



Public Arts Commission
Summary Report
May 24, 2023

Below is information relating to the agenda items. A summary report will be included in the packet for each meeting if there is additional information that needs to be shared for the agenda items.

5) Commission Code of Conduct and Policies

- Robert's Rules of Order
- Open Meetings Act Training: <https://foiapac.ilag.gov/>
- Meeting Schedule:
 - Wednesday, July 12 – 8:00am
 - Wednesday, September 13 – 8:00am
 - Wednesday, November 8 – 8:00am
- Election of Chair and Vice-Chair

6) Commission Objectives

- Resolution attached
- Example Strategic Plans attached

7) Open Discussion



Res. 23R-30

RESOLUTION

WHEREAS, the Mayor and City Council for the City of Crystal Lake strive to enhance the beauty of the City with public art; and

WHEREAS, the Mayor and City Council for the City of Crystal Lake value the work of local artists; and

WHEREAS, the creation of a Public Arts Commission would assist the City of Crystal Lake with the implementation of a public art program by providing recommendations to the City Council regarding art submissions and potential locations for public art.

NOW, THEREFORE, BE IT RESOLVED BY THE MAYOR AND CITY COUNCIL OF THE CITY OF CRYSTAL LAKE, as follows:

SECTION I: There is hereby established a Public Arts Commission of Crystal Lake.

SECTION II: The purpose of the Commission is to assist the City of Crystal Lake in recommending pieces of art to be placed in public locations within the City.

SECTION III: The Committee will consist of seven (7) members who shall be residents of the City of Crystal Lake, attend a school in Crystal Lake, or otherwise own a business in the City of Crystal Lake. The Downtown Crystal Lake/Main Street organization and the Historical Society shall each nominate one member to serve on the commission. The remaining five member seats shall be composed of members of the public. The members of the Committee shall be appointed and confirmed by the Mayor and the City Council and serve without compensation. Terms of members shall be for three (3) years. After initial appointments, each subsequent appointment shall be for a term of three (3) years. In the event of a vacancy prior to the expiration of a term, the Mayor and City Council shall appoint a qualified successor to fill the remainder of the term.


SECTION IV: The duties of the Commission shall be as follows:

1. To provide recommendations of potential locations for public art.
2. To spread awareness of public art to the Crystal Lake Community at local events.
3. To hear presentations from local artists for potential locations and art pieces in the City of Crystal Lake.
4. To receive applications for public art submissions and provide recommendations to the City Council.

5. To accept and administer on behalf of the City of Crystal Lake, upon designation by the City Council, such gifts, grants and money as may be appropriate for the purpose of this chapter.
6. To recommend to the City Council the award of grant monies to any applicant that satisfies the necessary submittal requirements to be awarded Commission grant funds. The grant monies are intended to promote appropriate installations, repairs, upgrades and changes to public art features.

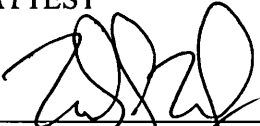
DATED this 21st day of February, 2023.

CITY OF CRYSTAL LAKE, an
Illinois municipal corporation,

By:  _____
Haig Haleblian, MAYOR

SEAL

ATTEST



Nick Kachiroutas, CITY CLERK

PASSED: February 21, 2023
APPROVED: February 21, 2023

Village of Algonquin ***Public Art Master Plan***

Introduction

The Village of Algonquin has undergone a significant transformation over the past 30 years. Not long ago Algonquin was a quiet tourist town with a small commercial area downtown. In the mid 1970's people "found" Algonquin and we have evolved into a thriving suburban community with a population approaching 30,000 residents. The creation of a comprehensive Public Art Master Plan is based on an understanding of the historical and cultural influences that exist in the Village of Algonquin, as well as knowledge of its natural and built environments. From the first known inhabitants to its incorporation as a Village, the area that is now Algonquin shares much history. In its current era of growth since the 1970's, Algonquin has become the hub of commerce in Northern Kane and Southern McHenry Counties. Over time, Algonquin's image has been affiliated with traffic, residential growth and significant retail development. The creation of a Public Art Master Plan is based on the belief that public art enhances and defines a Village's image. Art makes public spaces more welcoming, and it creates a deeper interaction with our environment—the places where we live, work, shop and play.

While the Village has emphasized economic development, the Village and its citizens also value active neighborhoods, the remaining open spaces, and the Village's surrounding natural beauty. This is evidenced by the enhancement of vintage structures in the Old Town District, the protection of the wooded bluffs west of downtown, and the restoration of Woods Creek and its adjacent wetlands.

Taking into consideration the physical layout of the Village, as well as the above factors, the Public Art Master Plan offers a cohesive way of thinking about the Village and public art. They are starting points for evaluating and prioritizing existing and potential sites for the display of art.

Ideally, a public art program should:

- Provide a sense of identity for the Village
- Encompass a variety of art forms with varying scale, media, and styles
- Harmonize with the buildings, streetscapes and open spaces of the Village
- Include artistic themes that are traditional, historic and/or contemporary

This Public Art Master Plan has been designed to foster the creation of flexible policies that provide opportunities for artful public spaces. The placement of art in public places is to enrich, stimulate and enhance the aesthetic experience. Public art should be designed to complement the visual experience that is the cornerstone of Algonquin's identity. In addition, the placement of public art throughout Algonquin will contribute to the Village's economic draw and be an on-going educational tool for the community. By virtue of the effort, the community should become a richer place for residents and visitors, and Algonquin's image in the region is more unique.



Direction

On June 8, 2004 the Algonquin Village Board Committee of the Whole directed Village staff to create a public art master plan. The Committee asked that the plan include:

- 1.) The identification of areas throughout the Village that would be appropriate for the display of public art;
- 2.) Investigate and create various funding sources including developer donations, grants and private donations.
- 3.) Consideration of the creation of an Algonquin Public Arts Commission that would identify contributing artists and evaluate the appropriateness of individual pieces of art.

Project Need

Public art creates memorable images that enhance civic pride and helps to define the Village's image to the outside world. The experience of public art makes a 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 Village more livable and more visually stimulating.

Goals

The goals of the Algonquin Public Art Master Plan are numerous and varied. Generally, the goals can be categorized to suggest that the art master plan will enhance the community's **sense of place**; help **celebrate art**, local, regional, national and international artists and their works; improve Algonquin's **property values**; provide additional **educational opportunities**; and provide a **planning framework** to identify, place and fund, in an orderly manner, art throughout the community.



The Barrington Area Library Sculpture Garden, pictured here, is an important display in the community.

Goal #1 - Sense of Place

- A. Enhance the Village of Algonquin's sense of place in the region by providing unique artwork throughout the community in a manner unlike any other place in the area.



- B. Celebrate Algonquin’s cultural spirit and identity of the community through the creation of art in public places.
- C. Enhance the appearance and livability of public spaces, through the placement of site-specific art projects that respond to the natural and built landscape.
- D. Provide opportunities to develop a sense of pride and ownership for our neighborhoods enabling residents to encounter and enjoy the arts in our daily lives.
- E. Allow us to share with visitors to Algonquin what is important to residents of the community.
- F. Strengthen community identity, spirit and collective cultural experience through the placement of public art throughout the Village.

Goal #2 - Celebrate Art and Artists

- A. Allow local, regional, national and international artists to share their creations with the community.
- B. Increase public understanding of the role of art and artists in the community.
- C. Create a more civilized and livable community by linking arts and everyday life.

Goal #3 - Improve property values

- A. Generate a positive image that attracts visitors and potential investors, including new home buyers, business owners, and developers.
- B. Encouraging public art displays fosters upscale development and reinforces the Village’s long-standing position that quality development promotes the construction of more quality development.
- C. Create a public art collection primarily with temporary artwork loans, developer donations, and gifts. Aside from in-kind staff support, avoid using general fund revenues as a significant funding source, which will result in enhanced property values with little to no tax payer expenditures.

Goal #4 – Educational Opportunities

- A. Public art will provide Algonquin with an opportunity to continue interpreting its long and interesting community history.
- B. Allow the artist and Village to “tell their story” to visitors in an imaginative and aesthetically pleasing way.



- C. Promote interest in art appreciation and understanding of various art forms.
- D. Encourage community participation in ways that respect the diversity and interests of our neighborhoods.



Self-interpretation of art is part of the fun.

- E. Create a comprehensive inventory of existing public art to stimulate and promote self-guided art tours.
- F. Provide opportunities for local schools to become a part of the community based art initiative which encourages students to work with professional artists to create art for their community.

Goal #5 - Planning Framework

- A. Provide an impetus and flexible framework for incorporating public art into new or existing capital improvement projects including parks, plazas, trails and open spaces.
- B. Establish guidelines for accepting gifts/bequests of public art and for de-accessioning public art works.
- C. Identify and develop stable funding mechanisms to ensure that resources are available to create, preserve and inventory public art works.
- D. Define the roles and foster a cooperative environment between residents, business owners, artists, developers, Village staff, the proposed Algonquin Public Arts Commission and the Village Board in developing and implementing public art initiatives.
- E. Incorporate the ideas and work of various artists and artistic disciplines in the public realm that helps advance capital project goals and other municipal objectives, such as economic development and tourism.
- F. Provide an easy-to-access public record of the potential sites/areas for future public art projects in the community.
- G. Establish clear criteria for prioritizing public art opportunities for the greatest potential impact.
- H. Create guidelines for the allocation of public art budgets appropriate to the scale and significance of the selected site.



- I. Generate a reference tool for artists, planners, the Algonquin Public Arts Commission and Village Board to be used in establishing art selection, placement and rotation policies.

Types of Public Art

What constitutes art has been discussed and debated for centuries. For the purposes of this plan public “works of art” shall mean all forms of visual art originally created by an artist or under the artist’s direction, whether contemporary or traditional in style. Works of public art to be placed in the community may include:

- Sculpture and Kinetic Art: free-standing, wall supported or suspended; in any appropriate material or combination of materials.
- Murals and Paintings: in any appropriate material or variety of materials, with or without collage, displayed both indoors and outdoors.
- Drawings: in any appropriate material or variety of materials including holographic images or any combination of forms, with or without collage, displayed indoors.
- Mosaics: including tiled composites on walkway, street furniture and wall surfaces.
- Multiples: artist’s prints including photography, displayed indoors.
- Water features: including fountains, waterfalls and decorative pools.
- Earthworks: environmental works in appropriate outdoor sites.
- Fiber Works: in any appropriate material or variety of materials, with or without collage, displayed indoors.
- Glass: including ceramics, but not limited to lighted glass including neon and plastic.
- Functional Art: including decorative furnishings or fixtures, but not limited to gates, railings, streetlights or seating, if created or decorated by artists as unique elements.



The creator of the work of art should be a practitioner in the visual arts who is recognized as a professional of serious intent. 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.



Public Art Display Locations

As noted above, a goal of the Algonquin Public Art Master Plan is to display art in many locations throughout the Village. Every public access site in the Village however, is not an appropriate place for an art display, with this in mind, the following criterion have been developed to identify appropriate display locations.

Location Criteria

This plan identifies a number of public and private locations where public art could be displayed. These sites were selected based on the following criteria:

- Visibility and public access
- 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

When a public art display is considered for a particular site, it is also important to consider whether or not public art in such a location has the potential to:

- Express the values, diversity and character of the neighborhood
- Illustrate the cultural or built heritage or other unique qualities inherent to the site (i.e. existing/lost landmarks)
- Recognize the unique natural settings of shoreline, bluffs, prairie and wetland present in Algonquin
- Reinforce spatial networks that link one neighborhood to another
- Enrich the visitor's experience of the place
- Enhance the daily routine of the commuter or pedestrian
- Inspire new ways of looking at the community
- Provide evidence of the developer's commitment to and investment in the community
- Reveal some aspect of the social, historical, physical or commercial context of the site
- Add to the attractiveness, and therefore, inherent value of the site

With the above listed location criterion in mind, the plan includes three categories for the display of public art:

1. Outdoor Art Display Locations On Publicly Owned Property
2. Outdoor Art Display Locations On Privately Owned Property
3. Indoor Art Display Locations In Public Buildings



Outdoor Art Display Locations On Publicly Owned Property

There are a number of excellent opportunities for art to be displayed on publicly owned properties. These areas include public parks, trail corridors, schools, plazas, rights-of-way, and open spaces.

The art master plan has identified the following 25 outdoor locations on public property:

Site Number	Location	Owner
1	Kelliher Park – Square Barn Road	Village of Algonquin
2	Future Park - Huntley Road, West of Square Barn Road	Future VOA Park
3	Spella Park - South End of Fairway View Drive	Village of Algonquin
4	Spella Park - West of County Line Road	Village of Algonquin
5	Algonquin Area Library – West of Harnish Drive	VOA/Library District
6	Woods Creek Trail – North of Bunker Hill Drive	Village of Algonquin
7	Stonegate/Huntington Drive North Open Space	Village of Algonquin
8	Village Hall – Stonegate Drive	Village of Algonquin
9	Willoughby Farms Park – Wynnfield Drive	Village of Algonquin
10	Broadsmore Park – Broadsmore Drive	Village of Algonquin
11	Gaslight Park – Terrace Drive	Village of Algonquin
12	Public Works Office – Meyer Drive	Village of Algonquin
13	Hill Climb Park – Huntington Drive	Village of Algonquin
14	Triangle Park – Main Street/La Fox River Drive	Village of Algonquin
15	Historic Village Hall Plaza – Main Street	Village of Algonquin
16	Cornish Park – South Harrison Street/Fox River	Village of Algonquin
17	Riverfront Park – North Harrison Street/Fox River	Village of Algonquin
18	Presidential Park – Highland Avenue	Village of Algonquin
19	Holder Park – Timberwood Lane	Village of Algonquin
20	Snapper Field – Longwood Drive	Village of Algonquin
21	Algonquin Lakes Park – Trail South of Route 62	Village of Algonquin
22	Algonquin Lakes Park – Adjacent To Playground	Village of Algonquin
23	Future Park - Klasen Road East Of Route 31	Future VOA Park
24	East Side Library – Eastgate Drive	Algon. Area Lib. Dist.
25	Tunbridge Park – Stonegate Road	Village of Algonquin

The above list constitutes the initial compilation of outdoor public art display locations. The locations above, if implemented, would yield a number of very visible public art displays located throughout the Village, including many of its entry corridors and high profile intersections. All of the above locations are shown on Map 1. Additional outdoor public art display locations may be added in the future.



(Insert Map 1)



Outdoor Art Display Locations On Private Property

There are a number of excellent opportunities for art to be displayed on private properties. These areas include shopping centers, plazas and pedestrian areas. Research suggests that private corporations have been among the most frequent commissioners of public art in the United States. Private corporations have always known that commissioning public art makes good business sense. Public art often becomes a landmark in itself, creating high corporate visibility and a positive community image. Enhancement of the building and surrounding grounds increases the attractiveness of the property and can attract potential quality investors and tenants.

The art master plan has identified the following 16 outdoor locations on private property:

Site Number	Location	Owner/Developer
1	Square Barn Commercial Center – Square Barn Road	Centerville Properties
2	Prestwicke Plaza - Square Barn Road	Akton Realty
3	Future Commercial Center – Huntley Road	Par Development
4	River Pointe Shopping Center – Randall/Alg. Road	Craig/Steven Dev. Corp.
5	Woods creek Shopping Center – Randall/Sherman Dr.	Rubloff/Oakridge
6	Wal-Mart Plaza – Randall/County Line Road	Wal-Mart
7	Algonquin Commons – Randall Rd./Commons Drive	Anderson Real Estate
8	Algonquin Corporate Campus – Randall/Broadmore	L&H Farms
9	Algonquin Galleria – Randall Rd./Market Drive	Lundstrom/Mid-America
10	Briarwood Center – Randall Road/County Line	O&S Development
11	Lifetime Fitness – Stonegate Road	Lifetime Fitness Corp.
12	Southwest Corner Hanson/Algonquin Road	Future Commercial
13	Eastgate Retirement/Retail Center	Lexington
14	Southeast Corner Sandbloom/Algonquin Road	Future Commercial
15	Southwest Corner Route 25/Algonquin Road	Future Commercial
16	Stengal Property – Huntington Drive/Main Street	Future Redevelopment

All of the above locations are shown on Map 2. In addition, as other properties are annexed into the Village, and as the Village Board considers future planned developments, additional private public art display sites will emerge.



Pedestrian areas within Algonquin Commons are ripe for public art displays.

Indoor Public Art Display Locations

There are certain art forms and individual pieces, such as most wall hangings, that would not be appropriate for display out of doors. Such artworks are nonetheless important items that should be displayed for the public to enjoy. With this in mind, the plan includes a number of public buildings that would be appropriate locations for the display of public art.



(Insert Map 2)



The art master plan has identified the following 12 indoor locations:

Site Number	Location	Owner/Developer
1	CUSD 158 Administration Building – Academic Dr.	CUSD 158
2	Algonquin Area Library – West of Harnish Drive	Algonquin Area Lib. Dist.
3	Fire Station – Harnish Drive	Alg./LITH Fire Pro. Dist.
4	Village Hall – Stonegate Drive	Village of Algonquin
5	Neubert Elementary School – Huntington Drive	CUSD 300
6	Westfield Community School – Sleepy Hollow Road	CUSD 300
7	Public Works Office – Meyer Drive	Village of Algonquin
8	Historic Village Hall – Main Street	Village of Algonquin
9	Algonquin Middle School – Longwood Drive	CUSD 300
10	Eastview Elementary School – Longwood Drive	CUSD 300
11	Algonquin Lakes Elementary School – Compton Dr.	CUSD 300
12	East Side Library – Eastview Drive	Algonquin Area Lib. Dist.

All of the above locations are shown on Map 3. In addition, as other public buildings are constructed additional indoor public art sites will become available.

Considerations and Points of Emphasis For Certain Display Areas

The art display locations listed above can generally be grouped as follows:

- Public park sites
- Open space and trail areas
- Old Town District
- Commercial areas
- Roadway corridors
- Institutions (village hall, schools, fire station, library)

When an individual piece of artwork is selected by the Algonquin Public Arts Commission and Village Board for display, it need not be relegated to one specific display location; however, certain display locations clearly are more appropriate locations for certain pieces of art. The display area groupings should have some 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.

Public Park Sites – As Algonquin continues to mature and develop, its parks, trails, and recreational areas are important gathering places for the community. Typically, Village park sites are relatively spacious areas where larger pieces of artwork can be displayed. Artwork that represents children playing, leisure activities, recreation and active sports are encouraged but not required. In a park geared toward family activities, such as Town Park, artwork can be humorous, interactive, or restful. “Fragile” pieces of artwork should not be placed in park sites, particularly areas with active playground equipment. All works displayed in public parks must be durable, safe, and require little maintenance.



(Insert Map 3)



Open Space and Trail Areas – Algonquin’s trail system is expanding each year. More and more residents are discovering these trails. The placement of public art along these corridors will provide visual interest, interpretive opportunities and even surprise. Most of our trails are along natural areas including wetlands, streams, restored prairies and woodlands. Artworks with themes regarding wildlife, plants, exercise and earth forms are encouraged.



Open spaces adjacent to major roadways and entry corridors such as East Algonquin Road need public art enhancements to “brighten” the roadway for our commuters.

Old Town District – In 2000, the Village of Algonquin adopted a plan to revitalize its downtown. Since that time, the Old Town District has undergone significant positive change. The incorporation of public art will facilitate the on-going revitalization process. Public artworks can enrich people’s experiences by providing a historical context to the district. Our historic downtown area encourages pedestrian traffic and includes both public and private development. When new or renovated projects are proposed that would provide opportunities for enhanced pedestrian linkages and amenities, public art should be incorporated into the design. The parks and open spaces in the Old Town District provide 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 district allows for a variety of art responses including murals, ceramic tile, and freestanding abstract or representational works. The artwork in this area should be of a human scale, rather than monumental, and should, wherever possible and appropriate, celebrate and interpret Algonquin’s rich history.

Commercial Areas – Most of the identified private outdoor display areas are within large shopping centers such as Algonquin Commons and the Algonquin Galleria. These larger-scale projects include large pedestrian areas and plazas that create opportunities for highly visible and accessible art statements. The incorporation of prominent public art elements such as fountains, large-scale sculpture; or landscape elements (i.e. pergolas) within plaza areas, building exteriors, or streetscapes; should be part of the planned development review and approval process. These sites may also be the most appropriate locations in the Village for contemporary or even abstract works of art.



Roadway Corridors - As a crossroads and major commercial hub of McHenry and Kane Counties, Algonquin has a network of roadways that increasingly has become the defining experience of residents and visitors. Roadway rights-of-way and green space setback locations could be appropriate places for public art displays. If said sites are selected, great care should be taken to ensure that the art does not impair vehicular sight lines. Artwork displays along these major thoroughfares will provide visual opportunities to enhance the traveler's journey. Murals or tile elements can enliven blank retaining walls; painted metal images can replace barriers on pedestrian bridges and overpasses. As streets are widened, or sidewalks and streetscapes improved, artist-designed elements can also be included. Many of these major thoroughfares are also "gateways" to our Village. These entrances to Algonquin present an opportunity to define and announce the character of the community while celebrating connections between the Village, surrounding communities, and the natural setting. These areas 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 six major entrances 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.

Institutions – Most of the indoor public art display locations recommended within this plan are public institutions including municipal administrative offices, schools, fire stations, and libraries. These buildings are the most appropriate locations for art works that cannot handle weather; are fragile; need illumination or power sources. Small pieces, which can only be appreciated on an intimate human scale, are also only appropriate at indoor locations. Thematic art works that are representative of the activity within the institution should receive a locational preference.



The outside reading area at the library would be enhanced with public art displays.

Criteria For The Selection Of Artwork

Criteria to be used in the selection of public artwork, whether by public offering, 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:** All artwork, whether permanent or temporary shall exhibit structural and surface soundness, and be resistant to theft, vandalism, unintentional weathering, and excessive maintenance or repair costs.
- **Public Safety:** All works of art shall be evaluated to ensure their compliance with public safety requirements.
- **Visibility:** Public art will only be placed on private property if it has a high degree of public visibility and accessibility.

Village staff, the Algonquin Public Arts Commission and Village Board shall use the above listed criteria as its basis for determining whether or not an individual piece of artwork is appropriate for public display. Village staff and the Algonquin Public Arts Commission shall be encouraged to provide more detailed, easily understood art selection criteria to all artists interested in offering artwork for display consideration.

Methods To Create The Public Art Collection

There are a number of ways that the public art collection can be developed. These methods include temporary loans of artwork, private development, purchase, and acceptance of gifts.



Temporary Loans - The primary goal of the Algonquin Public Art Master Plan is to publicly display in very visible and accessible locations works of art created by local, regional, national and international artists. With this in mind, the primary means recommended to “build” the public art collection is through the temporary display of

artwork loaned to the Village from local artists. As shown on Maps 1 -3, there are numerous areas – both public and private; and indoor and outdoor; where the Village can reserve space for art displays. The Village can also provide pedestals where needed to properly display and/or anchor the artwork. The Village Community Development Department, in cooperation with the Parks and Forestry Division, Algonquin Public Arts Commission and Village Board will pre-approve these display sites and make it known to area artists that these places are available as



public art display locations. Perspective artists will then be invited to propose an art work for display. This could be an existing piece, or the artist could create a new work. Before any piece is displayed Village staff, the Algonquin Public Arts Commission and the Village Board would all need to determine that the proposed artwork is appropriate for public display, given the artwork selection criteria described above. Instead of approving the artwork “piece-by-piece”, Village staff and the Algonquin Public Arts Commission will be asked to develop an annual plan which identifies the recommended new pieces for the year, as well as the deaccessioning of other pieces. (Deaccessioning is the process of removing existing installations of artwork from the public collection. Reasons for deaccessioning may include where an artwork is damaged beyond repair, there is a change in direction of the collection, or a new piece warrants display in its place.) This will allow the Village Board with the flexibility to rotate and/or change out portions of the public art collection on a regular basis. The extent to which pieces are rotated each year will depend on the total number of pieces being displayed, and the availability of staff time to facilitate the rotation.

Private Development – Another key means of enhancing the public art collection is through private development. The Village Board should strongly consider the passage of an ordinance that requires developers to contribute to the public art program as part of their planned development review and approval process. It will be the responsibility of the Community Development Department to inform private developers of the public art requirement, and to encourage early input on public art opportunities. It is important to recognize that when a public art display is considered for inclusion in a development, the public art components need to be identified early in the process. This would allow a developer to properly budget the expense. It is recommended that private developers be given three options to satisfy the public art requirement.

1. *Provide And Maintain Their Own Artwork* – The developer may identify a clearly visible and accessible public space within their development and erect and maintain a work of art that is consistent with the artwork selection criteria listed above. The scale of the art elements in the private development should be commensurate with the scale of the development and its location. 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, which shall be review and approved by Village staff, the Algonquin Public Arts Commission and the Village Board.

2. *Reserve A Display Site And Pay A Fee* - A second option is for the developer to identify a clearly visible and accessible public space within their development and dedicate the space to the Village as a formal reserved public art display location. The developer would also be required to pay a fee in-lieu of installing and maintaining the artwork. The developer would however receive a credit against the fee for providing and reserving the space. The Village would then be responsible for finding an appropriate piece of artwork for the reserved space. The space would likely become a public art display area space that would receive numerous different works over the years.



3. *Pay A Fee* - In private development projects where public art elements would normally be required, but, where Village staff finds that location, siting or scale makes provision of public art enhancements inappropriate or impossible; or staff 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 Village. Such funds will enable art enhancements to be sited adjacent to the development or elsewhere. In order to require developers to contribute to the "Public Art Reserve Fund" as an in-lieu payment, the Village Board would need to pass an ordinance exercising its home rule authority, making the public art contribution a development requirement, and specifically defining the contribution levels and potential credits.

Purchase – The Village Board may at some point in the future decide to purchase one or more pieces of artwork as part of a permanent public art collection. The artwork may be pieces created by local, regional, national and international artists as part of an original artwork loan concept, or the Board may decide to begin purchasing certain works after the Public Art Reserve Fund begins to accumulate a cash reserve.

Acceptance Of Gifts – The Village Board may also decide to accept gifts of public art. The Board should consider this policy very carefully. Any art accepted as gifts must still be consistent with the artwork selection criteria contained as part of this plan. If gifts are accepted, the Board should carefully consider whether or not it wants to own the artwork perpetually, or be prepared to store, archive, donate or destroy the piece in the future. If residents, property owners or businesses wish to support the program, they should be encouraged to make a monetary contribution to the Public Art Reserve Fund. Such a cash donation would provide the Village Board with much more flexibility to promote and enhance the public art initiative.

Funding Sources

A goal of the Public Art Master Plan is to develop a public art collection primarily with temporary artwork loans and developer donations. Aside from in-kind staff support, the Village Board should be able to avoid using general fund revenues as a significant program funding source after a modest allocation of "seed money" is budgeted to support pedestal construction and signage during the first year of the program. In subsequent years, the project will be funded with developer donations including a fee in-lieu of new art. As noted above, the fee in-lieu of contributions will need to be adopted via ordinance by the Village Board. Said fee should be modest. A simple recommended in-lieu fee structure includes \$25 per residential unit and 2 to 5-cents per square foot for commercial projects, depending on the size of the development. As described above, a private developer could also set aside a public art

Should small commercial projects pay a fee to support the Public Art Program?



The most common commercial development in Algonquin is the traditional in-line neighborhood commercial center. These developments are typically not large enough to provide public art display space. Such projects would still benefit from the customer draw generated from the display of public art adjacent to or near the site. With this in mind, they should pay a fee in-lieu of the creation of their own art display. Under the recommended fee structure of 5-cents per square foot, a 20,000 square foot retail center would be asked to make a one-time \$1,000 contribution to the public art reserve fund. This is a modest, reasonable request that should not be a financial burden.



display site. If Village staff, the Algonquin Public Arts Commission and Village Board concur that the site is acceptable, then they would be given a \$1,000 credit against their required public art contribution.

Several grants are available, including funds from the National Endowment of the Arts. Such organizations offer competitive grants that foster the development of public art initiatives. Village staff should continue to research additional federal, state, local and foundation grants that may help generate additional revenue sources to support the program.

Responsibilities Of Village Departments & Commissions

In order for the Public Art Master Plan to be implemented properly, it requires the coordination and collective effort of many parties. Outlined below are the overall responsibilities of the primary implementing parties including the Village Board, Algonquin Public Arts Commission, and Village staff.

Village Board

- Approves the Public Art Master Plan and approves revisions to procedures and guidelines for its implementation.
- Adopts Public Art ordinance establishing Algonquin Public Arts Commission* and Public Art Reserve Fund.
- Selects the Ad-Hoc Algonquin Public Arts Commission members.
- Supports funding options necessary for the establishment of municipal public art projects and supports allocations for public art elements in new and renovated Village 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.
- Reviews recommendations from Village staff and the Algonquin Public Arts Commission regarding recommended artwork displays and approves the public art program.

*In order to ensure the early success of the art program, the Commission will be considered Ad-Hoc and its role will be specifically and narrowly defined, to complete assigned tasks over a 2 to 3 year period. After this initial time frame, the Village Board could consider a permanent Commission. In addition, the Commission will receive significant guidance and administrative support from Village staff.

Algonquin Public Arts Commission (APAC)

- Functions as an advisory commission to the Village Board. (The commission shall provide primarily expertise and guidance, and will not be expected to be a “hands-on” or a “working” commission.)
- Recommend public art program policies and procedures to Village Board.
- Formulate Public Art Display Plan on an as needed basis with Village staff and submit to Village Board for approval.
- Provide recommendations to Village staff and Village Board regarding municipal art projects, as needed.



- Identify local, regional, national and international artists that are willing to display their work.
- Recommend utilization of monies in the Public Art Reserve Fund to the Village Manager and Village Board.
- Provides status reports on current public art projects to the Village Board.
- Coordinates public art loans and competitions with Village staff.
- Recommends and helps coordinate with Village staff art education and appreciation programs in order to help stimulate community wide interest in the new public art program.
- Members serve as community liaisons, resources, and advocates for the Public Art program.
- Creates specific criteria that helps identify appropriate pieces of art for public display; and establishes standards for its secure placement and display in the community.

Village Staff

- Manages the overall public art program, including the management of projects.
- Supervises the maintenance of artwork by artists and private developers.
- Coordinates community public art education events with the Algonquin Public Arts Commission.
- The Village Manager shall be responsible for supervising all staff work with respect to the Public Art Program and shall make all final recommendations to the Village Board regarding program policies and expenditures.
- The Assistant Village Manager shall be the lead staff member responsible for implementing the Public Art Master Plan. The Assistant Village Manager shall coordinate all interdepartmental coordination and shall work closely with members of the Community Development Department and Public Works Department to facilitate the safe and appropriate placement of artwork in the community.
- The Community Development Department shall notify development applicants of the Public Art Master Plan goals, and requirements for new developments to satisfy the Public Arts Ordinance of the Village Code.
- The Community Development Department shall be responsible for providing staff support to the Algonquin Public Arts Commission, including the preparation of correspondence, minutes, policy statements etc.
- Village staff shall coordinate and facilitate all public input sessions regarding the public art program.
- Village staff shall be responsible for researching and applying for outside funding for public art projects in public spaces as directed by the Village Manager and Village Board.
- Village staff shall coordinate all public art program publicity efforts and shall erect artwork signage where necessary.
- Review and maintain inventory of the Public Art collection to evaluate and make recommendations for maintenance, rotation and deaccessioning.



Documentation and Publicity

Village staff will be responsible for documenting all of the approved public art sites, as well as the current status of individual artworks on display. It is recommended that the Village use its emerging Geographic Information System (GIS) to record the data. The GIS technology will allow Village staff to compile, translate and analyze a wide range of community input and geographical data, and generate a “master” map that provides a clear picture of those unique places, systems and circumstances that lend themselves to a public art feature. In order to keep the summary of places and projects for public art current, the GIS Public Art Maps (including Maps 1-3 above) will be updated regularly.

Village staff, the Algonquin Public Arts Commission and the Village Board may do a good job identifying appropriate display sites and select fine artworks, but if the location of these displays is not publicized than Algonquin residents and visitors may not fully enjoy them. As the public art display collection grows, and changes over time, on-line and print brochures should be developed to increase resident and visitor awareness of the collection. Such brochures will also lead to self-guided tours. Consideration should also be given to working with the local media to create stories about the collection. In addition, research should be conducted to create links between the Village of Algonquin’s website and other sites frequented by “art lovers”.

Finally, the Village shall provide all weather signs that will be placed adjacent to outdoor art displays. Said signs will note the title of the artwork, its composition and contact information if requested by the artist. Said signs will be designed with interchangeable text that will allow the efficient rotation of artwork over time.



Example of all-weather sign.

Education

The Algonquin Public Arts Commission, when formed, should be encouraged to facilitate the development of “art appreciation” or “understanding art” educational programs. Such programs will help stimulate community wide interest in the new public art program. These educational events could be coordinated with other Village of Algonquin

recreation and leisure programs, or the classes could be conducted independently. In order to ensure participation, such classes should be casual low-cost events that are inviting and comfortable for even the most uninitiated art observer.



Implementation Plan

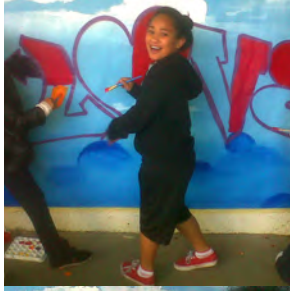
Implementation of the Public Art Master Plan requires the awareness, cooperation and involvement of Village Departments, Commissions, and the commitment of the developer (or Village) to adequately fund artistic enhancements. This Plan encourages the establishment of procedures that help identify opportunities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

1. Village Staff creates and Village Board adopts an ordinance creating the public art reserve fund, private developer contribution requirements, and the establishment of the Ad-Hoc Algonquin Public Arts Commission.
2. Development of specific public art display selection criteria.
3. Development of an art exhibition agreement between the Village of Algonquin and interested artists that will detail display timeframes, procedures, signage, liability and maintenance.
4. Selection of targeted display sites for year one of the program.
5. Solicitation of local artists to submit artwork for public display.
6. Creation of first public art display program by Village Staff and the Algonquin Public Arts Commission for review and approval by the Village Board.
7. Kick-off event with Village staff, Algonquin Public Arts Commission, Village Board, participating artists, local media, and interested residents to celebrate the display of the first public art pieces.
8. Installation of display pedestals (where needed), interpretive signage, and artwork.
9. Prepare and distribute public art program brochures.
10. Work with private developers to meet the public art ordinance requirements (on-going).
11. Conduct annual assessment of public art program and add/remove new artworks as necessary.

Summary

The implementation of a new Public Art Master Plan is an exciting initiative for the Village of Algonquin. Since this is a new program for the community, great care should be taken to ensure the early success of the plan. With this in mind, all parties should move forward with the implementation of the plan in a deliberate, controlled yet positive manner. The ideal end result of the program will be the creation of vibrant, interesting displays of public art throughout the Village that will be enjoyed by many future generations of Algonquin residents and visitors to our fine community.





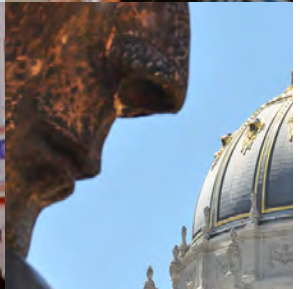
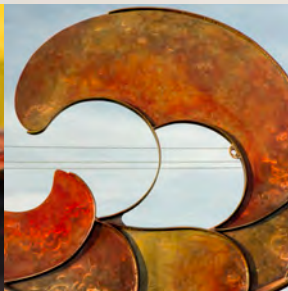
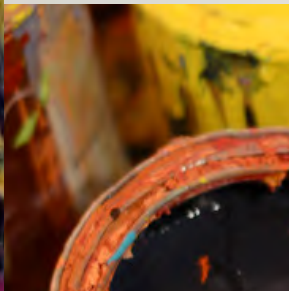
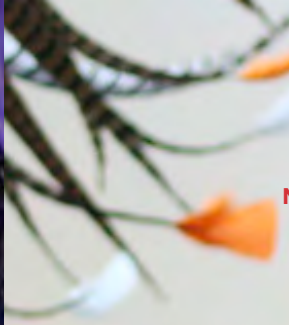
San Francisco Arts Commission Strategic Plan

2014-2019

FEBRUARY 2014

PREPARED BY
MIG, INC. AND
MUSEUM MANAGEMENT CONSULTANTS, INC.

WITH
SFAC COMMISSIONERS
AND STAFF



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introduction

ABOUT THE SFAC STRATEGIC PLAN

It is our great pleasure to share with you our 2014-2019 Strategic Plan—the most thorough and comprehensive plan that the San Francisco Arts Commission (SFAC) has undertaken in its eighty-year history.

The agency began 2012 with new leadership at both the staff and Commission levels. The Commission hired a new Director of Cultural Affairs, Tom DeCaigny, and elected a new President, JD Beltran. As a new leadership team, we recognized an opportunity to assess and reexamine the SFAC's vision, mission and values as well as to establish shared goals that will guide the agency over the next five years. In examining deeply and critically how the SFAC serves the City and County of San Francisco, the year-long process involved: (1) choosing the most qualified team to assist the agency in authoring the plan; (2) conducting a comparative benchmark study of other major U.S. cities' municipal arts agencies; (3) soliciting extensive input, discussion, and dialogue from SFAC



Bryan Tedrick, Pacific Breath, 2012. Commissioned for the Recreation & Park Department's Sunset Playground by the San Francisco Arts Commission.

stakeholders including grantees, artists, arts educators, peer City agencies, staff and Commissioners; and (4) engaging the general public through two community town halls and a broad community survey in order to provide multiple opportunities for those we serve to contribute their feedback.

The SFAC plays an important role in the San Francisco arts ecosystem, as the key municipal agency responsible for establishing cultural policy and making high quality art and cultural experiences accessible to the general public. Thanks to the participation of a great many who took the time to share their valuable insights, we are confident that the goals and policy priorities outlined in this plan fulfill the public need and desires appropriate to our unique role. We believe that this plan sets the right course for the important work ahead.

This is a critical time for the arts in San Francisco. With the cost of living and real estate steadily on the rise, many in our arts and culture community are facing difficult choices about long-term sustainability in this city. During these dynamic times, it is important for us to work together towards common goals. With this new strategic plan, the SFAC will do its part by focusing on providing resources where they are needed most. But we cannot do this work alone and we look to you, as stewards of this important arts ecosystem, to stay engaged with us. Together we can ensure that San Francisco continues to be a vibrant place where the arts and culture flourish.

JD BELTRAN, PRESIDENT,
SAN FRANCISCO ARTS COMMISSION

TOM DECAIGNY, DIRECTOR OF CULTURAL AFFAIRS,
CITY AND COUNTY OF SAN FRANCISCO



chapter one

ASSESSMENT KEY FINDINGS

The first phase of the SFAC strategic planning process was an in-depth assessment conducted by the MIG/MMC consulting team. This section of the Strategic Plan summarizes the key findings from the assessment, which in turn form the basis for the ideas laid out in the goals and objectives in the pages that follow.

METHODOLOGY

The MIG/MMC team commenced the assessment with a review of organizational documents, such as annual reports, previous strategic plans, legislative mandates, issue briefs and consultant reports. In order to better understand the operations and programmatic offerings of other municipal arts agencies, the MIG/MMC team conducted a benchmark study of five local arts agencies. The benchmark study findings were presented to the Commission and SFAC staff in May 2013 and can be reviewed under separate cover.

Charter Mandate for the San Francisco Arts Commission

As stated in Section 5.103 of the City’s Charter, “The Arts Commission shall consist of fifteen members appointed by the Mayor. Eleven members shall be practicing arts professionals and four members shall be lay members. The Commission shall appoint and may remove a director of the department. The Commission shall encourage artistic awareness, participation and expression; education in the arts; assist independent local groups with the development of their own programs; promote the employment of artists and those skilled in crafts, in the public and private sectors; provide liaison with state and federal agencies to ensure increased funding for the arts from these agencies as well as represent arts issues and policy in the respective governmental bodies; promote the continued availability of living and working space for artists within the City and County; and enlist the aid of all City and County governmental units in the task of ensuring the fullest expression of artistic potential by and among the residents of San Francisco. In addition the Arts Commission will: approve the designs for all public structures; approve the design and location of all works of art before they are acquired, transferred or sold by the City and County; promote a neighborhood arts program to encourage and support an active interest in the arts on a local and neighborhood level; and supervise and control the expenditure of all appropriations made by the Board of Supervisors for the advancement of the visual, performing or literary arts.”

One-on-one interviews were conducted with 51 SFAC stakeholders, including Commissioners, senior staff, the Board of Supervisors, City department representatives, peer grantmakers, arts organizations and arts education partners. In addition, four focus groups were held with a total of 31 participants, including three focus groups with SFAC’s Cultural Equity Grants recipients and one focus group with leaders of the six neighborhood Cultural Centers that receive funding from the SFAC. The MIG/MMC team also conducted separate online surveys of the Commissioners and SFAC staff, in order to gather baseline information from those who are closest to the organization.

Topics discussed with interviewees and focus group participants included the strengths of the SFAC, areas in need of improvement, critical issues facing the agency, future vision, leadership and community perceptions.

FINDINGS

Strengths

The current SFAC leadership and staff were identified by the vast majority of interviewees as key strengths of the SFAC today. The leadership and communication skills of the Director of Cultural Affairs were identified as a key strength. SFAC staff were described as being very knowledgeable on arts issues and were a valuable resource when sharing their expertise.

Critical Issues

Interviewees expressed consensus about the key issues facing the SFAC. Those issues include the lack of a unifying vision to guide the agency’s work; the need for more resources to support the breadth of programs at the SFAC; the relevancy of the agency’s programs, which have expanded over time in response to legislative mandates; a lack of clear goals



3rd on Third, a monthly community arts celebration in the Bayview. Photo: Cole Anetsberger.

and related accountability in the programs provided; proper care for the Civic Art Collection; and low visibility and awareness of the SFAC with the general public. These issues were touched upon by the majority of interviewees, across all stakeholder groups. In addition, there were issues particular to each stakeholder group; those issues are detailed below.

Commissioners

Based on the online survey of Commissioners and in-person interviews, the Commissioners' comments coalesced around three core issues specific to their work. First, they noted a lack of clarity about their roles and responsibilities as members of the SFAC's governing body. Second, the Commissioners said they work effectively in committees, but the full meetings of the Commission are procedural and serve as a "rubber stamp" on the work done in committee. And third, the majority of Commissioners voiced frustration that full Commission meetings focus too heavily on

operational issues and they expressed a desire to spend more time focusing on the SFAC's vision and mission, as well as policy and legislative issues that are responsive to community need.

Staff

By surveying all SFAC staff and conducting one-on-one interviews with senior staff, the MIG/MMC team was able to glean a breadth of information from staff about the perceived areas of strength and challenge. In addition to the strengths identified by all interviewees, the staff pointed to strengths in the diversity and breadth of SFAC programming, the agency's ability to bridge sectors and partner effectively, the ability to direct grants and funding, the agency's support of artists through grants and programs, the expertise and dedication of Commissioners, and the role the agency's legislative mandates have played in initiating programs.

Staff identified several challenges beyond those mentioned across all interviewees. Those issues include the lack of data-driven decision-making within the SFAC, the agency's tendency to be reactive to opportunities and political decisions, a lack of strong communication across programs, limited visibility of the SFAC within City government, and a lack of SFAC champions.

External Stakeholders

External stakeholders interviewed included leaders within San Francisco arts organizations, peer grantmakers, Supervisors and City Department representatives. Key issues identified by this group of interviewees focused on perceived "mission creep" at SFAC, meaning that the agency had strayed from its mission with the addition of myriad programs over time. At the same time, this group pointed to the changing demographics of San Francisco and the need to constantly evaluate program relevancy.

Within the SFAC, they felt that programs were siloed, operating much like individual nonprofit entities, instead of one organization with an overarching vision and mission. They also pointed to a fundamental tension between the SFAC's dual roles as programmer and funder, which often puts the agency in direct competition with its grantees. Finally, a number of City department representatives voiced frustration with the Civic Design review process, which is sometimes seen as causing time delays and budget overruns rather than improving the quality of public infrastructure design as it is intended.

Cultural Equity and Cultural Center Grantees

The MIG/MMC team spoke with SFAC grantees in focus groups that revealed a high level of respect for the Cultural Equity Grants (CEG) program as a national model with an effective panel review process and grants to individual artists, which are a rarity in grantmaking today. Key issues identified by the focus group participants included tensions between the SFAC's conflicting roles as funder and landlord (in the case of the Cultural Centers), and funder and program provider. A number of grantees noted their experiences applying for funding outside of the SFAC, only to find they were in competition for the grant with the SFAC itself. Representatives of the Cultural Centers said the lack of long-term leases for their facilities, which are owned by the City, poses challenges for their organizations as they try to fundraise for capital improvements from other entities. CEG grantees spoke of an overly complex application process for the size of grants awarded, while the Cultural Centers spoke of overly complex and often changing reporting requirements for their grants. Some CEG grantees worried that grant opportunities are not widely promoted, resulting in a small pool of applicants relative to the need within

the arts community. Participants in all of the groups raised concerns about changing demographics and rises in the cost of living in San Francisco that push artists out of the city. Finally, a number of interviewees outside of the focus groups said a key issue in the SFAC's grantmaking process is that grants to the Cultural Centers are non-competitive and lack an appropriate accountability structure.

FUTURE VISION

With this understanding of the key issues facing the SFAC, interviewees were asked to articulate their vision for the future of the agency. Common themes included making the SFAC more of a "player" in the city's education sector, economy, and government. Many envisioned a future in which the SFAC breaks its programmatic silos by creating an overarching focus on its roles as a grantmaker, capacity-builder, and resource within San Francisco's arts ecosystem. In that role as resource and convener, many interviewees saw an opportunity for the SFAC to reach out to demographic groups who are new to the city and do not currently have ties to the arts community. In order to be effective in this new role, interviewees proposed that the SFAC strengthen its relationships with City departments, policymakers, and other community stakeholders to build its political capital. Interviewees also pointed to a desire for greater efficiency in carrying out the work of the SFAC, bringing a greater sense of focus to their work, securing a funding base, enhancing awareness of the SFAC through marketing and public relations efforts, and highlighting the work of grantees and local artists.

Barriers to achieving this future vision include bureaucracy, resource constraints, a lack of a cohesive vision and clear goals, political realities and the challenges associated with creative risk-taking within the government context.



Students perform at the annual Youth Arts Summit, an afternoon of visual art, performance and workshops from various organizations in the Bay Area. Photo: J. Astra Brinkmann.

Ultimately, interviewees felt that the right leadership is in place and the timing is right to embrace an ambitious vision for the future that will bring greater clarity to the work of the SFAC. The goals and objectives detailed in this Strategic Plan articulate the SFAC's vision for the next five years as derived from these assessment findings and discussed with stakeholders through the strategic planning process.



chapter two

VISION, MISSION AND VALUES

VISION

The San Francisco Arts Commission envisions a San Francisco where the transformative power of art is critical to strengthening neighborhoods, building infrastructure and fostering positive social change. We believe the arts create inspiring personal experiences, illuminate the human condition and offer meaningful ways to engage with each other and the world around us. We imagine a vibrant San Francisco where creativity, prosperity and progress go hand in hand. We advance artists' ideas to improve the quality of life for everyone through a united cultural sector whose contributions are vital and valued.

MISSION

The San Francisco Arts Commission is the City agency that champions the arts as essential to daily life by investing in a vibrant arts community, enlivening the urban environment and shaping innovative cultural policy.

VALUES

We value:

- Cultural equity and access to high quality arts experience for all
- The arts as a vehicle for positive social change and prosperity
- Artists as integral to making San Francisco a city where people want to live, work and play
- The arts as critical to a healthy democracy and innovative government
- Responsiveness to community needs
- Collaboration and partnerships
- Accountability and data-driven decision-making



Afrolicious performs at 3rd on Third, a community arts celebration in the Bayview. Photo: J. Astra Brinkmann.



chapter three

GOALS AND OBJECTIVES

Goal 1:

Invest in a vibrant arts community

With an annual grantmaking budget of over \$4 million, the SFAC makes substantial resource investments in the arts community through grant funding and technical expertise to local artists and arts organizations. SFAC's Cultural Equity Grants program awards \$1.8 million each year to artists and arts organizations working within the City and County of San Francisco. The SFAC also provides \$2.2 million in non-competitive operating grants to the City's six Cultural Centers, two of which are virtual, and provides support to an array of programs within the Community Arts and Education program. SFAC resources are distributed in a manner that achieves both depth and breadth of support to the arts sector. The total grant dollars and staff hours do not tell the full story of the impact of SFAC investments in San Francisco, and while studies have quantified the economic impact of the arts in San Francisco, staff, stakeholders and Commissioners agree that more work needs to be done to communicate the impact and benefits of these community investments to policymakers and the general public.

The SFAC's capital assets include the four City-owned facilities operated by nonprofit Cultural Centers. Each of the Cultural Centers has an annual one-dollar lease for its facility in addition to the non-competitive general operating grant from the SFAC. A key priority for the Cultural Centers will include ongoing facility improvements and securing the related funding, as well as creating a separation between facility management and grant management.

In 2015, the SFAC is slated to move into the Veterans War Memorial building, greatly enhancing the agency's visibility and accessibility. Given the decreasing availability of affordable space for non-profit arts organizations in the city, the larger space will provide the SFAC with a new resource with which to respond to the growing affordability crisis the arts community faces. A key priority over the next year will be to determine the future role for the Galleries program to ensure that the SFAC's expanded programming space is utilized in full alignment with the goals and priorities of a municipal department and in partnership with the community.

In addition to its grantmaking and capital facility investments, the SFAC has an opportunity to re-envision its investment in the community through arts education. Today, the SFAC focuses on its role as a resource for the arts education community through partnerships with the San Francisco Unified School District, the Arts Providers Alliance of San Francisco and the Department of Public Works, including management of the Department of Public Works-funded StreetSmARTS and Where Art Lives programs. In addition, the SFAC manages the WritersCorps program, one of its only direct service programs. With changes in SFAC leadership, the upcoming renewal of the Public Education and Enrichment Fund, which supports implementation of the Arts Education Master Plan, and new opportunities on the horizon, there is a strong commitment to continue supporting arts education. The next five years provides the right timing to reassess and redefine the SFAC's role in arts education.

Key priorities will include aligning the Cultural Equity Grants and Community Arts and Education program activities; establishing a consistent, ongoing evaluation program to monitor SFAC grantmaking to ensure its flexibility and relevancy; working with private philanthropic partners, the Office of Economic and Workforce Development and Grants for the Arts to continually re-evaluate SFAC's place within the funding ecosystem; revising funding strategies over time to remain accountable to shifting needs in the arts sector; investing in opportunities for artists to make a living in San Francisco through Individual Artist Commissions and Street Artist licensing; and establishing arts education policy leadership as a priority within the agency to better invest in the future.

OBJECTIVE	RESOURCES	ACCOUNTABILITY	START	FINISH	STATUS
1.1 Review and evaluate SFAC grantmaking strategy on an annual basis to determine:					
<ul style="list-style-type: none"> Alignment with SFAC vision, values and mission 	Existing/ACLS Fellow	Director of Cultural Equity Grants	Quarter 4 FY 13/14	Ongoing	
<ul style="list-style-type: none"> Efficiency and effectiveness of application, selection and reporting processes 	Existing/ACLS Fellow	Director of Cultural Equity Grants	Quarter 4 FY 13/14	Ongoing	
<ul style="list-style-type: none"> Technical assistance needs and best mechanisms for offering technical assistance 	Existing/ACLS Fellow	Director of Cultural Equity Grants	Quarter 4 FY 13/14	Ongoing	
<ul style="list-style-type: none"> Achievement of grant outcomes and appropriate accountability 	Existing/ACLS Fellow	Director of Cultural Equity Grants	Quarter 4 FY 13/14	Ongoing	
<ul style="list-style-type: none"> Demographic profile of artists and organizations reached 	Existing/ACLS Fellow	Director of Cultural Equity Grants	Quarter 4 FY 13/14	Ongoing	
<ul style="list-style-type: none"> Impact of general operating support compared to capacity-building or project/program support 	Existing/ACLS Fellow	Director of Cultural Equity Grants	Quarter 4 FY 13/14	Ongoing	

OBJECTIVE	RESOURCES	ACCOUNTABILITY	START	FINISH	STATUS
<p>1.2 Facilitate improved interactions between other City agencies (e.g., Grants for the Arts, Office of Economic and Workforce Development, etc.), private philanthropy and corporate sponsors to ensure coordination of investments within the arts community</p>	<p>Existing</p>	<p>Director of Cultural Affairs</p>	<p>Ongoing</p>	<p>Ongoing</p>	
<p>1.3 Continue to build strategic partnerships with the San Francisco Unified School District (SFUSD) and arts providers to identify gaps in arts education service delivery, renew the Public Education and Enrichment Fund, support development of the next phase of an SFUSD Arts Education Master Plan and connect arts education resources</p>	<p>Filling vacant position/hiring new Arts Education Program Manager/ Youth Arts funding</p>	<p>Director of Community Arts and Education</p>	<p>Quarter 4 FY 13/14</p>	<p>Ongoing</p>	

OBJECTIVE	RESOURCES	ACCOUNTABILITY	START	FINISH	STATUS
1.4 Provide leadership to develop projects and initiatives that are competitive for large-scale grants from state and national funders for high-impact projects that benefit the San Francisco arts community	Existing	Development Director	Ongoing	Ongoing	
1.5 Work with Cultural Centers to identify indicators of quality (e.g., quality-of-life benefits, economic impact, community-building outcomes, youth development) to better convey the impact of the Centers to the public, policymakers and sub-tenants	Existing/ACLS Fellow	Director of Community Arts and Education	Quarter 1 FY 14/15	Quarter 4 FY 15/16	
1.6 Review lease structure for Cultural Centers and explore possibilities for separating SFAC’s grantmaking and landlord functions; determine staffing needs for managing facilities	Existing	Director of Community Arts and Education	Quarter 3 FY 13/14	Quarter 1 FY 14/15	

OBJECTIVE	RESOURCES	ACCOUNTABILITY	START	FINISH	STATUS
1.7 Maximize potential for the new expanded programming and exhibition space in the Veterans War Memorial building to meet community need	Existing	Director of SFAC Galleries	Quarter 3 FY 13/14	Ongoing	

Goal 2:

Enliven the urban environment

The SFAC enlivens San Francisco's public spaces and integrates artwork into the fabric of daily life through its visual arts and design programs, including Civic Design Review, Public Art and the Civic Art Collection. A key priority in the years ahead will be to align these three programs so they work more seamlessly with one another and with other City departments. It will also be important that the SFAC illuminate the value these programs add to ensuring a high-quality, innovative built environment that balances quality and user experience with cost-effectiveness and timeliness.

The SFAC is charged with preservation of the Civic Art Collection, although no dedicated funding stream is identified in the City Charter for this purpose. Toward that end, the Public Art ordinance was amended to provide 5% for maintenance funds, and more recently, the Public Art Trust enacted in 2012 will provide some funds for maintenance, but these changes will not cover the conservation needs of historical monuments and gifts to the City acquired prior to the 2%-for-Art Ordinance. The SFAC is allocated maintenance funding in its annual budget, but the Civic Art Collection and the four facilities housing the Cultural Centers compete for the same pool of capital funds, leaving too little funding to adequately pay for maintenance. It will be essential to determine a plan for the proper care and maintenance of the Collection in a way that does not compete with the nonprofit organizations the SFAC serves.

OBJECTIVE	RESOURCES	ACCOUNTABILITY	START	FINISH	STATUS
2.1 Implement process improvements for the Civic Design Review, Public Art and Civic Art Collection programs that address structural challenges, promote alignment and provide improved service to City agencies	Existing	Director of Cultural Affairs	Ongoing	Ongoing	
2.2 Create an interdepartmental working group to promote coordination between Public Art, Civic Design, and capital planning	Existing	Deputy Director	Quarter 1 FY 14/15	Ongoing	
2.3 Explore additional partnership agreements with City departments to maintain the Civic Art Collection	Existing	Senior Registrar	Quarter 1 FY 14/15	Ongoing	

OBJECTIVE	RESOURCES	ACCOUNTABILITY	START	FINISH	STATUS
2.4 Complete Civic Art Collection inventory, evaluate significance and condition of Collection and apply appropriate collections management strategies and procedures in accordance with established SFAC collections policies and promising practices	Existing/Temporary Registrar	Senior Registrar	Ongoing	Quarter 2 FY 14/15	
2.5 Complete a five-year plan for the care of the Civic Art Collection, including projected cost estimates and potential revenue sources	FY 14/15 Capital funding to hire assessment expertise related to needs of the collection	Senior Registrar	Quarter 1 FY 14/15	Quarter 4 FY 14/15	
2.6 In partnership with other City agencies and elected officials, seek stronger enforcement of existing laws for public art vandalism abatement	Existing	Public Art Program Director	Quarter 1 FY 15/16	Ongoing	

OBJECTIVE	RESOURCES	ACCOUNTABILITY	START	FINISH	STATUS
2.7 Raise awareness of the historic significance and quality of the Civic Art Collection through exhibits, programs, and educational resources that make the work more accessible to the public	Existing	Communications Director	Ongoing	Ongoing	
2.8 Ensure safe and secure storage space of the Civic Art Collection in the Veterans War Memorial Building	Pending NEH grant request and FY 14/15 FFE budget proposal	Senior Registrar	Ongoing	Quarter 1 FY 15/16	
2.9 Maximize and refine Public Art Trust legislation to better enliven the urban environment.	Trust contributions	Public Art Trust and Special Projects Director	Ongoing	Ongoing	

Goal 3:

Shape innovative cultural policy

The value and benefits of the arts and their positive impact on community and economic development are understood and well-documented within the arts community. Along with the tangible, measurable impacts they provide (e.g., tourism dollars that support the City's general fund, arts education programs for schoolchildren, employment for artists and indirect spending at restaurants, parking garages, etc.), the intrinsic value of the arts is critical to the human experience (e.g., compassion, cross-cultural understanding and appreciation), yet these qualities are less understood and valued outside the arts sector. Arts and culture-inspired tourism contributes \$1.7 billion to the local economy, and non-profit arts and culture organizations support approximately 19,744 full-time equivalent jobs and \$508.9 million in household income to local residents.¹

At the same time, San Francisco's rich and diverse arts resources are essential to the City's identity and economy, but are often taken for granted or undervalued for their problem-solving potential. It is important that policymakers and the public understand the critical role the arts play in creating an engaged, informed, and creative democracy. SFAC can provide leadership and serve in the role of convener on topics such as maintaining affordable space and housing for artists, the role of the arts in education and the contribution of the arts to our economy to make the agency a contributor to better City government.

¹ Sources: Research prepared for the San Francisco Travel Association by Destination Analysts, Inc. and 2012 Arts & Economic Prosperity Report.

OBJECTIVE	RESOURCES	ACCOUNTABILITY	START	FINISH	STATUS
3.1 Work with elected officials and their staff to better understand the needs of each district and how the SFAC can play a role in meeting those needs	Existing	Director of Cultural Affairs	Ongoing	Ongoing	
3.2 Establish an annual Commission policy agenda and dedicate meeting time to address topics of relevance to the arts community	Existing	Director of Cultural Affairs	Quarter 1 FY 14/15	Annual	
3.3 Provide the Mayor and the Board of Supervisors with information on issues facing the arts community, and with policy proposals to address those issues	Existing	Director of Cultural Affairs	Ongoing	Ongoing	
3.4 Act as a liaison between the arts community and policymakers, in order to forge an understanding of, and appreciation for, the way in which artists can contribute to creative problem-solving and new ways of thinking	Existing	Director of Cultural Affairs	Ongoing	Ongoing	

OBJECTIVE	RESOURCES	ACCOUNTABILITY	START	FINISH	STATUS
3.5 Partner with thought leaders to strengthen SFAC's ability to educate decision-makers and the public about the significant contribution the arts make to San Francisco	Existing	Director of Cultural Affairs	Ongoing	Ongoing	
3.6 Improve SFAC's ability to capture, analyze and use data to effectively inform policy development	ACLS Fellow; GSPP APA project	Deputy Director	Quarter 3 FY 13/14	Ongoing	
3.7 Establish a shared arts and culture policy agenda with other City arts agencies to strengthen and align the City's investment in the arts	Existing	Director of Cultural Affairs	Ongoing	Ongoing	

Goal 4:

Build public awareness of the value and benefits of the arts

The SFAC is well positioned to lead the effort to increase awareness of the importance of the arts by gathering, interpreting and communicating information about the significance of the arts. These efforts will also raise the visibility of SFAC activities, attracting new audiences and helping San Francisco residents and visitors access and enjoy resources that are readily available throughout the city.

While enhancing the SFAC's role in communicating the value of the arts to the public, it is equally important to effectively communicate with the public about the SFAC as a whole agency instead of focusing on program-specific messaging. Considering these challenges, key priorities will include implementing a five-year marketing and communications plan to coordinate SFAC messaging; identifying partnerships to advance the arts in City activities, policy and legislation; and maximizing extant efforts to map arts and cultural assets in San Francisco to better demonstrate the presence of the arts in our city.

OBJECTIVE	RESOURCES	ACCOUNTABILITY	START	FINISH	STATUS
4.1 Define decision-making framework and guidelines for assessing strategic partnerships with:					
<ul style="list-style-type: none"> • City agencies and organizations 	Existing	Director of Cultural Affairs	Quarter 3 FY 14/15	Ongoing	
<ul style="list-style-type: none"> • Arts funders 	Existing	Director of Cultural Affairs	Quarter 3 FY 14/15	Ongoing	
<ul style="list-style-type: none"> • Community groups (e.g., merchants associations, artist collectives, CBDs and other neighborhood interest groups) 	Existing	Director of Cultural Affairs	Quarter 3 FY 14/15	Ongoing	
<ul style="list-style-type: none"> • Cultural and social services organizations that serve historically underserved communities 	Existing	Director of Cultural Affairs	Quarter 3 FY 14/15	Ongoing	
<ul style="list-style-type: none"> • Local universities and nonprofit organizations 	Existing	Director of Cultural Affairs	Quarter 3 FY 14/15	Ongoing	

OBJECTIVE	RESOURCES	ACCOUNTABILITY	START	FINISH	STATUS
<p>4.2 Increase awareness of SFAC programs and activities through marketing and communications activities that include:</p>					
<ul style="list-style-type: none"> A cohesive communications and media strategy to increase the public's general awareness of SFAC 	Existing	Director of Communications	Quarter 3 FY 13/14	Ongoing	
<ul style="list-style-type: none"> Annual convening of grantees, arts funders and other members of the arts community 	Existing	Director of Communications	Quarter 1 FY 14/15	Annual	
<ul style="list-style-type: none"> Overhauling the SFAC website to service as a portal for information about SFAC programs 	Funding requested in FY15 budget proposal	Director of Communications	Quarter 2 FY 14/15	Quarter 2 FY 15/16	
<ul style="list-style-type: none"> Increased engagement with the arts community including: artists, arts organizations and funders and the general public 	Existing	Director of Communications	Ongoing	Ongoing	

OBJECTIVE	RESOURCES	ACCOUNTABILITY	START	FINISH	STATUS
4.3 Use evaluation findings and artist case studies to communicate the value and impact of SFAC grant investments to policymakers and the general public	Existing	Director of Communications	Quarter 4 FY 14/15	Ongoing	

Goal 5:

Improve operations to better serve the San Francisco arts ecosystem

This Strategic Plan articulates a new focus around the SFAC's roles as resource and convener and presents an updated mission and goals and vision for the future. Through the strategic planning process, SFAC has received valuable input regarding ways to provide leadership and be more responsive to the needs of the arts community, its peer agencies and the general public. SFAC has already begun assessing its programs and is committed to improving its internal operations. To accomplish the goals in this Strategic Plan, some reorganization of the SFAC infrastructure will be required to reflect these changes.

In addition, the Arts Commissioners are eager to improve their ability to be engaged and govern effectively to achieve the goals in this plan. It should be noted the Commission's role is unique amongst arts commissions in large urban centers (e.g., Chicago, Los Angeles, New York, Philadelphia, Seattle), whose boards serve in an advisory capacity only. Each Commissioner sits on at least one committee each year and Commissioners have expressed a desire to increase discussions around policy issues and solutions to City challenges in full Commission meetings.

Since the appointment of a new Director of Cultural Affairs in 2012, the SFAC has made substantial improvements in its financial operations and brought improved accuracy and accountability to its financial management. Through this Strategic Plan, the SFAC now seeks to improve work practices and better align its programs and operations to achieve plan goals and advance a clear, long-term vision for the arts in San Francisco.

OBJECTIVE	RESOURCES	ACCOUNTABILITY	START	FINISH	STATUS
5.1 Assess programs to determine alignment with SFAC vision, mission and goals	Existing	Director of Cultural Affairs	Quarter 3 FY 13/14	Quarter 2 FY 16/17	
5.2 Establish performance measures for all SFAC programs to better determine relevancy and impact	GSPP APA Project	Deputy Director	Quarter 3 FY 13/14	Quarter 1 FY 14/15	
5.3 Align organizational chart with Strategic Plan goals and priorities	Existing	Director of Cultural Affairs	Quarter 3 FY 13/14	Annual	
5.4 Establish the Commission's oversight of the Strategic Plan and related benchmarks	Existing	Director of Cultural Affairs	Quarter 4 FY 13/14	Quarter 1 FY 14/15	
5.5 Strengthen Commissioners' orientation to include a meeting with the chair(s) of each member's assigned committee(s)	Existing	Director of Cultural Affairs/ Commission President	Quarter 3 FY 13/14	Annual	

OBJECTIVE	RESOURCES	ACCOUNTABILITY	START	FINISH	STATUS
5.6 Provide Commissioners with support and messaging that enhances their ability to serve as ambassadors for the SFAC with the public and City government	Existing	Communications Director	Quarter 4 FY 13/14	Ongoing	
5.7 Set the Commission's annual policy agenda in partnership with the Director of Cultural Affairs and in alignment with the Strategic Plan, and integrate that policy agenda into the work of committees	Existing	Commission President	Quarter 1 FY 14/15	Annual	

acknowledgments

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