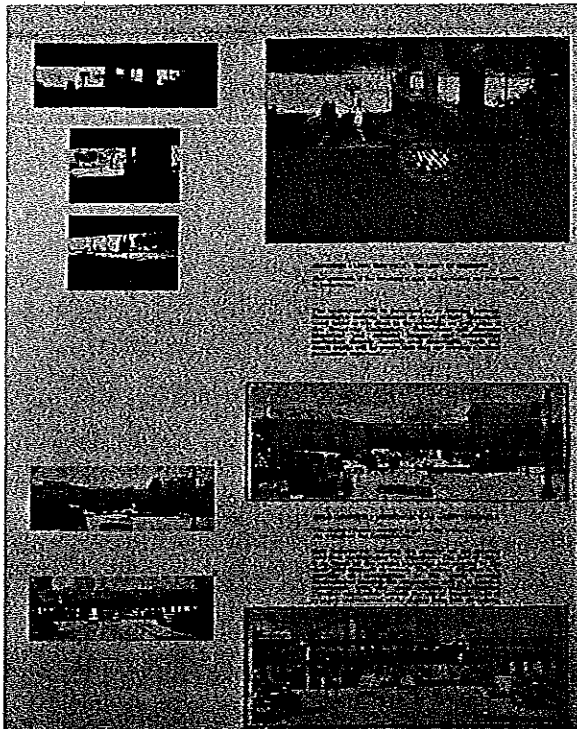
A special presentation was made for nearly 40 people on May 27, 1995. The consultants presented an overview of public art projects around the country, showed examples of artist design team collaborations from other cities, and gave a slide tour of Broadway. An all-day design team charette (intensive brainstorming session addressing design issues in the built environment) followed on June 17, 1995, attended by 29 artists who developed design solutions for the various public art concepts proposed by the consultant team.

The following individuals participated in the design charette:

Kurt James Anderson  
James Moore  
David Asari  
Chris Patillo  
Andrew Bigler  
Wang Po Shu

Marie Calloway  
Gail Smithwalter  
Ed Cassel  
John Sporich  
Carolyn Cavanagh  
Susan Leibovitz Steinman  
Steve Costa  
Ilona Sturm  
Lisa Dare  
Kerry Vander Meer  
Scott Donahue  
Karen Wallstein  
Judy Dunworth  
April Watkins  
Ron Garrett  
Heather Watkins  
Steve Gillman  
Kathleen Welter  
David Izu  
Mark Williams  
Lynn McCracken  
Lillian Yeh  
Patricia Montgomery

The consultant team is grateful to these participants for their contribution to this study. Their individual proposals for projects on Broadway are described on the following pages.



## HIGHWAY 880 FREEWAY OVERPASS

Artist Concept by: Scott Donahue, Judy Dunworth, James Moore, Gail Smithwalter

**Concept:** To treat the exterior of the freeway structure in order to break up the severe horizontal line created by the overpass and to create a new environment beneath the structure to provide a connection with the space outside.

## COLD CONCRETE + HORIZONTAL SLAB = HEAVY OBSTACLE

The elevated freeway creates a major barrier between the waterfront and the downtown. Our concept for treating the exterior of the freeway accomplishes two objectives: First, to break up the severe horizontal lines

created by the drab gray structure; second, to provide an introduction to the newly created environment beneath the structure as well as to create a connection with the space outside the underpass. Possible approaches include the use of *trompe l'oeil* to create a continuation of the skyline from both directions.

## SHADOWS + LONG SIDEWALK = HALLWAY OF HORRORS

The underside of the structure is dark and foreboding and feels unsafe to pedestrians. With our concept in place, the underpass will be perceived as an inviting hallway.

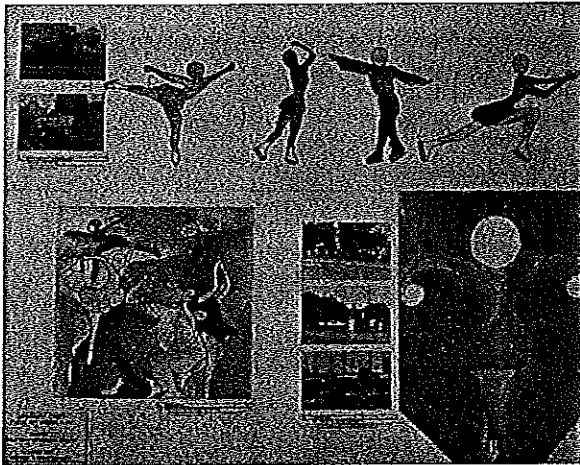
Downlights making columns or cones of light illuminate inset metal or tile discs in the sidewalks on both sides of the Broadway Underpass. Pedestrians will discover historical and cultural imagery and information underfoot directly beneath each downlight. Auto and truck drivers will be aware that they are missing a valued pedestrian experience.



## ENTERTAINMENT/ RETAIL DISTRICT

Artist Concept by: Lillian Yeh, Patricia A. Montgomery

**Concept:** The proposal focuses on the activities generated from the U.S. Ice Center, completed in 1995, located on 17th Street between San Pablo and Telegraph Avenue. The development is seen as a catalyst to attract other entertainment/recreational businesses into the downtown. The public art proposed would highlight the ice rink and increase business opportunities.



**Mural Design - Bldg. across from rink:** A sculptural mural consisting of ice-skating figures painted in bright colors on wood.

**Parking Area - Fox Theater lot:** New light fixtures which incorporate the ice rink theme. (Recommend cleaning the area up.)

**19th Street BART Station:** A tile mural near the entrance. Increase and improve the lighting by installing various fixtures in a "candelabra" design.

**Union Bank - Broadway Street:**

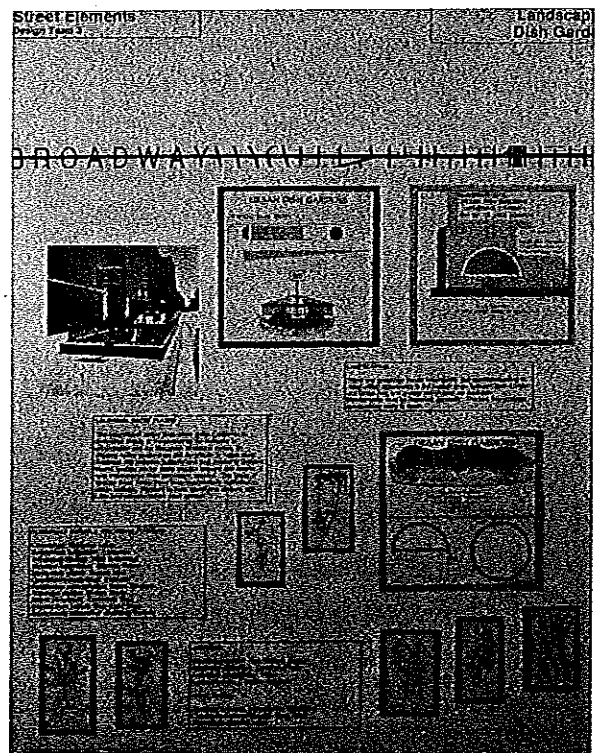
Recommend that a Japanese garden be planted in the old fish pond.

**Floral Depot - 18th at Telegraph:** Re-use for a family entertainment center - virtual reality arcade, billiard hall, restaurants, cafes, bookstores, dance/sport studios, "Discovery Zone" type facility and bowling alley.

## STREET ELEMENTS

Artist Concept by: Andrew Bigler, Carolyn Cavanagh, Rod Garrett, Kerry Vander Meer

**Concept:** To create opportunities for artists to design common street elements along Broadway — benches, kiosks, waste receptacles, street lights, etc.



**Kiosks:** There is a lack of facilities in Downtown. Kiosks would be located at 12th and 19th Streets. These would

incorporate public restrooms and include a newsstand/attendant, public telephones and information display.

**Newspaper Dispensers:** About 3/4 of the newspaper racks downtown are not empty. Unused ones would be removed. All should be modular and of a consistent design and color.

**Bike Paths and Racks:** A separate bike path, parallel to Broadway, on Webster or Franklin is recommended. Bike Racks to be located along Broadway.

**Waste Receptacles:** Trash cans along Broadway are almost always over-flowing. They should be emptied more often and redesigned, with baskets for recycling (which would discourage tossing out trash by scavengers).

**Benches:** All of the benches along Broadway are in fair to poor condition and should be replaced by a unified design.

**Lighting — 6th St. to JLS:** Replace "modern" lamps with the historic lights typical elsewhere on Broadway, for appearance and continuity.

**Paving — 6th St. to JLS:** Old, cracked and patched sidewalks should be replaced, to include a decorative tile band linking downtown to the Square.

**Landscaping:** A unified but varied planting plan must be developed. Grates that are

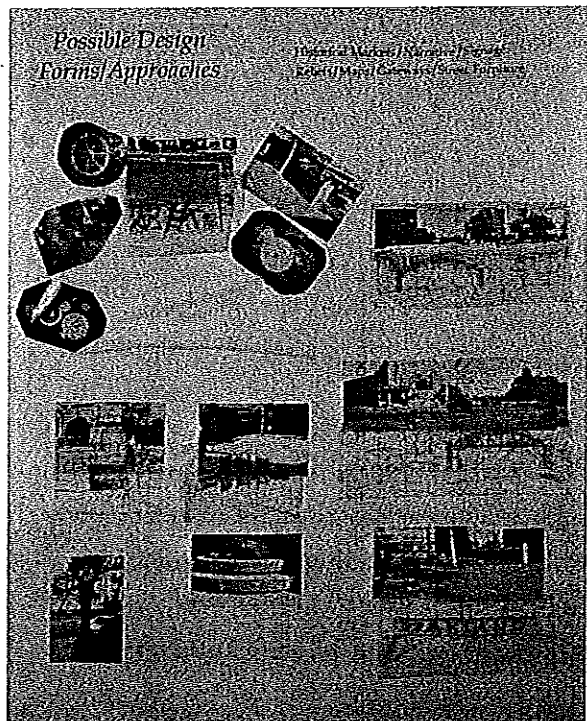
choking trees need to be replaced. Maintenance is poor generally.

**Signage:** Implement the existing new sign standard.

## THE SPINE OF THE CITY

**Artist Concept by:** Susan Leibovitz Steinman, Steve Gillman, Kathleen Welter, Wang Po Shu, Karen Wallsten, Lisa Dare, Chris Patillo.

**Concept:** To unify all of Broadway through projects that connect its various parts and districts.



**Animate the Street.** Change the Zoning in Downtown Oakland to allow and encourage more street vitality. Dilute the negative perception by saturation with positive activities: street vendors, outdoor cafes, kiosks, etc. Program Temporary Art Events such as art exhibitions, video projections,

street theater, mime, preachers, performers. Expand the Windows on Broadway Program, which is a proven success. Create a mural brigade made up of local High School Students.

**Embellish the Intersections.** As each new area of the street is developed, new crosswalks of enriched and matching materials should be installed. The four crosswalks at each intersection would define a "frame" for an art element that would be integrated into the pavement and be unique for each area.

**Create a Timeline:** To create a "stream of Oakland's history", possibly in one of the following forms — Vertical Forms: elements along the street that would draw you from one to the next. They might include images of historic events or quotes from today's citizens. A Horizontal Plane: Local artists and citizens working together could design elements to be embedded into the sidewalk (e.g., bronze vegetables at the Produce Market.) Functional Elements: Utilize functional elements such as benches, pots, trash bins, etc. as the vehicle to convey images and text relating to the City's timeline.

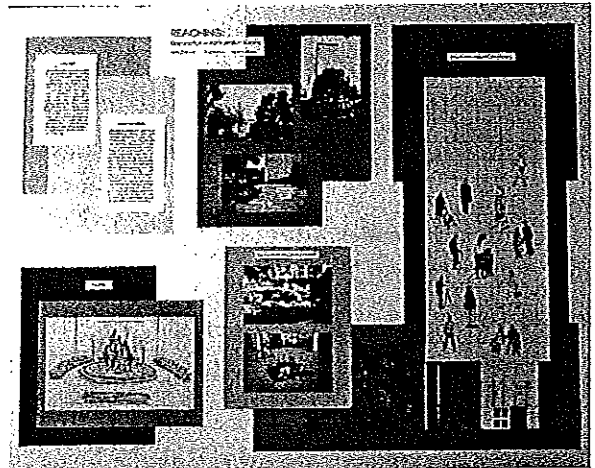
## REACHING: OAKLAND POLICE ADMINISTRATION BUILDING

Artist Concept by: Marie Calloway,  
April Watkins, Heather Watkins

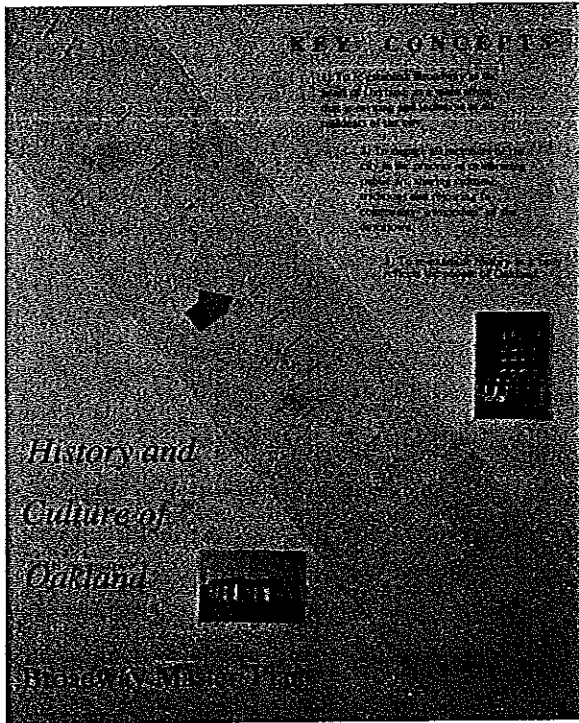
**Concept:** To create a major artistic wall treatment and a free-standing sculpture at the Oakland Police Administration Building.

**Concept:** We celebrate the diverse peoples of

the City of Oakland in a spirit of hope and optimism. We chose the police administration building because of its visual impact, and also in an effort to counteract the often negative connotation of the Police Department with a positive image. We include large applied elements to the building sides as well as a free-standing sculptural fountain and flower beds to encourage a pleasant setting and gathering place for pedestrians. An additional element is the decoration of existing planters with elements related to the wall pieces and fountain in form and color.



**Implementaion:** We propose figurative elements, representing various ages and cultures, made from cast polychrome steel. These figures will be applied to the primary building whose face is white marble. They will be spaced with some larger toward the bottom of the building to suggest movement of the figures through space and distance. Some of the figures will appear closer, others will appear farther away. This movement from bottom to top will facilitate the psychological concept of moving upward or "reaching". Similar figurative elements and colors will be used for the fountain, however, these figures will be free-standing.



## HISTORY AND CULTURE OF OAKLAND

Artist Concept by: Ilona Sturm,  
Lyn McCracken, David Asari

**Concept:** To establish Broadway as the heart of Oakland, its "main" street; to engage all members of the City in a process of celebrating public art, shaping cultural traditions and rejoicing in community ownership of the downtown, and to re-examine history as it truly reflects the people of Oakland.

**Concept:** Projected "sidewalk" images would speak to a specific area, e.g., Produce District — images of vegetable/farmer/peddler with basket; wharf — image of shipbuilders; warehouse district — image of women cotton mill workers, etc. Images of people who shaped Oakland projected from

the streetlamps onto the sidewalks. Images of jazz performers projected around the Paramount Theater.

**Concept:** Installation of a permanent slide projection series that illuminates the façade of City Hall, featuring Oakland's history. Series could be offered in many forms:

- A) Historians, artists, community groups would select images to be projected and invite discussion of the topics.
- B) Families would tell oral histories of Oakland.

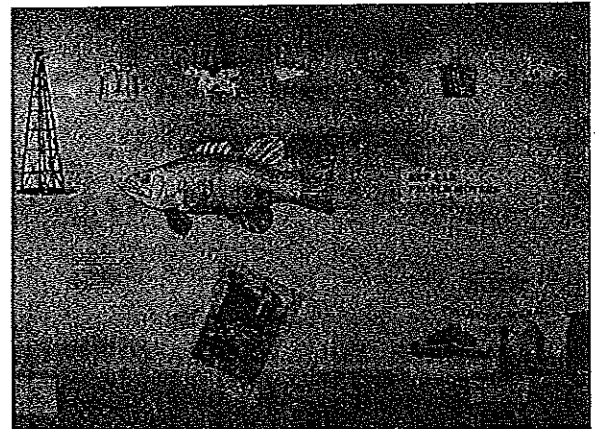
**Concept:** Performances and site-specific art installations at City Hall:

- A) Community groups would initiate programs in conjunction with slide shows.
- B) Public history forums — important events through the decades could be commemorated, discussed and debated.

## ANIMATING BROADWAY

Artist Concept by: Ed Cassel,  
John Sporich, Marq Williams,  
Kurt James Anderson

**Concept:** To create major visual elements that would animate the street through



projected images and a unique "Sky Car People Mover."

**SKY-CAR PEOPLE MOVER** with gondolas sculpted in whimsical shapes of animals and musical instruments.

The people mover would help prevent inconvenient and unsightly traffic snarls. The fiberglass gondolas would transport visitors from Oakland's ferry terminal at Jack London Square to the downtown area and vice versa. Appropriate local companies could advertise on the sides of the gondolas. Examples; "Berkeley Farms" on the cow, or "Ratto's Delicatessen" on the fish.

#### **PROJECT-A-MURAL**

Historic scenes of Oakland gleaned from the archives would be projected on the blank sides of buildings in lieu of future painted murals. Carousel slide projectors would be housed in neighboring structures OR in steel containers courtesy of Matson.

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# ACKNOWLEDGEMENTS

## APPENDIX A

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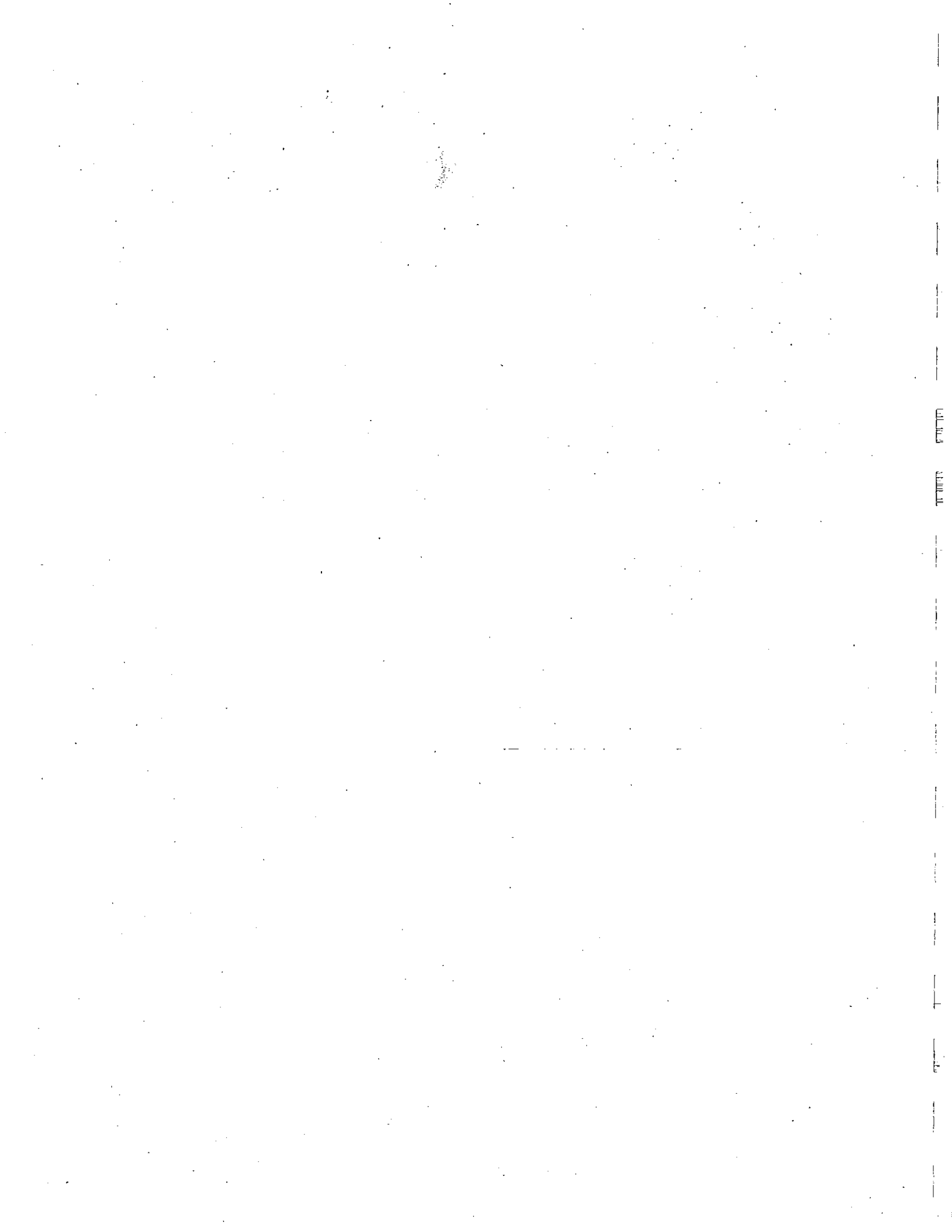
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Sharing the Vision



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## PUBLIC ART MASTER PLAN FOR THE CITY OF WALNUT CREEK

Researched and Prepared for the Walnut Creek Arts Commission

by Lynne Baer



June 23, 2000

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### PUBLIC ART MASTER PLAN

For the City of Walnut Creek

#### -- EXECUTIVE SUMMARY --

The Public Art Master Plan, as developed by the Walnut Creek Arts Commission, responds to a requirement in the Cultural Resources element of the City's General Plan to "Encourage the inclusion of public art in development projects to insure a continuing investment and appreciation of the arts in Walnut Creek." The General Plan requires that the City "prepare a public art ordinance to assure continued public and private participation..." in the public art program.

The Public Art Master Plan also responds to Resolution 4771 adopted by the City Council in 1987 calling for revisions to the City's Public Art policies and regulations as part of a much broader general plan/zoning study.

The Public Art Master Plan is based on the belief that public art enhances and defines a city's image. Art makes public spaces more welcoming, and it creates a deeper interaction with our environment -- the places where we work, live, shop and seek recreation.

The Public Art Master Plan makes these essential points:

- **Public Art Zones:** The Plan identifies six Public Art Project Zones and the priority sites within each zone (pp. 2-4; 15-17).
- **Commission Involvement:** The Design Review Commission will be responsible for requiring public art in a development project which falls within the Plan's criteria. This commission will also be responsible for the siting of the public art elements. Approval of the art

element is the responsibility of the Arts Commission. A member of the Arts Commission and/or Bedford Gallery Advisory Council will serve as a liaison in the design review process when public art is included (pp. 5-7).

- **Selection of Artwork:** The Plan identifies criteria and processes to be used in selection of artwork. For municipal development projects, the Arts Commission appoints a Selection Panel of 5-8 members which makes recommendations to the Arts Commission. The Bedford Gallery Advisory Council normally will serve as the Selection Panel for private development projects. (pp. 5-7; 11-14).
- **Integration of Public Art into Development:** Public art planning should be integrated into development project planning at the earliest possible stage. Public art element(s) for municipal and private development projects should be commensurate with the scale and visibility of the project, and should be compatible with its architecture, landscape, and surrounding environment. Artwork designed for the specific site is encouraged. (pp. 6-8, 14).
- **Involvement of the Artist:** The Plan urges that the selected artist become an integral member of a project's design team early in the process so that art components can be identified early, thereby maximizing the use of general construction funds (pp. 6, 14.)
- **Roles of City Council and City agencies:** The Plan outlines the respective responsibilities of the City Council, the Design Review Commission, the Arts Commission, the Bedford Gallery Advisory Council, and appropriate city staff in the overall public art process. The City Council always has the opportunity to review all municipal public art projects on request. (pp. 8-11).
- **Public Art in Private Development:** For private developments that are 25,000 sq.ft or greater, not less than 1% of construction cost (building permit value) shall be allocated for public art. For private development projects that are between 15,000 and 24,999 sq.ft., not less than ½ of 1% shall be allocated for such projects in the Pedestrian Retail District or the Core Area Development Zone. This requirement shall also apply for alteration of more than 50% of the G.S.F. of an existing structure or area. (p. 8).
- **In-Lieu Fund:** For private projects where public art would normally be expected, but where either the Design Review Commission finds that location, siting or scale make the provision of public art inappropriate or impossible; or agrees to the applicant's preference to not integrate a public art element into the project, the equivalent public art funds should be placed in an in-lieu fund. This fund, upon recommendation of the Arts Commission, will enable enhancements to be sited elsewhere within the same Public Art Project Zone. (p. 6, 8).
- **Public Art in Municipal Projects:** Not less than 1% of the project cost for major city building projects (or alteration of more than 50% of the G.,S.F. of an existing structure or area) shall be allocated for public art. Such projects shall be recommended by the Arts Commission. (pp. 6-7).
- **City Capital Improvement Program:** In addition to public art budgets for individual major city building projects and alterations, the Plan recommends that the City's biennial Capital Improvement budget should include a separate block of funds dedicated to public art in existing parks, gateways, medians, city buildings, and other related municipal sites (p. 7).

## PUBLIC ART MASTER PLAN

For the City of Walnut Creek

### Mission Statement

Public art creates memorable images that enhance civic pride and helps to define the city's image to the outside world. The experience of public art makes a public space seem more welcoming; it creates a deeper interaction with the places we visit and in which we work and live. It helps us remember the past, honor an ideal, and express our values and concerns to future generations. Public art engages us by creating a dialogue between the artist and the community. It makes our city more livable, more visually stimulating.

### Introduction

Walnut Creek has officially encouraged public art projects in the community since 1982, when the City Council approved the first public art requirements and guidelines. In 1983 the Walnut Creek City Council formalized its public art requirements as an adjunct to its Design Review Ordinance and process. That Ordinance was a result of a joint effort by representatives from Planning, Design Review, Parks & Recreation and Arts Commissions.

More than forty public art projects – both municipally-owned and privately-owned – have been completed since then. There were issues, however, not covered in the original 1983 public art requirements and guidelines. The original guidelines did not require a specific dollar amount and the procedures did not require advance planning for public art, nor did they encourage integration of the artwork into the overall architecture of the project. In 1987, the City Council adopted Resolution 4771 to consider revisions to the City's public art policies and regulations as part of a much broader general plan/zoning study. This new Public Art Master Plan seeks to deal with most of these issues, and, in the process, to encourage more successful public art projects in the community.

The City's General Plan (Policy 5 of the Cultural Resources element) requires that the City "Encourage the inclusion of public art in development projects to insure a continuing investment and appreciation of the arts in Walnut Creek." The same General Plan element requires that the City "...prepare a public art ordinance to assure continued public and private participation..." in the Public Art program.

The goal of this Public Art Master Plan is to respond to the City Council's request to develop and update the public art guidelines. It is a way of visualizing and coordinating public art projects in the community that will clarify requirements and procedures, provide guidance to City departments, to the City Council, to City Commissions, and to private developers. The Master Plan provides (1) criteria for the selection and prioritizing of potential sites for both public and private art projects, (2) guidelines for appropriate art responses, and (3) procedures for review and selection of art.

The creation of a comprehensive Public Art Master Plan is based on an understanding of the historical and cultural influences that exist in the City of Walnut Creek, as well as a knowledge of its natural and built environments. From the first known inhabitants, Bolbone Indians, to Spanish settlers, Mexican landgrantees, and to its incorporation as a city in 1914, the area that is now Walnut Creek shares much history with its surrounding Northern California neighbors. In its current era of growth since the early 1950s, Walnut Creek has become the hub of commerce and cultural activities in Contra Costa County.

The Dean Leshner Regional Center for the Arts and the wide variety of performance events, art exhibitions, and arts education resources are unique for a city of its size. While the City has emphasized the economic development of the downtown area, the City and its citizens also value active neighborhoods, the remaining open spaces, and the City's surrounding natural beauty. This is evidenced by the preservation of the Ironhorse Trail, and Old Borges Ranch, as well as Shell Ridge, Lime Ridge, and Sugarloaf Open Spaces.

Taking into consideration the physical layout of the City, as well as the above factors, the Public Art Master Plan is organized into six Public Art Project Zones. These zones offer a cohesive way of thinking about the City and public art. They are starting points for evaluating and prioritizing existing and potential sites and for identifying future sites. The zones are based on geographical, philosophical, and esthetic considerations as articulated by city staff and community members.

In interviews with Design Review and Arts Commissioners, City staff and community members, several thoughts about public art were expressed. We were told that a public art program should:

- Provide a sense of identity at the entrances into the city
- Encompass a variety of scale, media, and styles
- Harmonize with the buildings and streetscapes of the downtown area
- Include artistic themes that are traditional, historic and/or contemporary

In response to this input, each zone includes a number of potential art sites. The boundaries for each zone are loosely defined and differ from a planning or political district. A zone can change over time depending on circumstances and the evolution and growth of the city.

## PUBLIC ART PROJECT ZONES

(See attached Zone Maps)

1. **Pedestrian Retail District:** This geographical area is defined in the municipal code generally as the major thoroughfares of Civic

Drive (north), California Blvd. (west), Newell Avenue (south), and Broadway (east) and is comprised of major retail, restaurant, entertainment, and public buildings.

This historic downtown area encourages pedestrian traffic and includes both public and private development. When new or renovated projects are proposed that would extend the pedestrian core of the downtown, they will fall within these guidelines.

This zone provides the opportunity for a variety of public art projects that would enhance and enrich the public's experience of the downtown. Artist-designed elements on the pedestrian level could include benches, planters, or street lights that create individuality for a particular street or block. Small-scale works integrated into building fronts or alleyways can provide visual surprises, humor, and/or historical references to the area. The zone allows for a variety of art responses including murals, ceramic tile, and freestanding abstract or representational works. The artwork in this zone should be of a human scale, rather than monumental.

**2. Core Area Development:** This geographical area is defined in the municipal code by the thoroughfares of Walden Road (north), I-680 (west) and Civic Drive and Iron Horse Trail (east) until it joins I-680 (south).

Criteria for this zone are based on larger-scale projects that include both new construction and renovations of existing properties that significantly change the public spaces, thus creating opportunities for highly visible and accessible art statements. Artists will be part of the design team from the beginning of the design process working with the architects, landscape architects, and the Planning Department to integrate artworks such as fountains, large-scale sculpture, or landscape elements into plaza areas, building exteriors, or streetscapes.

**3. Outside Core Area—Shadelands Business Park and Shopping and Activity Centers:** This zone includes the entire City of Walnut Creek outside of the Core Area and refers to locations where there are high levels of use, traffic, and development that define the character and identity of non-residential areas of the City.

These locations offer an opportunity to create linkages to the downtown area through new or renovated municipal facilities such as libraries and gymnasiums (not in parks) as well as new office buildings and complexes, and shopping centers and plazas. Artists will be part of the design team working with the architects, landscape architects, and the Planning Department at the beginning stages of a project, new construction or renovations to ensure integration and appropriateness of the artwork into the plaza areas, building exteriors, or streetscape.

**4. Parks, Trails, and Recreational Sites:** As Walnut Creek matures and develops, its parks, trails, and recreational areas are important gathering places for the community. Public artworks can enrich people's experiences by providing a historical context or spiritual connection to the site. In a park geared toward family activities, artwork can be humorous, interactive, or restful. Temporary exhibitions of sculpture are always welcomed in downtown parks.

Neighborhood parks also offer the opportunity for nearby residents to be involved in the selection of artwork. As parks and trails are renovated, or new sites are created, artists should become part of the design team. The artworks for these outdoor areas can be functional (such as water elements, landscaping, play equipment, picnic area, paths, and benches) or signifying features, such as gateways or historical references. All works must be durable, safe, and require little maintenance.

**5. Transit, Freeways, and Roads:** As a crossroads and major commercial hub of Contra Costa County, Walnut Creek has a network of roadways and freeways that increasingly has become the defining experience of residents and visitors partaking of the City's amenities.

The BART station is also a major transportation element for access to the City. Bus stops, benches, underpasses, overpasses, and light posts offer visual opportunities to enhance the traveler's journey. Artists can design benches, shelters, and light fixtures to reflect the identity or project images of the surrounding neighborhood and area. Murals or tile elements can enliven freeway underpasses, and painted metal images can replace barriers on pedestrian bridges and overpasses. As streets are widened, or sidewalks and streetscapes improved, artist-designed elements can be included.

**6. Gateways:** Entrances to Walnut Creek present an opportunity to define and announce the character of the community while celebrating connections between the city, surrounding communities, and the natural setting. This zone should be considered as one, ongoing cohesive project. A design team consisting of artists, landscape architects, and community members should be chosen to create an overall concept and plan for the approximately six major entrances and exits to the community. For example, the team might research historical symbols that could be reproduced in different media and in a scale appropriate to the various locations.

## CRITERIA FOR PUBLIC ART

"Works of art" shall mean all forms of originally created visual art, whether contemporary or traditional. The creator of the work of art shall be a practitioner in the visual arts who is recognized as a professional of serious intent and who is not a member of the project architect or landscape architect firm. The creative vision that a practicing public artist brings to the project in public art programs around the country elevates the design process beyond important design and technical contributions provided by the project architect, landscape architect or engineers. Having a professional artist on the design team is what sets public art projects apart from other artistic embellishments. The inclusion of a public artist on the design team reflects the national "best practices" standard for public art programs. The public artist is also responsible for supervising the fabrication, or actually fabricating the public art element for the project. The goal for inclusion of the work of professional artists, however, should not preclude special situations in which competitions are held, or in which public artworks created as part of an educational process, including students or youth working with practicing artist/teachers in a municipal setting, are suggested.

### Works of public art may include:

- Sculpture: free-standing, wall supported or suspended; kinetic, electronic; in any appropriate material or combination of materials
- Murals or portable paintings: in any appropriate material or variety of materials, with or without collage or the addition of non-traditional materials or means
- Photography, original works of graphic art, limited edition prints, works on/of paper, original paintings
- Earthworks, fiberworks, waterworks, neon, glass, mosaics, or any combination of forms of media including sound, literary elements, holographic images, or hybrids of media and new genres
- Furnishings or fixtures, including but not limited to gates, railings, streetlights or seating, if created by artists as unique elements
- Artistic or aesthetic elements of the overall architecture or landscape design if created by a professional artist or a design team that includes a professional visual artist.

### Ineligible Works of Art:

- Directional elements such as supergraphics, signage or color coding except where these elements are integral parts of an overall design created by a professional visual artist
- "Art objects" which are mass produced or of standard manufacture, such as playground equipment, fountains or statuary elements, unless incorporated into an artwork by a project artist
- Reproductions by mechanical or other means, of original works of art
- Decorative, ornamental, architectural or functional elements which are designed by the building architect, as opposed to elements created by an artist commissioned for that purpose.
- Landscape architecture and landscape gardening except where these elements are designed by a professional visual artist and/or are an integral part of the artwork by the artist.

## CRITERIA FOR THE SELECTION OF ARTWORK

Criteria to be used in the selection of public artwork, whether by commission, purchase or gift, shall include, but not be limited to, the following:

- **Context:** Works of art must be compatible in scale, materials, form and content with their surrounding. Consideration shall be given to the architectural, historical, geographical, and social/cultural context of the site.
- **Artistic Quality:** Works of art must be unique and shall include excellence in craftsmanship, originality in conception, and integrity of materials.
- **Media:** All forms of media may be considered. Works may be portable, permanently affixed, or incorporated in the design and/or function of a public space. Temporary exhibits or installations may also be considered for extended periods of time.
- **Permanence:** For permanently installed works, due consideration shall be given to the work's structural and surface soundness, and to inherent resistance to theft, vandalism, weathering, and excessive maintenance or repair costs.
- **Public Safety:** All works of art or temporary installations shall be evaluated to ensure their compliance with public safety requirements.

## IMPLEMENTATION OF THE MASTER PLAN FOR MUNICIPAL PROJECTS & PRIVATE DEVELOPMENT PROJECTS

Implementation of the Public Art Master Plan requires the awareness, cooperation and involvement of City Departments and Commissions, and the commitment of the developer (or City) to adequately fund artistic enhancements. This Plan encourages the establishment of procedures that help identify opportunities for public art at the earliest stage of both municipal and private development projects, through early identification of public art opportunities.

It is important to recognize that when an artist becomes an integral member of the design team and public art components are identified early in the process, funds available for art can be maximized with the use of general construction budgets. Elements such as lighting, seating areas, and floor or wall surfaces (i.e. tiles, mosaics, or murals) for buildings can be enriched with an artist on the design team. Likewise, outdoor elements such as pedestrian bridges, overpasses, fountains and water elements, or trail markers are examples of items often included in a construction budget that can be enhanced as public art with the input of the artist's experience.

Public Art budget requirements for both municipal and private development projects should be established at a rate comparable to those in place in other cities with public art programs, as noted below. The Plan recommends that, in general, public art budgets of not less than 1% of construction costs (building permit value) be allocated for the public art component – an amount that is acceptable nationwide as a standard.

The continuing and long-term viability of the public art program also requires the presence of a public art staff person or project consultant who can establish ongoing relationships with various City Departments and the public. The continuing presence of such a person will facilitate the identification, management, and completion of successful public art projects.

### • Municipal Public Art Projects

In the City of Walnut Creek, the City Engineer's office is involved in the initial phases of all public construction projects through the implementation of the Capital Improvement Program (CIP). The City Engineer's office will refer a draft CIP to the Cultural Services Department for their recommendation for inclusion of appropriate public art. In this way, public art aspects of any proposed Capital Improvement Program projects be identified as the projects are being scoped and funding is allocated, and prior to formal review by the City Council.

Funding for the creation, installation and administration of public art elements in major city construction projects, either for new projects or for significant renovations are best included in the overall construction budget. The public art budget should be 1% of the project budget for new construction (or alteration of more than 50% of the gross square footage (G.S.F.) of an existing structure or area).

Great opportunities exist in the development of community plazas, parks, and other public spaces to provide participatory public art elements that can be either functional or aesthetic. The type of public art in these public spaces should be appropriate in scale to both the site and to the public use. To enable the provision of public art elements in previously completed facilities or areas, the City's biennial Capital Improvement Program should include a separate block of funds dedicated to public art projects in existing parks, gateways, medians, city buildings, and other related municipal sites. The Capital Improvement Program is a source of funds for conservation and maintenance artwork, and for public art in areas that presently lack public art.

Because federal and state funds are available for public art projects included in urban renewal, parks, open spaces, highways, and transit projects, it is important to involve Cultural Services

Department staff at the conception of these projects in order to take advantage of these opportunities. The Community Development Department and Cultural Services Department should take the lead in applying for outside funding well in advance (six months to one year) of upcoming projects. It is important to include an opportunity and vehicle for public comment in all municipal public art projects.

### • Private Development Public Art Projects

In the City of Walnut Creek, the Planning Division and the Design Review Commission are the agencies involved in the initial phase of private development projects. It is the responsibility of the Planning Division to inform private developers of the public art requirement, and to encourage early input on public art opportunities.

When processing development projects, which fall within this Master Plan, it is also the responsibility of the Walnut Creek Planning Division and the Design Review Commission to inform and coordinate with Cultural Services staff, the Arts Commission and the Bedford Gallery Advisory Council. Projects should be referred to Cultural Services staff early in the process to enable review, comment and recommendation on what public art opportunities should be considered by the applicant, planning staff and the Design Review Commission.

As discussed later in this Plan, the scale of art elements in private developments should be commensurate with the scale of the development and its location. The public art budget for both municipal and private development projects should also be set at a rate that is comparable to those in place in other cities with public art programs. The Plan recommends that that this budget should be 1% of the building permit value for new construction (or alteration of more than 50% of the G.S.F. of an existing structure or area), for all projects of 25,000 sq. ft. or greater. For projects between 15,000-24,999 sq. ft. in the Pedestrian Retail District or the Core Area Development Zone, the public art budget should be ½ of 1%.

In private development projects where public art elements would normally be required, but, where either the Design Review Commission finds that location, siting or scale makes provision of public art enhancements inappropriate or impossible; or agrees to the applicant's preference to not integrate a public art element into the project, the equivalent public art funds should be placed into an in-lieu fund maintained by the City. Such funds will enable art enhancements to be sited adjacent to the development or elsewhere within the same Public Art Project Zone, as recommended by the Arts Commission.

The owner of the project retains responsibility for maintenance and regular upkeep of any public art enhancements. If, for any reason, the required public art in a project is removed, destroyed, or has deteriorated, the owner is responsible for replacement with comparable artwork.

## RESPONSIBILITIES OF CITY DEPARTMENTS & COMMISSIONS

### City Council

- Provides sustained Capital Improvement Program and other funding for acquisition of municipal public art projects and supports allocations for public art elements in new and renovated city facilities.
- Provides necessary resources and staffing to manage a successful public art program.

- Approves necessary legislation and funding mechanisms for private sector Public Art requirements.
- Approves the Public Art Master Plan and approves revisions to procedures and guidelines for its implementation.
- Council Liaisons to Arts Commission and to the Diablo Regional Arts Association Board are invited to participate in Selection Panel meetings for municipal public art projects
- The City Council always has the prerogative to review all municipal public art projects, if requested.

#### Design Review Commission

- The Design Review Guidelines should be revised to reflect the Public Art Master Plan.
- Provides Design Review findings to insure that the Commission has considered the criteria for public art prior to approval of entire project.
- Includes appropriate wording in DRC Resolutions when public art is required as a condition of approval, and refers these projects to Arts Commission and staff to assist the applicant in selection and implementation.
- Approves the location or placement of public art elements within proposed development projects, and assures elements are appropriate to both the overall project and its setting.
- Provide findings either when location, siting or scale makes provision of public art enhancement inappropriate or impossible, or when the applicant prefers not to integrate a public art element into the project, so that an equivalent in-lieu fee is made.
- Arts Commission member and/or Bedford Gallery Advisory Council member serve as liaison in the design review process where public art is included.

#### Planning Division

- Determines whether the development project falls within one of the established Public Art Master Plan zones.
- Notifies development applicants of the Public Art Master Plan goals, and requirements including the utilization of an artist on the design team early in the design process, and provides a list of public art consultants, if needed.
- Notifies, coordinates and seeks input regarding public art opportunities from the Cultural Services Department staff for development projects within the established Public Art Master Plan Project Zones.

#### Engineering Division

- Sends draft Capital Improvement Program to Cultural Services staff for input on public art opportunities.
- Includes appropriate budget for public art in select project recommended by the Cultural Services staff.
- After CIP approval by City Council, and prior to commencing design work, consults with Cultural Services Department to incorporate artist into the design team, when appropriate.
- Coordinates with Cultural Services staff in researching and applying for outside funding for public art projects in public spaces.

#### Arts Commission

- Recommends public art program policies and procedures to City Council.
- Approves the Public Art Annual Plan, and submits it to City Council.
- Appoints an Arts Commissioner or Bedford Gallery Advisory Council member to serve as liaison to DRC, as needed.
- Approves Selection Panels for municipal projects, as needed.
- Approves artists and public art elements for all public art projects referred to it, following recommendation of Selection Panel (for municipal projects) or Bedford Gallery Advisory Council (for private development projects).
- Recommends utilization of monies in the in-lieu fund to the City Council.
- Provides status reports on current public art projects to City Council and Design Review Commission, on a regular basis.
- Recommends to City Council the resources and staffing required to administer and manage the public art program; to oversee maintenance of municipal artwork; to coordinate public art competitions, when needed; and to provide community education in the public art process.
- Members serve as community liaisons, resources, and advocates for the Public Art program.

#### Bedford Gallery Advisory Council (BGAC)

- Reviews Public Art Master Plan annually, updates it as needed and forward it to the Arts Commission for approval, including the list of priority project locations.
- As a Selection Panel, members review and recommend public art projects and acquisitions for private development projects to the Arts Commission.
- Members serve as community liaisons, resources, and advocates for the public art program along with members of the Arts Commission.
- Advises the Cultural Services Department on the acquisition, removal, relocation, alteration and maintenance of public art.
- Regularly informs the Arts Commission of progress in implementation of Public Art Master Plan.

#### Cultural Services Department

- Manages the overall public art program, including the management of projects, the maintenance of artwork, and community education in the public art process.
- Manages the City appropriations for municipal public art projects.
- Coordinates with the City Engineer's office to review the City's proposed biennial Capital Improvement Program list and identify potential projects to include public art elements.
- Coordinates with Planning Division staff on an ongoing basis to determine and recommend appropriate public art opportunities in private development.
- Develops project parameters, budgets, and timelines for each adopted project according to Public Art Master Plan.
- Recommends selection process for each project to BGAC for private development projects and facilitate process.
- Facilitates any public meetings related to projects in public spaces.
- with City departments and private developers to coordinate the roles and responsibilities of the artist, architect, engineers, general contractor, and other professionals involved in the project from inception to installation of the artwork.
- Assists in preparation of grant requests from outside funding sources, if necessary.
- Reviews and maintain inventory of the Municipal Public Art collection to evaluate and make recommendations for maintenance or conservation needs.

### PROCEDURES FOR SELECTION OF MUNICIPAL PUBLIC ART

Selection methods for municipal public art include site-specific commissions (open competitions or invitational), acquisition of already completed works, rental or loan, and gift. Selection Panels for specific projects will be established by the Arts Commission following recommendation by the Cultural Services staff. The role of the Selection Panel is to assist in selecting qualified artists to be considered for a project. The number of members and the composition of the committee will depend on the size, location, and complexity of each project. Normally, the Selection Panel will consist of 5-8 individuals including City Council liaisons to the arts program, a Design Review Commissioner, an Arts Commission and/or Advisory Council member, the project architect, a community member, 1-2 visual arts professionals, and a representative of the municipal agency where the artwork will be sited.

In determining the appropriate procedure to use, the Capital Improvement Project list should be examined and evaluated within the context of the goals for the overall public art program. The most important criterion for choosing one procedure over another is to decide which one will



result in the best possible work of art for that particular project.

#### SITE-SPECIFIC COMMISSIONS

- work designed for a particular site with a specific theme or concept

#### Artist Selection Process:

##### 1. Invitational - artists invited to submit proposals, not open to public

- Appointment of Selection Panel
- Creation of Request for Proposals
- Determination of list of artists to receive RFQ
- Selection of finalists from submitted proposals
- Selection of artist and work
- Final approval of artist and artwork by Arts Commission.
- Schedule for completion and payment
- Approval process and signing of contract
- Fabrication and installation of work

**Timeline:** Entire process - approximately 3 months  
Selection process: 1-2 months

##### 2. Open Competition - open to all artists, public notice sent

- Appointment of Selection Panel
- Creation of Request for Qualifications or Request for Proposals
- Public notification and mailing of RFQ to professional visual artists
- Selection of finalists from submitted slides
- Public display of maquettes for comments
- Selection of artist and work
- Final approval of artist and artwork by Arts Commission
- Schedule for completion and payment
- Approval process and signing of contract
- Fabrication and installation of work

**Timeline:** Entire process - approximately 6-8 months  
Selection process: 3 - 6 months

#### PURCHASE OF COMPLETED WORKS

- appropriate for acquisition of two and three-dimensional works for city facilities
- works offered by artist or resident for purchase

#### Selection Process:

- **1. Works to be acquired for existing space - i.e. City facilities or public areas.**
  - Appointment of Selection Panel (Cultural Services staff may act as selection panel)
  - Determine budget, media, subject matter, and scope of work
  - Appropriate artists contacted and invited to submit slides of works (may also conduct a public call for artists)
  - Conduct studio visits or request artists to present works to committee
  - Selection of specific works
  - Review of selection by Bedford Gallery Advisory Council and recommendation to Arts Commission for approval

**Timeline:** Entire process -- approximately 3 months depending on approval process

- **2. Works offered by artist or residents**
  - Bedford Gallery Curator and Advisory Council review for artistic merit
  - Community and site appropriateness, liability and maintenance issues, and installation are reviewed through consultation with all appropriate City Departments and Commissions

**Timeline:** Immediate written communication to donor expressing either refusal or pursuit of approval through the given approval process -- the final decision should be made within 3 months of offer.

#### RENTAL OR LOAN

- used for temporary installations or to create an ongoing changing Public Art exhibition program
- used in situations that support temporary installations of sculptural works or two-dimensional works of art for long term
- also can be used for educational programs or purposes

#### Selection Process:

- 1. Cultural Services staff determines method appropriate for works for long-term display in outdoor setting or indoor public spaces**
  - Determine budget, duration, media, and scope of project
  - Develop the concept and site and select appropriate artists and artworks
  - Approval of concept and site by appropriate City Departments and Commission
  - Acceptance of works and approval
  - Final approval by Bedford Gallery curator and review by BGAC
  - Signing of contract and installation procedures
- 2. Public Art works or projects advanced by organizations or individuals, or organized as a "travelling exhibition" of nationally or internationally known artists.**
  - Cultural Services staff reviews scope of project, artistic merit, and appropriateness to community and site, liability and maintenance issues, hidden budgetary concerns (i.e., installation requirements)
  - Approval of concept and site by appropriate City Departments and Commissions
  - Review of contract and installation procedures by appropriate Departments and Commissions

**Timeline:** Immediate written communication expressing either refusal or pursuit of approval through the appropriate approval process the final decision should be made within 3 months.



#### GIFTS FOR MUNICIPAL PUBLIC ART COLLECTION

- donated by residents, collectors, artists, corporations, or foreign cities and countries

#### Approval Process:

- **1. Gifts or bequests of work already completed**
  - Cultural services staff reviews for artistic merit, community and site appropriateness, liability, maintenance, and installation issues, hidden costs and all documentation
  - Consultations with all affected city departments and commissions
  - Present recommendation of acceptance to Bedford Gallery Advisory Council for review and to provide a recommendation to the Arts Commission
- **2. Donations of site-specific commissions**
  - Review of proposal by Cultural Services staff in consultation with all affected City Departments and Commissions
  - Presentation to Bedford Gallery Advisory Council for their approval and recommendation to the Arts Commission

**Timeline:** Immediate written communication to donor expressing either refusal or pursuit of approval through the given approval process final decision should be made within 3 months.

#### PROCEDURES FOR SELECTING PUBLIC ART FOR PRIVATE DEVELOPMENTS

The most successful public art projects are those that are well integrated into their sites. The selection and involvement of the artist in the early stages of the design process can help accomplish this integration. Often works of high quality fail in public situations because they are out of scale in their location, hidden by an architectural feature, situated in an unused site, or improperly lighted. Site-specific artworks are encouraged.

The applicant may use any of the art selection methods discussed previously for municipal projects. The selection of a site is as important as the selection of the artist. The criteria for the selection of the artwork and site listed in the Master Plan apply to both municipal and private development projects.

In order to assure a successful public art project, it would be advantageous for the developer to include a public art consultant and/or public artist on their design team early in the design development process. The acquisition of works of public art under the program requires a commitment by the developer or owner to preserve, protect and permanently display the work of art in its original condition at the time of installation. The routine maintenance, conservation, and preservation of the work of art shall be the responsibility of the facility owner.

While the choice of the artist and the funding of artwork are the responsibility of the applicant, the placement is subject to review and approval by the Design Review Commission. The proposed artwork is reviewed and recommended by the Bedford Gallery Advisory Council (serving as the Selection Panel) working with the Bedford Gallery staff and curator, and then approved by the Arts Commission. The DRC will assure art elements are in scale to both the project and its setting.

The Public Art Zone in which the development is located provides guidelines for the appropriate public art responses. The artworks shall be commensurate with the scale of the development in terms of visibility, compatibility with the architecture and landscape, and impact on the surrounding environment.

#### PRIORITY SITES IDENTIFIED BY PUBLIC ART ZONES

Prior to recommending a site for a public art project within each zone, Cultural Services Department staff, in collaboration with appropriate city departments and the Bedford Gallery Advisory Council, shall evaluate the site for the following criteria:

- Visibility and public access
- Meets the gross square foot priority considerations listed above
- Public safety
- Interior and/or exterior traffic patterns
- Relationship of art to the site's existing or future architectural or natural features
- Function and uses of the facility or site
- Future development plans for the area which may affect the public art project
- Relationship of the proposed work to existing works of art or design elements within the site's vicinity
- Social or cultural context of the proposed artwork relative to the site and its surrounding environment
- **1. Pedestrian Retail District Public Sites**
  - City Hall Plaza
  - City Hall Expansion
  - Dean Leshner Regional Center for the Arts
  - North Broadway at City Parking Garage: site at possible remodeling of garage frontage with new retail addition
  - North Broadway, at end of Cypress Street
  - Creek access location (between Cantina Restaurant and North Broadway garage entry)

#### Private Development Sites

- Mount Diablo Blvd, at north end of Broadway Plaza
- North Broadway/Mt. Diablo Blvd. (SE corner, near Safeway)
- North Main at Mount Diablo Blvd. (NW corner)
- Locust St./Bonanza St. (NW corner)
- Locust St/Civic Dr. (retail frontage at SE corner)
- **2. Core Area Development**

#### Public Sites

- South Locust Street Garage expansion
- Development of downtown Library site on North Broadway

#### Private Development Sites

- California Federal Bank site (North California Blvd./Mount Diablo Blvd/Olympic Blvd./Locust St)
- Locust St/ Mount Diablo Blvd. (Mark Morris tire site)
- Olympic Blvd./South Calif. Blvd. Area (Simon's Hardware site)
- 
- Newell Ave. between Nursery Lane & South Broadway Extension (former Navlet site)
- Newell Ave. between Nursery Lane & South Main Street (southern retail frontage)
- South Broadway/Newell Ave. (NE corner near Newell Plaza)
- Development on the Giamona Street/Locust Street/North Main St.block

### 3. Outside Central Area – Shadelands Business Park and Shopping and Activity Centers

#### Public Sites:

- Civic Arts Education "Shadelands Campus" (Ygnacio Valley Rd./Wiget Lane)

#### Private Development Sites

- Ygnacio Valley Rd./Oak Grove corner (Safeway lot)
- Ygnacio Valley Rd., between North Main Street & North California Blvd. (Fidelity block)
- Ygnacio Valley Shopping Plaza (Ygnacio Valley Rd. & San Carlos Dr.) – retail and frontage areas
- Encina Grande Shopping Center (Ygnacio Valley Rd and Oak Grove) – retail and frontage areas
- Nob Hill Shopping Center (Oak Grove and Citrus areas – retail and frontage areas
- Tice Valley Shopping Center and Rossmoor Shopping Centers – retail and frontage areas
- Developments along North Main St. nr. I-680 ramp (Kazabeer Lane)
- Various residential subdivision entry locations:
- Rancho San Miguel (Ygnacio Valley Rd. & San Carlos Dr.)
- Woodlands (off Oak Grove Rd.)
- Others

### 4. Parks, Trails and Recreation Sites

#### Public Sites:

- Alma Park entry (city land at Olympic Blvd./North California Blvd., SW corner)
- Civic Park (walkway pads and park entries)
- Arbolado Park
- Walden Park
- Larkey Park; Larkey Pool area, Lindsey Wildlife Museum area
- Tice Valley Park
- Heather Farm Park: Clark Pool area, Community Center area, park entry areas
- Projects in conjunction with Creek restoration project, including creek overlook on Broadway nr. Cantina Restaurant)
- Lawn Area, adjoining South Main north of Creekside Drive
- Iron Horse Trail Overcrossing site

#### Private Development Sites

- John Muir Hospital development: view site on hill, entry areas

### 5. Transit, Freeway, and Roads

#### Public Sites:

- BART Station area
- San Miguel & Newell Avenue (heavily traveled street from south City & County)
- Along South Broadway Extension (soundwalls)
- I-680/North Main Street area

### 6. Gateways

#### City Entry locations:

- South Main Street entry
- North Main Street entry
- South Broadway/Rudgear Road (I-680)
- Ygnacio Valley Rd., west of Oak Grove Rd.
- Mount Diablo Blvd. (Hwy 24)
- Along South Broadway Extension (between Rudgear & Newell)

#### **PUBLIC ART MASTER PLAN for the City of Walnut Creek researched and prepared by Lynne Baer**

Lynne Baer has been involved with Art in Public Places for the last 10 years. In the communities of Dublin and Pleasanton, Lynne assisted in developing their public art programs. The Dublin Fine Arts Foundation, a private non-profit foundation, acts as a local arts organization in the community and has three main areas of concentration: attracting significant works of art through commissioning, long-term loans, or gifts to the community; temporary exhibitions in the Civic Center lobby; and art education in the schools. Another ongoing program is "Art in the Parks, which places permanent works in each of Dublin's eight parks using concepts developed in collaboration with neighborhood groups.

In Pleasanton, Lynne assisted in the first public art commission, Albus by Diana Pumpelly Bates, after the approval of its Public Art Program. She also worked with that City's staff and Public Art Commission to develop guidelines and procedures for the commissioning and acquiring of future works.

The University of California, San Francisco is another ongoing and long-term client where she has been instrumental in developing the philosophy and implementation of its Public Art programs. She has also assisted on projects at the San Francisco Arts Commission. Lynne has also advised corporate and private clients to commission site-specific works as well as the placement of art.

Lynne graduated from the University of California, Berkeley with honors and received a Master's Degree in Art History from the University of California, Davis. She has served on the board of the Capp Street Project, San Francisco and the Judah Magnes Museum, Berkeley and the Public Art Advisory Commission for the Alameda County Arts Commission.





Landings will draw you into the trail, and announce the creek. There are opportunities all along the trail and at junctions to integrate interpretive elements into the paving, landings and seating areas.

Simple wayfinding markers using rustic materials on the creek, and with a more urban character on the streets.

Overarching Interpretive Theme:

## Creek Restoration = Community Restoration



### 6. Restoration and Steelhead

- a. Native steelhead trout are back!**
- Steelhead lifecycle
  - How steelhead relate to the creek
- b. The challenge for restoration ecologists**
- Restoration strives to enhance fisheries habitat and native population of steelhead trout

### 5. Water and Watershed

- a. Water quality and why it matters**
- What is a watershed and what watershed is this?
  - Understanding creek restoration
- b. Flood management**
- Floodplain development and creek channelization
  - Flood management and the new restoration approach

### 4. People Who Have Lived Here Over Time

- a. Ohlone use of Codornices Creek thousands of years ago**
- b. Cultural diversity in the recent past**
- Lower Codornices Creek residents during War
  - University Village

### 3. Ecology of the Riparian Habitat

- a. Riparian Habitat**
- What is it composed of and why is it so important?
  - Riparian flora and fauna past and present
- b. Creek holds a rich diversity of local species**
- striving to gain a foothold in the newly restored reaches of the creek

### 2. Creek's Use and Restoration

- a. World War II Workers' Community**
- Steel industry (Berkeley Steel Pipe & Tank Co.)
  - Shipyard railway
- b. Codornices Creek Restoration**
- Origins of creek stewardship efforts
  - Local restoration community: Friends of 5 Creeks, Urban Creeks Council

### 1. Albany/Berkeley Gateway to Lower Codornices Creek

- Codornices Creek as a watershed and creek trail corridor from the hills to the Bay
- Orientation to the corridor, its key qualities, length and size, connections
- Specific emphasis on Lower Codornices Creek and the restored creek and trail

- Interpretive Spot (includes wayfinding)
- Wayfinding Marker

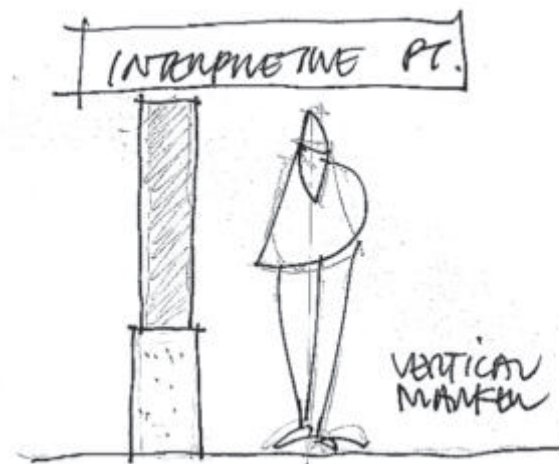
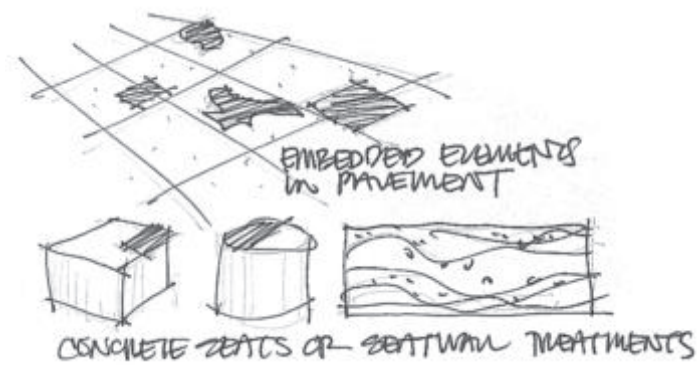
Note: Wayfinding, interpretation and gateway are consolidated at San Pablo Blvd. The area includes a site-integrated element such as paving or metal work at the headwall railing.



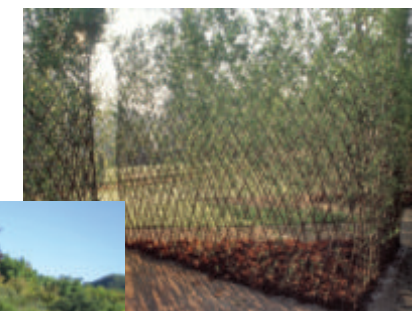
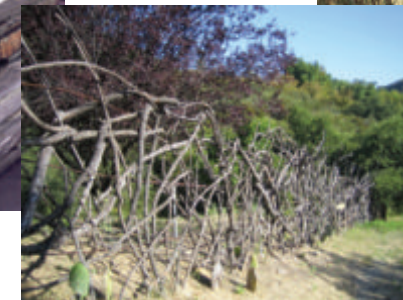
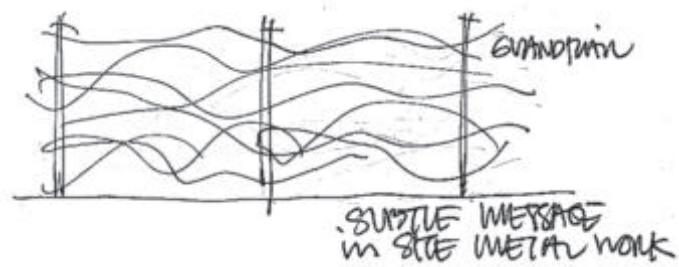
# CODORNICES CREEK INTERPRETIVE PLAN

Leslie Stone Associates Draft October 29, 2008





\* RUSTIC, WOODEN, SIMPLE. EMBLEM FOR CODORNICES CRK. TURN W/ MILEAGE OR DIRECTIONS 42"-48" 6" X 6" OR 8" X 8"



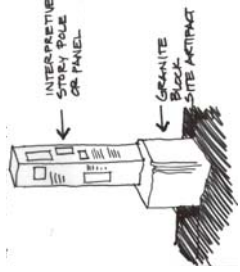
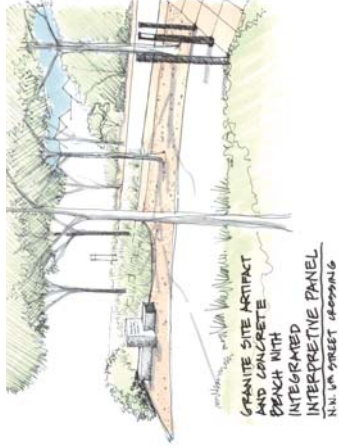
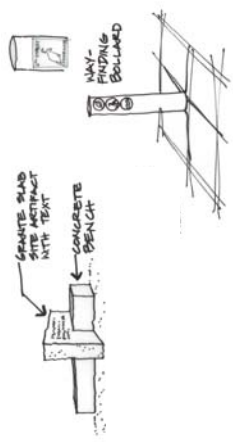
Note: Wayfinding, interpretation and gateway are consolidated at San Pablo Blvd. The area includes a site-integrated element such as paving or metal work at the headwall railing.



# CODORNICES CREEK INTERPRETIVE PLAN

Leslie Stone Associates Draft October 10, 2008





CITY OF ALBANY

U.C. VILLAGE HOUSING

U.C. VILLAGE HOUSING  
CALIFORNIA STATE OFFICE  
060 - 2386-001 APN: 060 - 2386-001

INTERPRETIVE ELEMENT AT NORTH PLAZA

BENCH INTEGRATING INTERPRETIVE ELEMENT

OVERLOOK / POSSIBLE INTERPRETIVE ELEMENT

SEATING AREA / OVERLOOK

POSSIBLE INTERPRETIVE ELEMENT

STEP 1 APARTMENTS

STEP 2 APARTMENTS

FISH PASSAGE / POOLS

SEATING AREA / OVERLOOK

NURSE LOGS

POSSIBLE INTERPRETIVE ELEMENT

WAYFINDING ELEMENT ON BOLLARD

WAYFINDING ELEMENT ON BOLLARD

SEATING AREA / OVERLOOK

POSSIBLE INTERPRETIVE ELEMENT

STEP 1 APARTMENTS

STEP 2 APARTMENTS

FISH PASSAGE / POOLS

WAYFINDING ELEMENT ON BOLLARD

UNITED STATES POSTAL SERVICE

APN: 060 - 2386-001

UNITED STATES POSTAL SERVICE

APN: 060 - 2386-001

POSSIBLE INTERPRETIVE ART OR MURAL ON WALL

WAYFINDING ELEMENT ON BOLLARD

UNITED STATES POSTAL SERVICE

APN: 060 - 2386-001

6TH STREET

5TH STREET

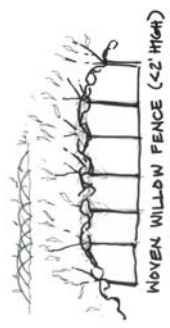
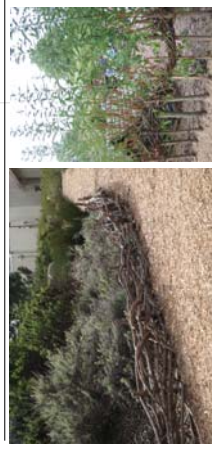
8TH STREET

WAYFIND LABORATORY  
060 - 2386-009-09

ERLANGER TRUST  
060 - 2386-009-02

CITY OF

BERKELEY  
WOVEN "FENCES" PROTECT PLANTING AREAS



USPS VACANT LOT

USPS PARKING LOT

## Albany Arts Committee

### **Mission Statement:**

In 1974 the Albany Arts Committee was established by City Ordinance. Its purpose is to promote the arts and urban beautification, and to act in an advisory capacity to the City concerning its artistic development and preservation.

### **Duties and Functions:**

- A. Be available to City Departments, Boards, Commissions and Committees, when appropriate, to advise on art issues.
- B. Recommend needed changes in laws, legislation, and policies needed to promote and preserve the arts.
- C. Recommend policies and advise the City concerning the receipt or purchase of artwork to be placed on municipal property.
- D. Review and make recommendations upon all works of art to be acquired by the City, either by purchase, gift, or otherwise.
- E. Provide assistance to local artists and private property owners on matters relating to installation of works of art on private property in the public view.
- F. Provide recognition and increased opportunities for artists through art in public places projects and maintain an inventory of works of art in the public view.
- G. Disseminate information about art programs in the City of Albany.
- H. Be a resource for artists and art groups in their search for funding and public art opportunities from county, state, federal and private sources.

# Albany Arts Committee Project Leader Positions

## DRAFT

### Spring Arts and Music Festival

- Assist in the selection process of artists
- Assist with event layout
- Assign booths to artists
- Assist on the day of event with set-up and coordination of artists

### Art Gallery

- Set yearly schedule of exhibits
- Inform artists of exhibit dates
- Make sure artist contracts are signed and turned in to city
- Provide artist with hanging tools and instructions
- Assist artist on the day that the show goes up
- Coordinate the printing of postcards for the show
- Organize artist reception
- Provide floor plan of reception to Albany Community Center

### Poet Laureate

- Assist with announcements that will be send out to the community
- Responsible for collecting info from Poet Laureate, such as autobiography, poems, contracts and other documents
- Point person for the poet
- Assist with marketing and advertising of Poet Laureate events

### Resource Directory for Artists

- Research grant and exhibit opportunities for artists
- Create a list of helpful organizations to artists
- Send updated information to staff to be posted on city website

### Artist Database

- Enter and update artist information into database

### Identification of Public Art Locations

- Create database of current public art locations in Albany
- Update Database as new art is created
- Update database when new spaces for public art are identified

# Albany Arts Committee Project Leader Positions

## DRAFT

### December Art Sale

- Make call for artists
- Assist with the selection of artists for the sale
- Assist with advertising of the event
- Point person for the artists
- Responsible for the layout and set up on the day of the sale
- Communicate floor plan to Albany Community Center staff

### Post Cards

- Update images on postcards
- Get jpeg files from artists to the printer
- Ensure that postcards are printed periodically (depending on sales)
- Seek opportunities and locations for the sale of postcards



# Art Gallery Calendar 2009

Artist/Event: **Amy St George**

Hang: January 9

Opening: January 11

Remove: April 6

Artist/Event: **Jacqueline Krayna**

Hang: April 10

Opening: April 12

Remove: July 6

Artist/Event: **Laila Espinoza**

Hang: July 10

Opening: July 12

Remove: October 5

Artist/Event: **Sharyl Gates**

Hang: October 9

Opening: October 11

Remove: January 7