



The Public Art Roadmap

How to start, build and maintain a public art project in your neighborhood

Print or copy this document on both sides of the paper to conserve resources.

This information is intended for general information only and a starting point for your project. You should seek professional advice related to your specific situation, including any legal advice that may apply. The City of Seattle makes no representation that the information is complete, accurate or current.

Public Art Roadmap, © 5/2005 Office of Arts & Cultural Affairs, City of Seattle. Portions excerpted from: Public Art Projects, Help Yourself! How to Use the Neighborhood Matching Fund to Build Community, produced by City of Seattle Department of Neighborhoods and Office of Arts & Cultural Affairs, May 1996; Neighborhood Matching Fund Guidelines, by Department of Neighborhoods, 2005; and Neighborhood Organizing, Help Yourself! How to Use the Neighborhood Matching Fund to Build Community, by Department of Neighborhoods, April 1994.

5/8/2005

Public Art Roadmap

Contents

The Public Art Roadmap is an educational guide for Seattle neighborhood groups that wish to create or place public works of visual art. Find information on creating a public artwork from beginning to end and learn about some of the basic issues that need to be considered, including detailed, start-to-finish descriptions of a number of neighborhood-generated public art projects by the people involved.

Lastly, if you find any errors in this document, or have suggestions for making it better, please let us know at arts.culture@seattle.gov, or (206) 684-7171.

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Step-by-Step

This section lists common steps on the road to creating a visual public artwork for your neighborhood. The steps are listed in order—however your group may need to create additional steps or change their order, depending on the characteristics of your particular project. There is no single formula for developing public art projects.

Step 1 - Form a working group (Page 5)

Forming a group to work on your project.

Step 2 - Define and plan the project (Page 7)

Creating a project idea, work plan, timeline and budget.

Step 3 – Get legal status and insurance (Page 14)

An overview of the legal status and commercial general liability coverage required for public art projects.

Step 4 – Raise money (Page 17)

Descriptions of ways to raise money through grants and/or fundraising in the neighborhood.

Step 5 – Find an artist (Page 20)

Creating a Call for Artists and running an artist selection process.

Step 6 – Working with the artist (Page 25)

Writing a contract and working with the artist through the installation of the artwork.

Step 7 – Permits and agency reviews (Page 29)

Permits and reviews required by the City of Seattle for public art projects.

Step 8 – Develop a maintenance plan (Page 36)

An overview on developing a long-term plan for maintaining the artwork.

Step 9 – Build the project (Page 38)

Basic issues to consider in the fabrication and installation phases of the artwork.

Step 10 – Celebrate (Page 39)

Celebrate the completion of the artwork by holding a ceremony.

Step-by-Step

Step 1 - Form a working group

Planning and carrying out a neighborhood public art project at first seems like a daunting job. But other people have traveled this road before. Many neighborhood groups had the people, the passion, the sweat equity, the inspiration, and the stick-to-itiveness to make their public art projects happen. You can too.

Often, the first step in creating a public art project is to bring together a diverse group of neighbors to form a working group that is truly representative of your community. Who are the people in your neighborhood that can help make your project work? Who are the people who can lead, organize and network to the neighborhood and build neighborhood support for the project? Are there artists in your neighborhood who may want to initiate or help conceptualize the project?

Depending on the size and complexity of your project, potential members of your group could include a local artist, an architect or engineer, participants from local neighborhood arts councils, businesses and the chamber of commerce. You may also want to include neighbors from local schools, newspapers, and the religious community. Remember to include diverse factors such as age, cultural background, ethnicity, and gender when forming your group.

People are often surprised by just how many valuable resources exist in their own back yard and are often unaware of their neighbors' skills and talents. Don't forget to include people with less apparent skills. For example, consider those who are good listeners, well organized, or who work well with children or elderly people. Tapping into local resources and existing networks, whatever they may be, helps build a solid neighborhood group. Your local neighborhood service center ⁴ is a resource that can help you network with others in your community.

When forming your group, it's important to remember that creating a public artwork is not always a quick process. Time and energy must be spent to develop the concept, select the artist, and include the community. You may want to also include time for members to learn about contemporary public art projects.

Your group may be a sub-committee of an organization such as a community council, or a stand-alone group. Once your group is formed, a project manager or coordinator needs to be chosen. Determine the goals of the group and a timetable for reaching these goals. It is helpful to decide on the deadline and work backwards to determine intermediate goals. As the project progresses, keep those involved in the planning informed on an ongoing basis.

Samples, Templates, and Other Files

1. **Great Meetings!** (Adobe PDF) <http://www.seattle.gov/neighborhoods/pubs/meets.pdf>
How to prepare for a great neighborhood meeting. Offered by Department of Neighborhoods. Ten pages.
2. **The Secrets of Membership Recruitment** (Adobe PDF)
<http://www.seattle.gov/neighborhoods/pubs/secrets.pdf>
Proven tips for recruiting organization members. Offered by Department of Neighborhoods. Twenty-two pages.

3. Neighborhood Organizing (Adobe PDF)

<http://www.seattle.gov/neighborhoods/nmf/booklets/Neighborhood%20Organizing%20word%20doc.pdf>

This Department of Neighborhoods guide addresses the issues of organizational structure, membership recruitment, whether to hire staff, how to raise money, and organizational self-evaluation. Also includes examples of several different types of successful neighborhood self-help organizations.

Web sites

4. Neighborhood Service Centers - <http://www.seattle.gov/neighborhoods/nsc/>

When you first consider the idea of a neighborhood public art project, a good first step is to head to your Department of Neighborhoods' Service Center Coordinator. Coordinators can tell you what groups and organizations are already active in your area. They are also knowledgeable about other neighborhood resources. Coordinators can also provide insight into the history and dynamics of recent efforts to mobilize your community, and assist in communication between your group and City government.

5. Community Toolbox for Public Participation - <http://www.nps.gov/phso/rctatoolbox/>

Tools for project activities such as collecting information, facilitation, communication, gatherings, decision making, organization, and outreach. From the National Park Service.

6. Volunteer Match - <http://www.volunteermatch.org/>

A non profit organization with a mission to help everyone find a great place to volunteer, and to offer a variety of online services to support a community of non profit, volunteer and business leaders committed to civic engagement.

7. Meetup - <http://www.meetup.com>

Meetup is an advanced technology platform and global network of local venues that wants to help people self-organize local group gatherings.

Step-by-Step Step 2 – Define and plan the project

Some things to consider

Before proposing and designing your public art project, it's important for your group to assess your resources, such as volunteers and in-kind donations. It's also important to weigh limitations, such as lack of current funding, and responsibilities, like long-term maintenance. Here are some things to consider as you begin the process of starting a public art project.

What type of artwork will be created?

The complexity and length of the project and resources required to complete a project can vary depending upon the type of artwork created.

Where are the important and valued places in your neighborhood, the places that mean something to people?

Where do people gather? If you have a site in mind, consider who cares about the site. Who cares *for* the site? Who spends time there? Is it safe? Who currently owns the site? Will you be able to get written permission from the owner to create artwork on the site?

Consider whether a project can succeed technically in a certain site.

This is especially true with projects such as murals. If your project is a mural⁷, on what kind of wall will it be painted? How much direct sunlight will it get? Direct sunlight fades murals and is undesirable.

What materials do you have that may be used in a public art project?

Look at what you have. Look beyond what you have to what could be as well. A good example of this is the Belltown neighborhood's P-Patch landscaping project⁸, where the group envisioned a garden, park, and neighborhood meeting place in a steep hillside lot that was originally garbage-strewn and overgrown.

Will you need additional volunteers to write grants, raise funds, select the artist, and help fabricate and install the artwork?

Maintenance⁹ is a crucial consideration.

How will a project be maintained? Metal rusts, concrete deteriorates, paint fades, wood rots. An artwork may be subject to graffiti or other vandalism. An artwork may also pose a danger to people if, for instance, it falls on someone or someone falls off it. If your project is a mural, think in terms of a 10-year life span. For other art, think in terms of 20 to 30 years. Factor this in when considering maintenance of the artwork.

There may be legal issues that can arise when carrying out a public art project and sponsoring a public artwork.

It's important to prepare for all responsibilities that go along with ownership of a public artwork. There may be legal matters that can arise during your project concerning anything from liability issues related to the artwork to the terms of the legal contract with your artist. More specific information can be found on the following pages in the Step by Step section.

Develop the Project Idea

Community-based public art grows out of community interests and concerns. Public art comes in many forms and circumstances, and functions in many different ways. Your artwork may exist solely to give pleasure and invoke insight, or it may also be a means to serve other functions such as celebrating cultural diversity; promoting

environmental stewardship; building a stronger community; addressing social issues; or turning local eyesores into artistic enjoyment.

To help develop your project idea, you may want to visit other neighborhoods and talk to neighborhood groups to see what public artworks they have completed. Local neighborhood arts councils¹⁶ are a great resource for information about arts projects in various neighborhoods. If you decide to apply to the Neighborhood Matching Fund Program², their staff can assist you in developing an idea for your project.

City of Seattle Department of Planning and Development (DPD) guidelines, especially for projects in those neighborhoods with unique design review guidelines¹⁷, can also give your group specific public art ideas, direction and parameters.

You may also want to research and compile examples of a variety of contemporary public art images. This may include slides, photos, Web images, or magazines. It can also be helpful to have people knowledgeable in the field of public art give presentations of public art images for those interested. Local agencies with staff expertise in public art include the Office of Arts & Cultural Affairs³, 4Culture⁴, Sound Transit⁵ and Washington State Arts Commission⁶.

As you research and plan your project, remember that professional artists in your neighborhood may be able to help you with consultation or other donated services. You may also want to use the consulting services of the previously mentioned local agencies. An arts consultant can help your group in areas such as finding an artist, running a competition, or writing a contract. Keep in mind that, although professional arts organizations can provide you with important resources, your neighborhood knows best what it needs and wants. Consult the experts; but also trust your community's collective instincts.

Once you have developed an idea for your project, you will be able to do some research and begin to estimate costs for creating the artwork.

Select the location of the site

It is often at this point that you will choose a location of the site for the artwork. If your project involves use of, or changes to private property that your group or organization does not own, you will need to get written permission from the owner.

In general, artwork sited in public places should be as durable and safe as the surrounding buildings and street features. A good common sense "read" of the proposed artwork site is an important element in planning your project. In addition to "reading" for durability and safety, you should remain sensitive to the overall scale, building mass, street mass, building materials and other features that contribute to your neighborhood's identity.

Research permits, insurance needs and legal status

Before proceeding with fabrication and installation of the artwork, you will most likely need to obtain at least one City permit and you may need to go through one or more City agency reviews. It is beneficial to do some research to find out what permits will be needed and the requirements, timeline and cost involved in obtaining the permits and going through any needed reviews. More specific information is available in Step # 7 – Permits and Agency Reviews¹⁴.

In order to apply for the required City permits, your group will need to have legal status (e.g., as a corporation, business, church organization, or nonprofit organization) or sponsorship by a legal and fiscal sponsor. You will also need to have commercial general liability insurance. See Step #3 – Get Legal Status and Insurance¹⁵ for more information.

Develop the project's scope

It is helpful to begin your work plan with simple goals and objectives. Some initial research may be needed at this stage to get a handle on the steps that will be involved in your project. You may be able to consult with another neighborhood group that has finished a similar project, or members of your group may have professional experience that could be helpful. Many of the major steps are included in this section but some activities will vary depending on the type and scale of public art that will be created.

Before developing your budget you will want to do some research and list all the specific resources that will be needed to complete your project. Typical resources needed for a project may include:

- Project manager or coordinator.
- People who can help organize the project.
- Volunteers to work on the committee and assist in fabrication and installation.
- Meeting places for the working group; facility and equipment to review artistic materials and select the artist.
- Professional artist.
- Supplies, materials, postage and equipment.
- Insurance.
- Permits from the City.
- Fabrication/installation resources.
- Specialized services of consultants and subcontractors (electrician, engineer, etc.)

You may also need the services of professional consultants and / or a legal and fiscal sponsor.

Develop a project budget

A project budget can be considered the financial plan for a project. The budget should include the expenses you anticipate to incur, as well as the income that will be generated during the course of the project. It is not an accounting tool and is not meant to track expenditures in your project. It is a guideline against which to measure your spending.

Project Expenses

After you have listed needed project resources, you will need to do some research to estimate the costs for these resources. Costs can vary greatly depending upon the type/size of the artwork and complexity of the project.

Typically, public art projects may include the following budget line items at a minimum: artist selection costs, costs for fabrication and installation of the artwork, fees / permits, administration, contingency and total. For greater accuracy in your budget, get cost estimates for each line item from more than one reliable source. Keep careful notes of all conversations with vendors or contractors that involve estimates. Those notes will be helpful to you later when you select contractors. Also, keep in mind that if you are awarded funding for your project there may be bidding requirements when you select contractors.

1) Artist selection costs

Typical costs may include:

- Facility and equipment rental to review materials and interview artists.
- Payment to panelists (if they are not volunteering for this service.)
- Refreshments.
- Possible travel costs to bring artists in for interviews.
- Proposal costs (if you select the artist on the basis of a proposal.)

See Find an Artist¹⁸ for information on selecting an artist.

2) Costs for design, fabrication and installation of the artwork

Typical costs may include:

- Public art commission with the chosen artist for the design, fabrication and installation of the artwork.
- Materials such as paint, steel, concrete, etc. (if material costs are not covered within the total amount for the artist's public art commission.)
- Possible costs for subcontractors and specialized services: engineer, electrician, etc.
- Equipment rental.
- Storage.
- Transportation.
- Washington state tax.

See Working with the Artist¹⁹ for detailed information.

3) Costs for fees / insurance

Typical costs may include:

- City of Seattle permits. See Permits and Agency Reviews¹⁴ for more information.
- Commercial general liability insurance. For further information, see Get Legal Status and Insurance¹⁵

4) Administration

Typical costs may include:

- Legal and accounting advice.
- Possible costs for research.
- Possible costs for the services of an arts consultant or other contractors.
- Public communications - cost of producing, printing and mailing the Call for Artists, press releases and invitations to community meetings and celebrations; costs to hold a celebration ceremony after the artwork is installed.
- Refreshments for fabrication / installation work parties.

5) Contingency

Contingency is used to address unexpected expenditures and cost overruns. This is a project contingency, not necessarily for use to bail out an over-budget artist. The artist must build his or her own contingency into their artwork budget. Should the contingency money remain unspent by the end of the project, this will be a windfall for you.

Total project expense: the sum of the five line items above

Please note:

- You may want to assign approximately 10 to 15 percent of the total project expense towards the "contingency" line item.
- If your group decides to use a legal and fiscal sponsor, the charges may be approximately five to 10 percent of the money that will be handled by the sponsor.
- If you will use the services of an arts consultant, the charges may be approximately 10 to 20 percent of the total project expense for the project (depending upon factors such as the size and complexity of your project.)

Project Income

Compile a list of income for your project. Determine your potential funding sources for each budget item, including grants, cash to be raised or donated by the neighborhood and in-kind donations of labor, materials and services. (You can list in-kind dollar amounts that represent the fair-market value of in-kind contributions). Estimate how much each organization/agency, group or person is likely to contribute. Total the amounts on your list of income.

All sources of income should be guaranteed and estimated costs of expenses should be as accurate as possible before your budget is considered to be final. Total project expenses should equal total project income. If your expenses are higher than your project income, you will need to re-evaluate and consider how additional funds can be raised or the project can be changed to adjust to the current amount of project income.

If you plan to apply to the Neighborhood Matching Fund, become familiar with the format and requirements of the budget form in the application¹.

Long-term Maintenance Costs

You will need to create an additional budget for long-term maintenance of the artwork prior to fabrication of the artwork. See Step 8 – Develop a Maintenance Plan¹³ for more information.

Samples, Templates & Other Files

1. Neighborhood Matching Fund Small and Simple Project Fund application

<http://www.seattle.gov/neighborhoods/nmf/smallandsimple.htm>

Includes a template for an application budget and work plan.

Contacts

2. Neighborhood Matching Fund (Page 97)

Department of Neighborhoods, City of Seattle

700 Fifth Avenue, Suite 1700

PO Box 94649

Seattle, WA 98124-4649

(206) 684-0464

Makes awards to Seattle neighborhood community groups and organizations for a broad array of neighborhood-initiated improvement, organizing or planning projects.

3. Public Art Program (Page 128)

<http://www.seattle.gov/arts/WhatWeDo/PublicArt/>

Office of Arts & Cultural Affairs, City of Seattle

Joan Peterson, joan.peterson@seattle.gov

Public Art Project Manager

700 Fifth Avenue, Suite 1766

PO Box 94748

Seattle, WA 98124-4748

(206) 615-1800

Free advice and fee-based consultation on the development and implementation of neighborhood-funded public art projects. Fee-based consultation involves activities such as hiring a consultant to run the artist selection process. Public art walking tour maps can be downloaded from the Web site.

4. Public Art, 4Culture (Page 122)

<http://www.4culture.org/publicart/>

101 Prefontaine Place South

Seattle, WA 98104

(206) 296-8676

This agency offers free advice and fee-based consultation on neighborhood-funded public art projects.

5. Start Public Art Program, Sound Transit

<http://www.soundtransit.org/working/art/>

Carol Valenta
401 S. Jackson St.
Seattle, WA 98104

A local transit agency with staff expertise in public art.

6. Public Art Program, Washington State Arts Commission (Page 141)

<http://www.arts.wa.gov>

Bitsy Bidwell
Community Arts Development Program Manager
711 Capitol Way S. Suite 600
PO Box 42675
Olympia, WA 98504-2675
(360) 586-2421

Initial contact for free advice and fee-based consultation on neighborhood-funded public art projects.

Related Articles

7. Project Samples (Page 40)

Typical issues to consider when carrying out public art projects.

8. Belltown P-Patch (Page 50)

Read about this successful landscaping project that was funded by the Neighborhood Matching Fund.

9. Develop a Maintenance Plan (Page 36)

An overview on creating a long-term plan for maintaining a public artwork.

10. Permits and Reviews (Page 29)

Information about City permits or reviews that may be required to develop a neighborhood public art project.

11. Get Legal Status (Page 14)

Details about the legal status and commercial general liability coverage required for public art projects.

12. Department of Planning and Development Design Review (Page 86)

Provides a forum for citizens and developers to work together to achieve a better urban environment through attention given to design principles.

13. Find an Artist (Page 20)

Creating a Call for Artists and running an artist selection process.

14. Working with the Artist (Page 25)

Writing a contract and working with the artist through the installation of the artwork.

Web sites

15. Seattle Public Library (Page 137)

<http://www.spl.org/>

Has a large image archive housing extensive art and picture files.

- 16. Community Toolbox for Public Participation**
http://www.nps.gov/phso/rtcatoolbox/index_comtoolbox.htm
Descriptions of project steps and work plans. From the National Park Service.
- 17. Tacoma-Pierce County Public Art Tour**
<http://wspdsmap.ci.tacoma.wa.us/website/art/>
A virtual tour that includes public artworks throughout Pierce County.
- 18. Arts Resource Network, Community Arts**
http://www.artsresourcenetwork.org/community_arts/
Includes a guide and tools for developing a community project. From Office of Arts & Cultural Affairs.
- 19. Arts Resource Network, Public Art**
http://www.artsresourcenetwork.org/public_art/
An overview of the world of public art and resources on how to start a project or program. From Office of Arts & Cultural Affairs.
- 20. Public Art Walking Tours**
<http://www.seattle.gov/arts/publications/publicart/walkingtours/>
Maps of public art in downtown Seattle, Ballard, Georgetown, and the University District. Inspiration for a neighborhood public art project may be found while taking a walking tour. From Office of Arts & Cultural Affairs.
- 21. Public Art Resources and Publications “Insight: The Seattle Puzzle Book”**
<http://www.seattle.gov/arts/publications/publicart/default.asp>
An interactive, three-dimensional puzzle book on public art. From Office of Arts & Cultural Affairs.
- 22. Neighborhood Arts Councils**
http://www.artsresourcenetwork.org/resources_issues/seattle_arts_cultural_community/agencies.asp
A listing of arts councils in Seattle.

Step-by-Step

Step 3 – Get legal status and insurance

Legal status

To apply for City permits or reviews that are required to develop a neighborhood public art project, your group should have legal status (e.g., as a corporation, business, church organization, or nonprofit organization) or be associated with a legally recognized entity. Legal status is needed because the City of Seattle will require formal documents that outline the rights and responsibilities of public art ownership. Legal status is also required to be eligible to apply for many public and private grants.

A legal owner of a public work of art will be obliged to:

- Install the artwork in a safe and timely way.
- Maintain the artwork to generally accepted standards of safety and appearance.
- Develop plans and a contingency budget for repair if the work of art becomes worn, damaged or unsafe.
- Remove or replace the artwork should it become irreparably damaged.

More specific information can be found on the following pages in the Step by Step section.

If you do not have legal status, your group can become a legally recognized entity, most commonly done by forming a nonprofit corporation with 501(c)3 status⁴, which requires an IRS filing process, a fee, and a long wait, maybe a year, before you get your determination. Becoming a nonprofit corporation will require that you set up a formal structure consisting of a Board of Directors, Executive Director, and other paid staff.

You may find it simpler to ask a pre-existing legally recognized entity to assume ownership of the public art and act as an umbrella organization for your project. It isn't difficult to find such a sponsor for your project; it can be a community-based nonprofit, local church, or a small or large business. The sponsor (or umbrella) will assume all the responsibilities of legal ownership, and will usually handle money, bookkeeping, and bill paying. Typically, sponsors may charge as their fee approximately 10 to 15 percent of the money they handle. See the links below for more information.

If you plan to raise funds, donors cannot claim tax benefit for their donations to you unless you are, or are affiliated with, a 501(c)3 nonprofit. Also, foundations most often can make gifts only to 501(c)3 nonprofits. It may make sense to choose a 501(c)3 nonprofit as your sponsor if you plan to do significant fundraising or apply for funding from foundations.

Commercial general liability insurance

Accidents can and do happen. Once your group or your sponsor become the legal owner of a public work of art, your group or your sponsor is obliged to acquire commercial general liability insurance for the artwork from installation through the life of the artwork. Your sponsor (if you are using one) may already have liability insurance that may be able to cover the artwork. If your group applies for and receives funding from the City of Seattle Neighborhood Matching Fund, you may be able to attain commercial general liability coverage through the installation of the artwork and/or the life of the project through coverage provided by the City.

You can find commercial general liability insurance through many insurance companies or independent insurance brokers. Depending on your project's scope and your group's experience in purchasing insurance, the price may typically range from \$500 to \$1,000 per year or more (in 2004).

Will the artwork be installed on City property? You can request a statement of insurance requirements from the City's Department of Executive Administration Risk Management Division³.

Will the artwork be placed on private property? Ask the property owner to consult an insurance professional to establish insurance requirements for the artwork.

Samples, Templates & Other Files

1. **Forming a Nonprofit in Washington State** (Adobe PDF)
<http://www.secstate.wa.gov/corps/forms/nonprofit.pdf>
Form from Washington State allowing the formation of a nonprofit.

Contacts

2. **Neighborhood Matching Fund** (Page 97)
<http://www.seattle.gov/neighborhoods/nmf/>
Department of Neighborhoods, City of Seattle
700 Fifth Avenue, Suite 1700
PO Box 94649
Seattle, WA 98124-4649
(206) 684-0464
Makes awards to Seattle neighborhood community groups and organizations for a broad array of neighborhood-initiated improvement, organizing or planning projects.
3. **Risk Management Division**
Department of Executive Administration, City of Seattle
700 Fifth Avenue, Suite 4350
PO Box 94669
Seattle, WA 98124-4669
(206) 615-1507
Administers all of the City's liability, property insurance policies and its self-insurance program.

Web sites

4. **Starting a Nonprofit**
http://www.artsresourcenetwork.org/professional_growth/business_of_art/legal_tax_issues/starting_non_profit.asp
Resources to learn more about how to start a nonprofit. From the Office of Arts & Cultural Affairs' Arts Resource Network.
5. **Insurance Guide for Nonprofit Corporations**
http://www.insurance.wa.gov/factsheets/factsheet_detail.asp?FctShtRcdNum=37
A handbook that helps nonprofits navigate through a labyrinth of insurance issues.
6. **Artist Trust – Artist Assets**
<http://www.artisttrust.org/4artists/information/assets/>
This publication includes a list of Northwest insurance companies providing commercial general liability coverage.
7. **Independent Insurance Agents and Brokers of Washington**
<http://www.iaaa.org/WA/default?ContentPreference=WA&ActiveTab=STATE&ActiveState=WA>
Includes a search function to find independent agents in Washington State.

8. Fiscal sponsorship

http://www.artsresourcenetwork.org/professional_growth/business_of_art/legal_tax_issues/fiscal_sponsorship.asp

Information on fiscal sponsorship. From the Office of Arts & Cultural Affairs' Arts Resource Network.

Step-by-Step

Step 4 – Raise money

Your group can raise money within your neighborhood, and/or find funding from government agencies, foundations and developers. You may want to seek the advice of other neighborhood groups which have successfully raised money for their projects.

Raise funds within your neighborhood

Your group will most likely want to direct fundraising appeals to neighborhood businesses, organizations, and individual neighbors. You can use your knowledge of community members and organizations to create a list of people who have a known or possible interest in a public art project. Try to determine who might be the lead donor(s) and how much that person or organization might contribute. You can use the same method to plan your appeal for in-kind donations for materials, equipment, tools, professional services and other volunteer labor.

Local government funding or in-kind support

Local government agencies provide funding, technical assistance and in-kind support for neighborhood public art projects. Please see the links below for a complete listing of agencies.

Please note: The Public Art Program of the Office of Arts & Cultural Affairs⁶ does not directly fund neighborhoods and communities for neighborhood-generated public art projects. The Public Art Program is responsible for administering public art projects created by the City of Seattle's Public Art Ordinance, which specifies that one percent of City of Seattle capital improvement project funds are set aside for the commission, purchase and installation of artworks in or related to City facilities throughout Seattle.

Foundations

Raising money from private foundations requires lots of time and effort. It takes times to research foundations, file applications, and collect the required documentation. Thoroughly investigate local resources before looking further afield for funding.

Some foundations may be more willing to consider your project if it is related to anti-violence, for instance, environmental stewardship, a particular disadvantaged community, or community building.

Most foundations will support only tax-exempt organizations. As previously mentioned, if your group does not have tax-exempt status, you can use the services of a fiscal sponsor (umbrella organization)⁵. You may also be able to tap into your sponsor's network of funders.

Be sure to research a foundation's interests and grantmaking priorities before you contact it. Different funders want to hear from you in different ways. Some specify that they do not accept unsolicited proposals. For your initial contact, send a letter of inquiry or call to request funding guidelines. See the resources listed below for more information.

Private Developers

Developers who are putting up new buildings in your neighborhood may be a good source for obtaining a site (free of charge) for an art piece because it shows their commitment to the community and may enhance their property value.

Samples, Templates & Other Files

1. **Facade Improvement Program** (Adobe PDF)
http://www.seattle.gov/economicdevelopment/pdfs/OED_facade_improv_flyer.pdf
Gives grants for commercial building exterior facade improvements in Capitol Hill, Central Area, International District, Southeast Seattle, South Park, University District and White Center. It's possible for public art to be a component incorporated into the facade improvement. From the Office of Economic Development.
2. **Application form for Metro Bus Shelter Mural Program** (Adobe PDF)
http://transit.metrokc.gov/prog/sheltermural/sm_appform.pdf

Contacts

3. **Neighborhood Matching Fund** (Page 97)
Department of Neighborhoods, City of Seattle
700 Fifth Avenue, Suite 1700
PO Box 94649
Seattle, WA 98124-4649
(206) 684-0464
Makes awards to Seattle neighborhood community groups and organizations for a broad array of neighborhood-initiated improvement, organizing or planning projects.
4. **Bus Shelter Mural Program, King County Metro** (Page 127)
http://transit.metrokc.gov/prog/sheltermural/shelter_mural.html
Dale Cummings
Program Manager
201 South Jackson St., M.S. KSC-TR-0413
Seattle, WA 98104-3856
(206) 684-1524
King County Metro contact person for public art projects (murals, custom lighting, sidewalk inlays, benches, etc.) located within or on a bus shelter, or in a designated bus zone.

Related Articles

5. **Get Legal Status** (Page 14)
Information about applying for City permits or reviews that are required to develop a neighborhood public art project
6. **Office of Arts & Cultural Affairs** (Page 128)

Web sites

7. **Funding**
http://www.artsresourcenetwork.org/opportunities/competitions_funding/
Listings of foundations and organizations that fund organizations and community groups. From Office of Arts & Cultural Affairs' Arts Resource Network.
8. **Grantwriting**
<http://www.seattle.gov/neighborhoods/nmf/grantwriting.htm>
Information on local funders and on-line guides to grant seeking. Compiled by Neighborhood Matching Fund Program in the Department of Neighborhoods.

9. Seattle Public Library

<http://www.spl.org/>

The Central Library has a collection of reference materials and handouts on foundations as well as other information on fundraising.

10. Fundraising

<http://www.grassrootsfundraising.org/>

Includes Fundraising Basics - important things to know about fundraising. From Grassroots Fundraising Journal.

Step-by-Step

Step 5 – Find an artist

Call for Artists

It is important to publicize your search for artists to the larger community – that is, you need a “Call for Artists.” It is important to create your Call for Artists with enough information to ensure that you get the best possible results and that your selection process is fair. Be sure to clearly define the scope of the project and establish the project’s scale and function. It is also important to widely distribute the Call for Artists in order to reach all people in the community who may be interested. Community members may also be able to distribute the call to friends or neighbors who are artists. Give artists about four to six weeks to submit information.

The Call for Artists may be structured either as a request for qualifications (RFQ) or a request for proposals (RFP). In an RFQ, artists are evaluated primarily on the basis of their qualifications (primarily examples of past completed artwork and a resume). In an RFP, artists are evaluated based on their specific design proposal for a project as well as their past completed artwork and resume.

In your Call for Artists, include information such as the following on the project:

Background and scope:

- What is this project?
- What is its history and context?
- What are the community’s goals for it?
- How does the artist and the artwork fit in to the larger project?
- With which persons, organizations, and agencies will the artist be working?
- Will there be a “meet the artist” event or other expectations in addition to producing the artwork?
- What is the project timeline?

Budget:

- What is the baseline budget for the artist’s public art commission?
- Is there any possibility of additional funds to supplement the artwork budget?

Artist eligibility:

- Who may apply? Only local artists — and if so, how local is local — or artists who are willing to relocate here for the duration of the project?

Selection process:

- Who and how many will be on the jury?
- Will there be additional advisors?
- What materials will they review?
- How many finalists will be interviewed?
- On what date will the preliminary selection take place?
- On what date will the finalist interviews take place?
- Will the selection process include a design proposal competition? If so, pay the competing artists to develop the proposals and state that proposal payment amount in your Call for Artists.
- When and how will the finalists’ names be announced?

Selection criteria — for example:

- Strength of past artworks presented.
- Proven ability to work effectively with the community.
- Proven ability to work effectively as a team member within an architectural context.
- Technical abilities.

Application deadline:

- Is this the date by which application must arrive or by which it must be postmarked?

Work samples:

- What format — slides, videos, models, something that can be displayed on an easel?
- What size?
- How many?

Other application materials — for example:

- Current resume.
- Letter of interest (specify content and length).
- References.
- Self-addressed return envelope with postage.

See “Samples, Templates & Other Files” at the end of this document for a link to a detailed guide on creating a Call for Artists.

Clear guidelines in selection process

Although artists are accustomed to competing for commissions, it is essential to *clearly spell out* the terms of any selection process. State the submission requirements clearly and stick to them (for example, slides, portfolio, resume). Describe the type of people who will be making the selection. Describe the selection criteria. Describe the nature of the artwork you are looking for.

When you have chosen your guidelines, it is important to stick to them in order to be fair to all applicants.

The more broadly you publicize your Call for Artists, the stronger a pool of applicants you are likely to get. Some possible places are:

Office of Arts & Cultural Affairs Web Board⁷.

Other local arts commissions and arts councils²⁰.

- Artist Trust⁸.
- Community newspapers.
- Neighborhood service centers.
- Neighborhood newsletters.
- Neighborhood gathering places such as coffee shops and community centers.
- Classified sections in arts publications such as Art Access¹¹, Art in America¹², ARTnews¹³, and Artweek¹⁴.
- Arts organizations with space, (e.g. Capitol Hill Arts Center¹⁶, Consolidated Works¹⁷, Center on Contemporary Art (COCA)¹⁸

Please see the bottom of this page for external links to these agencies and organizations.

Selection of the artist

Include people such as a local artist, residents, and members of the local business community on your artist selection jury. If appropriate for the project, include an architect or landscape architect.

If your artist will be selected based on a request for qualifications (RFQ), artists responding to the RFQ will send in their qualifications (primarily examples of past completed artwork and a resume). Typically, the jury will meet to review the applications and then invite three to five artist finalists to interview with the jury. Following the interviews, the jury will select and announce the artist for the public art commission.

If your artist will be selected based on a request for proposals (RFP), artists responding to the RFP will send in their qualifications (primarily examples of past completed artwork and a resume.) Typically, the jury will meet to review the applications and will then invite approximately three to five artist finalists to develop design proposals for the project. Proposals typically include drawings/images or a model, a written description of the artwork, a budget and a timeline for completion.

Be sure to pay the competing artists to develop the design proposals. A standard payment in the arts field is approximately two percent of the total amount for the public art commission.

If possible, arrange a community meeting where finalists can present their design proposals. You may also be able to display the artists' designs in a public place with available material for people to rank and comment on the designs. Typically, the jury will then meet again to review the comments, select the artist for the public art commission and announce the chosen artist.

See the links immediately below for detailed information about the entire artist selection process.

Samples, Templates, and Other Files

1. **Call for Artists Resource Guide** (Adobe PDF)

<http://ww3.artsusa.org/pdf/services/pan/CallforArtistsResourceGuide.pdf>

This 17-page guide contains information that will help you announce artist opportunities that clearly describe projects and give artists the information they need to submit applications. Sections include sample RFQs and RFPs, definitions and descriptions of the Call for Artists and a list of where to circulate Calls. From Public Art Network.

2. **Methods of Artist Selection** (Adobe PDF)

http://ww3.artsusa.org/pdf/services/pan/issue_paper.pdf

A 17-page issue paper that gives an overview of artist selection methods for public art agencies. This paper guides you through the entire artist selection process and includes a discussion of the advantages and disadvantages of the RFQ and RFP. From Public Art Network.

Contacts

3. **Public Art Program** (Page 128)

Office of Arts & Cultural Affairs, City of Seattle
Joan Peterson, joan.peterson@seattle.gov
Public Art Project Manager
700 Fifth Avenue, Suite 1766
PO Box 94748
Seattle, WA 98124-4748
(206) 615-1800

Free advice and fee-based consultation on the development and implementation of neighborhood-funded public art projects. Fee-based consultation involves activities such as hiring a consultant to run the artist selection process.

4. **Public Art, 4Culture** (Page 122)

<http://www.4culture.org/publicart/>
101 Prefontaine Place South
Seattle, WA 98104
(206) 296-8676

This agency offers free advice and fee-based consultation on neighborhood-funded public art projects.

Related articles

5. **Eastlake Gateway Park and Sculpture Project** (Page 79)

The story of this project includes a cautionary tale about a Call to Artists. Provided by Department of Neighborhoods.

Web sites

6. **4Culture Registries**

<http://www.4culture.org/publicart/registries.htm>
Two registries of pre-selected professional artists.

7. **Office of Arts & Cultural Affairs Web Board**

<http://www.seattle.gov/arts/publications/enews/archive/december03.asp#talkseattle>
Discussion board for posting art opportunities.

8. **Artist Trust – Possibilities**

<http://www.artisttrust.org/4artists/information/opportunities/possibilities.html>
Submit your artist opportunity to Possibilities (a collection of opportunities available to artists of all disciplines).

9. **Neighborhood Service Centers**

<http://www.seattle.gov/neighborhoods/nsc/>
Publicize your Call for Artists at your local neighborhood service center.

10. **Seattle Public Library**

<http://www.spl.org/>
The Central Library includes an Arts Opportunity File and Callboard listing funding and other opportunities for artists. Branch libraries also publicize notices of artistic opportunities.

- 11. Art Access – Bulletins**
<http://www.artaccess.com/features.cgi?m=1&a=19>
Post your Call for Artists with this Seattle publication.
- 12. Art in America**
<http://www.artinamericamagazine.com/>
Arts-related classifieds.
- 13. ARTnews**
<http://www.artnews.com/index.cfm>
Includes listings for artist opportunities.
- 14. Artweek**
<http://www.artweek.com/class.shtml>
A West Coast publication with classifieds.
- 15. Public Art Network (PAN) – Public Art Opportunities**
http://www.artsusa.org/services/public_art_network/default_006.asp
Includes a listing of national publications that post artist opportunities.
- 16. Capitol Hill Arts Center**
<http://www.capitolhillarts.com/>
A local arts organization with space for postings.
- 17. Consolidated Works**
<http://www.conworks.org/>
Seattle arts organization with space for publicizing opportunities.
- 18. Center on Contemporary Art (COCA)**
<http://www.cocaseattle.org/>
Post your call at this Seattle visual arts organization.
- 19. Local arts councils and commissions**
http://www.artsresourcenetwork.org/resources_issues/seattle_arts_cultural_community/agencies.asp
Places to publicize your arts opportunity.

Step-by-Step Step 6 – Working with the artist

Once you have selected the artist and offered the public art commission to him/her, you will need to write a contract before the artist begins work. It is recommended that you seek professional legal advice before creating a contract with an artist.

Writing a contract with the artist

Writing a contract with an artist is one of the most important elements of your artwork project. Contracts spell out exactly which services or product an artist will provide to your community, and what compensation, site, and assistance your community will provide to the artist. Contracts should also spell out the life span and maintenance expectations for the artwork, and address any and all legal requirements in regard to copyright issues and the Visual Artists Rights Act (VARA)¹².

The total amount of compensation in your contract or contracts with the artist may typically equal the public art commission amount that was listed in your Call for Artists.

For artists selected on the basis of qualifications (RFQ):

You may write a design development contract with the artist. The amount of this contract may typically be approximately 15 percent of the total amount of the public art commission. Once you have accepted the artist's design proposal, you will then write a fabrication contract with the artist. The amount of the fabrication contract may typically be approximately 85 percent of the total amount of the public art commission. Or, you may write a contract that includes both design development and fabrication (and may typically equal 100 percent of the total amount of the public art commission).

For artists selected on the basis of a design proposal (RFP):

You will typically write a fabrication contract with the artist. The amount of this contract may typically equal the total amount of the public art commission.

See the end of this document for links to specific information about contracts as well as sample design and fabrication contracts.

Working with the artist during design and/or fabrication/installation

Design Process

If the artist was selected on the basis of qualifications (RFQ), the artist can now explore ideas with the working group and then develop and present the design proposal to the working group. A design proposal often includes:

- A written description of the artwork.
- Scale drawings of the artwork. (Artists may also optionally present a three-dimensional model.)
- A listing of proposed materials (samples to be provided where appropriate.)
- A timeline for project completion including development, fabrication and installation of the artwork.
- A detailed budget for fabrication and installation that shows that the artwork can be completed within the available artwork budget.

The total amount of the budget submitted with the design proposal often equals the pre-determined amount that you have reserved for the artist's fabrication contract. If the artist (or his or her fabricator) will actually be producing the artwork, the budget often includes the following line items at a minimum:

Artist fee for labor.

- Materials such as paint, steel, concrete, etc. (unless the materials have been
- supplied by in-kind donations.)
- Installation costs.
- Artist's contingency for cost overruns.
- Washington state sales on the above four line items (if the artist is a resident of Washington state.)

At the Office of Arts & Cultural Affairs, the value of the commission is considered to include sales tax. Design services are not charged sales tax, but all labor and materials which result in an artwork product are taxed; that is, the agency pays sales tax when an artwork purchase is made.

Total of budget for fabrication and installation: the sum of the five line items above

Please note: Artists are professionals and they charge professional-scale fees. Artists must maintain work spaces, purchase insurance, and pay Business and Occupations tax just like any other professional. Anticipate that at least 15 to 20 percent of the artwork budget for fabrication may be devoted to the artist's fees for labor, depending on the nature of the artwork. If the artist is overseeing installation of the artwork as part of construction, a fee should be included for construction administration.

Depending on the nature of the artwork, the artist's contingency may typically range from 10 to 15 percent of the total of the budget for fabrication and installation.

Allow community members an opportunity to comment on the design before accepting the design proposal. There may be important recommendations from the public that could be incorporated into the final design.

Insurance and liability requirements for the artist

Anything can happen. Artists, as professionals, should have liability, fire, and theft insurance for their workplace. However, once they begin installing artwork in a public location, you must be sure that they have liability insurance to cover the possibility of damage, injury, or loss during the installation process. If the artist will be installing an artwork on City property, request a statement of insurance requirements from the City's Office of Risk Management¹¹. If the artwork is being placed on private property, ask the property owner to consult an insurance professional to establish insurance requirements. Once the artwork has been installed, the artist is not responsible for obtaining liability insurance for the life of the artwork.

Reasonable deadlines

Rome wasn't built in a day and neither is a work of art. Once you have selected an artist and decided on a proposal, expect any artwork to take between six months and one year to be fabricated and installed.

Being respectful of artists

The services that artists provide are creative ideas; the products are the realizations of those ideas. Be respectful of artists' time, and be aware that if you use an artist's idea you must compensate the artist for it, even if that idea is modified.

Artists' rights

Federal laws give artists the copyright to their own ideas¹². If the idea has been drawn or depicted in any graphic form, it belongs to the artist. The artist has the sole right to use the image *unless your contract gives you the right to reproduce it*. For example, although the City of Seattle owns the sculpture "Hammering Man" located at the Seattle Art Museum, if its images were printed on a T-shirt or mug, the artist would have the right to collect royalties unless prior arrangements with the City had been made. Furthermore, the artist must be consulted if the

City wants to use the image of that artwork for anything except publication of the artwork itself for educational purposes.

Contacts

- 1. Public Art Program** (Page 128)
Office of Arts & Cultural Affairs, City of Seattle
<http://www.seattle.gov/arts/WhatWeDo/PublicArt/default.asp>
Joan Peterson, joan.peterson@seattle.gov
Public Art Project Manager
700 Fifth Avenue, Suite 1766
PO Box 94748
Seattle, WA 98124-4748
(206) 615-1800
Free advice and fee-based consultation on the development and implementation of neighborhood-funded public art projects. Fee-based consultation involves activities such as hiring a consultant to run the artist selection process.
- 2. Public Art Program, 4Culture** (Page 122)
<http://www.4culture.org/publicart/index.htm>
101 Prefontaine Place South
Seattle, WA 98104
(206) 296-8676
This agency offers free advice and fee-based consultation on neighborhood-funded public art projects.

Related Articles

- 3. Contracts with Artists** (Page 85)
A description of contracts typically created with artists. From the Office of Arts & Cultural Affairs.
- 4. Outline of Contracts with Artists** (Page 105)
An outline of the various sections typically included in contracts established between artists and the Office of Arts & Cultural Affairs.
- 5. Object Catalog Sheet** (Page 99)
A form for providing information about the artist and completed artwork. This form can be adapted to your needs. From the Office of Arts & Cultural Affairs.
- 6. Object Maintenance Sheet** (Page 102)
A form for providing information on artwork maintenance needs. This form can be adapted to your needs. From the Office of Arts & Cultural Affairs.
- 7. Artist's Public Report** (Page 83)
A form for providing facts and information for press releases and educational copy. From the Office of Arts & Cultural Affairs.
- 8. Eastlake Gateway Park and Sculpture Project** (Page 79)
The story of this project includes a cautionary tale about a Call to Artists. Provided by the Department of Neighborhoods.

Web sites

9. Sample Contracts

http://www.sanjoseculture.org/pub_art/documents.htm

The San Jose, CA Office of Cultural Affairs' Web site contains two sample contracts: a design contract and a fabrication contract. See "Sample Contracts" under the "Artist Information" column.

10. City of Seattle Office of Risk Management

<http://www.seattle.gov/riskmanagement/>

11. Visual Artists Rights Act (VARA)

<http://www.copyright.gov/title17/92chap1.html#106>

Copyright law of the United States of America and Related Laws Contained in Title 17 of the United States Code. Select Section 106A for a description of VARA.

Step-by-Step

Step 7 – Permits and agency reviews

Public art projects within the City are often subject to some degree of review by City agencies or departments. Once your group has legal status²⁰, or has found a legal sponsor to assume ownership of the artwork, the group sponsoring the artwork is often ready to apply for appropriate permits and begin the necessary agency reviews. Depending upon the size and complexity of your project, this process can take anywhere from two weeks to three months or more. If you group receives a grant from the Neighborhood Matching Fund, a Matching Fund staff person may be able to assist you in this process.

When you apply for a City permit, the process is usually handled in conjunction with a City agency review. Any public art projects in the public right-of-way will require one of the Street Use Permits¹. If your project will not be located in the right-of-way but the working group will use the public right-of-way to create or install the artwork, you likely will be required to apply for a Street Use Permit. Many banner, signage and mural projects will require a Sign/Awning Permit⁵. Costs for permits vary widely depending upon the type of permit required and the complexity of the project. The cost typically begins at approximately \$165 (in 2005) but can go much higher.

Whenever your public art project in the City of Seattle is within or adjacent to the jurisdiction of an agency (e.g., a park, reservoir, street, etc.), you will need to contact that agency for a review. The nature of the review varies depending on the reviewing agency and the specifics of the project. A review can include a personal interaction, an application, a permit, a special review, a contract, or a memorandum of understanding.

City of Seattle departments commonly work closely with each other, as well as with other government agencies. If one department or agency finds it does not have the expertise to evaluate a particular public art proposal, it will either talk with the appropriate department or refer the sponsoring group to another agency.

Public art project locations and agency jurisdiction for permits and reviews

Public property:

In the public right-of-way.

Most types of artwork projects

Contact the Seattle Department Of Transportation (SDOT) Street Use and Annual Permits for a Street Use Permit¹.

A mural located on a bridge, retaining wall or other roadway structure owned by Seattle Department of Transportation (SDOT)

Contact the SDOT Structures Maintenance & Operations Supervisor about your idea for a mural. You will then need to contact the Street Use and Annual Permits for a Street Use Permit¹.

Landscape/garden projects with artwork elements (includes projects in planting strips.)

Contact the Seattle Department of Transportation (SDOT) City Arborist about your idea for a landscape/garden project. You will also need to obtain a Street Use Permit¹.

Standard community identification signs⁴

Contact Carol Wittig at Seattle Department of Transportation (SDOT) to discuss your sign request, finalize your design choice to be sure it is feasible, and submit your sign designs and locations for approval.

A park or very near a park

Contact Seattle Parks and Recreation for a possible review. This department owns and maintains golf courses, green belts, natural areas, boulevards, conservation easements and other properties. Check the Parks Map²³ to locate Parks' properties.

On Seattle Center grounds

Contact Seattle Center for a possible review. Seattle Center operates and maintains all venues and spaces on the entire Seattle Center grounds.

On a utility pole or in need of public source lighting electricity, or if landscaping projects will interfere with power lines

Contact Seattle City Light if the proposed project is on (or in some cases, very near) a utility pole and/or in need of lighting electricity from a public source. Also, contact City Light if landscaping projects (i.e., trees) would interfere with the power lines.

Contact King County Metro if the proposed project is on a utility pole supporting a trolley line.

On, or adjacent to a detention pond, reservoir, water tank, water treatment facility, or transfer station

Contact Seattle Public Utilities (SPU) if the proposed public art is on, or adjacent to, public utility property such as detention ponds and water treatment facilities. Most SPU water-related facilities such as reservoirs and water tanks are located within City parks and operated by Seattle Parks and Recreation. SPU will contact Seattle Parks & Recreation. They will work together to advise the group sponsoring the public art project.

Bus shelter or a designated bus zone

Contact King County Metro for public art projects (murals, custom lighting, sidewalk inlays, benches, etc.) located within or on a bus shelter, or in a designated bus zone.

In a school or on school grounds

Contact Seattle School District Self Help, which is responsible for the coordination of review, approval, tracking and oversight of all facility improvement projects that are done by people other than staff. Some examples of projects include painting a mural, building a playscape or renovating landscape.

On private property (or partially on private property):

Before beginning your project, you will need to get written permission from the property owner which should include an agreement that specifies who is responsible for maintenance.

Mural

If a painted wall mural contains no "copy"; that is, if there is no writing or advertisement on the mural, it will most likely not require a Sign/Awning Permit. If the mural is essentially an advertisement, it will require a Sign/Awning Permit⁵.

Banner or other signage

Contact the Department of Planning and Development (DPD) Sign Inspector to apply for a Sign/Awning Permit⁵. If the signage is on private property, but projecting over the public right-of-way, you may need to get both a Sign/Awning Permit⁵ and a Street Use Permit¹

Creating a landscape/garden project with artwork elements

Contact the Department of Planning and Development (DPD) Land Use Review Service to see if you will need to apply for a Land Use Permit¹⁴.

Unique object of art on private property

No permits or agency reviews are required unless the object of art could be construed as signage, which would require a Sign Permit⁵, or if the object is very large and may require a permit such as a Building Permit¹⁶. If the object is located on private property but projects over the public right-of-way, a Street Use Permit¹ will be required.

Unique object of art developed in conjunction with a private developer

The developer will need to contact the Department of Planning and Development for a land use permit¹⁴. The project may also be referred to the Design Review Program¹⁵ for a review.

Agency jurisdictions for all types of projects located on public or private property

Projects that are located on or could affect an historic landmark

Contact the Department of Neighborhood's Historic Preservation Office if there is a possibility that the proposed public art is located on (or has the potential to affect) one of Seattle's approximately 200 historic landmarks, which can include buildings, sites or objects. These landmarks are listed in the official City of Seattle Landmarks¹⁷, which includes application forms for public art projects that may impact a landmark.

Projects that are located in or could impact an historic preservation district

Contact the Department of Neighborhood's Historic Preservation Office if the proposed public art project is in one of Seattle's seven historic districts: Ballard Avenue, Columbia City, Fort Lawton, Harvard-Belmont, International District, Pike Place Market, and Pioneer Square. Projects that affect a preservation district must apply for a Certificate of Approval. Review guidelines and the process of applying vary depending on the district.

Projects that may obstruct an egress way or a visible alarm system

Contact Seattle Fire Department about obtaining a Fire Permit¹⁸.

Another way to discover agency jurisdiction of your public art project

If you are not certain about the agency jurisdiction of your proposed public art site, try using the City of Seattle Property Finder²¹. The Property Finder will often indicate which City department has jurisdiction of a particular property and also indicates private property owners. The Department of Planning and Development's Map Center²² will look up information about a particular property, including the taxpayer and owner for any specific address.

Contacts

1. Street Use Permit (Page 120)

Seattle Department of Transportation, City of Seattle
Benita Staadecker, benita.staadecker@seattle.gov
Street Use and Annual Permits
700 Fifth Avenue, Suite 3900
PO Box 34996
Seattle, WA 98124-4996
(206) 615-1224

City of Seattle contact for Street Use Permits. You will discover the specific requirements and steps required to obtain the permit.

- 2. Mural located on a bridge, retaining wall or other roadway structure (Page 120)**
Seattle Department of Transportation, City of Seattle
David Chew, dave.chew@seattle.gov
Structures Maintenance & Operations Manager
See address for Street Use Permit
(206) 684-8325
City of Seattle contact for a mural located on a bridge, retaining wall owned by Seattle Department of Transportation (SDOT) or other roadway structure. You will also need to obtain a Street Use Permit.
- 3. Landscaping Projects in the Public Right-of-Way (Page 120)**
Seattle Department of Transportation, City of Seattle
Nolan Rundquist, nolan.rundquist@seattle.gov
City Arborist
See address for Street use Permit
Seattle, WA 98124-4996
(206) 615-0957
City of Seattle contact for a landscaping project in the public right-of-way. You will also need to obtain a Street Use Permit.
- 4. Neighborhood Identification Signs**
Traffic Management Division
Seattle Department of Transportation, City of Seattle
Carol Wittig, carol.wittig@seattle.gov
See address for Street Use Permit
Seattle, WA 98124-4996
(206) 684-5512
City of Seattle contact for standard community identification signs. You will discuss your sign request, finalize your design choice to be sure it is feasible and submit your sign designs and locations for approval.
- 5. Sign/Awning Permit (Page 118)**
Department of Planning and Development, City of Seattle
Kent Hunnicutt, kent.hunnicutt@seattle.gov
Sign Inspector
700 Fifth Ave, Suite 2000
P.O. Box 34019
Seattle, WA 98124-4019
(206) 684-8419
City of Seattle contact for Sign/Awning Permits. You will determine the specific requirements and steps you need to take to obtain the permit. Kent Hunnicutt is also the contact for building permits for cross-street banners.
- 6. Seattle Parks and Recreation, City of Seattle (Page 135)**
Pam Kliment, pam.kliment@seattle.wa
Neighborhood Project Planner for Department of Neighborhoods
800 Maynard Avenue South
Seattle, WA 98134
(206) 684-7556
City of Seattle contact for public art projects that take place in a park

7. Seattle Center, City of Seattle

Kathleen McLaughlin, kathleen.mclaughlin@seattle.gov

Special Projects Coordinator

305 Harrison St.

Seattle, WA 98109

(206) 615-0385

City of Seattle contact for public art projects on Seattle Center grounds.

8. North Electric Service (North of Denny Way)

Seattle City Light, City of Seattle

1300 N. 97 St.

Seattle, WA 98103

(206) 615-0600

City of Seattle contact information for projects located north of Denny Way that are on a utility pole or in need of public source lighting electricity.

9. South Electric Service (South of Denny Way)

Seattle City Light, City of Seattle

3613 4th Avenue South

Seattle, WA 98134

(206) 386-4200

City of Seattle contact information for projects located south of Denny Way that are on a utility pole or in need of public source lighting electricity.

10. Seattle Public Utilities (SPU), City of Seattle - (Neighborhoods east of I-5)

Shannon Kelleher, shannon.kelleher@seattle.gov

SPU Neighborhood Liaison

700 Fifth Avenue, Suite 4900

PO Box 34018

Seattle, WA 98124

(206) 684-8745

City of Seattle contact for projects located east of I-5 that are on, or adjacent to public utility property such as detention ponds and water treatment facilities.

11. Seattle Public Utilities (SPU), City of Seattle - (Neighborhoods west of I-5)

Pat O'Brien, pat.obrien@seattle.gov

SPU Neighborhood Liaison

700 Fifth Avenue, Suite 4900

PO Box 34018

Seattle, WA 98124

(206) 615-1745

City of Seattle contact for projects located west of I-5 that are on, or adjacent to public utility property such as detention ponds and water treatment facilities.

- 12. Bus Shelter Mural Program, King County Metro** (Page 127)
http://transit.metrokc.gov/prog/sheltermural/shelter_mural.html
Dale Cummings
Program Manager
201 South Jackson St., M.S. KSC-TR-0413
Seattle, WA 98104-3856
(206) 684-1524
King County Metro contact for public art projects (murals, custom lighting, sidewalk inlays, benches, etc.) located within or on a bus shelter, or in a designated bus zone.
- 13. Self Help Program, Seattle Public Schools** (Page 138)
<http://www.seattleschools.org/area/facilities/SelfHelp/selfhelp.xml>
Gretchen DeDecker, gdedecker@seattleschools.org
Self Help Program Coordinator
MS 22-336
PO Box 34165
Seattle, WA 98124-1165
This program coordinates the review, approval, tracking and oversight of all facility improvement projects (including public art projects) that are carried out by groups or individuals other than Seattle School District staff.
- 14. Land Use Permit, Land Use Review Service** (Page 90)
Department of Planning and Development (DPD), City of Seattle
<http://www.seattle.gov/dclu/landuse/default.asp>
700 Fifth Avenue, Suite 2000
P.O. Box 34019
Seattle, WA 98124-4019
(206) 684-8467
Contact the DPD Applicant Services Center if your project is a unique object of art developed in conjunction with a private developer to see if you will need a land use permit. Groups planning to convert private property into a landscaping/garden project may also need to obtain a permit.
- 15. Design Review Program, City Design** (Page 86)
Department of Planning and Development (DPD), City of Seattle
http://seattle.gov/dpd/design_coordination/
See address for Land Use Permit
684-0435
If your project is a unique object of art developed in conjunction with a private developer your project may go through a DPD design review.
- 16. Building Permit** (Page 84)
Department of Planning and Development, City of Seattle
<http://www.seattle.gov/dpd/asc/>
700 Fifth Ave, Suite 2000
P.O. Box 34019
Seattle, WA 98124-4019
(206) 684-8850
Very large unique objects of art on private property may require a building permit.

17. Historic Preservation Program (Page 88)

Department of Neighborhoods, City of Seattle
<http://www.seattle.gov/neighborhoods/preservation/>
700 Fifth Avenue, Suite 1700
PO Box 94649
Seattle, WA 98124-4649
(206) 684-0228

The Historic Preservation Program is responsible for the designation and protection of more than 230 historic structures, sites, objects, and vessels, as well as seven historic districts scattered throughout Seattle.

18. Fire Permit (Page 134)

Permit Section, Seattle Fire Department

<http://www.seattle.gov/fire/>
220 Third Avenue South
Seattle, WA 98104-2608
(206) 386-1025

Contact the Permit Section to see if you will need a fire permit and/or a review. You will determine the specific requirements and steps you need to take to obtain a permit.

Related Articles

19. Project Samples (Page 40)

Important issues to consider when carrying out public art projects.

20. Step by Step (Page 4)

Web sites

21. City of Seattle Property Finder

<http://web1.seattle.gov/spu/citypropertyfinder/GeographicSearch.aspx>

22. DPD Map Center

<http://www.seattle.gov/dpd/MapCenter/>

23. Parks Map, Seattle Parks and Recreation

<http://www.seattle.gov/parks/parkspaces/parkmap.htm>

Step-by-Step

Step 8 – Develop a maintenance plan

Prior to fabrication and installation of the artwork, your group and your contracted artist need to determine that the artwork won't pose a safety hazard. You also need to resolve how the project will be maintained and who will maintain it.

Public artworks generally have a long life span. If you're creating a mural, think in terms of a 10 year life span. For other types of public artwork, think in terms of 20 to 30 years. It's vital to develop a long-term maintenance plan that adheres to generally accepted standards of safety and appearance. Usually, the group sponsoring the artwork is responsible for maintaining the artwork. (Occasionally, the sponsoring group and a private property owner will create a written agreement that specifies that the property owner is responsible for maintaining the artwork.)

One of the first steps in developing a long-term maintenance plan is to use the sturdiest, safest and most durable materials available for construction (without sacrificing originality and creativity.) The artist selects the materials and is responsible for understanding the type of care that the materials and design requires. When choosing materials, the artist needs to consider factors in the environment such as sunlight, water, pollution, and extreme temperatures. Elements must be protected internally and externally from corrosion. Materials need to be vandal-resistant and anti-graffiti coatings are often necessary. The sponsoring group needs to provide oversight of this process. If needed, an artwork conservator can be consulted for expert advice on materials and maintenance.

Create a maintenance budget for long-term costs to maintain the artwork's original appearance and structural integrity. Work with your artist to figure out what your annual maintenance costs will be and establish a way to cover them. Include a special contingency to cover the possibility that the artwork could become damaged or unsafe. Maintenance can be costly. With projects such as murals, it may be more practical to start again rather than refurbish it.

After the artwork is installed, it is helpful to obtain an object maintenance sheet¹ or maintenance summary from the artist. Ask the artist to include a schedule and detailed instructions for both routine and major maintenance as well as comments about the permanency and durability of materials. If paint is used, the artist should spell out exactly what paint was used and where the paint suppliers are located. The artist can also estimate the cost of long-term maintenance.

The information obtained from the artist should also include drawings and diagrams with installation details, as well as names of fabricators and information about the fabrication processes if appropriate. If the work contains images or patterning you can ask the artist to provide templates or photo files. You can also ask for photo documentation of the artwork. This gives a permanent record of the artwork at the time of installation and helps to document materials, techniques, and conditions over time.

Members in your group and other neighbors may be able to be trained to perform routine maintenance tasks that have been outlined by the artist. Artists, fabricators, conservation technicians and contractors with specialized experience can be contracted to perform major and routine maintenance.

Remember if there is ever any discussion about changing the color or any aspect, character or element of the artwork, the artist needs to be consulted. Keep in mind the legal requirements regarding copyright issues and the Visual Artists Rights Act (VARA.)¹⁰ As you develop your maintenance plan, another thing to keep in mind is that art can come to a premature end for a variety of reasons. A neighborhood may change. A new building or other structure may block the view of the art. Or, as is sometimes the case with P-Patch gardens, the

land may eventually be reclaimed for another purpose. Unfortunately, it is also possible for artwork to become irreparably damaged. It will be the responsibility of the sponsoring group to remove or replace the artwork should this happen. Moving site-specific artwork to another location also requires the artist's permission, as artwork often reflects the character of the site and is designed specifically for that particular location.

Samples, Templates & Other Files

1. **Object Maintenance Sheet** (Page 102)
A form for providing information on artwork maintenance needs. This form can be adapted to your needs. From the Office of Arts & Cultural Affairs.
2. **Object Catalog Sheet** (Page 99)
A form for providing information about the artist and completed artwork. This form can be adapted to your needs. From the Office of Arts & Cultural Affairs.

Related Articles

3. **Project Samples** (Page 40)
Important issues to consider when carrying out public art projects.
4. **Maintenance Recommendations for Materials** (Page 92)
Recommendations for materials used in public artworks.
5. **Potential Maintenance Problems for Materials** (Page 114)
A listing of maintenance problems for various materials used in public art.
6. **Mural Surface Preparation** (Page 94)
Advice on selection of paints and maintenance for murals.

Web sites

7. **Public art conservation and preservation resources**
http://www.artsresourcenetwork.org/public_art/other_resources/general_resources/conservation_preservation.asp
8. **Graffiti Prevention & Removal**
http://www.seattle.gov/util/Services/Garbage/Reduce_Garbage_&_Litter/Graffiti_Prevention_&_Removal/
Seattle Public Utilities' program to prevent and remove graffiti is a good resource for advice to community groups who are developing a public artwork.
9. **Neighborhood Matching Fund**
<http://www.seattle.gov/neighborhoods/nmf/>
Makes awards to Seattle neighborhood community groups and organizations for a broad array of neighborhood-initiated improvement, organizing or planning projects.
10. **Visual Artists Rights Act (VARA)**
<http://www.copyright.gov/title17/92chap1.html#106>
Copyright law of the United States of America and Related Laws Contained in Title 17 of the United States Code. Select Section 106A for a description of VARA.

Step-by-Step

Step 9 – Build the project

Expect most artwork to take between six months and one year to be fabricated and installed.

Before fabrication and installation, it's vital for the sponsoring group and artist to carefully consider issues related to design, public safety, and accessibility. These issues can vary depending upon the type and complexity of the artwork that will be created. For example, it is sometimes required that a Washington state licensed structural engineer review the artist's plans. For all public artwork, the group sponsoring the artwork is responsible throughout the project for ensuring that:

- The artist selects the sturdiest, safest, and most durable materials available for construction.
- The artwork does not become a convenient target for vandalism.
- The artist and/or your group installs the artwork in a safe and timely way.
- The artwork is accessible as an experience, which includes following Americans with Disabilities Act (ADA)³ standards for viewing and accessibility to the artwork, touching the artwork, etc.

Often, the artist or team of artists will design the artwork and then lead a team of community members or students in the installation of the artwork. Depending on the size of the project, it may be up to the working group's project manager to lead the effort to organize the logistics of arranging the work shifts, picking up donated materials and making other purchases, organizing the volunteers, and providing refreshments and other supplies. The clean up effort will also need to be organized. There can be some great moments as the community comes together to install an artwork. Taking pictures of the whole process can serve to later remind neighbors of their happiness and pride in completing the project together.

Related Articles

1. **Sample Projects** (Page 40)
Important issues to consider when carrying out public art projects.
2. **57th Street Underpass Murals** (Page 79)
A description of one Seattle neighborhood public art project from beginning to end, including a detailed account of the neighborhood's involvement in the installation of the mural.

Web sites

3. **ADA (Americans with Disabilities Act)**
<http://www.usdoj.gov/crt/ada/adahom1.htm>
From the U.S. Department of Justice.

Step-by-Step Step 10 – Celebrate!

Once you have completed your journey and the artwork is installed, it's important to publicly celebrate this success with all the project participants as well as your community. The celebration can serve to dedicate the artwork and to publicly recognize the work of everyone involved in the project. It can also give a sense of involvement and ownership to neighbors who did not participate.

Announce your celebration by sending out press releases to local newspapers, placing announcements in newsletters, sending or passing out flyers or invitations to residents and local businesses, and displaying posters around your neighborhood.

Celebrations by local neighborhood groups have included a range of festivities such as commemorative programs with speeches, musical performances, dancing, blessing ceremonies, and even activities such as a parade.

One way to highlight the project and artist during the ceremony is to distribute a brochure or information sheet that describes the project and lists the names of all those involved. Include information about the artist's background, the artist's description of the artwork, and if possible, photographs of the artwork being installed.

A permanent sign or plaque on the site (installed before the ceremony) gives enduring recognition to the artist and the donors who supported the project and made the artwork possible. The inclusion of a brief statement by the artist about the artist's intent will enhance the neighborhood's understanding of and appreciation for the artwork.

Web sites

- 1. Arts Resource Network – Publicity and Promotion**
http://www.artsresourcenetwork.org/professional_growth/business_of_art/publicity_promotion/
Tips and resources for creating publicity and promoting your project. Produced by the Office of Arts & Cultural Affairs.
- 2. Community Toolbox**
http://www.nps.gov/phso/rtcatoolbox/index_comtoolbox.htm
Advice on publicity and outreach. From the National Park Service.
- 3. Seattle Calendar of Events**
<http://www2.seattle.gov/events/>
Community groups are invited to post events on this calendar.
- 4. Seattle Public Library - <http://www.spl.org/>**
Guides and handbooks on publicity are available at the Seattle Public Library, including The Publicity Handbook by Ellen Taft and "The publicist's guide to the news media".

Sample Projects

This section considers typical issues that frequently arise for common types of public art projects. You will also find articles about specific projects and links to other resources. The types of public art and issues presented here are not inclusive. Public art possibilities are only limited by the imagination, and the issues that can arise are often specific to a particular project.

Banners (Page 41)

Artist-designed banners help to define neighborhoods and announce local events.

Bus Shelters (Page 44)

Murals and other public artwork add beauty to Seattle's bus shelters.

Landscape/Garden Projects (Page 46)

Art fences, benches, sculptures and other art elements provide opportunities for public art in landscaped areas.

Murals (Page 55)

Often installed on exterior walls and fences, murals demonstrate a variety of artistic themes and media.

Neighborhood Signage (Page 63)

Neighborhood signs designed by artists create a welcoming presence to neighborhoods.

Seating Elements (Page 66)

Artist-designed benches and furniture transform ordinary functional elements into works of art.

Sidewalk Inlays (Page 69)

Sidewalk inlays provide public art opportunities to encase various types of media into sidewalks.

Sign Kiosks (Page 71)

A kiosk for posting community signs and notices becomes a public artwork when designed by an artist.

Unique Objects of Art (Page 75)

Sculptures, commemorative plaques, and memorials are found in many Seattle neighborhoods.

Sample Projects

Banners

Banners are often used by neighborhoods to define main intersections, celebrate a local event, or let visitors know the boundaries of the community. Banners can give a sense of cohesion to diverse streets, or compliment a larger beautification project.

A good starting place for your project would be to learn from the experiences of another Seattle neighborhood group that has completed a banner project. See the external links at the bottom of the page. You may also want to consult with a sign or awning company that fabricates banners as part of their business. There are fabricators listed in the Yellow Pages.

Typical Considerations

Permits and agency reviews

Banners in the public right-of-way

For any banner in the public-right-of-way (e.g., on a light pole), Seattle Department Of Transportation (SDOT) requires a Street Use Permit¹. SDOT's guidelines restrict banners to those that present information relative to a specific neighborhood or are purely decorative. For banners, the Permit must be renewed annually. You will also need to purchase your own banner brackets and rods (the hardware used to attach banners to poles.)

Cross-street banners must be strung between buildings. Installing eyebolts in a building requires a Building Permit² from the Department of Planning and Development (DPD).

SDOT will make a site inspection once a detailed description of the banner and location is submitted.

Banners on, or partially on, private property

A Sign/Awning Permit² will be required from the Department of Planning and Development (DPD) for any permanent banner (sited in a location for more than 56 days).

Banners on private property, but projecting over the public right-of-way

This may require both a Sign/Awning Permit² and a Street Use Permit¹.

See Permits and Agency Reviews⁴ to find out if you may need to contact another agency for an additional review. (The location of your project may be within or adjacent to the jurisdiction of an agency.)

Note that King County Metro¹¹ generally does not allow a banner on a bus shelter.

Insurance

Insurance coverage⁵ will be necessary for both the installation of the banners (to protect passersby, the City, and the installer), and for the life of the Street Use Permit¹ for the same protections.

Engineering

Plans for a proposed sign or banner must meet standards for design and location as indicated in the Seattle Municipal Code Chapter 23.55 Signs⁹. With regards to projections over the right-of-way, the Code states that signs projecting into any public right-of-way, except alleys, should have a minimum clearance of eight feet over the adjacent sidewalk or other grade. It further states that no permanent sign can extend into any public right-of-way to within less than two feet of the curblineline, or more than six feet beyond the property line (with exceptions at intersections).

A Washington state-licensed structural engineer should review plans for banner design if custom-mounting hardware is used. Engineers are listed in the Yellow Pages and hardware stores also sometimes have listings of construction professionals. Members of your working group may also have connections in the construction field.

Appropriate materials

Use off-the-shelf mounting hardware and metals with appropriate protection from corrosion if such corrosion might make the banner unsafe. Use durable fabric to protect from wind, rain and ultra-violet rays to enable the banner to withstand extreme weather and prevent it from rapidly wearing or fading.

Basic design, user and maintenance issues

You will need to have a sufficient number of pole banners in the area to have a strong visual impact. Ideally, the banners will be easily legible from the natural viewing distance and contain information that is concise and comprehensible without being a distraction to drivers. The banners should be high enough to avoid casual vandalism. For more information, contact the agency or jurisdiction where you will apply for your permit or review.

Maintain a contingency budget for repair or replacement of banners that become damaged or destroyed.

Contacts

- 1. Street Use Permit (Page 120)**
Seattle Department of Transportation, City of Seattle
Benita Staadecker, benita.staadecker@seattle.gov
Street Use and Annual Permits
700 Fifth Avenue, Suite 3900
PO Box 34996
Seattle, WA 98124-4996
(206) 615-1224
City of Seattle contact for Street Use Permits. You will discover the specific requirements and steps required to obtain the permit.
- 2. Sign/Awning Permit (Page 118)**
Department of Planning and Development, City of Seattle
Kent Hunnicutt, kent.hunnicutt@seattle.gov
Sign Inspector
700 Fifth Ave, Suite 2000
P.O. Box 34019
Seattle, WA 98124-4019
(206) 684-8419
City of Seattle contact for Sign/Awning Permits. You will determine the specific requirements and steps you need to take to obtain the permit. Kent Hunnicutt is also the contact for building permits for cross-street banners.
- 3. Neighborhood Matching Fund (Page 97)**
Department of Neighborhoods, City of Seattle
700 Fifth Avenue, Suite 1700
PO Box 94649
Seattle, WA 98124-4649
(206) 684-0464
Call for Department of Neighborhood's Quick Information Sheet on "Installing Banners" for more information on banner projects, including considerations for a typical work plan and budget.

Related Articles

4. **Permits and agency reviews** (Page 29)
5. **Insurance coverage** (Page 14)

Web sites

6. **Wedgewood Community Council**
<http://www.scn.org/wcc/>
This Northeast Seattle neighborhood group installed a banner project.
7. **Wallingford Chamber of Commerce**
<http://chamber.iactivesite.com/page.aspx>
A North Seattle neighborhood group that has installed banners.
8. **Columbia City Farmers Market**
<http://seattlefarmersmarkets.org/market/columbiacity/index.shtml>
A neighborhood group in South Seattle that installed banners.
9. **Seattle Municipal Code Chapter 23.55 Signs**
<http://clerk.ci.seattle.wa.us/~scripts/nph-brs.exe?s1=23.55&s2=&S3=&Sect4=AND&l=20&Sect1=IMAGE&Sect3=PLURON&Sect5=CODE1&d=C&ODE&p=1&u=%2F%7Epublic%2Fcode1.htm&r=1&Sect6=HITOFF&f=G>
The complete text for Seattle Municipal Code - Chapter 23.55 on Signs.
10. **Banners**
http://seattle.gov/economicdevelopment/biz_district_guide/biz_dist_pages/banners.htm
More information on developing banner projects from Office of Economic Development, City of Seattle
11. **King County Metro**
<http://transit.metrokc.gov/>
The department's home page.

Sample Projects

Bus Shelters

The colorful Seattle bus shelters—each with a unique mural—are evidence of what public art can do for an everyday structure. Other types of public art may be placed in or near bus shelters; in some instances, the shelter itself can be a custom-made work of public art.

The King County Metro Transit (Metro) is the public transit agency serving King County. The Metro Bus Shelter Program² plans many projects for bus shelters. These are often neighborhood or community groups, schools, or individual art projects that reflect the neighborhood in which the shelter is located. Bus shelter art projects have included tile, laser cut steel and painting.

Contact Metro if you would like to create a bus shelter project. Participants need to apply to create a mural in a bus shelter. Select the shelter where your artwork will be installed and submit the design for the mural (see external links below). Metro must receive your application at least one month before your intended start date. All designs are reviewed by program staff and design approval usually occurs within a few days of receiving the design. Metro contributes panels and paint to those whose applications are approved and members of the community donate their talent to create murals. Community groups have up to three months to complete the mural. If Metro is to maintain the bus shelter, the specific considerations for developing a public art project in or around a bus shelter are entirely at the discretion of Metro.

A community organization or the City can add a new, custom bus shelter, although this will mean the sponsoring group must obtain all of the appropriate City permits, review the siting in the bus stop with Metro, and assume all ongoing maintenance responsibilities. See Permits and Reviews⁴ for more information.

Sound Transit is a regional network of express buses, commuter rail and light rail that connects communities in King, Pierce and Snohomish Counties. Sound Transit has no immediate plans for public art projects directly organized by neighborhood groups. The Sound Transit Public Art Program³ commissions artists to work on public art projects throughout the Sound Transit system.

Typical Considerations

Insurance

King County Metro will determine the insurance requirements.

Safety

Bus stops must have a clear area, 10-feet deep by nine-feet long, at the head of the bus stop for boarding and unloading passengers. Contact Metro regarding other safety issues.

Engineering

Depending on the scale and location of the proposed art project, an engineer may need to review the plans. If a bus shelter is being constructed, at minimum a Washington state licensed engineer will need to review the plans. Engineers are listed in the Yellow Pages and hardware stores also sometimes have listings of construction professionals. Members of your working group may also have connections in the construction field.

Appropriate materials

Contact King County Metro.

Basic design, user, and maintenance issues

See the external links at the bottom of the page. Contact King County Metro for more information.

Samples, Templates, and Other Files

1. **Application form for King County Metro Bus Shelter Mural Program** (Adobe PDF)
http://transit.metrokc.gov/prog/sheltermural/sm_appform.pdf

Contacts

2. **Metro Bus Shelter Program, King County Metro** (Page 127)
http://transit.metrokc.gov/prog/sheltermural/shelter_mural.html
Dale Cummings
Program Manager
201 South Jackson St., M.S. KSC-TR-0413
Seattle, WA 98104-3856
(206) 684-1524
King County Metro contact for King County Metro public art projects (murals, custom lighting, sidewalk inlays, benches, etc.) located within or on a bus shelter, or in a designated bus zone.
3. **Sound Transit Public Art Program, Sound Transit**
<http://www.soundtransit.org/working/art/>
Carol Valenta
401 S. Jackson St.
Seattle, WA 98104
A local transit agency with staff expertise in public art.

Related Articles

4. **Permits and Reviews** (Page 29)
Permits and reviews required by the City of Seattle for public art projects.

Web sites

5. **General Design Ideas**
http://transit.metrokc.gov/prog/sheltermural/sm_design.html
Tips for creating a design for a bus shelter art project. From King County Metro Bus Shelter Program.
6. **Starting a Project with the King County Metro Bus Shelter Program**
http://transit.metrokc.gov/prog/sheltermural/sm_steps.html
A description of the steps involved in a bus shelter art project.
7. **Tips to Help Your Mural Last**
http://transit.metrokc.gov/prog/sheltermural/sm_tipstolast.html
Suggestions on how to avoid maintenance and graffiti problems. From King County Metro Bus Shelter Program.

Sample Projects

Landscape/Garden Projects

It is not always possible to know where landscaping ends and public art begins. For instance, a landscaping project using handmade planters; a custom-designed, stone pathway; and unique plant identification markers can be, in total, a public art project. The arrangement of plants itself can be seen as public art. Many Department Of Neighborhood Matching Fund grants are given for traffic circles, park improvements, and P-Patches (community garden space provided by the City of Seattle). Some of these projects can provide wonderful opportunities for art (e.g., seating elements, art fences, unique objects of art) as well as opportunities for artful landscaping.

There is abundant information available on proper tree planting and landscaping. Landscape and garden projects may also benefit from a review of existing successful projects, such as the Belltown P-Patch⁹.

Typical Considerations

Permits and agency reviews

Landscape projects located on public property

In the public-right-of-way

Contact the City Arborist at Seattle Department of Transportation (SDOT) about your idea for a landscape project. You will also need to obtain a Street Use Permit⁵. The public right-of-way includes planting strips. See rules and regulations⁹ for obtaining a Street Use Permit for projects in planting strips.

A Street Tree Planting Application¹³ is required whenever a tree is planted in the public right-of-way. See external links for resources on planting in the public right-of-way.

In a park

Contact Seattle Parks and Recreation⁶ for a project review and possible permits. This department maintains not only the City parks but greenbelts and boulevards. Depending on the complexity of your project, the process could take from one week to three or four months.

Landscape projects located on private property

Before starting your project you will need to get written permission from the property owner and an agreement that specifies who is responsible for maintenance. The Land Use Review Service⁷ at Department of Planning and Development (DPD) will be able to determine if you will need to apply for a Land Use Permit. The Public Resource Center⁷ can answer your permit submittal and zoning questions. You will need to follow the Director's Rules in Landscaping Standards² for compliance with the Land Use Code when carrying out your landscaping project.

See Permits and Agency Reviews¹⁰ to find out if you may need to contact an additional agency for a review. (The location of your project may be within or adjacent to the jurisdiction of an agency.)

Insurance

Insurance will be necessary for both the installation of the landscape project (to protect passersby, the City and the installer), and for the life of the landscape garden or P-Patch.

Safety

Do not make paths too slippery or uneven. Use City recommended trees¹. For more information on safety, contact the agency or jurisdiction where you will apply for your permit or review.

Accessibility

Garden paths or overlooks should be designed to accommodate disabled citizens. Most landscaping or garden projects must meet Americans with Disabilities Act (ADA)²¹ standards for accessible design.

Appropriate materials

Use drought resistant, low maintenance plants.

Basic design, user, and maintenance issues

Properly prepare the soil and plant the trees and other vegetation to ensure that they will become established and survive to maturity. Provide adequate irrigation, especially at the early stages of growth, to ensure the plants become entrenched. Unless previously arranged through an agreement with the property owner, the sponsoring group is responsible for long-term maintenance¹⁰ of the landscaping project.

For more information, contact the agency or jurisdiction where you will apply for your permit or review.

Samples, Templates and Other Files

1. **DPD Client Assistance Memo #234 on Landscaping Information** (Adobe PDF)
<http://www.seattle.gov/dclu/Publications/cam/cam234.pdf>
Specific landscaping advice and a list of drought tolerant/low water usage trees and plants, as well as City department contacts.
2. **DPD Director's Rules in Landscaping Standards** (Adobe PDF)
<http://www.seattle.gov/dclu/Codes/dr/DR1992-13.pdf>
Rules for compliance with the Land Use Code when carrying out your landscaping project on private property.

Contacts

3. **Neighborhood Matching Fund** (Page 97)
Department of Neighborhoods, City of Seattle
700 Fifth Avenue, Suite 1700
PO Box 94649
Seattle, WA 98124-4649
(206) 684-0464
Call for Department of Neighborhood's Quick Information Sheets on Landscaping/Beautifying Public Areas, P-Patch Upgrades, and Street Tree Planting. The Quick Information Sheets include resources, a step-by-step description of a typical work plan, and information about creating a budget.
4. **Landscaping Projects in the Public Right-of-Way**
Seattle Department of Transportation, City of Seattle
Nolan Rundquist, nolan.rundquist@seattle.gov
City Arborist
700 Fifth Avenue, Suite 3900
PO Box 34996
Seattle, WA 98124-4996
(206) 615-0957
City of Seattle contact for a landscaping project in the public right-of-way. You will also need to obtain a Street Use Permit.

5. Street Use Permit (Page 120)

Seattle Department of Transportation, City of Seattle
Benita Staadecker, benita.staadecker@seattle.gov
Street Use and Annual Permits
700 Fifth Avenue, Suite 3900
PO Box 34996
Seattle, WA 98124-4996
(206) 615-1224

City of Seattle contact for Street Use Permits. You will discover the specific requirements and steps required to obtain the permit.

6. Seattle Parks and Recreation, City of Seattle (Page 135)

Pam Kliment, pam.kliment@seattle.wa
Neighborhood Project Planner for Department of Neighborhoods
800 Maynard Avenue South
Seattle, WA 98134
(206) 684-7556

City of Seattle initial contact for public art projects that take place in a park.

7. Land Use Permit, Land Use Review Service (Page 90)

Department of Planning and Development (DPD), City of Seattle
<http://www.seattle.gov/dclu/landuse/>
700 Fifth Avenue, Suite 2000
P.O. Box 34019
Seattle, WA 98124-4019
(206) 684-8467

Contact the DPD Applicant Services Center if your project is a unique object of art developed in conjunction with a private developer to see if you will need a land use permit. Groups planning to convert private property into a landscaping/garden project may also need to obtain a permit.

8. P-Patch Program

Department of Neighborhoods, City of Seattle
<http://www.seattle.gov/neighborhoods/ppatch/start.htm>
700 Fifth Avenue, Suite 1700
PO Box 94649
Seattle, WA 98124-4649
(206) 684-0264

If your project is a landscape/garden project and is a proposed site for a new P-Patch garden, staff can help evaluate and secure access to your proposed site. They can give advice, technical assistance, and lead your group through a garden design process.

Related Articles

9. Belltown P-Patch (Page 50)

Read about this successful landscaping project that was funded by the Neighborhood Matching Fund.

10. Step-by-Step (Page 4)

A description of ten steps needed to complete a neighborhood public art project.

Web sites

11. **Planting Strip Landscaping and Paving**
<http://www.seattle.gov/transportation/plantingstrip.htm>
Rules and requirements for obtaining a Street Use Permit for projects in planting strips.
12. **Department of Neighborhoods - Catalog of Publications**
<http://www.seattle.gov/neighborhoods/pubs/>
The "Environmental Projects" guide profiles several neighborhood environmental projects, describing what they did and how. Includes resources to help you conceive, plan, organize, fund and implement neighborhood self-help projects.
13. **City Arborist Web site, Seattle Department of Transportation**
<http://www.seattle.gov/transportation/arborist.htm>
Includes information such as a recommended right-of-way plant list and tips on tree planting.
14. **Street Tree Planting Application (Adobe PDF)**
<http://www.seattle.gov/transportation/docs/treeplantapp2004.PDF>
An application required whenever a tree is planted in the public right-of-way.
15. **Urban Forestry, Seattle Department of Transportation**
<http://www.seattle.gov/transportation/forestry.htm>
Resources on trees and landscaping.
16. **Vegetation Management Program, Seattle City Light**
http://www.seattle.gov/light/Neighborhoods/nh4_trtr.htm
Published *The Right Tree Book*, a downloadable 24-page document about choosing, planting and maintaining appropriate trees near power lines.
17. **Garden Paths for the Disabled**
http://www.suite101.com/article.cfm/enabling_garden/4798
Information about things to carefully consider when creating garden paths that may be used by disabled citizens. From Suite 101.com .
18. **Center for Urban Horticulture**
<http://depts.washington.edu/urbhort/>
University of Washington
Conducts a wide variety of adult education programs for everyone. They can also find resources that can help improve your garden or landscaping project.
19. **Natural Lawn and Garden Care**
http://www.seattle.gov/util/Services/Yard/Natural_Lawn_&_Garden_Care/index.asp
Tips for creating and maintaining a natural garden. From Seattle Public Utilities (SPU).
20. **How to Build a Traffic Circle in Your Neighborhood**
<http://www.seattle.gov/transportation/trafficcircles.htm>
From the Seattle Department of Transportation
21. **Americans with Disabilities Act (ADA)**
<http://www.usdoj.gov/crt/ada/adahom1.htm>
Information and technical assistance on the Americans with Disabilities Act.

Sample Projects, In First Person... Belltown P-Patch

A Little Bit of Green Space in the Heart of the City

Dozens of P-Patch community gardens exist in neighborhoods throughout Seattle. P-Patch advocates are not shy in their claims: the gardens, they say, cultivate friendships, strengthen neighborhoods, increase self-reliance, provide public open space, foster environmental awareness, relieve hunger, improve nutrition, and create recreational and therapeutic opportunities. But those claims seem positively modest compared to what the Friends of a Belltown P-Patch set out to do and what they have, with creativity and years of persistence, managed to accomplish.

The very idea of having a P-Patch garden in the Denny Regrade is audacious. The Regrade is one of Seattle's most profitable development corridors and fastest growing neighborhoods. The P-Patch site is one-eighth of a city block highly desirable to the businesses surrounding it. It's not that the surrounding businesses didn't want it: they did. But the Friends of a Belltown P-Patch wanted it even more and were willing to work long and hard enough to get it.

Acquiring the Land

The Belltown P-Patch started out as an empty lot. The Friends of a Belltown P-Patch started out as five people who lived nearby. Transients used the lot as an illegal camping spot, but these five neighbors imagined a garden. "We were," said project spokesperson Eulah Sheffield, "a bunch of wild-eyed dreamers." Where others saw a weedy lot littered with broken glass, needles, and garbage, they saw a place where flowers and vegetables could grow. They saw a space that could be open and green in the midst of tall buildings and concrete. They saw, moreover, a focal point for the neighborhood, a place where neighbors could gather. It would be a place that neighbors would take care of because it belonged to them. Because of it, neighbors would come to know one another better and the neighborhood would become a safer place.

The Friends of a Belltown P-Patch began to garner support and to campaign for the lot's purchase by the Open Space Opportunity Fund — and, all the while, kept on dreaming. The Fund had \$4.5 million, meaning that only nine or ten purchases would be made out of 112 nominations. "It took a year and a half of lobbying," Sheffield said. "We did a lot of lobbying. We showed up for a lot of bureaucratic meetings. I did a lot of speaking — before City Council, the Open Space people, others. We're not lawyers and bankers, we're just normal people," said Sheffield. "It's persistence that makes the difference."

"With that many nominations, it was important to do something to stand out," she said. "We used some unusual methods. Wendy had this bee hat that I would wear when I was speaking: it was a lady's pillbox hat shaped like a bee, black and yellow with bouncing antenna. And we would chalk the sidewalks before meetings so that people going into the building had to walk across sidewalks chalked with 'Belltown P-Patch.'"

The group's lobbying generated publicity. The attorney for a developer who was building adjacent to the site remembered reading something about the group. Knowing that the City would require some mitigation in return for the planned development, the developer's attorney contacted the Friends of a Belltown P-Patch. They, along with Tim Hatley and the neighborhood community council, negotiated with the developer: in the end, the developer contributed \$30,000 to the P-Patch. At that point, it was all still speculative since no one knew if the land would be purchased.

But in 1993 the group's creatively unconventional lobbying paid off: Seattle's Open Space Program, with additional money from King County's Open Space Program, bought four-fifths of the lot for \$495,000. Sheffield said, "We charmed them into it, someone told me afterwards."

Creating a Garden on the Land

The group was at no loss for how to proceed. For one thing, they had been designing the garden long before the land for it was purchased. “We worked ahead,” said Sheffield. “There was a lot of positive thinking.”

With the \$30,000 in cash and nearly \$18,000 in donated time and services, the group successfully applied for \$44,566 from the Neighborhood Matching Fund to construct the garden. Behind the group was the support of the local community council, the neighborhood's crime prevention council, and local businesses and agencies. Also, more than 40 people were on the waiting list to get a plot in the garden-to-be.

The project never lost sight of its larger purpose of becoming a place of ongoing neighborhood interaction. And as a garden-cum-park, it would be maintained by the community itself as well as by the P-Patch program. This broad ownership answered many people's misgivings that the garden would incur the costs and the problems of an unsupervised park. The Department of Parks and Recreation supported the project precisely because the project was not dependent on maintenance funds which the Department did not have.

The group was careful to spend the award money only on those things that could not be donated. One use of the money was to remove the litter-saturated dirt and bring in new soil two feet deep — although even here the group managed to get some of the soil donated. Still rich in volunteer hours, the group was trying to reserve some of its cash for future maintenance.

The Belltown P-Patch is a remarkable project. It is one of the most urban of Seattle's community gardens. To create it required enough community effort to create seven gardens elsewhere. And the final product is, as Sheffield understated it, “more elaborate than most.” For one thing, the Belltown P-Patch is full of artwork.

Art in the Garden

The garden's art comes in different forms. Because the land was on a hillside, a high retaining wall was built and a guard rail across the top of it was needed to satisfy safety requirements. The concrete retaining wall is curved to add beauty to utility; it contains several mosaics, with room for others. The metal railing on the garden's north and west sides depicts modernistic looking vegetables growing. Within a high arched entry way are a pair of steel gates, created by a different artist, using traditional blacksmithing techniques. The rock walls that form the garden's raised beds serve the additional function of making it clear where people can walk — an important function in a P-Patch that is as much a park as a garden.

Among the other committees, an Art Review Committee was set up to review and approve art for the garden and, later, an Art Committee was set up to coordinate its installation.

In initially planning the garden, “we knew we wanted to use Belltown artists,” said Sheffield. Because Belltown is a pretty small neighborhood, artists (and everyone else in the community) tend to know one another and one another's work. Louie Raffloer, a Belltown blacksmith whose shop is in the neighborhood, immediately came to mind to create the garden gates. In the neighborhood, everyone was familiar with a gate that he had created, metal with garden tools welded onto it. The job did have to go out to bid, but Raffloer agreed to create the gate for “the cost of materials and what turned out to be about a dollar an hour.” The steel gate took approximately 200 hours to create. Unlike the earlier gate, the P-Patch garden gate incorporates garden tools made entirely by hand by the artist. It is easily worth ten times what the group paid for it. A labor of love, it is constructed with a craftsmanship that only another blacksmith could begin to appreciate, but with a beauty and whimsy that no one could fail to enjoy.

Unlike the gate, the railing was needed immediately and went out to bid with an urgent deadline. The gardeners found that for the same price as they could have a plain and basic guard railing, they could contract with

neighbors Kevin Spitzer and Jonathan Barnett to build a work of art — given that the artists were willing to donate twice as much time as they were paid for.

Wilbur Hathaway headed up the garden mosaic projects while Shanty Slader did research and coordinated donations. Anyone in the group who was interested got together and sketched out designs. Then they researched how to make mosaics: they went to the library but more importantly, said Hathaway, “for months we told everyone about it — and people gave us leads, told us stories, gave us tips.” Hearing of other mosaics around Seattle, they took field trips to see what others had done. “We plagiarized the good ideas we saw and put our own spin on it.” To get materials, the group put an ad in the *Regrade Dispatch* asking for donated tile and marble, and the materials poured in.

“There’s a lot to know,” said Hathaway: about grouts, adhesive, the effect of weather conditions, interior vs. exterior materials, colors, prices. A professional mosaicist came and showed them how to install the mosaics. The members of the group who initially learned have taught others who in turn will teach still others.

A note to community groups working with timelines and with artists: Remember that more goes into a process than a non-practitioner understands. Be clear with project deadlines and other expectations. Verify that a deadline is realistic before you set it.

The Next Phase

Belltown’s P-Patch is an ongoing project. More mosaics have been installed as people have time. The group constructed a tool shed. Like everything else in the Belltown P-Patch, it combines utility with beauty and whimsy, and is topped by a bell once used at an old school.

In the course of their organizing, project participants found out that one of the streets bordering the garden (Vine St., appropriately enough) is zoned as a “Green Street (Type 1)” — meaning, it can be closed to cars and landscaped. A design class at the University of Washington took it on as a design competition project. That design, in turn, gave more weight to the prospective project. “That’s what we did all along,” said Sheffield, “have everything in place. That way, the City or other backers can look and see that everything is in place and ready to go — the design is completed, the maintenance is arranged for. Projects like that are more attractive to funders.”

In more recent years, the Friends of Belltown P-Patch was involved in the creation of Belltown Cottage Park, a major renovation project which was completed in 2003.

Celebration

When the P-Patch opened, the group held a ground-breaking ceremony and commemorative program to celebrate and to thank everyone who helped make it happen. One group member who owns a costume shop made its stock available to people for the parade that wound through the neighborhood. There was music from two bands, dancers, and a blessing ceremony. Gardeners led guided tours of the garden. A neighboring social service agency opened one of its kitchens and provided several cook’s helpers; local restaurants donated supplies: with that kind of community support, the Belltown P-Patch was able to serve enough food to feed all 400 of the people who attended the celebration.

Advice

Sheffield’s foremost advice is: “Have faith and just keep going.”

Second: “Be as organized as possible.” The group may have been full of wild-eyed dreamers but they also made sure that they were ready whenever any opportunity came along — and, as well, they went far toward creating those opportunities. They lobbied long and hard and effectively to get the land purchased. They used a variety of tactics, employing humor and art. It was the publicity they generated that brought them to the attention of a

developer who was seeking avenues of mitigation. What might have been a relationship marked by mistrust and adversarial cross-purposes turned out to be one of mutual benefit and community building.

“Don’t burn people out,” said Sheffield. Especially in a long ongoing project like this one, people burn out and leave (and, given enough time, may return). But ideally, watch for burn-out and organize to avoid it.

And finally: “Be devoted.” Projects are usually more work than anyone imagined. If people are going to stay involved with it, the project has got to be important to them. “For everyone involved with the Belltown P-Patch, it was really important to have that little bit of green space in the neighborhood — there’s so little green in the Regrade. People gave huge amounts of their time and energy.”

That devotion paid off — paid off for the gardeners, for the surrounding neighborhood, and for Seattle as a whole, both now and in the future. “As the city grows, the idea of community-maintained parks will grow more important,” said Sheffield. “And this P-Patch will grow more important as the area grows up around it.”

Samples, Templates & Other Files

1. **Growing Vine Street** (Adobe PDF)
<http://www.for-wild.org/download/GrowingVineSt.pdf>
A description of Growing Vine Street, which borders Belltown P-Patch. Reprinted from the January/February 2003 issue of the *Wild Ones Journal*.

Contacts

2. **Seattle Parks & Recreation, City of Seattle** (Page 135)
Pam Kliment, pam.kliment@seattle.gov
Neighborhood Project Planner for Department of Neighborhoods
800 Maynard Avenue South
Seattle, WA 98134
(206) 684-7556
City of Seattle contact for public art projects that take place in a park.

Related Articles

3. **Neighborhood Matching Fund** (Page 97)
Many different types of public art projects are funded via the Neighborhood Matching Fund. For example, neighbors have painted unique murals, commissioned distinctive neighborhood sculptures and created unique neighborhood gateway art.

Web sites

4. **P-Patch Program**
<http://www.seattle.gov/neighborhoods/ppatch/start.htm>
If your project is a landscape/garden project and is a proposed site for a new P-Patch garden, staff can help evaluate and secure access to your proposed site. They can give advice, technical assistance, and lead your group through a garden design process.
5. **Friends of Belltown P-Patch**
<http://www.speakeasy.org/~mykejw/ppatch/>
A neighborhood non-profit organization.

6. Open Space Acquisition

<http://www.seattle.gov/parks/proparks/opportunityfund.htm>

The Pro Parks 2000 Levy included an Opportunity Fund for acquisition projects.

7. Belltown Cottage Park

<http://www.seattle.gov/parks/proparks/projects/belltownCottages.htm>

Cottages were restored to their original historic condition and the area around the cottages were landscaped into a small neighborhood park accessible from the Belltown P-Patch.

Sample Projects

Murals

Most public art murals are relatively large two-dimensional paintings on exterior walls or fences. However, a mural could also be a series of small works or use many types of art media such as photography, oil or acrylics. A mural could even use a technique such as fresco or incorporate three-dimensional objects or tiles. Finally, mural themes can vary considerably; they can be instructive, decorative or historical or provide social commentary.

In Seattle, neighborhood organizations often create murals in bus shelters⁵

Typical Considerations

Permits and agency reviews

Murals located in the public-right-of-way

If the mural will be located on a bridge or retaining wall, or other roadway structure owned by Seattle Department of Transportation (SDOT), contact David Chew at SDOT¹ to discuss your project idea and discuss SDOT requirements for the mural. You will then need to obtain a Street Use Permit².

Murals on private property but created or installed by community members using the public-right-of-way

A mural that is not located on public property or in the public right-of-way may still require a Street Use Permit² from SDOT if artists or community members use the public right-of-way to create the mural.

Murals on private property

Murals on private property naturally require the written permission of the property owner. An agreement with the property owner should specify who is responsible for maintenance.

Murals containing no “copy” (writing or advertisement)

If a painted wall mural on either private or City property contains no “copy”; that is, if there is no writing or advertisement on the mural, it will not require a Sign/Awning Permit. If the mural is essentially an advertisement, it will require a Sign/Awning Permit³. Murals that are essentially advertisements will need to adhere to the Code requirements in SMC 23.55 (Signs).¹⁰

See Permits and Agency Reviews⁸ to find out if you need to contact another agency for a review. (The location of your project may be within or adjacent to the jurisdiction of an agency.)

Insurance

Insurance⁸ will be necessary for the installation of the mural (to protect passersby, the City and the installer) and, if required, for the life of a Street Use Permit¹ or Sign/Awning Permit³ for the same protections.

Accessibility

Try to make any fine details in the mural viewable at close range by people who are sight or mobility impaired.

Appropriate materials

Water-soluble (and if possible bio-degradable) site preparation solutions like 100 per cent latex paint are recommended. Use recycled paints when possible. Select quality paints that will wear well over time and are washable, in case of graffiti. See information on mural surface preparation⁷.

Basic design, user and maintenance issues

Ideally, the mural will be easily legible from the natural viewing distance and contain information that is concise and comprehensible without being a distraction to drivers.

A mural will generally need to be maintained for approximately ten years (the average life span). The sponsoring group is responsible for long-term maintenance. Direct sunlight can fade murals and is undesirable.

Develop a maintenance plan⁸ and include a contingency budget for repairs should they be needed. In case of heavy damage it may be more practical to start again rather than refurbish the mural. If the mural requires nighttime lighting, have a clear plan for how that will be provided.

For more information, contact the agency or jurisdiction where you will apply for your permit or review.

Contacts

1. Mural located on a bridge, retaining wall or other roadway structure

Seattle Department of Transportation, City of Seattle
David Chew, dave.chew@seattle.gov
Structures Maintenance & Operations Manager
700 Fifth Avenue, Suite 3900
PO Box 34996
Seattle, WA 98124-4996
(206) 684-8325
City of Seattle contact for a mural located on a bridge, retaining wall owned by Seattle Department of Transportation (SDOT) or other roadway structure.

2. Street Use Permit (Page 120)

Seattle Department of Transportation, City of Seattle
Benita Staadecker, benita.staadecker@seattle.gov
Street Use and Annual Permits
700 Fifth Avenue, Suite 3900
PO Box 34996
Seattle, WA 98124-4996
(206) 615-1224
City of Seattle contact for Street Use Permits. You will discover the specific requirements and steps required to obtain the permit.

3. Sign/Awning Permit (Page 118)

Department of Planning and Development, City of Seattle
Kent Hunnicutt, kent.hunnicutt@seattle.gov
Sign Inspector
700 Fifth Ave, Suite 2000
P.O. Box 34019
Seattle, WA 98124-4019
(206) 684-8419
City of Seattle contact for Sign/Awning Permits. You will determine the specific requirements and steps you need to take to obtain the permit. Kent Hunnicutt is also the contact for building permits for cross-street banners.

4. **Neighborhood Matching Fund** (Page 97)
Department of Neighborhoods, City of Seattle
700 Fifth Avenue, Suite 1700
PO Box 94649
Seattle, WA 98124-4649
(206) 684-0464
Call for Department of Neighborhood's Quick Information Sheet on Public Art: Murals for more information on mural projects, including considerations for a typical work plan and budget.

Related Articles

5. **Bus Shelters** (Page 44)
Things to consider when creating murals in bus shelters.
6. **57th Street Underpass Murals** (Page 58)
Read about how a community group created a mural in the Phinney Ridge neighborhood.
7. **Mural surface preparation** (Page 94)
Information on preparing the surface of a mural.
8. **Step-by-Step** (Page 4)
A description of 10 steps needed to complete a neighborhood public art project.

Web sites

9. **Seattle Public Utilities' Graffiti Removal and Prevention**
http://www.seattle.gov/util/Services/Garbage/Reduce_Garbage_&_Litter/Graffiti_Prevention_&_Removal/
Advice on preventing and removing graffiti.
10. **Seattle Municipal Code Title 23 Land Use Code for Signs 23.55**
<http://clerk.seattle.gov/~public/2355.htm>
Land use code requirements for murals that are essentially advertisements.
11. **Metro Murals**
<http://www.metromurals.org/>
A resource for the creation of community based murals in Portland, Oregon. Much of the information may apply to murals created in other geographical locations.
12. **Department of Neighborhoods - Catalog of Publications**
<http://www.seattle.gov/neighborhoods/pubs>
The "Celebrating Cultural Heritage" booklet has an excellent case study of a mural project with a thorough discussion of the issues involved in developing a mural project.

Sample Projects, In First Person... 57th Street Underpass Murals

If You Can't Beat 'em ...

Back in 1994, Lise Ward and some of her neighbors were sitting together at someone's house, drinking coffee and talking about the graffiti that kept appearing in the 57th Street underpass nearby. They had spent every weekend in January and February painting out the graffiti. And every week it reappeared. So, said Ward, "we figured, if you can't beat 'em, join 'em." Through the Phinney Ridge Community Council, they applied for a Neighborhood Matching Fund Small and Simple Projects award to install a mural on both walls of the underpass.

By October the mural was done. What had been an ugly tunnel became an attractive passageway — one that has deterred graffiti. Less tangibly but even more importantly, the project in its planning and execution brought together neighborhood organizations, adults, at-risk youth, and children — the neighborhood became that much more of a neighborhood.

First Steps

Ward, who volunteered as project manager, knew that she had organizational skills but no artistic skills. So she did some investigating and "all roads led to Rob Mattson," coordinator for the Ballard Neighborhood Service Center. Mattson recommended Saundra Valencia, a mixed-media artist who directed Street Smart Art. "We were a perfect team," said Ward: "I did the organizing and she coordinated the detail work and artistic work."

Street Smart Art was a former organization that not only designed and managed the installation of art; it also gave kids opportunities to provide leadership. For this project, Street Smart artists first developed preliminary designs. Because the underpass is near Woodland Park Zoo, it was decided that the mural's theme would involve animals. Street Smart Art presented a design of "Mexican-style drawings with wild, impressionistic images of animals such as an elephant, giraffe and the kangaroo monkey, set against backgrounds of a blue sky and bright orange sunset."

The public had two months in which to comment on the designs. The designs were published in local newspapers, posted in public gathering spots — "all over," said Ward — and directly circulated to tunnel neighbors. All public comments went to a five-member design review panel. The design panel of local residents included both artists and non-artists. Taking into consideration the wide variety of comments and the subjective nature of design review, the panel addressed only those concerns that came up repeatedly in the written comments. It then approved the design with two recommendations. The final revised design was then submitted to the Phinney Ridge Community Council, the Zoo and the Seattle Engineering Department for final approval.

At that time, the tunnel was the Engineering Department's jurisdiction. (Please note: a mural project in a tunnel is now Seattle Department of Transportation's jurisdiction.) Engineering's concerns in general were that murals have non-controversial designs (that is, no political slogans) and use brushed-on exterior latex paint. Since it would be responsible for maintaining the tunnel, the Department especially wanted to ensure that a clear sealer be applied to the finished mural to help protect against weather and allow easy removal of graffiti.

The project waited to apply for a Street Use Permit until after receiving notice of the award from the Neighborhood Matching Fund. Ward also coordinated with the Zoo through its community liaison. The Zoo provided general support and also offered to arrange sketching tours for the design artists. Ward, Valencia, and the lead Street Smart artist attended a Zoo administration staff meeting to address design concerns.

Ward arranged for donated paints and materials. "We got a lot of support from businesses," she said — "people were really generous." The project collected over 23 gallons of paint plus sealer. Later on, it would be the task of

neighbors who had pledged labor to pick up and store the donated materials (including a porta-potty), buy what still remained to be purchased, and handle the day-of-event logistics needed to install the murals.

Neighborhood Recruitment

While the design was being presented for comment, Ward was doorbelling the residential area surrounding the tunnel for support and matching assistance. To organize volunteer labor for the actual painting, Ward divided the day into two-hour shifts, 12 persons per shift (including room for day-of-event walk-ups). She made sure to offer plenty of other ways to volunteer as well. The project's Neighborhood Matching Fund application included a list of dozens of persons pledging hundreds of hours.

"I've been told I'm kind of persuasive," said Ward. "I believe in my heart that people do want to help — mostly you have to spend the time to figure out what people can and want to do. You need to offer people specific tasks. There was one woman whose entire task was to arrange for, then pick up and deliver, the orange drink. Someone else might want to put in one hour on the design panel."

Someone had the job of collecting the comment sheets from the 10 locations where the design was posted. Some volunteers sat at the sign-in table for an hour. Someone — and this was essential — was Ward's gofer on the day of the event. "If *you* believe in the project and have rapport with people, you find that people want to help to whatever extent they can."

Ward reiterated the need to spend time with people to figure out what they can do. But, she admits, when in the first two hours of doorbelling she'd hit only five or six houses, it seemed like it was taking an agonizingly long time. Then, "just as I was starting to get desperate I hit a condominium that was willing to commit to 12 people for the painting. These people were excited about the project — you could tell that in that building, people talked to each other."

Finally, all the shifts were filled. The painting would be done by design professionals and apprentices (there were six managing Street Smart artists), area neighbors and their children, and representatives from neighborhood organizations — public and private schools, churches, service groups, youth groups.

Four Days, Many Moments

The installation was divided into prep work on Friday, two-hour-long painting shifts most of Saturday and Sunday, then touch-ups on Monday.

At 3:30 p.m. on Friday, Ward and the Street Smart artists put up street barricades, projected the design onto the walls, and began drawing the outlines of the animals. When the outlining was completed, it became apparent that the change from an 8.5-by-11-inch sketch to an 85-foot wall left some gaps in the design. Around midnight, the team made an executive decision to add a few additional animals and landscape features. The additions would compensate for the gaps but still maintain the integrity of the already-approved design.

On Saturday morning, volunteers set up donated coffee and pastries and taped plastic on the sidewalk and street while the Street Smart artists finished laying out the design. People began to arrive, looking for paintbrushes. The mural project had co-advertised with an exhibit preview at the Zoo that day, and after the preview, around 1:00 p.m., the crowds really began to arrive.

A bagpipe player provided music. He had been recommended to Ward by another neighbor when she was going door-to-door, and when she contacted him he was delighted to come, "kilt and all." A couple of massage therapists came and brought their table. Several people with art training just showed up.

Ward had arranged for an hour-long press event in the early afternoon. She had sent out handmade invitations — “we invited **everybody**.” City officials and neighborhood leaders spoke, and both a local TV station and newspaper covered the event. Former Mayor Rice drove through after the mural was completed.

The painting continued through the afternoon until, around 4:00 p.m., all the spots on the wall low enough for kids to reach were filled. Much to her own disappointment, Ward had to call two Girl Scout troops and warn them of the lack of work. Happily, they wanted to come anyway, and were able to participate in the event and enjoy some donated ice cream bars.

Paint began to run low in the afternoon and a volunteer dashed out to buy more (the merchant gave the project a good discount).

Sunday started with more coffee and pastries. As on Saturday, all the people scheduled to paint showed up, but there was less walk-up traffic. The Street Smart artists were able to take more time instructing volunteers on fine-line and shading techniques at adult and ladder levels. Ward smiled: “It was great seeing respectable-looking Phinney Ridge neighbors taking directions from youths in baggy pants.” The public drifted out around 5:00 p.m. and the Street Smart Artists stayed to do some more touching up.

“There were so many moments — great neighborhood moments,” said Ward. “One man I conned into volunteering came Sunday afternoon and painted sky for three hours. He was so proud of his piece of sky. He came back with his wife and showed her his piece of the sky. It’s really all about moments.”

An Organizing Tip

“To keep a project organized,” said Lise Ward, “I use The Binder System.” The Binder System? “I had this black binder I carried everywhere. In it I had sections for the Neighborhood Matching Fund, the Transportation Department, public comments, volunteer labor, scheduling, budget, donated items. But the very *first thing* to start in it is your contact list — every person you talk to who’s in any way interested, put down their name and number. I still consult that list. It’s a great system for people operating on a shoestring when you don’t have the luxury of an office or even a filing cabinet.”

Graffiti

Ward believes that the only effective response to graffiti involves three steps cycling together: (1) prosecution and restitution, (2) painting out, and (3) an arts program as an alternative activity. Participation in art can offer an alternative to youth who are contemplating tagging or who have just completed their community service hours after being caught. Taggers tend to be young men between the ages of 12 and 20. Some live in Phinney, she said: “these are middle-class kids with after-school jobs who have \$200 a month to spend on spray cans. You have to take that energy and guide it into positive activity. You have to provide legal venues. And you have to establish rapport with youth.” If the art done by the youth working with Street Smart Art was any indication, ex-taggers are capable of creating beautiful and useful murals that are socially enriching.

Finishing Up

On the day after the mural was painted, using the names and addresses from the sign-in sheet, Ward sent approximately 200 thank-you postcards to the people who had participated. She used the pre-stamped postcards that the post office sells for the price of the postage. On one side she pasted a color-Xeroxed snapshot of the mural. On the other side she hand wrote her thanks (and included a small plug for Street Smart Art). From those 200 cards, a handful of people called Ward to offer their services on any future projects. Those volunteers made a good beginning for a database of neighborhood volunteers.

Next Time

Asked what she would do differently next time, Ward said that the two big things would be to provide sufficient child-height painting and to anticipate how much garbage a mural generates.

She suggested getting kids in to paint early on, during a one-day installation, or on the first day only of a two-day installation. As well, project organizers could make panels or canvas boards available for kids in case the walls became fully painted.

As for the garbage — well, even the best organizer can forget something. Ward said she hadn't even thought about it until the paint tarps, drop cloths, and paint cans began piling up in her carport. Fortunately, a neighbor let her borrow his large pickup truck to make a trip to the transfer station. She also returned the leftover paint to the hazardous waste disposal facility there.

Ward is optimistic. "Often you need a catalyst in a neighborhood. But once the project gets going, it just snowballs. You may feel like you're going out on a limb. But you get a few commitments and then other folks think, 'Well, I'd better do it too.'"

"I got to know a lot of people," said Ward of the time she spent organizing the project, "and even if I don't remember their names, we see each other on the street and wave."

In 2005, the 57th Street Underpass murals can still be found on 57th Street just east of Greenwood Avenue North.

Contacts

- 1. Phinney Ridge Community Council**
<http://www.phinneyridgecc.org>
c/o Phinney Neighborhood Center
6532 Phinney Ave. N.
Seattle, WA 98103
(206) 783-2244

Related Articles

- 2. Neighborhood Matching Fund** (Page 97)
Many different types of public art projects are funded via the Neighborhood Matching Fund. For example, neighbors have painted unique murals, commissioned distinctive neighborhood sculptures and created unique neighborhood gateway art.
- 3. Street Use Permit** (Page 120)
This permit is required for any project that is temporarily or permanently in the public right-of-way. Depending on the type and location of your public art project, you will need to discuss your project idea with various SDOT staff.
- 4. Murals** (Page 55)
Important issues to consider when carrying out a mural project.

Web sites

5. **Neighborhood Service Centers**

<http://www.seattle.gov/neighborhoods/nsc/>

When you first consider the idea of a neighborhood public art project, a good first step is to head to your Department of Neighborhood's Service Center Coordinator. Coordinators can tell you what groups and organizations are already active in your area. They are also knowledgeable about other neighborhood resources. Coordinators can also provide insight into the history and dynamics of recent efforts to mobilize your community, and assist in communication between your group and City government.

6. **Woodland Park Zoo**

<http://www.zoo.org/>

Home page of Seattle's zoo.

7. **Artworks**

<http://www.urbanartworks.org/>

A non profit organization empowering young people through the creation of public art. The organization is very involved in creating community mural projects.

8. **Volunteer Match**

<http://www.volunteermatch.org/>

A non profit organization with a mission to help everyone find a great place to volunteer, and to offer a variety of online services to support a community of non profit, volunteer and business leaders committed to civic engagement.

9. **Meetup**

<http://www.meetup.com/>

Meetup helps people get together with a group of neighbors that share a common interest. It is an advanced technology platform and global network of local venues that help people self-organize local group gatherings.

Sample Projects

Neighborhood Signage

Public art neighborhood signage can be designed for pedestrian or vehicular traffic. Generally, permanently-sited public art signage is a welcoming neighborhood identification sign. These can be large or small, as is appropriate for location and neighborhood. Neighborhood signage indicating a natural feature (e.g., a creek) or a community landmark or other feature should be designed to be read—and appreciated—by pedestrians.

Sidewalks and their features, including signage, get heavy use, so a very important consideration for neighborhood signage is durability. Any off-premise directional signage located on private property will need to be within 1,500 feet of whatever the sign references. Seattle Department of Transportation (SDOT)¹ will manufacture and install standard community identification signs if the community raises the funds.

Typical Considerations

Permits and agency reviews

Neighborhood signage in the public right-of-way

Standard community identification signs (usually three feet by two feet)

Contact Carol Wittig at Seattle Department of Transportation (SDOT)¹ to discuss your sign request, finalize your design choice to be sure it is feasible, and submit your sign designs and locations for approval. After approval, signs are usually manufactured and installed by SDOT crews within three to six weeks.

Non-standard signage (e.g. signs that are large or mounted on a structure)

Contact the Seattle Department Of Transportation (SDOT)¹ Street Use and Annual Permits for a Street Use Permit.²

Neighborhood signage on or partially on private property

Contact Department of Planning and Development (DPD) for a Sign/Awning Permit³

See Permits and Agency Reviews⁴ to find out if you need to contact another agency for an additional review. (The location of your project may be within or adjacent to the jurisdiction of an agency.)

Insurance

Insurance will not be required by the sponsoring group for the installation of standard community identification signs if they are installed by SDOT. If the signage is large or mounted on a structure, insurance⁵ will be necessary for the installation of the signage (to protect passersby, the City, the sponsoring group and the installers) and, if required, for the life of a Street Use Permit¹ or Sign/Awning Permit³ for the same protections.

Safety

The materials used should not deteriorate rapidly and become a hazard. The sign should not be placed so that a pedestrian (in particular, a sight impaired pedestrian) will walk into it. Do not install signage that requires people to cross an intersection, stand in a median strip, or walk on unpaved surfaces in order to view it. In particular, be concerned about safety issues for mobility-impaired persons and children. For more information, contact the agency or jurisdiction where you will apply for your permit or review.

Engineering

Plans for proposed pedestrian signage must meet standards for design and location as indicated in the Seattle Municipal Code Chapter 23.55 Signs⁸. This will be a minor consideration unless the signage is mounted on a large structure. If so, a Washington state-licensed structural engineer may need to review plans for sign design. Engineers are listed in the Yellow Pages and hardware stores also sometimes have listings of construction professionals. Members of your working group may also have connections in the construction field.

Accessibility

Make sure the information on the sign is available to sight impaired individuals and is at a height and/or print size that is readable by someone in a wheelchair.

Appropriate materials

Metal, wood, fiberglass, plastics, stone, concrete, or porcelain enamel on steel or glazed ceramic are often considered appropriate materials.

Basic Maintenance Issues

Develop a maintenance plan⁶. Include a contingency budget for repair of signs that may become damaged.

If the signage requires lighting, have a plan for how it will be provided.

Contacts

1. Neighborhood Identification Signs, Traffic Management Division

Seattle Department of Transportation, City of Seattle
Carol Wittig, carol.wittig@seattle.gov
700 Fifth Avenue, Suite 3900
PO Box 34996
Seattle, WA 98124-4996
(206) 684-5512

City of Seattle contact for standard community identification signs. You will discuss your sign request, finalize your design choice to be sure it is feasible and submit your sign designs and locations for approval.

2. Street Use Permit (Page 120)

Seattle Department of Transportation, City of Seattle
Benita Staadecker, benita.staadecker@seattle.gov
Street Use and Annual Permits
700 Fifth Avenue, Suite 3900
PO Box 34996
Seattle, WA 98124-4996
(206) 615-1224

City of Seattle contact for Street Use Permits. You will discover the specific requirements and steps required to obtain the permit.

3. Sign/Awning Permit (Page 118)

Department of Planning and Development, City of Seattle
Kent Hunnicutt, kent.hunnicutt@seattle.gov
Sign Inspector
700 Fifth Ave, Suite 2000
P.O. Box 34019
Seattle, WA 98124-4019
(206) 684-8419

City of Seattle contact for Sign/Awning Permits. You will determine the specific requirements and steps you need to take to obtain the permit. Kent Hunnicutt is also the contact for building permits for cross-street banners.

Related Articles

4. **Permits and Agency Reviews** (Page 29)
Permits and reviews required by the City of Seattle for public art projects.
5. **Get Legal Status & Insurance** (Page 14)
Information on legal status to apply for City permits or reviews that are required to develop a neighborhood public art project.
6. **Develop a Maintenance Plan** (Page 36)
Information on how the project will be maintained and who will maintain it.

Web sites

7. **Department of Neighborhoods - Catalog of Publications**
<http://www.seattle.gov/neighborhoods/pubs/>
The *Celebrating Cultural Heritage* booklet includes a case study of a neighborhood experience placing welcome signs at Belvedere Viewpoint in West Seattle.
8. **Seattle Municipal Code Title 23 Land Use Code for Signs 23.55**
<http://clerk.seattle.gov/~public/2355.htm>
Land use code requirements for murals that are essentially advertisements.
9. **Community/District Identification Signs**
http://seattle.gov/economicdevelopment/biz_district_guide/biz_dist_pages/district_id_signs.htm
More information on developing standard community identification signs from Office of Economic Development, City of Seattle.

Sample Projects

Seating Elements

While a park or bus bench is the most common “seating element,” there are many other options. The shape, size, style or form of a seating element can vary in order to reflect a neighborhood identity, serve a specific function, or simply make an artistic statement. The concept of seating elements can also be extended to include “leaning elements” such as rails around a bus shelter or another structure.

Typical Considerations

Permits and agency reviews

Seating element in the public-right-of-way

Seattle Department Of Transportation (SDOT) requires a Street Use¹. SDOT will want to see a design plan with specifications such as the materials, exact site and the amount of drilling necessary. Street use permits for seating elements must be renewed annually.

Seating element in a bus shelter

Contact King County Metro² if you wish to create a seating element in a bus shelter.

See Permits and Agency Reviews³ to find out if you need to contact another agency for a review. (The location of your project may be within or adjacent to the jurisdiction of an agency.)

The support and permission of the adjacent property owners will be needed in order to place a bench or other seating elements in front of a business, apartment building or private residence.

Insurance

Insurance⁴ will be necessary for both the installation of the seating element project (to protect passersby, the City and the installer) and for the life of the Street Use Permit (if required).

Safety

To be safely away from vehicular traffic, seating elements should be aligned with other streetscape objects such as street trees, parking meters, street lights, etc. Seating benches in the public right-of-way must be mounted to the sidewalk and stabilized so they can't be moved. Seating elements should be made of materials that do not deteriorate rapidly or create a hazard. The surface must be free of splinters and other sharp protrusions.

It is also important that the placement of the seating element does not interfere with pedestrian traffic. Generally speaking, all sidewalks must be no less than six feet wide, with no obstructions within that dimension.

For more information on safety issues, contact the agency or jurisdiction where you will apply for your permit.

Engineering

An engineer's review probably is not necessary unless the proposed seating structure is very large or composed of moving parts. If this is the case, you can find engineers listed in the Yellow Pages and hardware stores also sometimes have listings of construction professionals. Members of your working group may also have connections in the construction field.

Accessibility

The seat height must be compatible with the ADA (Americans with Disabilities Act) Guidelines for Benches⁷.

Appropriate materials

Metal that is protected from corrosion, wood (if there are provisions for frequent maintenance), concrete, stone, fiberglass or recycled plastic are often considered appropriate materials.

Basic design, user and maintenance issues

The sponsoring group is responsible for maintaining and cleaning the seating element. One of the main considerations for any group proposing a bench or another seating element should be the maintenance plan⁵ for keeping the bench clean and in good repair. It is best if the bench is easily cleaned with simple tools such as a broom or hose.

The bench should be available to a number of users at all times and not conducive to people lying down. Note that King County Metro usually puts four-foot benches in the bus shelters; if there is no bench in the shelter, it was most likely removed because loitering became a problem.

For further information, contact the agency or jurisdiction where you will apply for your permit.

Contacts

- 1. Street Use Permit (Page 120)**
Seattle Department of Transportation, City of Seattle
Benita Staadecker, benita.staadecker@seattle.gov
Street Use and Annual Permits
700 Fifth Avenue, Suite 3900
PO Box 34996
Seattle, WA 98124-4996
(206) 615-1224
City of Seattle contact for Street Use Permits. You will discover the specific requirements and steps required to obtain the permit.

- 2. Bus Shelter Mural Program, King County Metro (Page 127)**
http://transit.metrokc.gov/prog/sheltermural/shelter_mural.html
Dale Cummings
Program Manager
201 South Jackson St., M.S. KSC-TR-0413
Seattle, WA 98104-3856
(206) 684-1524
King County Metro contact for King County Metro public art projects (murals, custom lighting, sidewalk inlays, benches, etc.) located within or on a bus shelter or in a designated bus zone.

Related Articles

- 3. Permits and Agency Reviews (Page 29)**
Information on permits and reviews required by the City of Seattle for public art projects

- 4. Get Legal Status & Insurance (Page 14)**
Information on legal status to apply for City permits or reviews that are required to develop a neighborhood public art project.

- 5. Develop a Maintenance Plan (Page 36)**
Information on how the project will be maintained and who will maintain it..

Web sites

6. Street Furniture

http://www.seattle.gov/economicdevelopment/biz_district_guide/biz_dist_pages/street_furniture.htm

More information on developing street furniture from Office of Economic Development, City of Seattle.

7. Americans with Disabilities Act (ADA) Guidelines for Benches.

<http://www.access-board.gov/adaag/html/adaag.htm#4.37>

From the Access Board, a federal agency committed to accessible design.

Sample Projects

Sidewalk Inlays

Sidewalk inlays provide some interesting public art opportunities. Various media could be encased in a sidewalk, patterns of every conceivable type could be inscribed, and messages or themes can vary. Although not a common form of public art, there may be opportunities for inlays in crosswalks or at street intersections.

Typical Considerations

Anytime something is placed in the sidewalk, a potential tripping hazard is created. Early conversations with Seattle Department Of Transportation (SDOT)¹ will help eliminate those kinds of problems.

Permits and agency reviews

For any sidewalk inlay in the public-right-of-way, Seattle Department Of Transportation (SDOT) requires a Street Use Permit¹

See Permits and Agency Reviews⁴ to find out if you need to contact another agency for an additional review. (The location of your project may be within or adjacent to the jurisdiction of an agency.)

Insurance

Insurance² will be necessary for both the installation of the sidewalk inlays (to protect passersby, the City and the installer) and for the life of the Street Use Permit.

Safety

The inlays must not be a potential tripping or slipping hazard or a distraction to pedestrians at a crosswalk. Contact SDOT for other safety issues.

Engineering

Concrete sidewalks expand and contract with changes in temperature. Different materials expand and contract at different rates (called the "Coefficient of Expansion" (COE)). In designing inlays, it is not often necessary to consult an engineer, but it is advisable to consult someone knowledgeable about COE's of various materials (e.g., materials suppliers and fabricators). Material suppliers and fabricators can be found in the Yellow Pages and through word-of-mouth.

Accessibility

Sidewalk inlays must conform to ADA (Americans with Disabilities Act) standards⁵. Make sure the sidewalk inlay is not a tripping or slipping hazard to the mobility-or sight-impaired. Talk to SDOT about the allowable height and depth of sidewalk inlays.

Appropriate materials

Metal that does not easily deteriorate or corrode (and discolor adjacent sidewalk), concrete, stone, cast glass (with a slip-resistance top surface), glazed tiles (also with a slip-resistance top), or brick are often considered appropriate materials.

Basic design, user, and maintenance issues

Make sure the inlays are relatively simple to remove if they need to be repaired or replaced. Inlays should not be located adjacent to sections of the sidewalk that have buckled or cracked. For more information, contact SDOT.

Develop a maintenance plan³ and discuss what will happen to the inlays when they wear out.

Contacts

1. **Street Use Permit** (Page 120)

Seattle Department of Transportation, City of Seattle
Benita Staadecker, benita.staadecker@seattle.gov
Street Use and Annual Permits
700 Fifth Avenue, Suite 3900
PO Box 34996
Seattle, WA 98124-4996
(206) 615-1224

City of Seattle contact for Street Use Permits. You will discover the specific requirements and steps required to obtain the permit.

Related Articles

2. **Get Legal Status & Insurance** (Page 14)

Information on the legal status needed to apply for City permits or reviews that are required to develop a neighborhood public art project.

3. **Develop a Maintenance Plan** (Page 36)

Information on how the project will be maintained and who will maintain it.

4. **Permits and Agency Reviews** (Page 29)

Permits and reviews required by the City of Seattle for public art projects.

Web sites

5. **ADA (Americans with Disabilities Act) Home Page**

<http://www.usdoj.gov/crt/ada/adahom1.htm>
From the U.S. Department of Justice.

Sample Projects

Sign Kiosks

A sign kiosk is a small, freestanding sign structure used for posting small signs. Kiosks are limited to a maximum height, width, depth and surface area, and must follow City guidelines for kiosk design. In general, sign kiosks are not allowed in single-family and multi-family residential zones.

Typical Considerations

Permits and agency reviews

(agency contact information is located on the bottom of this page)

Sign kiosks in the public right-of-way

A Street Use Permit² from Seattle Department Of Transportation (SDOT) is required. Note however, when a Street Use Permit is issued for a sign kiosk, it also serves as the permit that would normally be required by Department of Planning and Development (DPD).

While it is not mandatory, SDOT recommends arranging a preliminary meeting before planning a sign kiosk to save time in development of the project.

There is a two-part process for acquiring a Street Use Permit for a sign kiosk in the public right-of-way. SDOT will first complete a safety and maintenance-related review. Plans for proposed sign kiosks must meet standards for design and location in Seattle Municipal Code 23.55.015¹⁰ The document gives clear guidance for SDOT's approval process relating to design, safety and maintenance. Call SDOT for sample kiosk plans.

The second part of the process will include a required proposal review by other City departments. Depending on the size, design and location of the kiosk, the approval process could be completed anywhere from one month to more than one year after submittal of the design. The document Sign Kiosks in the Proposed Right of Way⁹ describes the review process and provides information about the proposal reviews that may be required by other City departments. Sign kiosk projects may also be required to undergo a Seattle Design Commission Review¹⁰

Sign kiosks adjacent to a park, playground or publicly-owned community center

Contact Seattle Parks and Recreation. The kiosk must be reviewed and approved by Seattle Parks and Recreation for aesthetic compatibility with existing signs and the design of the park, playground or community center.

Sign kiosks on private property

Contact Department of Planning and Development (DPD) to see if you need a Sign/Awning Permit³. Sign kiosks are permitted in most zones, provided that a sign kiosk may abut a park or playground at least one acre in size, or a publicly owned community center in all zones. Sign kiosks are generally not permitted within 50 feet of a single-family or multi-family residential zone.

See Permits and Agency Reviews⁷ to find out if you need to contact another agency for a review. (The location of your project may be within or adjacent to the jurisdiction of an agency.)

Safety

Make sure the proposed site is safe (e.g., away from vehicular traffic, well lit and well-traveled). Do not design a kiosk which blocks access to public utilities, traffic flow or street use. At a minimum this means maintaining at least a five-foot wide continuous and clear path along a sidewalk. Do not design a kiosk which requires people to cross an intersection, stand in a median strip or walk on unpaved surfaces to have access to the kiosk. Use

materials that will not deteriorate rapidly and pose a hazard. For further information, contact the agency or jurisdiction where you will apply for your permit or review.

Insurance

Insurance⁷ will be necessary for the installation of the sign kiosk (to protect passersby, the City, the sponsoring group and the installers) and, if required, for the life of a Street Use Permit¹ or Sign/Awning Permit³ for the same protections. For approval, sign kiosks in the public-right-of-way will need to meet the liability coverage requirements in SDOT's Street Use Permit Counter Publication Number 626¹.

Engineering

Plans for proposed sign kiosks should include structural calculations done or reviewed by a Washington state-licensed structural engineer. Engineers are listed in the Yellow Pages and hardware stores also sometimes have listings of construction professionals. Members of your working group may also have connections in the construction field.

Appropriate materials

Metal that is protected from corrosion, wood (if there are provisions for frequent maintenance), concrete, stone, recycled plastics or tempered safety glass are often considered appropriate. Materials used in constructing sign kiosks shall minimize reflective glare from natural or artificial illumination.

Basic design, user and maintenance issues

The design of any sign kiosk shall comply with the design principles approved by the Seattle Design Commission or shall be reviewed and recommended by the Commission. The design of sign kiosks must be approved by the agency or department conducting the review or issuing a permit. More information is available in Seattle Municipal Code 23.55.015¹⁰.

If posted materials are behind glass, the case must be easy to use and be able to withstand heavy use. Posted materials should stay in good condition, even in bad weather. Arrangements must be made so the kiosk is kept clean, updated and in good repair. The outer surfaces must be easy to clean, both for routine maintenance and to remove graffiti. If the kiosk is to be used at night, it should be lit using a convenient and appropriate source near the kiosk.

Note that your group will need to submit a maintenance plan to SDOT in order to get a Street Use Permit. The plan will need to address maintenance of the physical kiosk structure as well as maintenance of the sign kiosk's posting area. More information can be found in Sign Kiosks in the Proposed Right of Way⁹ Create a maintenance plan⁶ includes a general overview for public art projects.

Samples, Templates and Other Files

1. Street Use Permit Counter Publication Number 626 (Adobe PDF)

<http://www.seattle.gov/transportation/pdf/PN626j98.PDF>

Liability requirements for a sign kiosk project in the public right-of-way. From Seattle Department of Transportation.

Contacts

2. **Street Use Permit** (Page 120)

Seattle Department of Transportation, City of Seattle
Benita Staadecker, benita.staadecker@seattle.gov
Street Use and Annual Permits
700 Fifth Avenue, Suite 3900
PO Box 34996
Seattle, WA 98124-4996
(206) 615-1224

City of Seattle contact for Street Use Permits. You will discover the specific requirements and steps required to obtain the permit.

3. **Sign/Awning Permit** (Page 118)

Department of Planning and Development, City of Seattle
Kent Hunnicutt, kent.hunnicutt@seattle.gov
Sign Inspector
P.O. Box 34019
Seattle, WA 98124-4019
(206) 684-8419

City of Seattle contact for Sign/Awning Permits. You will determine the specific requirements and steps you need to take to obtain the permit. Kent Hunnicutt is also the contact for building permits for cross-street banners.

4. **Seattle Parks and Recreation, City of Seattle** (Page 135)

Pam Kliment, pam.kliment@seattle.gov
Neighborhood Project Planner for Department of Neighborhoods
800 Maynard Avenue South
Seattle, WA 98134
(206) 684-7556

City of Seattle contact for public art projects that take place in a park.

5. **Seattle Design Commission Review, Seattle Design Commission** (Page 116)

Department of Planning and Development, City of Seattle
Layne Cubell, layne.cubell@seattle.gov
Seattle Design Commission Coordinator
700 Fifth Ave, Suite 2000
P.O. Box 34019
Seattle, WA 98124-4019
(206) 233-7911

City of Seattle contact for the Seattle Design Commission. After discussing your project with appropriate City agencies, your project may be referred to the Design Commission for a review.

Related Articles

6. **Develop a Maintenance Plan** (Page 36)

Information on how the project will be maintained and who will maintain it.

7. **Permits and Agency Reviews** (Page 29)

Permits and reviews required by the City of Seattle for public art projects.

Web sites

8. Seattle Design Commission

<http://www.seattle.gov/dclu/citydesign/ProjectReview/SDC/>

Department of Planning and Development (DPD)

Conducts special reviews when a City department has a concern or wishes to make an exemption. (Also regularly reviews the design of capital or private projects that involve City property.)

9. Sign Kiosks in the Proposed Right of Way

<http://www.seattle.gov/transportation/signkiosks.htm>

Description of the Seattle Department of Transportation review process for sign kiosks proposed in the public right-of-way.

10. Seattle Municipal Code, Chapter 23.55.015

[http://clerk.ci.seattle.wa.us/~scripts/nph-](http://clerk.ci.seattle.wa.us/~scripts/nph-brs.exe?d=CODE&s1=23.55.015.snum.&Sect5=CODE1&Sect6=HITOFF&l=20&p=1&u=/~public/code1.htm&r=1&f=G)

[brs.exe?d=CODE&s1=23.55.015.snum.&Sect5=CODE1&Sect6=HITOFF&l=20&p=1&u=/~public/code1.htm&r=1&f=G](http://clerk.ci.seattle.wa.us/~scripts/nph-brs.exe?d=CODE&s1=23.55.015.snum.&Sect5=CODE1&Sect6=HITOFF&l=20&p=1&u=/~public/code1.htm&r=1&f=G)

Seattle Municipal Code standards for the design and location of sign kiosks and community bulletin boards in Seattle.

11. Seattle Design Commission Handbook

http://www.ci.seattle.wa.us/dpd/Planning/Design_Commission/Project_Review_Handbook/default.asp

A comprehensive guide of the responsibilities of the Seattle Design Commission. It also contains a summary of the design review process.

Sample Projects

Unique Objects of Art

Generally, a unique object of art is a one-of-a-kind sculptural form. Unique objects of art can also be described as privately funded or gifted public art; symbolic objects that advertise adjacent retail establishments; commemorative plaques; special paving; or memorials. Although public art custom-lighting or seating elements are functional as well as artistic, a unique object of art usually has no traditional function. A well-executed object of art primarily serves to give pleasure or invoke insight.

Typical Considerations

Permits and reviews

Unique objects of art located on public property

In the public right-of-way

Contact Seattle Department of Transportation (SDOT) about obtaining a Street Use Permit¹. If the project will significantly change the look of the street, SDOT will request a review by the Seattle Design Commission. At this review, the Design Commission will review the project's conceptual plan and strive to ensure that the unique object of art is a public amenity and will enhance the pedestrian activity at street level.

In a park

Contact Seattle Parks and Recreation for a project review and possible permits. This department maintains not only the City parks but greenbelts and boulevards. Depending on the complexity of your project, the process could take from one week to three or four months or more.

Unique objects of art located on private property

Implementing the project will require the written permission of the property owner. Your agreement with the owner should specify who is responsible for maintenance. No permits or agency reviews are required unless the object of art could be construed as signage, which would require a Sign/Awning Permit⁶, or if the object is very large a permit such as a Building Permit⁷ may be required. If the object is located on private property but projects over the public right-of-way, a Street Use Permit¹ will be required.

Unique objects of art developed in conjunction with a private developer

If you are working with a private developer, contact Department of Planning and Development to obtain a Land Use Permit⁴. It is also likely that the project will go through a DPD design review⁵.

See Permits and Agency Reviews⁸ for more information on what other City agencies you need to contact for an agency review. (The location of your project may be within or adjacent to the jurisdiction of an agency.)

Insurance

Insurance⁹ is necessary for both the installation and the life of the artwork.

Safety

Any or all of the safety concerns listed for all the other types of projects may apply. Unique objects should not be "climbable" and there should be no sharp protrusions. Any art that is walked on should not be a tripping hazard. Placement of the art should be carefully considered for both safety and aesthetic reasons. For further information, contact the agency or jurisdiction where you will apply for your permit or review.

Engineering

Any fastenings should be highly secure; moving parts within reach should be avoided. Depending on the scale of the project, the plans may need to include structural calculations done or reviewed by a Washington state-licensed engineer. Engineers are listed in the Yellow Pages, and hardware stores also sometimes have listings of construction professionals. Members of your working group may also have connections in the construction field.

Accessibility

The artwork needs to follow Americans with Disabilities Act (ADA)¹⁵ standards for viewing and accessibility to the artwork, touching the artwork, etc. (The artwork itself does not need to be ADA accessible.)

Appropriate materials

There are numerous appropriate materials which may include bronze, metal, wood, concrete, stone, brick and others.

Basic design, user and maintenance issues

Any or all of the basic concerns listed in descriptions of other typical projects may apply. Permanent projects should be designed and engineered such that they are stable and durable for a minimum of 30 years. The community should have a firm long-term maintenance plan¹⁰.

For more information, contact the agency or jurisdiction where you will apply for your permit or review.

Contacts

1. Street Use Permit (Page 120)

Seattle Department of Transportation, City of Seattle
Benita Staadecker, benita.staadecker@seattle.gov
Street Use and Annual Permits
700 Fifth Avenue, Suite 3900
PO Box 34996
Seattle, WA 98124-4996
(206) 615-1224

City of Seattle contact for Street Use Permits. You will discover the specific requirements and steps required to obtain the permit.

2. Seattle Parks and Recreation, City of Seattle (Page 135)

Pam Kliment, pam.kliment@seattle.wa
Neighborhood Project Planner for Department of Neighborhoods
800 Maynard Avenue South
Seattle, WA 98134
(206) 684-7556

City of Seattle contact for public art projects that take place in a park.

- 3. Seattle Design Commission Review, Seattle Design Commission (Page 116)**
Department of Planning and Development, City of Seattle
Layne Cubell, layne.cubell@seattle.gov
Seattle Design Commission Coordinator
700 Fifth Ave, Suite 2000
P.O. Box 34019
Seattle, WA 98124-4019
(206) 233-7911
City of Seattle contact for the Seattle Design Commission. After discussing your project with appropriate City agencies, you may also be referred to the Design Commission for a review.
- 4. Land Use Permit, Land Use Review Service (Page 90)**
Department of Planning and Development (DPD), City of Seattle
<http://www.seattle.gov/dclu/landuse/default.asp>
Address: See address for Seattle Design Commission Review
(206) 684-8467
Contact the DPD Applicant Services Center if your project is a unique object of art developed in conjunction with a private developer to see if you will need a land use permit. Groups planning to convert private property into a landscaping/garden project may also need to obtain a permit.
- 5. Design Review Program, City Design (Page 86)**
Department of Planning and Development (DPD)
http://seattle.gov/dpd/design_coordination/
Address: See address for Seattle Design Commission Review
(206) 684-0435
If your project is a unique object of art developed in conjunction with a private developer your project may go through a DPD Design Review.
- 6. Sign/Awning Permit (Page 118)**
Department of Planning and Development, City of Seattle
Kent Hunnicutt, kent.hunnicutt@seattle.gov
Sign Inspector
Address: See address for Seattle Design Commission Review
(206) 684-8419
City of Seattle contact for Sign/Awning Permits. You will determine the specific requirements and steps you need to take to obtain the permit. Kent Hunnicutt is also the contact for building permits for cross-street banners.
- 7. Building Permit (Page 84)**
Department of Planning and Development, City of Seattle
<http://www.seattle.gov/dpd/asc/>
Address: See address for Seattle Design Commission Review
(206) 684-8850
Very large unique objects of art on private property may require a building permit.

Related Articles

8. **Permits and Agency Reviews** (Page 29)
Permits and reviews required by the City of Seattle for public art projects.
9. **Get Legal Status & Insurance** (Page 14)
Information on legal status to apply for City permits or reviews that are required to develop a neighborhood public art project.
10. **Develop a Maintenance Plan** (Page 36)
Information on how the project will be maintained and who will maintain it.
11. **Eastlake Gateway Park and Sculpture** (Page 79)
Read about how one neighborhood carried out a neighborhood sculpture (unique object of art) project. This account thoroughly discusses the issues that were involved in selecting an artist.

Web sites

12. **Seattle Design Commission**
Department of Planning and Development (DPD)
<http://www.seattle.gov/dclu/citydesign/ProjectReview/SDC/>
City of Seattle
Conducts special reviews when a City department has a concern or wishes to make an exemption. (Also regularly reviews the design of capital or private projects that involve City property.)
13. **Seattle Design Commission Handbook**
http://www.ci.seattle.wa.us/dpd/Planning/Design_Commission/Project_Review_Handbook/default.asp
A comprehensive guide of the responsibilities of the Seattle Design Commission. It also contains a summary of the design review process.
14. **Design Review Program** (Page 86)
Department of Planning and Development (DPD)
http://seattle.gov/dpd/design_coordination/
City of Seattle
Helps new developments contribute positively to neighborhoods by exploring ways in which new multifamily and commercial buildings can best respond to their sites and distinctive surroundings.
15. **ADA (American with Disabilities Act)**
<http://www.usdoj.gov/crt/ada/adahom1.htm>
Information from U.S. Department of Justice.

Sample Projects, In First Person... Eastlake Gateway Park and Sculpture

Planning for the Future

Eastlake, with the I-5 freeway on one side and Lake Union on the other, is five blocks wide and one lake long. Its 3,500 residents are diverse, its business community strong, its character distinctly urban. In the first three years of the 1990s, community members used the Neighborhood Matching Fund to create “Eastlake Tomorrow,” a comprehensive community plan that identified six projects to help preserve and enhance Eastlake’s identity. At that time, Eastlake saw some important new construction and redevelopment, especially of the old steam plant at the neighborhood’s south end. By 1993, public involvement had gained a great deal of momentum — but, community organizers realized, that momentum could not be sustained indefinitely once those major construction and redevelopment projects were completed. So, while there was still momentum to be used, the Eastlake Community Council moved. Spearheaded by Eastlake resident and Council board member Joy Huber, the Eastlake Community Council¹ applied to the Neighborhood Matching Fund³ to create a small “gateway” park with a sculpture at the neighborhood’s south end.

That sculpture and park, the Council proposed, would help create community identity in several ways. Launching the project would require neighbors, businesses, and local government to work together and, in doing so, to grow stronger. Once completed, the sculpture would be an object of pride for residents. It would both mark and enhance Eastlake’s unique character. The project would also serve to increase pedestrian and vehicular safety at a dangerous corner, increase public access to the waterfront, keep that bit of land as open space, clean up and re-vegetate shoreline habitat — and, of course, create an art treasure for all of Seattle. To match its request for \$43,419, Eastlake committed to \$264,289 in donated goods, services, and cash.

Adopting the Baby

A tremendous amount of work had already gone into the Gateway Park project by the time the Eastlake Community Council heard that their application to the Neighborhood Matching Fund had been successful. Consequently, no board member felt able to commit the time and energy needed to take charge of the sculpture part of the project. The community sponsors all stood firm in their commitment to the project but when it was time for a Council member or members to take on the sculpture project as their baby, no one came forward. Finally, Judy Rhodes agreed to take it on with the provision that a second person handle the paperwork — finalizing the proposal, handling the contract with the City and with the artist — and that’s where Cheryl Trivison came in on the project.

Trivison was a natural for the job: “I’ve worked with public and private agencies so it didn’t overwhelm me,” she said. While Rhodes interacted with the jury and artists, Trivison interacted with the Department of Neighborhoods, Office of Arts & Cultural Affairs (formerly Seattle Arts Commission) and the corporate sponsors, keeping the process running. Two was the right number to manage the project, Trivison said, even though it was a huge amount of work: “We had be on the on the phone all the time with each other and with David Huber,” then president of the Eastlake Community Council. “We gave the Council board monthly progress reports on the project.”

Call for Artists and Jury Formation

The two-page Call to Artists stipulated what artists could submit to the competition and when it was due. A direct mailing cost more than the project could spare, so the Call went out to artists’ magazines nationwide. (Note: Artists’ magazines all have classified sections in back.) The response was good: about 35 artists or artist teams responded with slides and statements of interest.

Rhodes organized a jury of project and community people: it included artists, an architect, and a landscape architect. The jury chose three finalists. Each finalist received a \$500 honorarium for submitting a completed proposal. The proposals were then presented to the community for a week. Community members were asked for comments but not asked to vote. Taking the comments into consideration, the jury then recommended the winning proposal. The Eastlake Community Council board made the formal final acceptance.

A Misstep and Starting Over Again

The Call to Artists, in its explanation of submission requirements, specified that, for the finalists, "Format is open but proposals must be able to be displayed on a wall or easel." A maximum size was also specified. These criteria ensured that the final proposals could be displayed in the community.

One of the three finalists asked about submitting a model. "We said, 'Sure,'" recalled Trivison. As it turned out, that project was chosen as the winner. But one of the other artists cried foul, pointing out that the requirements had specified boards. He threatened legal action.

At that point Trivison called the Office of Arts & Cultural Affairs for advice. "We all tried hard to think of some way to salvage the work we had put into the project," she said, "but in the end we just had to start the whole process over again."

The second time, they kept the same format but were more *specific* about requirements: models were okay. They sent the Call to all the artists who had previously responded. In addition, the Office of Arts & Cultural Affairs sent the Call out to its mailing list of about 350 artists. The downside was that by then there was only enough money to offer finalists honorariums half as big as before. The good part was that this second Call reached more artists and prompted more responses.

The project had planned to keep the same jury but when one person raised objections, the project assembled a new jury. The new jury did not know the identity of the previous finalists. Of the three previous finalists, two resubmitted their proposals but neither were finalists the second time.

A meeting, billed as a chance to "come and discuss Eastlake's art," was held at a local bakery. The three new finalists were able to chat with the people who showed up. "It helped the artists," said Trivison, "and gave community members an opportunity to have their say." As before, the three finalists' proposals were displayed for a week where community members could see them. The building owner who had agreed to display them in his lobby that week kept it open late one evening and on a Saturday.

Outcome

"Once the second call went out," Trivison reported, "there wasn't a single glitch." The jury recommended Thomas A. Lindsey's sculpture "Shear Draft" and the Eastlake Community Council board approved the recommendation. And at that point, said Trivison, "the artist himself took charge of the project. Which might not always happen." He acquired the necessary permits from Department of Planning and Development (formerly DCLU) and from the Landmarks Preservation Board. The budget was running low, so the artist raised additional money: he asked neighborhood businesses for donations, he contacted all the initial sponsors. Lake Union Dry Dock alone donated about \$10,000. "This is unique for public art," said Trivison: "For an investment of \$42,000 from the Neighborhood Matching Fund, the City got a sculpture valued at nearly \$200,000. The community feels the effect."

Celebrate!

By the time the end was in sight, project organizers were feeling like they'd been down a very long road. But they knew how important it would be to hold a community celebration, and experience proved them right. In recognition of the celebration's importance, the Eastlake Community Council authorized an expenditure of \$400

— a lot of money for the Council. In the end however, \$1,000 and donated goods came in from the community, and the Council ended up spending only \$4.

A date was set for a celebration on the site. (The sculpture, as it turned out, was installed only four days before the date.) It was advertised by means of posters, fliers, and the Eastlake Community Council newsletter. (Each time the newsletter is printed, about 25 people divide up the neighborhood and hand-deliver it to all 3,500 Eastlake residents and businesses.)

The celebration served to announce the gateway sculpture and to publicly recognize the work of the Council and the sponsoring businesses. It was a way to say thank you. “You need to thank people,” Trivison said: “in person, in writing by letter, and in print, in newspapers.” The celebration served another purpose as well: When neighbors who had not previously worked with the project attended the celebration, it gave them some sense of involvement and ownership. “If anyone does *anything*, you *have* to do a celebration,” insisted Trivison — “no matter *how* sick you are of a project. It was healthy for us and for the community.”

A plaque was placed near the sculpture, giving credit where credit was due. In terms of community building, said Trivison, “that plaque turned out to be very important.”

Teamwork and Tenacity

Reflecting on how much work was involved, Trivison said “I don’t know how any one person could have done this.” What does a project organizer need to be successful? Trivison didn’t hesitate in her answer: “Tenacity.”

“Make sure it’s a community project,” she advised anyone who is thinking about doing a project. And she warned: “Getting the community involved is a major job in itself.”

Help from the Office of Arts & Cultural Affairs, Trivison said, was essential. The office provided them with a contract which the Eastlake project then tailored to its own situation. “Our contract spells out everything,” she said, “including the plaque and ongoing maintenance — everything the Eastlake Community Council needed to have, everything the artist needed to have.” Keeping it to a simple minimum, the contract still ran to 12 pages. Trivison recalled the extensive advice and support from both the Department of Neighborhoods and the Office of Arts & Cultural Affairs: “They had a lot of common sense, experience, and resources to offer. Anyone doing a project like this needs that kind of professional backup.”

The Spin-off

“The spin-off for me,” said Trivison, “was that I came in contact with all these people throughout the community in such an affirmative way.” Community members have responded positively to the sculpture: “People are proud of it — and that their Community Council did it. And it was a good experience for the Council — normally, we do so much planning and produce so little that’s tangible.” As a result of the project, Trivison said, “we made friends with the City. Now they realize we can do things like this. And we realize it too.”

Trivison pointed out that *Shear Draft* is the first major public artwork in Eastlake. “This experience enabled me to gain an awareness of what a community’s involvement could be,” said Trivison. “It’s empowering.”

Insurance and Maintenance for Public Art

With a public sculpture, insurance is an issue, in case the artwork is damaged and even more so in case, for instance, someone climbing on the artwork is hurt. Because “Shear Draft” is on private land, the Office of Arts & Cultural Affairs could not take over the maintenance and insurance. For the Eastlake Community Council to insure the sculpture was not an option — even if its insurance company had been willing to insure the piece (the company refused), the cost would have been over \$1,000 annually. Fortunately, the company that owns the sculpture site was able to include it in their insurance at no additional cost.

Maintenance is also a crucial issue for any public art project. Ideally, as with Eastlake's gateway sculpture, the artist can spell out how and how often the piece should be cleaned. For long-term maintenance, the artist can also spell out what paint was used, where paint suppliers are located, and by what method the artwork should be cleaned. Any public sculpture is prey to graffiti, vandalism, day-in-day-out weather, car exhaust grit, bird droppings, and the who-knows-what-else factor. "Shear Draft" used a durable, easily cleanable paint designed for bridges. The artist included an estimate of how often the sculpture would need to be repainted and how much that would cost. The maintenance agreement also includes a clause stipulating, "If there is ever any discussion about changing the color or any aspect, characteristic, or element of the work, the artist shall be consulted."

Contacts

1. Eastlake Community Council

<http://eastlake.oo.net/organ.htm#ecc>

117 E. Louisa Street, #1
Seattle, WA 98102

2. Public Art Program (Page 128)

Office of Arts & Cultural Affairs, City of Seattle

<http://www.seattle.gov/arts/WhatWeDo/PublicArt/default.asp>

Joan Peterson, joan.peterson@seattle.gov

Public Art Project Manager

700 Fifth Avenue, Suite 1766

PO Box 94748

Seattle, WA 98124-4748

(206) 615-1800

Free advice and fee-based consultation on the development and implementation of neighborhood-funded public art projects. Fee-based consultation involves activities such as hiring a consultant to run the artist selection process. Public art walking tour maps can be downloaded from the Web site.

Related Articles

3. Neighborhood Matching Fund (Page 97)

Many different types of public art projects are funded via the Neighborhood Matching Fund. For example, neighbors have painted unique murals, commissioned distinctive neighborhood sculptures and created unique neighborhood gateway art.

4. Find an Artist (Page 20)

Tips on how to find and select an artist for your project.

Encyclopedia Artist's Public Report

It may be beneficial for you to request an Artist's Public Report from the artist. This report can provide important facts and information for press releases and educational copy.

Typically requested information includes:

- A short autobiographical statement relating to the artist's background.
- A paragraph discussing the ideas, concepts and process in the creation of the artist's overall body of artwork.
- A paragraph discussing pertinent aspects of the specific artwork.
- Any additional information the artist considers important for the enhancement of the general public's appreciation of the artwork.

The Artist's Public Report should be typed or clearly printed on a sheet of 8 ½" x 11" paper.

Related articles

1. **Working with the artist** (Page 25)
Advice on writing a contract and working with the artist through the installation of the artwork.
2. **Object Maintenance Sheet** (Page 102)
A form for providing information on artwork maintenance needs. This form can be adapted to your needs. From the Office of Arts & Cultural Affairs.
3. **Object Catalog Sheet** (Page 99)
A form for providing information about the artist and completed artwork. This form can be adapted to your needs. From the Office of Arts & Cultural Affairs.
4. **Office of Arts & Cultural Affairs** (Page 128)
Free advice and fee-based consultation on the development and implementation of neighborhood-funded public art projects. Fee-based consultation involves activities such as hiring a consultant to run the artist selection process. Public art walking tour maps can be downloaded from the Web site.

Encyclopedia

Building Permits

If your project is a very large unique object-of-art on private or public property there is a chance you may need to obtain a Building Permit. The Department of Planning and Development (DPD) Applicant Services Center¹ can help you determine if you will need to apply for a permit.

If you find will need to apply, your application materials will first need to be screened before you are able to schedule an intake appointment. Screening is available on a walk-in basis during regular Applicant Services Center business hours.

The time and fees involved in obtaining a permit vary depending on the complexity of the project.

Contacts

- 1. Applicant Services Center**
Department of Planning and Development, City of Seattle
<http://www.seattle.gov/dclu/asc/>
700 Fifth Avenue, Suite 2000
P.O. Box 34019
Seattle, WA 98124-4019
(206) 684-8850

Web sites

- 2. Overview of Applicant Service Center**
http://www.ci.seattle.wa.us/dpd/Permits/DPD_001177.asp
Includes information about the permitting process.
- 3. Client Assistance Memos**
<http://www.seattle.gov/dclu/camlist/camlist.asp>
A list of memos including information related to the building code.

Encyclopedia

Contracts with Artists

Contracts with artists come in many forms, but all contracts serve the general purpose of outlining the rights, responsibilities, and obligations of the signatories with respect to the services and products being purchased from the artist. The contract is the vehicle by which all the parties maximize any agreements pertaining to the artwork and minimize any potential misunderstandings.

A contract with an artist specifies what one is purchasing (whether services or an artwork), establishes a time frame for the completion of the work, and states what the artist's compensation will be. A contract with the artist should also spell out the life span and maintenance expectations for the artwork, and address any and all legal requirements in regard to copyright issues and the Visual Artists Rights Act (VARA)⁴ (see end of document.)

Adhering to boilerplate text may be convenient, but it is also helpful to be flexible in drafting a contract with an artist, and to accept that writing a contract is an evolving process. Sometimes conditions require that a standard contract be amended, and sometimes artists ask to negotiate aspects of their contracts. The Office of Arts & Cultural Affairs, in its contracts with artists, uses the City of Seattle's standard boilerplate for consultants and contractors but adapts the boilerplate text to reflect the business of art.

It is recommended that you seek professional legal advice before creating a contract with an artist.

Related Articles

1. **Working with the Artist** (Page 25)
Writing a contract and working with the artist through the installation of the artwork.
2. **Outline of Contracts with Artists** (Page 105)
An outline of the various sections typically included in contracts established between artists and the Office of Arts & Cultural Affairs.
3. **Office of Arts & Cultural Affairs** (Page 128)
Free advice and fee-based consultation on the development and implementation of neighborhood-funded public art projects. Fee-based consultation involves activities such as hiring a consultant to run the artist selection process. Public art walking tour maps can be downloaded from the Web site.

Web sites

4. **Visual Artists Rights Act (VARA)**
<http://www.copyright.gov/title17/92chap1.html#106>
Copyright law of the United States of America and Related Laws Contained in Title 17 of the United States Code. Select Section 106A for a description of the VARA.
5. **Sample Contracts**
http://www.sanjoseculture.org/pub_art/documents.htm
The San Jose, CA Office of Cultural Affairs' Web site contains two sample contracts: a design contract and a fabrication contract. See "Sample Contracts" under the "Artist Information" column.

Encyclopedia

Department of Planning and Development Design Review

Department of Planning and Development (DPD) Design Review¹ provides a forum for citizens and developers to work together to achieve a better urban environment through attention given to design principles. Design review is intended to affect how new development can contribute positively to Seattle's neighborhoods. Design guidelines offer a flexible tool—an alternative to prescriptive zoning requirements—which will allow new development to respond better to the distinctive character of its surroundings.

Design review uses citywide, downtown and neighborhood-specific guidelines. DPD will conduct a review of public art projects when Land Use Review Services, as part of the Land Use Permit² review process, requests a review of a unique object of art project developed in conjunction with a private developer.

DPD design guidelines can also provide a sponsoring group with specific public art ideas, direction, and parameters, especially for projects in neighborhoods with their own design guidelines. Nine neighborhoods (Admiral, Ballard, Green Lake, Northgate, Pike/Pine, Roosevelt, South Lake Union, University, and West Seattle) have developed their own design guidelines that augment the citywide design guidelines. Belltown, Greenwood/Phinney, and Wallingford have proposed design guidelines (as of 2004). See DPD Design Review Guidelines³ for more information.

Contacts

1. Design Review Program, City Design

Department of Planning and Development (DPD), City of Seattle
http://seattle.gov/dpd/design_coordination/
700 Fifth Avenue, Suite 2000
PO Box 34019
Seattle, WA 98124-4019
684-0435

Related Articles

2. Land Use Permit (Page 90)

This permit may be required if your project is a unique object of art developed in conjunction with a private developer. Groups planning to convert private property into a landscaping/garden project may also need to obtain the permit.

Web sites

3. Design Review Guidelines

http://www.seattle.gov/dclu/Publications/Design_Review_Guidelines/default.htm#Citywide
Detailed information about citywide, downtown and neighborhood-specific guidelines.

Encyclopedia

Fire Permit

If there is a chance that a public artwork will obstruct an egress way or a visible alarm system, contact the Seattle Fire Department¹ to see if you will need a fire permit. A Special Events Permit² may be issued if the obstruction of the egress way or visible alarm system will be temporary. The base fee for a Special Events Permit is \$88 (in 2004). Contact the Fire Department with your plans and layout at least two weeks prior to installation of the artwork. You may apply in-person or call to request an application.

If there is a chance that a public artwork will **permanently** obstruct an egress way or a visible alarm system, the Seattle Fire Department may refer your project to the Department of Planning and Development (DPD) for a permit. The Department will need to review your plans to make a decision about granting a permit. The permanent obstruction of an egress way or visible alarm system is generally discouraged by DPD.

Contacts

1. Permit Section

Seattle Fire Department
<http://www.seattle.gov/fire/FMO/fmo.htm>
220 3rd Avenue South
Seattle, WA 98104-2608
(206) 386-1025

Web sites

2. Special Events

<http://www.seattle.gov/fire/FMO/specialEvents/SEHome.htm>
The Special Events Section issues temporary permits.

3. Permit Fees

<http://www2.seattle.gov/fire/FMO/permits/permitSearch/SearchbyAllPermit.asp>
Listing of fees for fire permits and inspections.

Encyclopedia

Historic Preservation Program

The Historic Preservation Program¹ is responsible for the designation and protection of more than 230 historic structures, sites, objects, and vessels, as well as seven historic districts scattered throughout Seattle.

Primary objectives of the Historic Preservation Program:

- Encourage the rehabilitation and reuse of historic properties for public and private use.
- Promote the recognition, protection and enhancement of landmark buildings, objects and sites of historic, architectural and cultural significance in Seattle.
- Identify, protect, preserve and perpetuate the cultural, economic, historical and architectural qualities of historic landmarks and districts throughout the City.

Contact the Historic Preservation Program if there is a possibility that a proposed public art project is located on (or has the potential to impact) an historic landmark. Seattle has designated more than 230 landmarks, listed in City of Seattle Landmark³.

Seattle also has established seven historic districts⁴. Public art projects that impact an historic district must apply for a Certificate of Approval. The process of applying varies depending upon the district. Information about each historic district and instructions for applying can be found through the external links at the bottom of the page.

Protection of individual landmarks and properties located within landmark districts is provided by a design review of planned modifications to the exterior, and in some cases, the interiors, of buildings. Changes to the public right-of-way also require a review, as do changes to designated landscapes.

Contacts

1. Historic Preservation Program

Department of Neighborhoods, City of Seattle
<http://www.seattle.gov/neighborhoods/preservation/>
700 Fifth Avenue, Suite 1700
PO Box 94649
Seattle, WA 98124-4649
(206) 684-0228

Web sites

2. Frequently asked questions

<http://www.seattle.gov/neighborhoods/preservation/faqs.htm>
Answers to the most frequently asked questions about the Historic Preservation Program.

3. City of Seattle Landmarks

http://www.seattle.gov/neighborhoods/preservation/landmarks_listing.htm
Listing of landmarks and the designation process.

4. City of Seattle Historic Districts

http://www.seattle.gov/neighborhoods/preservation/historic_districts.htm
Seattle has established seven historic districts.

5. Ballard Avenue Historic District

<http://www.seattle.gov/neighborhoods/preservation/ballardavenue.htm>

6. **Columbia City Landmark District**
<http://www.seattle.gov/neighborhoods/preservation/columbiacity.htm>
7. **Fort Lawton Landmark District**
<http://www.seattle.gov/neighborhoods/preservation/fortlawton.htm>
8. **Harvard Belmont Landmark District**
<http://www.seattle.gov/neighborhoods/preservation/harvardbelmont.htm>
9. **International Special Review District**
<http://www.seattle.gov/neighborhoods/preservation/id.htm>
10. **Pike Place Market Historical District**
<http://www.seattle.gov/neighborhoods/preservation/pikeplace.htm>
11. **Pioneer Square Preservation District**
<http://www.seattle.gov/neighborhoods/preservation/pioneersquare.htm>

Encyclopedia

Land Use Permits

Department of Planning and Development (DPD) oversees the City of Seattle's Land Use Code, also known as the zoning code. This code contains the rules that govern what uses can be located on private property and also controls the bulk and scale of buildings. Generally, code requirements are related to impacts that may result from development. DPD is responsible for enforcing land use regulations and assessing practical and legal considerations for development.

If your project is a unique object of art developed in conjunction with a private developer, you will need to obtain a Land Use Permit. Groups planning to create a landscaping/garden project with artwork elements on private property may also need to obtain a Land Use Permit.

The first step to applying for a Land Use Permit is to learn the specific submittal requirements for your project. You might be able to get this information from DPD via an online land use question and answer service. More complex projects may require an in-person visit with a Land Use Planner in the DPD Applicant Services Center.

Prior to bringing in your application and plans you should make an appointment by calling or visiting the Applicant Services Center¹.

For all applications involving earth disturbance (except lot boundary adjustments and unit lot subdivisions) you must complete an initial Address/Records Worksheet and a Pre-Application Site Visit Request Form **prior** to making an appointment to bring in your application. To process your completed forms, sign up to see a Permit Technician or mail the forms in. For more specific information please see the links to external sites at the bottom of this page.

Fees will be collected at the time of application and are based on application type and other varying factors.

Contacts

1. Land Use Review Service

Department of Planning and Development, City of Seattle
<http://www.seattle.gov/dclu/ASC/location.htm>
700 Fifth Avenue, Suite 2000
P.O. Box 34019
Seattle, WA 98124-4019
(206) 684-8850

Web sites

2. Applying for a Land Use Permit

<http://www.seattle.gov/dclu/landuse/Applying.asp>

Specific information about applying for a permit. This permit may be required if your project is a unique object of art developed in conjunction with a private developer. Groups planning to convert private property into a landscaping/garden project may also need to obtain the permit.

3. Online Land Use Q & A Service

<http://www.seattle.gov/dclu/research/QNA/QForm.asp>

Submit questions about submittal requirements for your project.

- 4. Land Use Permit Submittal Requirements (Adobe PDF)**
<http://www.ci.seattle.wa.us/DCLU/publications/Forms/Checklists/Index%2011%20LU%20Permit%20Submittal%20Reqmts%20Checklist%207-29-04.pdf>
A checklist that identifies items which will likely be needed to review your Land Use Permit proposal.
- 5. Client Assistance Memos**
<http://www.seattle.gov/dclu/camlist/camlist.asp>
A list of memos including information related to the land use code.

Encyclopedia

Maintenance Recommendations for Materials

Today's public sculpture or other artwork will become tomorrow's cultural heritage. When well maintained, public art can become a focal point that will help create a sense of community. As such, public artwork needs to be created in a fashion that will ensure its durability and ease of maintenance. The design process should involve consultations with conservators and engineers and/or fabrication specialists, and the budget should include long term costs to maintain the artwork's original appearance and structural integrity.

The materials used for public art today range from traditional bronze, stone, and wood to more ephemeral materials such as plastics, plants or electronic equipment. As time passes, the various materials interact with each other and their environment leading to inevitable deterioration. Furthermore, the public artwork can be exposed to vandalism in the form of graffiti or maiming; accidentally caused damage; and wear and tear due to environmental exposure to water, pollution, extreme temperatures and sunlight.

Following is a list of maintenance recommendations for various materials often used for public artworks. However, this is not an exhaustive list, and each artist will need to do his or her own research and consult with various specialists, conservators or other artists familiar with the field. The artist will need to incorporate maintenance considerations into the design of the artwork and will also need to be aware of the effects of the interaction of materials. He /she will need to provide diagrams with details about installation; names of fabricators and details about the fabrication process.

Bronze and Zinc

Corrosion is the main agent of deterioration. Maintenance requirements include yearly cleaning with water and a neutral detergent, followed by a rinse. Maintenance every five years requires low-pressure washing; solvent cleaning; corrosion removal (use soft abrasive pads, brushes) and a new application of protective coating.

Ferrous Metals

A moisture barrier and good drainage is essential. Corrosion is the main agent of deterioration. Maintenance requirements include regular graffiti removal and a yearly cleaning using water and a neutral detergent, followed by a thorough rinse or low-pressure washing. A periodic removal of active rust and reapplication of coating materials is needed, and when / if necessary, major conservation is undertaken involving active rust removal or conversion into a stable corrosion product (specifically for Corten steel) and repair or stabilization.

Aluminum

To slow down the corrosion process, aluminum can be anodized and sealed as a final step in fabrication. Left uncoated, aluminum will develop a thin gray oxide on its surface. Maintenance requirements include regular yearly cleaning using soft brushes with water and neutral detergent, followed by a rinse; periodic soft abrasive cleaning and possible coating.

Stone, cast stone, concrete and ceramics

It is essential to ensure proper moisture isolation, as well as good drainage, and to keep mortar in joints sound. Physical deterioration is usually caused by water penetration and the formation of salt crystals under the surface or by the expansion of water during freezing weather. Algae and lichens are also agents of deterioration.

Maintenance requirements include regular graffiti removal and regular washing with water and a neutral detergent. Every five years, the following maintenance is required:

- Low pressure power washing (on stable stone surface, cast stone and concrete only)
- Mortar upkeep and small fills and monitoring of moisture barriers followed by possible stabilization of spalling stone.
- Reapplication of graffiti prevention coating (ceramics not included); glaze repairs and stabilization on ceramics.

Wood

A moisture barrier and good drainage are essential. Protection from sun and rain are recommended. Biological attacks are also agents of deterioration. Maintenance requirements include regular graffiti removal; periodic gentle cleaning using mineral spirits (for unpainted wood only); careful brushing with soft natural bristle brushes to dislodge dirt; and debris and reapplication of wood preservative coating and water repellent. Major conservation involving wood repair and possible treatment with insecticide or fungicide is undertaken when needed.

Mixed media

Maintenance procedures vary depending on the materials. Basic cleaning still applies. Avoid letting two different metals come into contact, as this will cause rapid galvanic corrosion. Beware the juxtaposition of organic and inorganic materials as the expansion and contraction of the organic materials in contact with inflexible inorganic material will cause the organic material to crack. Metal corrosion products will cause the staining of stone, concrete or ceramic.

Plastics

This material is often not recommended for outdoor artwork, as it will deteriorate rapidly due to exposure to sun and rain.

Electronic equipment

This is not recommended for outdoor artwork unless thoroughly protected from vandalism and outdoor elements.

Fountains

These objects entail very intensive and expensive maintenance costs. Maintenance requirements include regular cleaning and monitoring of the water (chlorine should not be used as it will accelerate the corrosion of metals); periodic coating/waterproofing of the sculptural elements and caulking upkeep.

Related Articles

1. **Mural Surface Preparation** (Page 94)
Advice on selection of paints and maintenance for murals.
2. **Potential Maintenance Problems for Materials** (Page 114)
A listing of potential maintenance problems for various materials used in public art.

Web sites

3. **Arts Resource Network - Conservation and Preservation Resources**
http://www.artsresourcenetwork.org/public_art/other_resources/general_resources/conservation_preservation.asp
Listing of resources. From Office of Arts & Cultural Affairs.

Encyclopedia

Mural Surface Preparation

The following information was provided by Seattle Public Utilities.

Please note: the method used to clean/prepare for murals painted on Seattle Department of Transportation (SDOT) bridges, retaining walls and other roadway structures must be approved by SDOT's Roadway Structures Section¹.

One-hundred-percent acrylic paint is always used to avoid the hazards involved with oil paint, its fumes, and problems with cleanup and disposal.

Wood

Parker First Coat 450—2 mils.—alkyd
(for best results)

Finish in latex 10 percent acrylic

Concrete, masonry, brick, wood

Parker-Flex Prime 233—1.6 mils.—latex
(100 percent acrylic)

Easy to apply, easy cleanup

Re-coat in four hours

Finish in latex 100 percent acrylic

All surfaces to be primed, old or new, must be:

- Sound
- Clean
- Dry

Free of any contamination that can affect the paint film (dust, sawdust, dirt, efflorescence, oils, chalk, mildew, blistering or peeling paint, organic matter)

Remove surface contaminants by one of these or any other allowable means:

- Wire brushing
- Scraping
- Pressure washing
- Acid etching
- Sand blasting

New wood, concrete, and masonry substrates should have a moisture content not exceeding 15 percent as determined by moisture meter.

If high-pressure water cleaning is used to remove flaking or peeling paint, it should be allowed to dry for one week in good weather.

Clean and fill all cracks and voids.

Remove molds and mildew in this way:

- Wash with a non-phosphate detergent.
- Let stand for 15 to 20 minutes.
- Rinse thoroughly with fresh water.
- Wear protective clothing and eye shields while using solution.
- Wash down and cover shrubbery and plants.

Surface Preparation for Murals on Previously Painted Surfaces

- Wash wall with water and mild detergent; remove all mildew and moss. (Note: don't saturate the wall with water; clean the surface with a sponge, rinse with clean water, and dry with a rag.)
- Scrape off any loose material.
- Spot prime any exposed areas first.
- If high pressure wash is used for cleaning, let the structure dry for one week in good weather before priming and painting.

Temperature and Humidity

Temperature and humidity affect the drying, appearance, and durability of a paint coating. The best temperature range is 50 to 90 degrees Fahrenheit/10 to 32 degrees Centigrade. Do not apply a paint coating:

- During rain.
- In damp or foggy weather.
- In freezing weather.
- To a hot surface.
- In direct sunlight.

Drying Time

- First primer coat: two hours.
- Second primer coat: four hours.
- Mural coat: twenty four hours.

Contacts

1. Mural located on a bridge, retaining wall or other roadway structure

Seattle Department of Transportation, City of Seattle
David Chew, dave.chew@seattle.gov
Structures Maintenance & Operations Manager
700 Fifth Avenue, Suite 3900
PO Box 34996
Seattle, WA 98124-4996
(206) 684-8325

City of Seattle contact for a mural located on a bridge, retaining wall owned by Seattle Department of Transportation (SDOT) or other roadway structure.

Related Articles

2. Murals (Page 55)

Important issues to consider when creating a mural project.

Web sites

3. Graffiti Prevention & Removal

http://www.seattle.gov/util/Services/Garbage/Reduce_Garbage_&_Litter/Graffiti_Prevention_&_Removal/
Seattle Public Utilities' program to prevent and remove graffiti is a good resource for advice to community groups who are developing a public artwork.

Encyclopedia

Neighborhood Matching Fund

The Neighborhood Matching Fund ¹ of the City of Seattle Department of Neighborhoods supports local, grassroots action within neighborhoods. The fund creates a partnership that matches the resources and creativity of citizens with the assets of City government. The program gives cash to match community contributions of volunteer labor, professional services, materials, or cash in support of neighborhood-based self-help projects. In addition to addressing a specific need or opportunity, a Neighborhood Matching Fund project should also *build community*, i.e. encourage and support stronger relationships between neighborhood / community members, as well as a sense of being connected or feeling a part of the community.

Many different types of public art projects are funded via the Neighborhood Matching Fund. For example, neighbors have painted many unique murals, installed art projects with tiles made by neighbors of all ages, created artist-designed neighborhood-wide banner displays, commissioned distinctive neighborhood sculptures, and created unique neighborhood gateway art.

There are four types of funds:

Small and Simple Projects Fund ³

This fund is for projects requesting up to \$15,000 that can be completed in within six months. Every City dollar requested must be matched with a neighborhood contribution of volunteer labor, donated professional services, materials, or cash. There are four application deadlines each year. Staff members are available to help applicants work on developing proposals. They will also help applicants connect with other City departments or agencies that may be involved with the project.

Large Projects Fund ⁴

This Fund is for projects requesting more than \$15,000 and up to \$100,000 that can be completed in one year. Every City dollar requested must be matched with a neighborhood contribution of volunteer labor, donated professional services, materials or cash. An application to the Large Projects Fund must be preceded by a Letter of Intent. The letter triggers site visits and staff assistance from the Department of Neighborhoods and related departments or agencies. Letters of Intent to apply and applications are accepted once a year.

Neighborhood Outreach ⁵

A one-time award of up to \$750 for membership expansion or leadership development is available to neighborhood organizations with annual operating budgets under \$20,000. The application is in the form of a request letter. Requests are accepted anytime.

Small Sparks ⁵

Any individual with an idea for "sparking" involvement in their neighborhood can be considered for an award of up to \$250. By contacting Department of Neighborhoods staff, an individual will be connected with a neighborhood Small Sparks coach who will help develop the project idea and send out the application form. Applications are accepted at any time; there are no deadlines.

Tree Fund ⁶

Neighbors can request 10 to 40 trees for their projects, selecting from a list of varieties determined by the City Arborist. Before deliveries are made, participants must attend a training session provided by the City. Trees are delivered in the fall to a requested spot near the planting site. To match the City's contribution of free trees, neighbors must organize the planting effort, provide necessary tools, and be responsible for watering and maintaining their trees.

Contacts

1. **Neighborhood Matching Fund**

Department of Neighborhoods, City of Seattle (Page 123)

<http://www.seattle.gov/neighborhoods/nmf/>

700 Fifth Avenue, Suite 1700

PO Box 94649

Seattle, WA 98124-4649

(206) 684-0464

Makes awards to Seattle neighborhood community groups and organizations for a broad array of neighborhood-initiated improvement, organizing or planning projects.

Related articles

2. **Step-by-Step** (Page 4)

A description of ten steps needed to complete a neighborhood public art project.

Web sites

3. **Small and Simple Project Fund**

<http://www.seattle.gov/neighborhoods/nmf/smallandsimple.htm>

A fund for small projects requesting under \$15,000.

4. **Large Projects Fund**

<http://www.seattle.gov/neighborhoods/nmf/largeproject.htm>

Offers awards for projects requesting more than \$15,000 and up to \$100,000.

5. **Outreach and Small Sparks Fund**

<http://www.seattle.gov/neighborhoods/nmf/smallsparks.htm>

Outreach Fund grants established neighborhood organizations one-time awards of up to \$750 for membership expansion or leadership development projects. Small Sparks Fund gives awards up to \$250 for ideas that “spark” involvement in a neighborhood.

6. **Tree Fund**

<http://www.seattle.gov/neighborhoods/nmf/treefund.htm>

Provides trees to neighborhood groups to enhance Seattle’s urban forest.

7. **Matching Fund Projects Database**

<http://www.seattle.gov/neighborhoods/nmf/database/>

Search for Neighborhood Matching Fund projects back to 1998.

8. **Catalog of Publications**

<http://www.seattle.gov/neighborhoods/pubs/>

Six *Help Yourself!* booklets feature projects that have been done using the Neighborhood Matching Fund. Each booklet profiles several projects, describing what they did and how. The booklets also list resources to help you conceive, plan, organize, fund and otherwise implement neighborhood self-help projects. These publications are available on-line.

Encyclopedia Object Catalog Sheet

The Office of Arts & Cultural Affairs requires that artists complete an Object Catalog Sheet and return it after their public artworks have been installed. A completed form allows you to keep information about the artist and artwork that you may need well into the future. This form is included below as an example for groups working with an artist or artist team to create a visual public art project. Your group can adapt the form to your particular needs.

Related articles

- 1. Working with the artist** (Page 25)
Writing a contract and working with the artist through the installation of the artwork.
- 2. Object Maintenance Sheet** (Page 102)
A form for providing information on artwork maintenance needs. This form can be adapted to your needs. From the Office of Arts & Cultural Affairs.
- 3. Artist's Public Report** (Page 83)
A form for providing facts and information for press releases and educational copy. From the Office of Arts & Cultural Affairs.
- 4. Office of Arts & Cultural Affairs** (Page 128)
Free advice and fee-based consultation on the development and implementation of neighborhood-funded public art projects. Fee-based consultation involves activities such as hiring a consultant to run the artist selection process. Public art walking tour maps can be downloaded from the Web site.

Object Catalog Sheet

ARTIST/TEAM

1. Name: *(Last) _____ (First) _____ (Middle) _____

2. Address: (Street) _____

(City) _____ (State) _____ (Zip) _____

3. Phone Number: (Home) _____ (Work) _____

(Other phone numbers) _____ (Email) _____

4. Nationality: _____ 5. Gender: _____ 6. Birthdate: _____ 7. Ethnicity: _____

8. Social Security Number: _____

(Please note, we cannot consult with you on future repair and maintenance issues if your address is not regularly updated!!!)

* Please spell your name as you would like it to appear in our database.

THE ARTWORK

1. Title of Work: _____

2. Project Title: _____

3. Location (Sited work only): _____

4. Medium or Material: _____

5. Edition Information (Multiples only) : _____

6. Date Completed: _____ 7. Place Executed: _____

8. Collaborating Artist(s): _____

9. Maker other than Artist: _____

10. Exhibitions and collection (Pertaining to this work only): _____

11. Reproductions and Periodicals (pertaining to this work only): _____

12. Number of Separate Pieces in Artwork: _____

13. Value of artwork(s) _____

14. Dimensions:

Painting, Drawing, etc. (Without mat or frame)

Height: _____ in. Width: _____ in. Approx. Depth: _____ in.
 _____ cm. _____ cm. _____ cm.

Sculpture (Without Pedestal)

Height: _____ in. Width: _____ in. Approx. Depth: _____ in.
 _____ cm. _____ cm. _____ cm.

Sculpture (With Frame or Pedestal)

Height: _____ in. Width: _____ in. Approx. Depth: _____ in.
 _____ cm. _____ cm. _____ cm.

Measuring Instructions:

- 1. Measure in both English and metric units. English units are expressed in inches (not feet) and metric measurements in centimeters. The metric measurements include one digit to the right of the decimal point, even if it is zero.
- 2. Take measurements to the next larger unit, not the nearest unit. Paintings, watercolors, drawings, and sculptures are measured to the next larger eighth of an inch and to the next larger millimeter. Prints are measured to the next larger sixteenth of an inch and to the next larger millimeter.
- 3. Record height first, then width, then depth if needed, or diameter. If more than one dimension is given for sculpture, record height first, then greater horizontal dimension, then lesser horizontal dimension. If a work is circular or irregular in shape, the abbreviations “(diam.)” or “(irreg.)” follow the inch measurements in parenthesis.

(Excerpt from Museum Registration Methods. Dudley, Wilkinson & others.)

FOR OFFICE OF ARTS & CULTURAL AFFAIRS USE ONLY

1. Location and Description of Signature, Marks: _____

2. Condition: _____

3. Remarks: _____

4. Purchase Price: _____

Funding Source: _____

Accession Number: (Office of Arts & Cultural Affairs only)

Encyclopedia

Object Maintenance Sheet

Office of Arts & Cultural Affairs requires that artists complete and return the Object Maintenance Sheet after their public artworks have been installed. The form includes information from the artist that will assist your group in maintaining the artwork on a long-term basis. The Object Maintenance Sheet is included as an example for groups working with an artist or artist team to create a visual public art project. Your group can adapt it to your particular needs.

Related articles

- 1. Develop a maintenance plan** (Page 36)
An overview on creating a long-term plan for maintaining the artwork.
- 2. Object Catalog Sheet** (Page 99)
A form for providing information about the artist and completed artwork. This form can be adapted to your needs. From the Office of Arts & Cultural Affairs.
- 3. Artist's Public Report** (Page 83)
A form for providing facts and information for press releases and educational copy. From the Office of Arts & Cultural Affairs. From the Office of Arts & Cultural Affairs.
- 4. Office of Arts & Cultural Affairs** (Page 128)
Free advice and fee-based consultation on the development and implementation of neighborhood-funded public art projects. Fee-based consultation involves activities such as hiring a consultant to run the artist selection process. Public art walking tour maps can be downloaded from the Web site.

Object Maintenance Sheet

Artist/Design Team: _____

Title of Artwork: _____

Media: _____

Measurements: _____

2-DIMENSIONAL WORK (Mixed Media works use entire form when appropriate)

Specific materials used in the execution of the piece: (Brand name and type of paint, paper, fiber content, specific metals, etc.
Example: "graphite drawing on Arches 100% paper, with a Krylon spray fixed coating.")

Specific materials used in the presentation of piece: (Composition of base or backing, framing, mat board, protective covering, hanging rods, etc.)

Recommendations and cautions regarding care of the work: (Cleaning, refinishing if needed, avoid exposure to direct sun or to dampness, etc.)

List any special materials utilized in the execution of the artwork: _____

Packing and Shipping instructions: _____

3-DIMENSIONAL WORK (Mixed Media works use entire form when appropriate)

Material(s): _____

Material thickness or gauge: _____

Welding or jointing method: _____

Casting alloy, wax body, glass or fiber type: _____

Technique or construction method: (Attach fabrication drawings) _____

Material finish: (Glaze, paint color and type, sanding grit, tool pattern, patina, surface sealer, etc.) _____

Foundation/installation structure: (Include bolt/pin size, grout, and/or hanging mechanism) _____

Yearly maintenance and care of artwork: (Cleaning agent and procedure) _____

Placement of artwork: (Cautions regarding sunlight, heat, etc.) _____

Packing and shipping instructions: _____

Encyclopedia

Outline of Contracts with Artists

This is an outline of the various sections typically included in contracts established between artists and the Office of Arts & Cultural Affairs. The sections described as “boilerplate” are not discussed in any detail; other jurisdictions may or may not have their own version of them. Sections 14–17 pertain to considerations outlined in the Visual Artists Rights Act (VARA).⁴ The section headings are followed by descriptions of what they typically cover.

It is recommended that you seek professional legal advice before creating a contract with an artist. The information in this document cannot be taken as a substitute for legal or other professional advice.

(Header)

This section, which is typically unnumbered and bears no specific label, provides basic information used for administrative purposes, such as the project name and number, the contract number, the funding source, and the expiration date of the contract.

(Title)

This section, which is typically unnumbered and bears no specific label, may state the type of contract (for example, “Sited Artwork Commission Agreement,” “Agreement for Design Services,” and so on).

1. Contents of Agreement

This section names the various parts of the contract: “Scope of Work,” “Compensation Terms,” “Standard Terms” (boilerplate), and “Attachments.”

2. Term of Agreement

This section states or repeats the expiration date of the contract, which typically will not coincide with the completion date of the artist’s work. (Time should be allowed after completion of the scope of work, and before the contract’s close-out date, for any other deliverables to be submitted and for other administrative details to be handled.)

3. Scope of Work

This section spells out the artist’s obligations and the agency’s expectations for the artist’s work. It has to be as complete as possible. It is not simply a description of the artwork and/or services that the agency is purchasing; rather, it is an outline for the work that the artist is performing. It gives the who, what, where, when, why, and how of the work that the artist will perform and that the agency is purchasing.

In the design services contract, the agency specifies with whom the artist will be working (for example, with community members), what the artist will be producing, where the artist will perform the work (for example, whether the artist will travel to the agency’s jurisdiction), the purpose for which the work will be performed (for example, to develop an art plan, to design artwork, and so on), and the schedule that the artist will follow. The agency will want to specify the deliverables for the design phase: drawings, written proposals, budgets, specifications, and the like. The agency will also want to specify the dates when major milestones will be completed and when presentations will be expected. The agency may want the artist to develop a more detailed schedule, which can then become an attachment.

The commission contract is often a fabrication contract; sometimes it includes design development and fabrication. The agency should specify whether the commissioned artwork will be sited (situated or located on a

site), site-integrated (part of the site/structure), portable (capable of being easily transported), or of another type, and, if sited or site-integrated, what aspect(s) of the site will be part of the artwork. Defining the type of artwork will help define the extent to which the Visual Artists Rights Act (VARA) ⁴ (see the end of this document) applies to this artwork, should it or its site need to be modified. Anything unusual and/or restrictive can be included in what is specified as the scope of work. The more that can be anticipated and included, the better off both parties to the contract will be. The commission contract typically includes the following clauses:

A. Time of Completion

Acknowledgment (this clause may specify that the artist must acknowledge the agency and/or funding sources in any public presentation or publication of the artwork)

B. Description of Artwork

This is primarily a physical description of the artwork, and the description should be detailed. It should include what is known about materials, dimensions, colors, locations, quantities, and so on. If it is desirable to include very specific aspects of how the work will be performed, and concerning what the final product will be, the agency might consider requiring specifications, which can then become an attachment.

The contract should also specify any other work that the artist is to perform. Will the artist be expected to give a lecture, attend dedications, and so on? Will the artist be expected both to fabricate and install the work? Will someone else install it? Will the artist be expected to coordinate with someone else?

C. Consultation with Conservator

In order to complete the work, the artist may need to consult with conservators. The organization may want to make such consultation a contractual requirement, to ensure the durability of the artwork and the soundness of the materials or of the installation decisions.

D. Consultation with Others

In order to complete the work, the artist may need to meet with other consultants (for example, design consultants, engineers, lighting consultants, and so on). The organization may want to require this sort of consultation contractually.

E. Travel

If the organization has hired an artist from outside its region, it may be desirable to stipulate the number of times the artist will be required to travel to the organization's city in order to complete the scope of work.

E. Residency

Although the scope of work described here may be more relevant to a design services contract, performance of the work may depend on the artist's spending time "in residence" with a particular group or organization.

F. Artwork Documentation and Maintenance Instructions

In addition to having the artist create the artwork, the agency will want him or her to provide any documentation about the artwork (descriptions, statements, photographs or slides, and so on) that will be important for recordkeeping. The agency will also want detailed maintenance instructions for its files.

4. Public Information

This section says that the organization will be solely responsible for coordinating public information materials and activities related to the dedication of the artwork. It is intended to prevent the provision of conflicting information from different sources.

5. Compensation Reimbursement

This section spells out the total compensation that the artist will receive for completion of all the tasks outlined in the scope of work. Total compensation will include reimbursement for travel or taxes, if such provisions are applicable.

6. Schedule for Partial Payment of Compensation

This section specifies division of the artist's compensation into several payments, for which the artist invoices the organization. Receipt of payment is contingent on the artist's having provided various deliverables and met specific milestones, which are spelled out for each payment increment. Examples of deliverables are fabrication drawings, specifications, budgets, schedules, proof of insurance, and actual parts of the artwork. The expectation is that the artist, before submitting the invoice, will have performed the work, purchased the materials, or become obligated to pay for orders so that the agency making the payment is not extending credit to the artist.

7. Process for Reimbursement of Expenses

In general, the artist is responsible for all expenses. Occasionally funds are set aside for travel if there is a design services contract.

8. Process for Payment of Compensation

This section essentially says that the artist, in order to receive payment, needs to submit an invoice documenting the work performed.

9. Process for Payment of Taxes

This section affirms that the artist is responsible for paying and submitting all taxes.

10. Artist is Independent Contractor

This boilerplate section states that the artist is a contractor responsible for providing all labor and materials to complete work.

11. No Claim Allowed by Artist's Employees, Contractors, or Other Parties

This boilerplate section states that no one who is an employee or subcontractor of the artist is considered to be an employee of the organization.

12. No Assignment of Work Without Authorization

This boilerplate section states that the artist cannot, without permission, assign to anyone else work for which the artist is contracted, but this section does not preclude the artist from hiring other people to perform the work.

13. Agency Authorized to Review Work in Progress

This boilerplate section states that the organization is allowed to inspect work performed to date.

14. Copyright and Agency's Right to Reproduce Images

This section typically states that the artist retains copyright, whereas the organization keeps the right to reproduce images for educational purposes. This arrangement allows the organization to publish the artwork proposal or images of the artwork in a newsletter or distribute such material to the press.

15. Organization Records Regarding Artwork

This section states that the organization will keep records regarding the artwork and its creator on file. It is the artist's responsibility to keep the organization informed of his or her whereabouts in case there is a need to contact the artist about changes to the artwork.

16. Artist's Identification Label

This section states that the artist can request removal of his or her identification label (or plaque) if changes to the artwork occur and if the artist feels that the artwork has been compromised to such an extent that the artist's reputation will be damaged by his or her further association with the work. This provision thus allows the artist to no longer be identified as the creator of the (now damaged) artwork.

17. Artwork Changes

This section outlines a process for handling changes to the artwork or removing the artwork altogether. Here, issues concerning the artist's rights are dealt with contractually. If there is a need to clarify the artist's rights as accorded by the language of the VARA⁴ legislation, or if the VARA language must be modified to suit a jurisdiction's needs, this is where such clarification or modification might occur.

A. Material Changes prior to Acceptance

This subsection outlines the process to be followed if modifications must be made to the artwork before it can be accepted by the agency in performance of the agreement.

B. Material Changes after Acceptance

This subsection outlines the process to be followed if the artwork must be removed or modified. It provides for notification in the event that changes are made, or need to be made, to the artwork and offers options should modifications occur. A statement is made that the organization retains the right to maintain its properties and that, in doing so, may have an impact on the artwork. If the artwork is to be installed in a building, a special clause is added, asking the artist to acknowledge that the artwork may also need to be removed.

18. Risk of Loss

This boilerplate section states that the artist is fully responsible for ensuring that the artwork is delivered. Any loss that occurs before transfer of ownership is the responsibility of the artist. Therefore, it behooves the artist to have property insurance and premises insurance to cover the possibility of loss.

19. Indemnification

This boilerplate section states that the artist must hold the organization harmless from any action, suits, or claims arising from the artist's negligence or omission.

20. Insurance

This boilerplate section states that the agency requires the contracted artist and his or her contractors to have general liability insurance and commercial automobile insurance. The limits vary according to the artwork and the complexity and location of its installation.

The coverage typically required by the contract is commercial general liability insurance for the following areas:

- Premises/operations liability
- Products/completed operations
- Personal/advertising injury
- Contractual liability

The policy typically provides the following minimum coverage:

- Bodily injury and property damage at \$1,000,000 per occurrence, with \$1,000,000 annual aggregate
- Professional liability (errors and omissions), generally required only for consultants and not usually for artists (but because the artist usually delivers the product to the installation site, personal automobile liability is required, including coverage for owned, non-owned, leased, and hired vehicles and providing \$300,000 minimum coverage per accident)

21. Artist's Warranties

This boilerplate section requires the artist to provide a one-year guarantee on workmanship and materials. Any failure of the artwork within the year, other than a failure due to vandalism or accident, is the responsibility of the artist to repair. The Office of Arts & Cultural Affairs also includes a statement of the expectation that the artwork will last at least thirty years, the length of a typical bond.

22. Addresses for Notices and Other Deliverables; Waiver of Artist's Rights Upon Failure to Provide Current Address to Agency

This boilerplate section emphasizes the need for the artist to keep the organization informed of his or her whereabouts, to maximize the artist's ability to keep his or her VARA⁴ rights intact.

23. Collection Management

This boilerplate section again gives the artist notice of the contract's handling of his or her VARA⁴ rights. Here, the Office of Arts & Cultural Affairs specifies the organization's right to maintain and manage its collection and its properties and forewarns the artist of the potential for the artwork's modification or removal.

24. Credit

This boilerplate section states that in any and all publicity materials generated on behalf of the artwork, the artist is required to give appropriate credit to the administering organization and to the appropriate funding sources, using language determined by the organization.

25. Definition of "Organization" and "Director"

This boilerplate section defines the organization and its successors, and it defines the director as meaning the director of the organization or anyone else acting on his or her behalf.

26. Audit

This boilerplate section states that for a period of six years the organization, or any entity involved in funding the artwork, can request a financial audit of the artist's (or subconsultants') books pertaining to any work performed under the agreement.

27. Compliance With Laws and Regulations

This boilerplate section spells out the artist's obligations with respect to laws, licenses, taxes, and other requirements.

A. General Requirement

The artist must comply with all laws of the organization's country, state, and jurisdiction, including laws that pertain to health and safety standards.

B. Licenses and Similar Authorizations

The artist must obtain any and all licenses and permits needed for the artwork's fabrication and installation.

C. Taxes

The artist must pay, as required, all taxes applicable to the agreement except where the agreement indicates otherwise.

D. Use of Recycled-Content Paper

The artist will attempt to use recycled paper whenever such use is possible.

E. Americans with Disabilities Act (ADA)⁶

The artist must comply with the requirements of the ADA, particularly if he or she is providing services as part of the agreement (that is to say, all services must be accessible by people with disabilities). In addition, if it is possible for someone to walk on or enter the artwork, the artwork will be expected to meet ADA code.

28. Women and Minority Business Enterprise (Wmbe) Requirements⁵

This boilerplate section states that the artist will comply with all applicable WMBE requirements. If no such requirements exist, adherence to WMBE requirements is nevertheless encouraged. (See the external links at the bottom of this document for more information.)

29. Nondiscrimination and Affirmative Action

This boilerplate section states that the artist may not discriminate against any individual during the performance of the agreement. If it were to be determined that the artist had engaged in such discrimination, the agreement would be terminated.

30. Contractual Relationship

This boilerplate section states that the artist is not an agent of the organization and does not represent the organization.

31. Involvement of Former Organization Employees

This boilerplate section outlines the limitations to be observed in subcontracting with former employees of the jurisdiction.

32. No Conflict of Interest

This boilerplate section states that the artist may not be related to any employee of the organization who may be administering the agreement, negotiating the agreement, or evaluating the performance to be carried out under the agreement.

33. Executory Agreement

This boilerplate section states that the agreement is valid only when signed by both parties (that is, the organization and the artist).

34. Binding Effect

This boilerplate section states that the agreement binds the parties, their legal heirs, their representatives, their successors, and their assigns.

35. Applicable Law; Venue

This boilerplate section defines the legal jurisdiction that governs the agreement.

36. Remedies Cumulative

This boilerplate section states that if the artist does not exercise a right granted under the agreement, his or her exercising that right at another time is not precluded. The use of one remedy shall not be taken to exclude or waive the right to use another.

37. Captions

This boilerplate section states that the titles of the sections in the agreement are just titles and do not define or limit the contents of the sections.

38. Invalidity of Particular Provisions

This boilerplate section states that if a legal ruling throws out a term, condition, section, or portion of the agreement, the other terms, conditions, sections, or portions of the agreement will remain in effect.

39. No Waiver

This boilerplate section states that a waiver of one aspect of the agreement does not serve as a waiver of subsequent default or breach of other terms of the agreement. Receipt of compensation does not suggest that defective performance has been accepted.

40. Extra Work

This boilerplate section allows for the possibility of amending the agreement for extra work, but no compensation shall be made unless an amendment has been fully executed.

41. Key Persons

This boilerplate section is used only when the artist has incorporated or is in a legal business partnership (not a partnership between sole proprietors). This section indicates that those designated by the artist to be working on the project shall do so, and that replacements can be made only with approval of the organization.

42. Disputes

This boilerplate section states that if there is a dispute, and if the artist and the assigned project manager from the agency cannot come to a resolution, the artist will be allowed to designate someone to deal with the director of the agency. If the dispute cannot be resolved in this manner, a legal remedy may be sought.

43. Termination

This boilerplate section outlines reasons for which the agreement may be terminated.

A. For Cause

The agreement may be terminated if either party fails to perform and if the failure is not corrected in a timely manner (termination in this case requires written notice of breach).

B. For Reasons Beyond Control of Parties

Either party may terminate the agreement, without recourse by the other, because of reasons beyond anyone's control, such as acts of nature; war or warlike operations; civil commotion; riot; labor dispute, including strike, walkout, or lockout; sabotage; and superior governmental regulation or control.

C. For Public Convenience

The agency may terminate the agreement in whole or in part whenever the agency determines that such termination is in the best interests of the public, or for lack of continuing appropriations.

D. Notice

This subsection defines how much notice is required in the event of termination.

E. Default

If the artist defaults on the agreement, he or she is required to refund to the organization the amount of any interim payment he or she has received.

44. Modification or Amendment

This boilerplate section states that any modification or amendment to the agreement must be in writing and must be signed. The parties reserve the right to modify the agreement from time to time by mutual consent.

45. Entire Agreement

This boilerplate section states that the agreement, including any exhibits and addenda attached to it and forming a part of it, is all of the covenants, promises, agreements, and conditions between the parties. Before the execution of this agreement, no verbal agreements or conversations between any officer, agent, associate, or employee of the organization or its jurisdiction and any officer, agent, employee, or associate of the artist shall affect or modify any of the terms or obligations contained in this agreement. Any such verbal agreements shall be considered unofficial information and in no way binding on either party.

(Signature)

This section, which is typically unnumbered and bears no specific label, is where the artist/contractor and the designated signatory for the organization sign and date the contract. In addition to signature and date, the artist is asked to supply his or her address, phone number, and tax number (social security number or federal tax ID number). The artist signs first and returns all copies for the signature of an officer of the organization. A fully executed copy is then returned to the artist.

Related Articles

1. **Working with the Artist** (Page 25)
Advice on writing a contract and working with the artist through the installation of the artwork.
2. **Contracts with Artists** (Page 85)
A description of contracts typically created with artists.
3. **Office of Arts & Cultural Affairs** (Page 128)
Free advice and fee-based consultation on the development and implementation of neighborhood-funded public art projects. Fee-based consultation involves activities such as hiring a consultant to run the artist selection process. Public art walking tour maps can be downloaded from the Web site.

Web sites

4. **Visual Artists Rights Act (VARA)**
<http://www.copyright.gov/title17/92chap1.html#106>
Copyright law of the United States of America and Related Laws Contained in Title 17 of the United States Code. Select Section 106A for a description of the VARA
5. **Women and Minority Business Enterprise (WMBE)**
<http://www.seattle.gov/executiveadministration/smallbusiness/ProgramRequirement.htm>
The City of Seattle encourages the utilization of Minority Business Enterprises and Women's Business Enterprises (collectively, "WMBEs") in all City contracts.
6. **ADA (American with Disabilities Act)**
<http://www.usdoj.gov/crt/ada/adahom1.htm>
Information from U.S. Department of Justice.

Encyclopedia

Potential Maintenance Problems for Materials

Below is a sampling of potential maintenance problems associated with materials commonly used in public art projects.

Bronze

- Bright green corrosion / often streaks or spots
- Bird droppings (precursor to corrosion)
- Flaking surface coating
- Stains such as paint or graffiti

Stone/Brick/Concrete/Ceramic

- Flaking/spalling stone
- Stains or graffiti
- Severe algae
- Cracks, breaks or chips
- Efflorescence
- Flaking surface of ceramic glaze
- Rust staining of glaze, stone or concrete

Wood

- Algae
- Rot
- Insect infestation
- Cracks/breaks/missing sections
- Loose joints
- Flaking paint
- Graffiti

Painted Metals

- Flaking paint/rust
- Graffiti
- Dents/bent metal

Aluminum

- Gray oxidation product on unpainted aluminum
- Bent metal/dents
- Graffiti

New Technology

- Equipment malfunction

Mixed Media

- Accelerated corrosion of metals in proximity to each other
- Staining of stone or concrete due to metallic corrosion
- Cracking, delamination, offgassing or yellowing of plastics
- Detached or broken sections
- Malfunction of technological equipment

Related Articles

- 1. Maintenance Recommendations for Materials** (Page 92)
Recommendations for materials used in public artworks.
- 2. Mural Surface Preparation** (Page 94)
Advice on selection of paints and maintenance for murals.

Web sites

- 3. Arts Resource Network - Conservation and Preservation Resources**
http://www.artsresourcenetwork.org/public_art/other_resources/general_resources/conservation_preservation.asp
Listing of resources. From Office of Arts & Cultural Affairs.

Encyclopedia

Seattle Design Commission Review

The design of capital or private projects that involve City property and funding (generally Capital Improvement Projects) is subject to review by the Seattle Design Commission¹ The Design Commission also conducts special reviews when a City department has a concern or a wish to make an exemption.

The Design Commission conducts six types of special reviews. In certain instances, three of these reviews — street use permits, sign permits and unique objects in the public right-of-way — can have relevance to neighborhood public art.

Special Review for Street Use Permits

Seattle has adopted streetscape standards with specifications for paving, trees, furniture and signage. Seattle Department Of Transportation or another agency may request a special review of the Street Use Permit² for a neighborhood-created public art project that departs from these standards. At the special review, the Design Commission will evaluate the:

- visual and urban design character of the proposal,
- current and potential public uses,
- effect on public access to public spaces,
- consistency with City ordinances, and
- abutting property owner's position on the application.

Sign Permit Special Exemption

If Department of Planning and Development (DPD) has a concern about a project (e.g., a banner, mural, or other signage) or wishes to make an exemption, Seattle Design Commission¹ will review the project and look for evidence that the sign plan:

- Shows an exceptional effort to create visual harmony with other building elements though a consistent design theme.
- Will preserve a desirable existing design or siting pattern for other signs in the area.
- Will not reduce views of historic landmarks anymore than is permitted without the special exemption.

Unique Objects in the Right-of-Way

The Seattle Design Commission defines unique objects in the right-of-way as privately funded or gifted public art; symbolic objects that advertise adjacent retail establishments; commemorative plaques, memorials and special paving; wayfinding signage, kiosks, or community boards; bus shelters; special furnishings and automated pay toilets.

If the neighborhood public art project is adding a “Unique Object in the Right-of-Way”, the Seattle Department Of Transportation (or any other department with jurisdiction) will request a special review from the Design Commission if the project will significantly change the look of the street. At this review, the Design Commission will review the project's conceptual plan and strive to ensure that each unique object is a public amenity and will enhance the pedestrian activity at street level.

Contacts

1. **Seattle Design Commission**

Department of Planning and Development (DPD), City of Seattle

<http://www.seattle.gov/dpd/citydesign/projectreview/sdc/>

Layne Cubell, layne.cubell@seattle.gov

Seattle Design Commission Coordinator

700 Fifth Ave, Suite 2000

P.O. Box 34019

Seattle, WA 98124-4019

(206) 233-7911

Your project may be referred to the Seattle Design Commission for a review.

Related Articles

2. **Street Use Permit** (Page 120)

A required permit for public art projects that are temporarily or permanently in the public right-of-way.

Web sites

3. **Seattle Design Commission Handbook**

http://www.ci.seattle.wa.us/dpd/Planning/Design_Commission/Project_Review_Handbook/default.asp

Specific information about what is involved in a Design Commission Review.

Encyclopedia

Sign/Awning Permits

Public art projects using permanent banners or signage may require a Sign/Awning Permit from the Department of Planning and Development (DPD) if:

A public art banner or other signage is on private property

Public art signage is on private property, but projecting over the public right-of-way. It may require both a Sign/Awning Permit and a Street Use Permit⁶.

A mural on either private or City property contains "copy" (writing or advertisement on the mural).

Plans are required for all sign/awning permit applications. Drawings must be on 11 inch x 17 inch paper or larger. Apply at DPD's Applicant Services Center (see contact information below). No appointment is necessary. Questions should be directed to the Sign Inspector. Obtaining a permit usually takes one to two weeks.

The basic fee for signs is \$80 for the first 100 square feet, plus 65 cents per square foot over that size (in 2004). Awning fees are based on a development fee index (\$95 for the first \$1,000 value and \$1 for each additional \$100 value).

If DPD has a concern or wishes to make an exemption, Seattle Design Commission⁵ will review the project and look for evidence that the sign plan:

- Shows an exceptional effort to create visual harmony with other building elements though a consistent design theme.
- Will preserve a desirable existing design or siting pattern for other signs in the area
- Will not reduce views of historic landmarks anymore than is permitted without the special exemption.

Samples, Templates & Other Files

1. **Over-the-Counter Permit** (Adobe PDF)

<http://www.seattle.gov/dpd/publications/CAM/cam104.pdf>

Details on the permit application process for the Sign/Awning Permit (which is one of the over-the-counter permits.)

2. **Sign/Awning Permit** (Adobe PDF)

http://www.seattle.gov/dclu/publications/Forms/OTC_Sign_Permit_Appl.PDF

Application form.

Contacts

3. **Sign/Awning Permit**

Department of Planning and Development (DPD), City of Seattle

Kent Hunnicutt, kent.hunnicutt@seattle.gov

Sign Inspector

700 Fifth Ave, Suite 2000

P.O. Box 34019

Seattle, WA 98124-4019

(206) 684-8419

City of Seattle contact for Sign/Awning Permits. You will determine the specific requirements and steps you need to take to obtain the permit. Kent Hunnicutt is also the contact for building permits for cross-street banners.

4. **Applicant Services Center**
<http://www.seattle.gov/dclu/asc/>
(206) 684-8850
5. **Seattle Design Commission, Department of Planning and Development (DPD)**
<http://www.seattle.gov/dclu/citydesign/ProjectReview/SDC/>
Conducts special reviews when a City department has a concern or wishes to make an exemption. (Also regularly reviews the design of capital or private projects that involve City property.)

Related articles

6. **Street Use Permit** (Page 120)
A required permit for public art projects that are temporarily or permanently in the public right-of-way .

Web sites

7. **Seattle Municipal Code Title 23 Land Use Code for Signs 23.55**
<http://clerk.seattle.gov/~public/2355.htm>
Land use code requirements for murals that are essentially advertisements.

Encyclopedia

Street Use Permits

The Seattle Department of Transportation (SDOT) issues more than 60 types of Street Use Permits² for anything from events to small directional signs to major construction projects.

If a public art project (including a landscaping project with art elements) is temporarily or permanently in the public right-of-way, the sponsoring group will need to obtain a Street Use Permit. Public artwork that is on private property but projects over the right-of-way may also require a Street Use Permit.

Artwork that will be located on private property may also require a Street Use Permit if artists or community members use the public right-of-way to create the artwork.

You will need to discuss your project idea with SDOT staff. To formally begin the process, submit a conceptual drawing of the artwork and identify your proposed location. Staff will inform you of **the specific requirements and steps required to obtain the permit**. An inspection will also be required to ensure that all conditions of the permit have been met and safety, mobility and interests of the public are preserved.

The length of time required to obtain a permit varies from project to project and can range from one week to three months. The project may also need to go through a review by the City department that has jurisdiction over the site location of the artwork.

The permit fee varies depending on the nature of the permit and the length of time for which the permit is issued. The base permit fee is \$165 (in 2004). However, some projects will be charged additional fees for square foot use, hourly charges for inspection and annual renewal fees. A deposit is also most often required. Sponsors of public art projects also must obtain insurance for the life of the Street Use Permit in order to protect passersby, the City, the sponsoring group, and the art installer.

Seattle has adopted streetscape standards with specifications for paving, trees, furniture and signage. If a neighborhood public art project departs from these standards, SDOT may request a Seattle Design Commission review⁴ of the Street Use Permit.

Samples, Templates & Other Files

1. **Certificate of Public Liability** (Adobe PDF)
<http://www.seattle.gov/transportation/pdf/PN626j98.PDF>
SDOT requires a Certificate of Public Liability and Property Insurance for some types of Street Use Permits.

Contacts

2. **Street Use Permit**
Department of Transportation, City of Seattle
http://www.seattle.gov/transportation/stuse_permits.htm
Benita Staadecker, benita.staadecker@seattle.gov
Street Use and Annual Permits
700 Fifth Avenue, Suite 3900
PO Box 34996
Seattle, WA 98124-4996
(206) 615-1224
City of Seattle contact for Street Use Permits. You will discover the specific requirements and steps required to obtain the permit.

Related Articles

3. **Sign Kiosks** (Page 71)
Includes information about the process for obtaining a permit for a sign kiosk in the public right-of-way.
4. **Seattle Design Commission Review** (Page 86)
A review may be required when projects depart from streetscape standards.

Web sites

5. **Street Use Frequently Asked Questions**
http://www.seattle.gov/transportation/stuse_faq.htm
6. **Annual permits**
http://www.seattle.gov/transportation/stuse_annual.htm
A permit with fees that must be renewed every year.
7. **Street Use Permits for special events**
http://www.seattle.gov/transportation/stuse_special.htm
Permits for any activity that temporarily closes a street or sidewalk.
8. **Street Use Permit fees**
http://www.seattle.gov/transportation/stuse_permitlist.htm
Listing of fees for various types of permits.
9. **Planting Strip Landscaping and Paving**
<http://www.seattle.gov/transportation/plantingstrip.htm>
Rules and requirements for obtaining a Street Use Permit for projects in planting strips.
10. **City Arborist**
<http://www.seattle.gov/transportation/arborist.htm>
A recommended right-of-way plant list and tips on tree planting.

Contacts

4Culture

Mission and Responsibilities

4Culture advances community through arts, heritage, preservation and public art. The Public Art Program² manages a range of projects in partnership with King County and other public and private agencies.

How this Agency Might Be Involved in Your Project

Staff experts offer free advice and fee-based consultation on neighborhood-funded public art projects. Fee-based consultation involves activities such as running an artist selection process for a public art project.

4Culture can help your group find artists.

The Artist-Made Building Parts Program publishes a juried directory of Washington State artists who create functional and decorative building components for use in public projects.

The Design Team Registry is a resource of 44 artists from throughout the United States who have extensive experience in working on projects in a “design team” capacity. As the phrase implies, “design team” is a grouping of professionals assembled to create outstanding design and function for infrastructure projects.

You group may also be able to publicize your call for artists in the 4Culture monthly e-mail newsletter.

Contacts

1. 4Culture

<http://www.4culture.org/>

101 Prefontaine Place South
Seattle, WA 98104
(206) 296-7580

Agency's home page, mailing address and phone number.

2. Public Art Program, 4Culture

<http://www.4culture.org/publicart/index.htm>

(206) 296-8676

The Public Art Program offers free advice and fee-based consultation on neighborhood-funded public art projects.

Web sites

3. Artist-Made Building Parts Program

<http://www.4culture.org/publicart/ambp/catalogue/default.asp>

A juried directory of Washington State artists.

4. Design Team Registry

<http://www.4culture.org/publicart/dt/catalogue/default.asp>

A resource of 44 artists throughout the U.S. who have extensive experience working on design teams.

Contacts

Department of Neighborhoods, City of Seattle

Mission and Responsibilities

The Department of Neighborhoods¹ includes 10 major programs that equip the department to fulfill its mandate: “Preserve and enhance Seattle’s diverse neighborhoods; empower people to make positive contributions in their communities; and bring government closer to all people, ensuring that it is responsive.”

How this Department Might Be Involved in Your Project

The Department of Neighborhoods can be a very helpful resource for public art projects. Available resources include funding for a broad range of projects and information and technical assistance. The department also reviews projects that occur within historic districts or on a landmark.

Contacts

1. Department of Neighborhoods, City of Seattle

<http://www.seattle.gov/neighborhoods/>

700 Fifth Avenue, Suite 1700

PO Box 94649

Seattle, WA 98124-4649

(206) 684-0464

Department’s home page, mailing address and phone number.

2. Neighborhood Matching Fund (Page 97)

(206) 684-0464

Makes awards to Seattle neighborhood community groups and organizations for a broad array of neighborhood-initiated improvement, organizing or planning projects.

3. Historic Preservation Program (Page 88)

(206) 684-0228

The program is responsible for the designation and protection of Seattle landmarks and historic districts.

4. P-Patch Program

<http://www.seattle.gov/neighborhoods/ppatch/start.htm>

(206) 684-0264

Email: p-patch.don@seattle.gov

If your project is a landscape/garden project and is a proposed site for a new P-Patch garden, staff can help evaluate and secure access to your proposed site. They can give advice, technical assistance, and lead your group through a garden design process.

Related articles

5. Neighborhood Matching Fund (Page 97)

Many different types of public art projects are funded via the Neighborhood Matching Fund. For example, neighbors have painted unique murals, commissioned distinctive neighborhood sculptures and created unique neighborhood gateway art.

Web sites

6. Neighborhood Service Centers

<http://www.seattle.gov/neighborhoods/nsc/>

When you first consider the idea of a neighborhood public art project, a good first step is to head to your Department of Neighborhood's Service Center Coordinator. Coordinators can tell you what groups and organizations are already active in your area. They are also knowledgeable about other neighborhood resources. Coordinators can also provide insight into the history and dynamics of recent efforts to mobilize your community, and assist in communication between your group and City government.

7. Catalog of Publications

<http://www.seattle.gov/neighborhoods/pubs/>

Six *Help Yourself!* booklets feature projects that have been done using the Neighborhood Matching Fund. Each booklet profiles several projects, describing what they did and how. The booklets also list resources to help you conceive, plan, organize, fund and otherwise implement neighborhood self-help projects. These publications are available on-line.

Contacts

Department of Planning and Development, City of Seattle

Mission and Responsibilities

Department of Planning and Development (DPD)⁵ develops, administers, and enforces standards for land use, design, construction, and housing within the city limits. DPD is also responsible for long-range planning, including Seattle's Comprehensive Plan and related projects—transportation improvements, neighborhood business revitalization, downtown and waterfront planning and more.

DPD oversees the City of Seattle's Land Use Code, also known as the zoning code. This code contains the rules that govern what uses can be located on private property and also controls the bulk and scale of buildings. Generally, code requirements are related to impacts that may result from development. DPD is responsible for enforcing land use regulations and assessing practical and legal considerations for development.

How this Department Might Be Involved in Your Project

DPD may be involved in projects that have an impact on the built or natural environment of the city. The Land Use Code may offer opportunities to include artwork projects in conjunction with new development.

Samples, Templates & Other Files

1. **Client Assistance Memos**
<http://www.seattle.gov/dclu/camlist/camlist.asp>
Information related to the land use code and building code.

Contacts

2. **Department of Planning and Development (DPD), City of Seattle**
<http://www.seattle.gov/dpd/>
700 Fifth Ave, Suite 2000
P.O. Box 34019
Seattle, WA 98124-4019
(206) 684-8600
Department's home page, mailing address and phone number.
3. **Sign/Awning Permit** (Page 118)
Kent Hunnicutt, kent.hunnicutt@seattle.gov
Sign Inspector
(206) 684-8419
City of Seattle contact for Sign/Awning Permits. You will determine the specific requirements and steps you need to take to obtain the permit. Kent Hunnicutt is also the contact for building permits for cross-street banners.
4. **Land Use Permit , Land Use Review Service** (Page 90)
(206) 684-8467
City of Seattle contact for Land Use Permits. You will determine the specific requirements and steps you need to take to obtain the permit.

5. **DPD Design Review Program. City Design** (Page 86)
(206) 684-0435
Your project may be referred to the Design Review Program for a review.
6. **Seattle Design Commission** (Page 116)
Layne Cubell, layne.cubell@seattle.gov
Seattle Design Commission Coordinator
(206) 233-7911
Your project may be referred to the Seattle Design Commission for a review.
7. **Building Permit** (Page 84)
<http://www.seattle.gov/dpd/asc/>
(206) 684-8850
Very large unique objects of art on private property may require a building permit.

Related Articles

8. **Sign/Awning Permit** (Page 118)
For projects involving a sign, banner, or mural (with advertisements) on private property, you will need to obtain a Sign/Awning Permit.
9. **Land Use Permit** (Page 90)
If your project is a unique object of art developed in conjunction with a private developer, you will need to obtain a Land Use Permit. Groups planning to create a landscaping/garden project with artwork elements on private property may also need to obtain a Land Use Permit.
10. **DPD Design Review Program** (Page 86)
Projects that are a unique object of art developed in conjunction with a private developer may be referred to the DPD Design Review Program for a review. DPD design guidelines can provide a sponsoring group with specific public art ideas, direction and parameters, especially for projects in neighborhoods with their own design guidelines.
11. **Seattle Design Commission** (Page 116)
The Seattle Design Commission conducts six types of special reviews. In certain instances, three of these reviews — street use permits, sign permits, and unique objects of art in the public right-of-way —can have relevance to neighborhood public art.
12. **Building Permit** (Page 84)
If your project is a unique object of art on private property, generally no DPD permit or review is required unless the object is very large, in which case it will need a building permit. Cross-street banner projects are required to be strung between buildings. Installing eyebolts in a building will require a building permit.

Contacts

Metro Transit, King County

Mission and Responsibilities

King County Metro Transit (King County Metro)¹ is the public transit agency serving King County, operating a fleet of about 1,300 vehicles - including standard and articulated coaches, electric trolleys, dual-powered buses, and streetcars - serving an annual ridership of 100 million. Its mission is to provide the best possible public transit services that get people on the bus and improve regional mobility and quality of life in King County.

How This Department Might Be Involved in Your Project

The Metro Bus Shelter Mural Program of King County Metro² plans projects for bus shelters. These are often neighborhood or community group, school, or individual art projects that reflect the neighborhood in which the shelter is located. Program staff evaluates all submitted designs and provide panels and paint to those whose applications are approved.

Contacts

1. King County Metro Transit

<http://transit.metrokc.gov/>

King Street Center

M.S. KSC-TR-0415

201 S. Jackson Street

Seattle, WA 98104-3856

(206) 553-3060

Agency's home page, mailing address and phone number.

2. Metro Bus Shelter Mural Program

http://transit.metrokc.gov/prog/sheltermural/shelter_mural.html

Dale Cummings

Program Manager

M.S. KSC-TR-0413

(206) 684-1524

King County Metro contact for public art projects (murals, custom lighting, sidewalk inlays, benches, etc.) located within or on a bus shelter or in a designated bus zone.

Related Articles

4. Bus Shelters (Page 44)

Important issues to consider when carrying out a bus shelter mural project.

Contacts

Office of Arts & Cultural Affairs

Mission and Responsibilities

The City of Seattle Office of Arts & Cultural Affairs promotes the value of art and culture in and of communities throughout Seattle. The agency stimulates a diverse and lively arts environment that draws on the full potential of artists, reflects and responds to civic concerns and aspirations, and enriches the lives of all members of our community.

Public Art²

The Public Art Program administers the City of Seattle's *1% for Art* Ordinance. One percent of City of Seattle Capital Improvement Project funds are directed for the commissioning, purchase and installation of artworks related to or in City facilities throughout Seattle. The City's public art collection is exhibited in outdoor locations and City-owned buildings.

An annual Municipal Arts Plan⁸ is created by the Office of Arts & Cultural Affairs, in consultation with City departments and neighborhoods to guide the projects supported by *1% for Art* funds.

Please note: The Public Art Program of the Office of Arts & Cultural Affairs does not directly fund neighborhoods and communities for neighborhood-generated public art projects.

Civic Partnerships Program³

Funding programs for artists and arts organizations work to ensure that a wide range of artistic experiences of the highest quality are available to everyone.

Arts Resource Network⁹

Connects artists with information, technical assistance and more, to help them share their vision and talent with all of us.

Advocacy

The Office of Arts & Cultural Affairs strives to heighten awareness of ideas and issues, including the role of the arts in economic development, arts education and cultural tourism.

How this Department Might Be Involved in Your Project

Advice and Consultation

The Public Art Program gives free advice and fee-based consultation on the development and implementation of neighborhood-funded public art projects. Fee-based consultation involves activities such as running an artist selection process.

Information and Publications

The agency has resources that can help you learn more about public art and discover ideas for your neighborhood public art project. Your group can also publicize your Call for Artists to agency pre-qualified rosters of artists or in the CallsandFunding online discussion group¹⁰.

Contacts

1. **Office of Arts & Cultural Affairs, City of Seattle**
<http://www.seattle.gov/arts/>
700 Fifth Avenue, Suite 1766
PO Box 94748
Seattle, WA 98124-4748
(206) 684-7171
2. **Public Art Program**
<http://www.seattle.gov/arts/WhatWeDo/PublicArt/>
Joan Peterson, joan.peterson@seattle.gov
Public Art Project Manager
(206) 615-1800
3. **Civic Partnership Programs**
<http://www.seattle.gov/arts/WhatWeDo/Funding/>
Melissa Hines, Melissa.hines@seattle.gov
Civic Partnerships program manager
(206) 684-7175

Web sites

4. **Arts Resource Network – Public Art**
http://www.artsresourcenetwork.org/public_art/
An overview of the world of public art and resources on how to start a project or program. From Office of Arts & Cultural Affairs.
5. **Arts Resource Network – Community Arts**
http://www.artsresourcenetwork.org/community_arts/
An overview of community arts and resources for developing and putting a project plan into action, including a guide on developing a project. From Office of Arts & Cultural Affairs.
6. **Arts Resource Network – Resources and Issues**
http://www.artsresourcenetwork.org/resources_issues/
Listings of local and national arts organizations, arts agencies and other arts resources. From Office of Arts & Cultural Affairs. Free advice and fee-based consultation on the development and implementation of neighborhood-funded public art projects. Fee-based consultation involves activities such as running an artist selection process. Public art walking tour maps can be downloaded from the Web site.
7. **Public Art Walking Tours**
<http://www.seattle.gov/arts/publications/publicart/walkingtours/>
Maps of public art in downtown Seattle, Ballard, Georgetown, and the University District. Inspiration for a neighborhood public art project may be found while taking a walking tour. From Office of Arts & Cultural Affairs.
8. **Municipal Art Plan**
<http://www.seattle.gov/arts/WhatWeDo/PublicArt/MunicipalArtPlan/>
In consultation with City departments and neighborhoods, the MAP is created to guide projects supported by 1% for Art funds.

9. Arts Resource Network

<http://www.artsresourcenetwork.org/>

An extension of Arts and Cultural Affairs programs, this site provides tools and resources to help artists and arts organizations thrive.

10. Arts Discussion Groups and Bulletin Boards

<http://www.artsresourcenetwork.org/discussions/>

Discussion board for posting art opportunities such as Calls for Artists. CommunityArts discussion also allows neighborhood groups, artists and others share information and resources, and get help with projects.

11. “Insight: The Seattle Puzzle Book” Public Art Resources and Publications

<http://www.seattle.gov/arts/publications/publicart/default.asp>

An interactive, three-dimensional puzzle book on public art. From Office of Arts & Cultural Affairs.

Contacts

Seattle City Light

Mission and Responsibilities

Seattle City Light¹ provides affordable, reliable, environmentally sound electric power to Seattle and neighboring suburbs. Seattle City Light is in business to sustain and enhance the community's quality of life by providing excellent energy services to its customers and to be the most customer-focused, competitive, efficient, innovative, environmentally responsible utility in the United States.

How this Department Might Be Involved in Your Project

Seattle City Light will review proposed projects that are on (or in some cases, very near) a utility pole and/or in need of lighting electricity from a public source. City Light will also review landscaping projects (e.g., projects with trees) that could interfere with power lines. A permit⁴ from another City agency may also be required to carry out the project.

Contacts

1. Seattle City Light, City of Seattle

<http://www.seattle.gov/light/>

700 Fifth Avenue, Suite 3300

P.O. Box 34023

Seattle, WA 98124-4023

(206) 684-3000

Department's home page, mailing address and phone number.

2. North Electric Service (North of Denny Way)

1300 N. 97 St.

Seattle, WA 98103

(206) 615-0600

City of Seattle contact for projects located north of Denny Way that are on a utility pole or in need of public source lighting electricity.

3. South Electric Service (South of Denny Way)

3613 Fourth Avenue South

Seattle, WA 98134

(206) 386-4200

City of Seattle contact for projects located south of Denny Way that are on a utility pole or in need of public source lighting electricity.

Related Articles

4. Permits and Agency Reviews (Page 29)

Permits and reviews required by the City of Seattle for public art projects.

Web sites

5. Vegetation Management Program, Seattle City Light

http://www.seattle.gov/light/Neighborhoods/nh4_trtr.htm

Published *The Right Tree Book*, a downloadable 24-page document about choosing, planting and maintaining appropriate trees near power lines.

Contacts

Seattle Department of Transportation

Mission and Responsibilities

The mission of Seattle Department of Transportation (SDOT)¹ is to create and maintain for Seattle a safe and reliable transportation system which enhances neighborhoods, the environment and the economy. SDOT builds, maintains and operates Seattle's eight-billion dollar transportation infrastructure which includes streets, bridges, pavement and trees.

How this Department Might Be Involved in Your Project

Public art projects in locations that temporarily or permanently have an impact on the public right-of-way will need to obtain a Street Use Permit⁶ and/or a review by SDOT.

Contacts

- 1. Seattle Department of Transportation, City of Seattle**
<http://www.seattle.gov/transportation/>
700 Fifth Avenue, Suite 3900
PO Box 34996
Seattle, WA 98124-4996
(206) 684-7623
Department's home page, mailing address and phone number.
- 2. Street Use Permit**
http://www.seattle.gov/transportation/stuse_permits.htm
Benita Staadecker, benita.staadecker@seattle.gov
Street Use and Annual Permits
(206) 615-1224
City of Seattle contact for Street Use Permits. You will discover the specific requirements and steps required to obtain the permit.
- 3. Mural located on a bridge, retaining wall or other roadway structure**
David Chew, dave.chew@seattle.gov
Structures Maintenance & Operations Manager
(206) 684-8325
City of Seattle contact for a mural located on a bridge, retaining wall owned by Seattle Department of Transportation (SDOT) or other roadway structure. You will also need to obtain a Street Use Permit.
- 4. Landscaping Projects in the Public Right-of-Way** <http://www.seattle.gov/transportation/arborist.htm>
Nolan Rundquist, nolan.rundquist@seattle.gov
City Arborist
(206) 615-0957
City of Seattle contact for a landscaping project in the public right-of-way. You will also need to obtain a Street Use Permit.
- 5. Neighborhood Identification Signs, Traffic Management Division**
Carol Wittig, carol.wittig@seattle.gov
(206) 684-5512
City of Seattle contact for standard community identification signs. You will discuss your sign request, finalize your design choice to be sure it is feasible and submit your sign designs and locations for approval.

Related Articles

6. **Street Use Permit** (Page 120)

This permit is required for any project that is temporarily or permanently in the public right-of-way.

Depending on the type and location of your public art project, you will need to discuss your project idea with various SDOT staff.

Web sites

7. **Urban Forestry**

<http://www.seattle.gov/transportation/forestry.htm>

Resources on trees and landscaping from the Seattle Department of Transportation.

8. **How to Build a Traffic Circle in Your Neighborhood**

<http://www.seattle.gov/transportation/trafficcircles.htm>

From the Seattle Department of Transportation.

Contacts

Seattle Fire Department

Mission and Responsibilities

The mission of the Seattle Fire Department¹ is to minimize the loss of life and property resulting from fires, medical emergencies and other disasters. The Seattle Fire Department is responsible for enforcing the Seattle Fire Code.

How this Department Might Be Involved in Your Project

Contact the Seattle Fire Department if there is a chance that your project may temporarily or permanently obstruct an egress way or a visible alarm system. The department provides required permits for installations in public spaces including streets, parks and the inside or outside of buildings. The permit process is designed to allow compliance with the Seattle Fire Code.

Contact the Fire Department to find out what permits and fees your project requires and request the needed application. It is recommended that you start this process at least 30 days prior to the date you will need the permits.

Floor plans or diagrams of streets and buildings' layouts should be received by the Fire Department for review/approval at least 30 days before the project.

Permit applications need to be received by the Fire Department at least two weeks in advance of needed use.

Fees range from \$88 to \$1,000 or more (in 2004).

Note that a permit² from another City agency may also be required to carry out the project.

Contacts

- 1. Fire Permit, Permit Section**
Seattle Fire Department, City of Seattle
<http://www.seattle.gov/fire/>
220 Third Avenue South
Seattle, WA 98104-2608
(206) 386-1025

Contact the Permit Section to see if you will need a fire permit and/or a review. You will determine the specific requirements and steps you need to take to obtain a permit.

Related Articles

- 2. Permits and Agency Reviews (Page 29)**
Permits and reviews required by the City of Seattle for public art projects.

Web sites

- 3. Fire Permits**
<http://www.ci.seattle.wa.us/fire/FMO/permits/permits.htm>
Information about obtaining fire permits, including a listing of fees.

Contacts

Seattle Parks and Recreation

Mission and Responsibilities

The mission of Seattle Parks and Recreation² is to work with all citizens to be good stewards of our environment, and to provide safe and welcoming opportunities to play, learn, contemplate and build community.

Seattle Parks and Recreation owns and maintains the City of Seattle's parks, community centers, golf courses, greenbelts, boulevards, natural areas, conservation easements and other properties. The department is also responsible for the programs that are held in parks and community centers throughout the city. Programs range from on-going art classes and athletic programs to one-time cultural events that serve the diverse recreation needs of city residents of all ages.

How this Department Might Be Involved in Your Project

If your proposed project will be located on Seattle Parks and Recreation property, staff will conduct a review of your project. Depending on the complexity of your project, the process could take from one week to three or four months. It is recommended that you contact Seattle Parks and Recreation as far in advance of carrying out your project as possible. A permit⁴ from another City agency may also be required to carry out the project.

Samples, Templates & Other Files

1. Arts Placement Policy for Visual Art (Adobe PDF)

<http://www.seattle.gov/parks/arts/artplacementpolicy.pdf>

Policies and procedures for the placement and maintenance of visual art on Seattle Parks and Recreation property.

Contacts

2. Seattle Parks and Recreation, City of Seattle

<http://www.seattle.gov/parks/>

100 Dexter Ave N.

Seattle, WA 98109

(206) 684-4075

Department's home page, mailing address and phone number.

3. Public art projects

Seattle Parks and Recreation, City of Seattle

Pam Kliment, pam.kliment@seattle.gov

Neighborhood Project Planner for Department of Neighborhoods

800 Maynard Avenue South

Seattle, WA 98134

(206) 684-7556

City of Seattle contact for public art projects that take place in a park.

Related Articles

4. Permits and Agency Reviews (Page 29)

Permits and reviews required by the City of Seattle for public art projects.

Web sites

5. **Park Finder Map**

<http://www.seattle.gov/parks/parkspaces/parkmap.htm>

Locate Parks' properties.

6. **Art Plans**

<http://www.seattle.gov/arts/publications/publicart/artplans/>

Pro Parks 2000 Levy and 1999 Community Center Levy *1% for Art Plans*.

7. **Seattle Parks and Recreation – Arts and Culture**

<http://www.seattle.gov/parks/arts/#planning>

Find listings of Parks and Recreation arts venues and organizations.

Contacts

Seattle Public Library

Mission and Responsibilities

The Seattle Public Library¹ strives to inform, enrich and empower every citizen in the community by creating and promoting free and easy access to a vast array of ideas and information and by supporting lifelong learning and love of reading. The library acquires, organizes and provides relevant library materials; ensures access to other collections and information sources throughout the nation; serves the public with expert assistance and reaches out to all members of the community.

How this Department Might Be Involved in Your Project

The Seattle Public Library has a wide range of information resources that can help neighborhood groups find ideas and funding sources for neighborhood public art projects.

The Central Library has an immense image archive housing numerous art and picture files. This collection features books on painting, printmaking, sculpture, crafts, photography, architecture, design and decorative arts.

The fundraising section of the Central Library has a collection of reference materials and handouts on foundations as well as lots of other information on fundraising.

Contacts

1. The Seattle Public Library

<http://www.spl.org/default.asp?pageID=home>

1000 Fourth Ave.

Seattle, WA 98104-1109

(206) 386-4636

Library's home page, mailing address and phone number.

Contacts

Seattle Public Schools

Mission and Responsibilities

Seattle Public Schools¹ provides an academic education to kindergarten through 12th grade students in Seattle. Its mission is to provide every student with effective, high quality teaching and learning experiences, relevant curriculum and support services, in a safe and healthy learning environment.

How the Seattle Public Schools Might Be Involved in Your Project

The Self Help Program² coordinates the review, approval, tracking and oversight of all facility improvement projects (including public art projects) that are carried out by groups or individuals other than Seattle School District staff. Examples of projects include the creation of a mural or the installation of new playground equipment with art elements.

After talking to and receiving the support of the school principal, contact the Self Help coordinator about your project idea. Checklists or guidelines are available for certain types of projects. After filling out an application, a review team will evaluate your application and let you know about any concerns or conditions you will need to address prior to receiving approval to proceed with the project. Once these concerns are addressed and resolved, you will receive a notice that you may proceed with the project. Projects must be completed within one year of the approval date or the application will need to be resubmitted.

Contacts

1. Seattle Public Schools

<http://www.seattleschools.org/area/main/index.dxml>

PO Box 34165

Seattle, WA 98124-1165

(206) 252-0000

Home page, mailing address and phone number for Seattle Public Schools.

2. Self Help Program

<http://www.seattleschools.org/area/facilities/SelfHelp/selfhelp.xml>

Gretchen DeDecker, gdedecker@seattleschools.org

Self Help Program Coordinator

Seattle Public Schools

Mail Stop 22-336

(206) 252-0637

Contacts

Seattle Public Utilities

Mission and Responsibilities

In addition to providing more than 1.3 million people in the metropolitan area with a reliable water supply, Seattle Public Utilities (SPU)¹ also provides customers in Seattle with essential solid waste, sewer and drainage services that protect public health while balancing social and environmental responsibilities in a cost-effective way.

How this Department Might Be Involved in Your Project

SPU will review proposed projects that will be located on or adjacent to a detention pond, reservoir, water tank, water treatment facility or transfer station. Most SPU water-related facilities such as reservoirs and water tanks are operated by SPU but located within city parks. SPU will contact Seattle Parks & Recreation and the two departments will work together to advise the group sponsoring the public art project and to review the project. A permit⁴ from another City agency may also be required to carry out the project.

Contacts

1. Seattle Public Utilities, City of Seattle

<http://www.seattle.gov/util/services/>

700 Fifth Avenue, Suite 4900

PO Box 34018

Seattle, WA 98124-4018

(206) 684-3000

Department's home page, mailing address and phone number.

2. Seattle Public Utilities (SPU) - Neighborhoods east of I-5

Shannon Kelleher, shannon.kelleher@seattle.gov

SPU Neighborhood Liaison

(206) 684-8745

City of Seattle contact for projects located east of I-5 that are on, or adjacent to, public utility property such as detention ponds and water treatment facilities.

3. Seattle Public Utilities (SPU) - Neighborhoods west of I-5

Pat O'Brien, pat.obrien@seattle.gov

SPU Neighborhood Liaison

(206) 615-1745

City of Seattle contact for projects located west of I-5 that are on, or adjacent to, public utility property such as detention ponds and water treatment facilities.

Related Articles

4. Permits and Agency Reviews (Page 29)

Permits and reviews required by the City of Seattle for public art projects.

Web sites

5. Graffiti Prevention & Removal

http://www.seattle.gov/util/Services/Garbage/Reduce_Garbage_&_Litter/Graffiti_Prevention_&_Removal/index.asp

Seattle Public Utilities' program to prevent and remove graffiti is a good resource for advice to community groups who are developing a public artwork.

6. Natural Lawn and Garden Care

http://www.seattle.gov/util/Services/Yard/Natural_Lawn_&_Garden_Care/index.asp

Tips for creating and maintaining a natural garden from Seattle Public Utilities.

Contacts

Washington State Arts Commission

Mission and Responsibilities

The Washington State Arts Commission (WSAC)¹ cultivates a thriving environment for creative expression and appreciation for the arts for the benefit of all. WSAC is the state agency charged with the growth and development of the arts throughout Washington state.

Art in Public Places

The Art in Public Places program facilitates the acquisition and placement of artwork in publicly accessible places throughout Washington State. Percent For Art funds are generated by new state building construction in state agencies, community colleges, universities and public schools.

How this Agency Might Be Involved in Your Project

Staff experts offer free advice and fee-based consultation on neighborhood-funded public art projects. Fee-based consultation involves activities such as running an artist selection process. Staff can also give referrals to other resources.

You group may be able to post your Call for Artists on “e-News”, the agency’s monthly e-mail newsletter.

Contacts

1. Washington State Arts Commission

<http://www.arts.wa.gov/>

711 Capitol Way S. Suite 600

PO Box 42675

Olympia, WA 98504-2675

(360) 753-3860

Agency’s home page, mailing address and phone number.

2. Bitsy Bidwell

Community Arts Development Program Manager

(360) 586-2421

Contact for free advice and fee-based consultation on neighborhood-funded public art projects.

Glossary

501(c)(3) nonprofit – n. A nonprofit, charitable organization that has been incorporated and recognized in writing by the U.S. Internal Revenue Service as conforming to section 501©3 of the Federal Income Tax Code. A nonprofit organization's entire income is used to carry out its mission.

Anodized – adj. Metal that has been through an electrochemical process which changes the molecular structure of the surface layer, giving it a thin, protective film.

Artwork conservator – n. An expert in the conservation and restoration of artwork.

Banner – n. A sign of lightweight fabric or similar material which is rigidly mounted to a pole or strung between buildings.

Boilerplate – adj. Standardized "fine-print" language in a contract or other agreement detailing terms and conditions.

Boulevard – n. A wide street with a landscaped center island running the length of the street.

Call for Artists – n. Announcement of an artist commission opportunity and definition of the application requirements and selection process.

Capital improvements – n. Expenditures for improvements to land or improvements and remodeling of existing buildings which increase the value, extend the useful life of the property, or make it adaptable to a different use.

Commercial general liability insurance – n. A broad form of liability insurance usually covering business organizations to protect them against liability claims for bodily injury and property damage arising out of operations, products and completed operations, and independent contractors, but typically excluding coverage for liability arising out of the use of automobiles.

Conservation easement – n. A legal agreement entered into voluntarily by a property owner with the purpose of protecting ecologically significant areas occurring on a parcel of property. With a conservation easement, the property owner sells or gives away some of the rights associated with land ownership such as the right to construct buildings, harvest timber, or clear vegetation.

Designated bus zone - n. An area designated and marked by local government solely for the use of public transportation.

Detention pond – n. A permanent or semi-permanent aquatic system that dries out only under drought conditions. Storm water entering a detention area displaces an equivalent amount of water. The detention pond acts as a trap where pollutants picked up by the initial surge of storm water settle out before leaving the detention pond.

Efflorescence – n. The formulation of crystalline deposits, generally whitish in color, on the surface of stone, brick, concrete, or other masonry surface when moisture moves through and evaporates on the masonry. May also be caused by free alkalis leached from mortar, grout, or adjacent concrete.

Egress way – n. A continuous and unobstructed way of exit travel from any point in a building or facility to a public way.

Eyebolt – n. A bolt having a looped head designed to receive a hook or rope.

Fabricate – v. To construct an artwork from diverse materials and parts.

Fabricator – n. A person who constructs an artwork from diverse materials and parts.

Fresco – n. A painting technique that employs the use of pigments on wet plaster.

Greenbelt – n. An area designated for preservation because of its natural or ecological potential to contribute to an interconnected open space system.

In-kind donation – n. A product or service that is donated or volunteered without expectation of payment. This includes work that a donor would normally perform for a fee.

Land Use Code – n. A code that contains the rules that govern what uses can be located on private property and also controls the bulk and scale of buildings.

Legal and fiscal sponsor – n. A pre-existing legally recognized entity that agrees to assume ownership of the public artwork and receive and administer your money.

Memorandum of understanding – n. A written document executed by the parties which establishes policies or procedures of mutual concern. It does not require either party to obligate funds and does not create a legally binding commitment.

Neighborhood identification sign – n. A sign of rigid material that is most often used to welcome visitors and residents to a particular neighborhood. The sign is often installed at the commonly acknowledged edge of a neighborhood.

Permit – n. A document or certificate giving permission to do something; a license or warrant.

Planting strip – n. The portion of street lying between the constructed curb and property line, exclusive of the sidewalk area. If there is no constructed curb, then the planting strip means that portion of the street lying between a constructed sidewalk and the property line. If there is no constructed curb or constructed sidewalk, then the planting strip means that portion of the street lying between the traveled way and the property line, exclusive of any established pedestrian path.

Public art commission – n. A visual work of art designed and created by an artist for a public audience at a specific site. The work is commissioned by an organization, individual, corporation or agency.

Public right-of-way – n. The land on, under or above a sidewalk, street or alley. The formal definition: a strip of land, including the space above and below the surface, that is platted, dedicated, condemned, established by prescription or otherwise legally established for the use of pedestrians, vehicles or utilities. In other words, most of the City space (i.e., streets, sidewalks and alleys) that is not privately owned is in the public right-of-way.

RFQ – (Request for Qualifications) – n. A request for submissions for an artist commission opportunity that requests support material documenting the past experience of applicants.

RFP – (Request for Proposals) – n. A request for submissions for an artist commission opportunity that requires development of a design proposal. The RFP defines the specific requirements for the proposal, including the project budget, criteria, description of the project site and format for submitting the proposal.

Right-of-way – n. The land on, under, or above a sidewalk, street or alley. A more formal definition - A strip of land, including the space above and below the surface, that is platted, dedicated, condemned, established by prescription or otherwise legally established for the use of pedestrians, vehicles, or utilities. In other words, most of the City space (i.e., streets, sidewalks, and alleys) that is not privately owned is in the public right-of-way.

Sign kiosk – n. A small, freestanding sign structure used for posting small signs.

Spalling – adj. Chipped or fragmented.

Specifications – n. A detailed description of the scope of the work and the quality and quantity of materials to be used.

Streetscape – n. The visual character of a street as determined by elements such as structures, access, greenery, open space, view, etc. The scene as may be observed along a public street composed of natural and man-made components, including buildings, paving, planting, street hardware, and miscellaneous structures.

Traffic circle – n. A raised area surrounded by curbing and located in the center of street intersections.

Unique object of art – n. Most often a one-of-a-kind sculptural form. Unique objects of art can also include privately funded or gifted public art; symbolic objects that advertise adjacent retail establishments; commemorative plaques, special paving and memorials; way finding signage or sign kiosks.

Visible alarm system – n. An electronic device that transmits a visual warning signal of smoke and/or fire.