

**CITY COUNCIL AGENDA ITEM**  
CITY OF SHORELINE, WASHINGTON

<b>AGENDA TITLE:</b>	Update of the City Hall Project Artwork Components
<b>DEPARTMENT:</b>	City Manager's Office Parks, Recreation, and Cultural Services Department
<b>PRESENTED BY:</b>	Robert L. Olander, City Manager Jesus Sanchez, Civic Center Project Manager Ros Bird, Public Art Coordinator Cath Brunner, 4Culture Public Art Project Manager

**PROBLEM/ISSUE STATEMENT:**

The purpose of this report is to update the Council on the artwork components that will be included in the new City Hall building. In this design/build project, OPUS Northwest, L.L.C. (Developer) selected 4Culture Public Art (formerly King County Arts Commission) to manage this process because of their outstanding, thirty-year experience record with major construction. City staff is monitoring progress.

**BACKGROUND:**

The City of Shoreline passed a 1% for Public Art Ordinance with Policies and Procedures in 2002 to increase the City's collection, and acknowledge and celebrate the value of art to the community. Since that time, the Interurban Bridge over Aurora, the "Parade Route" sculpture in North City, "Reflecting the Arc" at Echo Lake Park and the Aurora Avenue Banners have been funded through this process. Additional projects are in process at several other locations: Richmond Beach Saltwater Park, Cromwell Park, Hamlin Park, Spartan Recreation Center and the second mile of Aurora. Public reaction to these additions to the visual landscape of the City has been very positive with requests for additional pieces in varied locations.

The City Hall project provides an opportunity for art in a central location that will be enjoyed by the general population as well as City staff. Although City Hall is a design/build process, the Developer shares the City's belief in the value of public art for buildings and community. The Developer is committed to providing visually interesting surfaces and spaces in City Hall.

The process developed by the City of Shoreline for artist selection and project development is very similar to that used by 4Culture. A five-member panel, including Herb Bryce from the Park Board Art Committee and Nancy Frey, Shoreline-LFP Arts Council Executive Director, met for two full days to select and interview artists for the City Hall Project. City staff attended both sessions as an observer. The design team, with City staff and Art Committee input, had selected the north facing window wall and the lobby as sites for art treatments. The artists selected for initial review, all of whom are included in the 4Culture juried Public Art Roster, had experience and knowledge

that would guarantee a successful product. The Panel selected seven artists for interviews where they showed images of their previous work and talked about how they would approach the City Hall project in Shoreline. Linda Beaumont and Leo Saul Berk were selected as the artists for the wall and lobby, respectively. The artists then worked with Cath Brunner from 4Culture and the Developer design team to integrate their ideas into the building.

Beaumont's concept for the north wall facing the courtyard depicts dogwood blossoms in representational and abstracted forms that she is painting and silk-screening on the metal panel that rise in cantilevered form from the pavement to the building top. The art will be a continuation of the live dogwood trees that will be planted along the more eastern section of that wall.

Berk's concept for a lobby sculpture suggests floating cloud forms in an open, translucent acrylic grid suspended from a two-story ceiling by fine vinyl-coated steel filaments. Berk is constructing the fourteen clouds to reflect the neighborhoods in Shoreline that have their own identities but work together for vibrant community. With light from above, and during the day through the windows, the hints of blue and green in the acrylic and the coatings of the steel filaments will add sparkle and visual interest to the "living room" area of the lobby.

More detail and images about process and the artwork will be presented at the meeting.

**FINANCIAL IMPACT:**

The total budget for artwork is \$162,000. Allocations include \$75,000 for the painted metal panels on the north facing window wall; \$50,000 for the suspended sculpture in the main lobby, \$24,000 for administration and \$13,000 for contingencies. Funding is through the construction budget and is approximately 1% of that amount as allocated by the Developer. There is no financial impact to the City beyond the contract agreement with the Developer for the new City Hall.

**RECOMMENDATION**

No action is required. This update is for informational purposes only.

Approved By: City Manager PSO City Attorney \_\_\_\_

**ATTACHMENTS**

A. City of Shoreline Public Art Policy

# City of Shoreline

## POLICY & PROCEDURE

<b>Subject:</b> Public Art Policy		<b>Department: Parks, Recreation and Cultural Services</b> <b>Number:</b>	
<b>Effective Date</b> August 26, 2002	<b>Supersedes</b> Not applicable		<b>Approved By:</b> City Council

### ***1.0 PURPOSE:***

To implement the purpose of the Municipal Art Fund to expand awareness and appreciation of art and cultural heritage, and enhance the enjoyment of public places in the City of Shoreline by providing a plan and procedure by which the City will accept works of art as part of its permanent and temporary collection.

### ***2.0 DEFINITIONS:***

A "Public Art": All forms of original creations of visual and tactile art that are accessible to the public in City owned facilities, including parks. Public art includes, but is not limited to:

- (1) Calligraphy and signage.
- (2) Crafts in clay, glass, paper, fiber and textiles, wood, metal, plastics and other materials.
- (3) Earthworks and landscape.
- (4) Graphic arts – printmaking and drawing.
- (5) Mixed media – any combination of forms or media, including collage and assemblages.
- (6) Mosaics – ceramic, tile, and brickwork.
- (7) Painting – all media, including portable and permanently affixed works, such as murals.
- (8) Photography.
- (9) Sculpture – in the round, bas-relief, high relief, mobile, fountain, kinetic, electronic, play equipment, etc., in any material or combination of materials.
- (10) Artist Made Building Parts (including design).
- (11) Stained glass.
- (12) Mural, fresco.
- (13) Carving.
- (14) Fountains.

- B. Acquisition: Procurement of works of art for the City of Shoreline's permanent collection. This includes commission through open competition, limited competition, invitation, donation, direct purchase or any other means.
- C. Art Plan Subcommittee: Subcommittee appointed by the PRCS Advisory Committee to provide input on public art. The Art Plan Subcommittee will consist of a minimum of one PRCS Advisory Committee member, one PRCS Department staff, and one Shoreline Lake Forest Park Arts Council member, and one City Finance Department staff. A PRCS Advisory Committee member will act as the chair, and the Finance Department staff will serve in an advisory role.
- D. Artist: A recognized professional who produces quality artwork on a regular basis. The Project Architect or members of the consulting architectural firm are not eligible. Members of the PRCS Advisory Committee and the Art Plan Subcommittee are not eligible.
- E. City Art Plan: Annual plan for the expenditures of the Municipal Art Fund.
- F. Project Architect: The person or firm (architect, landscape architect, interior designer, or other design professional) designing the project to which the 1% for Art provision applies.
- G. Municipal Art Fund: A special revolving fund Created by Ordinance No. 312 for appropriations and donations of funds for Public Art.
- H. Deaccessioning: A procedure for removing and disposing of artwork from the City's permanent collection.

### ***3.0 POLICY:***

- A. Art will be placed in areas that are easily accessible to the public.
- B. The City will acquire and display public artwork for the benefit and enjoyment of its citizens.
- C. Public art should speak, in a significant way, to a large portion of the population. Public art should bring meaning to public spaces and make them more enjoyable.
- D. Public art that reflects the rich diversity and of the community should be encouraged.
- E. The City will acquire art that is of high quality.
- F. The selection and acquisition process will encourage the creation of many types of art works.
- G. The selection procedures will work to ensure that all concerned parties are involved, including the City through the PRCS Advisory Committee, the Shoreline-Lake Forest Park Arts Council, the arts community, the general public, and the business community.

- H. Whenever appropriate, the selection process will encourage collaboration between artists and design professionals, including architects, landscape architects, project managers and engineers.
- I. Selection procedures will establish specific criteria for the acceptance of gifts or the long-term loan of art to the City.
- J. Public Art acquired under this policy will become a part of the City collection as an asset of the City that it will be thoughtfully sited or displayed and properly maintained.
- K. The City will establish and maintain complete records that include documents transferring title, artists' contracts, reports, invoices, and other pertinent material.
- L. Works of art will be acquired or accepted without legal restrictions about use and disposition, except with respect to copyrights, or other specifically defined rights as part of the contract negotiated with the artist.

#### **4.0 MUNICIPAL ARTS PROGRAM:**

- A. The Municipal Art Fund may be used for selection, acquisition, installation, display, and restoration relocation and deaccessioning of public art including the following:
  - (1) The artist's professional design fee.
  - (2) The cost of the work of art and its site preparation and installation.
  - (3) Identification plaques and labels to be placed on or adjacent to the artwork.
  - (4) Waterworks, electrical and mechanical devices and equipment which are an integral part of the work of art and/ or necessary for the proper functioning of the artwork.
  - (5) Frame, mat, pedestal, base and similar items necessary for the proper presentation and/or protection of the work of art.
  - (6) In case of existing sites not undergoing development, alteration, or restoration necessary for installation of the artwork.
  - (7) Jurors may be paid for their services if the PRCS Advisory Committee and PRCS Department Director request pay for their services based on extraordinary qualifications and the service would not be provided without pay.
  - (8) Honoraria and fees may be paid to artists selected as finalists where detailed proposals or models are requested for time, materials, and travel involved in making the proposal or model.

(9) Honoraria and fees may apply to some but not all projects included in the 1% for Art Program.

(10) Extraordinary repair and/or special maintenance of works of art.

B. Exclusions: The Municipal Art Fund may not be expended for the following:

(1) Reproductions by mechanical or other means, of original works of art. However, limited edition prints controlled by the artist, cast sculpture, and photographs may be included.

(2) Decorative, ornamental or function elements which are designed by the Project Architect or consultants engaged by the Architect.

(3) "Art Objects" which are mass produced or of standard design, such as playground sculpture or fountains; however, artists responding to a request for proposals with submittals including the above may be considered.

(4) Those items which are required to fulfill the basic purpose of a project, such as works of art for the collection of a City museum, exhibitions, or educational programs.

(5) Architectural rehabilitation or historical preservation, although works may be acquired in connection with such projects.

(6) Electrical, hydraulic or mechanical services costs for operation of the work, and utility costs.

(7) In new projects under development, preparation of the site necessary to receive the work of art, unless done by the artist as an integral part of the work.

(8) Expenses related to the work of art (before or after installation); such as dedication, unveiling, insurance, security and publicity or publication costs. These operational expenses shall be the responsibility of the PRCS Department and will be funded in the PRCS Department annual budget.

### ***5.0 ANNUAL ART PLAN ADMINISTRATION***

A. The PRCS Advisory Committee shall establish an Art Plan Subcommittee to develop an annual Art Plan recommendation.

B. The Art Plan Subcommittee will provide a recommended Art Plan for the year outlining art projects, and additional resources needed for implementation (if applicable) to the PRCS Advisory Committee for consideration.

- C. The PRCS Advisory Committee will consider the annual art plan and take action to make a recommendation to the City Manager. The City Manager will include Art Plan recommendations in the annual budget presented to the City Council.
- D. The City Council will consider the Art Plan as part of the Council's annual budget review.
- E. In the event a long range art plan is established, the PRCS Advisory Committee may expand the subcommittee to include representatives from the arts community, neighborhood and business community, as well as other City departments.

## **6.0 PUBLIC ART ACQUISITION PROCEDURE – COMBINED**

### **A. SELECTION OF ARTISTS**

- (1) The Public Art Plan Subcommittee will advise the PRCS Advisory Committee on recommended artist eligibility requirements and selection method for each project.
- (2) Professional Eligibility. Artists will be selected on the basis of their qualifications as demonstrated by their past work and education, the appropriateness of their proposal for the particular projects, and the probability of its successful completion, as determined by the Art Selection Jury.
- (3) The following methods of selection may be approved by the PRCS Advisory Committee:
  - a. Direct Selection: The artist or pre-existing art work may be selected directly by the jury.
  - b. Open Competition: Program requirements will be broadly publicized prior to selection. Any professional artist may compete.
  - c. Limited Competition: Artists will be selected and invited to enter. The jury will consider three or more artists and invite them to enter. The names of artists will be publicly announced upon receipt of written acceptance from the artists. Where detailed proposals or models are requested, each artist may receive a fee for the necessary time, materials and travel involved in the proposal.

### **B. JURY SELECTION AND ART SELECTION**

- (1) All Art Selection Juries shall have flexible membership, as determined by the Parks, Recreation and Cultural Services (PRCS) Advisory Committee, based on the size, location and complexity of the project.
- (2) The Art Selection Jury will be minimally composed of a member of the PRCS Advisory Committee, a member of the community, an artist, an art professional, project architect

(if appropriate), and City staff member. Jurors may be chosen from the PRCS Advisory Committee, Shoreline-Lake Forest Park Arts Council, City staff, City Council, and the community. One member from the PRCS Advisory Committee will act as chair. Jurors may be solicited outside of the community if special expertise is needed. A member of the Project Design Team may be on the jury when appropriate, to comment on architectural elements and technical feasibility of art in public buildings. At its discretion, the City Council may choose to appoint one of its members to the jury. Jurors should acknowledge any current conflicts of interest that exist with the field of artists.

- (3) Jurors are responsible for carrying out the City of Shoreline Arts Policies and Procedures, the prospectus, and guidelines for selection of public art.
- (4) The PRCS Advisory Committee and staff will provide the Art Selection Jury, in writing, appropriate background information, objectives, budget limits and selection criteria for the project.
- (5) The jury will meet initially to review all of the proposals sent in response to the prospectus. Jurors should acknowledge any current conflicts of interest that exist with the field of artists.
- (6) From the artists represented, the jury may select up to five artists to interview for an integrated design process project or may select without interview up to three artists to develop a specific site-based proposal. The selected artists will be provided any additional information on the site that the PRCS Advisory Committee identifies.
- (7) In an integrated design process, where the artists are expected to work with the architects, the jury will reconvene to review the site-specific designs proposed by the artists. At this time the jury will have an opportunity to provide guidance to the artists, taking specific designs and budget into consideration. A short list of site specific designs will be established by the jury.
- (8) The jury will reconvene at a public meeting where the semi-finalists will present their final proposals in the form of models and/or "in situ" sketch to the assembled audience. This is an opportunity for artists to share their ideas with the community and for the jury to learn about the proposals and the public's reception of them. The jury will then retire and deliberate on the presentations, deciding on the approval of the finalists for recommendation to the PRCS Advisory Committee. The jury shall try to reach consensus. If consensus cannot be reached, a vote shall be taken with majority rule. Jurors shall have one vote and no juror shall have the right to veto. The Art Selection Jury has the right to make no selection if, in its opinion, there is insufficient merit in the submissions. The selected artist(s) and proposed work will be presented for public comment.



- (9) The written recommendation of the jury will be presented to the PRCS Advisory Committee and the Art Plan Subcommittee. Artist and jurors are requested to attend this presentation if possible.
- (10) The PRCS Advisory Committee will review all input and take action to approve or reject the recommended artist proposal. The City Manager will execute a contract with the artist approved by the PRCS Advisory Committee, subject to the City's Purchasing Policy and Procedures.
- (11) The City Manager will sign the contracts with the artist. Construction and installation will be monitored by the PRCS Department staff.
- (12) Jurors shall not be paid for their services unless the PRCS Advisory Committee and PRCS Department Director request pay for their services based on extraordinary qualifications and the service would not be provided without pay.
- (13) All sessions will be noticed and open to the public.

#### C. CRITERIA FOR SELECTING WORKS OF ART

- (1) Quality: The Art Selection Jury shall keep in mind that public art should be of exceptional quality and enduring value.
- (2) Elements and Design: The PRCS Advisory Committee, Art Selection Jury, and Artists(s) shall keep in mind the fact that art in public places may be: art standing alone, focal points, modifiers or definers of space, functional or non-functional, or used to establish identity. The art may be used as an integral part of the structure and function of facilities such as walkways, doors, windows, fitting, hardware, surface finishes, light fixtures, and gates.
- (3) Permanence: Due consideration shall be given to the structural and surface soundness of artworks, and to their permanence, including ability to withstand age, theft, vandalism, weathering, and maintenance and repair costs.
- (4) Style and Nature of Work: Art works shall be considered which are appropriate for public places and are compatible in scope, scale, material, form, character and use of the proposed surroundings.
- (5) Public Access: Art works shall be placed in public places that are highly accessible to the public in the normal course of activities. Art work for private offices is not eligible.

## ***7.0 GIFTS, LOANS AND DONATIONS***

- A. Proposed gifts of Public Art are referred to the PRCS Advisory Committee. They will evaluate the need for further review and the suitability of proposed gifts, loans, and donations.
- B. The PRCS Advisory Committee may call upon the Art Plan Subcommittee to evaluate proposed gifts, loans, or donations.
- C. The PRCS Advisory Committee will take action to accept or reject gifts, loans, and donations and advise the City Manager and City Council of their decision.
- D. Proposed gifts will be evaluated according to criteria in the City's public arts policy, the quality of the work, maintenance requirements, conformance to structural and fabrication standards, applicable safety codes and liability concerns, donor conditions, availability of an appropriate site for the work, the advice of administrators at the proposed site and staff research.
- E. Proposed gift of funds for the acquisition of works of art, if restricted or dedicated in any way, are reviewed to ensure that such restriction or dedications are consistent with the City of Shoreline public arts policy and the City of Shoreline Parks, Recreation and Open Space Plan.

## ***8.0 RELOCATION AND DEACCESSIONING***

- A. Proceeds from the sale of a work of art shall be returned to the Municipal Arts Fund unless proceeds were restricted by donation or any pre-existing contractual agreements between the artist and the City regarding resale.
- B. Continued retention or placement of Public Art acquired by the City may be reviewed by the PRCS Advisory Committee, staff, or the Art Plan Subcommittee for one or more of the following reasons:
  - (1) The condition or security of the artwork cannot be reasonably guaranteed.
  - (2) The artwork requires excessive maintenance or has defective design or workmanship and repair or remedy is impractical or unfeasible.
  - (3) The artwork has been damaged and repair is impractical or unfeasible or the cost of repair or renovation is excessive in relation to the original cost of the work.
  - (4) The artwork endangers public safety.
  - (5) No suitable site is available or significant changes in the use, character or design of the site have occurred which effects the integrity of the work.

- (6) The quality or authenticity of the artwork has been reassessed.
  - (7) Removal is requested by the artist.
- C. The following procedures will be used by the PRCS Advisory Committee or a subcommittee after determination that an artwork meets one of the criteria above.
- (1) Review of the artist's contract and other agreements that may pertain.
  - (2) Discussion with the artist if he/she can be notified by reasonable means.
  - (3) Opinion of more than one independent professional qualified to recommend on the concern prompting review (conservators, engineers, architects, critics, art historians, public art professionals, safety experts, etc.)
  - (4) Review of all evidence of public comment and debate.
  - (5) Any restriction that may apply to this specific work based on contract review.
  - (6) An analysis of the reasons for deaccessioning.
  - (7) Options for storage, disposition, or relocation of the work.
  - (8) Appraised value of the work, if obtainable.
  - (9) All available information and staff reports will be reviewed. Additional information may be required prior to taking final action.
- D. Following review of continued retention or placement, the following actions (in order of priority) will be considered, subject to acquisition restriction on disposition, and include a recommended approach to the PRCS Advisory Committee.
- (1) Relocation of the art work. The work was created for a specific site. Relocation to a new site should be consistent with the subject, scale, and other qualities of the work . The artist's assistance may be sought.
  - (2) Removal through sale or trade. Sale through auction, art gallery or dealer resale, or direct bidding by individuals in compliance with City law and policies governing surplus property. Trade through artist, gallery, museum, or other institutions for one or more other artwork(s) of comparable value by the same artist.
  - (3) Indefinite loan to another governmental entity.

- (4) Destruction of work deteriorated or damaged beyond repair at a reasonable cost, and deemed to be of no or only a negligible value, in accordance with national standards for conservation and deaccession. If destruction of the work is the only solution, whenever practical, the artist shall be given first opportunity to remove the piece.
- E. Deaccessioning normally will be considered only after ten or more years have elapsed from the date of the installation of permanent works.
  - F. Deaccessioning should be cautiously applied only after a careful and impartial evaluation of the work to avoid the influence of fluctuation of taste and the premature removal of an artwork from the collection.
  - G. Staff will follow applicable City policies for surplus, sale, trade, or disposal of deaccessioned artwork.
  - H. No works of art shall be sold or traded to Councilmembers or staff of the City of Shoreline, or members of the PRCS Advisory Committee, consistent with City of Shoreline conflict of interest policies.