



CITY *of* BRISBANE

Public Art Advisory Committee Agenda

Monday, September 18th, 2023 at 4:30PM • Hybrid Meeting
Brisbane City Hall, Large Conference Room, 50 Park Place, Brisbane

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JOIN IN PERSON

Location: 50 Park Place, Brisbane, CA 94005 - [Large Conference Room](#) and

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COMMITTEE MEMBERS:

Chair Greenlee, Vice-Chair Salmon, Mayor Davis, Councilmember Cunningham, Park & Recreation Commissioner Seawell, Committee Member Glazman, Committee Member Kellstedt

ROLL CALL

- A. Consider any request of a City Councilmember to attend the meeting remotely under the “Emergency Circumstances” of AB 2449

APPROVAL OF AGENDA**APPROVAL OF MINUTES**

- B. Approve Minutes from July 17th, 2023 Public Art Advisory Committee

PRESENTATIONS AND DISCUSSION ITEMS

- C. Review and Discuss Proposals for Public Art Master Plan and Provide Direction
- D. Review the Current Catalog of Hydrants and their Current Condition; Discuss Next Steps and Future Placement Opportunities
- E. Discuss Next Steps for Firth Park

PUBLIC COMMENT**NEXT MEETING**

Monday, October 16th at 4:30pm

ADJOURNMENT

File Attachments for Item:

B. Approve Minutes from July 17th, 2023 Public Art Advisory Committee



CITY of BRISBANE

Public Art Advisory Committee Minutes

Monday, July 17th, 2023 at 4:30PM • Hybrid Meeting

CALL TO ORDER - 4:33 p.m.

ROLL CALL

Committee Members Present: Chair Greenlee, Vice-chair Salmon, Mayor Davis, Councilmember Cunningham, Park & Recreation Commissioner Seawell, Committee Member Diane Glazman (late), Committee Member Danielle Kellstedt

Committee Members Absent: none

Staff Members Present: Park & Recreation Director Leek, Deputy Clerk Ibarra

A. Consider any request of a City Councilmember to attend the meeting remotely under the "Emergency Circumstances" of AB 2449

None

APPROVAL OF AGENDA

Approved by Salmon, seconded by Cunningham. 6 Ayes, 1 Absent (Glazman joined later)

APPROVAL OF MINUTES

B. Approve Minutes from June 26th, 2023 Public Art Advisory Committee

Approved by Cunningham, seconded by Salmon. 4 Ayes, 2 Abstain (Davis, Kellstedt), 1 Absent (Glazman joined later)

PUBLIC HEARING

C. Review Proposed Private Art Installation Project from Phase 3

Representatives from Phase 3 presented their privately installed public art project to the Committee. They are proposing a 20' sphere and two 8' smaller spheres to represent a CO₂

molecular compound designed by Ivan McLean as well as three Curt Brill original statues that will be placed throughout the property.

After questions and discussion from the Committee, the public hearing was open for comment. No comments were received, and no one spoke during the public comment.

From the discussion, the Committee requested that there be an artist statement signage for each piece and a more detailed budget sheet. Phase 3 suggested moving one of the art pieces (Michelle sculpture) from the main staircase entrance to the restaurant area that sit above in a prominent location. The Committee agreed to that change.

Davis made a motion to make a formal recommendation to the City Council to recommend the installation as proposed with the modification of moving the Michelle sculpture to the suggested location. Seconded by Cunningham.

Roll call vote: 7 Ayes, 0 No

PRESENTATIONS AND DISCUSSION ITEMS

D. Continue Discussion Regarding the Relocation of the Plug Preserve

The committee discussed possible ideas and locations for the 20-22 plugs that could be relocated throughout the city. They talked about the possibility of grouping them by some type of theme. Possible locations suggested were: Group a few plugs and place in Firth Park (concerns about safety issues for toddlers going into the street); Quarry Park entrance; behind Gazebo/flagpole; and Holiday Tree area. They will wait to add more to the Mission Blue Center until it has received its facelift.

Staff will bring the Plug catalogue to the next meeting for the Committee to review.

E. Discuss Potential Opportunities at Firth Park

The committee discussed restoring the park's turtle and helix statues as well as the brick mural with the park's name on it. The turtle and helix would need repair by public works before they would be able to be repainted. Staff will discuss with Public Works about the project.

The committee also discussed the park as a whole. Does it need to be redesigned? Should we create some fencing so that kids don't run into the street? Or is it more to keep cars from accidentally running into the park, so place boulders? Staff will also talk with Public Works

about some type of barrier. The committee is also considering whether they should put out an RFP to hire a consultant to redesign the park. This topic will be discussed at a later stage.

PUBLIC COMMENT

No public comment

NEXT MEETING DATES

Monday, September 18th, 2023 at 4:30pm

ADJOURNMENT

6:13PM

File Attachments for Item:

C. Review and Discuss Proposals for Public Art Master Plan and Provide Direction



PUBLIC ART ADVISORY COMMITTEE MEMO

Meeting Date: September 18, 2023

To: Public Art Advisory Committee

From: Noreen Leek, Parks & Recreation Director

Subject: Review Proposals for Public Art Master Plan

Purpose

To increase citizens' appreciation of art, to improve quality of life, and to enhance Brisbane's identity as a unique community within the greater Bay Area.

Recommendation

Review and discuss each of the responsive proposals and determine whether the next step is to invite firms for interviews or to make a formal recommendation to City Council for the award of contract.

Background

As outlined in the City's Art in Public Places Ordinance, public art has the power to energize our public spaces, arouse our thinking, and transform the places where we live, work, and play into more welcoming and beautiful environments that invite interaction. By its presence alone, public art can heighten our awareness, question our assumptions, transform a landscape, or express community values, and for these reasons it can have the power, over time, to transform a city's image. Public art helps define a community's identity and reveal its unique character. In June 2023, the City Council approved the Public Art Committee's recommendation to publish an RFP (Attachment 1) soliciting proposals for a Public Art Master Plan.

Discussion

Staff published the RFP in June, 2023 and five (5) responsive proposals were received within the deadline. They include the following firms: Designing Local, Forecast Public Art (FPA), Gail M. Goldman Associates (GMGA), Nine Dot Arts, and Richard Peterson. All proposals are incorporated herein as Attachment 2.

Committee members are encouraged to review these proposals prior to the meeting on Monday, September 18th, 2023 and to come prepared to share feedback. This is a qualifications-based selection process which requires a public agency to hire design professionals based on their qualifications and competence. Therefore, cost estimates for services are not to be considered as part of the selection process. The following evaluative criteria should be considered when reviewing proposals:

1. Professional qualifications necessary for satisfactory performance
2. Understanding of the project
3. Approach to the project
4. The capacity to accomplish the work

5. Past performance and references
6. Quality of overall proposal

The Committee will be tasked with ranking the proposals and either selecting one consultant to move forward, or a couple to invite back for a formal interview. Although the City reserves the right to modify the project timeline, the preliminary timeline suggested that the Committee would select a consultant for the project and make a formal recommendation to City Council to award the contract in October 2023.

Fiscal Impact

The RFP stated a not to exceed amount of \$75,000 for a Master Planning consultant and the Public Art Advisory Committee previously recommended an additional 20% contingency (or \$15,000) to draw from as needed to support master planning efforts. An example of this would be the costs associated with facilitating community engagement events. This approach aligns with industry best practices. Funds to support this are available within the Public Art Fund (Fund 275). RFP respondents have provided their cost proposals in a separate document which will be shared with the Committee once a selection has been made.

Attachments

1. Public Art Master Plan RFP
2. Proposals from prospective consultants (Designing Local, Forecast Public Art (FPA), Gail M. Goldman Associates (GMGA), Nine Dot Arts, and Richard Peterson)



Noreen Leek, Parks & Recreation Director

RFP CITY OF BRISBANE PUBLIC ART MASTER PLAN



GAIL M. GOLDMAN ASSOCIATES
with ART BUILDS COMMUNITY
July 14, 2023

RFP

City of Brisbane

Public Art Master Plan

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7660 FAY AVENUE · SUITE H · PMB 330 · LA JOLLA, CA · 92037 · TEL 858.490.9270 · FAX 858.490.1200 · email gail@gmgassoc.com

July 14, 2023

Noreen Leek
Parks & Recreation Director
City of Brisbane
500 Park Place
Brisbane, CA 94005

Noreen:

Gail M. Goldman Associates (GMGA) and Art Builds Community (ABC) are pleased to submit the following qualifications for the development of a public arts master plan update for the City of Brisbane. **GMGA was established in June 2000 and can be reached by mail at 7660 Fay Avenue, Suite H, PMB 330, La Jolla, CA 92037, by phone at 858-490-9270, and by email at gail@gmgassoc.com.**

Our team is uniquely qualified to lead this planning effort. We are comprised of knowledgeable professionals with decades of combined experience developing public art and cultural arts master plans and programming for municipalities and private development. We have extensive experience leading public art programs, mentoring artists and arts administrators, and developing interactive community outreach initiatives.

Both women-owned businesses, we bring cross-cultural and cross-generational understanding and insights that are essential to the success of any planning initiative. In addition, Art Builds Community is located in the Bay Area and active in the Northern California Public Art Network.

A dynamic and inclusive community-focused engagement process will help build support for public art and arts funding by familiarizing residents, business owners, and workers about the arts and cultural opportunities that already exist in Brisbane while soliciting ideas about how the arts can build and strengthen the city's regional identity.

GMGA's and ABC's current workload easily can accommodate the City of Brisbane Public Art Master Plan project. **Neither firm has any recent nor pending litigation.**

We look forward to discussing our qualifications with you.

Best regards,

Gail M. Goldman, Principal

I. STATEMENT OF QUALIFICATIONS

A. Professional Background / Project Roles & Responsibilities



Gail Goldman will lead the City of Brisbane public art master plan team, serving as Project Manager and key contact.

Gail Goldman is a consultant specializing in public art planning, policy development, and project management for government agencies, non-profit organizations, and private developers. On a national, state, and regional level, Goldman has conducted 30 city, county, and transportation-related public art master plans that include policy and legislative analysis, development of administrative guidelines, identification of artwork locations and project goals, artist selection methodology, project implementation, and community engagement.

In addition, Goldman provides expert services in project management for a variety of public art and community engagement initiatives in the public and private sectors. These range from the extensive art collection at The County of San Diego Operations Center, multiple artworks integrated into the Southwest Terminal at Oakland International Airport, and, in partnership with Elwood & Associates, the planning and artist selection for the 298-acre Los Angeles Sports and Entertainment District in Inglewood, CA that houses SoFi Stadium.

Prior to establishing Gail M. Goldman Associates in June 2000, Goldman was the founding director of the Public Art Program for the City of San Diego and the director of the Art in Public Places Program for the State of Colorado. She began her career in the Design Program at the National Endowment for the Arts in Washington, DC.

Goldman co-founded the Public Art Network (PAN) in Washington, DC, and served as a member of the inaugural PAN Council. She helped establish the National Task Force on Public Art for the National Assembly of Local Arts Agencies (now Americans for the Arts) and served as its first chair. She is the founder and past chair of the Public Art Coalition of Southern California (PAC/SoCal) and recently helped establish Public Art Exchange, a national cohort of artists, designers, and public art professionals.



Barbara Goldstein will assist with the development of key themes, organizational structure, and funding strategies.

Barbara Goldstein is the founder of Art Build Community, a consulting firm that focuses on creative placemaking and public art planning. She is the former Public Art Director for the City of San Jose Office of Cultural Affairs and editor of Public Art by the Book, a primer published by Americans for the Arts and

the University of Washington Press. Goldstein has directed the public art programs in Seattle and Los Angeles, worked as a cultural planner, architectural and art critic, editor, and publisher. She has lectured and participated in workshops on public art in the United States, Japan, China, Taiwan, Korea, Canada the Netherlands and Abu Dhabi. She is past chair of the Public Art Network for Americans for the Arts.

Goldstein has consulted with cities, developers and public agencies including Bay Area Rapid Transit (BART); Chattanooga, TN; Fort Worth, TX; Glendale, CA; Palo Alto CA; Orlando, FL; Pasadena, CA; Pittsburgh, PA; Charlotte, NC; Las Vegas, NV; Belmont, CA, Livermore, CA, Contra Costa County, and San Jose, CA. In 2013, she led a series of webinars entitled Creative Placemaking and Public Art for Americans for the Arts.

Goldstein has written extensively about public art and architecture and was editor and publisher of Arts + Architecture magazine from 1980 to 1985. She has served on the Board of Directors for ArtSpace and Friends of the Schindler House and the Advisory Board for Forecast Public Art. She was a former board chair for ZERO1: The Art and Technology Network and currently serves as a Board member of MACLA, Movimiento de Arte y Cultural Latino Americana. In 2015 Goldstein was a Fellow in Stanford University's Distinguished Careers Institute where she also served as Scholar in Residence for the School of Chemical and Systems Biology.



Amanda Rawson will be primarily responsible for communications and identifying and assessing potential locations and opportunities for workshops and popup events.

Amanda Rawson has participated in the cultural art sector for more than ten years. She joined Art Builds Community in 2019. She has worked as the Major Gifts Officer for the San Jose Museum of Art and the Donor and External Relations Manager at the San Jose Museum Quilts & Textiles. Rawson's background in art history, development, and program management enables her to create space to bring the community together. She is a 2017 Fellow of the Emerging Arts Professionals Bay Area, recent chair of genArts Silicon Valley, served on the boards for Local Color in San Jose and the Triton Museum of Art in Santa Clara and is a core founder of the local arts advocacy group San Jose Arts Advocates. She is currently a member of the Exhibition and Collections Committees at the San Jose Museum of Quilts and Textiles.



Quynh-Mai Nguyen will be primarily responsible for community outreach and managing the marketing, social media, and outreach efforts.

Quynh-Mai Nguyen is a social practice artist, poet, musician, curator, community organizer, and event producer leading projects that focus on storytelling and building cultural awareness around the narratives of women, people of color, and underrepresented minority groups. In 2018, KQED Arts Bay Brilliant named her one of 10 recognized movement builders for the arts and culture in the Bay Area.

She was honored as San Jose's 880 Emerging City Champion, a national leadership network of civic community changemakers make a difference in their hometown.

Quynh-Mai has worked as executive event producer for Sonido Clash Music Fest, All-Womxn's Showcase, art director and graphic designer for Kooltura Marketing, producer and marketing consultant for SV De-Bug, and web/graphic designer for the County of Santa Clara Office of LGBTQ Affairs. She produces intimate to large-scale cultural arts and music events and art exhibitions that nurture emerging artists and showcase their work in public spaces such as local businesses, coffeeshops, and cultural venues. She also is an alumnus to the Multicultural Arts Leadership Institute, a leadership network and program for artists and arts administrators of color.

B. Relevant Experience / Client References

1. CITY OF SOUTH SAN FRANCISCO PUBLIC ART MASTER PLAN

Art Builds Community and Gail M. Goldman Associates

Client

City of South San Francisco
Greg Mediati, Parks and Recreation Director
(650) 829-3897
Greg.Mediati@ssf.net

Performance Period

2022-2023

Role and Responsibilities

Responsibilities included conducting public outreach to neighborhood groups, business leaders, educators, youth, environmentalists, community activists, and artists; development of vision and mission statements; identification and mapping of potential permanent, temporary, and performative sites, opportunities, and goals for public artwork; consideration of opportunities for community cultural arts center; detailing operational and funding strategies; addressing maintenance, community engagement and education; identifying sustainable staffing and funding mechanisms; defining artist and artwork selection methods and criteria; updating percent for art ordinance; establishing systems, procedures, and policies that support public art efforts with both internal and external partners; and preparation of short and long-term action plans.

2. CITY OF CHATTANOOGA PUBLIC ART MASTER PLAN

Gail M. Goldman Associates and Art Builds Community

Client

City of Chattanooga
Carmen Davis, Public Art Director
(423) 643-7823
cdavis@chattanooga.gov

Performance Period

2018-2019

Role and Responsibilities

Responsibilities included conducting public outreach to neighborhood groups, business leaders, educators, youth, environmentalists, community activists, and artists; development of vision and mission statements; identification of potential permanent, temporary, and performative sites, opportunities, and goals for public artwork; detailing operational and funding strategies; addressing maintenance, community engagement and education; identifying sustainable staffing and funding mechanisms; defining artist and artwork selection methods and criteria; establishing systems, procedures, and policies that support public art efforts with both internal and external partners; and preparation of short and long-term action plans.

3. BAY AREA RAPID TRANSIT (BART) ARTS MASTER PLAN**Art Builds Community****Client**

Bay Area Rapid Transit (BART)

Jennifer Easton, Public Art Program Manager

(510) 874-7328

Jeaston@bart.gov**Performance Period**

2018-2019

Role and Responsibilities

Responsibilities included conducting public outreach to neighborhood groups, business leaders, educators, youth, environmentalists, community activists, and artists; identification of potential permanent, temporary, and performative sites, opportunities, and goals for public artwork; detailing operational and funding strategies; addressing maintenance, community engagement and education; identifying funding mechanisms; defining artist and artwork selection methods and criteria; establishing systems, procedures, and policies that support public art efforts with both internal and external partners; and preparation of short and long-term action plans.

4. CITY OF PALO ALTO PUBLIC ART MASTER PLAN**Art Builds Community and Gail M. Goldman Associates****Client**

City of Palo Alto

Elise DeMarzo, Public Art Director

Community Services Department

(650) 617-3517

Elise.DeMarzo@CityofPaloAlto.org**Performance Period**

2015-2016

Role and Responsibilities

Responsibilities included conducting public outreach to neighborhood groups, business leaders, educators, youth, environmentalists, community activists, and artists; development of vision and mission statements; identification of potential permanent, temporary, and performative sites, opportunities, and goals for public artwork; detailing operational and funding strategies; addressing maintenance, community engagement and education; identifying sustainable staffing and funding mechanisms; defining artist and artwork selection methods and criteria; establishing systems, procedures, and policies that support public art efforts with both internal and external partners; and preparation of short and long-term action plans.

5. CITY OF OKLAHOMA CITY PUBLIC ART MASTER PLAN

Gail M. Goldman Associates

Client

Randy Marks
Public Art Project Manager
Office of Arts & Cultural Affairs
City of Oklahoma City
(405) 297-1274
randy.marks@okc.gov

Performance Period

2013-2015

Role and Responsibilities

Responsibilities included conducting public outreach to neighborhood groups, business leaders, educators, youth, environmentalists, community activists, and artists; development of vision and mission statements; identification of potential permanent, temporary, and performative sites, opportunities, and goals for public artwork; detailing operational and funding strategies; addressing maintenance, community engagement and education; identifying sustainable staffing and funding mechanisms; defining artist and artwork selection methods and criteria; establishing systems, procedures, and policies that support public art efforts with both internal and external partners; and preparation of short and long-term action plans.

6. CALIFORNIA AVENUE DISTRICT PUBLIC ART PLAN

Art Builds Community

Client

City of Palo Alto
Elise DeMarzo, Public Art Director
Community Services Department
(650) 617-3517
Elise.DeMarzo@CityofPaloAlto.org

Performance Period

2015-2016

Role and Responsibilities

Responsibilities included conducting public outreach to neighborhood groups, business leaders, educators, youth, community leaders, and artists;; used an online mapping platform during community engagement; development of vision and mission statements; identification of potential permanent, temporary, and performative sites, opportunities, and goals for public artwork; detailing operational and funding strategies; addressing artwork maintenance; defining artist and artwork selection methods and criteria; establishing systems, procedures, and policies that support public art efforts with both internal and external partners; and preparation of short and long-term action plans.

C. Unique Features: Artist-Led Community Engagement

The art master plans that Gail M. Goldman Associates and Art Builds Community have developed include community engagement activities that are developed and facilitated by artists. We often work with social practice artists who create interactive engagement opportunities in public gathering spaces that are designed to encourage community participation. The following are examples:

1. **The City of Livermore Arts and Cultural Vision Plan** was developed by Art Builds Community in 2022. Community engagement was activated through artist-led poetry and art activities. Participants were invited to write lines of poetry and have discussions around their hopes for the future of arts and culture in Livermore. Participants wrote their poems on paper and transformed them into paper beads to wear as a bracelet or necklace. These activities took place in public libraries and during community events already scheduled in Livermore.
2. As a component of the community engagement for the **City of Santa Monica Public Art Master Plan**, conducted by Gail M. Goldman Associates with Elwood & Associates in 2017, social practice artist Mario Mesquita conducted a series of artist-led interventions into the daily lives of residents in each of the five City Council districts over five weekends. Two pre-owned bicycle-powered ice cream carts were branded and outfitted with locally sourced paletas (popsicles). The slogan “A Popsicle for Your Opinion” was coined.

Mario assembled two teams of four made up entirely of people of color, knowing it would have a significant effect on community participation. And it did, proving that residents want their voices heard, even if they can’t participate virtually or attend a public meeting:

- There were 542 surveys completed in 9 days over 5 weekends through Paletas Santa Monica compared with 220 online surveys completed over 3 months.
- Paletas Santa Monica drew 60% people of color compared to the online survey which drew 60% Caucasians.

II. AREAS OF SERVICE: PROJECT APPROACH

A. Overall Approach

The team of public art professionals at Gail M. Goldman Associates and Art Builds Community will approach the development of a public art master plan for Brisbane in a thoughtful and inclusive manner, working closely with designated City staff and key stakeholders to develop a series of recommendations that reflect both national best practices and local circumstances and concerns, and to refine them based on the input received throughout the process.

B. Planning Elements

1. Research

Research will be a critical component of this project, from community needs and aspirations to national models and best practices. The research process will inform all aspects of the recommendations and report. One of the goals of the research will be to gather broad input to ensure the recommendations developed are tailored to the concerns of the City leadership, stakeholders, and community members. We will reach out specifically to local artists, arts and culture organizations, creative entrepreneurs, and the diverse cultural groups and neighborhoods throughout Brisbane.

The consultants will work with designated City staff and the Public Art Advisory Committee (PAAC) to gather the informational resources needed to analyze Brisbane's existing public art collection, support structure, and programs. City staff also will assist in developing a list of key stakeholders and leaders in the arts, business community, and creative economy to interview one-on-one or in small focus groups.

2. Community Outreach and Public Participation

A robust community engagement effort will supplement and expand the initial research performed by the consultants. Our team's approach to participation and engagement goes beyond traditional community meetings to gather input from as varied a group of residents and arts organizations as possible, across fields, disciplines, and constituencies. This will be accomplished in part by deploying different input methodologies (verbal, visual, interactive, and electronic), and most importantly by going to people where they gather, rather than expecting them to come to us, i.e., by piggy-backing aspects of the engagement process onto other events and meetings, virtually or in person.

For Brisbane, we are proposing four complementary strategies: we will (1) engage key stakeholders through a select number of individual interviews, (2) reach out to all residents through social media, email newsletters, and interactive art events, (3) target specific or under-represented voices through a select number of hosted conversations or focus groups, and (4) invite everyone to engage through a survey comprised of a series of carefully formulated questions that will be available virtually and in person. These combined efforts will help shape the consultants understanding of the community's vision and values and allow us to generate a public art master plan document that is aligned with Brisbane's aspirations and needs.

3. Development of Draft and Final Public Art Master Plan Update

Once research and stakeholder and community engagement are completed, our team will develop a list of emerging themes for review by City staff and PAAC. Once vetted and approved, these themes will be further defined, becoming the basis for the recommendations in the plan. An initial and final draft plan will be written and subsequently designed for presentation, review, and adoption by the City Council.

III. AREAS OF SERVICE: PROPOSED SCOPE OF WORK, DELIVERABLES, & TIMELINE

A. Project Initiation and Research

- Meet with City Manager's Office to refine scope of work, timeline, and outreach strategies.
- Meet with appropriate City departments to discuss their vision and goals for public art, City protocols, purchasing procedures, and organizational structure among other topics.
- Tour Brisbane and view existing public art.
- Research and study relevant background materials including City plans, municipal codes, policies, and procedures.
- Review and assess Brisbane's public art ordinance and existing public art collection.
- Explore potential art spaces.
- Develop community outreach strategy.
- Make presentations to the City Manager's Office, PAAC, and City Council members as appropriate.

Deliverable: *Work Plan including timeline; draft statement of goals and objectives, and refined outreach strategy.*

Timeframe: *8 weeks*

B. Community Outreach and Public Participation

Needed from the City: *Introductions to City staff, policy makers, and other key stakeholders; assistance in securing venues and equipment for interviews, focus group meetings, and outreach activities; and media support for notifications and updates.*

- Interview select internal City department staff to identify opportunities for including art in City projects and in private development.
- Interview up to 10 (ten) key stakeholders to hear their ideas about how art can enhance Brisbane's public realm.
- Conduct 2 (two) PAAC meetings, the first to explore public art goals and opportunities and the second to report to PAAC on the progress of this phase of work.
- Conduct up to 6 (six) focus group meetings to discuss public art goals and opportunities, including artists, arts organizations, business owners/tenants, youth, neighborhood associations, educators, and historians among others.
- Conduct up to 3 (three) activity-based community outreach events to solicit community input on public art, including social media campaign and online survey, among other activities.

Deliverable: *Written summary of emerging themes and draft goals and objectives.*

Timeframe: *16 weeks*

C. Development of Draft and Final Public Art Master Plan

- Based on feedback received, develop draft public art plan that includes recommendations for the following:
 - Goals and Objectives.
 - Assessment of current public art collection.
 - Potential public art locations and opportunities for permanent, temporary/performance-based, and interactive artwork at current and future public spaces, including Crocker Trail, Sierra Point, and the Baylands.
 - Potential art spaces and arts district considerations.
 - Administrative guidelines and procedures, including artist and artwork selection and approval processes.
 - Public art ordinance update, policies, and procedures.
 - Collection strategy, including maintenance, conservation, ownership, and deaccession.
 - Programming and project opportunities, including artist residencies.
 - City funding strategies, including disbursement of Public Art Fund resources.
 - Staffing and administrative needs.
 - Partnership and external funding opportunities.
 - Community engagement strategies, including marketing goals.
 - Action Plan including short-term (1-5 years) and long-term (15-20 years) priority projects, implementation strategies, sites, budgets, and appropriate types of artwork.
 - Community outreach and survey findings.
 - Comparison of Bay Area benchmark cities.
- Review draft plan with City staff and PAAC.
- Revise draft plan based on feedback.
- Present revised plan for approval by City Council.

Deliverable: *Draft and final plans.*

Timeframe: *16 weeks*

**CITY OF BRISBANE
REQUEST FOR PROPOSAL
PUBLIC ART MASTER PLAN**

Submitted By

**RICHARD PETERSON
PRESIDENT & CEO
US CULTURAL & HERITAGE MARKETING COUNCIL**



**U.S. Cultural & Heritage
MARKETING COUNCIL**

**Submitted: July 13, 2023
Via Electronic Transmission**

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COVER LETTER

CONSULTANT

Richard Peterson, President
 US Cultural & Heritage Marketing Council
 2370 Market Street, #298, San Francisco, CA 94114
 Phone: 425-728-4221 / Email: richard@uschmc.com / Website: www.uschmc.com

CLIENT

Noreen Leek, Parks & Recreation Director
 City of Brisbane
 50 Park Place
 Brisbane, CA 94005

Dear City of Brisbane,

I am writing to submit my comprehensive proposal in response to the communities Public Art Master Plan Request for Proposal (RFP). US Cultural & Heritage Marketing Council (USCHMC) is excited to have the opportunity to develop a strategic and innovative master plan that will enhance the cultural landscape of the City of Brisbane and engage the community through public art initiatives.

Established in 2018, USCHMC has devoted its efforts to bringing dynamic solutions and bespoke deliverables to each community initiative and cultural project.

Executive Summary

This proposal outlines our approach to creating a Public Arts Master Plan for the City of Brisbane that aligns with your specific goals and objectives. USCHMC will utilize our extensive experience in arts and culture planning, community engagement, and strategic visioning to deliver a plan that addresses the following key areas:

Goals and Objectives

- We will work closely with stakeholders to identify and establish clear goals and objectives that will guide the development of the Public Arts Master Plan.

Community Engagement

- Our approach emphasizes community involvement and inclusivity. USCHMC utilizes the intersection of culture, community, and commerce to assess calibrated insights and feedback from a diverse range of representatives.

Research and Insights

- USCHMC will conduct a thorough assessment of the City of Brisbane's existing public arts landscape; including an analysis of current policies, regulations, and funding mechanisms. Cross reference of successful public art initiatives will be assessed, utilizing best practices for this master plan.

Strategic Plan

- USCHMC will develop signature strategic recommendations to align with the RFP that encompass areas such as public art installations, artist selection procedures and engaged funding strategies. The recommendations will be tailored to [City/Region]'s unique context and will provide a roadmap for the successful implementation of the Public Arts Master Plan.

are confident that our track record, innovative approach, and commitment to community engagement will set us apart as the ideal partner for this project.

Sincerely,

Richard Peterson, President & CEO
 U.S. Cultural & Heritage Marketing Council

U.S. Cultural & Heritage
 MARKETING COUNCIL

LETTER OF INTEREST

CONSULTANT

Richard Peterson, President
US Cultural & Heritage Marketing Council
2370 Market Street, #298, San Francisco, CA 94114
Phone: 425-728-4221 / Email: richard@uschmc.com / Website: www.uschmc.com

CLIENT

Noreen Leek, Parks & Recreation Director
City of Brisbane
50 Park Place
Brisbane, CA 94005

Dear City of Brisbane,

Thank you for the opportunity to share my interest in the Public Art Master Plan for the City of Brisbane. As a champion for arts and culture, I believe that art connects and transforms communities and visitors alike. I am excited to contribute my unique set of skills and experiences to this esteemed project.

My career has encompassed non-profits, museums, arts groups, civic organizations, and destination marketing. That balanced viewpoint provides a diverse prospective to best cultivate creativity, foster community engagement, and promote inclusivity. And as a Bay Area resident and creative supporter, I believe that my distinctive background and innovative ideas align with the goals and objectives outlined in the proposal.

I am pleased to highlight these key unique features that I would bring to the City of Brisbane project:

1. *Focused Approach With The Community*
Recognizing that the success of any arts initiative lies in its ability to resonate with the community it serves, I propose implementing a comprehensive community engagement strategy. By conducting surveys, focus groups, and public town halls, USCHMC will ensure that the Public Art Master Plan is representative of the diverse needs of the residents.
2. *Sustainable Art & Artist Practices*
To have balanced art engagement, the employment of sustainable practices is also key. I strongly believe in weaving eco-friendly practices within the arts. This will include practices such as integrating sustainable materials, energy-efficient technologies, and environmentally conscious processes into the infrastructure and operations of the proposed public art installations; minimizing the environmental impact and inspiring artists to explore sustainability and ecological consciousness in their craft.
3. *Audience Connections Via Technology Applications*
Immersive technology offers an array of affordable possibilities for expanding artistic experiences and enhancing audience engagement. I would bring my expertise in leveraging emerging technologies, such as virtual reality, augmented reality, and interactive installations, to create immersive and interactive art experiences. By embracing technology, we can bridge the gap between traditional and contemporary forms of art, attracting new audiences and fostering a deeper appreciation for the arts.

These unique features, along with my comprehensive understanding of arts organizations, diverse art mediums, project coordination, and community stakeholder engagement, provide me as an ideal candidate to contribute to the success of the Arts Master Plan. I look forward to the opportunity working with the City of Brisbane and making a meaningful and lasting impact on the arts landscape for the community.
Sincerely,

Richard Peterson, President & CEO
U.S. Cultural & Heritage Marketing Council

U.S. Cultural & Heritage
MARKETING COUNCIL

STATEMENTS OF QUALIFICATIONS

Public Art Master Plan – City of Brisbane

CONSULTANT

Richard Peterson, President
 US Cultural & Heritage Marketing Council
 2370 Market Street, #298, San Francisco, CA 94114
 Phone: 425-728-4221 / Email: richard@uschmc.com / Website: www.uschmc.com

INTRODUCTION

USCHMC is pleased to present the following qualifications for the development the Public Art Master Plan for the City of Brisbane. USCHMC is dedicated to fostering vibrant and inclusive arts communities, and we bring a wealth of expertise and experience in cultural planning, community engagement, and strategic visioning. This statement highlights our capabilities and showcases why we are the ideal partner to lead the creation of a Public Art Master Plan for your community.

1. Expertise in Cultural Planning: As an industry professional with extensive knowledge and experience in cultural planning, I have successfully supported the development arts and culture plans for numerous communities, enabling them to leverage their cultural assets for economic development, social cohesion, and enhanced quality of life. USCHMC understands the importance of aligning cultural goals with broader community objectives, crafting comprehensive plans that reflect the unique identity of each locale.
2. Comprehensive Community Engagement: I firmly believe that effective cultural planning requires meaningful community engagement. My core approach involves a robust and inclusive process that incorporates diverse perspectives, ensuring that the Public Arts Master Plan truly represents the aspirations and needs of the community. USCHMC will utilize a variety of engagement methods, such as public meetings, surveys, workshops, and focus groups, to ensure broad participation and inclusivity. My expertise in facilitating dialogue and forging collaboration will foster support for the resulting master plan.
3. Collaborative Approach: We recognize that successful cultural planning requires collaboration among various stakeholders, including government agencies, arts organizations, artists, businesses, and community members. Our team has a proven track record of bringing together diverse stakeholders and facilitating productive partnerships. We will work closely with your community to establish an inclusive steering committee, advisory groups, and task forces that will provide valuable insights and help shape the master plan. Through our collaborative approach, we will ensure that the plan reflects the collective vision and values of the community.
4. Strategic Visioning and Implementation: Crafting a visionary master plan is only the first step. USCHMC understands the importance of implementation strategies that translate the plan into action and tangible outcomes. Our team excels at developing realistic and actionable strategies, identifying funding opportunities, and providing guidance on policy development and program implementation. We will assist your community in prioritizing projects, establishing benchmarks, and developing an implementation timeline to ensure the successful execution of the master plan.
5. Cultural Equity and Inclusivity: USCHMC is committed to promoting cultural equity and inclusivity in all aspects of the Public Art Master Plan; ensuring that the planning process actively engages marginalized communities and addresses historical inequities where applicable. USCHMC will also develop strategies to foster diversity, equity, and inclusion in arts programming, audience development, and resource allocation. By prioritizing accessibility and representation, we will help create a master plan that reflects the diversity and richness of your community.

In summary, with USCHMC's expertise in cultural planning, comprehensive community engagement, collaborative approach, strategic visioning, and commitment to cultural equity, we are confident in our ability to develop an Arts and Culture Master Plan that will transform your community's cultural landscape.

Sincerely,
 Richard Peterson, President & CEO
 U.S. Cultural & Heritage Marketing Council

U.S. Cultural & Heritage
 MARKETING COUNCIL

STATEMENTS OF QUALIFICATIONS

FIRM STRUCTURE - CURRENT PROJECTS – CURRENT WORKLOAD

Public Art Master Plan – City of Brisbane

FIRM STRUCTURE & BACKGROUND

Established in 2018, US Cultural & Heritage Marketing Council is a solely owned LLC.

Richard Peterson is sole proprietor and owner. USCHMC is interested in this project due to the nature of Public Art in our community. Being based in the Bay Area, I have a keen interest in supporting and bolstering the region's diverse arts and culture integrations for residents and visitors alike.

For this project, USCHMC will bring the following unique features to the Public Art Master Plan initiative:

- Open and inclusive approach.
- Creative dialogue with the community.
- Collaborations and partnerships to bolster the effort.
- Business and artist perspectives and input.
- Education and research focus to inform the process.
- Fiscal focus and planning to support the plan.

PROJECTS OVERVIEW

USCHMC has worked on similar arts & culture community centered projects that include:

Visit Sacramento / City of Sacramento

Completed: 2023 (ongoing)

Cost: \$80,000+

Sonya Bradley, Chief Diversity Officer

1608 I Street, Sacramento, CA 95814

P: 916-808-7777

Visit Tri-Valley

Completed: 2023

Cost: \$65,000

Tracy Farhad, CEO

5075 Hopyard Road, Pleasanton, CA 94588

P: 925-846-8910

Mat-Su Valley Tourism- Palmer, Alaska

Completed: 2022

Cost: \$50,000

Bonnie Quill, President

610 S. Bailey Street, Palmer, AK 99645

P: 907-746-5000

CURRENT WORKLOAD: US CULTURAL & HERITAGE TOURISM COUNCIL

USCHMC currently has a workload of three key projects. They include various arts and culture focused business engagements. They are all based on the West Coast region.

There are no project backlogs to note.

There is no pending or previous litigation with USCHMC.

U.S. Cultural & Heritage
MARKETING COUNCIL

EXPERIENCE & EXAMPLES OF WORK

Public Art Master Plan – City of Brisbane

EXAMPLE: #1

VISIT-TRI VALLEY ARTS & CULTURE PROJECT

- Project Activated: Fall 2021-2023
- Budget: \$65,000 USD
- Deep dive into the Tri-Valley's diverse array of cultural and heritage assets;
- One-on-one meetings and group town-hall style conversations to inform the project needs;
- Analysis, research and reporting of cultural heritage tourism engagements, trends, and opportunities for the region;
- Development of the cultural & heritage tourism committee (Committee) and the collaboration to establish their key goals as a working body.
- Facilitation of the Committee meetings, communications, and ongoing engagements.
- Assessment of affiliated product development; marketing collaborations and targeted consumer segments.
- Strong focus on local businesses, artisans, creative economy, and cultural tourism development because of this effort.

Project Deliverables:

1. Assessing the cultural & heritage assets of the region; inclusive of past, present, and future.
2. Determining the connections of culture, community, and commerce for their partners and members; an inclusionary emphasis.
3. Targeting the creative economy of the region inclusive of museums, artists, cultural venues, representative arts groups/councils etc.
4. Establishing a cultural & heritage focused tourism working group that would inform and champion the efforts of Visit Tri-Valley (VTV).
5. Develop and activate an annual body of work to be included as a key pillar for strategic focus, growth, and ongoing engagement for the Tri-Valley.

CLIENT:

Tracy Farhad, CEO
Visit Tri-Valley
5075 Hopyard Road, Pleasanton, CA 94588
P: 925-846-8910

EXAMPLE: #2

VISIT SACRAMENTO / CITY OF SACRAMENTO – OFFICE OF ARTS & CULTURE

- Project Activated: Fall 2022-2023
- Budget: \$85,000 USD
- The core development of the Arts & Cultural Tourism Advisory Group
- Comprised of every sector of the arts and entertainment community of the region.
- Engagement of the City of Sacramento – Office of Arts and Culture in tandem with project lead, Visit Sacramento to bring a succinct and clear understanding of the value of cultural tourism, the arts and associated cultural entities and events for increased community support and tourism development.
- Research and analysis facilitated and shared reporting of cultural heritage tourism engagements, trends, and opportunities for the region;
- Signature development, activation and management of the cultural & heritage advisory group and the collaboration to establish their key goals as a working body.
- Facilitation of the Committee meetings, communications, and ongoing engagements.
- Assessment of affiliated product development; marketing collaborations and targeted consumer segments.

Project Deliverables:

1. Completed community arts and culture asset assessment to connect to the business engagement opportunities for both the City of Sacramento, Office of Arts & Culture, and Visit Sacramento to include in their forward strategic planning.
2. Presented findings in written report for further utilization and development of next phase programs.
3. Inclusive approach that enabled new visions of public art, festivals, and activities for the region; building upon the established arts & culture assets/experiences in Sacramento.
4. Funding and mechanisms of collaborative programs review for non-profits, artists, and the creative community reviewed.
5. Developed, planned, and executed the Cultural Tourism Symposium to bring together the arts, cultural creative community to learn firsthand the opportunities and tools available to support their artistic/creative organizational needs.

CLIENT:

Sonya Bradley, Chief Diversity Officer
 1608 I Street, Sacramento, CA 95814
 P: 916-808-7777

EXAMPLE: #3

MAT-SU VALLEY – PALMER, ALAKSA

- Project Activated: Fall 2021-2022
- Budget: \$50,000 USD
- Reviewed the current cultural heritage marketing plans in place to best position cultural programming.
- Conducted discovery calls with the Mat-Su CVB team where appropriate to further inform the initiative deliverables.
- Developed and conducted, in collaboration with Mat-Su CVB, a pre-event community survey to garner timely information that is attributed to cultural tourism elements.
- Scoped out the planned format and deliverables.
- Balanced view and approach for the local market, Indigenous programs, arts events, and annual festivals.
- Facilitated the Workshop/Townhall Meeting along with survey insights will support the framing and flow of the content and key attributes to support Workshop session.

Project Deliverables:

1. Facilitated the in-market assessment of the Greater Mat-Su Valley region, with Palmer, AK as the core area.
2. The development of the cultural advisory program that included a review of arts and cultural assets, outdoor regions and community-based arts events and experiences – to bolster tourism marketing and art program development.
3. Conducted research and analysis that incorporated the civic officials, Indigenous representatives, cultural venues, and experiences.
4. Managed in market meetings and virtual meetings/webinars to facilitate the project.
5. Executed a full program of work session in Palmer, AK with the key partners and arts, culture community members, to build synergies for new arts/culture development, products, and tourism programs for Mat-Su Valley region.

CLIENT:

Bonnie Quill, President
 610 S. Bailey Street, Palmer, AK 99645
 P: 907-746-5000

CASE STUDY 1.0

VISIT TRI-VALLEY TOURISM BUREAU

SAN FRANCISCO BAY AREA, CALIFORNIA USA

Visit Tr-Valley Visitors Bureau

VISIT TRI-VALLEY CONVENTION & VISITORS BUREAU
CULTURAL & HERITAGE TOURISM FOCUS THROUGH ART

Visit Tri-Valley Key Objectives



Assessing the cultural & heritage assets of the region; inclusive of past, present and future.



Determining the connections of culture, community, and commerce for their partners and members; an inclusionary emphasis.



Targeting the creative economy of the region inclusive of museums, artists, cultural venues, representative arts groups/councils etc.



Establishing a cultural & heritage focused tourism working group that would inform and champion the efforts of Visit Tri-Valley (VTV).



Develop and activate an annual body of work to be included as a key pillar for strategic focus, growth, and ongoing engagement for the Tri-Valley.

Visit Tri-Valley Key Activations

- Deep dive into the Tri-Valley's diverse array of cultural and heritage assets;
- One-on-one meetings and group town-hall style conversations to inform the project needs;
- Analysis and reporting of cultural heritage tourism engagements, trends, and opportunities for the region;
- Development of the cultural & heritage tourism committee (Committee) and the collaboration to establish their key goals as a working body.
- Facilitation of the Committee meetings, communications, and ongoing engagements.
- Assessment of affiliated product development; marketing collaborations and targeted consumer segments.
- Strong focus on local businesses, artisans, creative economy, and cultural tourism development because of this effort.

Visit Tri-Valley Key Results

The development of the Visit Tri-Valley Cultural & Heritage Tourism Assessment Report;

The facilitation of two VTV Cultural & Heritage Town Hall programs with more than 50 participants to ensure broad representation across all sectors of the community;

Established the Cultural & Heritage Tourism Committee; representing twenty members of the Visit Tri-Valley region;

Facilitation of numerous Committee program meetings and the associated VTV leadership and Board of Directors;

The results of the work to date have brought forth a much clearer tactical plan and framework for VTV to build a synergistic and sustainable cultural heritage tourism program.



CASE STUDY 2.0

VISIT NATCHEZ TOURISM BUREAU
NATCHEZ, MISSISSIPPI USA

Visit Natchez

Key Objectives

USCHMC was retained by Visit Natchez (Natchez, MS) to support & further inform their developing cultural tourism marketing plan for their strategic work – and forward planning.

- This initiative was established with the following core deliverables:
- Review and assess the status of the Visit Natchez cultural tourism program of work – and the key opportunities to review with their leadership team for consideration;
- A deep dive into the community's current assets, areas of opportunity for development and a keen focus on the plantation tourism initiatives over the years; and the shift and the need to address the stories of historical periods with all perspectives represented;
- Inclusion of local artists, craft makers, musicians, culinary/restaurants, seasonal festivals, and historic sites.
- Development of the cultural heritage tourism overview for USCHMC to present during their Annual Tourism Program;
- Develop & facilitate the Visit Natchez community town hall program for Fall 2019.

Visit Natchez

Key Results

- Completed a cultural assets assessment of Natchez and the surrounding communities to best position the discussions surrounding plantation tourism – and other sectors;
- Shared the insights of this work with Visit Natchez; and key community partners;
- Developed the cultural insights program for their annual tourism summit and presented onsite to the community and key stakeholders;
- Facilitated the Visit Natchez Cultural Heritage Tourism Town Hall with core focus on experiences, small businesses, artisans, tour guides, culinary partners & civic leaders;
- Local artists and culinary focus achieved to ensure creative economy representation going forward;
- Through the above targeted efforts, Visit Natchez was able to develop a roadmap for new cultural heritage tourism programs, product development and visitor engagements; with a clear focus on address the stigmas associated with plantation/antebellum tourism.

Visit Natchez Key Results

Completed a cultural assets assessment of Natchez and the surrounding communities to best position the discussions surrounding plantation tourism – and other sectors;

Shared the insights of this work with Visit Natchez; and key community partners;

Developed the cultural insights program for their annual tourism summit and presented onsite to the community and key stakeholders;

Facilitated the Visit Natchez Cultural Heritage Tourism Town Hall with core focus on experiences, small businesses, artisans, tour guides, culinary partners & civic leaders;

Local artists and culinary focus achieved to ensure creative economy representation going forward;

Through the above targeted efforts, Visit Natchez was able to develop a roadmap for new cultural heritage tourism programs, product development and visitor engagements; with a clear focus on address the stigmas associated with plantation/antebellum tourism.

CASE STUDY 3.0

VISIT SACRAMENTO & CITY OF SACRAMENTO

SACRAMENTO, CA USA

Visit Sacramento – City of Sacramento Office of Arts & Culture

- The core development of the Arts & Cultural Tourism Advisory Group.
- Comprised of every sector of the arts and entertainment community of the region.
- Engagement of the City of Sacramento – Office of Arts and Culture in tandem with project lead, Visit Sacramento to bring a succinct and clear understanding of the value of cultural tourism, the arts and associated cultural entities and events for increased community support and tourism development.
- Research and analysis facilitated and shared reporting of cultural heritage tourism engagements, trends, and opportunities for the region;
- Signature development, activation and management of the cultural & heritage advisory group and the collaboration to establish their key goals as a working body.
- Facilitation of the Committee meetings, communications, and ongoing engagements.
- Assessment of affiliated product development; marketing collaborations and targeted consumer segments.
- .

Sacramento

Key Results

1. Completed community arts and culture asset assessment to connect to the business engagement opportunities for both the City of Sacramento, Office of Arts & Culture, and Visit Sacramento to include in their forward strategic planning.
2. Presented findings in written report for further utilization and development of next phase programs.
3. Collaborations with the Office of Arts & Culture to have represented arts organizations, artists and placemakers include in
4. Inclusive approach that enabled new visions of public art, festivals, and activities for the region; building upon the established arts & culture assets/experiences in Sacramento.
5. Funding and mechanisms of collaborative programs review for non-profits, artists, and the creative community reviewed.
6. Developed, planned, and executed the Cultural Tourism Symposium to bring together the arts, cultural creative community to learn firsthand the opportunities and tools available to support their artistic/creative organizational needs.

PROFESSIONAL DETAILS & BACKGROUND

Richard Peterson, President
 US Cultural & Heritage Marketing Council
 2370 Market Street, #298, San Francisco, CA 94114
 Phone: 425-728-4221 / Email: richard@uschmc.com / Website: www.uschmc.com

Headquartered in San Francisco, Richard Peterson is the President & CEO of the U.S. Cultural & Heritage Marketing Council (USCHMC). As a champion for art, culture and community engagement, Richard continues to be influenced by his global experiences, the interactions of communities and the diverse cultures they represent. Those interactions shape the approach to the work of USCHMC, and his industry collaborations and key advocacy initiatives.

With a career that spans cultural institutions, hotels, and destination marketing organizations – Richard’s insights include the broader perspectives of cultural tourism. He collaborates with destinations and individual stakeholders to curate cultural heritage marketing programs, business initiatives, and strategic frameworks to strengthen multi-connected partnerships. Through his collaborative approach, Richard brings together artisans, cultural organizations, civic bodies, culinary partners, agritourism, and historic & heritage sites; each contributing to cultural tourism programming.

As an arts and culture industry collaborator and innovator, Richard contributes his time to support tourism initiatives, arts & culture organizations, and affiliated non-profits. This includes thought leader engagements with Wisconsin’s Governors Conference, Alaska’s Mat-Su Valley Region, the U.S. Conference of Mayors, the Alaska’s Tourism Annual Meeting, and Travel & Tourism Marketing Association.

Project engagements have included organizations such:

- Gardens of Golden Gate Park
- Visit Sacramento, CA
- City of Sacramento Office of Arts & Culture
- City of Reno, NV
- Fine Arts Museums of San Francisco
- San Francisco Museum of Art
- Sitka Tribe of Alaska
- Visit Tri-Valley

Richard’s career spans executive leadership roles with the

- California Academy of Sciences – Golden Gate Park
- Los Angeles Tourism Bureau
- Hilton Hotels Corporation
- Santa Monica Travel & Tourism.

He has served on the U.S. Travel Association’s Board of Directors, the National Council of Attractions & Experiences, and currently serves on the CalTravel Board of Directors and advises and serves on select industry councils and committees. Richard also volunteers his time to various community programs and non-profit organizations.

Richard resides in San Francisco, CA.

<https://www.linkedin.com/in/richardpetersonuschmc/>

PROFESSIONAL CLIENT REFERENCES

Visit Sacramento
Completed: 2023 (ongoing)
Sonya Bradley, Chief Diversity Officer
1608 I Street, Sacramento, CA 95814
P: 916-808-7777

Project Details: Cultural tourism project as detailed in this proposal; see Client Case Studies attached.

Visit Tri-Valley
Completed: 2023
Tracy Farhad, CEO
5075 Hopyard Road, Pleasanton, CA 94588
P: 925-846-8910

Project Details: Arts and culture project as detailed in proposal; see Client Case Studies attached.

Mat-Su Valley Tourism- Palmer, Alaska
Completed: 2022
Bonnie Quill, President
610 S. Bailey Street, Palmer, AK 99645
P: 907-746-5000

Project Details: Cultural tourism and community engagement project as detailed in proposal;

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NINE  ARTS

# **CITY OF BRISBANE**

## **Public Art Master Plan**



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NINE dot ARTS, Corp.

Established 2009

Phone: 303-999-0383

Email: [letstalk@ninedotarts.com](mailto:letstalk@ninedotarts.com)

**Offices:**

NINE dot ARTS Headquarters

3734 Osage Street

Denver, CO 80211

Seattle Office

3146 Portage Bay Place E Unit G

Seattle, WA 98102

**Point of Contact for Contract Negotiations:**

Jackie Fraser

Director of Business Development

NINE dot ARTS

[jackie@ninedotarts.com](mailto:jackie@ninedotarts.com)

+1-720-515-6310

3146 Portage Bay Place E Unit G

Seattle, WA 98102

To Ms. Noreen Leek,

NINE dot ARTS is thrilled about the opportunity to develop the first Public Art Master Plan for the City of Brisbane, California. We are always inspired by the opportunity to shape the creative fabric of a place and demonstrate how art can be so much more than a tool for entertainment and beautification. It can produce vibrant destinations that strengthen local economies and make a positive social impact.

As a certified DBE, W/MBE, and SBE company, NINE dot ARTS offers unmatched experience that spans various business categories. Our services range from commissioning dynamic public art installations to developing comprehensive art and cultural master plans for places like Denver's River Mile Metropolitan District; the City of Kirkland, Washington; the Denver International Airport; the City of Wichita, Kansas; 6th Street in Austin, Texas; the River District in Charlotte, North Carolina; and more. We have worked with everyone from artists and engineers to developers, architects, community organizations, and cities to complete nearly 1,000 projects spanning 39 states and five countries. This has allowed us to support hundreds of emerging and underrepresented artists and generate more than \$50 million in revenue for the creative economy.

Unique features we will bring to this project include our ability to analyze and develop public art policies, requirements, and best practices; our creative community engagement activities to gain public buy-in and support city approvals; our one-of-a-kind visioning exercise to build consensus across project participants; and our exceptional ability to help cities like Brisbane reap maximum social and financial value from their public art program. More information about our differentiators can be found in the following page titled "Our Company Pillars."

This document provides the requested information about NINE dot ARTS, your proposed consulting team, examples of past projects, and other details that demonstrate our ability to successfully fulfill the City's scope of work. We look forward to the opportunity to partner with the City and its residents to create a Public Art Master Plan that will help shape Brisbane's evolution, improve the experience of its residents and visitors, and grow its social, cultural, and financial capital for years to come.

Thank you for considering us as your partner in placemaking.

Sincerely,



Jackie Fraser  
Director of Business Development  
NINE dot ARTS  
jackie@ninedotarts.com

# our company **PILLARS**

As a partner in placemaking, we help our clients transform spaces into one-of-a-kind experiences through the power of art and culture.

## NATIONAL TEAM OF SPECIALISTS

As a national art consultancy with over 30 specialists, we can support projects of any size and scale. Our size allows us to deliver quality, scope, and scale.

- From boutique hotels to 20,000-acre art master plans
- Comprehensive project management
- On time, on budget, every time
- Network of 10,000+ artists
- Available nationwide
- National team, local artwork

## STRATEGIC PARTNERSHIP

As your strategic partners, we understand your project's brand, vision, and goals. And with this knowledge, we deliver.

- Bring your brand to life
- Connect to the community
- Spark conversation
- Create a sense of place

## COLLABORATIVE PROCESS

Our proven creative process makes art curation and master planning a collaborative, efficient, and enjoyable working experience. And by being involved early, we help create spaces for bold, iconic artwork that would be impossible anywhere else. Plus, we do the heavy lifting to give you peace of mind.

- Visioning and Roadmap
- Community engagement
- Research and curation
- Art acquisition
- Installation and engagement

## CONNECTION TO COMMUNITY

We engage with the community to understand local culture and source artists who reflect it. By partnering with local artists and community leaders, we:

- Draw positive attention for the project
- Generate community goodwill
- Reflect the culture and history of a place
- Uplift local and emerging artists
- Curate meaningful art collections with an authentic story

## COMMITMENT TO DEIB

We hold ourselves accountable to ensure diversity, equity, inclusion, and belonging are core components of our firm's ethos at every level. Our curated collections help clients demonstrate their DEIB values.

- Certified W/MBE, SBE, and DBE firm
- Support underrepresented artists
- Honor the culture and history of a place





NINE dot ARTS

# STATEMENT OF QUALIFICATIONS



# statement of QUALIFICATIONS

With over a decade of award-winning expertise in art curation, consulting, and master planning, our NINE dot ARTS team is uniquely qualified to develop a public art master plan through a process of active public engagement. The following pages demonstrate our approach for completing all items outlined in the scope of work, including and especially providing public art assessments and recommendations, organizing meaningful community outreach, and delivering a cohesive plan that provides clear strategic direction for the future of public art in Brisbane, California.

## **WORKLOAD AND BACKLOG:**

Unlike sole proprietors, our national team of 30+ specialists allows us to complete projects of any size and scale. We average between 100 and 160 active projects at any given time, ranging from \$50,000 to \$2 million or more. Our current workload is 105 active projects with a backlog of approximately \$13.5 million. To complete our work, we utilize a full suite of hiring, communication, collaboration, and accounting software to ensure staff capacity aligns with project requirements and supports seamless project management.

## **LITIGATION:**

NINE dot ARTS has no recent or pending litigation.



## project

# APPROACH

## Phase 0: Project Management - Ongoing

- Development of meeting schedules, agendas, and material preparation
- Recurring check-in meetings completed virtually or in-person
- Monthly project reporting based on percent of work completed
- Ongoing communication and consensus building

## Phase 1: Assessments & Recommendations

### Task 1: Kick-off meeting

Our team will convene the Public Art Advisory Committee and the appropriate City stakeholders for an initial meeting to lay the groundwork for the project. We will build consensus around shared interests and objectives, walk stakeholders through our proposed project approach, and establish a timeline to share progress and solicit feedback as we move through each of the below phases.

### Task 2: Situational Analysis and Data Review

NINE dot ARTS will perform a holistic review of Brisbane's arts and cultural infrastructure, including research into its demographic landscape, industry trends, public engagement data, art and culture policies, and existing public art programming. We will use the findings to analyze the social and economic impact of Brisbane's current public art inventory and programs.

- Review past and current policies, documents, and local codes
- Review and assess priorities of the Public Art Advisory Committee
- Review and assess upcoming and future projects within Brisbane that may provide public art opportunities (i.e. Crocker Trails, Sierra Point, the Baylands, and other public facilities, parks, gathering spaces, and private developments)

### Task 3: Comparative Benchmark Review

NINE dot ARTS will review best practices and policies from other comparable city art programs, as well as research various financial resources to help sustain and grow Brisbane's public art and placemaking opportunities.

- Summary of industry best practices
- Define processes and policies for public art and highlight government purchasing procedures relevant to Brisbane
- Suggest programs and strategies to increase funding for public art in Brisbane and help maximize the master plan's impact on the greater city and state

#### Task 4: Public Art Assessment

We will use initial discussions with the City and findings from our situational analysis and data review to classify the state of public art in Brisbane. This will involve a site visit and ongoing collaboration with the Public Art Advisory Committee and/or recommended stakeholders who can accompany our team and highlight existing public art locations.

- Identify sites for existing and future temporary and permanent public artworks via a site visit and photographing of current and potential new art locations
- Develop criteria for the siting of public art projects; Identify current art typologies and materials used and develop related guidance for any new installations
- Provide guidelines for inclusion of public art in public and private sector development projects
- Provide a general process by which artists are commissioned and selected
- Develop public art policy guidelines for administration of public art, including artwork donations, relocation, removal, maintenance, conservation, and deaccession plans

### Phase 2: Public Participation Plan

#### Task 1: Asset Mapping and Outreach Program Development

NINE dot ARTS will leverage the well-established asset based community development (ABCD) model to identify various assets (individuals, organizations, institutions, etc.) that could aid in the development of the master plan. We will then collaborate with the Public Art Advisory Committee to develop a comprehensive community outreach program consisting of a public survey and community open houses, each intended to solicit feedback that will help define and shape the future of public art in Brisbane. Our team will work with trusted local leaders who have relationships with minority and low-to-moderate income communities to ensure our community engagement strategies prioritize these voices. We anticipate support from the Public Art Advisory Committee to help identify and introduce us to these leaders.

- Evaluate creative assets and local resources that currently (or could potentially) support public art
- Create map(s) visualizing existing assets to be included in the master plan
- Identify local leaders who can support targeted community outreach to minority and low-to-moderate income communities

#### Task 2: Survey Administration

With input from local leaders, we will develop a thoughtful community survey and strategies for outreach, administration, and data compilation that guarantee participation from a diverse range of stakeholders. The survey will engage residents to reveal needs, aspirations, and general sentiments about public art in Brisbane, helping our team uncover further gaps and/or inequities to be addressed by the updated master plan.

- Develop survey questions and program into relevant software (Qualtrics, Google Forms, etc.)
- Create a dissemination plan and timeline
- Disseminate via City websites, social media, and widespread outreach with support of the Public Art Advisory Committee and community leaders

(Continued)



### Task 3: Community Open House

NINE dot ARTS envisions another form of public outreach and engagement such as a community open house at a local arts and culture venue like a gallery or cultural center. During this time, participants can complete the survey verbally with a member of our team who will record their response, or via their phone or iPad as a NINE dot ARTS team member walks them through the process and shares about our endeavor to create the City's first Public Art Master Plan. Hosting community input sessions in a creative environment can incentivize participation from elected officials and local business professionals to youth arts educators and everyone in between. Such widespread public investment and goodwill is critical to promote and sustain the Public Art Master Plan.

- Facilitate Open House with support from the Public Art Advisory Committee
- Coordination and promotion of Open House will be the responsibility of the City; NINE dot ARTS will assist with content creation for invitations and marketing

### Task 4: Data Compilation

- Compile and organize all survey data and Open House insights
- Analyze and summarize into a report to be included in the final master plan

## Phase 3: Development of Cohesive Plans

### Task 1: Vision and Strategy Development

NINE dot ARTS will host a collaborative workshop with key project stakeholders and community leaders to summarize data, insights, and community outreach results from Phases 1 and 2. Based on these results, we will present a draft vision statement, mission statement, values, and guiding principles for the Public Art Master Plan. Following approval of this content, we will develop a long-term strategic plan to help the City of Brisbane codify values and objectives related to public art.

- Progress review and visioning workshop
- Build consensus around a public art vision, mission, values, and guiding principles
- Define specific goals and identify short-term and long-term strategic action items, estimated budgets/ costs, and implementation dates
- Identify relevant tools and resources necessary to complete each action item
- Outline existing assets to inform each action item, as well as metrics for evaluating success

### Task 2: Compile Report

NINE dot ARTS will synthesize all work into a concise, comprehensive, and user-friendly report that includes all aforementioned deliverables and...

- Clarification of key themes and values on which the community should focus its public art resources
- Recommendations for program development (such as urban/street art, public art pocket map, murals, banners, community art gallery, artists registry, performing art, music, digital media)
- Measurable steps for achieving public art goals in 1-5 years and forecasting for 15–20 year initiatives
- Preliminary plans for an arts district with recommendations for space, operational needs, and financing strategies

- List of potential locations for future art, including intended space for an artist residency program and/or other community-initiated opportunities
- Application of City of Brisbane map to visually depict traffic patterns, wayfinding, and existing and potential new artwork locations (with their intended typology, functions, and impacts on the audience experience)
- Long-term strategies and priorities for disbursement of the Public Art Fund, as well as suggested funding resources, staffing recommendations, and curatorial support
- Strategies for partnering with key community stakeholders including local businesses, schools, artists, and cultural organizations
- Recommended marketing and audience development strategies to support ongoing community engagement with a focus on cultural diversity and community/neighborhood inclusivity
- Priorities for proposed projects with a projected timeline and financial strategies for implementation
- Analysis of current and best-in-practice metrics, comparisons, redundancies, and context with surrounding cities

### Task 3: Revisions and Adoption Support

Once the elements of the plan have been thoroughly written, designed, and organized, we will present its contents to the Public Art Advisory Committee and City Council, allowing time for review and comments. We will then make the necessary revisions to incorporate their feedback into the final plan for adoption, including revising charts, maps, and graphics as needed. This updated version will be delivered in a digital document that NINE dot ARTS can present at a Public Art Advisory Committee meeting and a City Council meeting, as well as to relevant community stakeholders to help generate buy-in and goodwill.

As your strategic partners, NINE dot ARTS is available to be hired on retainer for future art consulting services including curating and installing permanent and temporary public artworks. This may involve a mutually beneficial flat fee for our ongoing advisory services. Our team can provide more details about this arrangement and draft a contract should the City of Brisbane be interested.



NINE dot ARTS

## RELEVANT EXPERIENCE & EXAMPLES OF WORK



# 6th Street Austin

**INDUSTRY:** MIXED USE    **REGION:** SOUTH CENTRAL

**CLIENT:** STREAM REALTY PARTNERS

**SCOPE OF WORK:** PUBLIC ART MASTER PLAN

## CLIENT VISION:

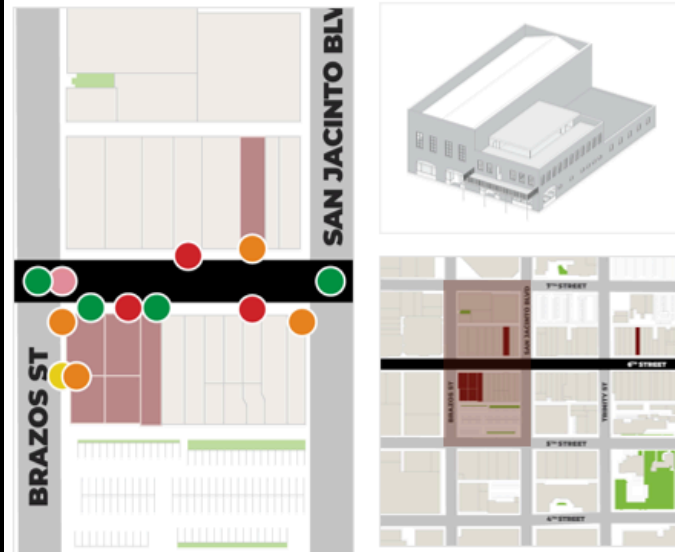
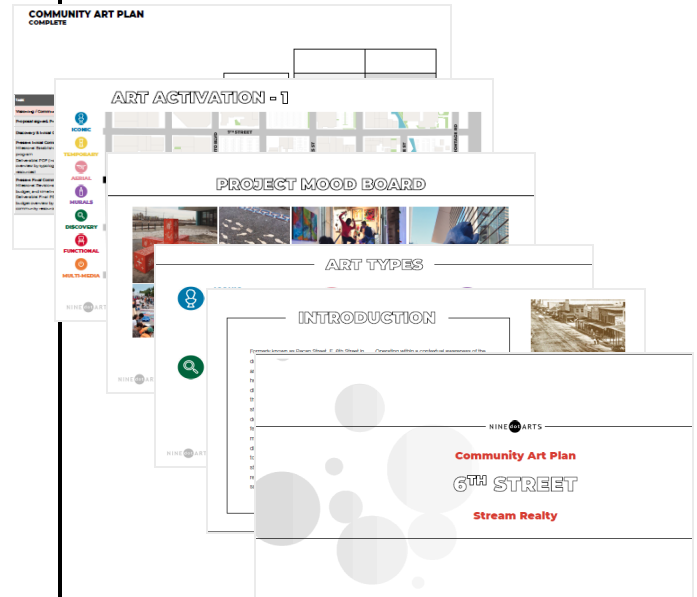
Create a public art program that will amplify the area's historic architecture and mercantile heritage while celebrating the progress of the future

## NINE DOT ARTS VALUE ADD:

NINE dot ARTS is currently developing the art master plan for the comprehensive redevelopment of Austin's famous 6th Street, formerly known as Pecan Street. The plan will provide strategic direction for future artwork placement, selection, budgeting, scheduling, and cultural programming. Artwork will celebrate Austin's tech savvy reputation using innovative technologies, materials, and installation methods, as well as honor the street's mercantile and musical past using abstract and realistic visual expression. The collection will integrate the city's natural streetscapes and architecture, creating cohesion from the historic 6th and Brazos to the urban oasis of 6th and I-35 corridor. Our art program will capture the city's unique character by commemorating the voices and stories of the past while pushing artistic boundaries and moving us into the future. Highlights include:

- Art and architectural integration plans
- Art placement based on traffic flow
- RFP process for artist selection
- Community engagement initiatives
- Supervision of installation, lighting, and structural requirements for site-specific artwork
- Art Criteria: discoverable, reflective, diverse, innovative, responsive, destination-worthy, storytelling Art Typologies: iconic, mural, temporary, discovery, functional, aerial, multimedia

**See more details on "Client References" page.**







# River Mile

**INDUSTRY:** MIXED-USE **REGION:** MOUNTAIN WEST

**CLIENT:** REVESCO PROPERTIES

**SCOPE OF WORK:** ARTS AND CULTURAL MASTER PLAN

The River Mile is an exciting new mixed-use development planned for downtown Denver, where residents and visitors can access retail, entertainment, nature, and more in a thriving walkable neighborhood infused with art and cultural amenities. Our team developed the art master plan to guide the River Mile's arts and cultural activities over a 25-year project lifecycle (and beyond) while prioritizing local creatives. Our recommendations included:

**Art and Cultural Policies and Programming:** Our team developed a mission, vision, goals, and guiding principles for integrating art and cultural programming into the infrastructure of the neighborhood. These policies focused on leveraging local talent to produce frequent, diverse cultural events that engage visitors and guests alike. Policies were stable enough to set a foundation yet flexible enough to evolve with the changing needs of the community.

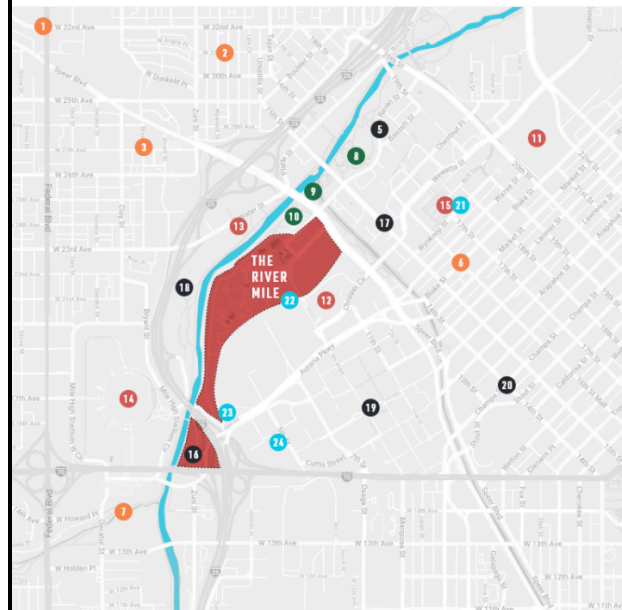
**Public Art Integration:** We identified art types, goals, and locations that would maximize civic engagement, meanwhile fostering a safe and inviting environment for all.

**Localized Art Economy:** We provided vertical integration recommendations to create cost efficiencies while uplifting the local labor force. Examples include utilizing excess construction and deconstruction materials for manufacturing and/or on-site fabrication of stage sets, signage, and sculptures. Doing so will both employ Colorado creatives and provide career-building experience for emerging talent through University partnerships.

**Financing and Organizing Strategies:** Based on a study of ten different developments from around the world, we investigated various organizational models, income sources, and funding types to determine a diversified funding approach that utilizes both percent-of-construction fees and transfer fees applied at lease or sale. Such strategies create a foundation for permanent art infrastructure and community services, generating goodwill and buy-in from residents who join a development.

**Mobilizing an Art and Culture Organization:** Our team provided guidance for establishing a local arts and culture nonprofit, whose activities would incur additional grants, donations, and event revenue to funding continuous art and cultural programming. We developed an operating plan to guide this organization, ensuring the River Mile remains an integral part of Denver's civic fabric for years to come.

**See more details on "Client References" page.**







NINE dot ARTS

# PROFESSIONAL BACKGROUND

## TEAM

**DENISE JOSEPH**

**DIRECTOR OF CURATORIAL  
AND LEAD CONSULTANT**

Role: Provide executive-level guidance and oversight of all art consulting services for the City of Brisbane; Lead the development of the Public Art Master Plan and execution of all items in the scope of work; Oversee daily operations and serve as primary point of contact throughout project

- Art consultant and curator with expertise in developing dynamic art collections and comprehensive art and cultural master plans
- Distinguished project portfolio spanning hotels, multifamily properties, and other commercial and municipal spaces
- 15+ years of experience in client service, brand communications, and visual storytelling
- Works with corporate clients, cities, and community organizations to facilitate strategic partnerships and shared decision making
- Masters Degree in Art History, Theory, and Criticism

**STEPHANIE MOORE**

**DIRECTOR OF OPERATIONS  
AND PROJECT MANAGER**

Role: Oversee comprehensive project management, including supporting stakeholder communications and budget/timeline management

- 14+ years project management experience in commercial development & construction in the hospitality, multifamily, office, and industrial markets
- Project financial management including budgeting, AR, AP, and forecasting for 100+ projects
- Analyzes and mitigates project risks through strong contract knowledge, vendor management, and appropriate insurance coverage
- CREW Charlotte Co-Chair for the Authentic Leadership Committee
- Degree in Art (Digital Art & Ceramics) with Business Minor

**ANDREW SHEPHERD**

**STUDIO AND ADMINISTRATIVE  
ASSOCIATE**

Role: Assist project team with art program research, outreach, and master plan development; Provide on-call administrative support as needed.

- Supports NINE dot ARTS consulting and curatorial team with site-specific research, program development, installations, and more
- BFA in Painting with expertise in architecture, design, and fine art

NINE dot ARTS

## Denise Joseph



### DIRECTOR OF CURATORIAL | LEAD CONSULTANT

#### Summary

Denise Joseph has over 15 years of experience in client services, brand communications, and visual storytelling. As an arts marketer with a passion for supporting emerging artists, she is adept at collaborating with artists, community leaders, city officials, and business professionals to develop dynamic art collections and master plans that reflect the identity of our public and private sector clients. As our Director of Curatorial, Denise manages other consultants, curators, and interdisciplinary project teams while overseeing everything from the initial project visioning to widespread community engagement, artwork location planning, and curating/acquiring/installing the final art collection. Her leadership and consulting expertise includes working directly with private and public sector clients, including architects, designers, developers, and municipalities/cities, on projects ranging from comprehensive public art master plans to curated corporate art collections across a range of verticals including nonprofit, hospitality, multifamily, and mixed-use.

#### Professional Experience

|                                                     |              |
|-----------------------------------------------------|--------------|
| Director of Curatorial, NINE dot ARTS® , Denver, CO | 2022-present |
| Curator, NINE dot ARTS® , Denver, CO                | 2019-2022    |
| Group Account Supervisor, Laughlin Constable        | 2014-2019    |
| Account Supervisor, Laughlin Constable              | 2012-2014    |
| Account Supervisor, Abelson Taylor                  | 2011-2012    |
| Senior Account Executive, Abelson Taylor            | 2007-2011    |
| Assistant Account Executive, Abelson Taylor         | 2005-2007    |

#### Project Highlights

|                                                                                                   |              |
|---------------------------------------------------------------------------------------------------|--------------|
| Piper, Art Curation & Installation for Multifamily Property, Seattle, WA                          | 2021-present |
| 6th Street, Public Art Master Plan & Installation, Austin, TX                                     | 2021-present |
| Centerra Mixed-Use Community, Public Art Master Plan, Loveland, CO                                | 2022-2023    |
| Fitzgerald Apartments, Art Curation & Installation for Multifamily Property, Denver, CO           | 2022         |
| Northgate Station Mixed -Use Community, Public Art Master Plan, Seattle, WA                       | 2022         |
| Spectra Apartments, Public Art Curation & Installation for Multifamily Property, Redmond, WA      | 2021-2023    |
| AC Hotel Durham, Art Curation & Installation for Hotel, Durham, NC                                | 2021         |
| SpringHill Suites San Diego Oceanside Hotel, Art Curation & Installation for Hotel, Oceanside, CA | 2021         |
| Ovation, Art Curation & Installation for Multifamily Property, Seattle, WA                        | 2020-2022    |
| X Co, Art Curation & Installation for Multifamily Property, Denver, CO                            | 2020-2021    |
| The Pullman Apartments, Art Curation & Installation for Multifamily Property, Denver, CO          | 2020         |
| Clayton Members Club & Hotel, Art Curation & Installation for Hotel & Club, Denver, CO            | 2019-2021    |
| UNC Charlotte Marriott Hotel & Conference Center, Art Curation & Installation, Charlotte, NC      | 2020-2021    |
| THesis Hotel, Art Curation & Installation, Miami, FL                                              | 2019-2020    |
| The Rally Hotel, Art Curation & Installation, Denver, CO                                          | 2019-2021    |

#### Professional Affiliations

|                                                                       |           |
|-----------------------------------------------------------------------|-----------|
| Graduate, Colorado Business Committee for the Arts Leadership Program | 2019-2020 |
| Presenter, 106th Annual Conference of the College Art Association     | 2018      |
| Author, Newcity Chicago                                               | 2017      |

#### Education

|                                                                                               |      |
|-----------------------------------------------------------------------------------------------|------|
| Master of Art, Modern Art History/Theory/Criticism, The Art Institute of Chicago, Chicago, IL | 2016 |
| Bachelor of Science, Business and Art History, Indiana University, Bloomington, IN            | 2005 |



Stephanie Moore



DIRECTOR OF OPERATIONS | PROJECT MANAGER

Summary

Stephanie has 13+ years of project management experience in the development and construction industry, including several years as a commercial property manager. In addition to being an owner’s representative for the construction of multifamily and office buildings, Stephanie has opened three restaurants for a developer and has worked for a commercial general contractor and a commercial playground firm. The common thread throughout her career has been her passion for making things work. According to Stephanie, no matter the system, process, or problem – there’s always a solution. Stephanie oversees everything from sourcing suppliers to project budgeting and reporting. Additionally, Stephanie holds a degree in fine arts, giving her a nuanced approach to creative problem solving that allows her to identify and mitigate risks, adapt proactively to rapid change, and continuously strengthen both internal and external collaboration.

Professional Experience

|                                                                               |              |
|-------------------------------------------------------------------------------|--------------|
| Director of Operations, NINE dot ARTS, Charlotte, NC via Denver, CO           | 2023-present |
| Senior Project Manager, NINE dot ARTS, Charlotte, NC via Denver, CO           | 2021-2023    |
| Operations Analyst, Concorde Construction Company, Charlotte, NC              | 2019-2020    |
| Senior Real Estate Manager, CBRE Inc., Charlotte, NC                          | 2018-2019    |
| Project & Process Manager, New Forum Inc., Charlotte, NC                      | 2017-2018    |
| Property & Project Manager, New Forum Inc., Charlotte, NC                     | 2014-2017    |
| Assistant Property Manager/Project Coordinator, New Forum Inc., Charlotte, NC | 2011-2018    |
| Senior Project Manager, Cunningham Associates Inc., Charlotte, NC             | 2008-2011    |
| Mortgage Loan Officer Assistant, The Stoner Venable Team, Charlotte, NC       | 2005-2008    |

Memberships and Associations

|                                                                                    |              |
|------------------------------------------------------------------------------------|--------------|
| Licensed North Carolina Real Estate Broker, Charlotte, NC                          | 2018-present |
| Co-Chair of Leadership Program Committee, Charlotte Chapter of CREW, Charlotte, NC | 2020-present |
| CREW Charlotte Authentic Leadership Program Graduate, Charlotte, NC                | 2019         |

Education

|                                                                               |      |
|-------------------------------------------------------------------------------|------|
| Bachelors of Art, Minor in Business Administration, Elon University, Elon, NC | 2002 |
|-------------------------------------------------------------------------------|------|



# Andrew Shepherd

## Studio and Administrative Associate

### Summary

Andrew Shepherd is a Studio Associate at NINE dot aRTS whose own artistic practice informs his expertise in art curation, acquisition, and overall arts advocacy. At the Savannah College of Art and Design, Andrew studied painting and printmaking, building a studio practice that works across new media, painting, and the built environment. Andrew supports NINE dot ARTS’ consulting teams by providing comprehensive research and leveraging productivity software to help program and manage projects from conception to completion. He develops complex inventories, manages budgets, and delivers technical strategies to organize and execute expansive art programs for a range of private and public sector clients.

### Professional Experience

|                                                                |                    |
|----------------------------------------------------------------|--------------------|
| Studio Associate, NINE dot ARTS, Denver, CO                    | March 2022-present |
| New Media Artist, Professional Practice, Denver, CO            | Jan 2019-present   |
| Hospitality Generalist, Catherine Ward House Inn, Savannah, GA | 2018-2021          |

### Project Highlights

|                                                                                  |           |
|----------------------------------------------------------------------------------|-----------|
| Centerra, Art Master Plan, Loveland, CO                                          | 2022-2023 |
| Le Meridien Hotel, Art Curation & Installation, Salt Lake City, UT               | 2022-2023 |
| Cherry Hills Country Club, Art Curation & Installation, Cherry Hills Village, CO | 2022-2023 |
| Sylvan Uptown Apartments, Art Curation & Installation, Denver, CO                | 2022      |
| The Mansion, Art Master Plan & Installation, Savannah, GA                        | 2022-2023 |

### Volunteer Experience

|                                                    |      |
|----------------------------------------------------|------|
| Presenter, Cumulative BFA Exhibition, Savannah, GA | 2021 |
| Volunteer Canvasser, Bernie Sanders Campaign, SC   | 2020 |

### Education

|                                                           |      |
|-----------------------------------------------------------|------|
| Bachelors of Fine Art, Savannah College of Art and Design | 2021 |
|-----------------------------------------------------------|------|



NINE dot ARTS

## LIST OF CLIENT REFERENCES



# REFERENCES

## 6TH STREET AUSTIN

Scope & Scale: Public Art Master Plan for six city blocks in downtown Austin, TX  
 Cost: \$144,000  
 Year Constructed: ongoing  
 Project Duration: June 2021 - June 2024 (project underway)

### CLIENT REFERENCE:

Caitlyn Ryan, Senior Vice President, Stream Realty Partners  
[cryan@streamrealty.com](mailto:cryan@streamrealty.com)  
 512-947-4468

## DENVER INTERNATIONAL AIRPORT

Scope & Scale: Public Art Master Plan across 52 square miles of airport in Denver, CO  
 Cost: \$343,049  
 Year Constructed: airport was constructed in 1995  
 Project Duration: March 2019 - October 2020

### CLIENT REFERENCE:

Stacey Stegman, VP of Communications, Marketing, and Customer Service, Denver International Airport  
[stacey.stegman@flydenver.com](mailto:stacey.stegman@flydenver.com)  
 303-342-2276

## RIVER MILE

Scope & Scale: Arts and Cultural Master Plan for a 62-acre mixed-used neighborhood in Denver, CO  
 Cost: \$73,000 for Master Plan, with a planned \$30M in public art installations generated over 30 years  
 Year Constructed: ongoing  
 Project Duration: October 2019 - June 2020

### CLIENT REFERENCE:

Rhys Duggan, President and CEO, Revesco Properties  
[rduggan@revescoproperties.com](mailto:rduggan@revescoproperties.com)  
 303-870-8600

## MIDTOWN SQUARE

Scope & Scale: Arts and Cultural Master Plan for a public square in Seattle, WA with 27,000 square feet of retail and a 432-unit multifamily building  
 Cost: \$500,000  
 Year Constructed: 2022  
 Project Duration: November 2019 - November 2020

### CLIENT REFERENCE:

Vivian Phillips, Founder and Editor in Chief of nonprofit Arte Noir  
[vivphil@msn.com](mailto:vivphil@msn.com)  
 206-227-7747

Patrick Foley, Co-Founder, Lake Union Partners  
[pat@lakeunionpartners.com](mailto:pat@lakeunionpartners.com)  
 206-850-6637

## COLORADO STATE UNIVERSITY SPUR CAMPUS

Scope & Scale: Public Art Master Plan for 296,000 square feet across three research centers in Denver, CO  
 Cost: \$75,000 for Public Art Master Plan; \$1.2 million total art budget  
 Year Constructed: 2022  
 Project Duration: April 2019 - November 2019

### CLIENT REFERENCE:

Jocelyn Hittle, Associate Vice Chancellor Spur Special Projects, Colorado State University System  
[Jocelyn.Hittle@colostate.edu](mailto:Jocelyn.Hittle@colostate.edu)  
 303-718-0931



# WE'RE READY TO CREATE SOMETHING MEMORABLE

LET'S WORK TOGETHER TO DEVELOP A MEANINGFUL  
PUBLIC ART PLAN FOR BRISBANE, CALIFORNIA

303.999.0383

Jackie@NINEdotARTS.com



FORECAST PUBLIC ART  
REQUEST FOR QUALIFICATIONS  
CITY OF BRISBANE, CALIFORNIA  
PUBLIC ART MASTER PLAN

## COVER LETTER (1 PAGE)

Dear Members of the Selection Panel,

Forecast Public Art is pleased to submit our proposal to lead the first Public Art Master Plan for the City of Brisbane, CA.

Forecast Public Art, established in 1978, is a 501[c]3 nonprofit organization based in the geopolitical boundaries of Minnesota, on Dakota homeland. We are Small and Women Business Enterprise (S/WBE) Certified through 2025.

As one of the country's first nonprofit organizations dedicated to advancing the field of public art, our team is mission-driven to develop meaningful and measurable methods in building public art policy, practices, and processes, to deliver deep cultural competency, measurable community development, and neighborhood well-being to our clients.

Our mission to achieve equity through creativity has made Forecast a nationally recognized thought-leader in cultural mapping, public art consultation, professional training/workshops, and in the advancement of artist opportunities both locally and nationally through grant distribution programs and professional development initiatives.

We regularly consult with artists, communities, nonprofits, local and state arts agencies, and government entities to analyze, develop, and administer arts and culture initiatives in both public and private spaces and in rural and urban communities. Our team is experienced in identifying, soliciting, engaging, and retaining community stakeholders from all social, economic, and geographic areas. Our team's research techniques, tools, and experience has turned ideas into action for over 45 years and bridged communities to reflect today's conversations.

Jen Krava, director of programming and new initiatives, will lead this project with the partnership of senior project manager Mark Salinas. Together, we are the leading organization facilitating public art master plans in the country and have additional experience advancing cultural planning in the public, private, and non-profit sectors. We are skilled in developing arts and culture master plans, inventorying cultural assets, and developing successful community engagement and outreach programs committed to equity.



Jen Krava Director of Programming + New Initiatives, [jenk@forecastpublicart.org](mailto:jenk@forecastpublicart.org), 651-641-1128 x111  
Forecast Public Art, 2380 Wycliff Street, Suite 200, St. Paul, MN 55114  
Established 1978



## LETTER OF INTEREST (1 PAGE)

Forecast Public Art is excited to share our qualifications and proposal to collaboratively develop the first Public Art Master Plan for the City of Brisbane, California.

We recognize the critical importance of building trust and enthusiasm to navigate multiple stakeholders towards shared long-term planning. Our experience in planning partners us with clients and commissions organized under various municipal departments (Tourism, City Manager, Parks and Recreation, Economic Development, Library) each with a variety of staffing, funding, and public art experience.

We understand the need for shared processes, clarifying roles, and strategic decision making to create a cohesive vision for arts and culture in Brisbane. Our team is made up of creative consultants with backgrounds in municipal public art administration, landscape architecture, and group dynamics and facilitation. We recognize the importance of navigating multiple stakeholders towards a shared outcome, and building enthusiasm to do so.

Our team works to identify priorities for your art program, identify strategic partnerships and possible sources of alternative funding, and establish program processes. We have a skilled team that can address opportunities for ongoing public engagement, develop policies and procedures, and recommend processes necessary to achieve the vision for public art in the community. We can skillfully take the lead on all community meetings, presentations, and outreach efforts.

We know that arts and culture have the power to give identity and character to communities, humanize urban environments, add value to public improvements and private development, attract attention and tourism, and generate economic activity. In reading your RFP, it is clear that you also understand this as well. We would be thrilled to be your partner in harnessing the power of the public to amplify arts and culture in Brisbane.

## STATEMENTS OF QUALIFICATIONS (1 PAGE)

Our process begins with you and your stakeholders. We ask the right questions and listen to both what is said and what is not said. Then, we do the same for those in your community - those you know and may not know, yet. We conduct engagement and input sessions to thoughtfully build relationships across a community. We work to bring voices to the table that are historically muted and create conditions for stakeholders to be their full selves at input sessions. Engaging those who have long been disregarded helps ensure that public art projects resonate with a broad range of community members. This also helps us learn who lives, works, worships, and recreates in a place; who is making decisions; who is left out; as well as understand the perceptions of a community, place, processes, and systems. We analyze this information to recommend next steps - and together with you - we create a pathway.

In our projects we place emphasis on creating relationships rather than transactions. We understand the difference between community outreach [providing transactional information], community input [asking for feedback on decisions already made], and community engagement [processing feedback into decision-making]. Community members are experts in their neighborhoods and we hold their knowledge at high value. We commit to bring engagement to the public where their input shapes results.

We find that no two public art master plans look alike. While they may share similarities in content, we find that understanding client administration, capacity, and goals is integral in how we gather, study, and organize the many layers of information and recommendation that our work yields for local government. Our deliverables are detailed in local government customized scenarios, yet easy to access, read, and understand for the general public.

Cultural Mapping Study and 5 Year Plan: \$65k  
Arts Council of Placer County, California (population 412k)  
October 2021 - March 2023  
Darci Frank, Interim Executive Director, Arts Council of Placer County  
designbydarci@gmail.com / 916.209.6778

Strategic Plan: \$50k  
City of Waco, Texas (population 144k)  
October 2021 - November 2022  
Fiona Bond, Executive Director, Creative Waco  
fiona@creativewaco.org / 254.300.8677

5 Year Arts and Culture Master Plan: \$50k  
City of Redwing, Minnesota (population 17k)  
September 2021 - November 2022  
Brian Peterson, Chair, City of Red Wing Arts and Culture Commission  
brianpetersonrw@gmail.com / 651.385.3600

Forecast Public Art has an industry standard workload and zero recent or pending litigation.

## RELEVANT EXPERIENCE/EXAMPLES OF WORK (3 PAGES)

Oftentimes we are hired not because of our familiarity with a specific region or geography, but rather because of our familiarity with people, their interests and habits, and their aspiration to be seen and heard. Working nationally allows us to share trends, comparisons, and best practices to clients who may otherwise not have such access. We usually find that clients seek a fresh perspective in finding solutions, and communities seek fresh personalities to listen to their concerns.

As a result, our work cross-pollinates communities. Facilitating public discussions on monument removal in San Francisco, CA informs our work with Indigenous communities in Red Wing MN; adjudicating an artist selection process in Washington DC informs our communication in artist focus groups in Waco, TX; creating a Visual Quality Manual with the Department of Transportation in MN, informs our development of an Arts and Culture Master Plan at the Reno-Tahoe International Airport in NV.

Our staff makes it a priority to seek out non-dominant organizations to join our interviews, focus groups, and surveys with the intention of creating a seat at the table for them in the planning process. We consider ourselves proficient in social responsibility and inclusion and so establishing and maintaining relationships with non-dominant individuals and organizations is of ease to us because it is of interest to us.

We work regularly with city, county, and state government agencies in developing arts and culture master plan. Our staff has experience working in local and state government and applies that knowledge to create effective pathways within client capacity.

### **Arts Council of Placer County, California (2021 - 2023)**

The Arts Council of Placer County, a state-local partners of the California Arts Council, hired Forecast Public Art to develop a Cultural Mapping Study for the entire county which was to result in two studies that would influence agency change: Phase One Report: Community Identification + Identification and Inventory of Cultural Assets (2022) and Phase Two Report: An Implementation + Marketing Plan (2023).

Phase One Report informed recommendations in building capacity in Finance, Operations, Communications + Marketing, and Programming to guide the agency's future allocation of internal resources to augment external public service.

Phase Two Report included a Five-Year Plan which prioritized and benchmarked actions that the agency will undertake to address identified areas of need. The report also included A Daily Plan for Arts and Culture Organizations in Placer County.

Cultural Mapping Study and 5 Year Plan: \$65k

Arts Council of Placer County, California (population 412k)

October 2021 - March 2023

Darci Frank, Interim Executive Director, Arts Council of Placer County

designbydarci@gmail.com / 916.209.6778

**City of Waco, Texas (2021 - 2022)** Forecast was hired to develop a Public Art Master Plan Working for the City of Waco, Texas., We hired a local team to conduct creative community engagement activities to learn what kinds of public art community members would like to see, where they would like to see it, and what they would like it to do for their community. We provided recommendations on program structure and high priority tasks over the next five years to build a public art program for the city.

Strategic Plan: \$50k

City of Waco, Texas (population 144k)

October 2021 - November 2022

Fiona Bond, Executive Director, Creative Waco

fiona@creativewaco.org / 254.300.8677

**City of Red Wing, Minnesota (2021 - 2022)**

The newly formed Red Wing Arts and Culture Commission hired Forecast to develop a 5 Year Arts and Culture Master Plan. With the help of a local hire, we connected with community members to understand what they enjoy about arts and culture currently, what is missing, and what the future should look like. We developed a partnership with the Prairie Island Indian Community to ensure that the plan would benefit the region holistically. In addition to action steps, the plan also includes spark projects that the commission can develop, information about the structure of the arts and culture program in the City, and ways to engage community members and continue building upon the relationship with Prairie Island in future projects.

5 Year Arts and Culture Master Plan: \$50k

City of Redwing, Minnesota (population 17k)

September 2021 - November 2022

Brian Peterson, Chair, City of Red Wing Arts and Culture Commission

brianpetersonrw@gmail.com / 651.385.3600

"Forecast Public Art, the consulting team overseeing this in-depth planning process, lent their expertise and gave us lots of great ideas and solid recommendations to consider, both in the short-term and in consideration of Duluth's next 20 years as a cultural hub."

Emily Larson, Mayor, Duluth, MN

"Forecast did a great job of creatively interacting with the community and helping direct conversation by asking the right questions. One of the coolest things they did was hire a local artist to help with input sessions and to work with the surrounding community to get stories about the neighborhood and feedback on what their visions for the area were."

Megan Berner, Public Art Coordinator, Reno, NV

"This work is gold...this work is gold!"

Twiana Armstrong, Vice Chair, Arts Council of Placer County, CA



"Forecast's willingness to address our concerns and lay out a new plan to assist us was greatly appreciated. You helped staff and our arts commission know what to expect and how to get there, which none of us really knew. Your presentation was precise and done with a level that even some of us with very little experience could understand. It has given us the groundwork to work with our commission as to where we go from here. We appreciate your willingness to adapt to our needs."

Tony Pehle, Director Parks and Recreation Dept., City of Sparks, NV

## PROFESSIONAL BACKGROUND (2 PAGES)

### 1) Jen Krava, Director of Programming + New Initiatives

Full time staff based in Minneapolis, Minnesota (CT)

P 651-641-1128 x111 E jenk@forecastpublicart.org

Jen will provide strategy and labor allocation for this project.

Jen holds master's degrees in public art & design, and landscape architecture, and approaches her work with a multi-directional lens to investigate contemporary issues in public art, place-knowing, and creative economies. Jen works on projects invested in community driven research and prototyping and looks at all of her work through a lens of justice and equity.

Jen sets the vision and strategy for all programming at Forecast. She leads Forecast's consulting team, and works on arts and culture master plans, facilitates RFQ processes, curates' public art projects, develops and facilitates customized training, creates online learning systems and content, develops regional capacity building, and manages Forecast's artist grant program.

### 2) Mark Salinas, Senior Project Manager

Full time staff based in Reno, Nevada (PT)

P 651-641-1128 x109 E marks@forecastpublicart.org

Mark will be the project manager and client contact for this project.

Mark is responsible for developing arts and culture master plans, policy recommendations, cultural mapping and equity studies, and percent-for-art ordinances for municipalities, counties, nonprofits, and airports. He contributes numerous perspectives to any dialogue; as urban and rural arts administrator; as public artist and public art policy-maker; as municipal and state arts commissioner; and as commercial business owner and community non-profit founder.

Mark is the former founding Director of the Carson City Department of Arts & Culture responsible for establishing administration, public arts policy, and programming of the rural state capital's 1% Transient Occupancy Tax for Art. He serves as an elected board member for the City of Reno Arts & Culture Commission (Chair), the Nevada Arts Council, and Americans for the Arts Public Art Network Advisory Council, the Pioneer Center for the Performing Arts, and the Economic Development Authority of Western Nevada Foundation.

### 3) Yarlyn Rosario, Project Manager

Full time staff based in Lancaster, Pennsylvania (ET)

P 651-641-1128 x. E yarlyn@forecastpublicart.org

Yarlyn will be responsible for leading our Local Community Engagement Team on this project.

Yarlyn joined the team at Forecast in 2022 and is responsible for leading, managing, and coordinating client-facing projects with a focus on community engagement and artist selection processes. She holds a degree in Film & Media Arts from Temple University with a concentration in documentary filmmaking. She has contributed to award-winning films, ranging on the topics of migration, social justice, and community health.

Most recently, Yarlyn held the position of Public Art & Community Engagement Manager for the City of Lancaster, a local municipality that serves sixty-thousand residents. In this role, she managed and implemented all stages of select public art projects located throughout Lancaster City.

#### 4) Local Community Engagement Team

Forecast Public Art freelance employee based in Brisbane, California (PT)

After meeting with key stakeholders, we will outline a strategy for community engagement. Our local team will provide us with important community insight, history, and programmatic support. Our experience in re-investing back into the communities we serve is that it develops local workforce capacity crucial to implementing the plan we develop. The team will plan and facilitate engagement activities strategically placed on the calendar and within the city to collect input from community members. All activities are created to gather input, data, documentation, and testimonials for our final deliverable.

## CLIENT REFERENCES (1 PAGE)

Cultural Mapping Study and 5 Year Plan: \$65k

Arts Council of Placer County, California (population 412k)

October 2021 - March 2023

Darci Frank, Interim Executive Director, Arts Council of Placer County

designbydarci@gmail.com / 916.209.6778

Strategic Plan: \$50k

City of Waco, Texas (population 144k)

October 2021 - November 2022

Fiona Bond, Executive Director, Creative Waco

fiona@creativewaco.org / 254.300.8677

5 Year Arts and Culture Master Plan: \$50k

City of Redwing, Minnesota (population 17k)

September 2021 - November 2022

Brian Peterson, Chair, City of Red Wing Arts and Culture Commission

brianpetersonrw@gmail.com / 651.385.3600



# BRISBANE PUBLIC ART MASTER PLAN PROPOSAL

JULY 2023

DESIGNING LOCAL

Todd W. Bressi



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## PROJECT TEAM

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| AMANDA GOLDEN .....   | 18 |
| JOSH LAPP.....        | 19 |
| JASMINE METCALF ..... | 20 |
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## FEE SCHEDULE

|                     |                          |
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| PROJECT BUDGET..... | 23 (SEPARATE SUBMISSION) |
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July 14, 2023

Noreen Leek  
Parks & Recreation Director  
City of Brisbane  
50 Park Place  
Brisbane, CA 94005

**re: Proposal for Brisbane Public Art Master Plan**

**Designing Local** is a certified woman-owned business dedicated to helping communities connect people to place through culture. Founded in 2014, our firm was born from the belief that design, art, culture, historic preservation, and other important unique attributes of communities are often overlooked in the planning process. We bring an authentic curiosity and passion to our work.

We recognize that prosperity and economic development come from strategically planning and investing in our communities culture and unique assets. The result: better community relations, increased pride and ownership by stakeholders, and revered places that people and businesses naturally choose to be a part of. We seek to help communities grow their pride, realize their ability to influence the future, and create a prosperous community for all.

Our process is straightforward and simple. Through robust and creative public engagement we help to extract the story of the place in which we are working. We take that story, as told by the community itself, and help translate that into a unique, interesting, powerful built environment.

## REQUESTED COMPANY INFORMATION

Company Structure: LLC, Partnership  
Office Location: 1223 East Main Street, Suite 311 Columbus, OH 43205  
Owners: Amanda Golden (51%), Josh Lapp (39%), Matt Leasure (10%)  
Company Started: March, 2014  
Contact Information: Amanda Golden, amanda@designinglocal.com, 706-346-5696

## LETTER OF INTEREST



Designing Local, Ltd.  
1223 East Main St., Suite 311  
Columbus, OH 43205  
www.designinglocal.com  
josh@designinglocal.com  
614.607.1556

Noreen Leek  
Parks & Recreation Director  
City of Brisbane  
50 Park Place  
Brisbane, CA 94005

### re: Letter of Interest

Dear Members of the Selection Panel:

On behalf of Designing Local we would like to thank you for the opportunity to submit this proposal to the City of Brisbane for the Brisbane Public Art Master Plan Project. Based on our understanding its clear that well informed planning and strong resident and visitor experiences are important to the City of Brisbane.

Our approach to achieving your planning and public art goals begins with helping your community identify your unique qualities. We then develop strategies to invest in the enhancement of your identity through public art. We look forward to the possibility of working with the City of Brisbane to solidify continued investment in public art through the creation of a Public Art Master Plan. We understand the need for a Plan that outlines strategies in succinct, realistic, and measurable ways.

Designing Local is a certified woman owned business has deep experience in public art planning and implementation, placemaking, urban design, as well as place-based master plans. We have executed more than 40 public art and placemaking projects in 20 states. For this project we have partnered with Todd W. Bressi, another leading expert in public art, engagement, and city design. We believe that with our combined experience and creativity we will deliver a world class plan that utilizes one-of-a-kind engagement opportunities to reveal the spirit of Brisbane.

To develop the plan, the team will examine and evaluate your existing plans, policies, and publicly owned land and will seek to understand what opportunities exist to build upon your existing public art program. Public engagement will also play a major role in the development of these recommendations and intentional outreach to diverse populations of all backgrounds and ages will be crucial to the success of this planning process.

Our team is excited about this opportunity as planning processes steeped in strategic policy and community voice is where our firm comes alive.

Sincerely,

Amanda Golden  
Managing Principal

Joshua Lapp  
Principal

*Designing Local is committed to performing the work as outlined in this proposal as well as within the timeframe proposed in the RFP. Amanda Golden, Managing Principal of Designing Local and Josh Lapp, Principal of Designing Local are both authorized to represent Designing Local.*



## STATEMENT OF QUALIFICATIONS

### WE FOCUS ON CREATIVE ACTIVITIES WHICH EMPHASIZE THE COMMUNITY'S SENSE OF PLACE

In both the final plan and the planning process we emphasize fun and creativity. We will construct fun, one-of-a-kind experiences that will allow residents to express their creative spirit as well as their ideas for a prosperous future for public art. The Team will engage artists as facilitators and as participants in order to understand artist's needs and will also engage the broader community in conversations about how public art can help celebrate neighborhoods throughout the City and County.

### WE UTILIZE CONCISE AND EASILY UNDERSTANDABLE COMMUNICATION MATERIALS

We are a team of strong communicators. Collectively, we bring a unique blend of skills- verbal, visual, and written communication skills. We will work hard to develop communication materials which are direct, easily understandable, and visually appealing.

### WE'RE AN ORGANIZED, EFFICIENT, AND RESPONSIVE CONSULTANT TEAM

Our team stresses process, communication, and attentiveness. We will provide strong project organization and clearly-defined roles and responsibilities. We are also flexible and will adapt and modify the process in response to detours along the way. We are committed to an inclusive, transparent, and collaborative process working across sectors - government agencies and the public - creating cross pollination.

### WE APPROACH PLACEMAKING AS ECONOMIC DEVELOPMENT

Investing in quality of life and sense of place is a key strategy for attracting and retaining businesses and residents. We work to bring the unique elements of your community to the forefront so you stand out.

### WE BELIEVE THAT CITIES SHOULD BE FUN

Whether a resident or visitor, spending time in cities should be enriching, enjoyable, and engaging. To put it simply, cities should be fun. We strive toward this ideal with all of our projects and believe public art is one of the most important tools in a City's toolbox for creating great places.

### SERVICE OFFERINGS



#### ARTS & CULTURE PLANNING

We work with communities to create policies, implementation plans, and review processes for public art and cultural facilities. We also manage the process for procuring art on behalf of our clients.



#### HISTORIC PRESERVATION

We prepare applications and provide compliance for federal and local historic tax credits. We also research historic places and generate the documentation, photography, and mapping required for the National Register of Historic Places and local registers.



#### COMMUNITY PLANNING

We collaborate with municipalities and the public to create plans for corridors, districts, parks, and neighborhoods. We also work with property owners and developers to test various approaches to site development and to determine associated yields.



#### PUBLIC ENGAGEMENT

We develop creative and effective methods for public input through interactive activities and strong communication. We build consensus around a strategic vision through graphic production, group discussions, and iterative feedback.



#### LANDSCAPE ARCHITECTURE

We design public spaces including parks, streets, open spaces, plazas, playgrounds, and gardens. We are able to provide all phases of technical documentation including construction documentation, cost estimating, and construction oversight.







## 2

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# EXPERIENCE

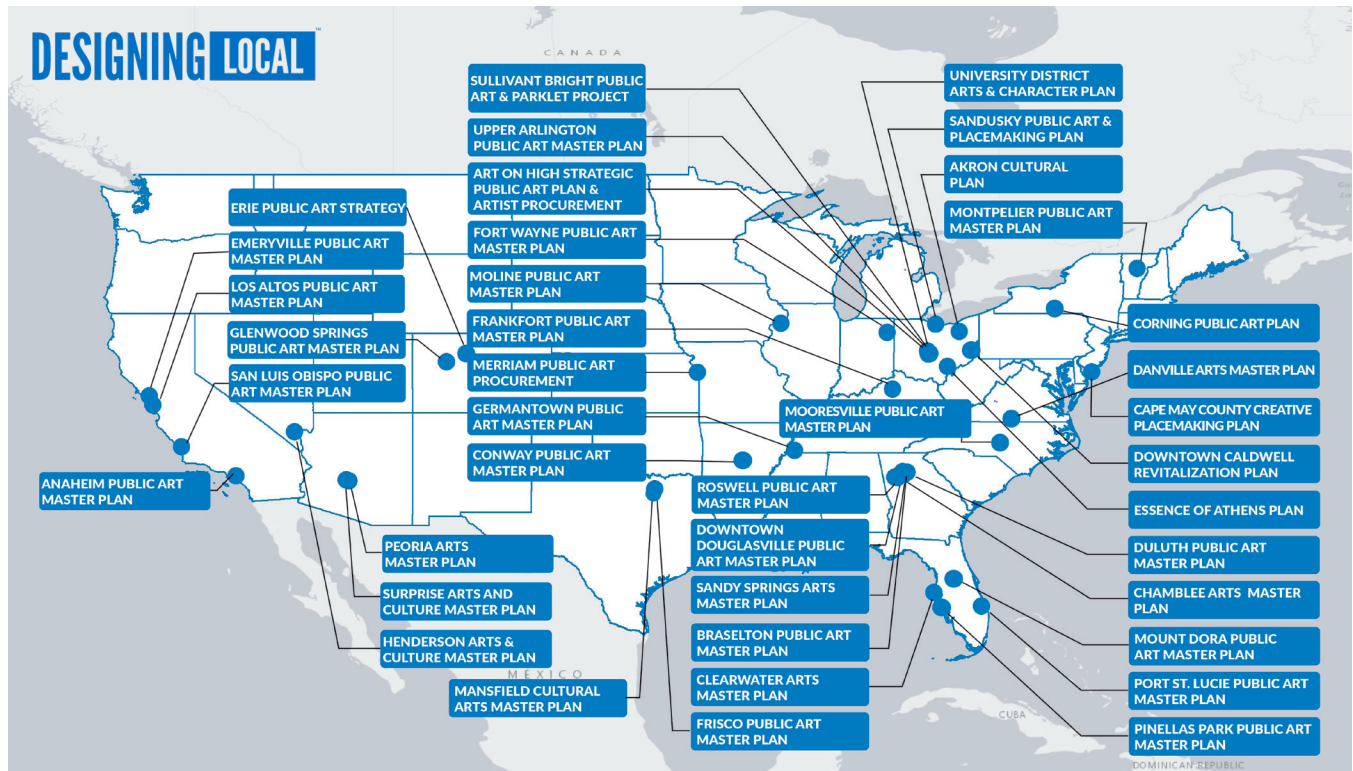
## OUR WORK

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Our work has taken us both down the street and across the country. Whether working in a large metropolitan city, mid-sized suburb, or rural village we bring the same careful focused attention to each of our projects. On the following pages are examples of our most interesting and impactful projects.



# ARTS & CULTURE EXPERIENCE



## ACTIVE AND COMPLETED PROJECTS

- Akron Cultural Plan | Akron, Ohio
- Anaheim Public Art Master Plan | Anaheim, California
- Art on High Strategic Public Art Plan & Artist Procurement | Columbus, Ohio
- Cape May County Creative Placemaking Plan | Cape May County, New Jersey
- Clearwater Arts Master Plan | Clearwater, Florida
- Chamblee Arts Master Plan | Chamblee, Georgia
- Corning Public Art Plan | Corning, New York
- Danville Arts Master Plan | Danville, Virginia
- Downtown Douglasville Public Art Master Plan | Douglasville, Georgia
- Downtown Caldwell Revitalization Plan | Caldwell, Ohio
- Duluth Public Art Master Plan | Duluth, Georgia
- Emeryville Public Art Master Plan | Emeryville, California
- Essence Of Athens | Athens, Ohio
- Erie Public Art Strategy & Procurement | Erie, Colorado
- Frisco Public Art Master Plan | Frisco, Texas
- Fort Wayne Public Art Master Plan | Fort Wayne, Indiana
- Frankfort Public Art Master Plan | Frankfort, Kentucky
- Germantown Public Art Master Plan | Germantown, Tennessee
- Glenwood Springs Public Art Master Plan | Glenwood Springs, Colorado
- Henderson Arts & Culture Master Plan | Henderson, Nevada
- Los Altos Public Art Master Plan | Los Altos, California
- Brisbane Community Center Artist Procurement | Brisbane, Kansas
- Moline Public Art Master Plan | Moline, Illinois
- Montpelier Public Art Master Plan | Montpelier, Vermont
- Mooresville Public Art Plan | Mooresville, North Carolina
- Mount Dora Public Art Plan, Mount Dora, Florida
- Peoria Arts Master Plan | Peoria, Arizona
- Pinellas Park Public Art Master Plan | Pinellas Park, Florida
- Port St. Lucie Public Art Master Plan | Port St. Lucie, Florida
- Roswell Public Art Master Plan | Roswell, Georgia
- San Luis Obispo Public Art Master Plan | San Luis Obispo, California
- Sandusky Public Art & Placemaking Plan | Sandusky, Ohio
- Sandy Springs Public Art Master Plan | Sandy Springs, Georgia
- Surprise Arts & Culture Master Plan | Surprise, Arizona
- University District Arts & Character Plan | Columbus, Ohio
- Upper Arlington Public Art Master Plan | Upper Arlington, Ohio



## PUBLIC ART REFERENCES



### MARYLOU STEPHENS

Arts, Culture, & Library Services Director  
City of Peoria  
Peoria, AZ  
678.480.3801  
Contract: \$61,000  
Time: 2021-2022



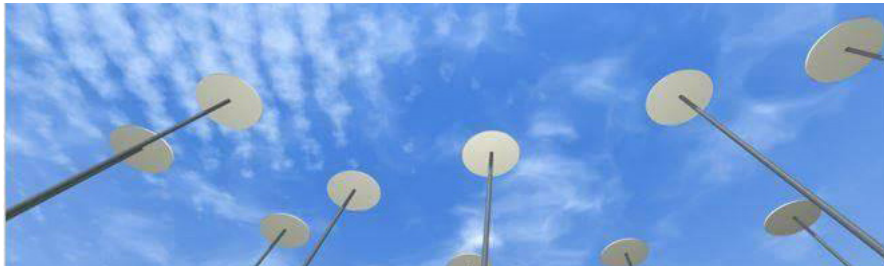
### REBECCA HALL

Community Relations/Grants Manager  
City of Frankfort  
Frankfort, Kentucky  
502.352.2076  
Contract: \$50,000  
Time: 2020-2021



### PATRICK HAMMER

Director of Parks and Recreation  
Town of Erie  
Erie, Colorado  
303.926.2540  
Contract: \$100,000  
Time: 2022-2023



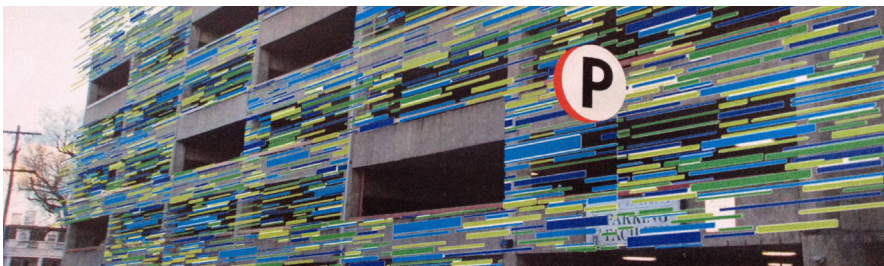
### PAUL GAMBILL

Executive Director  
Community Engagement Lab  
Montpelier, VT  
802.595.0087  
Contract: \$50,000  
Time: 2017-2018



### SHERESE FORTRIEDE, AICP

Planner & Public Art Manager  
City of Fort Wayne  
Fort Wayne, Indiana  
260.427.5694  
Contract: \$80,000  
Time: 2019



### NICOLE MULLET

Executive Director  
ArtsNow  
Akron, Ohio  
330.203.1606  
Contract: \$100,000  
Time: 2019-2020





## ANAHEIM PUBLIC ART MASTER PLAN

CITY OF ANAHEIM | ANAHEIM, CALIFORNIA

The Anaheim Public Art Master Plan takes an overarching look at Anaheim's legacy of public art while setting a vision for the future and defining how public art will shape Anaheim for years to come. The framework of this plan is a strategy for the establishment and operationalization of a formal Public Art Program that proposes ways to ensure public art in Anaheim is transformational, unifying, and is representative of the spirit of Anaheim.

Despite the COVID-19 pandemic, this plan is a result of extensive public engagement. The consultant team, worked diligently to engage the public throughout an 18-month process and provided ample opportunity for a broad cross-section of the community to participate in shaping the vision for public art in Anaheim. The team held over 40 virtual stakeholder engagement opportunities, including 18 individual interviews, 25 focus groups, and six identical community meetings in each of Anaheim's 6 Council Districts to listen and learn about the community's vision for public art. Translation services were available on an as-needed basis. 2,149 people participated in a survey. In all, over 3,000 people were engaged.

Through the development of sound policy and a framework for implementation, the Anaheim Public Art Master Plan offers the City an opportunity to inspire sustainably fund new projects and deliver maintenance to their existing collection. Their management process was also streamlined.

### PROJECT INFO

Client: City of Anaheim, California  
 Contact: Holly Unruh  
 714.293.9956  
 Role: Prime Consultant  
 Time: 2020-2023  
 Subs: Jessica Cusick, Marc Pally, Tomas Benitez







## ART FOR ALL : FORT WAYNE PUBLIC ART MASTER PLAN

CITY OF FORT WAYNE | FORT WAYNE, INDIANA

### WHY

The City of Fort Wayne, Indiana is experiencing a significant amount of revitalization throughout the City, resulting in a significant investment in planning efforts. Because of this, the City adopted an ordinance requiring any private development receiving TIF incentives to contribute 1% of the project fee to the City of Fort Wayne's Public Art Fund. In an effort to invest these dollars responsibly, the City set out to create a Public Art Master Plan. The plan is intended to direct spending to high priority projects both downtown and in neighborhoods, and to think critically about the needed infrastructure for creating a robust public art program.

### HOW

Designing Local held over 100 stakeholder interviews to kick off the discovery phase and hosted a Public Art Pecha Kucha event to initiate the planning process. Six local artists and a nationally recognized curator spoke about the power of public art to a standing-room audience of 250 people. The team hosted a series of meetings titled, Public Art Popsicle Pop-Up on a Parklet, to co-create big ideas for public art in the community. The team also developed a custom built map program where participants selected where public art should go, where special stories happen, and where public art currently exists.

### WHAT

Through the development of sound policy and a framework for implementation, the Fort Wayne Public Art Master Plan offers the City an opportunity to inspire elected officials, private organizations, and residents to create public art strategies that are uniquely Fort Wayne.

### PROJECT INFO

Client: City of Fort Wayne, IN  
 Contact: Dan Baisden  
 260.427.5694  
 Role: Prime Consultant  
 Time: 2019







## AKRON CULTURAL PLAN

ARTSNOW | AKRON, OHIO

### WHY

The Akron Cultural Plan was a culmination of the efforts of more than 5 years of work by the City of Akron along with its partners ArtsNow, a county-wide non-profit, the GAR Foundation, and the John S. and James L. Knight Foundation. The plan seeks to build upon past studies of the existing cultural landscape in Akron to help the community grow and prosper with arts and culture at the center of the City's renaissance.

### PROJECT INFO

Client: ArtsNow  
Contact: Nicole Mullet  
330.410.3362  
Role: Prime Consultant  
Time: 2019-2020  
Fee: \$150,000

Learn more about the implementation at [www.AkronCulturalPlan.com](http://www.AkronCulturalPlan.com)



### HOW

Work on the plan began in early 2019 and completed in February 2020. The team hosted over 1,000 listening hours with members of the community, hosted district specific meetings to listen to each district's distinct needs, and facilitated over 50 focus groups with various community groups including but not limited to the Akron Commission on Aging, United Disability Services, and artists. In addition, the team hired artists to facilitate focus groups with their networks and to solicit feedback at festivals throughout the year.

### WHAT

Work on the plan began in early 2019 and completed in February 2020. Extensive public and stakeholder engagement with thousands of hours dedicated to listening to the community lead to recommendations within 9 topics: equity, accessibility, education, talent, engagement, connections, economic impact, resources, placemaking, and public art.

In addition, a subcommittee of the 25 member steering committee developed an equity statement to guide the future of arts and culture in Akron.

### AKRON CULTURAL PLAN

*Our Voice. Our Future.*

Help Akron develop its first, city-wide cultural plan by sharing the arts, cultural, historic, and environmental experiences that *you* want in your neighborhood.

We are so grateful for your perspectives.

The more voices we have, the stronger our collective roadmap to the future will be.

Share your voice at  
[AkronCulturalPlan.com](http://AkronCulturalPlan.com)

### Share *your* voice!

Join us from 5:30 to 7:30 PM as we cover what we have today and what we'd like to see in the future while creating a public art piece that will be displayed in Akron. These events are free and all ages are welcome.

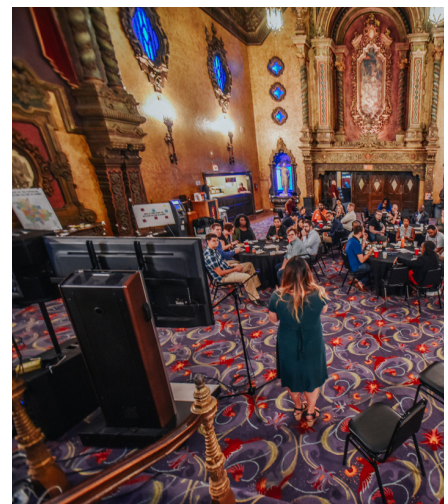
All events are identical, so select the location and date most convenient to you!

*Locations:*

- May 30: Odom Boulevard Library Branch
- May 30: Coventry Oaks Lodge
- June 18: Ellet Branch Library
- June 18: Forest Lodge Community Center
- June 19: North Hill Branch Library
- June 19: Reservoir Community Center
- June 20: Kenmore Community Center
- June 20: Joy Park Community Center
- July 16: REACH Opportunity Center
- July 16: The Well
- July 17: Buchtel Community Learning Center

This work is made possible thanks to:

RSVP or learn more at  
[AkronCulturalPlan.com](http://AkronCulturalPlan.com)







## PHASE 1:

**DISCOVER**

*Understand the rich history and landscape of Akron's arts and cultural assets while crafting an inclusive and equitable cultural planning process*

**31 people**

on the Akron Cultural Plan steering committee

**150+ people**

people representing hundreds of organizations across Akron interviewed to guide the process



## PHASE 2:

**LISTEN**

*Explore attitudes, perceptions, and future visions about Akron's culture through inclusive and authentic engagement activities*

**210 hours**

one-on-one listening

**639 hours**

total community listening  
(that's 16 weeks!)

**753,045**

social engagement

**27**

focus groups and meet-ups



## PHASE 3:

**REVIEW**

*Present the shared visions and public priorities back to the Akron community for additional input and review*

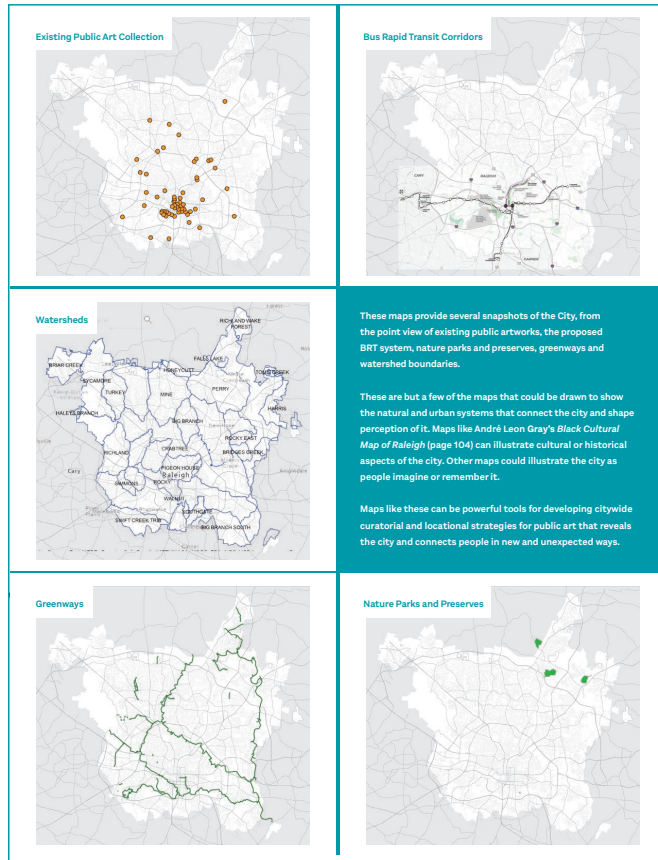
**5 rounds**

of public review

# RALEIGH PUBLIC ART STRATEGIC PLAN

## Raleigh, N.C. 2021-2022

Todd W. Bressi



Raleigh's public art program was created more than a decade ago, with a traditional percent for art model. Since then, the program has received consistent and clear support, and key city plans have recommended that the program position itself to address a wider range of opportunities and needs.

Though Raleigh's new public art plan was crafted during the Covid crisis, more than 1,000 people participated in engagement activities. Their message was, people would like to see public art distributed more widely throughout the city, and more art that reflects the city's creative life and cultural diversity.

The plan is strategic, outlining six core goals and nearly 100 actions that the program can take to work towards six key goals. It also includes detailed protocols, checklists and criteria for the staff and PADB to follow in implementing projects and working with other City agencies.

The goals discuss the importance of nurturing Raleigh's public art ecosystem – everyone who creates, produces and supports public art; making sure public art authentically representative the creative life of the city; expanding the relationship between City government and the public art program beyond percent for art projects; redirecting resources to communities not well-served by the program; and providing guidance on power-sharing in decisions about what projects to take on and how to do them.

Finally, while the plan doesn't specifically indicate where new public art projects should be located, it does proposes a transformative a paradigm for identifying projects. The plan explains how public art can be inspired by new and creative ways of looking at cities – related to how culture, history, environment and sustaining infrastructure are understood and experienced. These ways of seeing can be visualized through maps that identify new possibilities for public art to connect to the these foundational ideas – as well as more people in more communities.

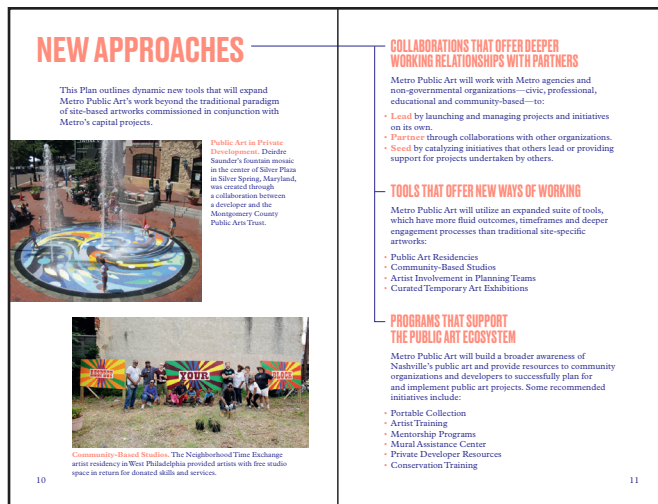
**Client: Kelly McChesey, Public Art Director,  
Raleigh Arts, 919-996-5657**



# METRO ARTS PUBLIC ART COMMUNITY INVESTMENT PLAN

## Nashville, TN 2016-2017

Todd W. Bressi



Top: A summary of the programmatic recommendations in the plan.

Center: After the plan was completed, MetroArts asked the consulting team to develop guides for developers and for people who wanted to commission murals, as tools to support the broader public art ecosystem.

Bottom: MetroArts secured NEA funding to implement a plan recommendation to organized curated citywide art projects. These bus-wraps are part of a multifaceted food-justice project called Build Better Tables, curated by Nicole Caruth.

Nashville's Public Art Community Investment Plan signals an important new direction for public art, advancing the vision that "every Nashvillian experiences a creative city."

With a clear focus on cultural participation and community vitality, the plan offers an ambitious agenda for carrying forward the goals of the *NashvilleNext* comprehensive plan and of *Crafting a Creative City*, the Metro Arts strategic plan.

With its emphasis on promoting equity, the plan aligns Metro Public Art with the newest thinking about public art funding and program design.

When it was completed in 2017, it was one of the first local government public art plans anywhere with this focus.

And with an aspiration to strengthen the public art ecosystem—the networks of artists, organizations and communities that create public art—the plan looks to use City resources to catalyze a robust, sustainable system for public art for many years to come.

The Public Art Community Investment Plan demonstrates how Metro Arts must look beyond current project models, operations and funding structure in order to achieve this new vision:

- Casemaking for new directions in public art, expanding beyond traditional site-based works.
- An inventory of new tools for working with artists and developing projects.
- Outlines of programs that build the capacity of artists, communities and organizations to sustain this approach to public art.
- Recommendations for the funding, staffing and governance necessary to realize this new direction.
- Frameworks for new approaches to collaborating with key departments in Metro Nashville government.

**Client:** Anne-Leslie Owens, Public Art Program Manager  
Anne-Leslie.Owens@nashville.gov







## 3

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# PROJECT TEAM

## RESUMES & PROFILES

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At Designing Local we're a small team working hard and building together. Internally and externally we prize open, honest, and clear communication. Principal-level service is among the core values of our firm. We have a passion and curiosity for what we do and we bring the devotion we have for our community to each of those we work in.



## AMANDA GOLDEN

Amanda is the Managing Principal and Co-Founder of Designing Local. She is an urban planner, arts administrator, curator, creative placemaker, historic preservationist, and has worked in the public art and cultural planning field since 2014. Driven by the belief that public art should reflect the community it's placed in, Amanda's favorite projects are those that have many voices working together to define what both the public artwork, cultural assets, and the program look like. At Designing Local, Amanda oversees the creation of public art master plans for a variety of cities across the US, develops cultural and arts master plans, and works with private developers to integrate public art within their developments. She has worked on over 30 public art master plans in 15 different states, has managed complex public art commissions, and has worked on multiple NEA Our Town Grant projects. Designing Local has also put forward many unique cultural funding mechanisms that have been adopted as policy.

### RECENT AND RELATED PROJECTS

- Braselton Public Art Master Plan | Braselton, Georgia | Project Manager
- Roswell Public Art Master Plan | Roswell, Georgia | Project Manager
- Sandy Springs Arts Master Plan | Sandy Springs, Georgia | Project Manager
- Duluth Public Art Master Plan | Duluth, Georgia | Project Manager
- Dr. Martin Luther King Jr. Public Monument | Fort Wayne, Indiana | Curator
- Sullivant Bright Public Art and Parklet Project | Columbus, Ohio | Project Manager
- Starling Garage Public Art Curation | Columbus, Ohio | Project Manager
- Clearwater Cultural Arts Strategic Plan | Clearwater, Florida | Project Manager
- Conway Public Art Master Plan | Conway, Arkansas | Project Manager
- Anderson Public Art Master Plan | Anderson Township, Ohio | Project Manager
- Anaheim Public Art Master Plan | Anaheim, California | Project Manager
- Moline Public Art and Placemaking Plan | Moline, Illinois | Project Manager
- Frankfort Arts Master Plan | Frankfort, Kentucky | Project Manager
- Germantown Public Art Master Plan | Germantown, Tennessee | Project Manager
- Sandy Springs Public Art Strategic Plan | Sandy Springs, Georgia |



### PROJECT ROLE

Project Manager

### EXPERIENCE

- 10 Years

### APPOINTMENTS

- Central Ohio APA, Immediate Past Chair
- State of Ohio APA, Former Board Member
- Development Commissioner, City of Columbus, Ohio

### EDUCATION

- Master of City & Regional Planning, The Ohio State University
- Bachelor of Science in City & Regional Planning, The Ohio State University

**DESIGNING LOCAL**

## JOSHUA LAPP, AICP

Josh is a Principal and Co-Founder of Designing Local. He has twelve years of professional experience in urban planning on a variety of project types. Driven by the desire to create actionable plans with easy wins for clients and the community, Josh's favorite projects are those that have a complex issue at the center. His broad knowledge of planning related issues have provided clients with well-rounded, highly researched recommendations to move cultural initiatives forward. At Designing Local, Josh oversees historic preservation tax credits, national register nominations, and historic preservation plans. He has worked on dozens of arts and culture planning initiatives across the country, developed broad public engagement opportunities for Public Art Plans and Cultural Plans, and has managed over 20 state and federal historic tax credits in Ohio amounting to over \$50 million in investment in historic buildings in Columbus alone.

### RECENT AND RELATED PROJECTS

- Corning Public Art Plan | Corning, New York | Project Manager
- Pinellas Park Public Art Plan | Pinellas Park, Florida | Project Manager
- Special Capital District Design Guidelines | Frankfort, Kentucky | Project Manager
- Downtown Caldwell Revitalization Plan | Caldwell, Ohio | Placemaking Lead
- Cape May County Creative Placemaking Plan | Placemaking & Engagement Lead | Cape May County, New Jersey
- Glenwood Springs Public Art Master Plan | Glenwood Springs, Colorado | Project Manager
- Mount Dora Public Art Master Plan | Mount Dora, Florida | Project Manager
- Port St. Lucie Public Art Master Plan | Port St. Lucie, Florida | Project Manager
- Henderson Arts and Culture Master Plan | Henderson, Nevada | Project Manager
- Peoria Arts and Culture Master Plan | Peoria, Arizona | Project Manager
- Douglasville Public Art Master Plan | Douglasville, Georgia | Project Manager
- Surprise, Arizona Public Art Master Plan | Surprise, Arizona | Project Manager
- University District Arts and Character Plan | Columbus, Ohio | Project Manager
- The Essence of Athens Plan | Athens, Ohio | Principal, Engagement Strategist
- The Merchant State historic Tax Credits | Columbus, Ohio



### PROJECT ROLE

Engagement Manager

### EXPERIENCE

- 10 Years

### ACCREDITATIONS

- Member, American Institute of Certified Planners

### APPOINTMENTS

- Commissioner, Near East Area Commission
- Transit Columbus multi-modal advocacy group, Chair of Board
- Former Commissioner, Create Columbus Commission
- Former Commissioner, Italian Village Historic Review Commission

### EDUCATION

- Bachelor of Science in City & Regional Planning, The Ohio State University

**DESIGNING LOCAL**



## JASMINE METCALF

Jamine is a multi-hyphenate, at times a planner, marketer, designer and other times a project manager. She is always pursuing community building, driving human connection, and working to make places and systems work for the people using them. At Designing Local, Jasmine assists with the creation of public art, cultural and arts master plans. She develops graphics and leads visual communications work to ensure the best possible public outreach. She is a graduate of the College of Design, Architecture, Art, and Planning at the University of Cincinnati.



### RECENT AND RELATED PROJECTS

- Danville Arts Master Plan | Danville, Virginia | Planner
- Mooresville Public Art Plan | Mooresville, North Carolina | Planner
- Woodstock Public Art Plan | Woodstock, Georgia | Planner
- Dr. Martin Luther King Jr. Public Monument | Fort Wayne, Indiana | Planner
- Canton Public Art Plan | Canton, Georgia | Planner
- Brockton Publicly Accessible Public Art Plan | Brockton, Massachusetts | Planner
- Queen Creek Arts & Placemaking Plan | Queen Creek, Arizona | Planner
- Erie Public Art Implementation | Erie, Colorado | Planner
- Erie Public Art and Placemaking Plan | Erie, Colorado | Planner
- Pinellas Park Public Art Master Plan | Pinellas Park, Florida | Planner

### PROJECT ROLE

Urban Planner

### EXPERIENCE

- 3 Years

### EDUCATION

- Bachelor of Urban Planning, University of Cincinnati

## TODD BRESSI

PRESIDENT, ARTFUL PLACES

### PROJECT ROLES: PUBLIC ART PROGRAM EXPERT

Todd W. Bressi is a public art consultant, urban designer, educator and writer. He has managed his own public art consulting practice since 2008. Bressi works as a sole practitioner and for each project he builds a team of creative professionals who are best suited to meet the client's and the project's needs.

Todd consults with public agencies, civic/community groups, cultural organizations and private developers throughout the U.S. and Canada. He is known for combining his knowledge of public art, placemaking and planning to curate creative, artist-led processes that broaden public outreach and produce outcomes that strongly reflect the visions of the communities he works with. Todd has worked on more than thirty public art, arts district and placemaking plans, managed complex public art commissions, teamed with artists on collaborative design and community engagement projects, and provided on-call consulting to several public art and placemaking organizations.

As coordinator of artistic planning for Mural Arts Philadelphia, he has helped guide the artistic program of the nation's largest public art organization. As coordinator of public art, creative activations and civic engagement for Philadelphia250, he is playing a lead role in the city's preparations for the semi-quincentennial celebration of the Declaration of Independence. His work has inspired more than a dozen projects that have been recognized by the Public Art Network "Year in Review."

Prior to launching his own firm, Todd was a partner in Brown and Keener Bressi, an urban design firm in Philadelphia; a senior associate at Project for Public Spaces; executive editor of the design journal Places; and faculty member at PennDesign and Pratt Institute.

### SELECT PROJECT EXPERIENCE

- Ann and Roy Butler Hike-Bike Trail Arts and Culture Plan, Austin, Tx. completion February 2023
- Sonoma County, Calif, Public Art Master Plan, completion February 2023
- Raleigh, N.C., Public Art Strategic Plan, 2022
- Largo, Md., Placemaking and Public Art Plan, 2021
- Arlington, Va., Public Art Master Plan, 2021
- Washington, D.C, Public Art Master Plan, 2021
- JBG Companies: National Landing Public Art and Placemaking Strategy, 2019-2020
- Alexandria Va., Trails and Paths public art implementation plan, 2019
- Frederick, Md., Public Art Master Plan, 2018
- Troy, NY, Public Art Master Plan, 2017
- Nashville, Tn., Public Art Community Investment Plan, 2017
- Sugar Land, Tx, Public Art Master Plan, 2016
- Montgomery County, Md., Public Art Roadmap, 2015
- El Paso Public Art Master Plan, 2014
- Central Corridor Public Art Master Plan (Public Art St. Paul), 2012
- DC Creates!, Washington, D.C., Public Art Master Plan, 2009



### EDUCATION

- Master of Science in City Planning, University of California

### PROFESSIONAL EXPERIENCE

- Mural Arts Philadelphia, Interim Artistic Planning Coordinator (2011 -)
- Philadelphia 250, Creative Activations and Public Art Consultant (2019 -)
- Brown and Keener Bressi, Principal, 2004-2007
- Project for Public Spaces, Senior Associate, 2002-2003

### PUBLIC ART / PLACEMAKING, ONGOING CONSULTING

- Alexandria, Va.; Public art consulting
- Cuyahoga Falls, OH; River Totems Our Town grant implementation consulting
- Montgomery County, Md.; Cultural planning and public art consulting
- Nashville, TN; Public art consulting

**Todd W. Bressi**

Public Art • Placemaking • City Design