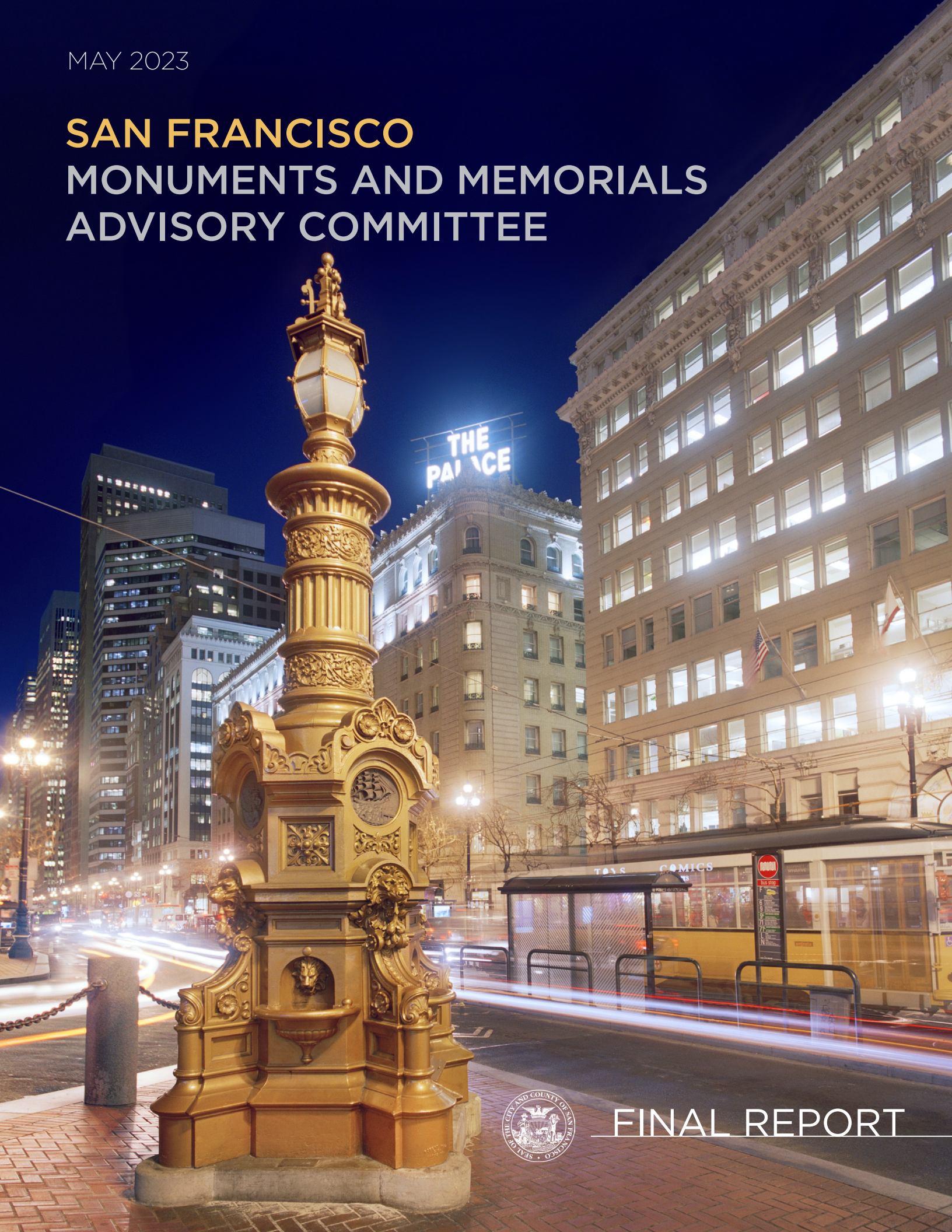


MAY 2023

# SAN FRANCISCO MONUMENTS AND MEMORIALS ADVISORY COMMITTEE



FINAL REPORT





DOUGLAS TILDEN  
SCULPTOR  
MDCCCXCIX

DONOR OF THE STATUE  
BY THE PEOPLE OF PENNSYLVANIA



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# LAND ACKNOWLEDGEMENT

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The San Francisco Arts Commission acknowledges that we are on the unceded ancestral homeland of the Ramaytush Ohlone who are the original inhabitants of the San Francisco Peninsula. As the indigenous stewards of this land and in accordance with their traditions, the Ramaytush Ohlone have never ceded, lost nor forgotten their responsibilities as the caretakers of this place, as well as for all peoples who reside in their traditional territory. As guests, we recognize that we benefit from living and working on their traditional homeland. We wish to pay our respects by acknowledging the ancestors, elders and relatives of the Ramaytush Community and by affirming their sovereign rights as First Peoples. As a department dedicated to promoting a diverse and equitable Arts and Culture environment in San Francisco, we are committed to supporting the traditional and contemporary evolution of the American Indian community.

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 *Early Days* plinth, *Pioneer Monument*, 1894, by Frank Happersberger, Collection of the City and County of San Francisco, Early Days Photo Project, 2019. Left to Right: Melanie, Christine (seated), Michelle, and Arianna standing on top of the Early Days plinth. Image Credit: Hulleah J. Tsinhnahjinnie, Antone Family (Tohono O'odham). Located on Fulton between Larkin and Hyde Streets (#8 on map, pg. 10)



# EXECUTIVE SUMMARY

Like many communities across the country, San Francisco is reckoning with the legacy of white supremacy, patriarchy, and colonialism reflected in public spaces, specifically in monuments and memorials that are part of San Francisco's Civic Art Collection. Many of the monuments and memorials in the collection do not reflect the diversity of San Francisco, ignore stories of communities of color, and reinforce inequities in race, gender, and culture.

This plan is the outcome of a years-long process that emerged from the events of June 2020, when three sculptures were taken down by demonstrators in Golden Gate Park. As a response to the removal of these statues, Mayor London Breed issued a directive to the San Francisco Arts Commission, the Human Rights Commission, and the Recreation and Parks Department to work with community members and amend the City's current guidelines around monuments and memorials so that public artworks reflect the values of the city. The three departments created the Monuments and Memorials Advisory Committee (MMAC) composed of community leaders whose charge was to examine the guidelines utilized to evaluate the 98 monuments and memorials in the Civic Art Collection, which is managed by SFAC.

Through a competitive RFP process, Forecast Public Art (Forecast) was selected to facilitate MMAC meetings and opportunities for community comment, refine existing policy and guidelines for monuments and memorials, and develop recommendations for the Arts Commission to take on in future phases of work.

MMAC members, Department Co-Chairs, SFAC and Forecast developed a set of Grounding Principles in meetings #1 - 4, partly informed by similar efforts in New York City. The Grounding Principles established a foundation for this project: a set of values that inform changes to the City's existing guidelines and the development of additional recommendations. The Grounding Principles should be reflected

in artworks and processes for monuments and memorials in the City's Civic Art Collection and in future phases of related work. The Grounding Principles are categorized by the following topics: power, complexity, justice, and representation.

A community-wide survey conducted in the City's official languages - English, Spanish, Filipino, and Chinese - produced 679 responses which informed amendments to the Policies & Guidelines as well as the development of the Recommendations, specifically in:

- addressing gaps in community knowledge around which artworks are included in the City's Civic Art Collection,
- developing review criteria for existing and future monuments and memorials,
- developing a list of monuments and memorials in the Civic Art Collection that are most disliked by community members, and,
- engaging with community members in a sustained way over time

The original charge of the MMAC members was to amend the Policies & Guidelines that govern the Art Commission's work based upon community feedback. While undergoing that process, the MMAC surfaced actions that extend beyond the Policies & Guidelines. These actions were collected into an additional list of recommendations which serve as an action plan to guide future work for the SFAC, and enables the agency to take a holistic look at the Civic Art Collection, build awareness around the collection and processes, rectify current power imbalances, and engage community in a sustained, relevant way.

This report highlights what was heard from community members and the amendments made to the City's current Policies & Guidelines utilized by SFAC to manage the entire Civic Art Collection, including monuments and memorials. This is the beginning phase of a larger process; there is more work to be done, including sustained community engagement around these topics.



# STATEMENT FROM THE MAYOR

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June 20, 2020

“There is very real pain in this country rooted in our history of slavery and oppression, especially against African-Americans and Indigenous people. I know that pain all too well. But the damage done to our park last night went far beyond just the statues that were torn down, and included significant damage to Golden Gate Park.

Every dollar we spend cleaning up this vandalism takes funding away from actually supporting our community, including our African-American community. I say this not to defend any particular statue or what it represents, but to recognize that when people take action in the name of my community, they should actually involve us. And when they vandalize our public parks, that’s their agenda, not ours.

If we are going to make real change, let’s do the work with our impacted communities to make that change. To do that, I have asked the Arts Commission, the Human Rights Commission, and the Recreation and Parks Department and its Commission to work with the community to evaluate our public art and its intersection with our country’s racist history so that we can move forward together to make real changes in this city.

Who and what we honor through our public art can and should reflect our values.”



London N. Breed

Mayor



# LETTER FROM THE CO-CHAIRS

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Dear San Francisco,

On behalf of the San Francisco Arts Commission, Human Rights Commission, and Recreation and Parks Department, we are pleased to present the final report of the San Francisco Monuments and Memorials Advisory Committee (MMAC) that summarizes and highlights the work and recommendations of this community-led effort.

In June of 2020, our respective agencies were called upon by Mayor London N. Breed to review and examine the history of the monuments and memorials within our Civic Art Collection through a community engagement process to establish the criteria and guidelines by which to determine the future of historic monuments in the City's art collection.

With guidance and support from the Mayor's office, thirteen arts and cultural leaders and community members were selected and met over the course of 2022 to begin this important work. MMAC's charge was to examine the history of monuments in the public realm in San Francisco, the individuals, events and ideals they venerate, and how the narratives associated with these monuments align, or do not align, with San Francisco's values today, focusing on the 98 identified monuments and memorials found within the City's Civic Art Collection.

As co-chairs of this committee, we are grateful to the entire team for their dedication and work on this complex and challenging process. We thank our respective staff who worked tirelessly in support of this initiative and Forecast Public Art for helping facilitate our committee.

While there is more work to be done to begin addressing our current collection and the future of monuments and memorials that will be commissioned, we hope this starting document will serve as a guide to help us continue to rectify and balance the conversation and representation of our public art to amplify and uplift all voices that are equally deserving of being memorialized and recognized.

Sincerely,

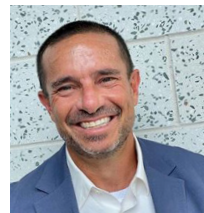
MMAC Co-Chairs



**Ralph Remington,**  
*Director of Cultural Affairs,*  
San Francisco Arts  
Commission



**Sheryl Evans Davis, Ed.D.,**  
*Executive Director,*  
San Francisco Human  
Rights Commission



**Phil Ginsburg,**  
*General Manager,*  
San Francisco Recreation  
& Parks Department

Image credit: Headshots Courtesy of MMAC Co-Chairs



# PROJECT OVERVIEW + GOALS

Like many communities across the country, San Francisco is reckoning with the legacy of white supremacy, patriarchy, and colonialism reflected in public spaces, specifically in monuments and memorials that are part of San Francisco's Civic Art Collection. Many of the monuments and memorials in the collection do not reflect the diversity of San Francisco, ignore stories of communities of color, and reinforce inequities in race, gender, and culture.

The San Francisco Arts Commission envisions a San Francisco where the transformative power of art is critical to strengthening neighborhoods, building infrastructure and fostering positive social change. In order to achieve this vision and create public spaces where diversity is celebrated, inclusion and equity are fostered, and white supremacy, patriarchy, and colonialism are dismantled, SFAC is committed to developing guidelines that reflect these values and inform the stewardship of each monument and memorial in the collection.

The impetus for this project came out of the events of June 2020, when sculptures were taken down across the city. As a response to three statues in Golden Gate Park being brought down by demonstrators in June 2020 who were protesting our nation's history of white supremacy and the racism we continue to encounter today, Mayor London Breed gave a directive to convene a community advisory group. *See Appendix D for media coverage on these events.*

Mayor London Breed asked the Arts Commission (SFAC), the Human Rights Commission (HRC), and the Recreation and Parks Department (REC), to work with community members to review and amend the City's current Policies & Guidelines around monuments and memorials so that public artworks reflect the values of the city. The Monuments and Memorials

Advisory Committee (MMAC) was developed and composed of community leaders with a charge to examine the guidelines utilized to evaluate the 98 monuments and memorials in the Civic Art Collection, which is managed by SFAC. MMAC members were selected by SFAC staff and the committee's three co-chairs, in coordination with the Mayor's Office. The composition of the committee is a combination of appointed seats and approved applicants. The MMAC selection process was developed to ensure that the committee was populated by community members with a range of knowledge and experience and considered the following expertise: U.S. history centered on Black, Indigenous, and People of Color (BIPOC) communities; San Francisco history; historic preservation; public art; deep experience and knowledge of BIPOC histories, art and cultural issues; and racial justice and reparation.

MMAC members include:

Ralph Remington, Director of Cultural Affairs (Co-Chair)

Sheryl Evans Davis, Executive Director, Human Rights Commission (Co-Chair)

Phil Ginsburg, General Manager, Recreation and Parks Department (Co-Chair)

Denise Bradley-Tyson

Claudine Cheng

Chuck Collins

Morning Star Gali

Professor Lisbeth Haas

Roberto Hernandez

Lian Ladia

April McGill

Ata'ataoletaeao McNealy (aka Afatasi)

Lydia So

Sharaya Souza

Kiyomi Takeda

Rev. Arnold Townsend

*See Appendix C for additional information about each MMAC member.*







## The Civic Art Collection and Definitions

There are approximately 98 monuments and memorials in the Civic Art Collection, defined for the purposes of this review as artworks that were created with the intent of honoring either a person or an event. This list was compiled by SFAC staff and includes all monuments and memorials cataloged in the City's collection from 1875 – 2022.

**Civic Art Collection:** The Civic Art Collection comprises artworks that have been accessioned by SFAC on behalf of the City and County of San Francisco or are otherwise under the jurisdiction of the Arts Commission.

The City's Civic Art Collection is comprised of over 4,000 objects that include: historic monuments, memorials, gifts to the city, annual art festival purchases made from 1946 to 1986, and more recently, the hundreds of contemporary artworks commissioned through the City's 2%-for-art program.


Valued in excess of \$100 million dollars, this extremely diverse collection represents many significant art movements executed by artists of national and international renown and includes the work of generations of San Francisco artists. Consistent with the Commission's mission to integrate artwork into the fabric of daily life in the city, the Civic Art Collection can be found in public facilities and spaces of every description, such as hospitals, libraries, courthouses, parks, playgrounds, libraries, along the waterfront, in major plazas such as Union Square, Moscone Convention Center, the airport and the zoo.

**Monuments:** Structures, sculpture, or other objects erected to commemorate a person or an event. A monument is a type of memorial.

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

The working list of monuments and memorials in the Civic Art Collection can be found on SFAC's website: [bit.ly/sfacmmac](https://bit.ly/sfacmmac) and is ordered by the date that the artwork came into the collection. Of note:

- There are 98 objects on the list.
- 41 of these objects were given to the City before SFAC was established by charter in 1932. Jurisdictional bodies that typically accepted gifts were the Mayor or the Board of Supervisors. The Recreation and Parks Department, established in 1871, occasionally played a role.
- 89 of these objects were gifts to the city from various entities, including but not limited to: wealthy patrons, community groups, and foreign governments. The remaining nine objects were commissioned by SFAC's public art process or otherwise legislated and paid for by the City.
- 50 of these objects (a little over half the list) are sited on property managed by the Recreation and Parks Department.

 *"Comfort Women's" Column of Strength*, 2017, by Steven Whyte, Collection of the City and County of San Francisco, Image Credit: San Francisco Arts Commission. Located at Kearney and Pine Streets. (#95 on map, pg. 10)

# Civic Art Collection

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

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

■ Approximately 98 Monuments & Memorials in the Civic Art Collection

■ The top 5 most liked monuments/memorials in the Civic Art Collection.\*

■ The top 5 least liked monuments/memorials in the Civic Art Collection.\*

*\*Based on survey results. See page 17.*



\*Numbered locations on map are approximate.

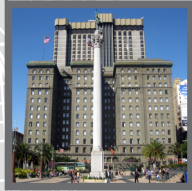


Image Credits:  
San Francisco  
Arts Commission

# PROCESS

In partnership with the Human Rights Commission and the Recreation and Parks Department, SFAC issued a call for a consultant to facilitate conversations with the MMAC, conduct an open community feedback process, and update policy and guidelines based on community feedback. Forecast Public Art was selected from a competitive pool of candidates.

Forecast Public Art is a 501(c)(3) nonprofit organization founded in 1978 by and for artists working in public space. Forecast’s mission is to activate, inspire, and advocate for public art that advances justice, health, and human dignity. Based in Saint Paul, MN and working in urban and rural areas across America, Forecast focuses on public art strategy, public art collection auditing, cultural planning, and community development by connecting artists with cities, institutions and communities to courageously tackle the vital issues of our time. Forecast firmly believes that culture and creativity are important drivers of creating a just society. Since 1978, Forecast has been invested in public art that plays a crucial role in creating a sense of belonging and supporting people to realize their full potential and live healthy lives.

Forecast emphasizes access for artists of color, Indigenous and/or Native artists, and groups that are traditionally excluded.

For additional information on this project, please visit the **MMAC webpage at [bit.ly/sfacmmac](https://bit.ly/sfacmmac)**.

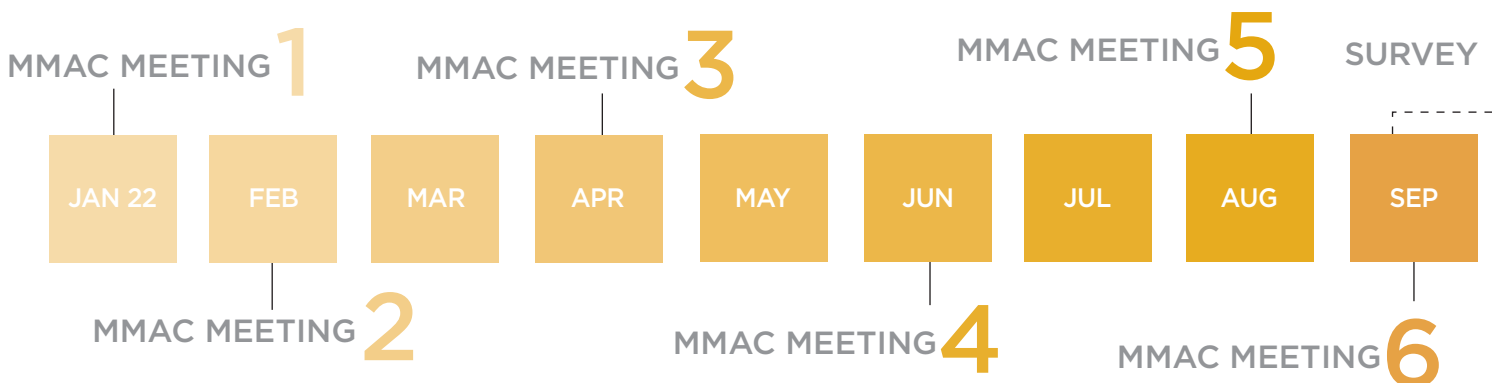
## MMAC Meetings

Forecast began work on the project in September 2021. Convening the MMAC was the first action. Seven MMAC meetings were facilitated over the course of the project timeline:

- In MMAC meetings #1-4, (#1: January 20, 2022, #2: February 17, 2022; #3: April 27, 2022; #4: June 14, 2022) the team worked towards developing a set of Grounding Principles, which served as a focused set of values that ultimately informed what needed to be re-evaluated and improved in the Policies & Guidelines.
- In MMAC meeting #5 (August 30, 2022), the MMAC reviewed and provided feedback on Recommendations that accompany Policies & Guidelines, and co-developed a community outreach plan.
- In MMAC meeting #6 (Sept 29, 2022), the MMAC reviewed and provided feedback on the changed Policies & Guidelines.

## MMAC Timeline

> *To view, click the corresponding meeting number.*





- In MMAC meeting #7 (November 14, 2022) the MMAC provided final feedback on the Policies & Guidelines and Recommendations.

Forecast's role also included facilitating opportunities for community comment, refining existing policy and guidelines for monuments and memorials, and developing recommendations for SFAC to take in future phases of work. Outreach with community members was developed early on in the process.

### Opportunities for Community Comment

In addition to its deliberations, the MMAC and Forecast conducted a parallel, open, public process. The team focused on gathering comments from community members in COVID-safe ways, which included a digital and physical community survey available in multiple languages and two virtual public feedback sessions. Additionally, a phone line and email address were set up for community members to share comments.

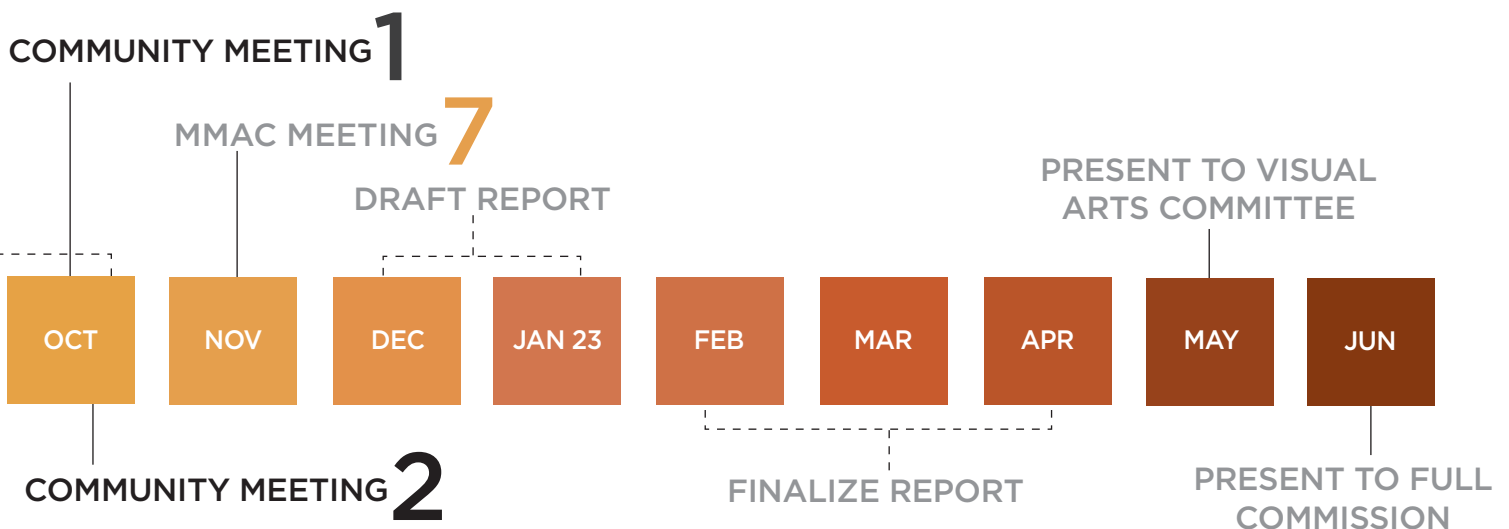
Two open Public Feedback Sessions were facilitated in order to give time for SFAC and Forecast to hear what community members want to express about monuments and memorials in the Civic Art Collection.

- Both sessions were virtual and open to the public to make comments.
- Information was shared by the Director of Cultural Affairs about why this project is important.

- A total of 36 community members attended the Public Feedback Sessions.
- Additionally, 22 public comment responses were collected via email, and two voice messages were received.

A community-wide survey was conducted to capture comments from a wide range of community members.

- The community survey was launched and promoted by SFAC and MMAC members from September 13 to October 31, 2022.
- Questions were written and designed to get an understanding of:
  - » If community members know which monuments and memorials are a part of the Civic Art Collection.
  - » Monuments and memorials that community members like and don't like, and why.
  - » What community thinks monuments and memorials should represent in San Francisco.
  - » What SFAC should consider when reviewing existing monuments and memorials in the collection, or when contemplating new monuments and memorials.
- The survey was available in the City's official core languages of English, Spanish, Filipino, and Chinese.
- A total of 679 responses were collected during the survey collection period.



## Outreach Plan

MMAC members were involved in the development and implementation of the outreach plan to help promote awareness and understanding of the public feedback opportunities. All members were provided access to an outreach toolkit and associated promotional materials and were invited to help share and promote the availability of the survey, phone number, email address, and Public Feedback Sessions to understand the needs of the community better.

The team acknowledges that engaging the community in conversations about monuments and memorials in the City’s Civic Art Collection is ongoing. The engagement activities and outreach methods associated with this plan are the very first step in the process, and further investment is needed to reach more community members in future phases of the work.

Outreach for the survey and Public Feedback Sessions was anchored from an equity perspective and worked to center BIPOC and community voices with diverse experiences and lived expertise. The outreach plan consisted of three touchpoints to connect with folks who live in, work in, and visit San Francisco: in-person, digital, and print.

Forecast and SFAC worked to provide tools and resources to support MMAC and community

groups in their outreach efforts. The toolkit consisted of:

1. A Frequently Asked Questions reference sheet
2. Suggested talking points.
3. QR code to SFAC’s monuments and memorial webpage.
4. Content templates for emails and social media posts.
5. Images and graphics for social media, email, and print.
6. Translation of outreach materials into English, Spanish, Filipino, and Chinese.
7. Printable PDFs of the surveys in English, Spanish, Filipino, and Chinese.

## Additional Project Activities

In addition to convening meetings with the MMAC co-chairs and members, SFAC staff and Forecast met weekly over the course of the project to synthesize information, share national examples of this type of work, and work through detailed changes to the Policies & Guidelines and Recommendations based upon MMAC feedback.

This report was reviewed by Committee co-chairs, MMAC members, and the Mayor before presentation to the Visual Arts Committee and Full Commission for review and approval.

*See the Appendix B for reflections on the engagement process, and recommendations for future phases.*

Outreach for the survey and Public Feedback Sessions	
In-person outreach	<ul style="list-style-type: none"> <li>• MMAC members shared information about the survey and Public Feedback Sessions at public events and community meetings.</li> </ul>
Digital outreach:	<ul style="list-style-type: none"> <li>• MMAC shared the survey and registration link for sessions via email.</li> <li>• SFAC, REC and HRC shared via departmental newsletters, and other website pages.</li> <li>• Shared and reposted on various social media platforms such as Instagram, Twitter, Facebook, and LinkedIn.</li> <li>• Partner City departments assisted with promotion of the survey in their monthly newsletters, including the Office of the City Administrator, Assessor-Recorder, Office of Civic Engagement &amp; Immigrant Affairs, Entertainment Commission, San Francisco Public Library, and Board of Supervisor Districts 3, 5 and 8.</li> </ul>
Printed outreach:	<ul style="list-style-type: none"> <li>• Paper fliers and posters were distributed to 27 San Francisco Public Library branches and 34 Recreation and Parks centers around the city.</li> <li>• MMAC members requested over 200 physical copies of the survey to distribute.               <ul style="list-style-type: none"> <li>» Community partners took surveys to other local community focused locations such as food distribution sites and neighborhood association meetings.</li> </ul> </li> </ul>



# GROUNDING PRINCIPLES

As noted in the previous section of this report, Grounding Principles were developed in collaboration with MMAC members in meetings #1 - 4 and were partially informed by similar efforts in New York City. The Grounding Principles created a foundation for this project in the form of a set of values that were used to inform changes to the City's existing Policies & Guidelines and the development of additional recommendations. They should be reflected in artworks and processes for monuments and memorials in the City's Civic Art Collection and in future phases of related work.

The Grounding Principles take into consideration that San Francisco has a unique, resilient, and traumatic history that has been built on displacement, racism, classism, inequality, and environmental exploitation, but has also been characterized by creativity, multiplicity, expression, and courage. This city has been the epicenter of many social movements that uplifted marginalized communities and expression and has also been the site of traumatic historical events.

## FOUR GROUNDING PRINCIPLES

### 1 POWER

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

### 2 COMPLEXITY

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

### 3 JUSTICE

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

*Grounding Principles (continued on next page)*

## 4 REPRESENTATION

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

Some of the ideas that surfaced in MMAC meetings were more specific and action-oriented than the Grounding Principles. These are detailed below and are also incorporated into the Monuments and Memorials Recommendations, located on page 30-31:

- Locate monuments and memorials thoughtfully so that lower-income geographies and those populated by historically oppressed groups host monuments.
- Ensure that memorials that reflect the stories of historically oppressed groups have a wide geographic range so their stories are shared throughout the city.
- Avoid approaching the community as a monolith, and instead engage multiple stories to surface a richer tapestry.
- Work to create a monument and memorial collection that is sustainable and does not harm the natural environment.
- Work to create a monument and memorial collection that can be accessed and experienced by all members of the public.
- Critically define the origin and significance of a monument or memorial, and whether it is still relevant and/or appropriate today and will be in the future.
- Actively work with diverse communities to reimagine what monuments and memorials can do and be.
- Educate members of the public about the complexities of the monuments and memorials in the collection.



# SURVEY RESULTS

## Interpreting the findings

We received 679 responses to the community-wide survey. The survey contained six multiple choice questions with options for additional comments, and six fill-in-the-blank and/or short answer questions. Based on the optional demographic information collected, a majority of respondents identify as white and female. While the overall demographics collected are in line with a breakdown of San Francisco’s demographics, it is clear that there is additional work needed to proactively engage with communities not represented in the survey respondents. Recommendations to engage a diverse group of community members in a sustained way is addressed in the Recommendations section.

## Survey analysis

Analysis of survey results show us:

- Most do not know what is in the Civic Art Collection, or that there is a difference in this collection from other public artworks in the city.

- Most believe that monuments and memorials should play a role in telling our history and sharing heritage, honoring, recognizing, and/or celebrating people or events, and educating/contextualizing history for the public.
- The top qualities respondents like the most about the monuments and memorials in San Francisco:
  - » They represent the histories, stories, and/or events I want San Francisco to be known for.
  - » They are made from high quality materials and reflect artistic merit.
  - » They are well located and publicly accessible.
- The top 5 factors people think should be considered as SFAC reviews existing or plans future monuments or memorials in the Civic Art Collection are:
  - » Historical significance/context (75%).
  - » The stories, histories, or events being emphasized (63.73%).

The top 5 most liked monuments/memorials in the Civic Art Collection are:	
Lotta’s Fountain	49
Mechanics Monument	22
The Holocaust	19
Abraham Lincoln (1809 - 1865)	17
“Comfort Women’s” Column of Strength	11

The top 5 least liked monuments/memorials in the Civic Art Collection are:	
Christopher Columbus	37
Padre Junipero Serra (1713 - 1784)	28
Pioneer Monument (James Lick Monument)	22
The Dewey Monument (Admiral George Dewey, 1837 - 1917)	21
Native Sons Monument (Admission Day Monument)	6

- » Originality of concept and vision and the degree to which work engages the viewer emotionally, intellectually, spiritually (57.01%).
- » The perspective through which the stories, histories, or events are being depicted/told (52.39%).
- » Where the artwork is located (41.79%)
- The top things SFAC should think about when addressing existing monuments and memorials deemed problematic are:
  - » Install plaques and/or signage to give context about the monument or memorial (70.15%).
  - » Install plaques and/or signage to educate community members about the monument or memorial (61.64%).
  - » Commission new public art (38.66%).
  - » Remove monuments or memorials (28.81%).
  - » Relocate monuments or memorials to another public or private space (27.46%).
  - » Keep the monument or memorial without changing it (16.73%).

## General Comments

In addition to direct responses to survey questions, additional write-in comments suggest that:

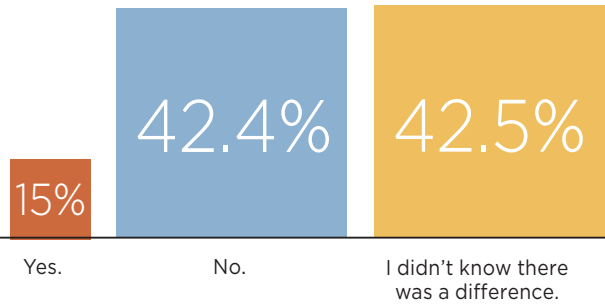
- Respondents are split quite evenly between those who want to keep monuments and memorials up and those who want to keep them up AND contextualize them.
- Many respondents are in favor of contextualizing existing monuments and memorials as a way to inform community of who or what the artwork is honoring, and that this context is important for every monument and memorial in the Civic Art Collection.
- Many respondents are in favor of commissioning new monuments and memorials as responses to existing monuments and memorials in order to build context.

• **A majority of respondents conclude that each monument and memorial should be addressed on a case by case basis, rather than addressing all at the same time, and that there is no one action that should be taken for all monuments, rather a combination of contextualizing existing, removing existing, and commissioning new artworks should be considered for each monument and memorial.**

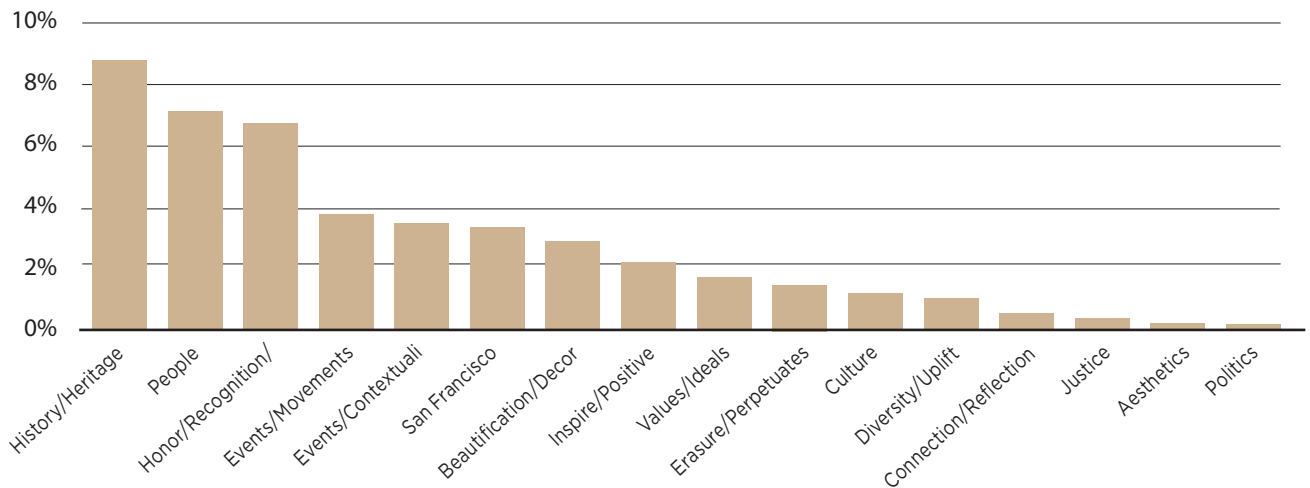
- Many respondents shared sentiments that monuments and/or memorials depicting violence toward Native and/or Indigenous peoples as a theme or depiction are not acceptable.
- A large number of respondents are in favor of developing new monuments that reflect our current time period and do not honor living people.
- Many respondents emphasized the importance of engaging community members directly in conversations about specific monuments/memorials.
- Many respondents questioned the definition of “permanence” and if monuments and memorials need to be permanent or long lasting, or if there is room for shorter life spans for monuments and memorials.
- Several respondents commented that monuments and memorials should create civic pride, reflect shared values, and bring people together.
- There is overwhelming agreement that not everyone will agree on any monument or memorial.
- Many respondents would like to see monuments and memorials spread across the city.
- A large number of respondents agree that envisioning the future should be a theme for new monuments and memorials.



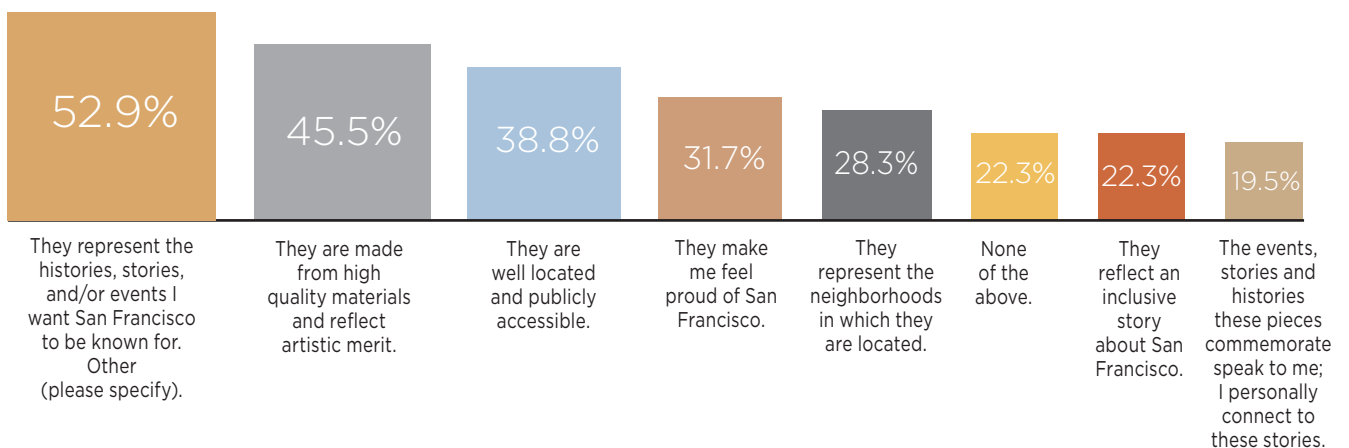
**Q1.** I know which monuments and memorials located in San Francisco are part of the City's Civic Art Collection and which are not.



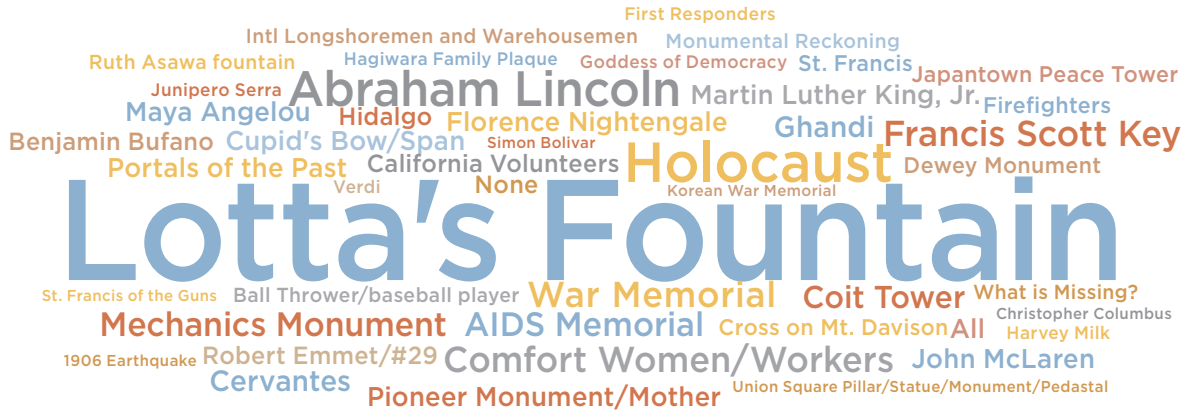
**Q2.** What do you think is the role of monuments and memorials in our city's public spaces?



**Q3.** What do you like most about the monuments and memorials in San Francisco?



Q4. I like \_\_\_\_\_ monument or memorial in San Francisco because \_\_\_\_\_.



Reasons why:

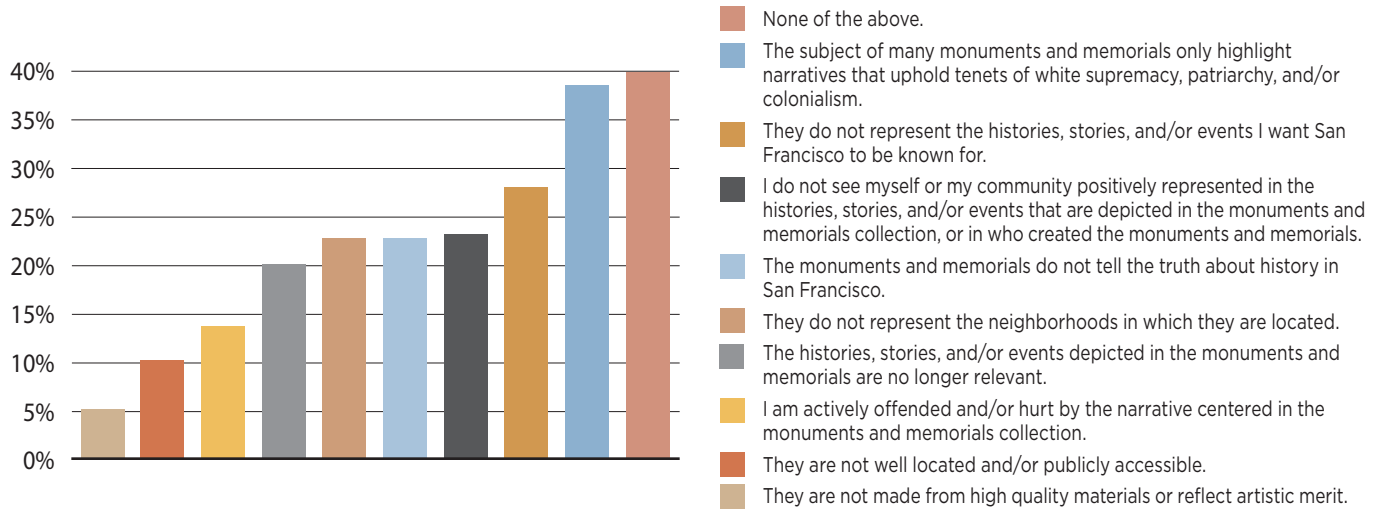


Comments received for Q4 include:

- *Mechanics Monument*, is so full of action and life while illustrating hard working members of a particular vocation; it catches most people’s attention in a positive way.
- I love the location, the reminder of history, the focus on the role of women in the creation of this city and the state of California.
- It is a moving reminder of one of the worst genocides in human history (in reference to the Holocaust Memorial).
- Because it commemorates everyday people and is a reminder of a crisis form the not so distant past that we can learn from.
- Because it is a memorial to lives lost, it’s in a accessible location by bus and in a beautiful free landscape.
- The human scale and realism, while conveying a powerful message about the people who build/built our city.
- This is the place where we can represent and express the heritage and traditions of all the Native people.
- They portray a variety of historical people and event through time. They connect me to the past and remind me of important inventions, creations and acts.
- It represents an important and often under-represented segment of SF’s population.
- Represents peace, unity, harmony.



**Q5. What don't you like about monuments and memorials in San Francisco?**



**Q6. I do not like \_\_\_\_\_ monument or memorial in San Francisco because \_\_\_\_\_.**



**Reasons why:**



**Comments received for Q6 include:**

- Most monuments I am familiar with speak to San Francisco colonial and imperialist history and in the case of the Dewey monument promotes a false narrative about the colonization and occupation of the Philippines and only allowing for a small plaque/footnote about the Philippine American War that followed.

*(Comments received for Q6...Continued on next page)*

(Comments received for Q6...Continued)

- Pictures fictional history from colonialist and white supremacy’s point of view.
- Many represent people with troubled histories, to put it mildly.
- It just feels silly to have a statue of a person who has nothing to do with San Francisco here.
- The monuments are outdated in their aesthetics and narratives.
- It just seems odd to me to have monuments to people who are still living.

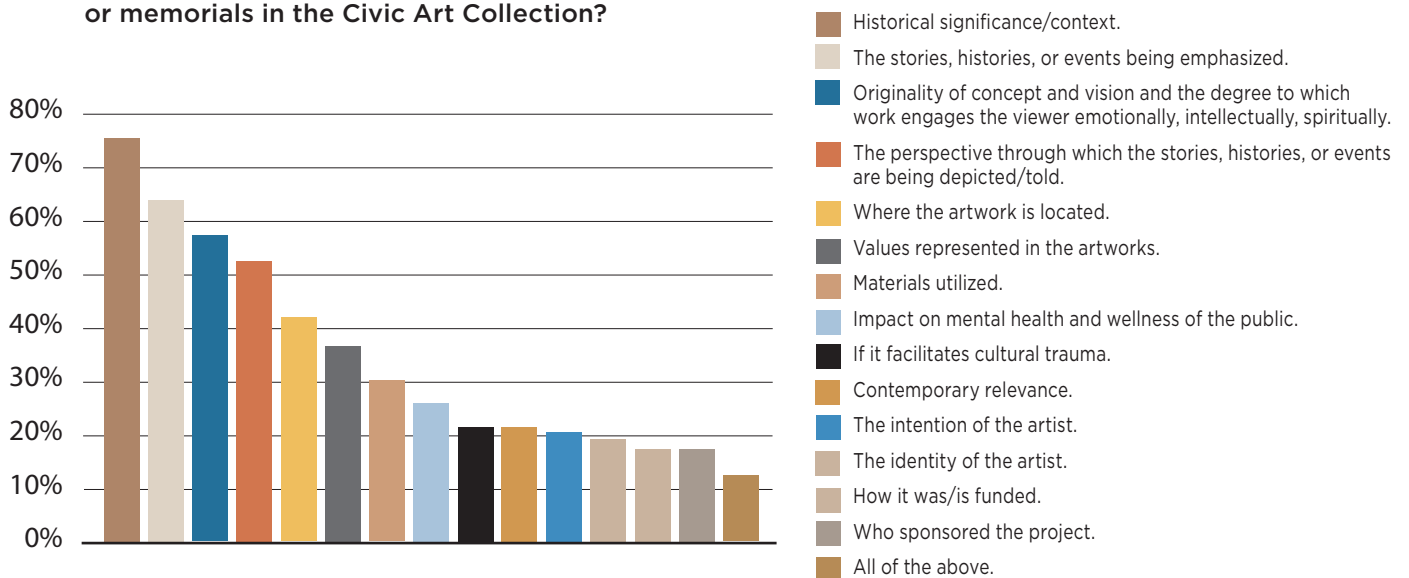
**Q7. The stories, perspectives, and/or values that should be uplifted through the monuments and memorials in the City’s Civic Art Collection are:**



**Comments received for Q7 include:**

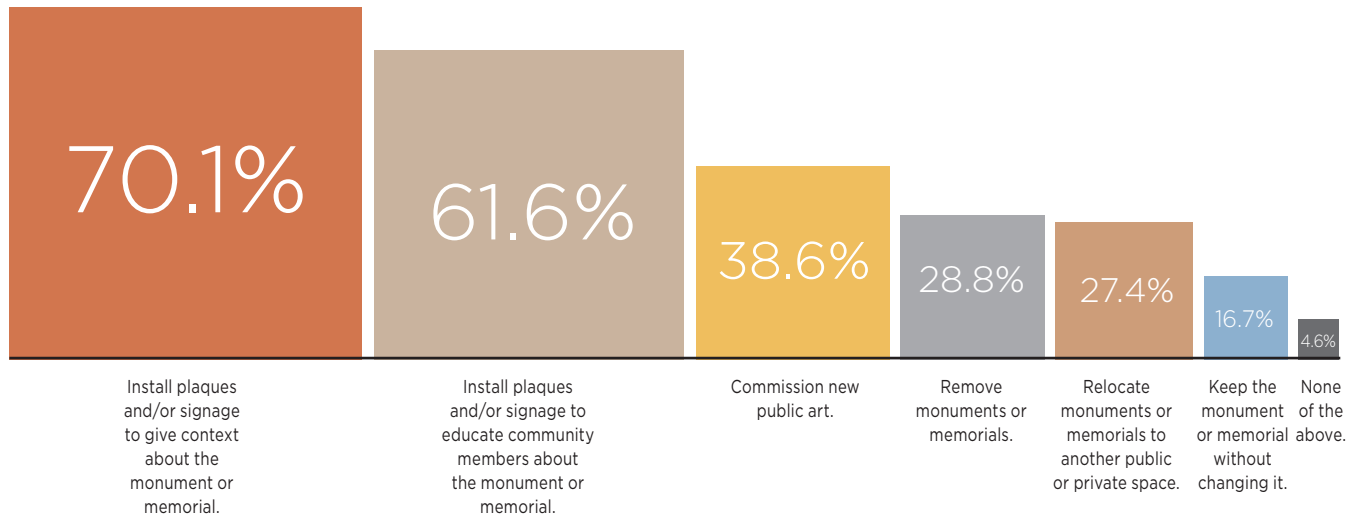
- How can we create multi-layered and dynamic monuments interwoven with historic and future voices that embody a multi dimensional view of our diverse communities? How can we be playful, thoughtful, compassionate to one another?
- Local, diverse, and of significant impact within or between different groups within the city, Bay Area, and California.
- California indigenous cultures; more women please; more literary, music, and artistic figures.

**Q8. What factors should SFAC consider when reviewing existing or planning future monuments or memorials in the Civic Art Collection?**

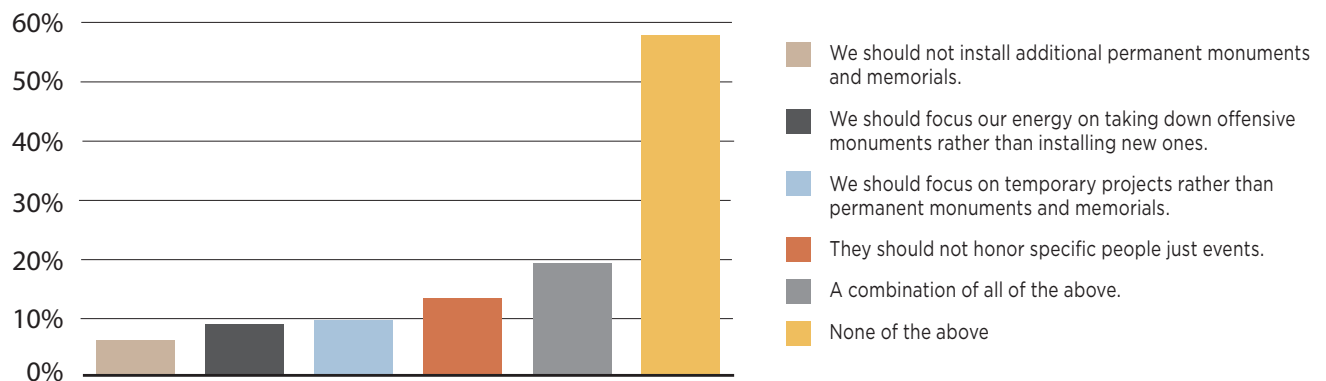




**Q9. How should SFAC think about addressing existing monuments and memorials deemed problematic?**



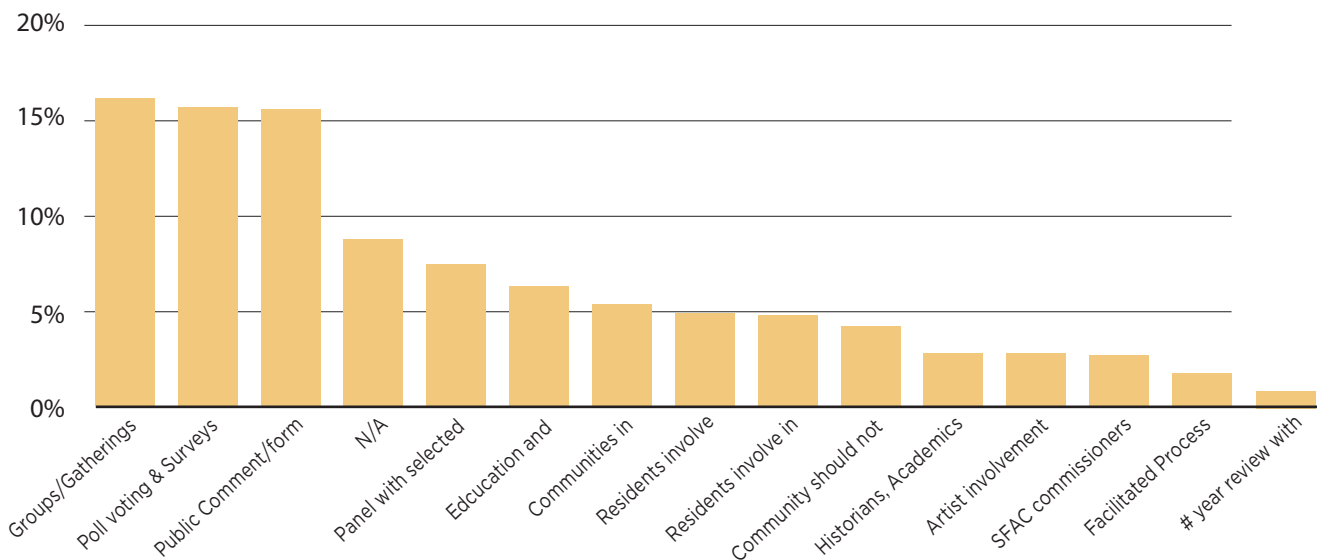
**Q10. How should SFAC think about addressing future monuments and memorials?**



**Comments received for Q10 include:**

- Commission new public art; an additive rather than subtractive approach is better.
- If we used any or all of the above, someone like Pres. Obama would not qualify for the honor.
- Be open to how society changes. We don't know yet what will happen in the future or whether it will be a person or persons or events, or whether it is an object or space that memorializes best.
- I think it is worth considering a timeframe, after which the monument or memorial could be: removed, relocated, "activated" or maintained.
- I think that there is room for future monuments and memorials of artistic merit, especially odd and unique ones that wouldn't have been considered previously.
- That is a very good idea to have temporary monuments and memorials. Many more artists could be displayed and the monuments would be much more dynamic and current.
- Get input from the public with emphasis on different requirements to be reviewed.
- Project by project.

## Q11. How do you think community members should be involved regarding monuments and memorials in the future?



## Q12. Anything else you would like to express?

- Just that any monument or memorial be culturally and socially sensitive to the widest extent possible.
- Monuments are propaganda and aren't necessarily timeless. They should almost never be seen as permanent.
- Removing monuments erases history and makes it so those who come after us won't have to confront our difficult and controversial past.
- Would love to see monuments representing the new Cultural Districts (American Indian, Leather, Trans, etc.). Groups may need help to navigate process and raise funds. Also, I love the city's tradition of relocating obsolete or unpopular monuments to Golden Gate Park. With appropriate signage, it can be fun to find a statue of a "former hero" relegated to an obscure grove. Do not destroy art; use it.
- Our monuments and memorials should uplift our people and communities.
- Do not consider a monument til 5 years after person died.
- The list in question 3 is a great guide to how monuments and memorials should be connected to the city. I'm not sure if they currently are. But sharing those stories and connections could be really helpful.
- Looking at the list of our memorials, we need far more memorials and monuments to important people in San Francisco history and to events that shaped our city. Too many of the monuments are of people with little direct connection to us.
- Many of the monuments, of course are dated, but that's part of their context. Perhaps, relocating some to better fit into specific locations.
- Monuments and memorials are complicated and at the end of the day, I want them as best as possible to reflect truth. At their best, they can teach us about our past to understand things



(Comments received for Q12...Continued)

that need to change in the present and inspire us to shape the future. They can educate us about things we did not know and better be able to understand people from other communities, helping us to build bridges, empathy, and solidarity.

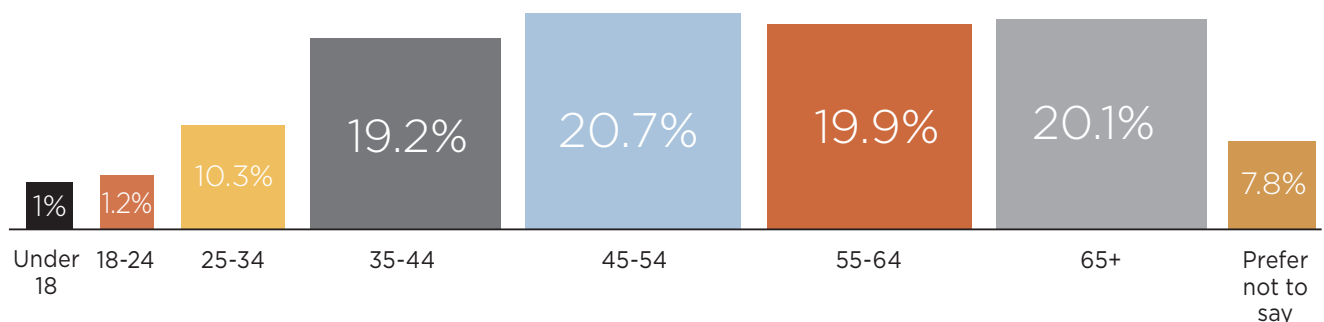
- I think toppling the monuments should be the first priority. Although it would create an empty space, I believe that the emptiness is so much better than the continuation of celebrating colonists/patriarchy/white supremacy. Also, possibly letting the public vote on new monument ideas would create growth and heal the wounds these statues have created.
- Leave things as they are. Definitely don't tear down monuments. It's impossible for someone to feel hurt or damaged by an inanimate object. It's impossible for an inanimate object to be racist, sexist, white supremacist, etc.
- Leave things as they are and learn from them. If future generations continually change monuments or art installations to please their current constituents how will anyone ever learn anything of value based on the past? Monuments open up a chance for discussion, to learn - enough already about making everyone comfortable all of the time.
- Decisions should be data-driven and made by folks who understand and advocate for the people of SF. The monuments should at the very least represent the diversity SF peoples. For example, there are almost 40% Asian American Pacific Islander (AAPI) folks living in SF, yet almost no monuments narrating their contributions. There are also not many women-identifying leaders or women-centered narratives told. This is appalling for a purportedly progressive city.

### Q13. What is your zip code?

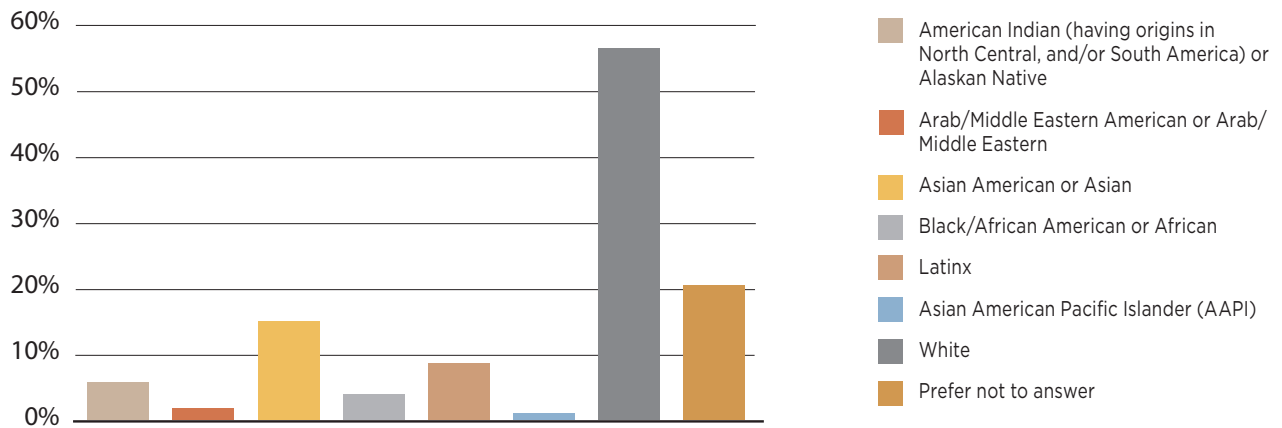
We received responses from participants across <sup>75</sup> zip codes. The zip codes with the most survey responses included the following:

94110 94117 94122 94118 94121 94131 94114 94116 94109 94112

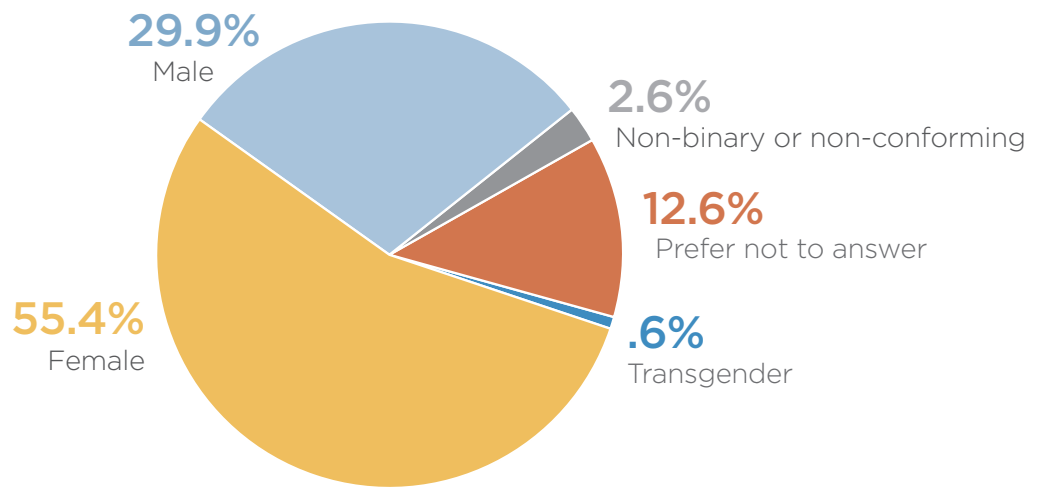
### Q14. What is your age?



### Q15. How do you identify your race?



### Q16. How do you identify your gender?



## Synthesizing Survey Results

The results of this survey, 679 responses and demographics that skewed white and female, should be interpreted through the lens of a dataset that is limited in how it reflects the demographic diversity of San Francisco. Ongoing analysis will require different approaches to outreach and input from a broader demographic representation.

Most respondents are unfamiliar with San Francisco's Civic Art Collection, which specifically contains the City's monuments and memorials that were the focus of the survey. Despite this lack of familiarity with the bounds of this collection, survey respondents have many strong feelings about monuments and memorials in San Francisco more generally. Overwhelmingly, respondents emphasize that monuments and memorials are meant to tell the story of history, with a strong preference for local history.

Feedback suggests that respondents are most interested in an approach to monuments and memorials that takes into account complexity. There is a fairly equal distribution of preferences for removing harmful monuments, better contextualization of existing monuments, and the inclusion of new monuments and memorials.

While respondents have varying opinions on specific monuments and memorials in the collection, the most liked piece in the Civic Art Collection is Lotta's Fountain, a piece depicting a very local history. The least liked piece is

Christopher Columbus, which depicts a history of harming Native people, an issue clearly indicated by respondents as problematic.

Respondents are curious about rethinking the timeframe for the display of a monument and memorial, and some push back against the idea that these works need to be approached as permanent. Results suggest that a high number of respondents feel strongly that no monuments in the collection should depict the harm of Native peoples. There is also interest in spreading monuments and memorials across a broader geography than where they are currently installed. Furthermore, many desire community involvement in processes related to monuments and memorials.

## Applying the Findings

The survey results shared in this section informed amendments to the Policies & Guidelines as well as the development of the Recommendations, specifically in:

- addressing gaps in community knowledge around what artworks are included in the City's Civic Art Collection.
- developing review criteria for existing and future monuments and memorials.
- developing a list of monuments and memorials in the Civic Art Collection that are most disliked by community members.
- engaging with community members in a sustained way over time.



# KEY OUTCOMES

From the process of analyzing survey data, community feedback, MMAC meetings and research, the key outcomes determined include a set of recommendations, amendments to Policies & Guidelines, and a diagram that details new processes around monuments and memorials.

The original charge of the MMAC members was to amend the Policies & Guidelines that govern SFAC's work based on community feedback. While going through that process, actions surfaced that are not possible to reflect in the Policies & Guidelines, and so an additional list of recommendations was developed as an action plan to guide future work for SFAC in order to take a holistic look at the Civic Art Collection, build awareness around the collection and processes, rectify current power imbalances, and engage the community in a sustained, relevant way.

## Policies & Guidelines

The survey results and comments collected in Public Feedback Sessions, phone messages, and emails were combined with MMAC meeting notes to amend the City's existing Policies & Guidelines that govern SFAC's work in managing the Civic Art Collection.

The Policies & Guidelines are established policies and procedures for the acquisition, placement, and stewardship of works of art in the Civic Art Collection of the City and County of San Francisco (CCSF). All artworks owned by CCSF not under the jurisdiction of the City's Fine Arts Museums (de Young, Legion of Honor, Asian Art Museum) are under the jurisdiction of the San

Francisco Arts Commission, whether acquired through the Art Enrichment Ordinance, Gifts or Bequests or by any other method and are governed by these Policies & Guidelines.

## Amendments

Amendments are specific to *Section 7 - Collections Management: Deaccession, Removal, Alteration, and Destruction Policies and Procedures* of the "Public Art/Civic Art Collection" section of the Policies & Guidelines. As the majority of monuments and memorials were gifted to the City in order to honor a specific person or event, *Section 5 - Acquisition of Artworks Through Gifts* has also been amended.

The Grounding Principles (developed in MMAC Meetings 1-4) were utilized to inform the amendments to the existing Policies & Guidelines. The Guiding Principles are:

- power
- complexity
- justice
- representation

More detailed information about the Grounding Principles can be found on pages 15 - 16.

The two major changes to the Policies & Guidelines include:

- integrating additional community input prior to making decisions
- considering cultural harm in the assessment of a current monument or memorial

Full amendments to existing Policies & Guidelines can be found on page 35.

*Abraham Lincoln* (1809-1865), 1926, by Haig Patigian, Collection of the City and County of San Francisco, Image Credit: San Francisco Arts Commission. Located at Polk and Grove Street (#35 on map, pg. 10)





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# Recommendations

## 1 REVIEW AND EVALUATE

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

## 2 ENGAGE AND BUILD AWARENESS

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



### 3 RECTIFY POWER IMBALANCE

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

### 4 SUSTAINED FUTURE ENGAGEMENT

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

# Process Diagram

Amendments to the Policies & Guidelines as denoted above have a direct impact on the processes and procedures SFAC utilizes to manage the Civic Art Collection. Here you can see the existing process utilized when considering *Deaccession, Removal, Alteration, Relocation, and Destruction of an Artwork*. Also included is a diagram showing what the process will look like based on the suggested amendments to the current Policies & Guidelines. Changes shown in Process Diagram below appear bold and in color.







Look Up, Their Courage Shines





# APPENDICES


## APPENDIX A: AMENDED POLICIES & GUIDELINES

Below, Forecast recommends the following amendments to SFAC’s Policies & Guidelines in its “Public Art/Civic Art Collection”. These sections were selected for reconsideration because they pertain to the direct care and disposition of Monuments and Memorials. Below is recommended language to replace current sections 5. ACQUISITION OF ARTWORKS THROUGH GIFTS, and 7. COLLECTIONS MANAGEMENT: REMOVAL, ALTERATION, DESTRUCTION AND DEACCESSION POLICIES AND PROCEDURES (renamed).

Additions and language changes being proposed are in **blue**. Removals are indicated in **red** and with a strikethrough. Original language is in black. The draft below is organized by section number, to line up with the existing, much larger, guidelines document. Edited sections have been kept in their entirety for continuity and can be found on **SFAC’s website at [bit.ly/sfacmmac](http://bit.ly/sfacmmac)**.

### POLICIES & GUIDELINES (EXCERPT)

5. ACQUISITION OF ARTWORK THROUGH GIFTS (Including guidelines for gifts of commemorative plaques)
  - 5.1 **Enabling Legislature:** Charter Section 5.100 provides that “the governing boards of the arts and culture departments may accept and shall comply with the terms and conditions of loans, gifts, devises, bequests or agreements donating works of art or other assets to their department without action of the Board of Supervisors so long as acceptance of the same entails no expense for the City and County beyond ordinary care and maintenance.”
  - 5.2 **Eligibility:**
    - Gifts of works of art that meet the criteria expressed in the Mission and Goals of the Civic Art Collection and any additional criteria outlined under this section.
    - Gifts of commemorative plaques that meet the criteria expressed in this section.
  - 5.3 **Procedure for Making of Gift of Art or Commemorative Plaque to the City:** The following guidelines govern the procedure by which proposed gifts of works of art or commemorative plaques are considered for acceptance by the Arts Commission.
    - 5.3.1 **Donor Provides Written Proposal:** The prospective donor of a gift of a work of art or commemorative plaque must submit a written proposal or letter of intent to the Director of Cultural Affairs. The proposal shall include information on the artist, written description of the artwork (size, materials, etc.), historical relevance, and photograph or drawing of the artwork, and proposed site, if any. **The proposal shall be evaluated by the criteria for acceptance provided in section 5.6 below.**
    - 5.3.2 **Consultation with Staff:** The Director of Cultural Affairs shall refer the item to the appropriate Commission staff member to consult with the donor about the proposed gift prior to the proposal being submitted to the Arts Commission for action. After review of the project, staff shall prepare a written report to the Visual Arts Committee of the Arts Commission and provide the committee with a recommendation to either accept or decline the gift.

 *Spiral of Gratitude*, 2015, by Shimon Attie, Collection of the City and County of San Francisco, Image Credit: Bruce Damonte. Located at 3rd Street between Mission Rock and China Basin Street. (#93 on map, pg. 10)

- 5.3.3 **City Department Approval:** For works of art proposed for installation on sites under the jurisdiction of other City departments, a letter of approval from the head of the department must accompany the proposal. Donors must comply with any guidelines the department has in regard to the acceptance of gifts of art. For proposed gifts of art to the Airport, the proposal shall be submitted to the Arts Commission for referral to the Airport Art Steering Committee for review and recommendation prior to submittal of the proposal to the Airport and Arts Commissions.
- 5.3.4 **Visual Arts Committee Approval:** The gift proposal shall be submitted to the appropriate Commission committee for review and action. All proposed gifts of works of art shall be reviewed by the Visual Arts Committee. The Committee may recommend to accept or decline the proposed gift. Committee recommendations are forwarded to the full Arts Commission for final action by Resolution.
- 5.3.5 **Civic Design Committee Approval:** Commemorative plaques shall be reviewed by the Civic Design Committee. The Committee may recommend to accept or decline the proposed gift. Committee recommendations are forwarded to the full Arts Commission for final action by Resolution.
- 5.3.6 **Arts Commission:** Upon recommendation of the appropriate committee, the acceptance by the City of the gift of artwork or commemorative plaque is submitted to the full Arts Commission for approval by Resolution. Per City Charter Section 5.100, the Arts Commission may “accept and shall comply with the terms and conditions of loans, gifts, devises, bequests or agreements donating works of art or other assets to their department without action of the Board of Supervisors so long as acceptance of the same entails no expense for the City and County beyond ordinary care and maintenance.”
- 5.4 **Additional Requirements for Proposals for Gifts of Large Scale Artworks or Monuments:** Proposals for large scale artworks require careful consideration and may require several meetings and significant public comment before a final decision can be made. Proposals for large or monumental works should include:
- A maquette or **rendering** of the three-dimensional work or a complete drawing of the two-dimensional work and photographs that demonstrate the relationship of the artwork to the architecture and/or site.
  - A site plan that shows the proposed location of the artwork, a photograph of the proposed installation site and surrounding environment.
  - Material samples for the artwork and any relevant construction materials.
  - ~~Installation details.~~
  - Construction Documents: Utility connections, site modifications, structural reinforcements or other engineering requirements or site modifications should be described in the gift proposal and reflected in the construction plans and specifications. The donor/sponsor is responsible for providing and submitting engineering and architectural plans, as required according to the Unified Building Code or as requested by the Commission. Such plans must be prepared, signed and stamped by the appropriate design professional licensed in the state of California.
  - Review of Fabrication and Installation: Works of art that are accepted from maquettes or drawings will be subject to Commission review throughout fabrication and installation. Specific plans for site design, installation, maintenance and protection will be submitted for approvals. The completed artwork may not deviate in any way from the proposal approved by the Commission unless the Commission approves the change by resolution. Deviation from the approved design **may be** cause for rejection of the gift.



- **For monuments and memorials, donor must also engage community members directly connected to the stories relevant to the monument or memorial. Community input should be provided on the monument and memorial itself, its placement and its contextualization (signage, programming, and other educational components). Donor will provide engagement process to SFAC staff for input and feedback. A summary of results from community outreach and input will be presented as part of a written proposal submitted by the donor prior to Visual Arts Committee approval as described in 5.3.4.**

- 5.5 **Costs Associated with the Gift:** All costs associated with the gift must be borne by the donor. Costs may include, but are not limited to, the costs associated with design, engineering, building permits, fabrication, installation, general insurance and maintenance. The donor/sponsor will also be responsible for the design and cost of a pedestal, identification plaque, base, structural support and landscaping of site and must provide a maintenance endowment for the artwork. **The Commission may also require an administrative fee to cover costs associated with staff coordination and oversight of the project.**
- 5.5.1 **Maintenance Endowment:** An endowment fund adequate to ensure the continued care of gifts of art shall be required for all outdoor artworks and may be required for indoor artworks to maintain the gift in a condition satisfactory to the donor and the Commission. The amount of the maintenance endowment shall be negotiated with the donor on a project to project basis. Scale, material, location, value of the work and potential for vandalism will be considered in determining the maintenance endowment.
- 5.6 **Criteria for Acceptance:** Gift acceptance and placement should be in accordance with adopted policy and current or historic use or master plans and should be consistent with general Arts Commission collection goals. The location and design of the gift should be appropriate for the user and context of the proposed site.
- **Project Costs:** Acceptance is contingent on receipt of payment from the owner for all costs associated with the gift, including transportation, installation, and maintenance endowment and staff time.
  - **Quality:** The consideration of highest priority is the inherent quality of the artwork itself.
  - **Compatibility with Site Context:** Proposed works of art must be compatible in scale, material, form, and content with their surroundings. ~~Attention shall be given to the social context of the work and the manner in which it may interact or contribute to the use of the site.~~
  - **Community Impact:** **The social context of the work shall be considered, including the impact on adjacent communities and communities that have been historically marginalized due to white supremacy, colonization, patriarchy, genocide, and slavery.**
  - **Media:** All forms of visual art executed in permanent materials may be considered. Works may be either portable or permanently attached.
  - **Permanence:** Due consideration shall be given to the structural and surface soundness, and to inherent resistance to theft, vandalism, weathering, and excessive maintenance or repair costs.
  - **Adherence to Collection Policy of Special Collections:** Proposed gifts to facilities that already have significant collections of artwork, such as San Francisco International Airport and Moscone Convention Center, shall be rigorously evaluated in terms of their context within the existing collection. Gifts shall also be evaluated for their adherence to any special criteria for inclusion in these collections.

- Public Liability: Each work shall be examined for unsafe conditions or factors that may bear upon public liability.
- Duplication: It shall be the policy of this Commission to accept unique, one of a kind works of art with the noted exception of prints, photographs or a desirable high quality limited edition work of art by a renowned artist.

5.6.1 **Commemorative Memorial Gifts: Monument and** Memorial gifts will also be judged to the following additional criteria:

- The person or event being memorialized **must be deemed is determined to be** significant enough to merit such an honor. The person so honored shall have been deceased for a minimum of five years. Events shall have taken place at least five years prior to consideration of a proposed memorial gift. **Entity proposing the monument or memorial must include justification of merit as a part of their proposal.**
- **The monument or memorial represents people and stories that have been historically marginalized and underrepresented, due to white supremacy, colonization, patriarchy, genocide, and slavery.**
- **The artist creating the monument or memorial has a meaningful connection to the person, community, or the event being memorialized.**
- The **monument or** memorial **possesses aesthetic and storytelling has timeless** qualities that will be meaningful to future generations.
- The location under consideration is an appropriate setting for the **monument or** memorial; in general, there should be some specific geographic justification for the **monument or** memorial being located in a specific site **and to the City and County of San Francisco.**

5.6.2 **Placement/Site:** The following criteria shall be used in evaluating the proposed site:

- **Enhancement to the proposed site.**
- Public safety.
- **Impact on mental health and wellbeing of adjacent community members and those most affected by the artwork's historical and cultural context.**
- Relationship to existing planned architectural, natural and landscape features.
- Future development plans for the area (if known).
- Relationship to existing artwork within the proposed site vicinity.
- Environmental impact.
- Public accessibility to the work.
- **Social context:**

5.6.3 **Additional Criteria for Acceptance of Gifts of Artwork to be Sited at San Francisco International Airport:** The following policies are in addition to the Arts Commissions general policies regarding proposed gifts of art to the City. All the requirements of the Arts Commission's general policies are incorporated herein by reference. In considering proposed gifts for permanent installation at the Airport, the following special criteria shall also apply:

- The proposed artwork falls within the defined focus of the Airport's collection, which is contemporary fine art by recognized artists. Emphasis is on the representation of Bay Area artists.

- Priorities for acquisition, as defined in the Assessment and Recommendations Report (1995) prepared by Katherine Holland and Karen Tsujimoto, shall apply when considering the acceptance of gifts for the collection at the Airport.
- Special care shall be given to determining whether or not there is an appropriate site to install the artwork and maintenance and conservation needs of the artwork within the Airport environment.

#### 5.6.4 Additional Criteria for Acceptance of Gifts of Artwork for City Hall

##### 5.6.4.1 General: The San Francisco Arts Commission approved under Resolution #0406-09-096 the following special guidelines for gifts of artwork to City Hall:

- In accordance with City Charter Section 5.103, all gifts of artwork are subject to the review and approval of the Arts Commission and shall be consistent with the Arts Commission's Gift Policy Guidelines.
- The Arts Commission does not accept gifts of artwork with specified conditions.
- The only gifts of artwork that will be considered for placement in City Hall are commemorative busts.
- The subject of the commemorative bust must have been either an elected official and served in office as the Mayor or a member of the Board of Supervisors or an individual whose contributions to the history of the City are well documented and established.
- The Arts Commission reserves the right to relocate or remove any bust or commemorative artwork at any time. The final decision regarding the placement of a commemorative bust will rest with the Arts Commission.
- All new installations, relocations and removal of busts are subject to the approval of the Arts Commission.
- Any gifts of a commemorative bust to the Arts Commission must be accompanied by a maintenance endowment the amount of which shall be determined by the Arts Commission as a condition of its acceptance.
- The Arts Commission shall consult with the Mayor's Office before finalizing any decision regarding the installation, relocation and/or removal of any commemorative busts.
- When possible, if an existing bust is to be relocated, the Arts Commission shall make its best effort to consult with or advise individuals and/or communities that may be associated with the subject of the bust to be relocated.
- An informational presentation of the proposed design and location for the commemorative bust will be made to the City Hall Preservation Advisory Commission.

##### 5.6.4.2 Design

- All commemorative busts must be of an appropriate scale and quality as determined by the Arts Commission. The scale of all commemorative busts shall be at least life sized to include the head and shoulders of the person. The approximate size of pedestal and bust shall be 75 inches. The proposed site for the commemorative bust should be determined prior to its final design and fabrication.
- All proposed gifts of commemorative busts must be **executed by artists with relevant skills and expertise.**
- All commemorative busts shall consist of a stone pedestal (granite, limestone or marble) and a bronze bust.
- The pedestal must be clad with stone on all sides. A plywood or felt backing is not acceptable.



- Signage should be incorporated into pedestal base and may not be applied to the adjacent wall surface.
- The artists must be credited on either the pedestal or the bronze bust.
- Installations must be designed to be stable and secure without being bolted to the floor of City Hall.
- The total weight of the proposed commemorative bust and pedestal must be reviewed and approved by the City Hall Building Engineer prior to fabrication.

#### 5.6.4.3 Considerations for Site Selection

- The Mayor's Rotunda shall be reserved for busts of individuals who have served as Mayor of the City and county of San Francisco.
- The Board of Supervisors Ceremonial Rotunda shall be reserved for busts of individuals who served as a member of the Board of Supervisors of the City and County of San Francisco.

#### 5.6.4.4 Future sites for commemorative busts shall be evaluated by the following criteria as relevant:

- Public Access
- Visibility of artwork
- Quality of natural and existing light
- Prominence of site within architectural hierarchy of building
- Architectural symmetry and balance
- Use of the site for programs and special events
- **Impact on mental health and community wellbeing**
- Ability to ensure the safety and protection of the artwork
- Historical **and social** context
- Office served by individual being commemorated

#### 5.6.4.5 Fees

- A Maintenance Endowment shall be required for each new commemorative bust to provide funds for routine cleaning and conservation of the work. The Arts Commission shall consult with a professional conservator to determine annual maintenance costs.
- The Arts Commission shall be paid a fee of \$1,000 for reasonable administrative expenses incurred in facilitating the review, acceptance and placement of the commemorative bust.

#### 5.6.4.6 Other Required Reviews and Approvals

- City Hall Facilities Management Office
- City Hall Preservation Advisory Commission

5.7 **Removal, Relocation or Deaccessioning of Gifts of Art.** In accepting a gift of a work of art or commemorative plaque, the Commission shall not be bound by any agreement with the donor that restricts the Commission's ability to act in the best interests of the City and County of San Francisco. Nothing in the acceptance of a gift of artwork shall prevent the Arts Commission from approving subsequent removal, relocation or deaccessioning

of such gifts if it serves the City's best interest to do so. The Arts Commission shall deaccession and dispose of works of art in its collection in accordance with both the Commission's Deaccessioning policies and as in accordance with the requirements of the Administrative Code, Section 10.100.30.

## 7. COLLECTIONS MANAGEMENT: ~~DEACCESSION~~, REMOVAL, ALTERATION, DESTRUCTION AND DEACCESSION POLICIES AND PROCEDURES

7.1 **Overview of Collection's Policy:** It is the objective of the Commission to acquire works of art of the highest quality. Acquisition by the City and County of San Francisco implies a commitment to the preservation, protection and display of the artwork for the public benefit. Acquisition implies permanency within the collection, as long as the work maintains its physical integrity, identity and authenticity, **vigilance for any harmful impacts of white supremacy, colonialism, patriarchy, genocide and slavery, and** remains useful to the purposes of the people of the City and County of San Francisco. When any of these conditions no longer prevail, the Arts Commission may consider removal from public display and/or deaccessioning.

7.2 **Removal from Public Display:** If the artwork is removed from public display, the Arts Commission may consider the following options **for disposition of artwork:**

- Relocation of Public Display: If the Commission decides that an artwork must be removed from its original site, and if its condition is such that it could be re-installed, the Commission will attempt to identify another appropriate site. If the artwork was designed for a specific site, the Art Commission will attempt to relocate the work to a new site consistent with the artist's intention. If possible, the artist's assistance will be requested to help make this determination.
- Store object until a new site has been identified or the Commission decides to deaccession the artwork.
- Sale or Trade of Object after deaccession.

7.2.1 **Provisions for Emergency Removal:** In the event that the structural integrity or condition of an artwork is such that, in the opinion of the Art Commission's Director of Cultural Affairs, the artwork presents an imminent threat to public safety, the Director may authorize its immediate removal, without Commission action or the artist's consent, by declaring a State of Emergency, and have the work placed in temporary storage. The artist and the Arts Commissioners must be notified of this action within 30 days. The Commission will then consider options for disposition: repair, reinstallation, maintenance provisions, **relocation, recontextualizing, or deaccessioning, as noted in section 7.2.** In the event that the artwork cannot be removed without being altered, modified, or destroyed, and if the Artist's Agreement with the City and County has not waived his/her rights under the California Art Preservation Act and the 1990 Visual Artists' Protection Act, the Director must attempt to gain such written permission before proceeding. In the event that this cannot be accomplished before action is required in order to protect the public health and safety, the Director shall proceed according to the advice of the City Attorney.

## 7.3 Deaccessioning

7.3.1 **Statement of General Policy:** ~~In general, works of art will not be deaccessioned within 10 years after acquisition.~~ The Arts Commission shall deaccession and dispose of works of art in its collections only in the public interest **(including decreasing cultural harm, increasing the visibility and representation of BIPOC perspectives, stories, histories and artists)** and as a means of improving the quality of the collections.

- 7.3.2 **Consideration of Alternatives General Guidelines for Disposition of a Work of Art:** In considering various alternatives for the disposition of deaccessioned objects, the Arts Commission should be concerned that:
- The manner of disposition is in the best interests of the Arts Commission and the public it serves.
  - Preference should be given to retaining works that are a part of the historical, cultural, or scientific heritage of San Francisco and California **and do not uphold tenets of white supremacy, patriarchy, and/or colonialism.**
  - Consideration should be given to placing the art objects, through gift, exchange, or sale, in another tax-exempt public institution wherein they may serve the purpose for which they were acquired initially by the Arts Commission. **Should this not be an option, consideration for artwork to be returned to the Artist(s) or community will be explored.**
  - Objects may not be given or sold privately to City employees, officers, members of the governing authority, or to their representatives, except as specified below.
- 7.3.3 **Conditions:** A work of art may be considered for removal from public display and/or deaccessioning if one or more of the following conditions apply:
- The work does not fit within the Arts Commission’s mission, goals, or guidelines for the Civic Art Collection.
  - The work presents a threat to **physical** public safety.
  - **The work presents a threat to the mental health and wellness of the public.**
  - Condition or security of the work cannot be guaranteed, or the Arts Commission cannot properly care for or store the work.
  - The work requires excessive or unreasonable maintenance, or has faults in design or **workmanship fabrication.**
  - The condition of the work requires restoration in gross excess of its aesthetic value, or is in such a deteriorated state that restoration would prove either unfeasible, impractical or misleading.
  - No suitable site for the work is available, or significant changes in the use or character of design of the site affect the integrity of the work.
  - The work interferes with the operations of the client agency.
  - **Significant Sustained** adverse public reaction over an extended period of time (25 years or more).
  - **Egregious historical oversight, and/or revelation of new, significant information about the artwork, monument, or memorial, and what or whom it represents.**
  - The work is judged to have little or no aesthetic and/or historical or cultural value **or upholds tenets of white supremacy, patriarchy, and/or colonialism.**
  - The Arts Commission wishes to replace a work with a more appropriate work by the same artist.
  - The work can be sold to finance, or can be traded for, a work of greater importance.
  - Written request from the artist has been received to remove the work from public display.
  - The work is duplicative in a large holding of work of that type or of that artist.
  - The work is fraudulent or not authentic.
  - The work is rarely or never displayed.



- 7.3.4 **Process:** The following steps shall be followed for works being considered for deaccessioning.
- 7.3.4.1 **Absence of Restrictions:** Before disposing of any objects from the collections, reasonable efforts shall be made to ascertain that the Commission is legally free to do so. Where restrictions are found to apply, the Arts Commission shall comply with the following:
- Mandatory restrictions shall be observed unless deviation from their terms is authorized by a court of competent jurisdiction.
  - Objects to which restrictions apply should not be disposed of until reasonable efforts are made to comply with the restrictive conditions. If practical and reasonable to do so, considering the value of the objects in question, the Commission should notify the donor if it intends to dispose of such objects. ~~within ten years of receiving the gift or within the donor's lifetime, whichever is less.~~ If there is any question as to the intent of force of restrictions, the Commission shall seek the advice of the City Attorney.
- 7.3.4.2 **Arts Commission Staff Report:** The Arts Commission staff shall prepare a report which includes a staff evaluation and recommendation along with the following information:
- City Attorney's Opinion: The City Attorney shall be consulted regarding any restrictions that may apply to a specific work.
  - Rationale: An analysis of the reasons for deaccessioning and its impact on the Collection and the artist, and an evaluation of the artwork.
  - Community Opinion: If pertinent, public and agency feedback on the dispensation of work in question. **For Monuments and Memorials, develop a public outreach plan.**
  - Independent Appraisal or other documentation of the value of the artwork: Prior to disposition of any object having a value of \$10,000 or more, Arts Commission staff should obtain an independent professional appraisal, or an estimate of the value of the work based on recent documentation of gallery and auction sales.
  - Related Professional Opinions: In cases of where deaccessioning or removal is recommended due to deterioration, threat to public safety, ongoing controversy, or lack of artistic quality, it is recommended that the Commission seek the opinions of independent professionals qualified to comment on the concern prompting review (i.e. conservators, engineers, architects, critics, safety experts, **community members**, etc.).
  - History:
    - » Provide written correspondence, press and other evidence of public debate.
    - » Original Acquisition method and purchase price.
    - » **For Monuments and Memorials: Historic analysis of subject, artist and intent.**
    - » **For Monuments and Memorials: Analyze symbolic impact of location.**
    - » **For Monuments and Memorials: Social and wellbeing impacts.**
    - » Options for Disposition.
    - » Replacement Costs.
- 7.3.5 **Visual Arts Committee Hearing:** The recommendation to deaccession a work of art will be considered by the Visual Arts Committee as part of the Committee's regular or special meeting. The Committee shall make its recommendation to the full Arts Commission.
- 7.3.6 **Arts Commission Hearing and Resolution:** The Commission must approve by Resolution the Visual Arts Committee's recommendation that a work of art under its jurisdiction should be deaccessioned ~~through sale or exchange.~~

- 7.4 **Sale or Exchange of Artwork:** In accordance with Sec. 2A.150.1 of the San Francisco Administrative code, when the Commission determines that it would be advantageous to the City and County, a work of art under its jurisdiction may be sold or exchanged as follows:
- 7.4.1 **Exchange:** The Arts Commission may exchange a work of art on such terms as the Arts Commission, by a 2/3 vote of the members of the Commission determines appropriate, provided that any exchange is subject to the approval of the Purchaser.
- 7.4.1.1 The new work of art received in the exchange must follow the Criteria for Acceptance as denoted in section 5.6.**
- 7.4.2 **Sale at Public Auction:** A work of art under the jurisdiction of the Commission may be sold at public auction to the highest and best bidder and the Commission may contract with a licensed auctioneer for the purpose of conducting the sale or sales. The contract shall specify the compensation to be paid for the auctioneer's services and set forth the terms and conditions under which the sale or sales are to be conducted. Each such contract shall be approved by the Purchaser.
- 7.4.3 **Private Sale:** A work of art under the jurisdiction of the Commission may be sold privately if the work is offered at public auction and no bids are received, or if the work is offered at public auction and no bids are received, or if the bids are rejected, or if the Arts Commission determines, by a 2/3 vote of the members that the work may be sold on terms more advantageous to the City if sold through private sale. Any contract for the private sale of a work of art is subject to the approval of the Purchaser. A work of art on which bids have been rejected shall not thereafter be sold through private sale for less than the amount of the highest bid received.
- 7.4.4 **Proceeds from Sale of Artwork:** In accordance with Section 10.100.30 of the San Francisco Administrative Code, all proceeds from any sale or auction, less any payment due the artist under the California Resale Royalties Act, shall be credited to the Public Arts Fund, and the monies contributed to the fund from the sale, exchange or exhibition of a work of art under the jurisdiction of the Arts Commission shall be expended exclusively for the purpose of acquiring or maintaining works of art for the same public **structure location** for which the original work of art was acquired.
- Adequate Records: An adequate record of the conditions and circumstances under which objects are deaccessioned and disposed of should be made and retained as part of the Collections Management records.
  - California Resale Royalties Act: The Commission shall abide by the California Resale Royalties Act (Civil Code section 986) with respect to notification of the sale of any work of art which is sold for more than \$1,000, and payment of 5% of the sale price for any work of art which is sold for more than the Commission paid for the artwork provided that the artist can be located by reasonable means. If the artist cannot be found, the Resale Royalty will revert to the California Arts Council in accordance with state law.
- 7.5 **Alteration, Modification, or Destruction of Artwork:** It is the primary responsibility of the Art Commission to preserve and protect the art collections under its management for the people of the City and County of San Francisco. However, under certain conditions, and in accordance with the constraints of the California Art Preservation Act (Civil Code 987), known as CAPA, and the Visual Artists Rights Act of 1990 (17 U.S.C. 106A and 113 (d), known as VARA, or in the case where the Artist has waived his/her rights under CAPA and VARA, in accordance with the City's contractual agreement with the artist, the Commission may authorize actions that would alter, modify or destroy an artwork.

- 7.5.1 **Conditions:** Removal and disposal, destruction, alteration or modification of an artwork may be considered under the following circumstances:
- The work has faults of design or **workmanship fabrication**, or is damaged so that repair or remedy is impractical, unfeasible or an unjustifiable allocation of resources.
  - The work poses a threat to public safety, **social and mental wellbeing, historical harm, upholds tenets of white supremacy, patriarchy, and/or colonialism**, or in some other way poses a potential liability for the City and County of San Francisco. In the event that the condition of the artwork represents an eminent safety hazard, and cannot be removed without risk of damage or destruction, the Director of Cultural Affairs will proceed in accordance with the provisions specified under “Emergency Removal.”
  - The Commission deems it necessary in order for the City and County to exercise its responsibilities in regard to public works and improvements, or in furtherance of the City’s operations, or for any other good cause.
- 7.5.2 **Options:** If, for any of the above reasons, the City and County of San Francisco finds it necessary to pursue plans that would modify, remove, destroy or in any way alter an artwork, and the Arts Commission approves such action, then the Arts Commission shall make a reasonable effort to notify the **public and** artist **by registered mail** of the City’s intent and outline possible options, which include, but are not limited to the following:
- **Transfer of Title to the Artist:** The artist will be given the first option of having the title to the artwork transferred to him/her. If the artist elects to pursue title transfer, he/she is responsible for the object’s removal and all associated costs.
  - **Disclaim Authorship:** In the case where the City contemplates action which would compromise the integrity of the artwork, the artist shall be given the opportunity to disclaim authorship and request that his/her name not be used in connection with the given work.
  - **Alteration, Modification or Destruction:** If alteration, modification, or destruction **is** of an artwork **is** protected under the California Art Preservation Act, or the Visual Artists Rights Act of 1990 is contemplated, the Commission must secure a written waiver of the artist’s rights under this section. In the case of an emergency removal that may result in destruction or irreparable damage, the Director will act in accordance with the advice of the City Attorney.


*The Holocaust*, 1982, by George Segal, Collection of the City and County of San Francisco. Image Credit: San Francisco Arts Commission. Located at Legion of Honor Drive and El Camino del Mar. (#73 on map, pg. 10)





# APPENDIX B: PUBLIC ENGAGEMENT

## Survey Questions



**SAN FRANCISCO**  
monuments & memorials  
survey

**San Francisco Monuments and Memorials Survey**

Like many communities across the country, San Francisco is reckoning with the legacy of white supremacy, patriarchy, and colonialism reflected in public spaces, specifically in monuments and memorials that are part of San Francisco's Civic Art Collection. Many of the monuments and memorials in the collection do not reflect the diversity of San Francisco, intentionally erase stories of communities of color, and reinforce inequities in race, gender, and culture.


The San Francisco Arts Commission [SFAC] envisions a San Francisco where the transformative power of art is critical to strengthening neighborhoods, building infrastructure and fostering positive social change. In order to achieve this vision and create public spaces where diversity is celebrated, inclusion and equity are fostered, and white supremacy, patriarchy, and colonialism are dismantled, SFAC is committed to building upon existing community work that studied the collection's monuments and memorials, and to develop guidelines to determine the future of each monument and memorial in the collection. SFAC is responsible for managing the entire Civic Art Collection, including the 98 monuments and memorials.

In partnership with the Human Rights Commission and the Recreation and Park Department, the San Francisco Arts Commission has been working with Forecast Public Art to convene the Monuments and Memorials Advisory Committee of community members to develop evaluation guidelines. This process also includes community feedback in the form of two community listening sessions and the following survey.

**Definitions:**  
Civic Art Collection: The Civic Art Collection is comprised of artworks that have been accessioned by the Arts Commission on behalf of the City and County, or are otherwise under the jurisdiction of the Commission. [You can view the monuments and memorials in the Civic Art Collection at this link.](#)

**Monuments:** Structures, sculpture or other objects erected to commemorate a person or an event. A monument is a type of memorial.

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



**SAN FRANCISCO**  
monuments & memorials  
survey

**三藩市紀念碑與紀念物社區調查問卷**

如同全國各地的許多社區，三藩市正在對市內公共空間仍遺留的白人至上、父權制以及殖民主義問題進行評估檢討，特別是列入三藩市「市政藝術收藏」的紀念碑及紀念物。「市政藝術收藏」中的許多紀念碑與紀念物並不能反映三藩市的多元性，刻意抹除有色人種社區的故事以及強化在種族、性別及文化層面上的不平等。

三藩市藝術委員會 (SFAC) 構想，藝術可在三藩市發揮變革的力量，對於強化社區、興建基礎設施以及促進社會積極變革尤為重要。為了實現這一願景以及創建多元、共融、平權以及摒棄白人至上、父權制以及殖民主義的公共空間，SFAC 致力於基於目前的社區工作繼續對

「市政藝術收藏」紀念碑和紀念物開展調研以及制定指引以確定「市政藝術收藏」中每一個紀念碑及紀念物的未來。SFAC 負責管理「市政藝術收藏」的全部藝術作品，其中包括了 98 座紀念碑及紀念物。

三藩市藝術委員會協同三藩市人權委員會以及康樂及公園局，一直與 Forecast Public Art 合作召集社區成員組成紀念碑及紀念物諮詢委員會，旨在制定評估指引。這一過程包括了以舉辦兩場社區傾聽會議以及開展後續問卷調查的形式徵集社區反饋意見。


**定義：**  
「市政藝術收藏」：包括經藝術委員會代表三藩市及縣政府或其他在藝術委員會管轄權下列入「市政藝術收藏」的藝術作品。

您可瀏覽該連結查看有關「市政藝術收藏」的有關資訊。

**紀念碑：**紀念人或事的建築物、雕塑或其他豎立的文物。紀念碑屬於紀念物的一類。

**紀念物：**一些用於提醒民眾紀念人或事的事物。可以是物品、日期、活動或場地，但不一定是紀念碑。

請填妥以下問卷並就「市政藝術收藏的紀念碑及紀念物的未來」分享您的意見。



**SAN FRANCISCO**  
monuments & memorials  
survey

**Survey sa komunidad tungkol sa mga Monumento at Memorial ng San Francisco**

Gaya ng maraming komunidad sa bansa, ang San Francisco ay nakikipagtuos sa pamana ng white supremacy, patriarchy at kolonyalismo na nakikita sa maraming bahagi ng pampublikong lugar, lalong-lalo na sa mga monumento at memorial na bumubuo ng Koleksyon ng Sining Pansibiko ng San Francisco (San Francisco Civic Art Collection). Karamihan sa mga monumento at memorial sa koleksiyong ito ay hindi sumasalamin sa pagkakaiba-iba ng mga taga San Francisco, sinasadyang burahin ang mga kuwento ng mga komunidad at lalong pinapagtibay ang hindi pagkakapantay pantay na pagturing dahil lamang sa kulay, kasarian o kultura.


Naniniwala ang San Francisco Arts Commission (SFAC) sa kakayahang at kahalagahan ng sining upang makatulong sa pagpapalakas ng komunidad, pagtatayo ng imprastraktura at sa pag sulong ng positibong pagbabago sa lipunan.

Upang makamit ang paniniwala na ito at lumikha ng mga pampublikong lugar kung saan ipinagdiriwang ang ating pagkakaiba-iba, inaalagaan ang pagkakapantay-pantay, kung saan ang white supremacy, patriarchy at kolonyalismo ay binabaklas, ang SFAC ay nakatuon sa pagbubuo ng mga gabay at alituntunin upang alamin ang magiging kinabukasan at hinanarap ng bawat monumento at memorial. Ang SFAC ang may responsibilidad sa nangangasiwa sa buong Koleksyon ng Sining Pansibiko, kasama dito ang 98 na monumento at memorial.

Sa pakikipagtagulungan ng San Francisco Human Rights Commission at Recreation and Parks Department, ang San Francisco Arts Commission (SFAC) ay nagtatrabaho kasama ang Forecast Public Art para mai-pulong ang mga miyembro ng Monuments and Memorials Committee upang gumawa ng mga alituntunin sa pagsusuri ng koleksyon. Kasama din sa proseso na ito ang dalawang pagpupulong para pakinggan ang boses ng komunidad at sa pamamagitan ng sumusunod na survey.

**Mga Kahulugan:**  
**Civic Art Collection (Koleksyon ng Sining Pansibiko)** Ang Koleksyon ng Sining Pansibiko ay binubuo ng mga gawang sining na pag-aari ng SFAC para sa Lungsod at County, o kaya naman ay yung mga gawang sining na sakop ng Komisyon.

**Monumento:** Mga istruktura, eskultura o iba pang bagay na itinayo upang gunitain ang isang tao o isang kaganapan. Ang monumento ay isang uri ng memorial.



**SAN FRANCISCO**  
monuments & memorials  
survey

**Encuesta a la Comunidad sobre los Monumentos y Memoriales de San Francisco**

Al igual que muchas comunidades por todo el país, San Francisco se enfrenta con el legado de la supremacía blanca, el patriarcado y el colonialismo que se reflejan en los espacios públicos, específicamente en los monumentos y memoriales que forman parte de la Colección de Arte Cívico de San Francisco. Muchos de los monumentos y memoriales de la colección no reflejan la diversidad de San Francisco, sino que intencionalmente borran las historias de las comunidades de color y refuerzan las desigualdades por razones de raza, género y cultura.

La Comisión de Artes de San Francisco (SFAC) prevé un San Francisco donde el poder transformador del arte es fundamental para fortalecer los vecindarios, construir infraestructura y fomentar un cambio social positivo. Para lograr esta visión y crear espacios públicos donde se celebre la diversidad, se fomente la inclusión y la equidad; y se desmantele la supremacía blanca, el patriarcado y el colonialismo; la SFAC se compromete a aprovechar los esfuerzos comunitarios actuales y sus estudios de los monumentos y memoriales de la colección, y a desarrollar pautas para determinar el futuro de cada monumento y memorial de la colección. La SFAC se encarga de gestionar toda la Colección de Arte Cívico, incluso unos 98 monumentos y memoriales.

En asociación con la Comisión de Derechos Humanos de San Francisco y el Departamento de Recreación y Parques, la Comisión de Artes de San Francisco ha estado colaborando con Forecast Public Art para convocar al Comité Asesor de Monumentos y Memoriales y sus integrantes en la comunidad para crear las pautas de evaluación. Asimismo, este proceso tomará en cuenta las sugerencias de la comunidad por medio de dos sesiones de escucha de la comunidad más la encuesta que se encuentra a continuación.

**Definiciones:**  
**Colección de Arte Cívico:** La Colección de Arte Cívico se comprende de obras de arte que han sido aceptadas por la Comisión de Artes en nombre de la ciudad y condado, o que están bajo la jurisdicción de la Comisión. [Véase la Colección de Arte Cívico en este enlace.](#)

**Monumentos:** Estructuras, esculturas u otros objetos erigidos para conmemorar a una persona o un acontecimiento. Un monumento es un tipo de memorial.

**Memoriales:** Algo que se ha establecido para recordarle a la gente de alguna persona o





# SAN FRANCISCO

## monuments & memorials survey

### San Francisco Monuments and Memorials Survey

Like many communities across the country, San Francisco is reckoning with the legacy of white supremacy, patriarchy, and colonialism reflected in public spaces, specifically in monuments and memorials that are part of San Francisco's Civic Art Collection. Many of the monuments and memorials in the collection do not reflect the diversity of San Francisco, intentionally erase stories of communities of color, and reinforce inequities in race, gender, and culture.

The San Francisco Arts Commission [SFAC] envisions a San Francisco where the transformative power of art is critical to strengthening neighborhoods, building infrastructure and fostering positive social change. In order to achieve this vision and create public spaces where diversity is celebrated, inclusion and equity are fostered, and white supremacy, patriarchy, and colonialism are dismantled, SFAC is committed to building upon existing community work that studied the collection's monuments and memorials, and to develop guidelines to determine the future of each monument and memorial in the collection. SFAC is responsible for managing the entire Civic Art Collection, including the 98 monuments and memorials.

In partnership with the Human Rights Commission and the Recreation and Park Department, the San Francisco Arts Commission has been working with Forecast Public Art to convene the Monuments and Memorials Advisory Committee of community members to develop evaluation guidelines. This process also includes community feedback in the form of two community listening sessions and the following survey.

#### **Definitions:**

**Civic Art Collection:** The Civic Art Collection is comprised of artworks that have been accessioned by the Arts Commission on behalf of the City and County, or are otherwise under the jurisdiction of the Commission. [You can view the monuments and memorials in the Civic Art Collection at this link.](#)

**Monuments:** Structures, sculpture or other objects erected to commemorate a person or an event. A monument is a type of memorial.

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



**Please complete the following by October 31, 2022** to share your thoughts about the future of monuments and memorials in the Civic Art Collection.

For the latest updates on this project, please visit the [MMAC webpage](#).

\* 1. I know which monuments and memorials located in San Francisco are part of the City's Civic Art Collection and which ones are not.

- Yes.
- No.
- I didn't know there was a difference.

Other (please specify)

2. What do you think is the role of monuments and memorials in our city's public spaces?

\* 3. What do you like most about the monuments and memorials in San Francisco?  
[please select all that apply]

- They represent the histories, stories, and/or events I want San Francisco to be known for.
- They represent the neighborhoods in which they are located.
- They are well located and publicly accessible.
- They are made from high quality materials and reflect artistic merit.
- They reflect an inclusive story about San Francisco.
- The events, stories and histories these pieces commemorate speak to me; I personally connect to these stories.
- They make me feel proud of San Francisco.
- None of the above

Other (please specify)

4. Fill in the blanks.

I like \_\_\_\_\_ monument or memorial in San Francisco because  
\_\_\_\_\_.

The name of the  
monument or  
memorial in San  
Francisco.

The reason why  
you like it.

\* 5. What don't you like about monuments and memorials in San Francisco? [please select all that apply]

- They do not represent the histories, stories, and/or events I want San Francisco to be known for.
- They do not represent the neighborhoods in which they are located.
- They are not well located and/or publicly accessible.
- They are not made from high quality materials or reflect artistic merit.
- I am actively offended and/or hurt by the narrative centered in the monuments and memorials collection.
- I do not see myself or my community positively represented in the histories, stories, and/or events that are depicted in the monuments and memorials collection, or in who created the monuments and memorials.
- The histories, stories, and/or events depicted in the monuments and memorials are no longer relevant.
- The subject of many monuments and memorials only highlight narratives that uphold tenets of white supremacy, patriarchy, and/or colonialism.
- The monuments and memorials do not tell the truth about history in San Francisco.
- None of the above

Other (please specify)

6. Fill in the blanks.

I do not like \_\_\_\_\_ monument or memorial in San Francisco  
because\_\_\_\_\_.

The name of the  
monument or  
memorial in San  
Francisco.

The reason why  
you do not like it.

7. The stories, perspectives, and/or values that should be uplifted through the  
monuments and memorials in the City's Civic Art Collection are:



\* 8. What factors should SFAC consider when reviewing existing or planning future monuments or memorials in the Civic Art Collection? [select your top 5]

- Historical significance/context.
- Materials utilized.
- Originality of concept and vision and the degree to which work engages the viewer emotionally, intellectually, spiritually.
- The stories, histories, or events being emphasized.
- The perspective through which the stories, histories, or events are being depicted/told.
- If it facilitates cultural trauma.
- The identity of the artist.
- Contemporary relevance.
- The intention of the artist.
- Values represented in the artworks.
- Where the artwork is located.
- How it was/is funded.
- Who sponsored the project.
- Impact on mental health and wellness of the public.
- All of the above.

Other (please specify)

\* 9. How should SFAC think about addressing existing monuments and memorials deemed problematic? [Please select all that apply]

- Install plaques and/or signage to give context about the monument or memorial.
- Install plaques and/or signage to educate community members about the monument or memorial.
- Relocate monuments or memorials to another public or private space.
- Commission new public art.
- Remove monuments or memorials.
- Keep the monument or memorial without changing it.
- None of the above

Other (please specify)

\* 10. How should SFAC think about addressing future monuments and memorials? [please select all that apply]

- We should not install additional permanent monuments and memorials.
- They should not honor specific people just events.
- We should focus our energy on taking down offensive monuments rather than installing new ones.
- We should focus on temporary projects rather than permanent monuments and memorials.
- A combination of all of the above.
- None of the above

Other (please specify)

11. How do you think community members should be involved regarding monuments and memorials in the future?

12. Anything else you would like to express?

13. What is your zip code?

14. What is your age?

- |                                |   |
|--------------------------------|---|
| <input type="radio"/> Under 18 | <input type="radio"/> 45-54             |
| <input type="radio"/> 18-24    | <input type="radio"/> 55-64             |
| <input type="radio"/> 25-34    | <input type="radio"/> 65+               |
| <input type="radio"/> 35-44    | <input type="radio"/> Prefer not to say |

15. How do you identify your race? [select all that apply]

- American Indian [having origins in North Central, and/or South America] or Alaskan Native
- Arab/Middle Eastern American or Arab/Middle Eastern
- Asian American or Asian
- Black/African American or African
- Latinx
- Pacific Islander
- White
- Prefer not to answer

If not listed above, please state here:



16. How do you identify your gender? [please select all that apply]

- Female
- Male
- Non-binary or non-conforming
- Transgender
- Prefer not to answer

If not listed above, please state here:

## Links to MMAC meeting recordings:

- » MMAC Meeting 1: Committee Orientation: View a recording of the meeting here.
- » MMAC Meeting 2: Thursday, February 17, 2022: View a recording of the meeting here.
- » MMAC meeting #3: Wednesday, April 27, 2022: View a recording of the meeting here.
- » MMAC meeting #4: Tuesday, June 14, 2022: View a recording of the meeting here.
- » MMAC meeting #5: Tuesday, August 30, 2022: View a recording of the meeting here.
- » MMAC meeting #6: Thursday, September 29, 2022: View a recording of the meeting here.
- » MMAC meeting #7: Monday, November 14, 2022: View a recording of the meeting here.

## Links to Public Feedback Session recordings:

- Monuments & Memorials Public Feedback Session #1, Saturday, October 15, 2022: View a recording of the meeting here.
- Monuments & Memorials Public Feedback Session #2, Wednesday, October 19, 2022: View a recording of the meeting here.

## Public Engagement Reflections and Recommendations:

- Through this preliminary process, there were many learnings from members of the advisory committee and the greater community about the needs and desires for further participation, including the need to invest in creating a more significant initiative to build relationships for engagement.
- **Recommendations to allow for deeper outreach:**
  - » Increase the scope of the outreach timeline to 6 months or more.
  - » Contract ambassadors to host talking circles and presentations.

- » Develop a decentralized way of sharing information through education and conversations. Toolkit for facilitation that community conversations use to host group conversations.
- » Education and sharing knowledge.
- » Historical and process context.
- » Deep dive into each monument and memorial.
- » Learning the process of accession and deaccession of public art.
- » Critical thinking and thought-provoking questions.
- » Host public talking circles and district town halls to collect public comments and solutions.
- » Partner with artists to reimagine future monuments and memorials.

## Analysis of outreach process reflections:

The process we are concluding through this report is just the beginning of the work needed to address the monuments and memorials in the Civic Art Collection. We learned throughout the process that community members like and need to be engaged in different ways, and that building relationships is essential to engagement. It takes time to build trust, and it is clear that this is a process that should not be rushed. A decentralized way of sharing and providing information could be developed. Information toolkits can be developed and shared with people who would like to bring their community together and share project information with them in ways that best fit the needs of that particular community. A toolkit could include key information about the project, timeline, and questions to ask community members for their feedback.

*What Is Missing?*, 2009-2010, by Maya Lin, Collection of the City and County of San Francisco, Image Credit: Bruce Damonte. Located at the California Academy of Sciences. (#91 on map, pg. 10)









## APPENDIX C: ACKNOWLEDGEMENTS

### MMAC members

#### CO-CHAIR BIOS:



**RALPH REMINGTON**, co-chair, is Director of Cultural Affairs for the San Francisco Arts Commission. He has previously served as Deputy Director of Arts and Culture for the City of Tempe, AZ; Director of Theater and Musical Theater for the National Endowment for the Arts; and a City Council member for the City of Minneapolis.



**SHERYL EVANS DAVIS**, co-chair, is the Executive Director of the San Francisco Human Rights Commission and previously served as a Commissioner on the HRC from 2011-2016. Prior to joining HRC, she was Executive Director of Collective Impact, which is a community-based organization in the Western Addition.



**PHIL GINSBURG**, co-chair, is the General Manager of the San Francisco Recreation and Park Department, where he oversees 4,100+ acres and 220+ parks. In 2019, he was appointed to the California State Parks and Recreation Commission by Gov. Gavin Newsom.

#### MMAC MEMBER BIOS:



**DENISE BRADLEY-TYSON** is a marketing and brand consultant, tech founder, advocate for healthcare equity and Commissioner of the Asian Art Museum. She was the former Acting Director of Cultural Affairs for the City and County of San Francisco, inaugural Executive Director of the Museum of the African Diaspora, and past President of the San Francisco Film Commission.



**CLAUDINE CHENG** is an attorney by profession and currently serving as a San Francisco Film commissioner. She has been actively involved in the community in various areas, including civil rights advocacy, healthcare, urban planning, and addressing homelessness. She also serves on the board of several organizations and is the founder and president of the APA Heritage Foundation.



**CHUCK COLLINS** is the President of the San Francisco Arts Commission, where he's served for over a decade. He is also Vice Chair of the San Francisco Museum of Modern Art and has served on numerous arts-related organizations and museum boards. He is a native son of San Francisco.



**MORNING STAR GALI** is a member of the Ajumawi band of Pit River located in Northeastern California. Since 2007, she has served as the Community Liaison Coordinator for the International Indian Treaty Council, working for the Sovereignty and Self Determination of Indigenous Peoples and the recognition and protection of Indigenous Rights, Treaties, Traditional Cultures and Sacred Lands.

Image credit: Headshots Courtesy of MMAC Co-Chairs and Members





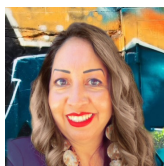
**LISBETH HAAS** is a professor of history at the University of California, Santa Cruz. She writes about California history with a focus on common people, Indigenous pasts, the politics of space, and on borderlands studies.



**ROBERTO HERNANDEZ** is a San Francisco Mission District Native! Artist, musician, organizer and native healer. Founder & CEO of Cultura y Arte Nativa de las Américas (CANA).



**LIAN LADIA** is a curator and organizer based in San Francisco, CA. She is the curator for exhibitions and programs of 500 Capp Street, a consultant for Public Art and Engagement with South of Market Community Action Network, and is a board member at Canyon Cinema, Clarion Alley Mural Projects and People Power Media.



**APRIL MCGILL, M.P.A.** (Yuki, Wappo, Nations) is an enrolled member of Round Valley Indian Tribes in California. She is a San Francisco resident, Executive Director of the American Indian Cultural Center (AICC) & Co-Founder of the American Indian Cultural District (AICD) of San Francisco.



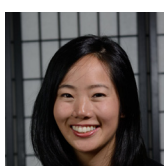
**ATA'ATAOLETAEAO MCNEALY**, also known as *Afatasi The Artist*, is a worlds-building visual artist, futurist and counterstory teller, investigating the nexus of being a proud generational San Franciscan of Black-American and Sāmoan descent. Her work is informed by her deep concern of the continued population decline of Black-Americans in her hometown over the course of her lifetime.



**LYDIA SO** has been a licensed architect and consultant for over 20 years in San Francisco. She founded and runs SOLYD, a successful minority women owned architecture, real estate and consulting company. Lydia is a San Francisco City Commissioner. Currently of Historic Preservation Commission, which provides governance to the Planning Dept. Prior to that she served as an Arts Commissioner.



**SHARAYA SOUZA** (*Taos Pueblo, Ute, Kiowa*) is the Executive Director of the American Indian Cultural District, dedicated to recognizing, honoring, and celebrating American Indian legacy, culture, people, and contributions.



**KIYOMI TAKEDA** is a leader in San Francisco's Japanese American community and is a proud resident of the historic Fillmore district. She is dedicated to bridging both communities and bringing equitable practices through community organizing, mentorship, and sustainability. She is an occupational therapist specializing in stroke rehabilitation and is happily married with two children.



**REV. ARNOLD TOWNSEND** is an Associate Minister at Without Walls Church and has been a resident of San Francisco's famed Fillmore District for over 45 years. He has served as a Government and Community Relations Consultant, President Board of Directors for the San Francisco Economic Opportunity Council (EOC), and serves as a Commissioner of the San Francisco Elections Commission.

## **MMAC Partner Agency and Team Acknowledgements**

In September of 2021, Forecast Public Art was contracted by the City of San Francisco— after a competitive request for proposal (RFP) and selection process, approved by the Governing Body— to lead the project. Forecast Public Art skillfully facilitated MMAC meetings and opportunities for community comment, refined existing policy and guidelines for monuments and memorials, and developed actionable recommendations for the Arts Commission to take on in future phases of work.

The MMAC was convened by Forecast, in partnership with the Arts Commission as part of its fulfillment of Mayor London Breed’s directive to the San Francisco Arts Commission (SFAC), the Human Rights Commission (HRC) and the Recreation and Parks Department (REC).

The original charge of the MMAC members was to amend the Policies & Guidelines that govern the Art Commission’s work based upon community feedback. This work was framed within a racial equity perspective. In addition to MMAC meetings, a parallel, open, public feedback process was facilitated through Public Feedback Sessions, an email address, and a phone line to collect messages.

This report was written by Forecast Public Art (Jen Krava, Mallory Rukhsana Nezam, Anna Lisa Escobedo) and the San Francisco Arts Commission (Mary Chou, Allison Cummings, Sandra Panopio, and Coma Te).

### **About the San Francisco Arts Commission**

The San Francisco Arts Commission (SFAC) is the City agency that champions the arts as essential to daily life by investing in a vibrant arts community, enlivening the urban environment, and shaping innovative cultural policy. Our programs include: Civic Art Collection, Civic Design Review, Community Investments, Public Art, SFAC Galleries, and Art Vendor Licensing. To learn more, visit [sfartscommission.org](http://sfartscommission.org).

### **About the Human Rights Commission**

The Human Rights Commission (HRC) was established in 1964 by Mayor John F. Shelley as an Interim Committee on Human Relations. The commission has since grown in response to San Francisco’s mandate to address the causes of and problems resulting from prejudice, intolerance, bigotry, and discrimination. The HRC advocates for human and civil rights, and works in service of the City’s anti-discrimination laws to further racial solidarity, equity, and healing. To learn more, visit [sf-hrc.org](http://sf-hrc.org).

### **About the San Francisco Recreation and Park Department**

The San Francisco Recreation and Park Department’s (REC) mission is to provide enriching recreational activities, maintain beautiful parks and preserve the environment for the well-being of everyone in our diverse community. REC currently manages more than 220 parks, playgrounds and open spaces throughout San Francisco. The system includes full-complex recreation centers, swimming pools, golf courses, sports fields and numerous small-to-medium-sized clubhouses that offer a variety of sports- and arts-related recreation programs for people of all ages. To learn more, visit [sfrecpark.org](http://sfrecpark.org).

## **About Forecast Public Art**

A nonprofit organization based in Saint Paul and working nationally, Forecast partners with artists and communities throughout Minnesota and the country to activate, inspire, and advocate for public art that advances justice, health, and human dignity. For 45 years, Forecast has offered a unique combination of responsive consulting services, rare one-to-one support for public artists, and abundant resources, including publishing Public Art Review from 1989-2020, the world's leading public art magazine. In 2020 Forecast launched FORWARD, a digital publication and conversation series that highlights how artists are partnering with cities, institutions, and communities to courageously tackle the vital issues of our time. Forecast's team partners with decision-makers and stakeholders on arts and cultural planning efforts, and supports public artists with funding, training, and opportunities to create partnerships and advance their public art careers. They also help others find, select, curate, fund, and commission public artists. Forecast emphasizes access for artists of color, Indigenous and/or Native artists, and groups that are traditionally excluded. As a national organization, Forecast's team aims to set standards for ethical policies, processes, and outcomes in the field. To do this, they recognize the need to change power dynamics that have resulted in inequities within the organization, in the broader public art field, and as a result of previous work.

## **Report Design**

Tandem Creative, Inc., San Francisco

## **Printing**

ReproMail





RANDY SHILTS  
MARIANNE MOO



## APPENDIX D: NATIONAL FIELD SCAN AND LOCAL MEDIA

### New York City's Mayoral Advisory Commission on City Art, Monuments, and Markers


*New York City's Final Report published January 2018.*

- The Commission met over the course of 90 days to enthusiastically debate and discuss monuments and markers on City-owned land. It held three formal commission meetings. In addition, they heard from thousands of passionate New Yorkers online and in-person. The commission convened five public hearings to receive input from residents and released an online survey for public comment. The Commission presents the following Report to the City of New York, including recommendations for general policy and specific existing monuments.
  - The Commission served as an advisory body composed of members with expertise in a range of relevant disciplines, such as history, art and antiquities, public art and public space, preservation, cultural heritage, diversity and inclusion, and education. It was supported by city agencies. The Commission is co-chaired by NYC Cultural Affairs Commissioner Tom Finkelpearl and Darren Walker, a nationally renowned leader in art, social justice, and philanthropy and President of The Ford Foundation.
  - Commission was established to advise the Mayor on issues relating to public art, monuments, and historic markers on city-owned property. Specifically, the Commission's charge is to develop non-binding recommendations on how the City should address City-owned monuments and markers on City property, particularly those that are subject to sustained negative public reaction or may be viewed as inconsistent with the values of New York City, by which we mean a just city that prioritizes diversity, equity, and inclusion.
- Through a series of in-depth discussions, the Commission formulated a set of shared values to ground its deliberations. These can be distilled into five guiding principles for the Commission's Recommendations:
    - » Reckoning with power to represent history in public- recognizing that the ability to represent histories in public is powerful; reckoning with inequity and injustice while looking to a just future.
    - » Historical understanding- respect for and commitment to in-depth and nuanced histories, acknowledging multiple perspectives, including histories that previously have not been privileged.
    - » Inclusion- creating conditions for all New Yorkers to feel welcome in New York City's public spaces and to have a voice in the public processes by which monuments and markers are included in such spaces.
    - » Complexity- acknowledging layered and evolving narratives represented in New York City's public spaces, with preference for additive, relational, and intersectional approaches over subtractive ones. Monuments and markers have multiple meanings that are difficult to unravel, and it is often impossible to agree on a single meaning.
    - » Justice- recognizing the erasure embedded in the City's collection of monuments and markers; addressing histories of dispossession, enslavement, and discrimination not adequately represented in the current public landscape; and actualizing equity.

### Boston's Public Art Under Review

*Boston Final Report published August 2018*

In 2018, the Boston's Art Commission (BAC) commissioned An Opportunity for Change. This

 *Into the Light*, 1996, by Mark Evans and Charley Brown, Collection of the City and County of San Francisco, Image Credit: San Francisco Arts Commission. Located at San Francisco Public Library Main branch. (#84 on map, pg. 10)

is a report on the national dialogue surrounding monuments and its relevance to Boston's public art collection. It included an overview of how other cities have tackled this issue, and a summary of six local monuments. A summary of six local monuments that are in some way controversial or offer opportunities to engage with problematic histories.

The six Boston monuments examined here are by no means a complete catalogue of objects that beg closer critical attention. Despite ongoing efforts, Black, Indigenous and People of Color (BIPOC), women, local activists, LGBTQ figures and many others are still missing from the commemorative landscape of the city.

BAC established a deaccession policy, which is the formal removal of an artwork from the City's collection after careful deliberation. The BAC may also vote to: move an artwork to storage, loan, artwork to an institution, commission artists to respond to existing artworks, or, support public interpretation, events, and learning related to the City's public art.

### **Chicago Monuments Project Recommendations for the Current & Future Collection**

*Chicago Final Report published August 2022.*

The City recognized the need for a larger reckoning with monuments that symbolize outdated values and that do not tell the story, or the full story, of our history. The process prompted thinking about monuments and how these works imply the permanence of the societal values that existed at the time they were made.

The Chicago Monuments Project Advisory Committee was a group of community leaders, artists, architects, scholars, curators, and city officials who are dedicating their time, experience, and expertise to lead this effort. The committee engaged with a wide range of communities and world views to ask questions and bring the perspectives required to do this work on behalf of all Chicago's people.

The committee evaluated monuments and memorials that promote incomplete, distorted, or harmful views of history, and divided its work

into three areas of focus that served as guiding principles: History, Public Engagement, and New Work.

Out of a collection of over 500 monumental sculptures and commemorative plaques and artworks on the public way and in Chicago parks, several have been identified for a public discussion because of the following issues:

Promoting narratives of white supremacy;  
Presenting inaccurate and/or demeaning characterizations of American Indians;  
Memorializing individuals with connections to racist acts, slavery, and genocide;  
Presenting selective, over-simplified, one-sided views of history;  
Not sufficiently including other stories, in particular those of women, people of color, and themes of labor, migration, and community building;  
Creating tension between people who see value in these artworks and those who do not.

### **Los Angeles Civic Memory Working Group:**

The Los Angeles Mayor's Office Civic Memory Working Group, convened for its first meeting by Mayor Eric Garcetti in November of 2019 in City Hall, consists of 40 historians, indigenous elders and scholars, architects, artists, curators, designers, and other civic and cultural leaders. Its main charge as it worked across 2020 and into 2021 was to produce a series of recommendations to help Los Angeles, so long in thrall to its reputation as a city of the future, engage more productively and honestly with its past—especially where that past is fraught or has been buried or whitewashed. The Working Group's report, including a print volume and this website, was released on April 15, 2021, with 18 key recommendations complemented by subcommittee reports; essays and photo essays; and interviews and roundtable discussions on significant topics.

### **Locally in the Bay Area**

- October 2, 2018: S.F. Approves Requirement to Add More Statues of Women in Public Spaces
- October 4, 2018: San Francisco's 'Early Days' Statue Is Gone. Now Comes the Work of Activating Real History

- That Early Days would come down in 2018, just in time for San Francisco’s first official Indigenous Peoples Day, was hardly a foregone conclusion. Calls for the removal of the statue went unheeded for decades.
- October 9, 2018: Almost All of San Francisco’s Statues Are of Men, So the City Is Setting a Quota for Statues of Women
- Acknowledging that its public art sculptures are overwhelmingly male, San Francisco has passed a new ordinance introducing a quota requiring that at least 30 percent of new artworks being installed on city streets depict real-life women. Currently, there are only three statues of nonfictional women in San Francisco—compared to 84 of historical men.
- October 6, 2020: Artist-Led Task Force Wants SF to Rethink Approach to Public Monuments
- October 2020: New Monument Task Force’s Relic Reports #1 and #2
  - » The Relic Report is an unofficial municipal study of San Francisco’s monuments and memorials and their intersection with our country’s racist history. Self-commissioned by New Monuments Taskforce, the two-part publication documents a playful investigation of public monuments in the City’s Civic Art Collection. Part one was released on Oct. 5th, 2020 and kicked off a month-long “Public Comment” survey that asked Bay Area residents to reflect on their relationship to monuments and what a new wave of monuments could or should look like. The responses and reflections donated by citizens on these monuments have been curated and compiled into this booklet, Relic Report Vol. 2, concluding NMT’s inaugural initiative.
- June 25, 2020: Toppled SF monuments signal larger social changes about how and what we memorialize
- July 16, 2020: SF to Evaluate Public Monuments, But Community Questions Its Track Record
- August 3, 2020: SFAC Apologizes to Lava Thomas for Mishandling Maya Angelou Monument
- SFAC came close to green-lighting a proposal by local artist Lava Thomas for a public artwork honoring Angelou. But in October 2019, City officials rejected Thomas’ design, saying the artist’s book-shaped sculpture etched with an image of Angelou’s face wasn’t what they had in mind: a traditional, figurative statue of the poet.
- October 4, 2022: San Francisco Got Rid of Its Racist Statues. Asian Americans in the City Say That’s Just a First Step

Following page: *Bow*, 2022, by Walter Hood, Collection of the City and County of San Francisco, Image Credit: Ethan Kaplan Photography. Located at Pier 22 ½ at Fire Station #35. (#97 on map, pg. 10)













**SAN FRANCISCO  
HUMAN RIGHTS  
COMMISSION**



**MONUMENTS & MEMORIALS**  
advisory committee

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**PROCESS FACILITATED AND REPORT  
WRITTEN IN PARTNERSHIP WITH**

**FORECAST**

Cover: *Lotta's Fountain*, 1875, by Unknown Artist, Collection of the City and County of San Francisco, Image Credit: Michael Rauner. Located at the intersection of Market, Geary, and Kearny Streets (#1 on map, pg. 10)

