

**CITY OF SEBASTOPOL
CITY COUNCIL
STAFF REPORT**

Meeting Date: June 21, 2016
To: Honorable Mayor and Honorable City Councilmembers
From: City Manager Larry McLaughlin
City Clerk Mary Gourley
Subject: Public Arts Committee Appointment
Recommendation : That the Mayor and City Council Review the Application and Make the Appointment to the Public Arts Committee Opening
Funding: Currently Budgeted: _____ Yes _____ No XX N/A
Net General Fund Cost: N/A
Amount: \$0

INTRODUCTION: This item is to request that the City Council make the appointment to the Public Arts Committee

BACKGROUND:

A Public Arts Committee will be maintained by the City. Terms of office for each of the Committee members shall be four-year, staggered terms. Said Committee shall be comprised of five members as follows:

1. One member shall be an active member of a City of Sebastopol based, art focused, registered nonprofit organization, entity or facility.
2. Two members shall be persons with experience in the public art field as either an artist, installer or designer.
3. One member shall be a member of the general public.

4. The Council shall appoint a member of the Design Review Board to serve on the Committee In the event suitable candidates satisfactory to the City Council in the above categories are not available to serve, the City Council may then select any person or persons in their discretion. The Committee shall maintain a registry of public art in the City and perform the duties required of this chapter and any other ordinance or resolution of the City Council pertaining to the City of Sebastopol's public art program.

Current members are as follows:

<u>PAC Member</u>	<u>Term Expiration</u>	<u>Category</u>
Warren Arnold	December 31, 2019	1
David Gordon	December 31, 2019	2
Jen Vertz	December 31, 2019	3
Alexis Persinger	December 31, 2019 or upon expiration of DRB Term	4
Marghe Mills-Thysen	June 30, 2016	1

The opening is for the term expiration of Ms. Marghe Mills-Thysen who's term will expire June 30, 2016.

DISCUSSION:

The City Clerk advertised the opening and posted the upcoming vacancy in the Sonoma West Times and News, City Hall Web Site, City Hall Bulletin Board, Sebastopol Library, Sebastopol Community Center, Face Book, and City Clerk Mailing List Serve. The City received 1 application from the advertisement. The application was received from Ms. Marghe Mills-Thysen. Ms. Mills-Thysen is currently a Public Arts Committee Boardmember with a term expiration of June 30, 2016.

City staff is recommending that the City Council accept the application of Ms. Mills-Thysen and re-appoint without interviewing.

RECOMMENDATION: City staff is recommending that the City Council review the application of Ms. Marghe Mills-Thysen and re-appoint Ms. Mills-Thysen to the Public Arts Committee for a term expiration of June 30, 2020.

Attachment:

Application

Name of Applicant: ___ Marghe Mills-Thysen _____

Name: ___ MARGHE MILLS-THYSEN _____

Home Address, City, State and Zip Code:

██████ Neva Street, Sebastopol, CA
95472 _____

Home Phone Number: ██████████████████ _____

If appointed, do you want this number to be available to the public?
 Yes No

Work Phone Number: ██████████████████ _____

If appointed, do you want this number to be available to the public?
 Yes No

Facsimile Number: 7 ██████████ (with advance notification) _____

If appointed, do you want this number to be available to the public?
 Yes No

E-Mail Address: ██ _____

If appointed, do you want this address to be available to the public?
 Yes No

If a member of the public requests to contact you as a committee member, please provide the preferred contact information that the City can provide to the public.

Contact for Public: Please contact me via the Planning Commission, or if a generic email box is created for this committee please contact me through that general committee email box.

Are you a registered voter in Sebastopol?

Yes No

If so, for how long? Since 1995.

Do you hold a current business license from the City of Sebastopol?

Yes No

If so, for how long? _____

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Name of Applicant: Marghe Mills-Thysen

Board, Commission, or Committee being applied for? P.A.C.

**Public Arts Committee Supplemental Questions:
Which Category are you Applying For?**

Category A

An active member of a City of Sebastopol based, art focused registered non-profit organization, entity or facility.

Category B

An individual with experience in the public art field, as either an artist, installer or designer.

Category C

An individual from the general public.

Have you attended a meeting of this body? When?

 YES. Regularly since JULY 11, 2012

Have you served on, interviewed for, or applied for this body previously?
 Yes No

If so, when?

Applied on December 1, 2011; Appointed to the Public Arts Committee in June, 2012;
Interviewed on June 12, 2012

Present Employer: Self

Job Title: Movement Educator;
Freelance illustrator
Teacher at Sebastopol Community Center since 2004 or earlier.

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Name of Applicant: Marghe Mills-Thysen

Have you previously served on any governmental bodies or held elected office? If so please list position held and dates: No

Please list civic or charitable organization to which you belong or have belonged:

See Attached Resume

Have you been an officer in any of these organizations? If so, please list position held and dates:
No

What special interests, skills and talents would you bring to this board, commission, or committee?

I am interested in public art, in the cultural and esthetic environment of our local community.

I am interested in facilitating networking between artists and a greater range of our community.

I grew up in an environment rich in the fine arts. My mother was a WPA artist and well known artist and art educator on the East coast. I know first hand how enriching and nourishing it is to live connected to one's own creativity and to the immense richness of creative expression in the world around us.

As an educator, free-lance artist, actor/director, dancer, therapist, parent, and neighbor I have developed skills facilitating, educating, communicating, listening, networking, and developing and implementing out-reach programs. Over many years I have deepened my appreciation of art and my ability to tap and express my own creative and artistic nature, and worked to support others in tapping, expressing, and appreciating their own. For decades I have studied the processes of learning and communication and applied that knowledge in working with others.

Also see Attached Resume

Please list any college, professional or vocational schools you have attended with major subject studied, dates and any earned degrees:

See Attached

Please list any special awards or recognition you have received:

See Attached

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Name of Applicant: ___Marghe Mills-Thysen_____

Please state why you would like to become a member of this board, commission or Committee, including what specific objectives you would be working toward as a member of this body:

I would like to help further develop the connection between the rich creativity of our many fine local artists and art educators and both the general and specific populations, make art more accessible to more parts of our community, to our children, youth, ethnic groups, multi-abled populations, and adults at all stages of life. I would like to support selection of art that relates to the life of our community, as well as to the wider world context.

I would like to serve and 'give back' to this wonderful community.

I would like to continue working on selecting and developing the best installation possible and on ways to engage community members in our town's first exciting commission of Public Art and in future projects.

The more experience, skill and success that our committee members have with this first process, the greater will be the interest in and quality of future submissions.

Are you associated with any organization/employment that might be deemed a conflict of interest in performing your duties if appointed to this position?

Yes No

If yes, please state name of organization/employment: _____

City policy directs all appointed, advisory body members not to vote on matters where there exists a potential conflict of interest such as property ownership near a project, or a financial relationship with the applicant. Would you be willing to abstain from voting if such a conflict arises?

Yes No

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How did you hear about this opening?

Email from City Clerk and as member of the Public Art Committee

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Is there any other information that you feel would be useful to the City Council in reviewing your application?

I would appreciate the opportunity to continue serving our city on this important and fascinating committee. I have been privileged to be a part of the intricate work in developing this committee, helping to establish and hone its form, function and vision. I have learned much since 2012 through my experience in the Public Arts Committee. It has been a pleasure to work with all previous and current committee members.

Name of Applicant: Marghe Mills-Thysen

We are currently focusing on the fruition of several years of effort and learning, engaging in the exciting process of review of submissions and, in the near future, of commissioning and supporting the design, creation, installation and maintenance of our first Public Arts commission. It can also be the aim and pleasure of this committee to support our community's connection to and enjoyment of this artwork. The more experience, skill and success that our Committee members have with this first process, the greater will be the interest and quality of future submissions.

I would be honored to be able to continue my work in what I believe has become an effective, respectful, creative and congenial collaboration of members making a significant contribution to our dear city.

Applicant's Signature: 

Applicant's Name (PLEASE PRINT): MARGHE MILLS-THYSEN

Date: JUNE 1, 2016

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Name of Applicant: Marghe Mills-Thysen

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PLEASE ANSWER QUESTIONS BELOW AND SUBMIT WITH THE APPLICATION:

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What do you think qualifies you to be appointed to this board/committee/commission?

I have been privileged to be a part of the intricate work in developing this committee since 2012, helping to establish and hone its form, function and vision. I have learned much through my experience in the Public Arts Committee.

I have had the pleasure of working with all previous and current committee members, learning to navigate effectively and congenially with the various backgrounds, opinions, communication styles and relationships to the committee's work.

I believe my training, education, employment and community experiences enable me to fulfill my role in this committee and to offer my skills and energies to the city. I have enthusiasm, engagement in the arts, and concern for my community.

Are there particular issues you think the board/committee/commission should concentrate on?

I would like to help further develop the connection between the rich creativity of our many fine local artists and art educators and both the general population and the specific populations and with of our city. I am interested in making art accessible to multi levels of our community, including our children, youth, multi-abled populations, and adults at all stages of life. I would like to involve the schools, local businesses, public servants, occupy participants, religious and spiritual groups, and others active in social support activities. I would like to support communication with and involvement of the public in the creation, appreciation and enjoyment of public art to whatever extent possible.

I would like to support selection of art that relates to the life of our community, as well as to the wider world context. We are currently focusing on the fruition of several years of effort and learning, engaging in the exciting process of review of submissions and, in the near future, of commissioning and supporting the design, creation, installation and maintenance of our first Public Arts commission. It can also be the aim and pleasure of this committee to support our community's connection to and experience of this artwork.

How should community comments be integrated into the board/committee/commission decision-making process?

The community should of course be listened to with openness and respect. The committee should include pertinent and common concerns of the public in their deliberations. In the case of public art, I think this very question should always be kept in mind and frequently discussed; we can continue to explore additional and more effective ways to consider local and neighborhood concerns and include public before, during, and after art installations. I continue to develop my ideas and efforts and to encourage and support this committee in finding viable ways to engage and stimulate community involvement.

We need to maintain an on-going exploration of ways to extend public notification of our meetings and to support thoughtful community discussion. There could perhaps be an online discussion room created, an installation of a comment box in the City offices, an arrangement to have Public Art Committee members available as speakers and presenters to schools, art classes, galleries, bookstores. Ultimately, art is a subjective medium. The balance between inclusion and esthetic quality, between taste, respect, involvement and effectiveness is an important

Name of Applicant: Marghe Mills-Thysen

consideration when artwork is to be installed in common public areas, and especially in areas used regularly by some portion of the community.

If appointed, how would you handle it if another board/committee/commission member vehemently disagrees with your comments on a regular basis?

Serving in a public capacity is a trust and an honor given to a citizen. One should hold that perspective always in dealing with fellow members of a committee and with the public. One should deal respectfully with others, listen to understand their view point, find whatever common ground is available and intend to work together in that direction. I believe disagreements can be approached as differences of opinion or viewpoint and not as a personal conflicts. Public discussion is not a place for personal conflict, but a place to present and listen, ponder and respond constructively. Outside of committee meeting time is a place to privately attempt to work out communication difficulties with the common good in mind.

Public Art Committee members rarely all have the exact same take on the issues that come before us. In my experience, every member of this committee has actually been open, supportive, thoughtful and flexible in their responses to other members' comments and opinions. I have found that we sincerely strive to listen to and understand each other's views. When we disagree we are respectful, up front, considerate, willing to appreciate the humor in situations, to honor prevailing viewpoints and ultimately to support the stated function and underlying goals of this committee.

How would you handle a situation where a proposal comes before your board/committee/commission that the City staff finds consistent with City policies and standards, but that you personally do not support?

I would make every attempt to present the information and view points I have as clearly and understandably as possible. I would respectfully present any views I may have about the logic, consistency, implications and possible effects of the proposal. I would try to understand others' positions, to understand how the proposal could be in the true public interest. Ultimately, one can not expect to agree with every decision made. One needs to have a long term perspective, to accept that one's own view will not always prevail, and to keep in mind that the ability to work with others for the common good is the true reason we constitute a committee/commission/or board.

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Name of Applicant: Marghe Mills-Thysen

MARGHE MILLS-THYSEN, M.ED.
 90 [REDACTED] Sebastopol, CA 95472
 (707) 823-1423

RESUME**EDUCATION**

Masters in Education: Major: Creative Arts Therapies
 Graduate School of Education, Lesley University, Cambridge, MA; Graduated: January 1979

Bachelor of Arts: Major: Humanities, Theater and Art
 Antioch College, Yellow Springs, Ohio; Graduated: June 1971

FINE ARTS EDUCATION:

SCULPTURE: Louise Nevelson, John Ritterscamp
 PRINTMAKING: Jim Jorda
 LIFE DRAWING: Harold Haydon, Richard Gayton, Agnes Mills, D. DeViverios
 CERAMICS: Viola Frye; Ms. Duckworth
 GRAPHIC DESIGN & LETTERING: Steve Reout
 ART HISTORY: Joshua C. Taylor
 ANATOMY: D. DeViverios, Bonnie Bainbridge Cohen
 ENVIRONMENTAL ART: Group 212 Staff
 SUMI-E: Dr. Oda

Additional undergraduate studies included:

California College of Arts and Crafts, Oakland, CA
 Turtle Bay School of Music and Art, New York, NY
 University of Chicago, Chicago, Illinois
 New York University, New York, NY
 Center for East-West Studies, Northampton, MA

EMPLOYMENT:

ART EDITOR: "Open Process" Newspaper, SF, CA
 ILLUSTRATOR for Magazines, newspapers, books, journals, restaurants, theater, dance, and business brochures, programs, and advertisements; orchestras, World's Fair enterprises, and schools
 Anatomical Illustrations for Contact Quarterly Magazine; Feldenkrais Guild Brochure and The Feldenkrais Journal; Sensing, Feeling, and Action by Bonnie Bainbridge Cohen, Contact Editions; "Strengthening Your Immune System through Mind & Movement," Mind & Movement, Inc.
 TEACHER: Private Classes on Fire Island, NY; The Fiedel School of Creative Arts, New York, NY; Mid-Peninsula University, Menlo Park, CA
 CREATIVE ARTS THERAPIST: Head Recreational Therapist, Department of Mental Health, Northampton, MA: Designed, supervised, and implemented individual and group programs for developmentally disadvantaged children and adults at Belchertown State School and in surrounding communities. Also included: creative dramatics classes for children; art, developmental movement, and dance therapy; counseling for natural and foster families; coordination with community recreational resources; organization and facilitation of parent support groups.

Creative Arts and Therapy Consultant for Crossroads Community Growth Center, Holyoke MA; Meridian Associates/ Department of Mental Health, Northampton, MA; Community Homes for Children, Amherst and Northampton, MA; Staff training and Client Assessment

Grant design; Director of Creative Arts Workshop and Performance Group; clinical supervision, training and lectures, by children and adolescent clients, in association with: Hampshire County Association for Retarded Citizens (A.R.C.), the Massachusetts Department of Mental Health, and Belchertown State School

Parent Support Group: Initiated, designed, and organized support group for single mothers of A.R.C. clients, in association with: Hampshire County A.R.C., Northampton, MA:

Director and Host of Cablevision program: "The Valley Health Show" for Northampton Community Cablevision, Northampton, MA: interviews and discussion with regional practitioners, plus movement and exercise for in-studio and video audiences. 1980-81

CLINICAL TRAINING:

Teacher and Creative Arts Therapist, Beacon School, Brockline, MA
 Developed and implemented group and individual creative arts therapies and classes for "special needs" children aged 7 to 14. Supervised by certified Special Education instructors and Child Psychologist. 1976-77
 Assistant Dance Therapist: Human Resources Institute, Brookline, MA
 On-going dance therapy groups for co-ed groups, aged 13 and up, at inpatient psychiatric facility. 1976-77
 Art Therapist, Jefferson Park Housing Project, Cambridge, MA
 Art and talk group with 9-12 year old girls. 1976-77

Additional Supporting Course Work & Studies include:

A.D.L. for Handicapped Persons, Effort-Shape Spatial and Movement Analysis, Sensori-Motor Modalities, Anatomy, Physiology, Neurology, Body Systems Studies, Reflexes and Responses, Caregiving for Dementia, Cranio-Sacral Therapy, Shiatsu, Massage, Voice, Psychodrama

THEATER:

ACTING and DIRECTING: Adult and children's theaters in New York, Illinois, California, and Ohio; performance and voice recording on radio

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and television.

TEACHING: acting technique, scene study, mime, sensory awareness, vocal technique, improvisation, and dance for children, adolescents, and adults.

EDUCATION: Instructors from Actors' Studio, NY; Children's Theater Workshop, NY; Childrens Theater and Theater Games Instructors, Ohio; Ensemble Acting, Chicago, IL, Mime: NY and California.

DANCE / MOVEMENT STUDIES

CREATIVE DANCE: (beginning with) Trudal Zipper, New York, NY; Age 4 - 6+1/2

MODERN & THEATER DANCE: Meredith Monk, Arnel Jens, Watta Lee-Ribas

MIME: Leonard Pitt; Paul Curtis (American Mime Theater)

AFRICAN: Ruth Beckford; Sam Maddy (Ghana)

TECHNIQUE & COMPOSITION: Nancy Lyons; Carol Kory

CONTACT IMPROVISATION: Steve Paxton, Lisa Nelson, Nancy Toft, Nancy Stark Smith, Steve Pategrsky, David Woodbury, Ernie Adams

MARTIAL ARTS: AIKIDO: Yoshimitsu Yamada, New York Aikikai; TAI CHI-CHUAN: Dr. Wu; KARATE: Kulsane Anihar

LABAN-BARTIENEFF DANCE NOTATION & EFFORT/SHAPE: Ingrid Barierali, Kedsia Penfield, Virginia Reed, Peggy Hackney

EURYTHMIE: Sabina Nordoff

PUBLICATIONSDevelopmental Movement Therapy, with Bonnie Bainbridge Cohen, The School for Body/Mind Centering, Amherst, MA; © 1971, 1986

"Strengthening Your Immune System Through Mind & Movement" with Shirley Docksteder, Mind & Movement, Inc., Mill Valley, CA, ©1986 (Video & booklet)

"If You Know What You're Doing... Awareness Through Movement" Audio Series

Developmental, Anatomical and other illustrations published in books, magazines, brochures, advertisements, etc.

CERTIFICATION

Feldenkrais Teacher and Practitioner: The Feldenkrais Guild.

Teacher and Practitioner: The School for Body/Mind Centering, Amherst, MA

Therapeutic Massage: Bancroft School of Massage, Worcester, MA

Post-Graduate Training:

The Feldenkrais Professional Training Program, Amherst, MA, 1980-83

The School for Body/Mind Centering, Amherst, MA, 1978-1983

Center for Process Oriented Psychotherapy, Portland, OR, 1991-92

OTHER EMPLOYMENT:

Keiser Permanente Santa Rosa, Santa Rosa, CA

Position: Public and Staff training through Employee Wellness and Community Education Medicine Programs; 1997-2003

The Physical Therapy & Movement Education Center, 429 East Cotati Avenue, Cotati, CA

Position: Movement Educator; 1987-89

Director: Edward Rosen, R.P.T. (707) 795-0210

Dominican University, San Rafael, CA,

Position: Faculty, Department of Movement Education 1983-1990. Department Head: Pat Hegerhorst, PhD.

Marin Community College, Kentfield, CA.

Position: Faculty, Community Education Department, 1986-98. Director: Karen Prince, (415) 465-6366

Adjunct Faculty

The American Association of Artist-Therapists, Antioch University/SF; Santa Rosa Junior College; Lesley Graduate School; Union Institute; Esalen Institute, Marin Community College; Laban-Bartenieff Institute of Movement Studies; Feldenkrais Resources Professional Training Program; Moving On Center Somatics Training Program; Body/Mind Centering Training Program; S.F. Fitness Instructors Training Program, Sonoma State University; Burbank Heights Education Program; Keiser Permanente Chronic Pain, Employee Wellness, and Occupational Medicine Departments; Sebastopol Community Center; San Rafael Stroke Support Group; American Dance Therapy Association; California Association for Physical Education, Dance, and Recreation; The Feldenkrais Guild; Sinai Physical Therapy Associates; Mills College Dance Department; Esalen Institute; Nauticus Fitness Center of Marin; San Rafael Recreation Department; Heartwood Institute; Hellenwork Advanced Training Program

Private Practice:

Sonoma County 1988 - present

New York and Massachusetts: 1972-83;

Marin County 1983-89;

Private Workshops and Classes: Northern and Southern California, Washington D.C., Philadelphia, New York City, Massachusetts, Ohio, and Hawaii.

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