



PUBLIC ART DRAFT PLAN

Public Art Subcommittee 11-2017

2017-2022

DFRANCIS

Table of Contents

Executive Summary

Chapter 1: Introduction & Overview

- a) Art Plan Overview and Purpose, PROS Plan
- b) Mission & Vision
- c) History of Public Art in Shoreline
- d) Arts Council / City Relationship
- e) City Arts Program
- f) City's Public Art Committee Mechanism, Jurying Process
- g) Public Art Program Funding
- h) Neighborhoods-based Public Art Projects

Chapter 2: Public Input

- a) April 30 stakeholder meeting
- b) April – June 2016 PROS Plan Meetings and Survey
- c) Public Art forums

Chapter 3: Goals and Implementation Strategies

- Goal 1: Be a Leader in the City's Placemaking Effort
- Goal 2: Greater Sustainability for the Public Art Fund
- Goal 3: Strive to be a regional leader of public art (green tech and eco-art)
- Goal 4: Create Public / Private Partnership opportunities
- Goal 5: Integrate Public Art within PRCS

Chapter 4: Six- Year Workplan

- a) Phase 1, 2017 - 2018
- b) Phase 2, 2019 - 2020
- c) Phase 3, 2021-2022
- d) Program Management
- e) Program Budget

Chapter 5: The Collection

- a) Inventory of current collection
- b) ArtSite assessment (PROS Plan asset inventory)
- c) Strengths of collection; areas to improve
- d) Future locations

Appendices

- a) Ordinance
- b) Policy
- c) Public surveys
- d) Best practices
- e) Comparative cities public art funding (1%, gen fund, taxes)

Executive Summary

Shoreline's third Public Art Plan covers a six year period from 2017 – 2022, presenting a comprehensive vision for a vibrant, art-filled city with greater diversity of programs and forms of public art. As one of the very few cities in the entire region to have both a strong arts non-profit organization (Shoreline Lake-Forest-Park Arts Council) in addition to a municipal art program, the City is poised to take the next step in the development of arts in its communities. As much as the combined efforts of the Arts Council and the City have accomplished in the past to secure the foundation, future growth indicates that the collective need will rapidly outpace current funding levels. In 2002, when the City passed Ordinance 312 establishing a 1% Capital Improvement Project (CIP) funding mechanism, Shoreline was a very young city anticipating 15 years of unprecedented urban growth and a seemingly endless chain of major construction projects that would keep the Public Art program going. That period has passed -- and while Shoreline remains a young city, the abundance of large projects that characterized its first few decades is not foreseen to occur again.

In the following pages, we outline three phases for Public Art in the City that bring major permanent artworks to our streets, followed by a temporary community arts center that can grow into a permanent home for the arts community. As a visionary and aspirational document, the Plan recognizes funding constraints but simultaneously seeks to inspire the community by imagining the potential of a strong, fully supported program that would profoundly enhance the city's cultural landscape to mirror its stunning natural setting on the shores of the Salish Sea.

Recognizing that the panoply of neighborhood art, permanent commissions, temporary projects, and community center exhibitions exceeds current funding levels, the Plan makes a case for a renewed and revitalized commitment to finding additional sources of support to achieve goals that the public directly helped develop. Shaping the future through implementing the Plan's five major goals will likely depend on additional dedicated stewardship at the staff level - a full time staff position. Without this critical lynchpin, and the greater General Fund support it recommends in order to bring the full extent of the vision and all its parts into fruition, many of the projects described here will not be possible and the few that survive will send the Public Art Fund into hibernation until major new CIP projects once again awaken it.

Chapter 1: Introduction

Art Plan Purpose and Overview

This Public Art Plan creates a vision for a sustainable public art program in Shoreline that contributes significantly to its shared values and sense of place-making. It replaces the previous six-year Plan (2011-2016), identifies current needs, and revisits ongoing challenges while shaping the future of the program.

Incorporated in 1995 and just nine miles north of downtown Seattle, Shoreline remains a young city entering its third decade during a time of unprecedented growth and change. As the City's *Vision 2029* statement recognized in 2009, "(p)eople are first drawn here by the city's...trees [and the] value placed on arts, culture, and history." Likewise, the Public Art Program supports the Shoreline City Council's 2016 – 2018 goal of strengthening the city's economic base by creating exciting cultural programs that draw people from the surrounding region to visit the city as well as contributing strongly to fostering community engagement, especially through programs and initiatives at the neighborhood level. The Plan provides a blueprint for public art projects in the city: how, what, where, and when such work takes place, and especially why it is so vital in contributing to the city's overall quality of life. (For more on Shoreline as a city, see <http://www.cityofshoreline.com/community/about-shoreline>).

The Plan begins by offering an overview of public art in general, including a sense of the enormous variety of public art forms that exist from coast to coast. To provide further context, the first chapter reviews the history of public art in the city and discusses the special role of the Shoreline Lake Forest Park Arts Council. The basic administrative mechanism for the City's Public Art Program is described and updated from the previous Art Plan. The first chapter ends with a step-by-step outline for how neighborhood councils can bring public art into their neighborhoods.

Public involvement plays a vital part in the growth of arts and culture in a city, especially in Shoreline, which has identified citizen input and open government as a priority. The second chapter thus reviews the year-long effort to reach out to stakeholders in the arts as well as residents who encounter public art in their everyday lives, on their way to work, or in parks a few blocks from their house. In Chapter 3, the Plan offers a series of long and short terms goals and offers implementation steps in a series of three phases. The long-term goals address strategies for greater sustainability of funding for the arts, which continues to be the art program's greatest challenge.

The fourth chapter builds on the goals section by detailing a six-year plan to grow the art program and solidify its important role in making Shoreline a desirable place to live. Future Capital Improvement Projects and projected revenue are also included here. This chapter also addresses the role for public art in other civic sectors like Neighborhoods (Community Services), Public and Economic Development in addition to Parks, Recreation, and Cultural Services (PRCS).

In the final chapter, the Plan documents the current collection and lays the foundation for collecting in the future. A series of Appendices at the end includes Ordinance 312 establishing the 1% Municipal Art Fund, the 2013 Public Art Policy, the Survey forms presented to the public; Americans for the Arts Public Art Best Practices; and comparative data on regional cities' funding of public art.

PROS Plan

The updating of the Art Plan coincides with the updating of the City's Parks, Recreation, and Open Space Plan (PROS Plan), which outlines the city's goals for parks and recreation facilities, programs, and

cultural services. The Art Plan integrates with the PROS Plan as a key component of cultural services, covered in the PROS Plan. The Cultural Services sections encapsulate the rationale prioritizing arts and heritage as integral components of the Shoreline community. The PROS Plan also describes how cultural services are shared between the City and other agencies such as the Shoreline Lake Forest Park Arts Council, Shoreline Historical Museum, and the City's own Special Events program housed in the Parks, Recreation, and Cultural Services Department.

The PROS Plan includes specific information regarding public art in its public outreach component and throughout its public involvement process, which accumulated an abundance of commentary and data. Residents as well as visitors were asked to rank the importance of five different propositions regarding 1) increasing the permanent collection; 2) increasing artwork placement; 3) integrating art into civic structure; 4) temporary display of art; and 5) free arts and culture events. The results of these many public meetings appear in detail in the PROS Plan and are summarized here in the Art Plan in Chapter 2.

Part of the PROS Plan included a comprehensive asset inventory of Parks' infrastructure, including playground equipment and benches; this inventory also included public art as physical assets. The resulting assessment of condition and future maintenance needs is included in the fifth chapter that reviews the city's permanent outdoor collection.

The Idea of Public Art

The terminology for what constitutes public art is not set in stone and is always evolving and changing as cultural values shift and grow over time. While the term was originally used to refer exclusively to permanent, commissioned artworks pejoratively referred to as object-based "plop art," it was broadened by Suzanne Lacy (*Mapping the Terrain*, 1995) and others in the 1990s to include "new genre public art," which incorporated a much broader understanding in terms of different media and social intervention, resulting in what Lacy called a shared sense of "engagement."¹ This Plan thus defines public art in broad, culturally inclusive ways that are meant to continue exploring a sense of engagement, including social justice. Similarly, the City's Public Art Policy (2002; updated 2013) defined public art broadly as "all forms of original creations of art that are accessible to the public in City or privately-owned facilities, including parks." A recent focal point for public art programs across the country has been on diversifying public art programming through the participation of underrepresented populations, including people of color, LGBT, and immigrant populations that may be marginalized by a mainstream Western art historical tradition.

The City's Public Art Policy (2013) defines 14 separate types of public art and cautioned that the list "is not limited to" these forms. These 14 types all fall into the category of visual art, which the 2017 – 2022 Plan expands to include sound and literary art. The 2011-2016 Art Plan also strove to be broadly

¹ The Public Art Master Plan is not intended as an art-historical or academic research document but is rather an arts-administrative policy guide for the next six year period. That said, it touches on (and is informed by) many issues of current interest to contemporary art in general. There are numerous books about the topic of public art, but in addition to Lacy's work, the following texts have been of particular help: Erika Doss, *Spirit Poles and Flying Pigs: Public Art and Cultural Democracy in American Communities*, Smithsonian, 1995; Barbara Goldstein, *Public Art by the Book*, U Washington P, 2005; Robert Klanten and Matthias Hubner, *Urban Interventions*, Gestalten, Berlin, 2010; Miwon Kwon, *One Place After Another: Site Specific Art and Locational Identity*, MIT, 2002; Annie Lai, *Public Art Now*, Sandu Publishing, 2016; W.J.T. Mitchell, *Art and the Public Sphere*, U Chicago P, 1992; Twylene Moyer and Glenn Harper, eds. *The New Earthwork*, isc, 2011; Erika Suderburg, ed. *Space, Site, Intervention*, U Minnesota P, 2000; Linda Weintraub, ed. *To Life: Eco Art in Pursuit of a Sustainable Planet*, U California P, 2012.

inclusive, mentioning music and dance, which the current Plan also emphasizes. The previous Plan specifically mentioned that design components incorporated into capital projects (concrete pavers, for example, with leaf designs) *do not* qualify as public art; that distinction is also retained here.

The following list of public art varieties is not meant to be definitive; a public art program should encourage new works in experimental settings, and where appropriate and safe, even accept a certain level of risk management to artists' projects.

With the advent of recent arts organizations, Nomad, JHP Legacy, and NW Maker Space in Shoreline (700 members as of October 5), in addition to the 8,500 subscribers to the Shoreline Lake Forest Park's e-newsletter and 2,500 likes on Facebook, the demand for a wide variety of arts and cultural programming is expected to thrive and grow.

As the vision and mission statement also clarify below, public art is not necessarily always beautiful (a subjective value), but seeks to foster dialogue, debate, and discourse about the ways in which we view ourselves and our environment.

Visual Art

The varieties of visual art below can either be temporary or permanent. For this Plan's purposes, public art can be both. A healthy program will include a balance between permanent commissions of small and large-scale artworks as well as an array of temporary artworks that may be on display from as little as a single day or even a few hours (for an elaborate performance piece or theater play, for example), to a period of several months or a year or more. In sculptural terms, the temporality of such artworks is often an intentional component and in some cases, works are designed to erode into the soil, leaving little or no apparent trace.

- Dance, Theater, and Performance
- Painting, photography, drawing, collage, mixed media, encaustic, prints, and the myriad other forms of both two- and three-dimensional artworks, mostly portable, but also in large scale format.
- Sculptural objects (includes a variety of scale, from large earthworks and landscape art, to monuments and statues, to smaller pieces displayed in vitrines; of any material and inclusive of kinetic, functional, interactive, and/or multimedia components; inclusive too of traditionally-regarded crafts such as wood carvings, glass and ceramics, textiles and fabric, and the like.)
- Murals, Vinyl Wraps, Banners (murals can be applied to walls by a variety of means, inside or outside; wraps and banners refer to decorative embellishments of the built environment and urban furniture and can include painted fire hydrants, sidewalk chalk art, etc.)
- Art exhibitions (by definition, these public and accessible displays of both two and three-dimensional artworks – often comprised of a group of artists organized around a curatorial theme -- collectively form an important category of temporary public art, especially in Shoreline where there are as yet no commercial art galleries and no venues for the display of curated exhibitions.)

- Community-based art (a wide variety of artistic practice that involves embedding in community groups, often with an explicit social message, with the visual art often serving a subsidiary function.)
- Signage, calligraphy, text (does not include advertising or billboards as such but conveys an easily observable artistic component that is not specifically designed to sell a product.)
- Experimental geography, mapping, walking (relatively recent art forms that combine a multidisciplinary approach to visual art making that borrows from geography, mapping, GIS, orienteering, wayfinding, and navigating urban space.)
- Conceptual, installation, time-based, emerging, new media (new forms of art are constantly developing as technology and culture foster experimentation. Augmented reality is a good example.)

Non-Visual Art

- Sound art (examples might include ambient noise that an artist manipulates or curates for audiences to listen to; experiments with sonic waves, and other forms of auditory stimulus).
- Music
- Literature
- Community-based art (as above, though without the production of visual objects; thus, a song or narrative developed by an artist or artist group with direct engagement with a social group)
- Art exhibitions (see above, but with an emphasis on non-visual art forms, such as a sound-art group show)

Mission & Vision

Public Art Mission

The City of Shoreline believes in the value of a culturally-rich community that embraces all the arts, infuses artistic creativity into all aspects of civic life (including the built and natural environments) and celebrates and preserves our local history and diverse heritage in meaningful ways.

Public Art Vision

Public art does more than provide aesthetic beauty to an urban area otherwise dominated by infrastructure and the built environment – provides a sense of imagination and basis for engagement

with the city. Earlier studies (*Vision 2029 Statement*; *Park at Town Center Visioning, 2010*, etc.) as well as the longstanding presence of the Shoreline Historical Museum and the Shoreline-Lake Forest Park Arts Council, testify to the city’s passion for history, heritage, and creativity. In terms of the arts, we see these underlying values as a resource for creating a culture of interconnectedness:

The City of Shoreline believes in the power of art in public places to draw people together, create vibrant neighborhoods where people desire to live, work and visit, and stimulate thought and discourse by enhancing visual interest in the built and natural environment. Art is part of the cultural thread that ties generations and civilizations together; creating opportunities for expression, reflection, participation and a landscape that is uniquely Shoreline.

Shoreline’s vision is that public art will:

- inspire the community to invest in public art
- define public space in artistic terms
- lead diversity and inclusion efforts
- explore the human experience
- provide new perspectives and grounds for open interpretation

Rather than assuming that the function of public art is to beautify or cosmetically enhance the infrastructure of the city, or simply to entertain, Shoreline embraces public art as a thought-provoking, socially engaged, intensively wrought form of communication capable of providing the deepest insight to the human experience. Shoreline seeks a public art embedded in collective consciousness, eliciting an active response from audiences that fully participate in its larger purpose rather than act as passive consumers. To make public art, it becomes necessary to “take into account the ethos of the region, history of site, sustainable practices, and social engagement” (Buster Simpson, Sound Transit Lynwood Link Application). A public artist does not rule out any aspect of a city’s culture in making decisions about artwork that can provide a lasting value: “all aspects of the public realm potentially...become part of the palette; the landscape, the infrastructure, the built environment, and the social and economic engagement” (ibid.).

History of Public Art in Shoreline

Prior to the City’s incorporation in 1995, the Shoreline Lake Forest Park Arts Council (“Arts Council” hereafter) provided arts programming for the area. Founded in 1989 as a 501c3 non-profit, the Arts Council initially focused on an annual arts festival before eventually contracting with the City to provide summer concerts in the park, artists in the schools, art-making workshops, and mini grants for artists in addition to an annual Arts Festival. Prior to these developments, King County’s 4Culture organization provided a percent for art program, and when the new City first incorporated in 1995, it consulted with 4Culture to help create an art plan for the future. Three public art pieces, Michael Sweeney’s *The Kiss* (1978) at Ronald Bog Park, Richard Goss’ *Gnomon* (1976) at the Shoreline Pool and Steve Brown, Andy Wilbur, and Joe Gobin’s *Welcoming Figure* (1998) at Richmond Beach Saltwater Park date from this period and remain in the King County Art Collection, managed by 4Culture.

In 2002, responding to a 2001 suggestion from the Arts Council and local arts advocates that the new city considered a 1% for art funding program, the Parks, Recreation and Cultural Services (PRCS) Board appointed an Art Subcommittee comprised of PRCS Board Members, the Shoreline-Lake Forest Park Arts Council Executive Director and Arts Council Board members. City staff worked with the Subcommittee to

recommend the creation of a Municipal Art Fund funded by 1% of qualifying city capital improvement projects (Art Fund). The City Council approved the proposal in 2002 (Ordinance # 312). The subcommittee also developed a public art policies and procedures document that was revised in 2013.

With the major re-development of Aurora Avenue and the North City business district, the Art Fund began accumulating funds. The successful passing of a Parks Bond in 2006 paid for the acquisition of property and re-development of many of Shoreline's parks; Shoreline's City Hall building dates from this period and also incorporated a number of public art works created by Leo Berk, Dudley Carter, and Linda Beaumont. As project contracts were awarded, 1% of the construction costs were placed in the Art Fund. The first project to make use of 1% funds created the two Interurban trail bridges, over North 155th Street, adjacent to Aurora Avenue N. and over Aurora at N 160th Street, completed in 2007.

In April 2007, the City hired a .35 FTE Extra-Help staff position, a Public Art Coordinator, to manage the Art Fund as part of the PRCS Department, with the funding for the position divided evenly between the City's general fund and the Art Fund. Shoreline's first Public Art Coordinator, Rosaline Bird, had previously served for seven years as Director of the Arts Council, a relationship that helped facilitate the City's ongoing arts-programming contract with the Arts Council. With the Arts Council providing management of a variety of programs under a city contract, the Public Art Coordinator's role was primarily focused on managing and coordinating large public art commissions by facilitating the artist selection process, contracting with artists, writing grants, and overseeing the construction and budgets for art projects from about 2007 – 2011.

New capital improvement projects, such as the second mile of Aurora, helped initiate a second wave of artworks and planning, with much attention focused on the area between 175th and 185th as a future city-center area. In the absence of a single, 'downtown' urban core, and because of the city's efforts to develop focal point 'places,' this location was studied for placement of a significant art installation, including a landscaped area with possible water feature or fountain. The Park Board Art Sub-Committee spent several years working with consultants to develop the Park at Town Center in particular, preserving a 200-foot long section of brick road as a remnant of the trunk road and Interurban trolley line, which was also extended from the city's southern border at 145th, northward to Echo Lake. As a means of starting to activate this space, the Public Art Program began to roll out a series of project-based, temporary public art programs, also funded by the Art Fund, including "Sculpture Stroll," a 1-year artwork loan program featuring previously made sculpture mounted on a series of concrete pads, and "Piano Time," a 1-month long display of artist-decorated pianos that the public donated. These temporary projects helped introduce new kinds of public art to Shoreline, with an emphasis on current thinking about the importance of community-based projects that enhanced public space for shorter amounts of time, exhibited a more adventuresome spirit, and brought attention to the City from regional artists.

Ordinance #312 establishing the city's Art Fund explained that the purpose of the fund was to pay for "works of art in public places...[that become] part of a permanent City art collection," with "expenditures...restricted to those approved through the City's Public Art Policy." The Ordinance 312 did not address the question of whether the fund could also provide for adding temporary art to the City's collection. The enthusiastic reception of such programs, and the growing regional and nation trend to bring such art forms to the community, the City to revisit the Public Art Policy, revising it substantially in 2013 to include a wide variety of artworks that collectively formed part of the city's "permanent *and temporary* collection" (emphasis added; See 2013 Policy, Appendix___).

By 2014, despite the popularity of these temporary projects, it was apparent that the cumulative financial impact on the Public Art Fund over a five-year period (2011 – 2015) had drawn down overall funds and that without a major CIP project in the future, the fund would eventually become depleted enough to require substantial changes in staffing and level of service. Recognizing that the original 2002 ordinance had prioritized the addition of major permanent works of art, a reserve of \$100,000 was set-aside in the Art Fund so that the City would maintain the ability to move forward with major permanent works. Funds from the Art Fund in 2014 and 2015 were limited to smaller expenditures of about \$20,000 for temporary projects. Expenditures for permanent art in 2014 and 2015 were allocated to several smaller sculptures including *S. Cargo* by Karien Balluff and *Sunset* by Bruce and Shannon Andersen (together totaling about \$18,000), and in 2016, two artists were commissioned to create artwork for 72 new banners along Aurora Avenue (\$18,000 in Art Fund and about \$15,000 in PRCS repair and replacement fund [part of the general fund]). Dr. Bruce and JoAnn Amundson and an anonymous donor donated *Redwood Lantern*, by Bruce Johnson, to the city.

Arts Council / City Relationship

Arts and cultural programming is managed by PRCS in the City, through several major contracts as well as an internally managed public art program. Both the Shoreline Lake Forest Park Arts Council and the Shoreline Historical Museum contract with the City under a \$60,000 scope of work contract on an annual basis. We will treat the Arts Council's programs and the City's in the sections below; the PROS Plan's section on Cultural Services details the Museum's offerings as well as the Special Events program managed by PRCS.

Prior to 1995, when the City was incorporated, arts programming in the area was managed by the Shoreline Lake Forest Park Arts Council, one of the region's first 501c3 art organizations with a mandate that spanned from the shores of Puget Sound to the shores of Lake Washington. For its first decade, from the mid-1980s to the mid-1990s, the Arts Council was the area's only and exclusive provider of arts programming. In the 20 years since the City was founded, the Arts Council has grown to create a strong membership and staff, including a full time director and eight part-time employees who manage various aspects of the organization from publicity to the small gallery maintained in the Town Center in Lake Forest Park.

In the same way that the Public Art Plan reinforces Shoreline City Council goals of placing value on the role of arts in place making and fostering a vibrant city culture, the Arts Council likewise emphasizes the importance of the arts in building successful communities through "creative connections" that reflect the ways in which the arts form an "integral part" of the city's culture.

The Arts Council's core purpose is to "cultivate creativity and inspire our community through the arts" (mission statement), through goals that "promote public awareness of the arts," "coordinate and sponsor" various arts programs (especially educational programs), "advocate for support for the arts," and "provide financial and other support for arts organizations, artists, arts activities and projects." Recent Arts Council programming has focused on adult, family, and youth-centered workshops and performances that are typically short, a few hours to a day or two. The Arts Council also concentrates on Artists in the Schools, placing 20-30 artists per year in Pre K-12 settings in the city and are regarded county-wide as one of the leaders for artists in schools.

In addition to education, the Arts Council also provides a large portion of entertainment-oriented arts programming through Summer Concerts in the Park, activating the city's many parks through music and

theater (up to 8 performances per year.) Beyond education and music, the Arts Council’s contracted programs also extend to the Shoreline Arts Festival, the city’s largest arts event, held over two days, as well as the collaboration on indoor group exhibitions, co-curated with the City’s Public Art Coordinator. Finally, the Arts Council’s scope also includes providing selections from their Portable Works collection to interior public spaces in the City as well as a series of mini-grants. Outside of the city contract, the Arts Council also operates a 200 sq. ft. gallery in Lake Forest Park and manages many other programs, supported by funding from membership, an annual Arts gala fundraiser event, grants from 4Culture, and donations from individuals as well as Cleanscapes Recology and other businesses and corporations. The City of Shoreline provides approximately 16% of the Arts Council annual budget.

City Arts Program

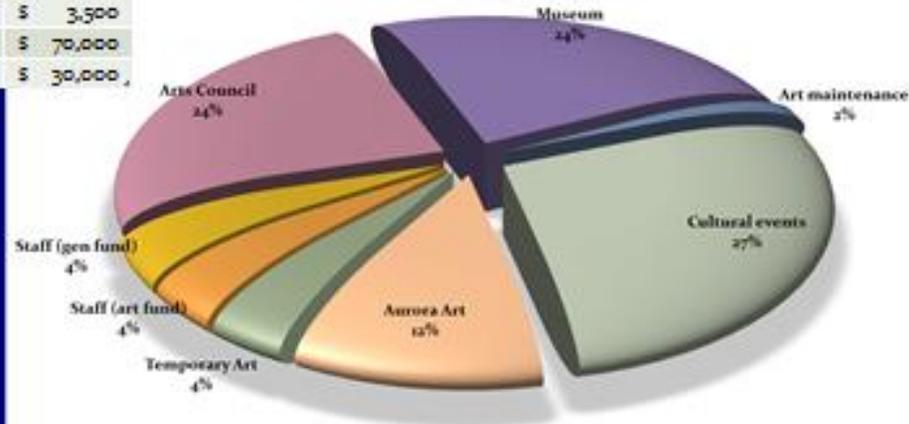
The City of Shoreline Public Art Program is now 10 years old. As part of the Parks, Recreation, and Cultural Services Department (PRCS), it functions within a context of the department’s own mission of “provid(ing) life-enhancing experiences [that] bring our culture to life and transfer it to the next generation.” With 404 acres of parks and open space, including 20 developed park sites, as well as recreation and community centers designed “to recreate the mind and the body,” PRCS provides a strong base of support for public art, with many shared goals and broadly similar services all designed to give residents an abundance of opportunities to enrich their lives.

As the chart below shows in 2016, PRCS spreads its Cultural Services between two internal divisions (Cultural Events and Public Art; together \$120,000) and two external non-profits (together \$120,000 per year) for a total of about \$244,000 per year on cultural services from the general fund. In contrast, the Art Fund is used more sparingly, with approximate 2016 expenditures of \$20,000 (4%) in 2016 (\$10,000 from public art fund for staff; \$10,000 from public art fund for temporary art).

PRCS Arts & Culture Estimated Expenditures 2016

Temporary Art	\$ 10,000
Staff (art fund)	\$ 10,000
Staff (gen fund)	\$ 11,000
Arts Council	\$ 60,000
Museum	\$ 60,000
Art Maintenance	\$ 3,500
Cultural events	\$ 70,000
Aurora Art	\$ 30,000

PRCS Cultural Services 2016 Estimated Expenditures



When a capital improvement project generates a significant level of contributions to the Art Fund (over \$50,000), the Coordinator works with the Park Board Art Sub Committee to commission major works of public art. The coordinator conducts searches, interviews, and neighborhood outreach that help bring artists with national reputations to Shoreline. Beyond commissions, the City’s Public Art Program is designed to complement the strengths of the Arts Council through offering programs that the Arts Council has not focused as intensively on, including long-term, interior exhibitions at City Hall and Spartan Recreation Center (up to six curated exhibitions a year with a total of almost 50 artists chosen from local and regional open-calls) and the accompanying artist panels and symposia related to exhibitions. These have also been funded from the Art Fund, representing a small fraction of overall expenditures, about \$3,000 per year (exhibition supplies including pedestal rental; food and beverages for opening; staff time for planning, artist communications, and publicity.)

In addition to facilitating the creation of permanent artworks during periods of significant CIP revenue, the City’s Public Art Coordinator supervises a series of temporary outdoor art projects (*Artscape*, *Piano Time*, and *Groundswell*), with *Artscape* focused on activating the Park at Town Center through 1 and 2-year art loans; *Piano Time* concentrating on bringing a series of artist-decorated pianos to public space for a month; and *Groundswell* targeting art placement in urban forest parks through environmental and community-based projects.

Working closely with the Park Board Art Sub Committee and the Arts Council, the city's Public Art Coordinator also collaborates frequently with both the Neighborhoods Coordinator in the Community Services Department, Kruckeberg Botanic Garden, and the City's Economic Development Program Manager in the City Manager's Office. As the sole staff representing the city's Public Art Program, the Coordinator serves as the first point of contact for outside agencies seeking to engage public art projects in the city.

Shoreline's 14 different neighborhoods each have a unique identity and interest in place-making shared by the Economic Development Program, which actively seeks to create opportunities for the arts to help define the ways in which Shoreline is a desirable place to live. Each year, the Neighborhood mini-grant program offers community grants up to \$5,000 for various improvement projects, some of which concern neighborhood public art. Recent examples include a mural painted by Michiko Tanaka on a restroom facility at Twin Ponds Park, a project initiated by the Parkwood Neighborhood Association and facilitated by the Public Art Coordinator, as well as an orca whale sculpture project currently in the planning stages, initiated by the Richmond Beach Community Association in consultation with the Public Art Coordinator. (More on Neighborhood public art below.)

Similarly, Public Art Coordinator Rosaline Bird worked with staff at Kruckeberg Botanic Garden to facilitate the donation of *Wood Wave*, a permanent sculpture by Bruce Johnson donated by Dr. Bruce and JoAnn Amundson in 2013. Since 2011, the Coordinator has also collaborated annually with the Kruckeberg Director and Seattle Pacific University Art Professor Roger Feldman to open the Garden as a resource laboratory for student experiments in temporary environmental art.

In response to the need to define the new home of the Shoreline Farmers' Market, the Public Art Coordinator worked with the City's Economic Development office to distribute a Call for Mural Art, identify candidates, and cost-share the creation of a mural by Sara Snedeker in 2015. Since the Economic Development Program also acts as the city's voice in the creation of the Shoreline Film Office in 2014, the Public Art Program is well positioned to participate in initiatives involving film, particularly as it concerns the artistic medium rather than the more applied, advertising end of the spectrum. In Chapter 3, on goals and implementation strategies, specific ideas for expanding the communication between public art and economic development are detailed.

City Art Program Funding

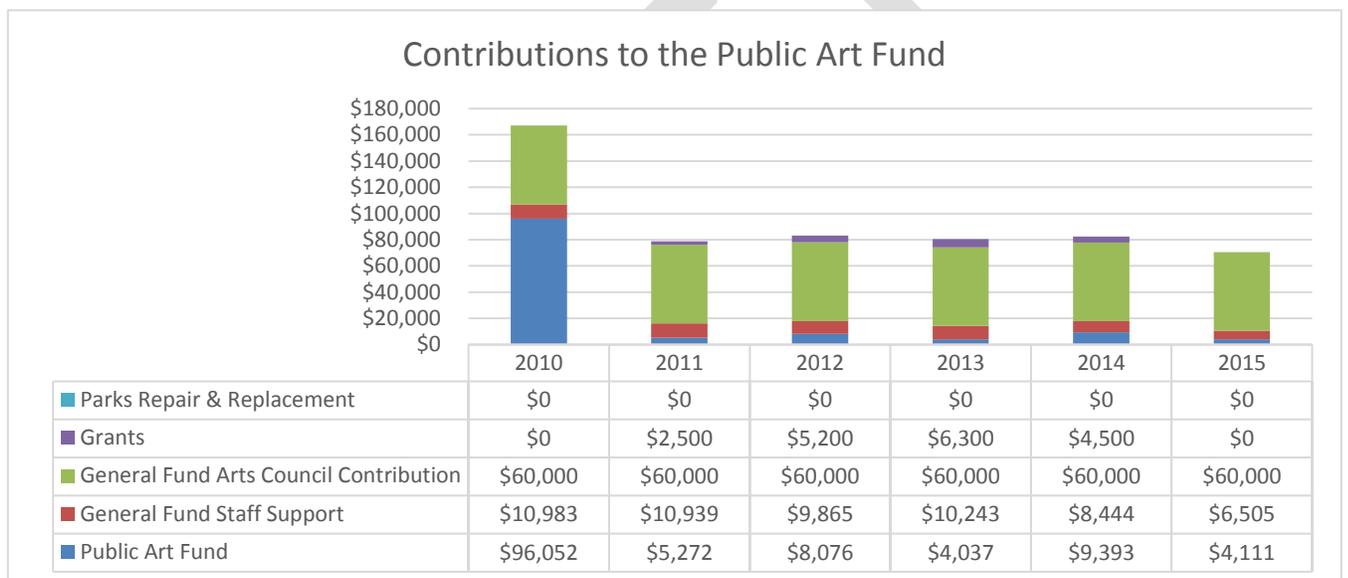
With passage of Ordinance 312 in 2002, the City provided a funding mechanism sufficient to begin a collection of permanent outdoor artwork. As reviewed in the section on the history of Public Art in the city, the Art Fund source is more sustainable in periods of large construction projects but not as much during periods when there are fewer qualifying CIP projects. With the public's enthusiastic response to temporary projects funded by the Art Fund, and the revisions to the Art Policy in 2013, the question of how to balance major permanent commissions with short-term public art has surfaced.

The public art program has three primary funding sources, the largest of which is the Art Fund. As stated above the Art Fund is provided funding from eligible capital improvement projects funded by the city (Table 1). The general fund is the second largest source of funds for the art program accounting for approximately xx% of expenditures in recent years). General funds are used to fund the public art coordinator and the contract with the Arts Council. Grants provide some level of funding each year. In

recent years the PRCS Repair and Replacement Fund has provided maintenance funding for the Public Art Program.

Table 1 shows the historic contributions to the art program from Art Fund, General fund (separate lines for staff and the Arts Council), grants and Repair and Replacement. Only need to show past 5-6 years.

	2010	2011	2012	2013	2014	2015
Public Art Fund	\$96,052	\$5,272	\$8,076	\$4,037	\$9,393	\$4,111
General Fund Staff Support	\$10,983	\$10,939	\$9,865	\$10,243	\$8,444	\$6,505
General Fund Arts Council Contribution	\$60,000	\$60,000	\$60,000	\$60,000	\$60,000	\$60,000
Grants	\$0	\$2,500	\$5,200	\$6,300	\$4,500	\$0
Parks Repair & Replacement	\$0	\$0	\$0	\$0	\$0	\$0
	\$167,035	\$78,711	\$83,141	\$80,580	\$82,337	\$70,616



Recent annual costs are detailed in Table 2:

Program / Project	Location	Cost (estimated, includes artist fees, prof. services, staff, etc.)	From Art Fund	Other
Aurora Banners (Permanent art, includes utility box art)	Aurora Ave.	\$33,000	\$15,000	\$17,000 est. Parks repair & maint. (1,2 nd mile)
Artscape (1-2 year loan Temporary)	Town Center	\$12,000 (2015) \$6,000 (2016)	\$12,000 \$5,000	(staff partly gen. fund)
Piano Time (Temporary)	various	\$15,000 (2015) \$3,000 (2016)	\$15,000 \$2,500	\$3,500 grant (2015)
Groundswell (Temporary)	Boeing Creek Shoreview P'mnt Open Spc South Woods	\$3,000 (2015) \$8,000 (2016)	\$2,000 \$7,000	2015: Grant unsuccessful
Equity Arts (Ethnic Diversity; Heritage Exploration)	Cromwell (Celebrate Shoreline)	\$3,500	\$0	\$4,500 Grant (2016 King County 4Culture)
Neighborhood Projects	Various	\$1,000 (staff)	\$500	\$500 (staff split)
Murals	Sears / Shoreline Pool	\$2,000	\$1,000	\$500 Economic Dev. \$500 Pool
Arts Admin (.35 FTE)	N/A	\$25,000	\$13,000	\$12,000 (Parks Gen Fund)

Source: Generalized data, for illustration purposes only

City's Public Art Committee Mechanism, Jurying Process

The Public Art Committee is established by the City Council in the Public Art Plan. The Art Committee is responsible for creating an annual Art Plan in consultation with the staff. From 2014 – 2016, the Art Committee devoted a fair amount of its time to jurying submissions by artists for mostly temporary projects. A chart presenting the different kinds of jurying is presented below, foregrounded by a more detailed glance at the structure of the Art Committee.

The City's Art Policy calls for the Art Committee to be comprised of at least one member drawn from the PRCS Board and two additional members from the PRCS Board or the community. The current Art Committees is comprised of two PRCS Board members and three community members. The Art Committee is an advisory body designed to provide public input, with documented volunteer members serving for three-year periods.

Jurying of art, or selection of proposals, is an important task shared by the public, as represented by the Art Committee. Open calls for art are written by the Art Coordinator and circulated regionally on art portals; these may be Requests for Qualifications for larger art commissions (which then require a second round of jurying at the proposal level), direct Calls for Art, Invitational calls, or combinations of Open and Invitational. Invitational Calls seek submissions from artists who have expertise in particular areas and are nominated by jurists with advanced knowledge in local and regional artists. Selecting artists outside Open Calls or Invitational Calls occurs only in cases where very few other artists with similar expertise are known, and direct selection as a result of lobbying the Art Coordinator or a member of the Art Committee is discouraged, recognizing that in some cases with a small city in a growth stage, these kinds of informal, walk-into-the-office selections are inevitable.

Art Jurying Process at a Glance

Amount of artist commission, grant, or honorarium	Jurying process	Submission Process	Contract	Frequency & Funding Mechanism
None	Group exhibition: Art coordinator / Arts Council Director	Simple application	Invoice	10x yearly; General fund
\$500 - \$1000 (grant)	As above	As above	Invoice	10x yearly; general fund
\$3,000 or less	Art coordinator & PRCS Director	As above	Invoice	5x/year; General fund
\$3,000 - \$10,000	As above plus: Park Board Art Sub-Committee, Local artist, engineer	2-step process: 1) RFQ 2) Interview Finalists	Contract for Services	2x/year; Public Art Fund
\$10,000 -- \$50,000	As above plus artist with public art expertise	As above; Finalists are paid to make presentations	Contract for Services	1x every 2 years; public art fund
Over \$50,000	As above	As above	Contract for Services	Every 3-5 years; public art fund

In addition to art selection meetings, the Art Committee meets annually to recommend an Annual Art Plan (for inclusion in the City’s Capital Improvement Plan) as well as recommending how funds are to be dispersed.

For each project that calls for some form of public art, the Art Committee working with the Public Art Coordinator, recommends how to select an artist based on information in the Policy and Procedures document. For larger projects a Request for Qualifications (RFQ) is developed and posted on sites frequently checked by public artists (Artist Trust, Seattle Arts & Culture, Regional Arts & Culture Council Portland, Art Opportunities Monthly, and others). An art panel consisting of members of the Art Committee, an artist, arts professional and other site-specific stakeholders review the applications, invite finalists for interviews and make recommendations to the full Park Board. As the project progresses, concept designs are also reviewed by the panel and recommended to the Park Board for approval. The process is facilitated by the City’s Public Art Coordinator. As the “Jurying Process at a Glance” shows, the process is more stringent for Requests for Qualifications.

Process for neighborhoods to pursue public art projects

Activating the 14 distinct neighborhoods that comprise the City of Shoreline emerged as a priority during 2016 public meetings. Shoreline neighborhoods uniformly desire public art activation and share an interest in the role that public art plays in making neighborhood places unique. The Public Art Coordinator, along with the City’s Neighborhoods Coordinator, are both primary resources for bringing a wide variety of projects to fruition, including:

- Street furniture painting (either by paid artists or by volunteers)
- Neighborhood banners
- Pocket parks, right of ways (also involves Public Works)
- National Night Out (First Tuesday in August)
- Support for existing neighborhood events (Jazz Walk, Strawberry Festival)_
- Sculpture projects (temporary and/or permanent)
- Performances, readings, concerts

Each year, the Neighborhood mini-grant program offers community grants up to \$5,000 for various improvement projects, some of which concern neighborhood public art. Recent examples include a mural painted by Michiko Tanaka on a restroom facility at Twin Ponds Park, a project initiated by the Parkwood Neighborhood Association and facilitated by the Public Art Coordinator, as well as an orca whale sculpture project initiated by the Richmond Beach Community Association in consultation with the Public Art Coordinator.

The general process for developing neighborhood initiated art includes:

- Meet with Neighborhoods Staff and Public Art Coordinator to discuss idea (or to brainstorm ideas for arts and heritage projects, meet with art coordinator as a first step).
- Public Art Coordinator serves as the first point of contact

- Apply for Neighborhood mini grant if appropriate
- Provide evidence of discussions with other stakeholders in area
- Consider repair, maintenance, installation aspects
- If placing artwork in Parks: create a proposal, map, and budget and submit to Public Art Coordinator.
- In some cases, a Park-Use Permit is required before installation can occur.
- Permanent or temporary, placement, location
- Call for Art; (invitational or open call or combination) parameters, honorarium
- Create submission system (independent from City)
- Reviewing artists' proposals with City
- Final selection by Neighborhoods reviewed by City
- Involvement of PRCS department (maintenance staff; PRCS Director)
- Work begins



Twin Ponds Park mural artist Michiko Tanaka with members from Parkwood Neighborhood Association

Chapter 3: PUBLIC INPUT

Thoughts from the public for this Plan were solicited over several months through PROS Plan Neighborhood Meetings (March 15, Echo Lake; Stakeholder meetings (April 30th), Intercepts (July 13th), two Public Art forums (May 10, September 29) facilitated by the City's Public Art Coordinator; several small 'pop-up' surveys at public art events (January 30, July 30, September 29), and conversations with the directors of the Arts Council. This information was organized and reviewed by the Park Board Art Committee for prioritizing in three broadly defined phases over the Plan's six-year time frame: beginning years, middle years, and end years. The Public Art Coordinator developed program descriptions from public input following the May 10th and September 29th Art Forums, as well as from individual stakeholders.

April 30th Stakeholders' Meeting

At this early meeting, about 15 participants emphasized three broad areas of concern for public art: Understanding the scope of cultural services in a broad sense; the need for a space or multi-use cultural center; and the precarious nature of a funding mechanism overly reliant on a sporadic CIP supported Art Fund. A representative from the Aurora Theater Company presented a specific proposal for an outdoor theater venue at Shoreview Park.

PROS Plan Meetings and Survey, April – June 2016

In these meetings, the public was asked to reflect on challenges to public art, as well as what public art meant to them as residents -- among a host of other questions focusing on parks and recreation. A PROS Plan online survey gathered results from April through the end of June and included several questions specific to public art. While only about 2% of nearly 500 respondents mentioned viewing public art or attending and outdoor performance, almost half (45%) participated in recreation/cultural programs, a more broadly defined range of activity that nevertheless includes cultural services in terms of special events and musical performances. 16% had taken art classes or been to an event or festival.

Interestingly, 40% had attended a civic event, festival, parade, or presentation in Shoreline (Question 10). While only 15% had visited art museums, galleries, exhibits or festivals in Shoreline, 42% had visited these cultural venues outside of the city (ibid.). The comparison between what is available in the city and what is available on a larger scale beyond its boundaries implicitly points to larger patterns and areas for the Art Plan to address, particularly the fact that most respondents attended arts exhibitions outside the city, and may not be aware that a civic event represents a certain level of cultural service. As a reflection of advocacy, 30% said they belonged to or supported an arts organization, with about 10% in Shoreline and 20% outside. A generally similar breakdown (8%, 19%) reflected answers to the question of whether respondents had "watched artists make art or rehearse performances." Overall, many respondents seek arts and culture programming beyond the city, a trend we would like to see shift so that more people can take advantage of local resources.

Arts and culture events (30%, n=170) were almost equally valued as "integrating artwork in parks and public spaces" (28%; 158) in response to a question about weighing the relative importance of various aspects of art in public spaces (question #13). Almost 70% of respondents (67%) replied that they would "really like" (36%, 144) or "consider" permanent art works, while nearly 60% (57%) replied that "temporarily [sic] elements" (i.e., temporary artwork) would be worthwhile, with 23% (90) ranking it as something they would "really like" and 34% deeming temporary art worthy of consideration (question

#s 22, 23). An outdoor performance space produced the highest values of all at a combined 70% (33% 'really likes' and 37% 'consider').

It's worth remarking that *events* are of particular interest to Shoreline residents and may have greater visibility as cultural service in action, whereas art exhibition openings, for example, are much less familiar (not to mention far less visible in terms of publicity). In other words, "events" (rather than exhibitions, workshops, museums, or as static sculptures in parks) are likely where most residents self-realize that they are experiencing arts and cultural services.

Public Art Forums

Just as the previous six-year plan included two 'creative conversations,' the current plan held two public art forums to help shape ideas and priorities. The first, held on May 10, attended by about 15 people, laid the groundwork for the subsequent forum on September 29 by generating ideas to respond to the April 30 meeting 'findings,' that primary challenges clustered in three categories: 1) the scope of cultural services in a broad sense; 2) the need for a space or multi-use cultural center; and 3) the precarious nature of a funding mechanism overly reliant on a sporadic CIP supported Art Fund. The May 10 Art Forum established three critical areas to develop: community-based, neighborhood programming; public-private partnerships; and opportunities for individual artists.



May 10 Public Art Forum

Public Art Forum 1, May 10

The first forum was primarily a visioning session to gauge interests in stakeholders, art patrons, artists, and the general public.

Participants had the choice of joining one of three breakout groups with the following results:

1. Community-based Arts

- Easy access to small grant funds (\$100+, 1-page online app.)
- Maker space
- Workshops, classes for artists / adults (wood carving, pottery, short video & film, etc.)
- Artists networking opportunities
- Blueprint for neighborhood arts activation
- Shoreline artist studio tour
- Pop up events, performances, exhibitions
- City art event / neighbors making art together / trade bazaar

2. Permanent Commissions / Public + Private Partnerships

- Partnership grants
- Leverage existing public assets (parks, infrastructure)
- Continue expanding permanent art along Aurora corridor
- Promote city industries (media, solar, film)
- Create private investment opportunities (naming rights, logo placement, expanding customer base)
- Energize new 501c3s and non-profits
- Expand public investment

3. Artists

- Studio space / gallery space / exhibitions / arts hub
- Art walks / night market
- Maker space with STEAM curriculum
- Awareness, newsletter
- Affordable housing
- Networking / finding other artists
- Grant workshops, prof. development seminars from city

Much of the input spoke to the great strides Shoreline has made with its public art program since incorporation. The public seems pleased with the quality and diversity of the collection. However, there was a strong desire for more public art as well as more opportunities for performances and participation in all the arts, creating general arts vibrancy in Shoreline.

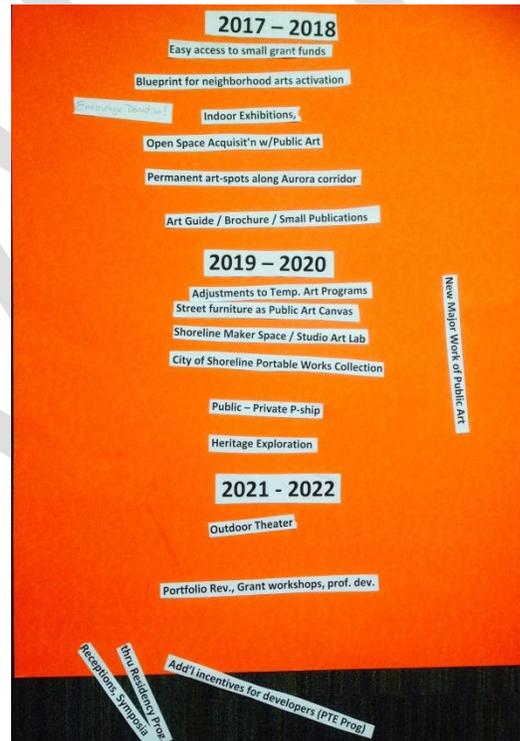
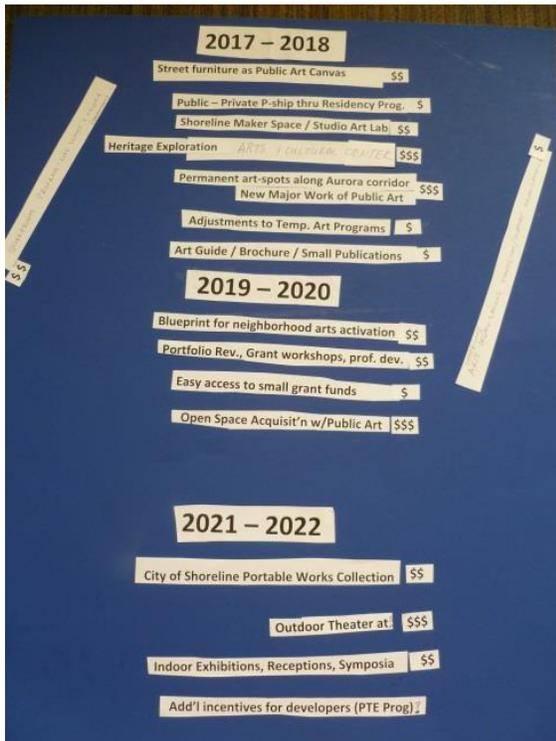
Based on public input, areas that can be strengthened include venues for visual art exhibitions and small performances, venues for artists to create art and for public participation in creating art, opportunities for artist to gather for conversations, additions to the public art program both in terms of funding sources and the locations/neighborhoods served by public art installations. Neighborhoods currently underserved by public art include Hillwood, Ballinger, Innis Arden, and North City. There was strong support for an “arts-filled” city with an initial focus in the Town Center area with both temporary and permanent work.



July 13 PROS Intercept,
Shakespeare in the Park



September 29 Public Art Forum



Posters from September 29 Art Forum

Public Art Forum 2, September 29

Five teams (4-5 people each) of local arts and culture advocates and stakeholders (including 12 local artists, almost half of the audience) were asked to prioritize a complex group of 16 program descriptions developed from the earlier May 10 Art Forum. Program descriptions varied from smaller scale

(neighborhood art, street furniture, brochure, temporary art, indoor exhibitions); to programs for artists (small grants, studio space, theater space, professional development); to administrative / curatorial (arts diversity or heritage exploration, public-private partnerships, Open Space acquisition; Developer incentives add-ons to Property Tax Exemption program); and larger scale (major artwork commission, permanent art along Aurora). New ideas continued to be generated, as artists introduced the storefronts model, a maker space, and partnerships with businesses wanting local artwork, a donation system, and a citywide arts organization yearly symposium.

By placing the many programs into three slots of early (2017-2018), middle (2018-2019), and late (2020-2022), participants also began to formulate an integrated plan where smaller, perhaps more affordable programs are quickly implemented, followed by perhaps more expensive, time consuming projects that require longer periods of time to foster. Figure 7 below represents one of the sequenced lists of programs that participants worked to paste down on poster boards. A passion vote could be placed to one side where consensus had been difficult; groups could also invent their own programs. Important as the results of the two forums and the public feedback is, we should keep in mind that the desired outcome is not necessarily to prioritize programs that happened to get the most votes by consensus (who showed up that night) but to take this into context along with goals from others who could not attend but sent comments, or did not attend because they lacked cultural access for a variety of reasons.

A basic pattern of placing almost half of the total programs in the first few years, and comparatively few in the final stage, also emerged. Participants trended toward the following five programs as immediate priorities to begin work on in 2017-2018:

- Neighborhoods Arts activation
- Open Space Acquisition with a public art component
- Art Guide / Brochure to Public Art Program
- Small grants for Shoreline artists, musicians, performers
- Permanent art along Aurora Avenue

Almost making the list but not quite as popular as these first five, arts diversity or heritage exploration received a substantial amount of interest, reflecting a similar goal as expressed in the city's *Vision 2029* Statement.

The pattern of prioritizing second-phase programs (2019-2020) was more diffuse, without the clear clustering that defined phase 1. Three programs emerged as consensus phase 2 priorities, with the category of "space" lumping together four other programs:

- Street-furniture program (utility boxes; fire hydrants; bike racks, etc.)
- Business development for artists (portfolio review, artist statement, public art)
- Space (Maker-space; cultural space; indoor exhibitions; outdoor theater)

Rankings were similarly disparate for the third phase (2021-2022), with clusters in the following program choices:

- Adjustments to temporary art
- Portable works collection

Overall, it is instructive that what we do NOT see as a clear consensus priority is a major commission, although groups had a preference for a series of permanent work along Aurora Avenue. (The distinction between a single major piece and a series of smaller permanent pieces may be largely semantic). As previously noted, consensus is useful in determining broad areas of agreement, but does not capture the complete dynamics of informed choice. While the Park Board Art Committee voted on September 15 to make a major permanent artwork commission a priority, the overall reflection from Art Forum 2 is less enthusiastic about spending a large portion of the Art Fund on a single object. Perhaps even more evident is the general agreement that neighborhood and community-based arts, including small grants for artists, remain paramount in the minds of participants. Temporary art projects, which supporting documents explained as popular programs like Piano Time, were not as important to the participants despite robust feedback from the community at large that these programs are valued and enjoyed.

Chapter 4: Goals and Implementation Strategies

The goals and project recommendations in this Plan reflect public input from Shoreline residents, artists and other advocates who attended meetings or took online public art surveys. Goals are divided into short term and long term and include specific steps to reach these goals.

- Goal 1: Be a Leader in the City’s Placemaking Effort
- Goal 2: Greater Sustainability for the Public Art Fund
- Goal 3: Strive to be a regional leader of public art
- Goal 4: Create Public / Private Partnership opportunities
- Goal 5: Integrate Public Art within PRCS

Goal 1: Be a Leader in the City’s Placemaking Effort

The Public Art Plan is integrated with specific goals set forth by City Council that identify the importance of the arts to the city’s cultural fabric. They include two primary components:

- A) the overall efforts to initiate innovative, community supported place-making efforts that encourage people to spend time in Shoreline; and
- B) Council goal 4, the city’s “focus on equity and inclusion to enhance opportunities for community engagement.” Since public art offers an excellent means of engaging with the community, this is a natural connection. In essence, a public art program should reflect its community in all its current diversity (as well as the more difficult challenge of reflecting that community through time and change).

IMPLEMENTATION STRATEGIES:

- a) Staff resources: Public Art Coordinator at 1.0 FTE with greater contribution from general fund so that 1% Public Art Fund is not expended on operating or on staff.
- b) Commission a major piece of art. This would be an iconic, distinctive, exciting artwork that would draw people to Shoreline and provide a sense of pride for years to come. The budget would be \$100,000 - \$150,000 and the call would be a national search in two phases, with an RFQ followed by a round of selections and a second round of interviews.
- c) Commission a significant piece of art in the \$30,000 - \$50,000 range as frequently as possible (ideally every 1-2 years) and consider locations for Public Art city-wide on a regular basis.
- d) Facilitate the creation a multi-use art and cultural center for the people of Shoreline. This was a priority in the past two Public Art Plans and remains so. Space is in such demand that Maker Lab Northwest, a Shoreline-based group of makers (current membership 700) has recently entered into a temporary agreement with Bethel Lutheran Church in Shoreline, following on the heels of

Aurora Theatre Company using space at Ronald Church for rehearsals for the popular summer performances at City Hall.

- e) Develop and encourage temporary, community based art opportunities. Shoreline should continue to create opportunities for innovative and interesting art to thrive in the city. Since space is at a premium, it may be the case that pop-up spaces could be initiated at the neighborhood level, with art openings held in vacant garages. Individual artists are able to apply for grants from the county and state, but are ineligible for many Seattle-based funding opportunities. Shoreline needs a grant system for artists living here or interested in making work in the city. The Arts Council offers mini grants during the school year to teens and ethnically diverse populations but the city is in need of providing grants to individual artists in general.
- f) Since the Public Art Program is an integral part of Parks, Recreation, and Cultural Services, it makes sense to turn toward the department first in the search for solutions. For instance, pop-up galleries could flourish as a dedicated component of the Teen Program with a focus on youth arts (Richmond Highlands Recreation Center).
- g) As mentioned above under the Goal of Placemaking, Aurora Theater Company is also well positioned to provide community based arts programming at a parks' facility (Shoreview Park Outdoor Theater).
- h) Shoreline area arts & literary journal run by Shoreline Community College:
<http://www.shoreline.edu/spindrifft/about.aspx>
- i) Create a naturally sloping outdoor area to serve as a performing arts venue. Founded in 2014 by Scott Francis with a mission to “inspire conversation and develop a life-long love of theatre” in Shoreline, the Aurora Theater Company (ATC) (<http://www.auroratheatreshoreline.org/>) has worked with the City's Economic Development Office to bring a series of highly successful live performances to City Hall. Because ATC desires a better solution for outdoor theater, they have suggested a major place making effort in Shoreview Park.
- j) Create programs and projects that bring alternative art histories (i.e., non-Western) into the public sphere. In 2016, the program received \$4,500 to create an Asian-inspired community art project, “Feeding the Hungry Ghosts,” that reached a diverse audience at Celebrate Shoreline (see figure x below). City events – which are part of Cultural Services – include outreach to underrepresented groups to help diversify the offerings, including ethnically diverse music acts.
- k) Cultural events and celebrations are good first-steps to outreach to under-represented communities; exhibitions at City Hall can also focus on local artists of color.
- l) Ads in ethnic-specific media
- m) While it is likely necessary to begin these efforts from the office of Public Art, the means to self-empower diverse artists' groups to create their own programming should be developed; the above-mentioned grant program would provide an incentive.
- n) As a means to foster participation of local artists, use the Art Fund to allocate a Shoreline Art Grants Program that would encourage local artists, as well as nearby artists interested in siting

projects in Shoreline, to apply on an annual basis for project-related grants from \$500 to \$3,000,.



“Feeding the Hungry Ghosts,” Celebrate Shoreline, August 20, 2016

Goal 2: Greater Funding Sustainability for the Public Art Program

Since the Art Fund is the primary mechanism for funding the Public Art program, a list of anticipated eligible CIP projects to help generate a picture of how the fund will perform from 2017 – 2022 (Table X). While the list of projects may seem significant, many are smaller scale projects that will not accumulate the level of funding from the Aurora Project and most recently the combined \$267,000 realized from the 2016 release of the third mile of Aurora and City Hall Police Station (Table xx). Of all the projects in the list, the 145th Street Corridor Improvements offers the largest potential addition of funds, although construction is not scheduled until 2022.

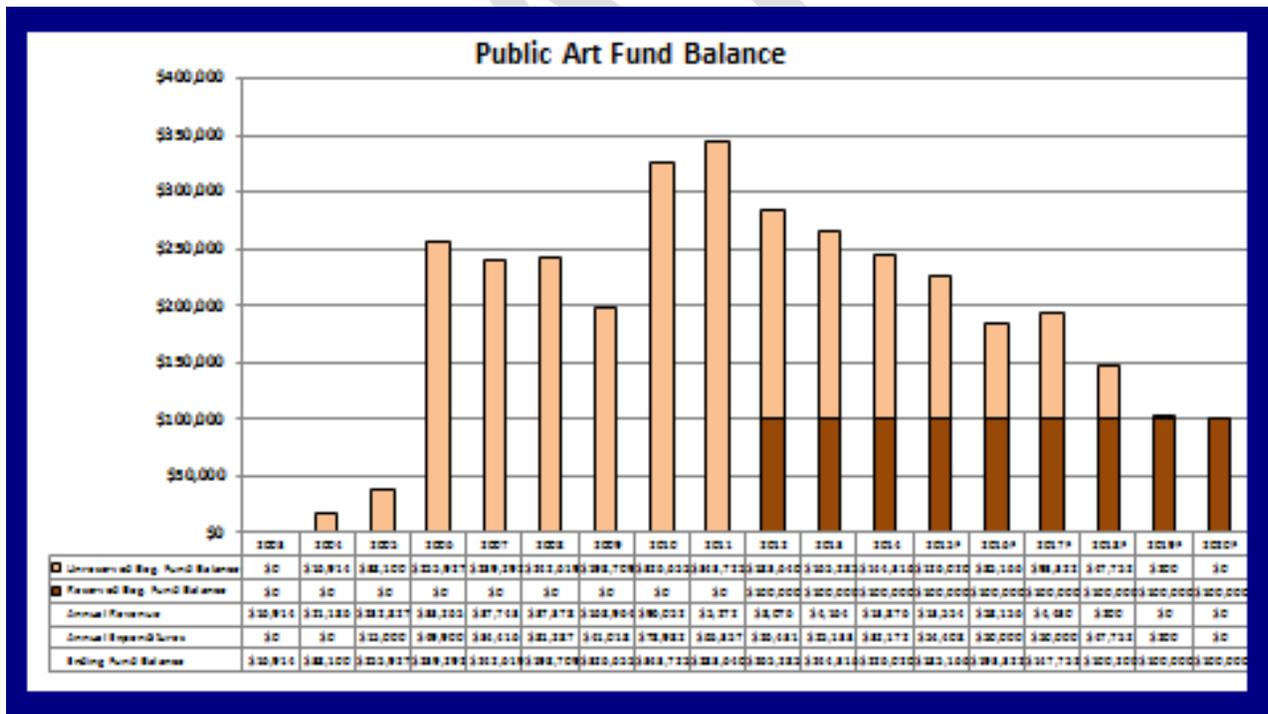
Table X: CIP Projects / Estimated funds for Art Fund 2017-2022 (revamp with PROS-identified capital project recommendations – **[data available in January]**)

1. Surface Water Small Drainage Projects (various locations throughout the city)
2. [Echo Lake Safe Routes to School](#)
3. [Meridian Avenue N Pavement Overlay, 190th - 205th](#)
4. [Interurban/Burke Gilman Connectors](#) (construction in 2017; public art component?)
5. [15th Avenue NE Pavement Overlay, 148th - 155th](#)
6. [145th Street Corridor Improvements](#) – (construction in 2022)
7. [148th Infiltration Facilities](#)

8. [Stormwater Pipe Replacement Projects](#) (various locations throughout the city - annual program)
9. [Bike System Implementation](#) (various locations throughout the city)
10. [Curb Ramp and Sidewalk Repair - N 155th Street](#)
11. 25th Avenue NE Sidewalks
12. [25th Avenue NE Flood Reduction Improvements](#)
13. [North Maintenance Facility](#)
14. [Hidden Lake Dam Removal](#)
15. [10th Avenue NW Bridge](#)
16. [Police Station at City Hall](#) – 2016 – 2017; \$55,000
17. N 175th Street: Stone Avenue N to I5
18. [Regional Trail Signage \(Wayfinding\) Project](#) (Public Art Component?)
19. [10th Avenue NE Drainage Improvements Project](#)
20. Meridian Avenue N & N 155th Street Signal Improvements
21. Turf and Lighting Repair and Replacement - Hamlin Park, Shoreline Park, Twin Ponds Park

Table X indicates the volatility of the 1% CIP Contributions to the Art Fund.

Table X here



IMPLEMENTATION STRATEGIES:

Research other funding strategies beyond the 1% CIP source for the Art Fund. Prepare a detailed analysis of options that might include:

- a) A \$1 - \$2 per resident tax support through Levy (as some nearby cities have done)
- b) a portion of a Business and Occupation tax
- c) Staff retirements and replacement savings over time
- d) PTE (Property Tax Exemption) for businesses that includes a concession for public art improvements (small gallery space, electrically-powered concrete slab)
- e) Strengthen CIP language so that smaller projects qualify
- f) Raise 1% CIP to 2%
- g) Increase marijuana tax in city by .25%
- h) Admissions surcharge
- i) Hotel, motel, car rental surcharge
- j) Create a mechanism for public / private partnerships (see below)
- k) General Fund increase
- l) Renewal of Park Bond or voted levy

Goal 3: Strive to be a Regional Leader of Public Art

IMPLEMENTATION STRATEGIES:

- a) Participate in regional art events. In 2015, the City of Boise hosted an excellent Northwest Public Art Conference, which is currently scheduled to occur in Portland in 2017.
- b) Participate in local art events and interact with local art advocates. King County's arts and culture administrator, 4Culture, organizes monthly meetings of "Local Arts Administrators," which provide important sharing opportunities in the county.
- c) Identify one or two niche art markets that Shoreline can become a regional leader and innovator in. Shoreline is also well positioned to lead the region in terms of special kinds of public art, especially as they dovetail with the city's existing emphasis on green technology (and the solar festival at Shoreline Community College), the Film Office, and the resources of a strong Parks system with an abundance of urban forests. Currently, the City of Kent best exemplifies the potential of environmental art (eco-art, land art, earthworks) in the region (<http://www.kentwa.gov/residents/parks-recreation-and-community-services/arts/earthworks>).
- d) Integrate art with the urban forest. In Shoreline, the PRCS department can also extend its Urban Forestry initiative to include various forms of eco-art, leading the region in terms of environmental education through public art. A symposium held at City Hall would provide an excellent platform for leaders of the art form to convene in a central location and share ideas and respond to challenges as a community.
- e) The City is also unique in having about 4 miles of Salish Sea coastline, with a spectacular destination park, Saltwater Park, providing public access. This area provides a strong potential

for exciting public art, both temporary and permanent, perhaps powered by a robust tidal action that rises and falls up to a maximum of 15', among the world's largest tidal exchanges.

- f) Install more visible art in highly visible places. With the city's investment in the reinvention of Aurora Avenue, the potential for an avenue of public art is also palpable, inspired by such highly successful models as Palm Desert's El Paseo Drive in southern California (<http://www.elpaseoartwalk.com/>). A drivable corridor of up to 30 temporary and permanent sculptures would help distinguish Shoreline and bring visitors from far and wide.



Shoreline Farmers Market 2016 – sandwich board sign showing abundance of local arts & crafts start-ups

Goal 4: Create and Enhance Public / Private Partnership opportunities

The previous six-year Art Plan identified public/private partnerships as a goal but implementation was elusive. This remains a vital area for development and should begin with partnership between city departments such as Economic Development and Public Art.

IMPLEMENTATION STRATEGIES:

- a) Continue a strong working relationship with the Arts Council

- b) Publish a brochure or field guide to the entire Shoreline Public Art Program and feature advertising space to help business gain interest and investment (ad space?)
- c) Attend Shoreline Chamber of Commerce meetings (and Rain City Rotary; Aurora Improvement Council; Chinese Vietnamese Buddhist Association; Gasha for Ethiopians; Jain Society of Seattle; JHP Cultural and Diversity Legacy; and introduce a plan to cost-share public art projects such as murals and logo-related sculptural objects (e.g., help with calls for art, procurement of artists, perhaps up to 50% of honoraria with responsibility for repair and maintenance up to the business) (<http://raincityrotary.org/>)
- d) Gain support from Office of Economic development to offer arts groups vacant space, both privately owned and city-owned; incentivize Economic Development Officer to work with Public Art Coordinator by mandating one public art project per year that is funded through this Office.
- e) Seek engagement with Business Volunteers for the Arts
- f) Create naming rights for businesses: sponsors for exhibitions that target a business sector. (Example: car-related art at Doug's Cadillac)
- g) Expand relationship with Shoreline Film Office through Memorandum of Understanding of cost-shared public arts projects involving film production
- h) Waive Transportation Impact Fee for arts-related businesses
- i) Help match artists with businesses interested in displaying artwork by local artists, perhaps as an art walk
- j) Create exhibitions featuring local collectors clubs and collections. Examples: Arcane Comics, Shoreline; Edmonds Doll Hobby Club; Sno-King Stamp Club; The Washington State Button Society meets the third Saturday of January, April and July at Trinity Presbyterian Church in Shoreline, Washington.
- k) Embrace new opportunities to showcase projects developed by partner organizations (ICHS) at City Hall or other public venues
- l) Collaborate with libraries, Shoreline Historical Museum, and other non-profit organizations to enhance the public art collection in Shoreline

Goal 5: Integrate Public Art within Parks, Recreation, and Cultural Services and the City



Overlapping areas: parks (green), recreation (blue), cultural services (red); dark area in center should be actively imagined and developed

The previous four goals are ambitious in scope and depend on the special circumstance that finds the city's Public Art Program housed within Parks, Recreation, and Cultural Services (PRCS). This is somewhat unusual since many cities have Arts Commissions or Arts and Culture departments that exist as separate entities. Public art belongs organizationally with the same department responsible for managing a wide variety of recreation programs, and as such, it is not too much of a stretch to imagine that public art is aligned with recreation in terms of activities that people enjoy doing in their spare time, to keep in shape, to enjoy the benefits of physical exertion as a vital part of what contributes to a high quality of life.

The PRCS Department has the following Department Divisions and staff:

- Recreation: 19 staff
- Parks (includes maintenance): 8 staff
- Cultural Services / events: 1.35 staff
- Public Art: .35 staff

It is well worth considering how Public Art fits into the larger Cultural Services Division – or how in some ways it makes sense that Public Art serves in a sense as the leader for Cultural Services, advising on how to make events more culturally inclusive for example. The great potential for a more active role for Public Art within the department deserves to be explored and developed to greater capacity.

This goal will be greatly facilitated by regular updates from the Park Board Art Sub Committee to the overall Park Board. The Art Sub Committee can be strengthened by recruiting a candidate to the Park Board with a specific interest in public art

IMPLEMENTATION STRATEGIES:

- a) Review locations of public property along Aurora Avenue for possible “pocket-parks.” e.g. locations for permanent or temporary artwork placement
- b) Urban Forest Program with Public Art Tie-in
- c) Walking tours to include public art
- d) Master Plan documents for individual parks include Public Art component
- e) Public art as a form of recreation
- f) Turn caretaker cottages into active residency spaces
- g) Art forms: urban trails and corridors; walking as art
- h) Temporary eco-art projects to help activate new park acquisitions (Ballinger and Burgher's Bog)
- i) Create guidelines to facilitate artists working in parks
- j) Use existing Parks assets. Example: appropriating Parks Dept's 15-passenger ADA van for public art tour.
- k) Synchronizing the structure and status of the Park Board Art Sub Committee with the level of goals and ambition of the Art Plan



Master Plan documents for parks like Cromwell, Richmond Beach Saltwater, Sunset School Park, Boeing Creek Open Space all clarify that voter-approved funding levies help improve parks in various ways, such as enhanced recreation improvements, storm water drainage, and vegetation management. All of these projects indirectly bear on public art, as many are eligible 1% CIP projects that generate public art. Master Plan documents should continue to showcase past public art projects that were made possible through recreation improvements and the like. In essence, any improvement to a park in terms of vegetation, drainage, infrastructure, or recreation is by definition an opportunity for the city to add to its public art collection. In this way, recreation and parks helps fund public art.

In the same way that residents value trees, they also value public art. If the urban forest is “vital to Shoreline’s social...well-being,” it is implicit that the social aspects of living under a canopy form a cultural and aesthetic value that the residents value (Shoreline Climate Action Plan 2013 included this connection), although this aspect was not recognized in the Forestry Plan directly. Instead, the social aspects of trees was identified as fostering a “connection to nature” which is certainly compatible and even enhanced by environmental art or art that uses trees, interacts with trees, or presents trees as artistic features of the landscape. The primary force in arguing for more funding for trees was their economic value (\$5 million); it should be equally apparent that Shoreline’s public art collection is also an asset totaling perhaps \$2.5 million (more on the Collection in Chapter 5.)

The Next Six Years – The Work Plan

The work plan for the next six years is presented in three phases.

- Phase 1 (2017-2018) is focused on place making activities through the commissioning of a major art installation and neighborhood art projects.
- Phase 2 (2019-2020) is focused on developing a temporary cultural space
- Phase 3 (2021-2022) is focused on developing a permanent community cultural space.

The continuous and central component of the Art Plan and what is included in each phase is ensuring that the residents and visitors of Shoreline have access to a variety of art experiences. Providing indoor art exhibits, temporary sculptures, interactive art, and nature focused art, support for neighborhood arts are included in each of the phases. The work plan ideas listed in each phase below indicate special projects that are expected to be undertaken depending on budget and staff resources.

Phase 1: 2017 – 2018: A Major New Permanent Commission & Neighborhood Art

NEW:

- Permanent art initiative (location planning; national call for RFQ; interviews. We anticipate that this process would start in 2017 and likely continue with installation in 2018.)

ONGOING past 2017:

- Manage new multi-year SLFP Arts Council contract
- Art Guide / Brochure to Public Art Program
- Youth arts exhibition in PRCS Teen Program
- Small grants for Shoreline artists, musicians, performers (General Fund)
- New art infrastructure for larger sculptures with electrical power (electrical permit and engineering to bring power under Interurban trail to Town Center Park)
- Shoreline Arts Symposium – 1x/year, Arts Council, City, Arts Groups
- Sound Transit art liaison, 4culture
- Develop volunteer program
- Neighborhoods Arts activation (Street furniture; murals; utility boxes through Neighborhood Councils) Echo Lake, Parkwood; under-served neighborhoods
- Maintenance and repair of outdoor collection
- Poetry reading series in collaboration with local venue (Darrell's Tavern or similar)

Phase 2: 2019 – 2020: A Temporary Cultural Space, ensure stability of Art Fund

NEW:

- Space (Maker-space; cultural space; indoor exhibitions; outdoor theater); 12-month rental agreement on a space if no other options are located
- Permanent art in appropriate location
- Exploring alternative funding strategies – general fund; increasing 1%, etc.
- Linking art at light rail stations to rest of city through connection corridors
- Expand volunteer program through college internship (SCC; UW)

ONGOING:

- Manage multi-year SLFP Arts Council contract
- Art Guide / Brochure to Public Art Program
- Youth arts exhibition in PRCS Teen Program
- Small grants for Shoreline artists, musicians, performers (General Fund)
- New art infrastructure for larger sculptures with electrical power (electrical permit and engineering to bring power under Interurban trail to Town Center Park)

- Shoreline Arts Symposium – 1x/year, Arts Council, City, Arts Groups
- Sound Transit art liaison, 4culture LAA meetings
- Volunteer program
- Neighborhoods Arts activation (Street furniture; murals; utility boxes through Neighborhood Councils) Echo Lake, Parkwood; under-served neighborhoods
- Maintenance and Repair of outdoor collection
- Work with 4culture to maintain its artworks in Shoreline’s collection, some of which are in need of maintenance or are tagged (*Welcoming Figure*, Steve Brown, Andy Wilbur, Joe Gobin; *Gnomon*, Richard Goss; *The Kiss*, Michael Sweeney, among others)

Phase 3: 2021- 2022: Transitioning to Permanent Community Cultural Space

NEW:

- Planning for art space in a new community center (aquatics, recreation, arts & culture)
- Create a portable works collection (focuses on unique element and avoid duplication with Arts Council collection. Example: Shoreline print collection; Shoreline video art program with flat panel monitors on pedestals for loaning)
- Integrate art into the 145th Street Corridor Improvement – construction scheduled to begin 2022
- Additional funding strategy in place in advance of next six-year plan (2023 – 2028)

ONGOING:

- Manage multi-year SLFP Arts Council contract
- Art Guide / Brochure to Public Art Program
- Youth arts exhibition in PRCS Teen Program
- Small grants for Shoreline artists, musicians, performers (General Fund)
- New art infrastructure for larger sculptures with electrical power (electrical permit and engineering to bring power under Interurban trail to Town Center Park)
- Shoreline Arts Symposium – 1x/year, Arts Council, City, Arts Groups
- Sound Transit art liaison, 4culture LAA meetings
- Volunteer program
- Neighborhoods Arts activation (Street furniture; murals; utility boxes through Neighborhood Councils) Echo Lake, Parkwood; under-served neighborhoods
- Maintenance and Repair of outdoor collection
- Work with 4culture to maintain its artworks in Shoreline’s collection, some of which are in need of maintenance or are tagged (*Welcoming Figure*, Steve Brown, Andy Wilbur, Joe Gobin; *Gnomon*, Richard Goss; *The Kiss*, Michael Sweeney, among others)

ARTS PROGRAM MANAGEMENT

In April 2007, the City hired a .35 FTE Extra-Help staff position, a Public Art Coordinator, to manage the Art Fund as part of the PRCS Department, with the funding for the position divided evenly between the City’s general fund and the Art Fund. Shoreline’s first Public Art Coordinator, Rosaline Bird, had previously served for seven years as Director of the Arts Council, a relationship that helped facilitate the City’s ongoing arts-programming contract with the Arts Council. With the Arts Council providing

management of a variety of programs under a city contract, the Public Art Coordinator's role was primarily focused on managing and coordinating public art commissions for specific construction projects by facilitating the artist selection process, contracting with artists, writing grants, and overseeing the construction and budgets for art projects from about 2007 – 2011.

The Art Coordinator has become a permanent city function providing support to many city programs beyond PRCS. The Art Coordinator has played an active role place making efforts lead by the Economic development Manager, supported the Council of Neighborhoods by helping citizens develop grant funded art projects, and working with Public Works to be the City's liaison with Sound Transit on art in the stations. The Art Coordinator role in facilitating public art that is less attached to a specific project has grown substantially over time.

For example, with the impending construction of the Light Rail Stations in 2018, the Art Coordinator is tasked with a significant amount of project collaboration that includes all-day selection (jurying) meetings, artist interviews, artist meetings, and providing additional input about Shoreline's public art goals. Similarly, the Neighborhood Mini Grant program has evolved into a strong public art opportunity, requiring staff to meet with neighborhood groups and advise and assist in arts projects. Other areas of potential collaboration exist in the Kruckeberg Botanic Garden and Shoreline Community College. At the current level of funding the Art Coordinator does not have the capacity to adequately manage the city's cultural service contracts, especially the \$60,000 scope of work awarded to the Arts Council. King county's arts and culture organization, 4Culture, convenes a monthly meeting of Local Arts Administrators that should also require the Public Art Coordinator's attention on a regular basis. Finally, the City collection artworks owned by other agencies also require an interface with King County (4Culture), the State Arts Commission, and other owners (Shoreline Fire Dept., Shoreline Schools) in order to help these agencies keep their artwork in good repair.

Internally, in addition to working with staff at Spartan Recreation Center and the Teen Program to develop community exhibitions, the Public Art staff has traditionally served as chair of the Park Board Art Committee, determining agendas and convening monthly meetings in addition to attending Park Board, PRCS meetings and retreats, and even City employee meetings. The Park Board Art Sub Committee deserves recognition as the Board's only standing committee and would benefit from a formal structure with regular Minutes (rather than the Art Coordinator's informal notes). Anticipated Park Board openings in 2017-2018 might also be filled with candidates with an expressed in Public Art, and the biographies and statements of Art Committee members should be featured on a City web page along with photographs in recognition of the key role played by this committee.

One of the most visible manifestations of the lack of funded time for the Art Coordinator was the greatly diminished Piano Time and outdoor sculptures at City Hall and the Park at Town Center. Finally the Art Coordinator does not have the capacity to fund-raise or write grants that would help support the art program.

This Art Plan recommends and assumes that the Public Art Coordinator position will be made a regular position at 1.0 FTE along with a dedicated administrative support whose job description specifically mentions Public Art Program support. It will be evident from a review of the goals and implementation

strategies that the vision for a strong Public Art Program is currently completely out of synch with the current .35 FTE Extra Help staff position.

ARTS PROGRAM BUDGET

The Public Art program expense budget (Table 1) indicates the projected amount of funding necessary to carry out the Public Art Plan. The budget identifies the cost of each major public art program including the installation of a major art piece, the development of a cultural space, a variety of temporary and community supportive programs, maintenance, and the support for the Arts Council. It also includes funding for a 1.0 FTE Public Art Coordinator.

Table 1

Non-staff Program Expenditures	2017	2018	2019	2020	2021	2022
Major Commission	\$25,000	\$125,000		\$40,000		\$40,000
Temporary Cultural Space			\$20,000	\$20,000	\$25,000	\$25,000
Indoor art exhibitions	\$1,500	\$3,000	\$4,000	\$4,000	\$10,000	\$10,000
Grants to Artists	\$10,000	\$20,000	\$20,000	\$20,000	\$20,000	\$20,000
Temporary Sculpture program (Artscape)	\$6,000	\$6,000	\$10,000	\$8,000	\$12,000	\$8,000
Community involvement program (Piano Time)	\$4,500	\$5,500	\$5,000	\$5,000	\$5,000	\$5,000
Nature Art Program (Groundswell)	\$8,500	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000
Equity Arts	\$4,500	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000
Outreach and awareness	\$2,000	\$2,000	\$3,000	\$3,000	\$3,000	\$3,000
Neighborhood Arts support	\$3,500	\$7,000	\$5,000	\$5,000	\$5,000	\$5,000
Murals	\$2,500	\$3,000	\$3,000	\$3,000	\$3,000	\$3,000
Maintenance (Other revenue funded)	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000
Shoreline LFP Arts Council	\$60,000	\$60,000	\$60,000	\$60,000	\$60,000	\$60,000
Total Art Program Non-staff Expenditures	\$133,000	\$251,500	\$150,000	\$188,000	\$163,000	\$199,000

Revenues needed to support the Arts Program come from several sources including the Art Fund, the general fund, PRCS repair and replacement fund and grants and contributions.

Table # reveals that based on the current beginning balance of the Art Fund and assuming certain revenue sources, the Program is funded through 2022.

- General fund support is assumed for ¾ of the 1.0 FTE staff position as well as about \$71,000 annually in temporary art programs, grants to artists and Arts Council support.
- Public Art funds are used for permanent art commissions, with a major \$125,000 artwork in 2017 – 2018 followed by a \$30,000 - \$50,000 piece every other year.

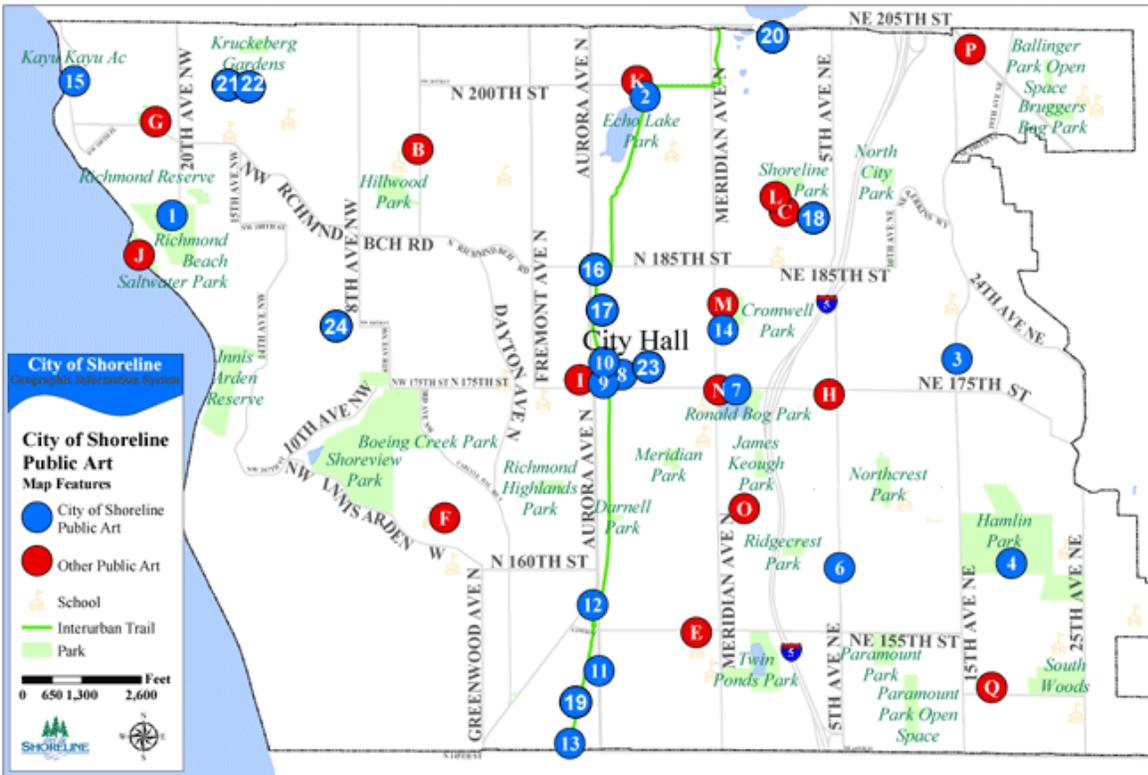
It will be apparent that from 2017 – 2022, the fund is gradually reduced despite the increases in general fund support, primarily because there are no major CIP projects anticipated during this time span. This analysis assumes that the Art Fund contributions from the 1% CIP program remain relatively and flat after accounting for the 3rd mile funds in 2016 and the Police Station funds in 2017. \$12,000 is the average 1% CIP contribution for years without a single large project. It should be noted however that in 2022, the redevelopment of 145th is expected to boost the fund back up to a level that would sustain it from 2023 – 2028. It is also possible that the City will seek another bond-levy in 2022 that would again significantly retool the funding mechanism.

The budget detail presented in the next section indicates assumptions made for grants and philanthropy and which program areas are reliant on outside sources of funds.

Public Art Program Cash Flow	2017	2018	2019	2020	2021	2022
<i>Beginning Balance</i>	\$312,560	\$350,324	\$195,064	\$146,140	\$54,759	\$(8,934)
Revenue:						
PA Fund Revenue	\$99,635	\$27,111	\$17,697	\$13,240	\$13,428	\$15,590
Gen Fund Revenue	\$132,379	\$132,379	\$132,379	\$132,379	\$132,379	\$132,379
PRCS Repair and Replacement	\$19,750	\$17,750	\$32,000	\$32,000	\$34,500	\$34,500
Other Revenue (Grants/Philanthropy)	\$99,635	\$27,111	\$17,697	\$13,240	\$13,428	\$15,590
Expenses:						
PA Program Expenditures	\$(133,000)	\$(251,500)	\$(150,000)	\$(188,000)	\$(163,000)	\$(199,000)
PA Coordinator	\$(81,000)	\$(81,000)	\$(81,000)	\$(81,000)	\$(81,000)	\$(81,000)
Annual Cash Flow (revenues - expense)	\$37,764	\$(155,260)	\$(48,924)	\$(91,381)	\$(63,693)	\$(97,531)

Chapter 5: The Collection

a) Inventory of current collection



Public Art Assets

As of August 2015 the City of Shoreline Public Art Collection includes 25 artworks, funded by the Public Art Fund unless otherwise noted:



[1. Reflex Solaris](#), Laura Haddad and Tom Drugan, artists *concrete, steel, and sun*

Richmond Beach Saltwater Park 2021 NW 190th St.
City of Shoreline 1% for Art Program 2009



[2. Contemplating the Arc](#)

Stuart Nakamura, artist
concrete, stone, and steel

Echo Lake Park on Ashworth Ave N/Interurban Trail at N 199th St.



[3. Parade Route](#),

Chris Bennett, artist

cast bronze

North City neighborhood on 15th Ave NE at NE177th St, NE corner

City of Shoreline 1% for Art Program 2007



[4. Dew Beads](#),

Kristin Tollefson, artist

colored concrete with aggregate, concrete, glass and stones

Hamlin Park 16006 – 15th Ave NE

City of Shoreline 1% for Art Program 2010



[6. Ridgecrest Banners](#), Adam Yaw, artist

digital printed fabric

Multiple locations on 5th Ave. between 150th and 165th, and at Ridgecrest School parking lot on 10th Ave NE just north of 165th St.

City of Shoreline Neighborhood Mini-Grant 2008



[7. Ponies](#), artist unknown

cast bronze

Ronald Bog Park 2301 N 175th St.

Anonymous Donation 1998



[8. Limelight](#), Linda Beaumont, artist

paint on aluminum

Shoreline City Hall 17500 Midvale Ave N



[9. Cloud Bank](#), Leo Saul Berk, artist

acrylic and vinyl coated steel

Shoreline City Hall lobby 17500 Midvale Ave N

OPUS Northwest LLC design-build 1% construction funds 2009.



[10. Totem Pole](#), Dudley Carter, artist
carved wood and paint
Shoreline City Hall lobby 17500 Midvale Ave N

Anonymous Donation 1998



[11. Aurora Banners](#), Amanda Drewniak, Susan Lally-Chiu,
72 poles on Aurora Ave between N145th St & N 205th St
City of Shoreline 1% for Art Program 2016



[12. Interurban Trail Bridges](#), Vicki Scuri, artist
concrete, steel, glass, light and greening
155th Ave N at Aurora Ave N and Aurora Ave N at 160th
City of Shoreline 1% for Art Program 2007



[13. Emissary Raven](#), Tony Angell, artist
cast bronze
Interurban Trailhead, N 145th St & Linden Ave N
Donation by Rotary of Shoreline, Shoreline Rotary Foundation and individual Rotary
members 2005



[14. Raintree](#), Kristin Tollefson, artist
aluminum, glass & concrete
Photo by Kristin Tollefson
Cromwell Park, 18030 Meridian Ave N
City of Shoreline 1% for Art Program 2010



[15. Traveling Traditions on the Salish](#), David Franklin, artist
steel, stone and paint.

Photo by David Franklin

Kayu Kayu Ac Park, 19911 Richmond Beach Drive NW



[15. Salmon Hunt](#), James Madison, artist

aluminum

Kayu Kayu Ac Park, 19911 Richmond Beach Drive NW

King County Brightwater Mitigation Program and the City of Shoreline 2010



[16. Portrait of Shoreline in Time and Space](#), Ellen Sollod, artist

Stainless steel and fused glass sidewalk inlays

Aurora Avenue North between 175th and 185th

1% for Art Program and Aurora Avenue project funds 2011



[17. Liveable City, Town Center Banners](#), Kathleen Fruge-Brown, artist

Digital print on fabric from three sets of original linoleum block prints

45 poles in the area of Aurora Avenue between N175th St & N 185th St

1% for Art Program 2011



[18. Twirl Spin Jump](#), Virginia Paquette, artist

Painted steel

Spartan Recreation Center, 202 NE 185th St

1% for Art Program 2011



[19. Lantern Man Mile Markers](#), Uearth Collective, artists

Steel and paint

Interurban Trail in ¼ mile increments starting at N 145th St

CleanScapes award & City of Shoreline Parks Department 2012



[20. Echo in Time](#), Andy Eccleshall, The Mural Works

Acrylic paint and sealant on concrete

1st Avenue NE and NE 205th St.

City of Shoreline Neighborhood Mini-grant and 1% for Public Art Program 2013



[21. Wood Wave](#), Bruce Johnson, artist
redwood and copper
Kruckeberg Botanic Garden, 20312 15th Ave NE
Donation to the City by Dr. Bruce and JoAnn Amundson 2013



[22. The Skater](#), Kevin Au, artist
Painted Steel
Kruckeberg Botanic Garden, 20312 15th Ave NE
City of Shoreline Purchase, 1% for Public Art Program 2014



[23. Redwood Lantern](#), Bruce Johnson, artist
Redwood, copper, stained glass
Shoreline City Hall courtyard 17500 Midvale Ave N
Donation to the City by Dr. Bruce and JoAnn Amundson & an anonymous donor 2014



[24. Sunset](#), Bruce & Shannon Andersen, artists
Stainless & cor-ten steel
Sunset School Park entryway, 17800 10th Ave NW
Funded by a City of Shoreline Neighborhood Mini-grant, The Friends of
Sunset Park & the Richmond Highlands Neighborhood Association 2014



[25. S. Cargo](#), Karien Balluff, artist
Styrofoam, glass, grout.
1% for Art Program, 2014-2015

Art in Shoreline's Public Places *Owned by Other Entities*

Neighborhoods:



[B. Salmon](#), Victoria Gilleland, artist, and students
mixed media on fiberglass
Einstein Middle School 19343 – 3rd Ave NW Shoreline-LFP Arts Council
Artist in Residence Program



[C. Edwin Pratt Memorial](#), Stuart Nakamura, Marguarita Hagan and Marsha Lippert,
artists
mixed media three part installation: stepping stones, plaque and kiosk murals

Shoreline Center Soccer Fields 1st Ave NE at 188th Shoreline-LFP Arts Council Artist in Residence Program 1996, 1998, 2000

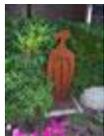


[E. Mural.](#) Mauricio Robalino, artist & students 1992
paint on wood
Parkwood Elementary School 1815 N 155th St

King County Library System:



[G. Stoneman Family.](#) Barry Namm, artist stone fountain Richmond Beach Library
19601 21st Ave NW King County Library System Foundation & Friends of the Richmond Beach Library



[G. Woman Sitting.](#) Sandra Zeiset Richarson, artist
cut steel
Richmond Beach Library 19601 21st Ave NW
King County Library System Foundation & Friends of the Richmond Beach Library



[H. The Sea Beside Us.](#) Deborah Mersky, artist
laser-cut steel panels
Shoreline Library 345 NE 175th
King County Library System 2007

Shoreline Fire District:



[I. Shoreline Fire Dept. Training Center, window and interior pieces.](#)
Stuart Nakamura, artist
Etched glass window painted wood reception desk treatment - Hand-cut aluminum skylight
17525 Aurora Ave N
Shoreline Fire Department Collection 2002

King County Public Art Collection, managed by 4Culture:



[J. Welcoming Figure](#), Steve Brown, Andy Wilbur, Joe Gobin, artists
cast bronze
 Richmond Beach Saltwater Park
 2021 NW 190th St
 King County Public Art Collection, managed by 4Culture 1998



[K. Raven and Pheasant: Reflections of Echo Lake](#) by Stuart Nakamura, artist
steel and paint: bus shelters, railings and structure exterior works
 Aurora Village Transit Center
 N 200th at Ashworth Ave N
 King County Public Art Collection, managed by 4Culture 2002



[L. Gnomon](#), Richard Goss, artist
cast bronze.
 Shoreline Pool, 19030 1st Ave NE
 King County Public Art Collection, managed by 4Culture 1976



[M. The Jury](#), Lynn DiNino, artist
painted aluminum
 King County Court House 18050 Meridian Ave N (Shoreline District Court entry)
 King County Public Art Collection, managed by 4Culture 1992



[N. The Kiss](#), Michael Sweeney, artist
cor-ten steel
 2301 NE 175th St, Ronald Bog Park,
 King County Public Art Collection, managed by 4Culture 1978



[O. Re-Tire](#), Carolyn dePelecyn, artist
re-cycled tires and Dale Stammen, sound



[Terra Firma](#), Carolyn dePelecyn, artist
photograph
 Photos by Steve McGehee
 Shoreline Transfer Station, 2300 N 165th St
 King County Public Art Collection, managed by 4Culture 2007



[P. Cheetah](#), Lynn Turnblom, artist with Meridian Park Elementary students
paint on wood panels
 Bus shelters: Ballinger Way NE just east of 15th Ave NE
 Shoreline-LFP Arts Council Artist in Residence Program
 King County Public Art Collection, managed by 4Culture 2001

b) ArtSite Assessment, 2016

The 2016 inventory of the collection that ArtSite performed for the City as part of the PROS Plan asset inventory created a priority scale of 1-5, with 5 representing artworks of low priority (that is, work in stable condition) and 1 signifying high priority work (in need of attention for various reasons). ArtSite inventoried 43 artworks, of which 24 are owned by the City (these appear in bold titles in the chart below). In 2014 – 2015, Karien Balluff’s *S. Cargo* was purchased by the City and brings the collection to 25 pieces. It should also be noted that the banners along Aurora Avenue, which ArtSite indicated was a top priority due to wear and tear (reaching the end of their 5-year lifespan) are scheduled to be replaced by new work by Susan Lally-Chiu and Amanda Drewniak, in late 2016 / early 2017.

Artist. Last/first	Title	Medium	Park	Address	Priority Level	Notes
Adkison, Drex	Water, Light and Shade	Bronze fountain	Shoreline CC	16001 Greenwood Ave N	1	Nice work of art and should be prioritized .
Amoateng, Jessica	Aurora Banners (32)	Silk screen print on fabric	Aurora Ave	N 145th St - N 165th St	5	de-accession or replace
Anderson, Bruce and Shannon	Sunset	Stainless and corten steel	Sunset School Park entryway	17800 10th Ave NW	5	
Angell, Tony	Emissary Raven	Cast bronze	Interurban Trail Head	N 145th St and Linden Ave N	4	
Au, Kevin	The Skater	Painted steel			3	
Beaumont, Linda	Limelight	Paint on aluminum	Shoreline City Hall	17500 Midvale Ave N	1	Faded.
Bennet, Chris	Parade Route	Cast bronze	North City Neighborhood	15th Ave NE at NE 177th St	4	
Berk, Leo Saul	Cloud Bank	Acrylic and vinyl coated steel	Shoreline City Hall lobby	17500 Midvale Ave N	3	

Brown, Steve; Wilbur, Andy; Gobin, Joe	Welcoming Figure	Cast bronze	Richmond Beach Saltwater Park	2021 NW 190th	1	Nice work of art and should be prioritized
Carter, Dudley	Totem Pole	Carved red cedar wood, paint	Shoreline City Hall lobby	17500 Midvale Ave N	3	
dePelecyn, Carolyn	Re-Tire	Recycled tires	Shoreline Transfer Station	2300 N 165th St	5	
dePelecyn, Carolyn	Terra Firma	photograph	Shoreline Transfer Station	2300 N 165th St	5	
DiNino, Lynn	The Jury	Painted aluminum	King County Court House	18050 Meridian Ave N	1	Repaint.
Eccleshall, Andy	Echo in Time	Acrylic paint and sealant on concrete	Interurban Trail in 1/4 mile increments	1st Ave NE and Ne 205th St	5	
Franklin, David	Traveling Traditions on the Salish	Steel, stone and paint	Kayu Kayu Ac Park	19911 Richmond Beach Drive NW	5	
Fruge-Brown, Kathleen	Liveable City Banners (45)	Digital printed fabric	Aurora Ave	175th - 185th	1	Needs to be removed.
Gilleland, Victoria	Salmon	Mixed media on fiberglass	Einstein Middle School	19343 3rd Ave NW	1	Repair needed.
Goss, Richard	Gnomon	Cast bronze	Shoreline Pool	19030 1st Ave NE	1	
Haddad-Drugan, Laura and Tom	Reflex Solaris	Concrete, steel and sun	Richmond Beach Saltwater Park	2021 NW 190th	3	
Johnson, Bruce	Wood Wave	Redwood and copper	Kruckeberg Botanic Garden	20312 15th Ave NE	5	
Johnson, Bruce	Redwood Lantern	Redwood, copper, stained glass	Shoreline City Hall courtyard	17500 Midvale Ave N	4	
Madison, James	Salmon Hunt	Aluminum	Kayu Kayu Ac Park	19911 Richmond Beach Drive NW	5	

Mandeberg, Jean	Back and Forth	aluminum	WA State Public Health Lab	1610 N 155th St	4	
Mersky, Deborah	The Sea Beside Us	Laser cut panels	KCLS/Shoreline	345 NE 175th St	5	
Mersky, Deborah	Out of Nature	Bronze wall mural	Shoreline CC	16001 Greenwood Ave N	3	
Nakamura, Stuart	Contemplating the Arc	Concrete, stone and steel	Echo Lake Park	Ashworth Ave N/Interurban Trail at N 199th.	5	
Nakamura, Stuart	Edwin Pratt Memorial	Mixed media on fiberglass	Shoreline Center Soccer Fields	1st Ave NE at 188th	1	Needs to be removed.
Nakamura, Stuart	Raven and Pheasant: Reflections of Echo Lake	Steel and paint	Aurora Village Transit Center	N. 200th at Ashworth Ave N	1	
Nakamura, Stuart	Untitled	Handcut aluminum skylight	Shoreline Fire Dept	17525 Aurora Ave N	1	improperly installed. Needs to be leveled.
Namm, Barry	Stoneman Family	Stone	KCLS/Richmond Beach	19601 21st Ave NW	5	
Paquette, Virginia	Twirl Spin Jump	Painted steel	Spartan Recreation Center	202 NE 185th St	5	
Richardson, Sandra	Woman Sitting	Cut steel	KCLS/Richmond Beach	19601 21st Ave NW	2	
Robalino, Mauricio	Mural	Paint on wood	Parkwood Elementary School	1815 N 155th St	5	
Scuri, Vicki	Interurban Trial Bridges	Concrete, steel, glass, light and greening		155th Ave N and Aurora Ave N at 160th	4	
Sollod, Ellen	Portrait of Shoreline in a Time and Space	Stainless steel and fused glass sidewalk inlays	Aurora Ave	175th - 185th	5	only found 1
Sweeney, Michael	The Kiss	Corten steel	Ronald Bog Park	2301 NE 175th St	2	graffiti tag.

Tollefson, Kristin	Dew Beads	Colored concrete with aggregate, concrete, glass and stones	Hamlin Park	16006 15th Ave NE	2	Dirty. Needs to be cleaned.
Tollefson, Kristin	Raintree	Aluminum, glass & concrete	Cromwell Park	18030 Meridian Ave N	4	
Turnblom, Lynn	Cheetah	Paint on wood panels	Bus shelters	Ballinger Way NE, just east of 15th Ave NE	not located	
Unearth collective	Lantern Man Mile Markers	Steel and paint	Spartan Recreation Center	202 NE 185th St	5	
Unknown	Ponies	Cast bronze	Ronald Bog Park	2301 N 175th St	4	Needs signage to not use as a billboard with adhesive tape.
Yaw, Adam	Ridgecrest Banners	Digital printed fabric	Ridgecrest School	10th Ave NE just north of 165th St	5	

c) Strengths of collection; areas to improve

Shoreline’s Collection exists in part due to its commitment to the arts and its 1% funding program. It includes works of large scale and small, amounting to about half of the work that is accessible to the public (other entities own the other 50% and while technically part of the collection are not discussed below). Since monetary value is important in establishing relative worth and investment (see the stated \$5 million value of Shoreline’s trees in the 2014 Urban Forestry Plan, for example), it should be clarified that the city’s 25 artworks are worth a rough estimate of about \$2.5 million, although it will require professional assessment to confirm or revise that figure. (Estimated contract for assessing value of the collection is \$20,000.)

Overall diversity of style and media are a strength of the collection, as well as a solid representation of regionally and nationally recognized artists like Leo Berk, Dudley Carter, Tony Angell, Ellen Sollod, Vicki Scurri, Haddad—Drugan (team), David Franklin, Stuart Nakamura, and Kristin Tollefson. Despite some nods toward Coast Salish art in the work of Euro American artists (Dudley Carter, David Franklin), an actual work by a Coast Salish artist is missing, and the collection could benefit from inclusion of artists of color in

general. The work is often figurative and representational (with notable exceptions in more abstract work by Haddad-Drugan; Ellen Sollod; Bruce and Shannon Anderson; and Virginia Paquette). Kinetic work, or work that incorporates LED lighting technology and/or solar-power, is also noticeably absent in a city that prides itself on its green, low-carbon footprint. Light, sound, and space are less typical forms of permanent public art and projects that explore alternatives to large ‘plop art’ objects would help distinguish the city and present a level of sophistication that many associate with Edmonds or Seattle. Shoreline’s strong interest in local history (Shoreline Historical Museum) also offers an excellent resource for history-based projects that bring the past to life in the present. Northwest Art is nationally recognized for an attention to traditionally craft-based materials that are recontextualized as fine art, especially glass (Pilchuck Glass School, one of the leading glass centers in the world, is only 40 miles north of Shoreline) but also wood and ceramics. Artistic practice in the Northwest is frequently process-based, with an interest in research, science-as-art, and themes of nature (Northwest Mystics).

The City has the potential to create an equally important collection of portable work for display in city-owned properties. The Arts Council has a portable works collection that was expanded in the 1990s and is a resource designed to offer the City a collection of indoor art. The Art Council’s contract with the city mandates that this collection be deployed by the Council, but it has not had the capacity to actively provide this service.

It is recommended that the City create a Portable Works Collection for City Hall as well as other city owned properties, possibly with a special focus to help differentiate its indoor collection from the Arts Council’s collection as well as other cities. For instance, this could be a unique collection of works on paper, prints; or a video art collection that would loan out flat panel monitors. Current visitation of rotating exhibitions in City Hall is about 10 per week with up to 100 Shorewood High School students every three months in the spring.

d) Future locations

During the early phase of 1% expenditures, a lot of energy was devoted to studying the Town Center Park between Midvale Ave and Aurora Ave (north of 175th, south of 182nd), including original architectural drawings of landscaping and a major artists-commissioned water feature. Development has lagged however, and today the space is a basically a transportation corridor awaiting further land ownership changes.

Light rail stations at 145th and 185th (2018) will both have significant public art installations (Buster Simpson and Mary Lucking); the Shoreline Center is owned by Shoreline Schools and will likely be developed by them as thousands of residents move in to take advantage of the light rail service and livability associated with it.

Revisions to the Public Art Policy in 2013 also began to dilute the earlier interpretation of the 2002 1% Policy as requiring major commissions to be placed within the immediate locale of the project. For perhaps a decade, it was assumed that 1% funds would be directed at the immediate vicinity for the projects that initiated them. However, this creates an unequal distribution of public art dollars across the city, leaving farther-flung neighborhoods without the benefit of public art projects.

The city's marine frontage is a tempting location for public art, although the environmental requirements for placement in the intertidal zone may be daunting. Even so, a tidally-powered artwork would be unique in the region and would help give Shoreline and international reputation for bold and exciting 21st century public art. As an aid for future planning, the Public Art Archive maintained by the Western States Art Federation provides an excellent resource: <http://www.publicartarchive.org/>.

APPENDICES

PROS Survey questions pertaining to public art

Ordinance 312
Public Art Policy, 2013

Comparative Cities 1% Funding

Visual Artists' Rights Act (VARA)

Public Art Best Practices
www.americansforthearts.org/.../public-art-network/tools-resources

PROS Plan Survey Questions

	Yes, in Shoreline	Yes, outside of Shoreline	No
Visit galleries and/or exhibits			
Attend performances (concerts, plays, dance)			
Watch artists make art or rehearse performances			
Attend a class or workshop to create your own art			
Participated in/been part of a performance, reading or exhibition			
Attend an arts conference or master class			
Children in your family were signed up for arts or cultural classes or lessons			
Attend an arts event or festival			
Attend events, classes or activities related to my cultural heritage			
A member/supporter of a cultural or arts organization			
Other (if selected please specify below)			

12. What contributions do you think public art and cultural activities make to the City of Shoreline? (Select your top two reasons)

- a. Contribute to civic pride
- b. Reflect the cultural heritage of Shoreline residents
- c. Make the City beautiful
- d. Provide enjoyment to residents and visitors
- e. Express community image
- f. Create gateways
- g. Exposure to new artistic concepts and culture
- h. Represent and interpret community history
- i. Other (Write in response)

13. If Shoreline were to expand its cultural and art services, what additional activities and amenities should be offered? (Select your top two choices)

- a. Permanent works of public art
- b. Temporary works of public art

- c. __Cultural activities and festivals (i.e. street festivals and parades)
- d. __Concert series and theater performances
- e. __Local artist design collaborations
- f. __Youth art classes and activities
- g. __Adult art classes and activities
- h. __Senior art classes and activities
- i. __Ethnic festivals reflecting the diversity of Shoreline
- j. __Other (Write in response)

14. Regarding art in our public places in Shoreline, tell us how important each of the following is to you.

	Very Important	Somewhat Important	Not Too Important	Not At All Important	Don't Know
Increasing the number of permanent public works of art in Shoreline					
Placing more artworks in public parks and at public buildings throughout Shoreline					
Creating artist-enhanced public amenities or integrating artwork in parks and public spaces, e.g. light poles, benches, sidewalk inlays etc.					
Having works of art temporarily displayed in public spaces					
Having free publicly accessible arts and culture events in Shoreline					