

File No. 101274

Committee Item No. \_\_\_\_\_  
Board Item No. 58

## COMMITTEE/BOARD OF SUPERVISORS

### AGENDA PACKET CONTENTS LIST

Board of Supervisors Meeting

Date: October 19, 2010

Cmte Board

- |                          |                                     |  |
|--------------------------|-------------------------------------|--|
| <input type="checkbox"/> | <input type="checkbox"/>            | Motion                                       |
| <input type="checkbox"/> | <input checked="" type="checkbox"/> | Resolution                                   |
| <input type="checkbox"/> | <input type="checkbox"/>            | Ordinance                                    |
| <input type="checkbox"/> | <input type="checkbox"/>            | Legislative Digest                           |
| <input type="checkbox"/> | <input type="checkbox"/>            | Budget Analyst Report                        |
| <input type="checkbox"/> | <input type="checkbox"/>            | Legislative Analyst Report                   |
| <input type="checkbox"/> | <input type="checkbox"/>            | Youth Commission Report                      |
| <input type="checkbox"/> | <input type="checkbox"/>            | Introduction Form (for hearings)             |
| <input type="checkbox"/> | <input checked="" type="checkbox"/> | Department/Agency Cover Letter and/or Report |
| <input type="checkbox"/> | <input type="checkbox"/>            | MOU  |
| <input type="checkbox"/> | <input checked="" type="checkbox"/> | Grant Information Form                       |
| <input type="checkbox"/> | <input type="checkbox"/>            | Grant Budget                                 |
| <input type="checkbox"/> | <input type="checkbox"/>            | Subcontract Budget                           |
| <input type="checkbox"/> | <input checked="" type="checkbox"/> | Contract/Agreement                           |
| <input type="checkbox"/> | <input type="checkbox"/>            | Award Letter                                 |
| <input type="checkbox"/> | <input type="checkbox"/>            | Application                                  |
| <input type="checkbox"/> | <input type="checkbox"/>            | Public Correspondence                        |

OTHER

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Completed by: Annette Lonich Date: October 13, 2010

Completed by: \_\_\_\_\_ Date: \_\_\_\_\_

An asterisked item represents the cover sheet to a document that exceeds 25 pages.  
The complete document is in the file.

**INTRODUCTION FORM**

By a member of the Board of Supervisors or the Mayor

Time Stamp or  
Meeting Date

I hereby submit the following item for introduction:

- 1. For reference to Committee:  
    An ordinance, resolution, motion, or charter amendment.
- 2. Request for next printed agenda without reference to Committee
- 3. Request for Committee hearing on a subject matter.
- 4. Request for letter beginning "Supervisor \_\_\_\_\_ inquires..."
- 5. City Attorney request.
- 6. Call file from Committee.
- 7. Budget Analyst request (attach written motion).

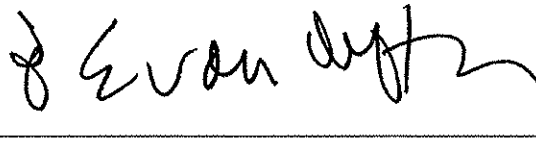
Please check the appropriate boxes. The proposed legislation should be forwarded to the following:

- Small Business Commission
- Youth Commission
- Ethics Commission
- Planning Commission
- Building Inspection Commission

**Note:** For the Imperative Agenda (a resolution not on the printed agenda), use a different form.]

**Sponsor(s): Supervisor Bevan Dufty**

**SUBJECT:** Accept and Expend Resolution - \$15,000 Koret Foundation Strengthening Bay Area Communities Arts and Culture grant for the San Francisco Arts Commission's ArtCare program



Signature of Sponsoring Supervisor: \_\_\_\_\_

**For Clerk's Use Only:**

1 [Accept and Expend Grant - Arts Commission - Koret Foundation for ArtCare Program -  
2 \$15,000]

3  
4 **Resolution authorizing the San Francisco Arts Commission to retroactively accept and**  
5 **expend a grant in the amount of \$15,000 from the Koret Foundation for general**  
6 **operating support of the ArtCare program.**

7  
8 WHEREAS, The 1969 Art Enrichment Ordinance was adopted to enable up to two  
9 percent of every San Francisco public works project be allocated to the commissioning or  
10 acquisition of artwork for that site-specific project; and

11 WHEREAS, No City funds are allocated to the maintenance, repair and restoration of  
12 these artworks that comprise the Civic Art Collection; and

13 WHEREAS, The Civic Art Collection has 3,500 objects worth approximately \$90  
14 million; and

15 WHEREAS, The Civic Art Collection's work includes 19<sup>th</sup> century historic monuments  
16 as well as 40-year-old contemporary artwork located throughout San Francisco; and

17 WHEREAS, If these artworks are not maintained the City will lose these assets; and

18 WHEREAS, ArtCare was launched in Spring 2010 to raise individual and philanthropic  
19 dollars to create a pool of funds for the maintenance, repair and restoration of the aging  
20 Civic Art Collection; therefore be it

21 RESOLVED, That the Board of Supervisors allows for retroactively accepting and  
22 expending this awarded Koret Foundation grant to the Arts Commission, with a grant cycle of  
23 July 30, 2010, through December 31, 2010, waiving inclusion of indirect costs in the grant  
24 budget; and, be it  
25

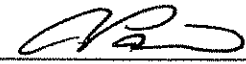
1           FURTHER RESOLVED, That the Arts Commission's request, which has been funded  
2 and involves no ASO amendments, be carried out in accordance with all grant requirements  
3 and may be spent and reported upon accordingly.

4 Recommended: 

5 ✓ Department Head: Luis R. Cancel, Director of Cultural Affairs

6 Approved: 

7 ✓ Mayor Gavin Newsom

8 Approved: 

9 Controller

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# KORET

August 2, 2010

Mr. Luis R. Cancel  
Director of Cultural Affairs  
San Francisco Art Commission  
25 Van Ness Avenue, Suite 240  
San Francisco, CA 94102

RE: Grant Agreement  
Grant No. 10-0224  
ArtCare

Koret Foundation  
Koret Fund  
33 New Montgomery  
Suite 1090  
San Francisco, CA  
94105-4526

Dear Mr. Cancel:

We are pleased to notify you that the Board of Directors of the Koret Foundation has approved a \$15,000 grant to San Francisco Art Commission for ArtCare.

Enclosed are two copies of this award letter and the *Use of Grant Funds*, which together serve as the *Grant Agreement*. Please sign and date one of these sets, and return it to us by August 15, 2010. After this date, this grant offer is subject to expiration. The extra copy is for your records.

TEL 415 882 7740  
FAX 415 882 7775

#### Release of Funds

Funds payable to City and County of San Francisco for grant number 10-0224 will be scheduled for release after August 31, 2010.

#### Grant Period

Grant period begins July 30, 2010, and ends December 31, 2010.

Expenses may be encumbered against the grant only during the grant period.

#### Final Reporting Requirements

Please submit within 15 days of the end of the grant period the following reports on the use of grant funds. These reports are due January 15, 2011.

- A statement of revenue and expenses for the entire funded project, including the names and amounts of all foundation support and other major sources of income.
- A copy of your organization's current year revenue and expense statement.
- A copy of your most recent audited financial statements.
- A narrative report describing how you achieved the grant purpose(s), including:
  - what you accomplished with the grant funds;
  - how you achieved your successes, and any challenges you encountered;

Page 2 of 3  
Mr. Luis R. Cancel  
San Francisco Art Commission  
Grant No. 10-0224  
August 2, 2010

- the impact on your clients, the community and your organization; and
  - future plans for your organization and the project.
- Copies of any brochures, articles, and publications related to the grant.

Funds are to be used in accordance with the accompanying *Use of Grant Funds* page. Please refer to the above grant number in all correspondence with us.

We ask that you inform us in writing if there are any changes in personnel important to the administration of the grant, significant difficulties in making use of the funds for the purposes described in this award letter, or if the grant funds cannot be expended in the time period set forth.


Please acknowledge Koret in your printed materials, publications, media interviews, ads and web postings and contact your program officer for approval of any press release that refers to this grant and Koret. Please see the attached Publicity Guidelines for more details on Koret's policies.

In addition, please notify your board of directors, program staff, and your constituents that you have received this funding from the Koret Foundation.

The Koret Foundation is pleased to support San Francisco Art Commission.

Sincerely,

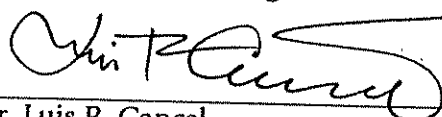
Koret Foundation

  
(MDO)

Adam Hirschfelder  
Program Officer

cc: P.J. Johnston, Trustee, San Francisco Art Commission

We accept this *Grant Agreement*.



Mr. Luis R. Cancel  
Director of Cultural Affairs

Aug. 8, 2010  
Date

## USE OF GRANT FUNDS

This Grant Agreement sets forth all terms and conditions of this grant; there are no agreements or understandings between the two parties other than those set forth in this Grant Agreement. Listed below are general restrictions and provisions on the use of grant funds.

- Grant funds must be used only for the purposes, program, budget and organizations as indicated in the grant application materials presented to the Koret Foundation ("Foundation") and/or as modified in the Grant Agreement. Any and all modifications to this Grant Agreement must be in writing, approved and signed by both the Foundation and the grantee, and the Grant Agreement may not be modified by any subsequent oral agreements of the parties.
- If the grantee fails to secure the resources initially contemplated for this project, a revised budget must be approved by the Foundation prior to the expenditure of Foundation funds. Any unspent grant funds must be returned at the end of the grant period unless the Foundation gives written approval to do otherwise.
- The Foundation's grant has been made to your organization on the express condition that your organization has been classified as an Internal Revenue Code §501(c) (3) organization and that it is not a private foundation within the meaning of section 509(a). Please notify us immediately of any change in your organization's status.
- The Foundation's grant has been made to your organization on the express condition that, as required by Internal Revenue Code §501(c) (3) and 4945 (d) (1) and (2), your organization will not engage in any political activities. For purposes of this condition, engaging in political activities includes, but is not limited to, trying to influence the election of political candidates or the outcome of an election, or engaging in any other type of political activity that is determined to be in violation of the intent of applicable federal and state regulations. Violation of this condition may result in an obligation to return to the Foundation all funds received pursuant to this grant.
- Any future Foundation grants to your organization and/or any renewals of project funding are at the sole discretion of the Foundation's Board of Directors.

File Number: \_\_\_\_\_  
(Provided by Clerk of Board of Supervisors)

**Grant Information Form**  
(Effective March 2005)

Purpose: Accompanies proposed Board of Supervisors resolutions authorizing a Department to accept and expend grant funds.

The following describes the grant referred to in the accompanying resolution:

1. Grant Title: **Koret Foundation Strengthening Bay Area Communities Arts and Culture Grant**

2. Department: **San Francisco Arts Commission**

3. Contact Person: **Rachelle Axel** Telephone: **415-252-2564**

4. Grant Approval Status (check one):

Approved by funding agency  Not yet approved

5. Amount of Grant Funding Approved or Applied for: **\$15,000**

6a. Matching Funds Required: **\$0**

b. Source(s) of matching funds (if applicable):

7a. Grant Source Agency: **Koret Foundation**

b. Grant Pass-Through Agency (if applicable):

8. Proposed Grant Project Summary:

**Koret Foundation will support the ArtCare program which is dedicated to the maintenance, repair and conservation of San Francisco's Civic Art Collection. Funds will be used to tend to the neediest cases in the collection, the aging public sculptures that have many decades of exposure to natural and man-made elements, causing them to fall into disrepair. Without this restoration and repair work, the City risks losing these cultural assets.**

9. Grant Project Schedule, as allowed in approval documents, or as proposed:

Start-Date: **7/30/10** End-Date: **12/31/10**

10a. Amount budgeted for contractual services: **\$15,000**

b. Will contractual services be put out to bid? **Yes**

c. If so, will contract services help to further the goals of the department's MBE/WBE requirements? **Yes**

d. Is this likely to be a one-time or ongoing request for contracting out? **One-time.**

11a. Does the budget include indirect costs?  Yes  No

b1. If yes, how much? \$

b2. How was the amount calculated?

c. If no, why are indirect costs not included?

Not allowed by granting agency  To maximize use of grant funds on direct services



Other (please explain):

c2. If no indirect costs are included, what would have been the indirect costs? Arts Commission staff time (collections, accounting, administration, development).

12. Any other significant grant requirements or comments:

**\*\*Disability Access Checklist\*\***

13. This Grant is intended for activities at (check all that apply):

- |  |   |  |
|--|---|--|
| <input type="checkbox"/> Existing Site(s)      | <input checked="" type="checkbox"/> Existing Structure(s) | <input type="checkbox"/> Existing Program(s) or Service(s)       |
| <input type="checkbox"/> Rehabilitated Site(s) | <input type="checkbox"/> Rehabilitated Structure(s)       | <input checked="" type="checkbox"/> New Program(s) or Service(s) |
| <input type="checkbox"/> New Site(s)           | <input type="checkbox"/> New Structure(s)                 |  |

14. The Departmental ADA Coordinator and/or the Mayor's Office on Disability have reviewed the proposal and concluded that the project as proposed will be in compliance with the Americans with Disabilities Act and all other Federal, State and local access laws and regulations and will allow the full inclusion of persons with disabilities, or will require unreasonable hardship exceptions, as described in the comments section:

Comments:

Departmental or Mayor's Office of Disability Reviewer: 

(Name)


EUANOR WONG, Director of Grants + Human Resources

Date Reviewed: 1 Oct 2010

Department Approval: KAN HTUN DIRECTOR OF FINANCE

(Name)

(Title)

  
(Signature)

## Koret Foundation Grant Budget

<b>Income</b>	
Koret Foundation Grant	\$15,000
<b>Total Grant Income</b>	<b>\$15,000</b>
<b>Expense</b>	
Contracted Foundry / Conservation Services	\$15,000
<b>Total Grant Expenses</b>	<b>\$15,000</b>
<b>Balance</b>	<b>\$0</b>

## San Francisco Arts Commission ArtCare Projects Budget

What follows is a breakdown of the cost of assessing and conserving each of 16 public art works in the Civic Art Collection. Each cost includes administrative fees (up to 20%) and contingency fees (5-8%). Please note that only a comprehensive assessment can validate the exact costs of conservation, restoration and maintenance.

Artwork	Materials	Budget
Peter Voulkos, <i>Untitled</i> , 1971	Metals, bronze, steel	\$71,000
Robert Ingersoll Aitken, <i>William McKinley</i> , 1904	Bronze, granite, marble	\$180,000
Ruth Asawa, <i>Untitled</i> , 1965	Welded steel, resin	\$25,300
Man Lin Choi, <i>Movement: The First 100 Years</i> , 1982	Bronze	\$104,500
Jim Dine, <i>Venus with Rope</i> , 1986	Bronze	\$33,000
Stephen DeStaebler, <i>Man with Flame</i> , 1986	Bronze	\$31,000
Robert Arneson, <i>Yin Yang</i> , 1992	Bronze, enamel	\$38,500
METAL, <i>International Longshoremen's &amp; Warehousemen's Union Memorial (ILWU)</i> , 1986	Painted welded steel	\$33,000
Aristides Demetrios, <i>Sentinels</i> , 1973	Welded steel with patina	\$55,000
William Wareham, <i>Wyoming Coup</i> , 1969	Welded aluminum	\$38,500
Henry Moore, <i>Large Four Piece Reclining Figure</i> , 1973	Bronze	\$93,500
Henry Moore, <i>Standing Figure Knife-Edged Winged Figure</i>	Bronze	\$33,000
Bruce Porter, <i>Robert Louis Stevenson (1850-1894) Memorial</i> , 1894	Granite, gold leaf	\$19,200
Bruce Hasson, <i>Ark San Francisco</i> , 1985	Bronze, concrete base	\$21,000
Keith Haring, <i>Untitled (Three Dancing Figures)</i> , 2001	Painted steel	\$33,000
Anthony Stellon, <i>Brotherhood of Man</i> , 1968	Glass tile mosaic	\$165,000
<b>Total ArtCare Budget Phase I (2010-2013)</b>		<b>\$972,500</b>

In addition to a modest \$15,000 annual allocation the Arts Commission receives from the City's Capital Improvement Program, we will be dedicating a significant amount of time to fundraising for ArtCare. Development staff is seeking support from foundations and conservation charities along with launching an individual donor campaign for ArtCare, in partnership with the San Francisco Art Dealers Association. We have targeted raising \$150,000 in the first year of the program.

**SAN FRANCISCO ARTS COMMISSION  
REQUEST TO THE  
KORET FOUNDATION**

**Proposal Summary**

The San Francisco Arts Commission requests a \$100,000 investment from the Koret Foundation for ArtCare, a public-private partnership committed to preserving and maintaining the City's Public Art Collection.

ArtCare is a partnership between the San Francisco Arts Commission and the San Francisco Art Dealers Association which collaborates on the restoration of aging and damaged public artworks that are among the City's cultural assets.

The San Francisco Arts Commission's Civic Art Collection is 135 years old, marked by the first artwork donated to the City – Lotta's Fountain, dated 1875. The Public Art Program, founded in 1969, is among the nation's oldest and most respected contemporary art commissioning programs. There are approximately 3,500 pieces in the City's Civic Art Collection valued at more than \$86 million.

While a public art ordinance provides guaranteed legislated funding for the commissioning and acquisition of works of art in public facilities and civic spaces, there is no mechanism to maintain these objects once they have been installed. The City does provide \$15,000 per year for the maintenance, restoration and cleaning (including graffiti abatement and vandalism removal) but the needs of the collection far outweigh this inadequate allocation.

As an international cultural destination, San Francisco relies on the highest-quality visual and performing arts to draw visitors and engage its residents. While our public art collection is among the most prized in the nation, we must improve our stewardship and care of these thousands of objects so that they are in parallel standing with all the other cultural assets of the city.

Notably, having one of the oldest Civic Art Collections in the nation with works of art located in spaces exposed to natural elements or concentrated traffic, San Francisco may serve as a model for conscientious and appropriate care of the nation's aging public art.

The Arts Commission is charged with and committed to maintaining the Civic Art Collection; ArtCare is creative solution to meeting this need and was launched to find private support to care for these thousands of public artworks. Our goal is to foster a sense of ownership among the public for these works of art, and to match civic-minded art enthusiasts and collectors with works of art that have particular meaning to them. They may be located in their own neighborhoods or place of business, or collectors may wish to help restore the work of an artist in whom they are invested. It is apparent that the City cannot do this alone, that our formidable collection has aged and requires a more aggressive schedule of care. By reaching out to the private sector, the Arts Commission may ensure that San Francisco's assets keep their value and integrity for all citizens and visitors to enjoy.

## Organization Description

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The San Francisco Arts Commission (SFAC) is a unit of local government. In addition to its status as a non-profit public entity serving all citizens of San Francisco, it maintains a number of fiscally sponsored 501(c)(3) accounts.

The SFAC was founded by charter in 1932 and is the arts agency of the City and County of San Francisco. Believing that a creative cultural environment is essential to the City's well-being, SFAC programs ensure that this City nurtures its creative assets – from visual, literary and performing artists to large cultural institutions and small black box theatres. Our programs integrate the arts into all aspects of City life, ensuring that they are elemental to every resident's quality of life and contribute to the City's economic vitality. The agency's core values are anchored to the belief that all residents and visitors should have equal access to arts experiences, that programs are provided comprehensively and evenly throughout the City, and that they are innovative and of the highest quality.

The SFAC programs are: **1) Public Art Program:** One of the nation's leading programs commissioning artists' work for temporary and permanent installation in public spaces; **2) Civic Art Collections:** Containing more than 3,500 objects worth \$86 million (and the heart of this request to the Koret Foundation); **3) SFAC Gallery:** Presents year-round exhibitions and educational programs in four publicly accessible spaces in the Civic Center district; **4) Cultural Equity Grants:** A program that last year granted \$2.3 million to small and mid-sized multicultural arts organizations and individuals; **5) Community Arts & Education:** Includes the Arts Education Program, the six community cultural centers, WritersCorps and new initiatives including Art in Storefronts and the StreetsmARTS program; **6) Civic Design Review:** A panel of experts approves all San Francisco public building and plaza designs; **7) Street Artists Program:** Administers licenses for hundreds of artists selling their wares throughout the City; **8) Summer in the City:** A collaboration with the San Francisco Symphony that presents low-cost and free performances at Davies Hall and Dolores Park.

## Goals & Objectives

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The Arts Commission has identified 16 artworks—primarily sculptures—located outdoors in parks, plazas and other public spaces with concentrations of pedestrian and vehicular traffic that are in critical need of restoration, repair and maintenance. These objects are by renowned artists, such as Peter Voulkos, Stephen DeStaebler, Jim Dine, Robert Arneson, Keith Haring, Henry Moore and Ruth Asawa, and represent not only the neediest cases, but are also among the most valuable and visible assets in the collection.

The Arts Commission in the next 12-18 months will be aggressively fundraising in order to amass a fund that will provide for conservation assessments and restoration of these objects. We hope to raise a minimum of \$150,000 in the first year and begin the conservation of at least three of these artworks. In subsequent years as the program gains traction and additional funds are raised, we aim to have at least three to five sculptures conserved annually.

At minimum, every object identified among the Civic Art Collection's "neediest cases" will require a conservation assessment. This will include a structural and/or maintenance assessment to ensure the proper treatments and coating materials are applied. Every one of these objects needs maintenance, cleaning and protective treatment (for example, wax coating) in order to stabilize the artwork. The assessment reports will provide comprehensive details on the unique needs of each piece.

Attached please find the list of artworks that have been targeted for conservation over the next 12-36 months.

### **Agency Capacity Experience and Expertise**

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The Arts Commission has been maintaining the City's monuments and sculptures since it was founded in 1932. Masons and other conservators are on record as having tended to the care and maintenance of the collection. Since the founding of the Public Art Program forty years ago, the Arts Commission has been working with conservators to assess and restore the contemporary artwork in our collection. The Arts Commission is the sole agency in San Francisco that commissions and maintains public artwork.

After losing the Arts Commission registrar position in 2004, it was successfully reinstated 3 years ago and we again have a full-time registrar dedicated to overseeing the 3,500-object collection. She brought with her many years of experience in the registration department at the San Francisco Museum of Modern Art, as well as a wealth of contacts in the art conservation field. In addition to overseeing conservation of major objects in the collection (detailed further below), she has been proactive advocating and planning for preventative care by being involved in the selection and assessment process of newly commissioned work. The Arts Commission is now cognizant of the maintenance needs of work as they are being considered for commissioning and this is addressed during finalists' review.

The most significant conservation effort in recent years was the "Portals of the Past" in Golden Gate Park, a 1909 monument that contains the façade of a San Francisco mansion that was otherwise destroyed during the 1906 earthquake. This was a successful partnership between the Arts Commission, state funding, the Victorian Alliance and other private resources. This multi-phase project included a significant seismic stabilization, re-casting and installation of a missing column, and the installation of a new copper flashing roof system to prevent additional water intrusion and damage. This is one of countless works that have been restored over the last eight decades.

SFAC engages partners whenever required and this includes experts in the field of conservation. Our own registrar has an excellent knowledge of maintenance assessment and appropriateness of protective coatings for specific materials, but we do require outside consultants to assess structural decay, compromise and other stabilization concerns. As such, we have a solid working relationship with conservator firms and private practitioners including Architectural Resources Group (ARG), Katherine Untch, Conservation Artisans, Will Shank of Conservation Resources Management, Tracy Power Objects Conservation and Ria German-Carter. We also work with the de Young conservation lab (and Elizabeth Cornu), and have recently begun working with the Museum of Modern Art's conservation department (Jill Sterrett) to restore a number of historic murals at George Washington High School and other projects. We also remain at the forefront of the dialogue around restoration of electronic and time-based media arts.

The Arts Commission Collection staff is adept at accessing the necessary resources available. With adequate funding, we can be more responsive and nimble in addressing the ever-growing need of aging artworks in the public sphere. As time and the elements continue to tax these objects – and that is an irrefutable inevitability – we must be aggressive and prepared to tend to their needs.

## **Leadership**

As outlined in the section above, the Arts Commission is solely responsible for the maintenance, repair and care of the Civic Art Collection and has therefore been at the helm of these efforts for the last forty years for our contemporary artworks and the last eighty for our monuments. In addition to the skills these employees bring to their roles, the collection staff is also at the forefront of identifying conservation needs of new technologies and media, and seeks opportunities to further educate the pool of emerging and established conservators.

To that end, the Arts Commission is spearheading a new partnership between our agency, ARG Conservation Services and the Foundation of the American Institute for Conservation of Historic and Artistic Works (FAIC) to present a national pilot workshop for mid-career conservators on Outdoor Sculpture Conservation. This educational program, funded by the NEH, will help develop the skills of Bay Area conservators so there are more resources and expertise available within the field.

Key staff bios are listed below:

**Luis R. Cancel, Director of Cultural Affairs.** Mr. Cancel has a distinguished 25-year career in the arts and public service; he was the first Latino to lead New York City's Department of Cultural Affairs; he directed the Bronx Museum of Art for 14 years; and before joining the SFAC, he was most recently Executive Director of the Clemente Soto Vélaz Cultural & Educational Center in New York City where he raised millions of dollars and expanded the center's profile.

**Allison Cummings, Senior Registrar.** Ms. Cummings serves as the Senior Registrar for the Civic Art Collection, including the City's historic monuments. She brings 11 years experience in art registration and collections management, and oversees the care of 3,500 pieces in the Civic Art Collection and the maintenance of the archives for each work.

**Susan Pontious, Director, Public Art Program.** Ms. Pontious has developed and managed public art programs for 25+ years. She implemented a \$10.7 million public art program for the International Terminal at San Francisco Airport, and managed projects at the City's Main Library, General Hospital, and the County Jail, and smaller projects for community fire stations and libraries. In 2006, Pontious was appointed a National Peer in the National Register of Peer Professionals by the U.S. General Services Administration Public Buildings Services.

**Rachelle Axel, Development Director.** Before becoming Development Director for the SFAC, Ms. Axel was the Arts Education Officer at this agency, serving as the Arts Education Funders Collaborative Project Director, and managing the Arts Providers Alliance of San Francisco and the SFUSD Arts Education Master Plan. Previously, she was Director of Development and Communication for Youth Radio.

**PJ Johnston, Arts Commission President.** PJ Johnston formerly served as press secretary to Mayor Willie Brown and continues to serve in Mayor Gavin Newsom's administration as president of the Arts Commission. He recently served as director of communications for the City of San Francisco's official 1906 Earthquake and Fire Centennial Commemoration. Formerly the city's chief spokesman in times of crisis – including the aftermath of 9/11, several strikes, a citywide electrical blackout and the nation's largest anti-Iraq War protests – he remains an active participant in Bay Area politics and a familiar figure in the local media.

## **Population and Geographical Areas Served**

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The Civic Art Collection – like all Arts Commission programs – serves all San Francisco residents and visitors. The collection itself has objects located in virtually every Supervisorial District throughout San Francisco. These artworks are place makers and focal points for communities, enhancing the urban landscape, streetscapé and public spaces.

## **Timeline**

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As discussed on page 2 of this proposal, ArtCare will formally launch in 2010 with fundraising efforts, and the assessment and restoration of Peter Voukos' 1971 untitled metal sculpture located on the grounds of the Hall of Justice. Ruth Braunstein, founder of Braunstein Quay Gallery, is an active partner on this first restoration effort. Notably, the Voukos sculpture is on record as the first art enrichment project for San Francisco—an artwork apt to launch this initiative.

Subsequently, and based on fundraising, we will address each artwork as is listed in the attached document that summarizes the collection items most in distress. We anticipate conserving 3 – 5 artworks on this list per year. Our year one goal for fundraising is \$150,000 and once the program gains traction, \$150,000-200,000 annually.

## **Evaluation and Measurements**

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The success of this program will hinge on fundraising success and conservation activities. The beautification and stabilization of these sculptures will be apparent and community and press attention will further measure our success rate.

After a number of sculptures have been restored through private resources, we plan on approaching our local legislators about supporting a small percentage of building permit fees going to this ArtCare fund to “reboot” the public support of the partnership.

## **Summary**

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The problem of stewarding our City's cultural assets cannot remain unaddressed; in fact, the condition of these treasures will only worsen over time. We have an opportunity to be a national leader in public art conservation as other cities in the United States have younger collections than ours and will inevitably face the same concerns in the coming years. While our cultural institutions and performance venues draw international audiences, and as major new cultural attractions open and bring even more visitors through their doors, we must not let our public art and monuments languish. They are integral to San Francisco's cultural ecology, and up until now have remained low on the City's list of cultural priorities. By restoring these artworks in the public sphere we ensure that every neighborhood has a cultural jewel to take pride in and to offer as a shared public asset.



## San Francisco Arts Commission

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All San Francisco Arts Commissioners are required to live in the City and County of San Francisco. They are all Mayoral appointees and serve as the governing body of the agency.

<b>Commissioner Name</b>	<b>Affiliation</b>
P.J. Johnston, President	PJ Communications
Maya Draisin, Vice President	<i>Wired</i> magazine
JD Beltran	Visual artist, writer
Nínive Calegari	826 National
John Calloway	Musician, SF State University
Greg Chew	DAE Advertising
Leo Chow	Skidmore, Owings & Merrill, LLP
Amy Chuang	n/a
Topher Delaney	Seam Studios
Lorraine García-Nakata	Children's Book Press
Astrid Haryati	Greening Director, SF Mayor's Office
Sherene Melania	Presidio Performing Arts Foundation
Ron Miguel, ex officio	Planning Commission President
Barbara Sklar	Visual artist
Cass Calder Smith	CCS Architecture
Sherri Young	African American Shakespeare Festival

## ArtCare

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A project of the San Francisco Arts Commission in partnership with the San Francisco Art Dealers Association

*Dedicated to Preserving and Maintaining the City's Public Art Collection*

### BACKGROUND INFORMATION ON THE CIVIC ART COLLECTION AND A SELECTION OF ARTWORKS THAT NEED IMMEDIATE ATTENTION

#### **About the Civic Art Collection:**

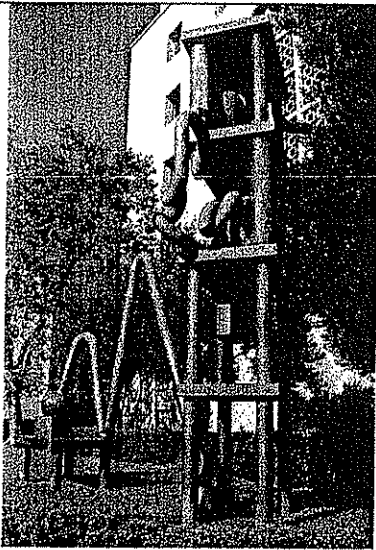
- 1932 - The San Francisco Arts Commission was established by voters under the San Francisco Charter which charged the Arts Commission with the preservation and care of artwork in San Francisco's Civic Art Collection.
- 1969 - The Art Enrichment Ordinance was enacted to provide a guaranteed funding mechanism for the acquisition of artwork for new public facilities and civic spaces. Unfortunately, due to the legal intricacies of the funding sources (Bonds) none of this funding can be used towards maintaining the resulting artwork.
- There are approximately 3,500 objects in the collection, which is comprised of two main categories of work:
  - Permanently Sited Artwork - historic monuments, WPA era fresco murals, memorials, and contemporary art works commissioned through the Art Enrichment (2%) Program. (ArtCare will focus its attention towards the care of these works)
  - "Portable" Collection - including paintings, sculptures, works on paper, ceramics, and jewelry.
- There are approximately 850 Permanently Sited public artworks - 130 public monuments and WPA era fresco murals, as well as the over 700 contemporary artworks commissioned for public spaces.
- Artworks are located in public facilities and spaces such as hospitals, libraries, courthouses, parks, playgrounds, along the waterfront, in major plazas, Moscone Convention Center, the Airport and the Zoo.
- It is estimated that the Civic Art Collection is valued in excess of \$86 million dollars.
- The City of San Francisco allocates approximately \$15,750 annually towards the care of the entire collection.

**Artworks that Need Immediate Attention:  
(in order of need)**

1967.82  
Peter Voulkos  
*Untitled, 1971*  
varied metals, bronze and steel  
Public Display : Hall of Justice : 850 Bryant  
at 7<sup>th</sup> Street : West Corner Lawn

Sculpture needs to be cleaned and possibly re-patinated. Protective coatings need to be applied. Structural integrity should be evaluated.

Estimated cost: \$50,000 - \$65,000



1904.2  
Robert Ingersoll Aitken  
*William McKinley, 1904*  
bronze, granite and marble  
Public Display : District 5 : GGP, Entrance to  
Panhandle

Bronze statue and stone base need significant conservation treatment. Protection strategies such as coatings and physical barriers should be implemented as the work is frequently vandalized.

Estimated cost: \$140,000 - \$165,000



1966.2

Ruth Asawa

*Untitled, 1965*

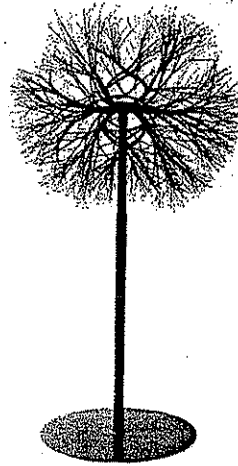
welded steel, resin

Bureau of Architecture : 30 Van Ness

Avenue : 4th Floor

Sculpture needs thorough cleaning and treatment by professional conservator to repair bent branches and assess stability of resin coating. Bronze base needs re-patination.

Estimated cost: \$18,000 - \$23,000



1982.3

Man Lin Choi

*Movement: The First 100 Years, 1982*

bronze

Public Display : District 3 : Ferry Park,

Embarcadero

Sculpture needs to be relocated within Ferry Park as its current location contributes to it being frequently vandalized. Clean and completely replace patina on bronze.

Estimated cost: \$80,000 - \$95,000



1986.70

Jim Dine

*Venus with Rope, 1986*

bronze

Public Display : District 6 : Convention Plaza

Office Building, 3rd and Howard

Conservation assessment and patina research. Clean and add protective coating if warranted. Add signage.

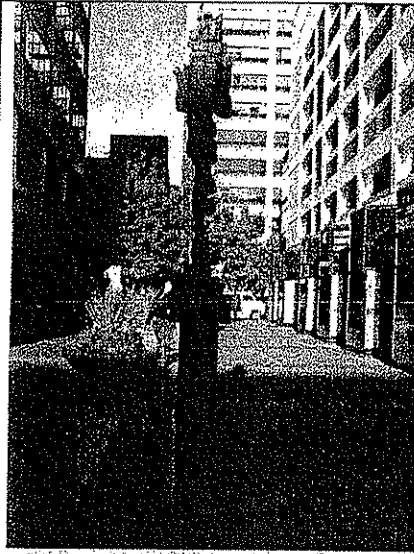
Estimated cost: \$25,000 - \$30,000



1986.16  
Stephen DeStaebler  
*Man with Flame*, 1986  
bronze  
Public Display : District 6 : Ped. Plaza, north  
of Moscone Parking Garage

Conservation assessment. Clean and add  
protective coating if warranted. Add  
signage.

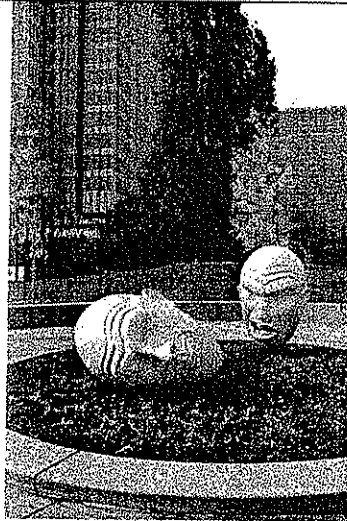
Estimated cost: \$20,000 - \$28,000



2003.5  
Robert Arneson  
*Yin Yang*, 1992  
Embarcadero

Painted coating/patina needs cleaning, in-  
painting, and repair. Current location needs  
assessment and planter needs re-  
landscaping. Possible addition of protective  
barrier.

Estimated cost: \$25,000 - \$35,000



1986.25  
METAL  
*International Longshoremen's &  
Warehousemen's Union Memorial (ILWU)*,  
1986  
painted welded steel  
Public Display : District 6 : Stuart Street

Repair damaged and flaking paint. Possibly  
involve artist if in-painting is necessary.  
Research and apply UV resistant protective  
coating.

Estimated cost: \$20,000 - \$30,000



1973.22

Aristides Demetrios

*Sentinels*, 1973

welded steel with green patina

Public Display : Ocean Campus : City College

Complete conservation assessment. Artwork showing signs of significant corrosion at seams due to trapped moisture within the piece. Stabilize and mitigate damage. Clean and apply protective coating. Install signage.

Estimated cost: \$40,000 - \$50,000



1969.25

William Wareham

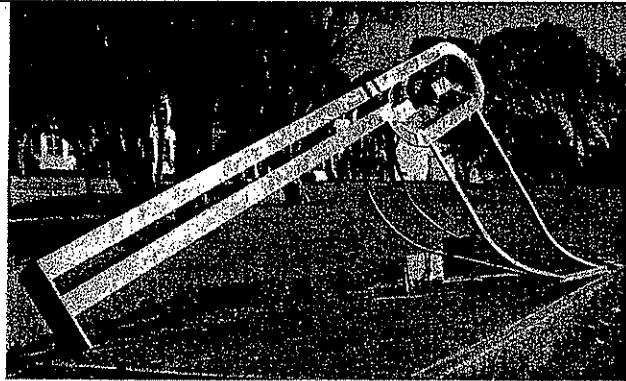
*Wyoming Coup*, 1969

welded Aluminum

Public Display : Ocean Campus, City College

Strengthen aluminum welds and structurally stabilize the piece. Clean and apply protective coatings. Clean base. Repair signage.

Estimated cost: \$30,000 - \$35,000



1980.8

Henry Moore

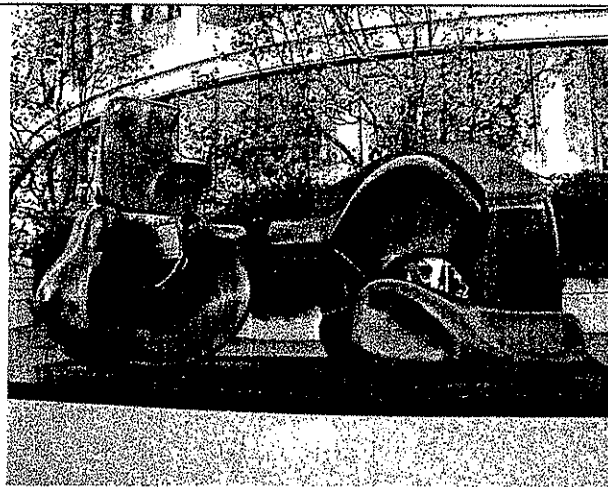
*Large Four Piece Reclining Figure*, 1973

bronze

Public Display : District 6 : Civic Center, Grove and Van Ness

Refurbish base. Investigate relocation options. Clean and completely replace patina on bronze. Install signage.

Estimated cost: \$60,000 - \$85,000



1966.21

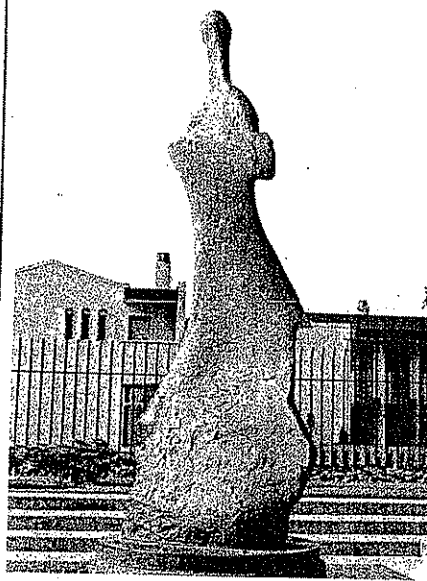
Henry Moore

*Standing Figure Knife Edged- Winged Figure*  
bronze

Public Display : District 3 : Golden Gateway  
Plaza

Conservation assessment and patina  
research. Clean and add protective coating if  
necessary.

Estimated cost: \$20,000 - \$30,000



1897.2

Bruce Porter

*Robert Louis Stevenson (1850-1894)*  
*Memorial, 1894*

granite and gold leaf

Public Display : District 3 : Portsmouth  
Square : NW Corner

Clean and apply protective coating. Repair  
missing gold leaf.

Estimated cost: \$12,000 - \$18,000



1986.8

Bruce Hasson

*Ark (or Ark San Francisco)*, 1985

bronze with concrete base

Public Display : District 6 : Father  
Boeddekker Park, Jones and Eddy

Conservation assessment. Clean and add  
protective coating. Repair to concrete base.

Estimated cost: \$12,000 - \$19,000



2001.1

Keith Haring,

*Untitled (Three Dancing Figures)*,

2001 (fabricated in 1989)

painted steel

Public Display : District 6 : 4th and Howard,  
Moscone Center

Clean and possibly re-coat faded painted  
elements.

Estimated cost: \$15,000 - \$30,000 (if  
repainting is necessary)

