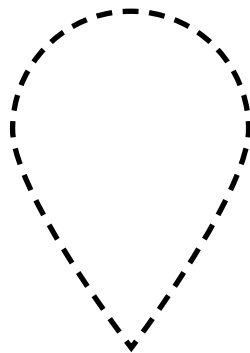
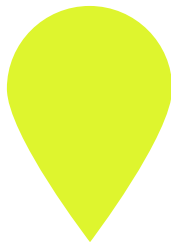


SEATTLE CITY LIGHT PUBLIC ART PLAN

2023–2033



Artist-in-Residence: Kate Clark

Document design: Dre Gordon

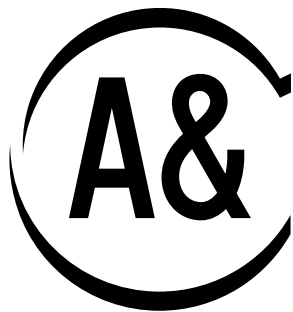
Map design: Luis Angel Flores

Copy editor: Kathleen Garrett

Copy editor: Tami Landis



Seattle City Light



OFFICE OF ARTS & CULTURE

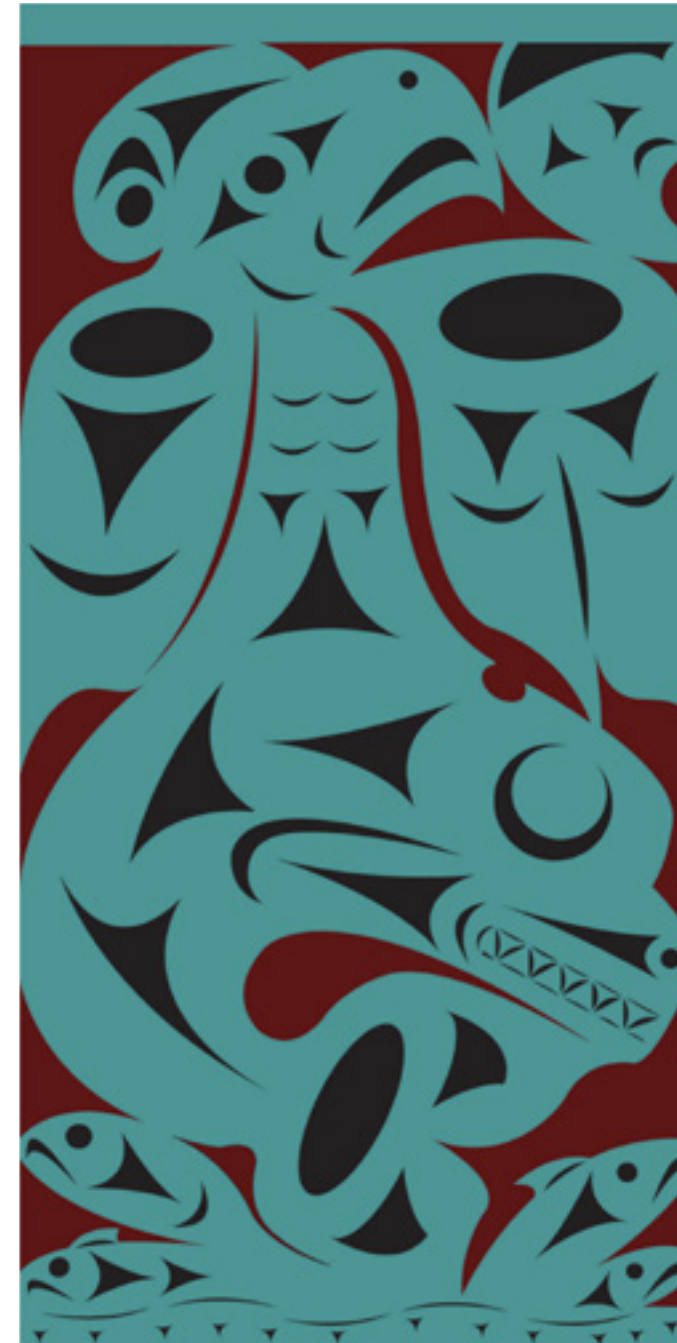
SEATTLE



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LAND ACKNOWLEDGEMENT



Chris Paul, Salish Sea, Serigraph on paper, 2016. Seattle City Light 1% for Art Portable Works Collection

All the land, water, air, and resources claimed by cities will always be Indigenous homelands. The City of Seattle would not exist if it were not for the continued dispossession of Indigenous peoples from their lands. The work for this plan primarily took place on the traditional land of the first people of Seattle, the Native and Indigenous peoples past and present. We honor with gratitude the land itself and the Coast Salish Tribes.

Seattle City Light operates in coastal, central riverways and eastern mountains throughout land that is commonly known as Washington state. These lands and resources continue to be stewarded by Coast Salish and Interior protectors, defenders, caregivers and peoples.

By acknowledging the land, we assert that we are all connected to the earth, the water, the air, the cosmos, and each other. Acknowledgement is a first step toward liberation and justice.

• This land acknowledgement is inspired by writing from *A People's WPA*, developed by the U.S. Department of Arts and Culture

THANK YOU

A Message From Kate Clark, Seattle City Light Artist-in-Residence

This document would not have come to fruition without the support from the Seattle Office of Arts & Culture and Seattle City Light. Maija McKnight, my project manager at the Office of Arts & Culture, and Leigh Barreca, my project manager at Seattle City Light, have been steadfast in their guidance, generous with their knowledge, and supportive of my process. This project was enriched by Seattle City Light's Energy in Arts committee and Race and Social Justice Change team, whose members provided crucial input, from design to project values.

Thank you to City Light and ARTS staff for the countless meetings that informed the direction of this plan. Gratitude to contributing artists Vaughn Bell, Laura Da', Carina A. del Rosario, RYAN! Feddersen, Christopher Lee Kennedy, Lucia Monge, and Carol Rashawna Williams, who imbued this plan with their own brilliance and experience. Thank you to Tami Landis and Kathleen Garrett, who provided key editing and wordsmithing support. Thank you to all the artists working at the intersections of community engagement and public art whose commitment makes the world a more loving and interesting place.

INTRODUCTION

In 1973, Seattle was one of the first cities in the United States to adopt a percent-for-art ordinance. Seattle City Light was the first City department to implement this new ordinance. Since then, City Light's art fund continues to allocate up to 1% of eligible capital construction funds for the purchase and installation of art. Stepping into the 50th anniversary of this milestone, and roughly 10 years since a previous art plan was developed, this art plan will guide City Light with dynamic, equitable, and multimedia public art projects for the next decade.



Seattle City Light Artist-in-Residence Kate Clark with historic cables on display at the City Light Skagit Hydroelectric Project

During the past two years (2021-2023), City Light Artist-in-Residence Kate Clark developed this Art Plan to offer a breadth of strategies for City Light and the Office of Arts & Culture (ARTS) to consider for its administration of the 1% for Art Fund. This plan, managed and administered through the Office of Arts & Culture, acts as a guide by proposing ideas for potential City Light public art projects to be implemented through 2033.

This plan includes a contextual review of the 1% for Arts Program, a description of the distinct roles that Seattle City Light and the Seattle Office of Arts & Culture each play in the allocation of arts funding, and 51 public art project proposals as avenues for meaningful investment of arts funds for the next 10 years. Developed in partnership with respective staff, community, and artists, this plan builds upon existing City Light sites, relationships, and utility initiatives.

The plan includes brief summaries of the project proposals to allow a quick scan of each. The document also offers a more in-depth description of each proposal with information about potential City Light projects. Each proposal has a title, concise goal/summary, brief description, proposed City Light locations, selected core themes, potential community partners, project type (permanent or temporary), budget range, technical notes and a list of existing examples to review for further context. Of the 51 public art proposals offered in this plan, 22 were developed by Artist-in-Residence Kate Clark, and the other 29 plans were created by seven contributing artists who have joint expertise in ecological and community-centered public art strategies.

The proposals in this plan offer a variety of public art forms, including artist-led workshops, multimedia interpretive walks, community storytelling, murals, temporary and permanent artworks, youth education, a cross-disciplinary think tank, artist residencies, community participatory public artworks, a performance lab, a podcast series, a multimedia screening festival, sound installations, and environmental restoration projects. Each of these ideas is meant to act as a living project that can adjust and adapt to City Light's and ARTS' organizational capacities during the planning stages. The plan should be reviewed as a working guide to inspire meaningful, accessible, and community-driven public art projects for City Light and ARTS into the next decade.

WHO IS THIS PLAN FOR?

- ARTS Project Managers
- Seattle City Light Project Managers & Staff
- Artists
- The Public
- Public Art Planning Organizations

Public art needs to strengthen all aspects of a community—the people and the environments they are a part of.

CORE VALUE: SUSTAINING COMMUNITY

The foundation of this plan is rooted in the core value of strengthening the relationship between humans and the environments they are connected to. To serve this goal, the plan splits into four thematic directions:

Storytelling: projects that elevate the original stewards, visionaries, teachers, and communities that City Light and ARTS serves; projects that convey the multiple lives, species, and histories that co-exist in one environment; projects that offer poetic interpretation of energy production and consumption; and projects that support speculative storytelling about our future relationships and challenges related to extractive and renewable forms of energy.

Community Support: projects that offer opportunities for collective rest and healing, public art that reflects and enhances daily patterns in neighborhoods, and projects that offer long-term infrastructure to neighborhood efforts and spaces.

Environmental Justice: projects that directly address and respond to City Light's impact on communities and their ecosystems; projects that reveal invisible systems of power and are connected to City Light's service area and its facilities; projects that focus on the long-term establishment of the ecosystems that people, animals, and plants inhabit; and projects that reveal, experiment, and activate a future look at environmentally resilient methods of energy consumption and production.

Next Generation: art projects that educate and provide hands-on opportunities to learn about sustainable energy, environmental resilience and justice; projects that provide an opportunity for expanded access to City Light's public art collection; and workshops/partnerships/field trips that provide opportunities for crossover and connection to learn about career opportunities at City Light.

OPENING THE FIELD

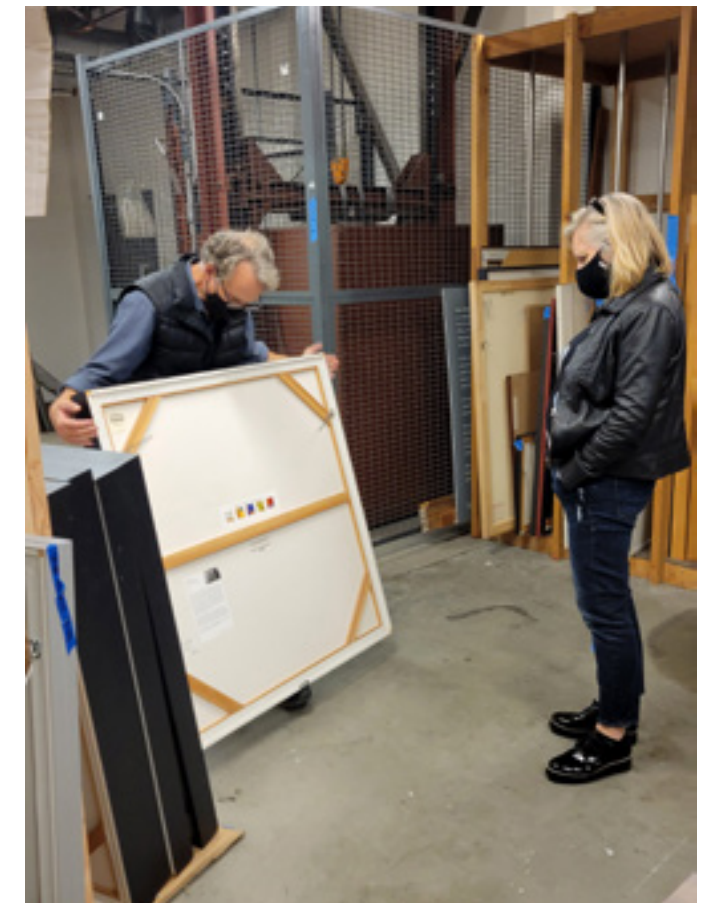


Public Art Project Manager Maija McKnight at the Ross Dam

A large focus of this plan is to support and expand the creative communities who can benefit from 1% for Arts funding in Seattle. According to data developed by ¹BFAMFAPhDc, surveyed from over 1.4 million working artists, 80% of artists working nationwide in public art are white. This plan builds support through training opportunities and small- and large-scale commissions for Black, Indigenous, and People of Color artists who have had less access to public art opportunities. This plan lays out contracting models inspired by the City of Seattle's Office of Planning and Community Development (OPCD) to further drive equity in arts funding.

More than half of the project proposals in this plan were developed by contributing artists whose practices are informed by ecology and community-based practices. Ranging from temporary, process based, and/or permanent, each project type serves a different role in sparking, serving, and sustaining the communities served by City Light and ARTS.

¹ http://bfamfaphd.com/wp-content/uploads/2016/05/BFAMFAPhD_ArtistsReportBack2014-10.pdf



Seattle City Light Strategic Planning and Performance Manager Leigh Barreca touring the Municipal Art Collection with Office of Arts & Culture Curator and Collections Manager Blake Haygood

PUBLIC ART PLAN PROCESS

CREATION OF SEATTLE CITY LIGHT/ARTS LIAISON & THE ENERGY IN ARTS COMMITTEE 2020–2021

Seattle City Light leadership charged Leigh Barreca, the utility’s strategic planning and performance manager, with the development of a framework for the allocation of City Light 1% for Art funds in coordination with ARTS staff. The Energy in Arts (EiA) committee was formed to raise awareness of the City Light 1% for Art Fund across the utility and to serve as a liaison for ARTS initiatives and City Light public art projects.

MEETINGS

September 2021–May 2022

- Throughout the development of this plan, Leigh Barreca, City Light 1% for Arts program liaison and Maija McKnight, Office of Arts & Culture public art project manager, met with Kate Clark regularly to provide feedback and direction on the plan, helped coordinate meetings and site visits, and co-facilitated monthly meetings with the EiA.
- Kate Clark met with hundreds of City Light employees, including engineers, environmentalists, apprenticeship program managers, capital program managers, real estate teams, and conservators.
- The early foundation of the plan was informed by participation at a large, widely attended City Light meeting and discussions with the Seattle City Light’s general manager/CEO.
- Regular meetings with ARTS project managers, data assessment specialists, and arts education representatives also informed the core direction of the plan’s themes, practical considerations, and partnership opportunities.
- Frequent feedback sessions with the City Light Race and Social Justice Change Team informed thematic direction, equity drivers, and project prioritization.
- Multiple meetings with the Skagit Tribal liaison and project leads associated with the Skagit Hydroelectric Project and relicense also informed project development.



Georgetown Steam Plant tour with Senior Community Program Developer Julianna Ross

CONTRIBUTING ARTISTS May 2022–September 2022

As part of project proposal development, Kate invited a team of seven contributing artists to develop project proposals for the plan, with a focus on environmental justice (to learn more about this relationship, refer to page 40). After introductory group meetings, Kate met one-on-one with artists to provide feedback.



Skagit Boat Tour with City Light Senior Resource Planner Michael Aronowitz and ARTS Public Art Program Manager Maija McKnight

CITY LIGHT SITE VISITS September 2021–November 2022

Throughout the course of the plan’s development, Kate visited 70+ sites owned by or connected to City Light. This included two visits to the Skagit Hydroelectric Project, the North Cascades Institute, and Skagit Tours. In November 2022, Kate also visited the Boundary facility. Visits throughout King County included North and South Substations, Denny Substation, the Georgetown Steam Plant, the Seattle Municipal Tower, and all inactive substations throughout Seattle.



Tour of Seattle City Light Apprenticeship facilities at the South Service Center

FINALIZING SEATTLE CITY LIGHT PUBLIC ART PLAN November 2022–August 2023

Once all of the content for the City Light Art Plan was in place, Kate began finalizing the readability and final distributable aspects of the plan for City Light’s future implementation. This stage included writing, editing, design and distribution.



North Service Center tour with City Light Facilities Manager Dexter Johnson

IMPLEMENTATION January 2024–January 2025

At this stage, Artist-in-Residence Kate Clark will conduct outreach and education sessions. This work involves reporting back to stakeholders and helping to scope some of the proposed projects. After year one, staff will continue the work outlined in the plan.

SECTION 1: ABOUT 1% FOR ART AND THE OFFICE OF ARTS & CULTURE

Why Public Art?

Public art is a tool for serendipitous exchange in civic space. It scaffolds upon the functional demands of built environments to serve the social, cultural, and spiritual needs of a community. As described by the Seattle Office of Arts & Culture, “By providing opportunities for individuals to encounter art in parks, libraries, community centers, on roadways, bridges and other public venues, we simultaneously enrich citizens’ daily lives and give voice to artists.” Artists working in the public realm can transform a sidewalk into an adventure, an decommissioned building into a memorial, and even a drainage system into a point of connection to our waterways. From past and present examples like these, public art clearly expresses care for our social life, environments, histories, and for beings that are different from us.

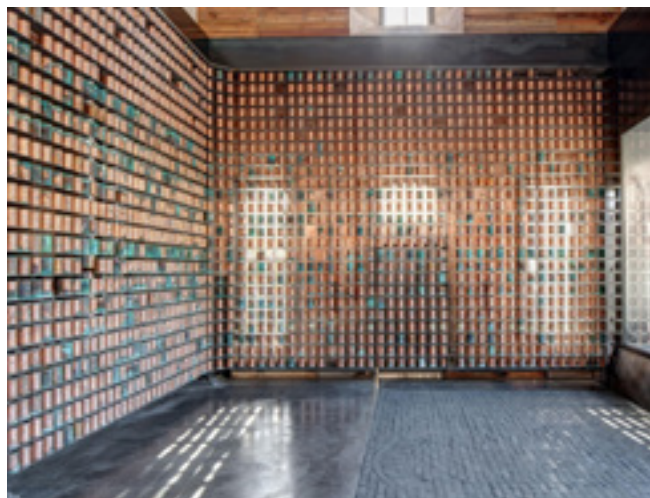
a sidewalk into an
adventure,



Jennifer Dixon, *JewelBoats*, 2016. Aluminum casting, asphalt and pavement treatments, ceramic, concrete, concrete stamps, glass, glass mosaics, stainless steel, stone. Seattle, WA Seattle Department of Transportation 1% for Art funds

a drainage system into
a point of connection
to our waterways.

a decommissioned
building into a memorial,



Lead Pencil Studio, *Asylum Memorial*, 2015. Supported by the Oregon Arts Commission and Oregon State Hospital.



Horatio Law, *South Park Vortex*, 2013. Laminated glass, steel. Seattle, WA Seattle Public Utilities 1% for Art Funds

Along with enriching the daily lives of community members, public art can also amplify dreams and demands. Artists working in the public sphere can channel bubbling collective desires into powerful actions, images, and forms to help coalesce social movements. As cultural worker Maile Meyer states, “Public art and the people who make it are translators of community needs, visions, and futures. If there’s a possibility that the public can participate in artmaking alongside an artist, that deepens the connection among art, people, and place, and that connectivity is transformational.” In this way, public art is a tool to express care for our communities and for the artists who create and work within them. With 50 years of investment in the 1% for Art Ordinance, the City of Seattle has much to celebrate in its commitment to its community members through creative expression.



Marvin Oliver, *A Salish Welcome*, 2010. Cast bronze, powder-coated aluminum, blown glass. Seattle Public Utilities 1% for Art funds, Seattle Department of Neighborhoods’ Matching Fund



Naomi Ishisaka, *Black Lives Matter: Blackout Black Friday*, 2014. Photography, Seattle Public Utilities 1% for Art Portable Works Collection

“Public art and the people who make it are translators of community needs, visions, and futures. If there’s a possibility that the public can participate in artmaking alongside an artist, that deepens the connection among art, people, and place, and that connectivity is transformational.”

— Maile Meyer, cultural worker

50 YEARS OF PUBLIC ART

On June 30, 1973, Mayor Wes Uhlman signed an ordinance that established all City departments should include “an amount for works of art equal to at least one percent (1%) of the total cost of any such construction project.” Seattle joined only a handful of cities at the time – Baltimore, Philadelphia, San Francisco – in establishing such a directive. Though inspired by the 1934 sweeping federal art funding through the New Deal, Seattle’s percent-for-art ordinance originated from the elbow grease of determined individuals. In an interview with historylink.org, Seattleite Alice Rooney spoke about how crucial arts advocate Judy Whetzel, in collaboration with The Artist Group (TAG) and the Seattle Arts Commission, was in pushing this ordinance through: “We did a lot of the usual things, getting people to write, go call on their legislators, but Judy [Whetzel] really is responsible for it, and I don’t want that to be forgotten either, she really made it happen...today I don’t think it would pass.”

From the beginning, percent-for-art funded public art was sited in locations that benefited both Seattle workers and residents. One of the first percent-for-art projects was a 1974 juried exhibition of 22 Washington state artists, whose works were displayed in the lobbies and hallways of City Light’s North and South Service Centers. City Light was the first City department to participate in the percent-for-art program.



Judy Whetzel recalls the Municipal Arts Plan and revisits her old report, which she wrote in 1976. Video still Courtesy Allied Arts Foundation

THE 1% FOR ART ORDINANCE

20.32.010 Purpose

The City accepts a responsibility for expanding public experience with visual art. Such art has enabled people in all societies to better understand their communities and individual lives. Artists capable of creating art for public places must be encouraged and Seattle’s standing as a regional leader in public art enhanced. A policy is therefore established to direct the inclusion of works of art in public works of the City.

Over the decades, when the overall economy dipped, so too did funding (and Seattle City Council commitments) to the percent for art. Despite temporary crises in the economy and crises in faith over public arts investments, the program has grown. Seattle historian Alan J. Stein writes that by 1984, the *New Yorker* published an article that “referred to Seattle’s One Percent for Art program as the ‘most adventurous’ in the nation. By this time, there were more than 200 Percent for Art ordinances across the nation, and many cities used Seattle’s program as a model. In the mid-1980s, Seattle’s program was generating between \$300,000 and \$500,000 a year for art.”² Since the 1980s, the program has continued to gather steam and funding, and City Light has played a major role in contributing to the City’s collection by supporting the creation of over 400 permanently sited artworks and over 4,000 portable artworks.

² <https://www.historylink.org/File/10645>

THE WORK OF THE OFFICE OF ARTS & CULTURE

The Seattle Office of Arts & Culture (ARTS) manages the City’s public art program, cultural partnerships, grant programs, the Langston Hughes Performing Arts Institute, and The Creative Advantage initiative in the effort to foster a city driven by creativity that provides the opportunity for everyone to engage in diverse arts and cultural experiences. In alignment with the City’s Race and Social Justice Initiative, ARTS works to eliminate institutional racism in their programs, policies, and practices. They are supported by the 16-member Seattle Arts Commission and community volunteers appointed by the Mayor and City Council.



Michael Heizer, *Adjacent, Against, Upon, 1976*. Concrete, granite. Seattle, WA. National Endowment for the Arts, Contemporary Art Council of the Seattle Art Museum, Seattle Arts Commission, Seattle City Light 1% for Art funds. This was the first public artwork artist Michael Heizer created for a city. It was a precursor to the many artist-initiated projects and programs organized in the late 1980s and 1990s.

ARTS MISSION AND VISION

The mission of the Office of Arts & Culture is to activate and sustain Seattle through arts and culture. ARTS envisions a city driven by creativity that provides the opportunity for everyone to engage in diverse arts and cultural experiences.

A Commitment to Racial Equity and Social Justice

ARTS envisions a city of people whose success, safety, and health are not pre-determined by their race. A city where all artists, performers, writers, and creative workers have the freedom, agency, and platform to share and amplify their stories, art, cultures, and experiences. ARTS works toward their vision by addressing and working to eliminate institutional racism in its programs, policies, and practices.

In alignment with the City’s Race and Social Justice Initiative, they seek new solutions that use arts as a strategy to drive not only their office, but also the City as a whole toward racial equity and social justice. ARTS continues to break barriers and build arts-integrated tools that challenge the status quo and push toward the inclusive society they envision.



Hachivi Edgar *Heap Of Birds, Day/Night, 1992*. Porcelain enamel on steel panel. Seattle WA. Commission of Seattle City Light 1% for Art funds to purchase artwork

WHAT IS THE 1% FOR ART?

The following two pages are an adapted version of writing by Kristin Ramirez for the 2020 SDOT Art Plan.

How are 1% for Art funds allocated?

Seattle's 1% for Art program specifies that 1% for eligible City capital improvement project funds be set aside for the commission, purchase, and installation of artworks in a variety of settings. Seattle City Light 1% for Art funds are typically connected to the capital project, but in many cases the funds are pooled from various projects — that is, on projects that kick off only small amounts of 1% for Art funds. Various project funds can be joined or pooled to create a larger sum of money to work with. Public art projects typically come out

of capital projects with large budgets or a pooling of funds from a variety of smaller capital projects. Simple math shows that 1% of \$1 million is \$10,000. Once Office of Arts & Culture project management costs are accounted for, 1% budgets can quickly become so small that there is very little one can do with them. This explains why a small utility pole replacement project may not immediately result in an artwork, but a large-scale utility pole replacement project could eventually lead to a light pole wrap in an active pedestrian zone.



Jonathan Borofsky, *Hammering Man*, 1992. Hollow fabricated steel, aluminum mechanized arm, electric motor, and black automotive paint. Seattle Art Museum 1% for Art funds, Museum Development Authority, Virginia Wright Fund, and Seattle City Light 1% for Art funds

How are projects scoped and conceived?

Through conversations between City Light project owners and management, together with public art staff in the ARTS, and guided by documents such as this art plan, funds are allocated to public art projects and then formalized in the annual Municipal Art Plan. Keep in mind that there are creative ways to use pooled funds or work in-house to bring art to projects that may not have enough or any 1% for Art funding.

How are artists selected?

Artists are selected through a competitive process administered by the Office of Arts & Culture. Typically, a Call for Artists is developed by ARTS and City Light staff. Then a selection panel composed of art and design professionals, staff, and community stakeholders review the submitted qualifications. Artists can also be selected from a roster, by invitation, or in some cases by direct selection. Selection takes place in two phases: a review of qualifications followed by an interview of finalists. Artist selections are reviewed and recommended for approval by the Public Art Advisory Committee of the Seattle Arts Commission to the ARTS director. Panels composed of professional artists and designers along with community and City representatives evaluate the artist applicants.

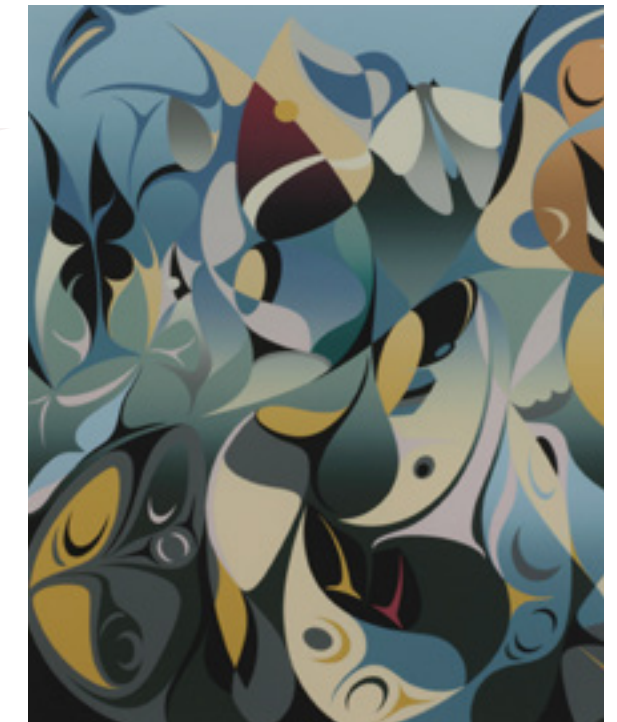
How do project managers work with artists?

The project manager from the public art team in ARTS will administer the artist selection process, handle the artist's contract and deliverables, and facilitate the design process and meetings. City Light works as a partner/collaborator and provides the artist with details of site design, community process, and project background. Often, City Light will help integrate the artist's work into the design of the project. City Light project managers will need to have the capacity to support the artist and maintain healthy communication with ARTS and the artist throughout the life of a project. City Light's 1% for Art Fund pays for the design, fabrication, and installation of the artwork. ARTS works with the utility and artists to consider and meet associated Nexus requirements [to learn more about Nexus, visit page 19].

A permanent, public art project will usually be installed under the same permitting umbrella as the capital project and completed at the same time as the capital project. If the work is temporary or performance-based (or created from pooled funding that is not associated with a capital project), the artist is not beholden to the same construction schedule. Once completed, the public artwork becomes an asset of the City and is maintained by ARTS.

How does a project get realized?

Once a project is scoped, a budget and timeline determined, the artist selected and contracted, then the work of the project begins. The project manager from ARTS will work with the contracted artist through the life of a project, supporting outreach and research to develop an art concept, presentation and review of the concept, and creation, fabrication, and installation of the artwork.



Susan Point, *Symphony of Butterflies #100*, 2006. Serigraph, Seattle Public Utilities 1% for Art Portable Works Collection



Emil Gehrke, *Heavy Shoe*, 1977. Steel, found objects, paint, Seattle WA. 1977. Seattle City Light 1% for Art funds

A City Collection

Today, the City's collection includes more than 400 permanently sited and integrated works and nearly 4,000 portable works. City Light has commissioned the majority of these permanent artworks. The City stewards and maintains its artworks through an ongoing program of coordinated conservation activities, which include inspections, major restorative work and routine maintenance.

SECTION 2: ABOUT SEATTLE CITY LIGHT

Seattle City Light Mission:

Seattle City Light provides its customers with affordable, reliable, and environmentally responsible energy services.

Vision:

Create a shared energy future by partnering with customers to meet their energy needs in whatever way they choose.

Values:

- Customers First
- Environmental Stewardship
- Equitable Community Connections
- Operational and Financial Excellence
- Safe and Engaged Employees



Zorn B. Taylor, Engineers at South Service Center, 2020. Digital photograph. Seattle City Light 1% for Art Portable Works Collection

2. Create Our Energy Future

Our energy future is based on carbon-free renewable resources. Creating Seattle City Light's energy future involves:

- Responsibly growing demand for clean energy through electrification.
- Investing in access to low-cost carbon-free renewable power.
- Building and maintaining a smart, resilient, flexible, dynamic, and reliable grid infrastructure.
- Preparing for the increased integration of distributed energy resources and more customer options.
- Working to reverse historic inequities and avoid collateral harm to underserved populations by intentionally prioritizing their needs.



Zorn B. Taylor, Evening fieldwork First Hill Neighborhood, 2020. Digital photograph. Seattle City Light 1% for Art Portable Works Collection

SEATTLE CITY LIGHT 3 Strategic Priorities 2023-2028:

1. Improve the Customer Experience

Seattle City Light is focused on engaging with its customers and helping employees see the impact of their actions from the customer's perspective. This work involves integrating the "voice of the customer" into the City Light organizational culture. City Light is also evaluating and redesigning their portfolio of utility assistance programs to ensure customer assistance and affordability programs are accessible and effective and to help as many eligible customers as possible.

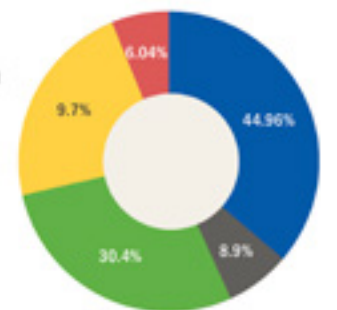


3. Develop Workforce and Organizational Agility

The energy industry is transforming and Seattle City Light must meet the growing and changing energy needs of its customers. City Light is building an organization that is nimble, adaptive, and responsive by investing in strong change management, workforce development, and new technology resources. City Light is cultivating a workforce with the skills and knowledge to align with evolving business needs and to advance social justice.

2022 USES OF POWER (in percent megawatt-hours)

- Commercial and Industrial
- Residential
- Public Authorities & RR
- Other Utilities
- Seattle City Light Utility Operations



4. Ensure Financial Health and Affordability

City Light is focused on supporting long-term affordability in Seattle by offering rates that are transparent, understandable, reasonable, and equitable for all customers, including vulnerable populations. This commitment includes developing a sustainable and predictable approach to setting rates over time and providing new pricing options to help customers manage their energy bills through efficient use of our products and services.



Ned Kahn, *Switchwall*, 2019. Stainless steel, anodized aluminum, LEDs, magnets, Seattle, WA. Seattle City Light 1% for Art funds

Energy in Arts

Formed in February 2021, City Light's Energy in Arts (EiA) Committee reviews and provides recommendations for how City Light can leverage its 1% for Art Fund resources. The 15-member committee consists of representatives from throughout the utility. Working in partnership with the Office of Arts & Culture, EiA helps shape the utility's art priorities, evaluates 1% for Art project proposals, and recommends the placement of public artworks. The committee ensures projects have a close nexus to City Light's purpose of providing power and focuses on how art can inspire, inform, and advance equity.

Seattle City Light Nexus

In December 2005, a Washington State Court of Appeals ruling modified a 2004 King County Superior Court decision limiting Seattle City Light's participation in the City of Seattle's 1% for Art Ordinance, which mandates 1% of capital-projects costs go to public art. The lower court ruling followed a complicated class-action lawsuit, which challenged the use of utility fees to fund public art to benefit the general public and not electricity ratepayers. The appellate court upheld City Light's participation in the percent-for-art program. It ruled that City Light funds may only pay for art projects with a "sufficiently close nexus" to the utility's fundamental purpose of providing electricity to its ratepayers.



Hugo Ludeña, *We Power Seattle*, 2020. Digital Photograph. Seattle City Light 1% for Art Portable Works Collection

5. We Power

"We Power" refers to City Light's core mission as a utility—to provide customers with affordable, reliable, and environmentally responsible energy services. This work involves relicensing the Skagit River Hydroelectric Project under the Federal Energy Regulatory Commission so that the project can continue to provide clean, carbon-free energy while also safeguarding the cultural and natural resources of the area. We Power also prioritizes investments in core infrastructure and incorporates new concepts and technologies to accelerate grid modernization.



Nathan Jackson, *Hatch Cover*, 1976. Cast iron. Seattle, WA. Seattle City Light 1% for Art funds

4 "Art funded by City Light must have a sufficiently close nexus to the utility's fundamental purpose of providing electricity to its ratepayers."

Art projects with a sufficiently close nexus to city light's primary purpose include:

- A) Art used to beautify the utility's offices and customer service facilities.
- B) Art used in the construction or renovation of utility facilities.
- C) Art that educates the public about conservation or other specific utility programs.
- D) Portable artwork that is part of a utility's portable collection purchased for display at the utility facilities.
- E) Artist-in-Residence programs for the purpose of creating art with a sufficiently close nexus to the utility.
- F) Maintaining a utility's artworks collection.

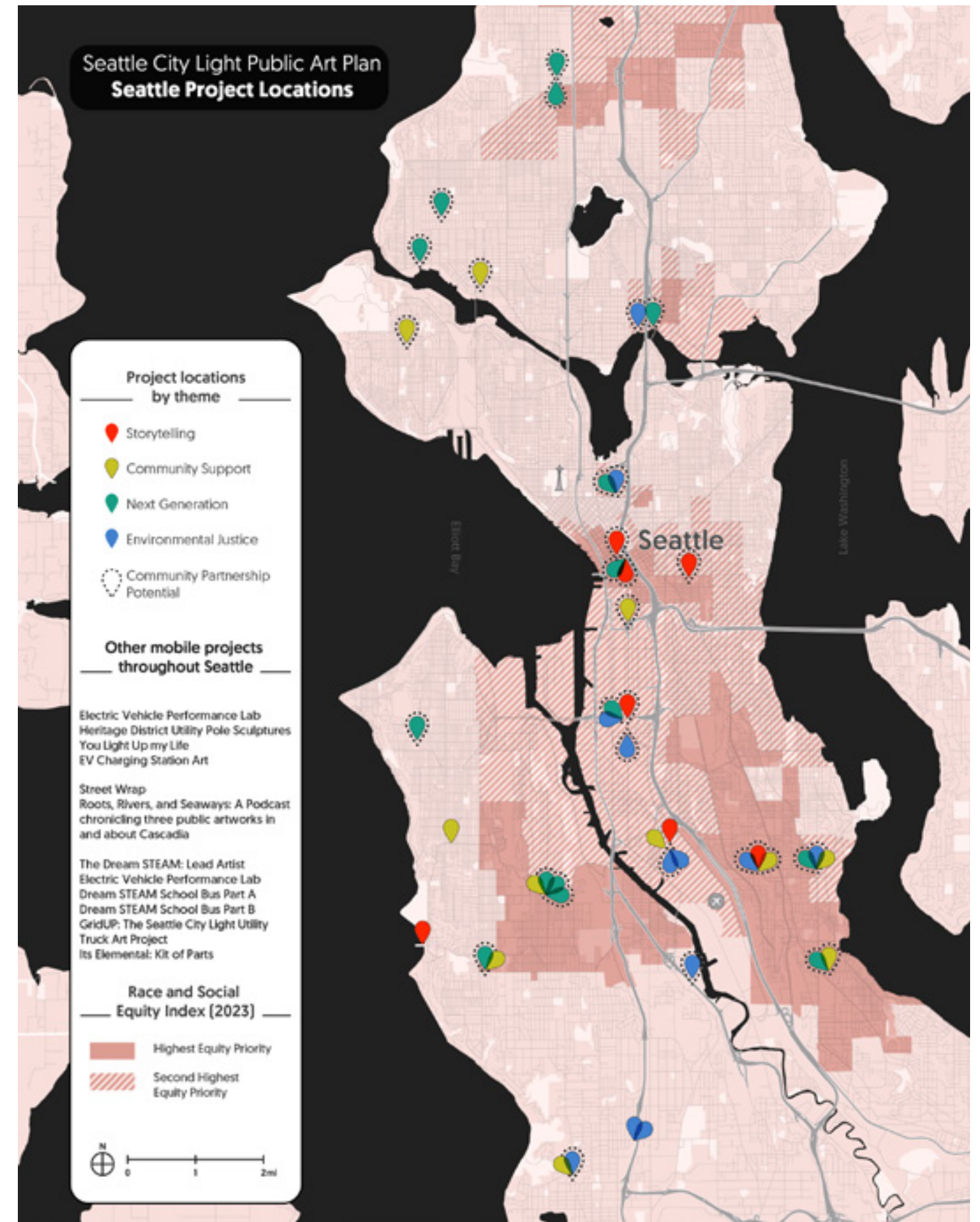
⁴ Text from 02-05774- 8SEA, *Final Stipulation and Order Regarding One Percent for Art Remedies*, March 15, 2006, The Honorable Sharon S. Armstrong, In the Superior Court of the State of Washington for King County

SECTION 3: EQUITY BUILDING IN PUBLIC ART

CITY OF SEATTLE PROJECT MAP

Now more than ever, we have access to more tools, resources, and knowledge to dismantle systemic ecological, racial, and economic injustices every time we invest money in public projects, including 1% for Art projects. The majority of project proposals in this plan prioritize neighborhoods, counties, and community groups experiencing socioeconomic and health disadvantages.

Data from this map was compiled from census records, county unemployment rates, and demographics. The City of Seattle Office of Planning and Community Development's (OPCD) Racial and Social Equity Index provided key data for project prioritization — illustrated by map hatch marks. Some of the included project proposals are located in historically privileged neighborhoods of Seattle but leverage relationships with community service organizations that are tenants in these Seattle City Light properties. These community collaboration opportunities can be identified by their dotted outline.

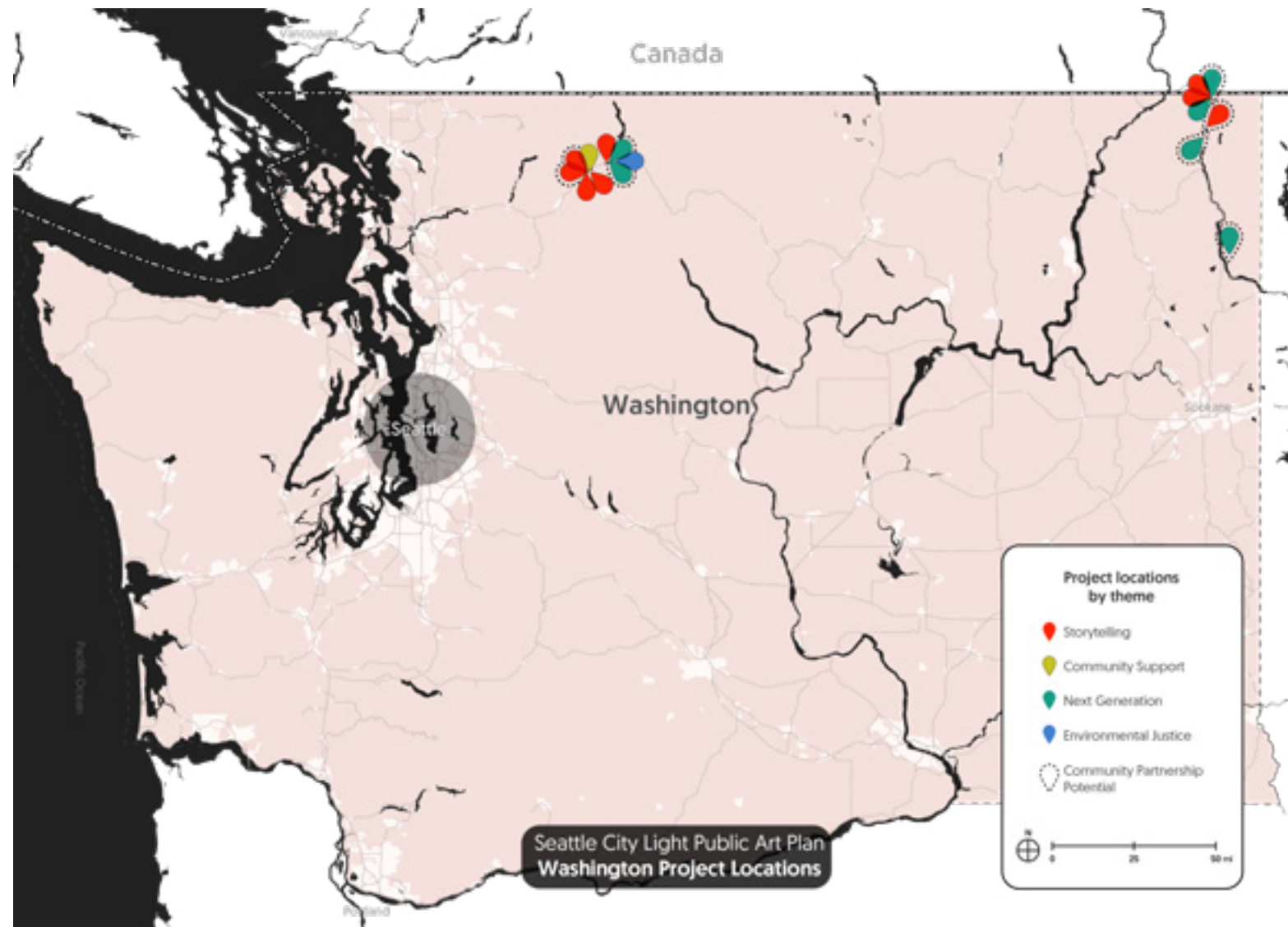


WHO MAKES PUBLIC ART?

Barriers to entry

⁵*Selections from Capacity Building for Racial Equity in Public Art, ARTS Sept. 2018:*

WASHINGTON STATE PROJECT MAP



Map Design: Luis Angel Flores

“

In the art world, the vast majority of artists, administrators, curators, writers, and commercial consumers are white. A number of factors contribute to this racial inequity including the high cost of fine arts degrees, lack of access to arts education and materials, and the lack of affordable rehearsal and living space. Traditionally, only people with resources and money could succeed and create a thriving career in the arts. In the United States, much of those resources and wealth are held by people who are white.

The United States is a racially diverse country, whose very fabric relies on the work and contributions of countless people, including people of color, immigrants, and refugees. Public artists who make art should represent the diversity of the residents and communities we serve. Training artists and personally investing in the sector strengthens municipal art programs and local arts communities.

Institutional barriers to the field of public art include but are not limited to the following:

• **Previous experience:**

A majority of permanent art projects require artists to have had prior experience making a permanent artwork and prior experience with a certain budget size. This process favors artists who have historically had access to the field and have more education and resources.

• **Project management skills:**

For many commissions public artists need to be project managers as well as artists, requiring them to hire subcontractors and manage relationships between community, government and the funding partner. While this skill is important for a good public artist to have, it prioritizes artists with certain specialized knowledge over others.

Investing in local artists and especially artists of color is one of the most effective ways to diversify the field. Capacity building can be as simple as offering detailed feedback to applicants, to providing implicit bias training to panelists and consciously engaging panelists of color, to offering training and mentorship opportunities for emerging artists, and providing different types of artwork commissions to expand their reach in the public realm. Investing in artists can take on many different forms and funding limitations shouldn't be barriers from providing meaningful professional development.

”

⁵https://www.seattle.gov/documents/Departments/Arts/Downloads/Reports/2018_9-WHITEPAPER-PublicArtBootCamp-SCREEN.pdf

EQUITY DRIVERS

This plan builds on existing initiatives within the City of Seattle, in particular, the Equitable Development Initiative (EDI) of the OPCD. In their granting opportunities, the Office of Equitable Development requires applicants to meet at least three of six equity drivers in their grant proposals. These equity drivers are designed to prevent displacement, promote transportation mobility, develop healthy and safe neighborhoods, advance economic opportunity for marginalized communities, and build on existing cultural assets. Using OPCD's Equitable Development Initiative as a model, a series of nine equity drivers are defined to be incorporated into future art contracts.

These drivers were developed through feedback sessions with City Light's Race and Social Justice (RSJ) Change Team and Energy in Arts Committee, ARTS Public Advisory Committee, ARTS staff, and members of City of Seattle's Green New Deal Oversight Board. This plan has developed nine potential equity drivers to be included in both permanent and temporary public art commissions.

In order to implement these equity drivers, it is recommended that they are built into design and fabrication contracts. The proposed equity drivers should be considered part of a working document, with consequent revisions after testing and implementation.



Artist Kate Clark facilitating a design workshop with Mira Mesa Public Art Fellowship Teens, San Diego, CA, 2021. Photo: Maria Mathioudakis

In order for these equity drivers to be implemented, it is recommended that they are built into design and fabrication contracts.

PUBLIC ART PLAN COMMISSION EQUITY DRIVERS

Based on the proposed project budget, each art commission contract should integrate between zero to five of the following nine equity drivers. The selected artist and project managers can determine which equity drivers that are most appropriate for their project:

- 1 SUPPORTS CAREER DEVELOPMENT OF EMERGING ARTISTS
- 2 WORKS WITH BIPOC-OWNED BUSINESSES/ORGANIZATIONS
- 3 SUPPORTS LOCALLY OWNED BUSINESSES
- 4 ENGAGES MEANINGFUL COMMUNITY INVOLVEMENT IN THE CREATIVE PROCESS
- 5 CENTERS DISABILITY ACCESS
- 6 EXPANDS LANGUAGE ACCESS
- 7 ADVANCES ECOLOGICAL DIVERSITY
- 8 EMPLOYS SUSTAINABLE METHODS OF ENERGY PRODUCTION AND CONSUMPTION
- 9 INCREASES COMMUNITY ENVIRONMENTAL ACCESS/STEWARDSHIP

HOW TO IMPLEMENT THESE EQUITY DRIVERS?

As budgets increase, there is a parallel correlation on the increased responsibility and commitment to equity. Large-scale projects have a potentially broader economic, social, and environmental impact.

In contrast, smaller budget projects tend to be oriented towards emerging artists who are already navigating the hurdles of designing and implementing a public art commission.

Considering this, for each project the number of equity drivers are implemented in relation to the total budget of the commission.

Commission Amount	Required Minimum Number of Equity Drivers
\$0-\$99,000	0
\$100,000-\$199,000	1
\$200,000-\$299,000	2
\$300,000-\$399,000	3
\$400,000-\$499,000	4
\$500,000+	5

- ARTS project managers work with the artist to develop the equity driver plan.

- If artists demonstrate how their proposal could engage more than the suggested equity driver amounts, project managers could consider allocating additional budget to the project if possible.

- Equity drivers are incorporated into the deliverables of the design and implementation contracts. Successful payment and contract completion are dependent upon the completed project.

- Equity driver plans are developed by the artist during the design phase of the contract and are listed as deliverables in the project contract.

EQUITY DRIVER DESCRIPTIONS AND EXAMPLES

Below are some possible models, suggestions, and project precedents for inspiration. All of these recommendations are merely suggestions for potential ways these equity drivers could be met. Through practice, they can be adapted and added to.

1. SUPPORTS CAREER DEVELOPMENT OF EMERGING ARTISTS

Getting into the public art field is challenging for new artists. This equity driver builds more pathways for emerging artists to access careers in public art. The *Washington Post* reports that nationwide, 77.6% of artists making a living from their work are white and that 80.8% of art school graduates are white. Prioritize working with BIPOC emerging artists.

Project Examples

Artist Michelle Browder hosts the Civil Rights and Mothers of Gynecology Tour in Montgomery, Alabama. The U.S. Department of Arts and Culture writes that these “creative tours and memory-keeping efforts educate visitors about the history of slavery and racial discrimination in Montgomery, AL. Her tours double as a youth development program, incorporating mentorship and employment as core elements.”



Michelle Browder's Civil Rights and Mothers of Gynecology Tour in Montgomery Alabama, as illustrated by Nicole Marroquin in A People's WPA

As part of a permanent public art commission for the City of San Diego, Kate Clark teamed with the youth arts organization Aja Project to develop the Mira Mesa Community Art Fellowship. Ten high school students from Mira Mesa received stipends to contribute to the design of a permanent public artwork, from imagery, to engineering, and accessibility considerations. The fellowship lasted for a summer, with further employment opportunities throughout the year.



Members of the Mira Mesa Community Art Fellowship, 2021

Possible Models

- Prioritize working with BIPOC emerging artists. (The *Washington Post* reports that nationwide, 77.6% of artists making a living from their work are white and that 80.8% of art school graduates are white.)
- Hire an emerging artist as a project assistant/collaborator.
- Extend opportunities for Public Art Bootcamp artists.
- Establish internship relationships with community college and university students.
- Partner with local youth arts teaching organizations, such as Creative Advantage, Seattle Public Schools, or other to develop a workshop, teaching, or mentorship program. (Note: Prioritize working with schools/programs in neighborhoods that have a 40% population or more 25 years and older who do not have a bachelor's degree.)
- Offer a public program intended for emerging artist learning opportunities.

2. WORKS WITH BIPOC-OWNED BUSINESSES/ORGANIZATIONS

For each commission, approximately 80% of the artist's budget goes towards hiring subcontractors for the engineering, fabrication, and installation of the work. Working with BIPOC subcontractors would meet this equity driver. The City of Seattle actively supports women-owned and minority-owned business enterprise (WMBE) programs, but national research from the past two decades reveals that white women have primarily benefited from affirmative action hiring practices. This is why this equity driver is focused specifically on financially supporting BIPOC-owned businesses through subcontracting

Possible Models

- Hire BIPOC-owned businesses in the majority of the fabrication budget.
- Include BIPOC subcontractors, consultants, companies, nonprofits, other artists, etc., that the commissioned artist works with.
- Support BIPOC organizations in nonfinancial methods.

Project Examples

In 2019, artist and architectural designer Kimberly Corinne Deriana collaborated with Coast Salish carvers to create *Brings the Medicine Sundial* which was installed at the King Street Station Plaza. The lodgepoles were sustainably harvested by Skokomish foresters.



Kimberly Corinne Deriana, *Brings the Medicine Sundial*, 2019. Cedar lodgepoles, metal fittings, basalt. Photo by Selena Kearney (Chehalis)



Artist residency with “Mujeres Mixtecas” facilitated by Cognate Collective, Tijuana, Mexico. 2012. Photo: Cognate Collective

In 2012, Cognate Collective worked with “Mujeres Mixtecas” — a cooperative of Indigenous women from Guerrero living in Tijuana, Mexico. As part of their residency, a language exchange was organized — people from either side of the border came together to practice/learn Spanish/English/Mixtec — and a mobile hand-embroidered mural was produced with the phrase “*It is better to light a fire than to curse the darkness*” embroidered in both Mixtec and Spanish.

3. SUPPORTS LOCALLY OWNED BUSINESSES

This equity driver is built to support long-standing businesses and organizations that anchor the existing neighborhood culture near the site of the commissioned artwork.

Possible Models

- Hire fabricators that work in the neighborhood
- Contract with local businesses for event programming/catering/site rental
- Partner with local organizations for project consultation
- Site artwork to compliment keystone business locations



Jasmine Iona Brown, *You Got This*, 2021. Cast Bronze. Eastside Community Center, Tacoma WA.

Project Examples

In 2021, artist Jasmine Iona Brown worked with the Tacoma-based foundry 2 Ravens to cast the bronze artwork she created that honored the life of Tacoma local Billy Ray Shirley III.

In his iconic *Community Meal* events, artist Seitu Jones brings forth stories of food in an artful experience across a shared table that exposes our differences and inequities, illuminates our similarities and connections, and builds bridges of understanding between people. In 2014, Jones organized the first outdoor community meal and art project that fed nearly 2,000 people to raise awareness around food deserts in St. Paul. Organizers worked with local Minnesota farms and caterers to prepare the food.



Seitu Jones, *The Community Meal* (2012–present)

4. MEANINGFUL COMMUNITY INVOLVEMENT IN THE CREATIVE PROCESS

In many cases, public art contracts require general community engagement without outlining what this process could look like. This equity driver is intended to provide more accountable and defined engagement strategies and community outreach. This equity driver does not include hiring community members to “okay” a project design preconceived by the artist.

“Community” is a broad term and in practice can mean many things. At its most simple, it is a group of people with shared investment over a site, activity, or idea. This can include social clubs, schools, family members, neighborhood groups, activist groups, collectives, volunteer groups, unions, and more.



RYAN! Feddersen, *Waterways*, October 2019–January 2020. Water-activated temporary street art, 3'x3'

As a part of the 2018 People + Places Project, artist Rizzhel Javier created a mobile workshop where participants shared stories about who they are and where they are from. The artist then memorialized their experience with a self-made toy. Javier taught participants to print, transfer, and sew their drawing into a self-portrait toy that included a voice-recorded message. Each hug or squeeze of the toy activated the message and brought their memory back to life.

Possible Models

- Invite community members connected to the project site/effort to participate as contributors for at least two phases of the project—design, edits, and/or fabrication.
- Compensate contributors and recognizes them in the creative process.
- Host workshops to build community learning/awareness around themes related to the art project.
- Ask participants to consensually contribute content/materials that get developed into an artwork with the artist.
- Hire an experienced community artist/facilitator, potentially an artist on the public art roster that specializes in community engagement.

Project Examples

Waterways (2019) was a series of twelve temporary rain-activated medallions created by RYAN! Feddersen. These medallions were placed on sidewalks at intersections along the future Seattle tunnel’s path that corresponded to where surface water runs toward the Ship Canal. The medallions featured imagery developed through public engagement workshops conducted from June–September 2019 in the Wallingford, Fremont, and Ballard neighborhoods. These workshops formed the thematic basis for a 2024 permanent artwork.



Rizzhel Javier, *People + Places Project*, mobile workshop, 2018–2019

5. CENTERS DISABILITY ACCESS

According to 2022 Centers for Disease Control and Prevention data, every one in four adults in the United States has a disability. We need to design art that actively considers the 25% of our communities that experience mobility, cognitive, vision, and hearing disabilities. This equity driver goes beyond making ADA informed alterations solely at the conclusion of the design process. Consideration of universal accessible design is incorporated throughout the creative process — including consideration of mobility, cognitive, and sensory access.

Project Examples

For Carmen Papalia's (2010–present) project *Blind Field Shuttle*, he writes how it emerged from “an effort to distance myself from marginalizing language like ‘blind’ and ‘visually impaired,’ and helped me realize the position that I occupied as a liberatory space. Using my nonvisual senses as a primary way of knowing the world, I let groups of up to 90 people line up behind me, link arms, and shut their eyes for the duration of a roughly hour-long walk through cities and rural landscapes.”



Carmen Papalia, *Blind Field Shuttle*, 2017

Inspired by the beauty, form, function, and simplicity of everyday play structures, the 2020 Boston installation *The Shape of Play* created by artist Sari Carel fuses an ambient multi-channel soundtrack with an interactive sculpture evocative of wooden building blocks.



Sari Carel, *The Shape of Play*, 2020. Multimedia installation, Waterfront Park, Boston MA.

Possible Models

- Design artwork with multiple multisensory access points such as activating sound, touch, physical interaction.
- Hire a disability access consultant.
- Bring awareness about disability access/experience.
- Offer live captioning, ASL, image description, etc. as appropriate for live programming offerings.
- Employ appropriate media accessibility such as audio description, captions, image description, ASL, etc. for projects that incorporate online or digital elements.

Artist Finnegan Shannon created a 2018 bench series *Do You Want Us Here or Not*, that interrogated the relationship between art viewing and ableism.



Finnegan Shannon, *Do you want us here or not*, 2018. MDO, paint.

6. EXPANDS LANGUAGE ACCESS

This equity driver considers language access for all aspects of the public artwork. According to federal data, Seattle's 98118 zip code is home to speakers of 78 different languages — more than any other zip code in the United States. It's important that each public art project embraces the languages of its respective locale. In Seattle, this likely includes languages such as Lushootseed, Traditional Chinese, Spanish, Vietnamese, Somali, Amharic, Korean, and Tagalog. Prioritize this equity driver for projects located in areas with high percentages of linguistically diverse and isolated households. OPCD defines these households as ones where “no one 14 years and older speaks English only or no one 14 years and older speaks both a language other than English and English ‘very well.’”

Project Examples

Blessing Hancock and Joe O'Connell created *Brilliance* in 2014 in Palo Alto, California. Each sculpture incorporated a unique multilingual (up to 6 languages) narrative that was collected from the local community.



Blessing Hancock and Joe O'Connell, 2014. *Brilliance*, Stainless steel, LED lighting, touch sensors, Palo Alto Main Library and Arts Center Palo Alto, CA

Possible Models

- Consider Lushootseed/Duwamish language as part of all interpretation
- Include translated written/spoken elements into all appropriate languages for all permanent artworks
- Include relevant translations on artwork labels
- Incorporate translation for live performance
- Include translation in temporary/online media elements
- Compensate all translators
- Enhance awareness/learning around the diversity of connected languages
- Include primary languages in outreach materials and workshops



Image by Denise L. Emerson (Diné and Skokomish Enrolled) | Lushootseed provided by Angee Harrington (Suquamish) and the Tulalip Lushootseed Department | Design + Lettering by Satpreet Kahlon, with help from Kimberly Deriana (Mandan/Hidatsa) and Asia Tail (Cherokee) | 2020

During the 2019 COVID stay-at-home order, Indigenous community members came together to collaborate on three yard-sign designs for Pioneer Square and greater Seattle. Here, one of Morsette's digital designs is paired with a Lushootseed phrase provided by the Puyallup Tribal Language Program: *ʔububʔub, kʷaxʷalikʷ, ʔabalikʷ*. The phrase translates to “Be kind, be helpful, be sharing,” which are basic virtues of Lushootseed-speaking cultures, extending beyond language into all other aspects of life.

7. ADVANCES ECOLOGICAL DIVERSITY AND HABITAT

This equity driver advances, educates, and supports ecological diversity and habitat. City Light has many properties that provide opportunities for building more robust pockets of ecological diversity through art projects. From the Chief Sealth Trail and the Skagit Hydroelectric Project to inactive substation sites, there are many opportunities to build and strengthen habitats.

Project Examples

As a commission for Seattle City Light, Merrily Tompkins created *Big Tesla* in 1982. Tompkins says, "I decided to do a piece about Tesla because I wanted the art to relate to the electrical theme of the site. Having grass grow out of the top, for hair, seemed like a logical way to relate the piece literally to the landscape. As the piece evolved, I realized that making the grass appear as if it was emerging from Tesla's head was also a kind of visual reference to his enormous, ubiquitous contribution to the 'domestication' of electrical power." Seattle City Light's Vegetation Management team currently oversees the landscaping of *Big Tesla*.



Merrily Tompkins, *Big Tesla*, 1982. Ceramic tile on concrete with metal substructure

Possible Models

- Contribute to ecological restoration/enhance site ecological diversity that has been impacted by development.
- Provide nesting/housing opportunities for local animal species.
- Consult with regional biologists/ecologists to develop responsive artwork.
- Collaborate with Seattle City Light Vegetation Management staff to identify complimentary planting opportunities and determine a management plan for the site.
- Build awareness around ecological diversity through interpretive work/material.

Architect Joyce Hwang and artist Ellen Driscoll co-developed *Bower*, a bird dwelling that also raises awareness of one of the most significant causes of bird mortality in urban areas, bird-glass collisions.



Ellen Driscoll and Joyce Hwang with Matt Hume, *Bower*, 2016. Installation, Art Park, Lewiston NY



Fritz Haeg, *Wildflowering L.A.*, Los Angeles County, 2013–2014

Wildflowering L.A. is a native wildflower seed sowing initiative throughout Los Angeles County by artist Fritz Haeg. Fifty highly visible sites were sown in fall 2013 to bloom in spring 2014, culminating in a public exhibition and event in early summer.

8. EMPLOYS SUSTAINABLE METHODS OF PRODUCTION AND ENERGY CONSUMPTION

From sourcing, fabrication, delivery, installation, and maintenance of temporary or permanent art projects, this equity driver focuses on building artworks with a lighter environmental footprint. Occasionally, within the process of commissioning public art, the project expediency tends to overwhelm aspects of sustainability. Yet, as an electric utility, City Light has many initiatives focused on sustainable energy production and consumption. Projects should explore the ways that art projects funded by the utility's 1% for Art Fund can echo these goals.

Possible Models

- Outline and document a zero/low-waste method of production for the project.
- Incorporate low-energy technology and equipment.
- Avoid single-use plastics.
- Incorporate salvaged/recycled products as the majority of the project material.
- Localize the majority of the project fabrication and material sourcing.
- Include carbon offsets that are implemented and budgeted, in discussion with ARTS support staff and potentially an outside consultant for artwork components/materials that require significant shipment/transit/travel (200+ miles).



Jean Shin, *RECLAIMED*, 2016. Painted reclaimed rebar, steel armature, painted lines incised into concrete, Plaza at North Transfer Station, Seattle, WA

Project Examples

In Jean Shin's 2016 work *RECLAIMED*, roughly 10,000 linear feet of rebar were reclaimed from Seattle Public Utilities North Transfer Station in Seattle, WA during building demolition. In the project, the recycled rebar forms the organic, linear contours of the previously existing landscape into sculptural forms.

Dan Corson's 2013 solar-powered *SONIC BLOOM* was conceived as a dynamic and educational focal piece that would extend the Pacific Science Center's education outside of its buildings while engaging the public with an iconic artwork prompting curiosity and interactivity both during the day and night. The artwork includes photo voltaic cells and arching for "stamen lighting." This artwork was commissioned by the Pacific Science Center and Seattle City Light's Green Up Program.



Dan Corson, *SONIC BLOOM*, 2013. Steel, fiberglass, custom photo voltaic cells, LEDs, sensors, interactive sound system and energy data monitoring, Pacific Science Center, Seattle WA

9. INCREASES HUMAN/ENVIRONMENTAL ACCESS AND STEWARDSHIP

This equity driver focuses on investing in projects that strengthen and support community access and stewardship to urban greenspace. The Center for American Progress reports that the “United States is losing a football field’s worth of natural area every 30 seconds; this amounts to the loss, each year, of forests, wetlands, grasslands, and other natural places that combined are roughly the size of Everglades National Park.” These losses are not evenly distributed across socioeconomic and racial groups: “Black, Latino, Asian, Native American, and low-income families are far more likely than white families to live in a place that is deprived of the benefits that nature provides, including nearby places that allow them to get outside safely and access clean water, clean air, and a diversity of wildlife.”⁶

Project Examples

Artist Lucia Monge has hosted throughout international cities *Plantón Móvil*, a participatory, walking forest performance that occurs annually and leads to the creation of public green areas.



Lucia Monge, *Plantón Móvil*, Queens Museum, 2019 Photo: Brian House

Fallen Fruit Collective developed *The Endless Orchard*, which collectively creates the world’s largest public artwork, a noncontiguous public fruit orchard planted, mapped, shared, and cared for by everyone who participates.



Fallen Fruit Collective, LA State Historic Park Fruit Tree Adoption portraits, 2017



Fallen Fruit Collective/ David Allen Burns and Austin Young, *Endless Orchard*, 2021

Possible Models

- Enhance community access to green space.
- Focus on ecological resilience and restoration in BIPOC neighborhoods that are nature deprived.
- Provide educational opportunities about ecology and land stewardship.
- Partner with existing networks, organizations, and projects focused on land stewardship/green space access.

FINAL NOTES ON EQUITY DRIVERS

Introducing use of equity drivers in ARTS commission contracting agreements is one step in an ongoing process to define, encourage, and implement more equitable practices in public art commissions. Particularly for large-scale projects that draw on more social, environmental, and material resources, these equity drivers have the potential to support and build further accountability into the public art process. Seattle Office of Planning & Community Development puts it best:

“These Equity Drivers are not intended to be deployed independently; their interrelationship is fundamental to undoing the structural racism creating today’s disparities. If implemented piecemeal or in isolation, they will result in transactional wins that do not produce lasting change. [...] Used together, we believe these drivers have the potential to make the change needed of transformative systems to shift from the current trajectory of growth that marginalizes far too many and compromises the diversity that makes Seattle strong.”

⁶ Rowland-Shea, Jenny, et al. “The Nature Gap.” Center for American Progress, 7 Sept. 2023, www.americanprogress.org/article/the-nature-gap/.

SECTION 4:

SEATTLE CITY LIGHT ART PLAN PROJECT THEMES

PROJECT GOALS AND ORGANIZATION

Public art is one of the most tangible ways to invest in the spiritual and cultural rootedness of a city. When practiced meaningfully, public art can strengthen and build community— between people and the environments they are part of. This core goal defined project themes and developed project proposals. Community engagement is also at the center of Kate Clark’s own public art practice, and meeting with, interviewing, and problem solving with hundreds of City Light and ARTS staff informed every aspect of this document. From these interactions, four foundational project themes emerged: Storytelling, Community Support, Environmental Justice, and Next Generation.

These are the primary roots for all project proposals in this plan. Each of these core themes takes a past, present, and future approach, and breaks into three to four connected subthemes. Within the plan, each foundational theme is color coded. Projects are organized by the subtheme indicated on the bottom left page bar.

Below is a brief summary and rationale for each project theme.

Storytelling

Storytelling is the original root that community grows from. During feedback sessions with the Seattle City Light Race and Social Justice Change Team, group members had much to say about the role of storytelling as an impetus for public art saying “story gives a sense of belonging within the community,” and to “seek stories that bubble up from the community.” In the 2020s and into the 2030s, we need new stories to help knit us closer together while climate change, partisan politics, and racial and economic inequities threaten to pull us apart.

Yet what stories do we highlight? As one City Light RSJ member wrote, “Stories can look to the future! What do we hope will happen within the community and how can the art showcase and help inspire that?” Another individual expressed the need for stories to “find ways to integrate the energy story and themes with community.” Others emphasized the need to uplift stories of historically under-recognized leaders and community groups. With these considerations in mind, we’ve split the theme storytelling into four directions, that also follow a past, present, future cycle:

- **honoring roots** (projects that elevate the original stewards, visionaries, teachers, and communities that Seattle City Light serves and works within.)
- **one place, many lives** (projects that convey the multiple lives, species, and histories that co-exist in one location/environment.)
- **poetic energy** (projects that offer poetic connection/interpretation of energy production, circulation, and consumption.)
- **dreaming our future world** (projects that support speculative storytelling about our future relationships and challenges to extractive and renewable forms of energy.)

Community Support

Over the course of hundreds of meetings, one of the core desires expressed by the Seattle City Light staff and project leads was that they wanted this art plan to help support the communities that the utility serves. With equitable community connections as one of Seattle City Light’s strategic directions, this priority comes as no surprise, and promises great potential when channeled into the utility’s percent for art program. Reagan Price, Seattle City Light’s Race And Social Justice Initiative program manager, described how this art plan “should prioritize making the communities look good instead of the utility.”

What cultivates meaningful, community based artwork? The artist Tania Bruguera states, “In socially engaged practice, art is not a tool to make art but a tool to be used to make society work differently.” From Bothell to Beacon Hill, from Metaline Falls to Montlake, the societies that Seattle City Light serves and works within have various needs and interests, all affected by City Light’s presence. To name just a few, in Metaline Falls, City Light employees work within a county that has an unemployment rate that is almost 10% higher than King County. A wave of development in the Chinatown-International District creates risk of displacement for businesses and residents in the area, potentially impacting the historic neighborhood’s ability to preserve its culture. Inactive former substations, now wrapped in chain link fencing, are scattered throughout Seattle. These conditions provide just a few examples of the opportunity that art has to serve as a tool for community support. With these considerations in mind for the broader theme of Community Support, we have channeled this goal into three orientations:

- **rest, recovery, and repair** (projects that offer opportunities for collective rest and healing.)
- **street magic** (public art that reflects and enhances daily magic and patterns in neighborhoods.)
- **gathering and connecting power** (projects that support connection of long-term resources and energy infrastructure to neighborhood efforts and spaces.)

Environmental Justice

Seattle City Light does a lot more than making light bulbs turn on, and so too can the public art the utility funds go beyond this “put a lightbulb on it” aesthetic and ideology. City Light is actively developing what the future of energy production and consumption will look like, including grid modernization, transportation electrification, workforce development, and renewables. It’s challenging for the average person to consider the scale and specificity of these efforts, and artists are experts at communicating complexity. Artistic expression provides a meaningful way for people to become part of this conversation. Similarly, public art funded by City Light has the opportunity to delve into past harms of the utility, such as polluting the Duwamish River and introducing PCBs into the land.

At the writing of this plan, City Light is in the process of relicensing the Skagit River Hydroelectric Project, a series of three dams that provide 20% of City Light’s power. The current federal license expires in 2025. The utility must carefully balance the need for renewable energy, with the need to be good stewards of the watershed and respect Tribal interests. City Light is coordinating directly with Tribes and First Nations that have a connection to the project area to understand and compensate for project effects. Though art projects proposed in this plan do not resolve these negotiations, collaborative projects with tribes and nations whose traditional homelands are located in Skagit County can draw more attention, awareness, and learning about the people and traditional knowledge who steward this land.

Contributing artist RYAN! Feddersen writes, “While electricity is often associated with technological advancement, all energy in the universe is generated by nature. It flows through every ecosystem and is essential to all life.” Through this plan, artists have the opportunity to “research and reflect on the interconnection between natural forces/resources and our electrical infrastructure to visually communicate these relationships.” It’s vital that publicly funded art projects from City Light become active opportunities for building stronger relationships with the environment and community. These proposed sub-directions of the theme of Environmental Justice pursue these goals more specifically:

- **recognition and reparations** (projects that directly address and respond to Seattle City Light’s impacts on communities and ecosystems.)
- **making visible the invisible** (projects that reveal invisible systems of power that we’re connected to and a part of as we move through our neighborhoods and cities.)
- **full circle** (projects that focus on long-term establishment of ecosystems that people, animals, and plants contribute to and live within.)
- **our future, our power** (projects that make public, experiment, and activate future looking environmentally resilient methods of energy consumption and production.)

Next Generation

Matched with the need to build sustainable energy systems for the future and repair the past damages to the land, is our investment in the next generation of people on this earth. As Seattle City Light’s former Energy Innovation & Resources Officer, Emeka Anyanwu describes, “The children riding the school buses that we are currently electrifying are the ones that will be solving the problems that we currently don’t know the answer to.” How do we build programs that act as a critical investment of the young and emerging thinkers so they too can become part of the visible and invisible co-creation of our cities and towns?

As an energy utility funding significant public art projects in Washington, there is abundant potential to bring young people into the fold. The challenge instead is to find ways to build structures for group projects, career development, and intergenerational learning that are realistic and sustainable. By proposing appropriately funded projects that involve partnerships with Washington Public Schools, Creative Advantage, learning institutes, Seattle City Light apprenticeship programs, and universities, we have created a range of rich learning opportunities for the next waves of creators and problem solvers:

- **art and justice** (art workshops/projects that activate/engage community initiatives centering social, racial and environmental justice.)
- **connecting the dots and grids** (projects that educate and provide hands on opportunities to learn about sustainable energy, environmental resilience and justice.)
- **interpretive focus** (workshops/projects that provide opportunity for further access to the Seattle City Light public art collection and surrounding projects.)
- **this could be you** (workshops/partnerships/field trips that provide opportunities for crossover and connection to learn about work at Seattle City Light.)

CONTRIBUTING ARTISTS

Due to the vast reach of City Light's programs, service areas, and partners, it is important to have a similar breadth of expertise and experience that informs the public art project proposals. Kate Clark invited seven artists, who all have deep backgrounds in environmental justice and community-based artwork, to contribute project proposals to the Seattle City Light Art Plan. Clark worked with each artist to introduce them to art plan project themes and to tailor their concepts to potential sites and opportunities. To develop pertinent proposals, contributing artists also met with City Light Energy in ARTS liaison Leigh Barreca, Office of Arts & Culture Public Art Project Manager Maija McKnight, and City Light project leads from the utility's transportation electrification portfolio, and apprenticeship, vegetation management, and environmental programs. Contributing artists include:



Photo credit Brennon Staley



Photo Credit Mario Gallucci Studio



Vaughn Bell is an artist focusing on the complexities and paradoxes of human interactions with places, natural forces, and other species. At the moment, she is particularly interested in plant ecology and plant communities; kelp forests and shellfish in the waters of the coastal Pacific Northwest of the United States; rivers and streams in urban areas; and climate change adaptation and resilience in multi-species worlds.

Laura Da' is a poet and teacher who studied at the Institute of American Indian Arts. She is the author of *Tributaries*, American Book Award winner, and *Instruments of the True Measure*, Washington State Book Award winner. Da' is the recipient of fellowships from the Tin House and The Native Arts and Culture Foundation, has been a writer-in-residence for Richard Hugo House, and is the current Poet Laureate for the City of Redmond. Da' is Eastern Shawnee and she lives near Renton, Washington, with her family.

RYAN! Elizabeth Feddersen specializes in creating compelling site-specific installations and public artworks which invite people to consider their relationships to the environment, technology, society, and culture. Feddersen has been commissioned to create installations throughout North America and has a growing body of permanent public artworks in both the public and private sectors.

Christopher Lee Kennedy is the associate director of the Urban Systems Lab at The New School and part-time faculty at Parsons School of Design, both in NYC. As artist-designer, Kennedy creates site-specific projects that examine conventional notions of nature, interspecies agency, and biocultural collaboration.



photo credit Brian House

Lucia Monge is a Peruvian artist with a background in education and art and science collaborations. Her work explores the way we humans position ourselves within the natural world and relate to other living beings, especially plants. Monge has shown her work internationally, including at the Museum of Contemporary Art in Lima, Whitechapel Gallery, Queens Museum, and the United Nations Climate Change Conference.



photo credit Zorn Taylor

Carina A. del Rosario is a cultural worker who uses visual art, writing, and teaching to build community. Her art has been exhibited at Wing Luke Museum of the Asian Pacific American Experience, City of Seattle’s Art at King Street and Anne Foecke Gallery, among others. Her public art can be enjoyed at various locations in King County. She has been awarded grants by Seattle Office of Arts & Culture, 4Culture, and Puffin Foundation, and was presented with KCTS’ Golden Apple Award for Innovation in Education in 2020, and the *International Examiner’s* Individual Community Voice Award in 2013.



Carol Rashawanna Williams is a Seattle-based, interdisciplinary artist who makes work that engages audiences in conversations about social, environmental, and racial justice through collective imaginings and re-imaginings of equitable relationships to the land, animals, and resources. Williams’ aesthetic forms fall, swim, fly, drip, and grow through various layers of reality, spirituality, and data analysis. Her narrative installations reject the tidy, toxic logic of scarcity models, suggesting powerful alternatives in collective storytelling, collective ownership, collective re-valuing of biospecies, and collective commitments to sustainable environmental practices over time.

TEMPORARY, PERMANENT, AND PROCESS-BASED PROJECTS

Each project proposal has a symbol to indicate its type. Some projects may include temporary, permanent, and/or process-based components and may include more than one symbol. These symbols are located on the lower right bottom margin of the page.

PERMANENT:



Permanent projects offer a long-term grounding quality to an environment — and ideally become a recognizable and identifiable feature that supports the culture and character of a space. Thirty years is the standard length of time for permanent public art commissions with ARTS.

TEMPORARY:



Temporary projects serve an important role in sparking community interest and activity. These short-term projects (lasting anywhere between six months and ten years) can also provide important opportunities for emerging artists to work in public art. Temporary projects can be more experimental — taking on media and processes that don’t require the tests of time.

PROCESS-BASED:



Process-based projects add an additional layer of engagement in the development of a work of public art. This can include long-term conversations, workshops, material collecting, etc.

Depending on the scale and stakes of a commission, process-based projects could add an additional two months to three years to a project. Projects that have a final material form that is temporary or permanent may also include a process-oriented approach that can take place at the beginning, middle, end, or throughout the creation of the commission.

PROJECT PRIORITIZATION






























Every project proposal in this plan has its value. Yet to help narrow projects to potentially green light first, we developed a prioritization system. Every proposal that has a star next to it has been selected by City Light staff as a project they would most like to see move forward. In spring 2023, staff members at City Light participated in project prioritization voting. Contributors selected their top five projects. Any project that received five votes or more is starred.

Of the people who voted, half were members of the City Light’s Race and Social Justice Initiative. All members of the City Light Energy in Arts committee also voted. Contributors to the plan’s research, who work in City Light apprenticeships, real estate, and project management also prioritized their selections.

SECTION 5: MENU OF SEATTLE CITY LIGHT ART PLAN PROJECT PROPOSALS

STORYTELLING

	Project Title	Page	Overview	Project Type Icons	Priority	Budget Range	Location
honoring roots	Heritage Diablo	54	Artwork that features local history and culture at high traffic Diablo visitor locations.	 		\$20,000–\$50,000	Skagit
	High Voltage Women Storytelling	56	A hybrid digital/live storytelling project based on the book, <i>High Voltage Women</i> , about the women who opened up Seattle City Light trades.			\$40,00–\$60,000	Throughout Seattle
	Indigenous Recognition Permanent Artwork— Skagit	58	An Indigenous artist, selected by site affiliated tribes, creates a new monumental artwork for Newhalem, WA.			\$300,000–\$400,000	Skagit
	Power of Octavia Butler	60	A workshop series and permanent artwork in partnership with The Seattle Public Library that celebrates Seattleite Octavia Butler as one of the most innovative authors in science fiction by globally creating groundbreaking Afrofuturist works about power and how we work with it.	 		\$20,000–workshops \$200,000–\$250,000— permanent artwork	Central Seattle
	Seattle Neighborhoods at the SMT	62	A local curator selects Seattle artists to create artworks for the SMT remodel that links to Seattle neighborhoods.			\$15,000–\$30,000	Central Seattle
	South Service Center Trades Labor Mural	64	An artist develops a wall mural for the City Light South Service Center Staff Meeting Room that recognizes the art of trade labor past and present.			\$15,000–\$40,000	SE Seattle
one place, many lives	Floating Cinema Festival	68	A media/video screening festival that enhances awareness around our interconnected water, life, and energy systems.	 		\$57,500	Throughout Seattle, Skagit, Boundary
	Interwoven Water Bodies	70	Public sculptures and installations on the management of water at City Light dam locations and water bodies.	 		\$30,000+	Skagit
	Power Lines Stories	72	A digital storytelling project that follows the stories of the humans, animals, and plants who live alongside the City Light Transmission Right of Way.	 		\$30,000–\$70,000	Throughout Seattle
dreaming our future world	Personify This: Towers with Personality	74	Youth, with support from an arts educator, create 2D or 3D artwork based on the transmission tower form, to be installed as wraps for transmission fencing.	 		\$6,500-\$10,000	SE Seattle
poetic energy	Currents of Contemplation: Landings and Waterways of the Salish Sea	76	[Artist-designed] signs at Colman Dock offer poetic prompts based on places and water routes on the Salish Sea that City Light provides transportation electrification.	 		\$90,000–\$180,000	Central Seattle
	Office Artwork at Boundary	78	1% for Art funds are directed to rural artists of the Metaline Falls area to create a 2-D/low-relief artwork for the Boundary Office.			\$8,000–\$15,000	Boundary
	Root Words and Rhizomes: A Multilingual Etymology Walk	80	A multimedia interpretive walk at Skagit’s Ladder Creek Falls Trail invites the public to interact with language traditions and worldviews connected to regional botany and ecology.			\$200,000–\$300,000	Skagit

COMMUNITY SUPPORT

Project Title	Page	Overview	Project Type Icons	Priority	Budget Range	Location	
street magic	Art on the Fence	82	Art on the Fence is an open call for existing artwork that is available for licensing to beautify and enliven blighted fences on inactive City Light properties throughout the City of Seattle.			\$200,000	Throughout Seattle
	EV Charging Station Art	84	Artists design 2D and/or 3D elements for new and existing EV charging lots and stand-alone chargers.			\$30,000-\$150,000	Throughout Seattle
	Georgetown Steam Plant Entry Gates: Temporary Treatment	86	A multimedia visual artist enhances wayfinding and community presence for the current Georgetown Steam Plant's South Warsaw Street chain-link gate entry.			\$10,000-\$20,000	SE Seattle
	Georgetown Steam Plant Entry Gates: Waterway	88	A multi-media visual artist enhances wayfinding and community presence for the future Georgetown Steam Plant entry.			\$200,000- \$300,000	SE Seattle
	Heritage District Utility Pole Sculptures	90	Sculptural utility pole artworks that celebrate BIPOC neighborhoods of Seattle.			\$400,000-\$600,000	Throughout Seattle
	Jackson Hub Utility Pole Permanent Wraps	92	A series of permanent utility pole treatments that offer graphic storytelling to a high-traffic area connected to the Jackson Hub project.			\$100,000-\$300,000	Central Seattle
	You Light Up My Life	94	National artists with lighting experience are commissioned to design creative lighting elements for pedestrians.			\$40,000-\$180,000	Throughout Seattle
rest, recovery and repair	Magnolia Substation Daybreak Star artist residency	96	Former Magnolia Substation is activated as an artist-in-residence space in partnership with the neighboring Daybreak Star Indian Cultural Center.			\$30,000-\$60,000	NW Seattle
	Tiny Home Village Artist-in-Residence	98	A regional artist collaborates with residents of the Ballard Tiny Home Village (a former City Light substation) to co-create visually engaging, site-specific art projects.			\$25,000-\$80,000	NW Seattle
gathering and connecting power	Community Energizer	100	An artist creates a sculptural amenity for a Seattle neighborhood that harnesses emerging energy technology to serve as a community hub and resource.			\$200,000+	TBD
	Heritage Making—Rural Artist Residency Spaces	102	A Newhalem artist residency space for rural artists and artists developing projects for the Skagit facility.			\$9,000-\$18,000	NW Seattle

ENVIRONMENTAL JUSTICE

Project Type Icons

Priority

Budget Range

Location

Project Title

Page Overview















	Project Title	Page	Overview	Project Type Icons	Priority	Budget Range	Location
making visible the invisible	GridUP: The Seattle City Light Utility Truck Art Project	108	The GridUP project retrofits City Light utility trucks with a series of artist-designed temporary vinyl wraps and public interventions that demystify Seattle's electricity and power infrastructure.			\$40,000-\$60,000	Throughout Seattle
	It's Elemental: Kit of Parts	110	Six artists create iterative treatments for City Light utility elements that unveil the relationship between nature and electrical energy.			\$60,000-\$90,000	Throughout Seattle
	It's Elemental: Monument	112	One artist unveils the relationship between nature and energy in a permanent artwork at a high traffic City Light location, potentially a future City Light substation.			\$450,000- \$600,000	TBD
	It's Elemental: Mural	113	Artist(s) unveil the relationship between nature and electrical energy in two related urban and rural murals.			\$50,000-\$100,000	Central Seattle and Skagit
	Salvage Yard Sculptures	114	Artists repurpose salvaged City Light materials from SSC, Skagit, and Boundary salvage yards to create new sculptural artworks at TBD locations.			\$50,000-\$300,000	TBD
	Sounding Climate Catastrophe and Remediation	116	Sound installations interpreting environmental catastrophe, remediation, and stewardship staged at the Georgetown Steam Plant.			\$40,000- \$50,000	SE Seattle
our future, our power	The City Light Lab	118	The City Light Lab project activates the Denny Substation as an incubator and workspace for local artists, designers, and entrepreneurs in the Seattle area who collaborate on projects exploring renewable energy and emerging technology to advance urban resilience.			\$21,000	Central Seattle
	The Dream STEAM	120	The Dream STEAM is a future cross-disciplinary think tank and collaborative multimedia project that envisions future-looking relationships to energy consumption and production through a series of interactive media experiences.			\$5,000-\$15,000	Throughout Seattle
	Electric Vehicle Performance Lab	134	An electric vehicle becomes a mobile performance lab for staging street performances. A design/curatorial team creates/transforms an EV into a rolling, spectacular art lab, and three performing/teaching artists are commissioned to activate the vehicle in Seattle neighborhoods.			\$100,000-\$200,000	Throughout Seattle
	Dream STEAM School Bus Part A	122	Students (3rd-8th grades) research electric- and gas-powered school buses' health and environmental impacts, design posters, and write and illustrate persuasive essays related to electrification of school buses for distribution to school district officials and others.			\$500 - \$5,000	Throughout Seattle
	Dream STEAM School Bus Part B	124	Students (10th-12th grades) research electric- and gas-powered school buses and design a model electric school bus.			\$5,000-\$12,000	Throughout Seattle

ENVIRONMENTAL JUSTICE

	Project Title	Page	Overview	Project Type Icons	Priority	Budget Range	Location
recognition & reparations	Speaking Truth to Power Billboard	126	A series of artist-designed billboards that reveal and inspire intersecting themes of environmental justice, racial justice, and everyday life in the PNW.			\$50,000–\$80,000	SW Seattle
	Soil Care and Healing	128	Projects that highlight soil remediation and restoration in socially engaged artworks in Georgetown/South Park.			\$20,000–\$50,000	SW Seattle
full circle	Power Corridor Food Forest and Biodiversity Artist-in-Residence	130	An artist-in-residence works with Chief Sealth Trail/City Light Transmission Right of Way sites to develop a series of works that interconnect food production, community agriculture, pollinators, and resilient ecosystems.			\$100,000–\$150,000	SE Seattle
	Multispecies Hubs	132	Three artists transform inactive City Light sites into pocket prairies with connected outreach, interpretation, and research.			\$175,000	Throughout Seattle

NEXT GENERATION

Project Title **Page** **Overview** **Project Type Icons** **Priority** **Budget Range** **Location**

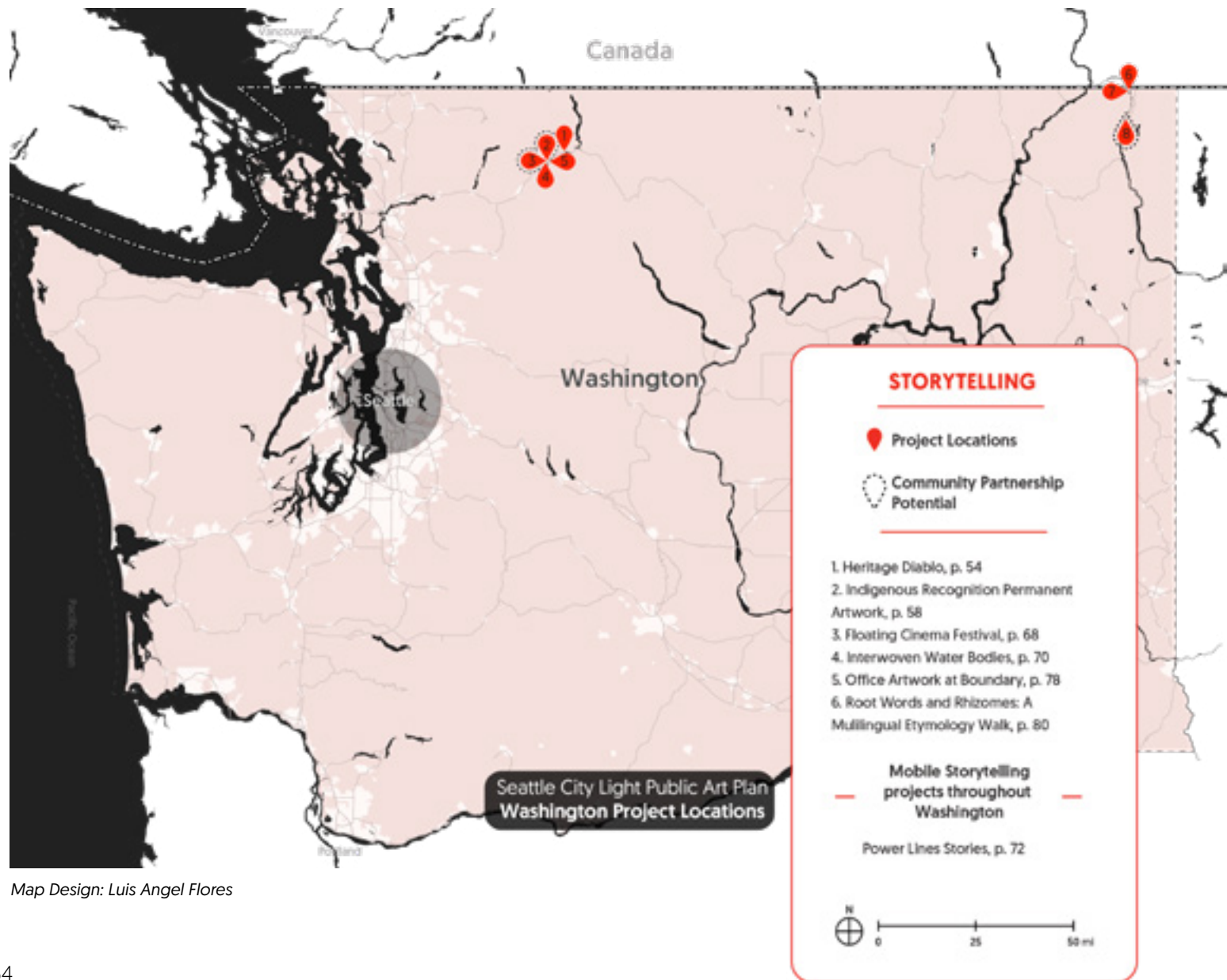
art and justice	Creative Writing Inspired by Ecosystems of the Skagit River	140	A Skagit River-based workshop expands the reach of culturally responsive, land-focused education through creative writing opportunities, located at the North Cascades Institute on City Light property.			\$8,000–\$20,000	Skagit
	Street Wrap	142	Neighborhood street light poles become canvases for local youth. By hiring youth artists and providing a high degree of hands-on support, City Light and ARTS supports a new generation of public artists.	 		\$10,000–\$25,000	Throughout Seattle
	Temporary Public Art Funding for Artists in Training	144	College art instructors engage inactive City Light sites for temporary public art projects conducted by students as a part of their class curriculum.	 		\$75,000	Throughout Seattle
	YouthCare Project at Denny Substation	146	An ongoing workshop series where teaching artists develop art projects with unhoused youth who are participating in YouthCare, a tenant program at Seattle City Light’s Denny Substation.	 		\$25,000–\$58,000	Throughout Seattle
interpretive focus	Boat Tour Artist-in-Residence at Skagit	148	A community-engagement artist creates a specialized tour program for the Diablo Lake Boat Tours.	 		\$5,000–\$25,000	Skagit
	Community Engagement Artist-in-Residence @ Boundary	150	A community-engagement artist activates campsite visitorship and festivals during high traffic Boundary visitor times, and translates their work into an online accessible format.	 		\$5,000–\$15,000	Boundary
	Fresh Perspectives	152	A youth curatorial project that interprets the Seattle City Light permanent public art collection.			\$25,000–\$58,000	Central Seattle
	Roots, Rivers, and Seaways: A Podcast Chronicling Three Public Artworks in and About Cascadia	154	A podcast series that follows three artists as they create works in and about the Cascadia riverways, Salish Sea, and botany for the Seattle City Light permanent public art collection.			\$15,000–\$20,000	Throughout Seattle
this could be you	Art Interruptions: Chief Sealth Trail	156	Twelve emerging artists install temporary artworks along the Chief Sealth Trail as part of the Art Interruptions Program.			\$150,000–\$200,000	SE Seattle
	Kalispel Career Training Center metal artworks: Lookout Point and Hatchery	158	Members of the Kalispel Tribe Career Training Center metal fabrication and welding program are commissioned to create an artwork for the City Light Usk hatchery and artistic benches for the Boundary tourist site Lookout Point.			\$25,000–\$58,000	Boundary
	Power Behind the Power	160	Youth, with support from experienced teaching artists, create murals for the Seattle City Light South Service Center.			\$13,000–\$50,000	SE Seattle
connecting the dots and grids	Floating Cinema Camp	162	A youth video-making workshop that enhances awareness and empathy with our local water, life, and energy systems, screened at the Floating Cinema festival.	 		\$20,000–\$25,000	Throughout Seattle, Skagit, Boundary
	Meet Your Creek/Meet Your Wetlands	164	Students learn about ecological resilience, energy conservation and systems through hands-on art making to create a public art piece installed on nearby City Light sites in the Delridge Neighborhood.	 		\$15,000–\$45,000	SW Seattle

SECTION 6:

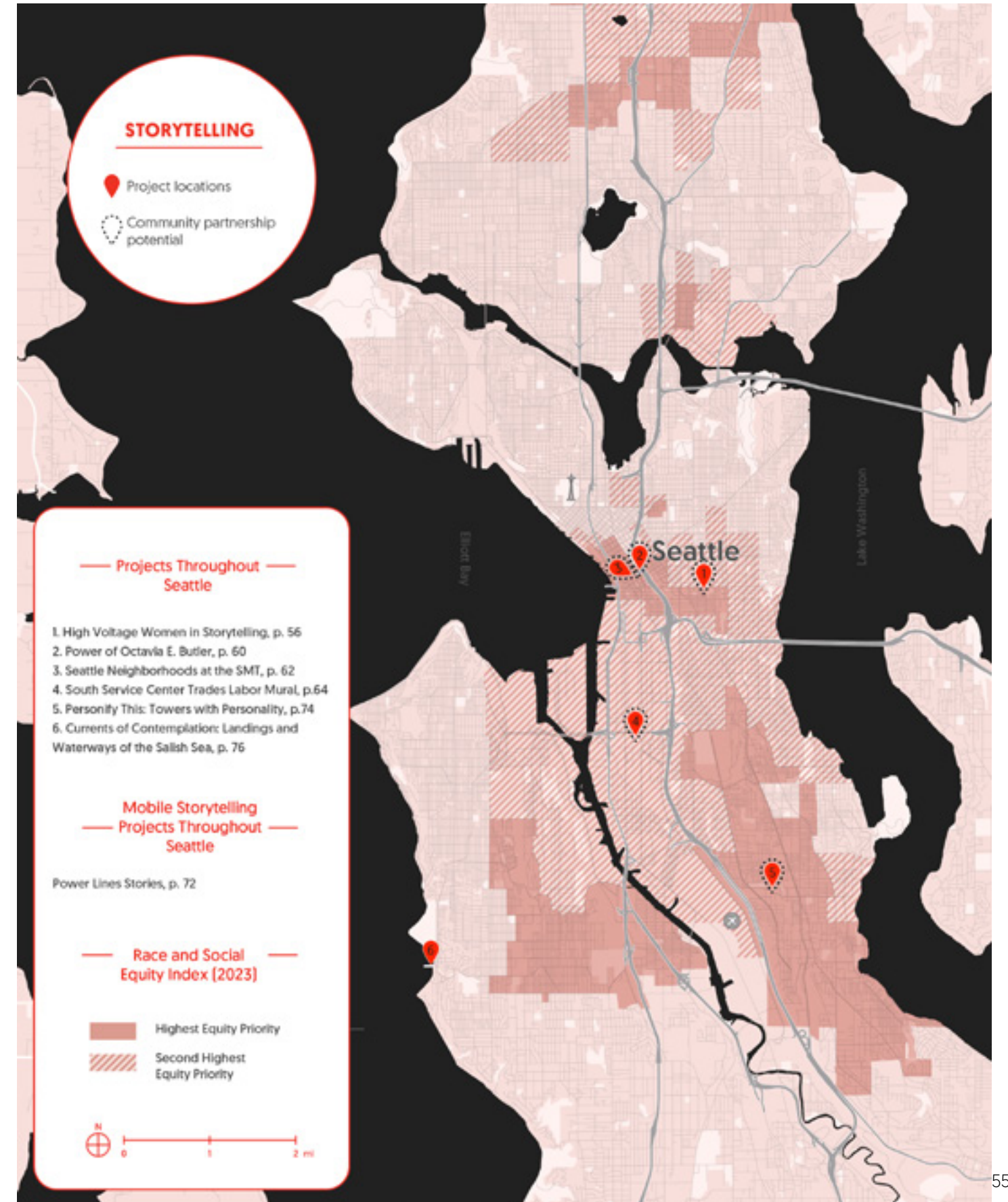
ART PLAN PROJECT PROPOSALS

Each proposal is offered as a holistic project and has components that can be remixed and adapted as new opportunities and demands emerge over the next 10 years.

STORYTELLING



Map Design: Luis Angel Flores



Map Design: Luis Angel Flores

Heritage Diablo:

Carol Rashawanna Williams

Artwork that features local history and culture at high visitor-traffic Diablo locations.



City Light's Gorge Dam intake on the Skagit River, with railroad on right, 1926. Courtesy Seattle Municipal Archives [2191]

overview: This project commissions an artist to illustrate some of the distinct and fascinating stories that define Diablo's past and present. Currently, highly trafficked visitor areas are sparse and bleak, and tourists likely pass through without getting a sense of the region's heritage. This project commissions an artist to activate the exterior of visitor spaces with artworks that bring attention to the heritage of the region. Emphasis should be given to a community-engaged artist working in tandem with a local committee.

type of artist

Regional

location

Diablo, WA

- EV charging stations
- Grass mound that drivers need to drive around to access EV charging station
- Public restrooms exterior

budget range

\$20,000-\$50,000



Potential Diablo locations (photo: Carol Rashawanna Williams)



Potential Diablo locations (photo: Carol Rashawanna Williams)

High Voltage Women Storytelling:

Kate Clark



Dec. 4, 1974. Daisy Jones, one of the original female electrical trades trainees, gets hands-on work experience.
PHOTO: Maria Taylor / The Seattle Sun

A hybrid (digital/live) storytelling project based on the book *High Voltage Women* (2019), about the women who opened up City Light trades.

overview: *High Voltage Women: Breaking Barriers at Seattle City Light*, by Ellie Belew (2019) recounts 25 years of workplace activism at City Light and “draws the connections between Seattle’s feminist, civil rights, and labor movements, and shows the record of city politicians on affirmative action and job justice issues.” A storyteller is commissioned to adapt the book into a hybrid format via digital storytelling (podcasts, video, game, etc.) and also as a live performance. Public engagement could also be in partnership with the City Light Apprenticeship efforts.

High Voltage Women is a “gripping story of a multi-racial group of women who put their bodies on the line to gain a foothold in the male and largely white electrical trades at Seattle’s publicly owned utility in the 1970s. Female pioneers implemented affirmative action in the face of life-threatening sexism and racism. Some saw the trades as just a means to a better paycheck. But other participants sought to build alliances with men of color, white male union members, and office staff to change the culture of discrimination at City Light and in the International Brotherhood of Electrical Workers, Local 77.” [Source of quotes: goodreads]

type of artist

National

location

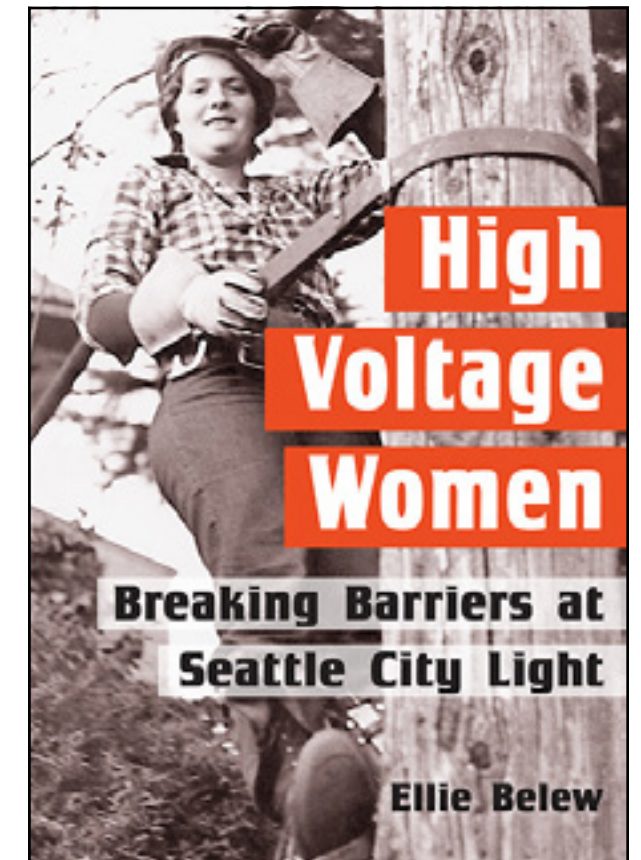
Throughout Seattle and online

potential partners

Author Ellie Belew & Red Letter Press Apprenticeship program

budget range

\$40,00-\$60,000



Cover Image: *High Voltage Women* by Ellie Belew (2019)

Indigenous Recognition Permanent Artwork: Skagit:

Kate Clark



Tom Jay, *Chinook Redd*, 2001. Cast bronze. Newhalem, WA (photo: Kate Clark)

An Indigenous artist, selected by site-affiliated tribes, creates a new, monumental artwork for Newhalem.



Dan Corson, *Temple of Power*, 1999, Newhalem, WA. (photo: Kate Clark)

overview: The town of Newhalem is located on the ancestral land of Coast Salish Nations, including the Upper Skagit Indian Tribe, the Sauk-Suiattle Indian Tribe, and the Swinomish Indian Tribal Community.

This project commissions an Indigenous artist to create a new monumental artwork to be installed in Newhalem. This project requires close direction and collaboration with affiliated tribes to determine the process of artwork direction, artist outreach, and selection. Anticipate at least three to five years for the development and process of this project.

A key tourist and historic city, Newhalem is owned and managed by City Light and hosts multiple points of interest, including a few permanent existing public works by artists Dan Corson and Tom Jay. Additionally, there is a totem pole of unknown origin in extreme disrepair on site, which sends a symbolic message that undermines ancestral land recognition and negates the hard work of relationship building between City Light and the regional tribes. This project also necessitates the rehoming and necessary conservation work of the existing, unmarked totem pole.

type of artist

Artist with tribal affiliation— as selected by tribal partners

potential partners

Affiliated tribes with Skagit Relicense
ARTS/ Seattle City Light Conservation
Seattle City Light Tribal Liaison

location

Newhalem, WA

budget range

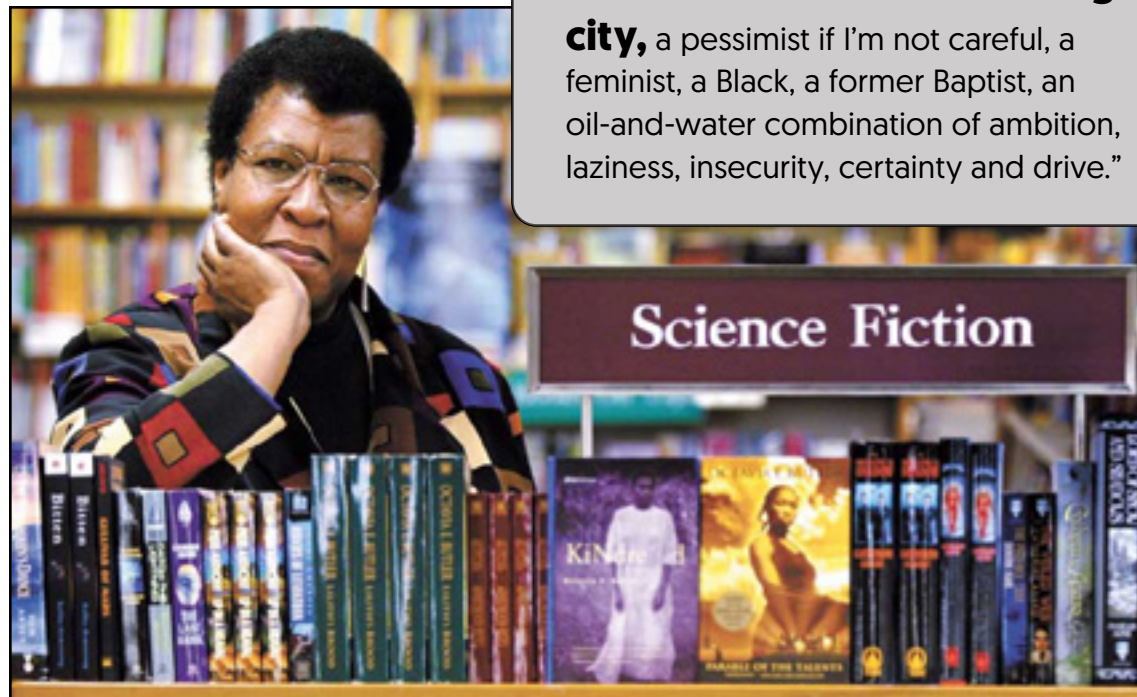
\$300,000—\$450,000
(including tribal partner stipends)



"Thunderbird Totem" sculpture and sign installed in Newhalem, WA. The sign states the artwork was created by a "Washington Coast Indian Craftsman in 1935."

Power Of Octavia E. Butler:

Kate Clark



“I’m comfortably asocial—a hermit in the middle of a large city, a pessimist if I’m not careful, a feminist, a Black, a former Baptist, an oil-and-water combination of ambition, laziness, insecurity, certainty and drive.”

Octavia E. Butler poses in a Seattle bookstore in 2004. AP Photo/Joshua Trujillo

Octavia E. Butler (1947-2006), one of the most creative science-fiction writers of the late 20th-early 21st centuries, authored groundbreaking Afrofuturist works addressing energy and power use. This project partners with The Seattle Public Library to create a multi-generational workshop series and permanent artwork installed at a library location that celebrates Butler’s life and career as an innovative novelist based in Seattle during the last seven years of her life.

overview: As City Light continues to devote resources and research towards the future of energy use, there is much to learn from the work of science-fiction novelist Octavia Butler. Butler was an award-winning, Afrofuturist author who addressed environmental futures, energy consumption, and our complex, integrated relationships. Despite having spent the last part of her career in Seattle, there are no local permanent artworks recognizing her regional and global impact. Butler is overdue for a permanent work that acknowledges her career as a visionary artist and thinker in the field of speculative science, energy, and human relationships.

This project partners with The Seattle Public Library to create a series of multi-generational workshops around Butler’s work, and it commissions a permanent artwork to be installed at a library location that celebrates her role as a crucial Seattle innovator.

type of artist
National

potential partner
The Seattle Public Library

location
Workshops: throughout The Seattle Public Library branches;
Permanent artwork: ideally the Central Library downtown

budget range
\$20,000 - workshops
\$200,000- \$250,000 - permanent artwork

“All I did was look around at the problems we’re neglecting now and give them about 30 years to grow into full-fledged disasters... there’s no single answer that will solve all of our future problems. There’s no magic bullet. Instead there are thousands of answers— at least. You can be one of them if you choose to be.”
—Octavia E. Butler

Seattle Neighborhoods at the SMT:

Kate Clark

Building a sense of place and community connection to City Light employees,



Elizabeth Bourne, *Hendrix at Home*, 2019. Photography, Seattle City Light 1% for Art Portable Works Collection



Miya Sukune, *Dragon Dance Head and Fragile Storage Trunk*, 2016. Oil on panel. Seattle City Light 1% for Art Portable Works Collection

this project commissions a local curator to select Seattle artists to create artworks for the Seattle Municipal Tower (SMT) remodel that links to Seattle neighborhoods.

overview: In order to connect the work of City Light that is happening inside the building of SMT with communities in Seattle, this project commissions a suite of new works for the City Light permanent art collection that highlight the diverse neighborhoods of Seattle. A local curator is selected to determine which neighborhoods are represented. Artists from these neighborhoods are commissioned or invited to submit related artworks for consideration.



Troy Miles, *Straight Out the CD*, 2010. Seattle Department Of Transportation 1% for Art funds

type of artist
Regional Curator or Artist

location
Seattle Municipal Tower

budget range
\$15,000-\$30,000

South Service Center Trades Labor Mural:

Kate Clark



Seattle City Light South Service Center meeting room (photo: Kate Clark)

An artist develops a wall mural for the City Light South Service Center Staff meeting room that recognizes the past and present history of trades labor.



Paige Pettibon, Still Essential - Construction Worker, 2021. Based on photograph of Israel G, utility technician. The Still Essential campaign is inspired by the portraits of essential workers captured at the beginning of the pandemic by Seattle photographers and reimagined by Tacoma-based artist Paige Pettibon.

overview: The South Service Center (SSC) staff meeting room, affectionately known as the “Rowdy Room,” is where City Light employees meet to discuss their work and union-organizing efforts. To honor the decades-long history of past and present trades, labor, and organizing, an artist is commissioned to create a wall mural to enhance the visual heritage of this important gathering place. The artist should consider the historically overlooked contributions of women and BIPOC (Black, Indigenous, and People of Color) workers as part of this project.

A large part of this commission involves historical research and community interviews. A partnership with the Seattle Civil Rights and Labor History Project based at the University of Washington could be considered.

Since the SSC Rowdy Room is not accessible to the general public, the commissioned artist could consider building a poster/exterior mural/sticker project that extends the artwork into the public realm. The City Light Apprenticeship program could potentially license “excerpts”, with consent of the artist, from the mural piece to include in their public outreach materials.

type of artist

National

location

South Service Center

budget range

\$15,000-\$40,000

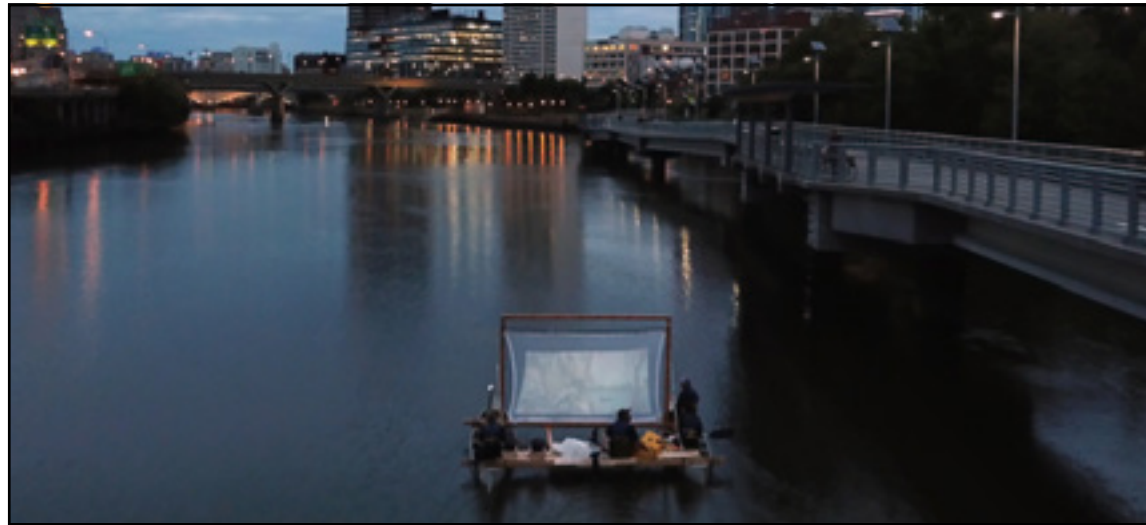
Note: The mural wall work should be created on panels for potential future relocation needs.



Photo of Pioneer Square Mural by J. Mason, 2020. Photo by Chloe Collyer. Seattle City Light 1% for Art Portable Works Collection

Floating Cinema:

Cristopher Lee Kennedy



Floating Cinema takes inspiration from artist Jacob Rivkin's Floating Archives (2018) project, a public artwork on the lower Schuylkill River in Philadelphia. The artwork consisted of three floating kayaks attached in tandem and retrofitted with a small projector and screen to display hand-drawn animations that call attention to the obscured histories and potential futures of the waterways from 1800 to today.

A media/video screening festival that enhances awareness around our interconnected water, life, and energy systems.

overview: Critical environmental challenges facing communities in Washington today include water quality, sea level rise, and flooding/drought conditions. This is particularly critical for communities close to water bodies where large-scale industrial infrastructure intersects with vulnerable habitats. The Floating Cinema [FC] project functions as a yearly video/media screening event and youth education opportunity to engage with topics of water quality, equity, climate, and energy.

The project includes a five-year partnership between ARTS, City Light and a local film festival screening org. Direct commission for this partnership may be an appropriate option to consider. The organization crafts and circulates a juried screening submission process for existing videos and media projects that connect to themes exploring water quality, equity, climate, and/or energy.

Accessibility for rural residents affected by environmental conditions takes primacy in selecting the screening location. Platforms are easily deployed for local communities to gather and experience independent films and media art. Traditional theaters and/or drive-in theaters are options, including the NuVu Cinema in Metaline Falls. Temporary settings that activate riverfront/waterfront locations including sites managed by City Light and the City of Seattle can also be considered: a portable screen installed on shore, or in the water, and invitations to the public to RSVP and view a film from their canoe, kayak, inflatable vessel, or on land nearby. Site-specific programming could complement the screenings such as walking tours, public artworks, dance, and movement workshops near the sites.

A simple website allows the public to access remote content, make RSVPs in advance, sign required liability forms, etc.

type of artist

National

locations

Inactive City Light Sites:
157 Roy St, 1006 SW 144th St
Georgetown Steam Plant
Skagit Hyrdoelectric Project
Boundary Hydroelectric Project
NuVu Cinema in Metaline Falls

potential partners

The Cutter Gallery- Metaline Falls
North Cascades Institute [Skagit]
Yesler Terrace Youth Media
Youth Media Seattle
Youth in Focus
Jack Straw
SIFF
RadioActive - KUOW
SPU/SDOT/Seattle Parks

budget range

\$45,000-\$57,000

potential partner City Light art plan projects

Dream STEAM
Interwoven Water Bodies

Note: Direct commission of partner organization may be an appropriate option to consider.



Interwoven Water Bodies:

Lucia Monge



Gorge Dam (photo: Kate Clark)

Public sculptures and installations portraying the management of water at City Light dam locations and water bodies.

overview: Water is essential to every living being's life. Knowing how our riverways are managed in the places we live and how that management impacts us all allows us to participate and advocate for its care. These artworks allow space to have critical conversations addressing our riverways by combining research, visually striking artworks, and engaging performances.

This project hosts a series of public sculptures, performances, and/or installations in conversation with City Light Skagit River sites. Staged for visitors and staff to experience, these temporary projects explore the ways in which past, present, and future communities manage waterways and their relationship to the land. The public works bridge local and global realities to enable complex conversations on the symbolic, ecological, personal, and cultural relationships all people have with water management strategies.

The artworks are installed at Skagit buildings and infrastructure or directly in conversation with the actual bodies of water. The ecological footprint of all materials needs to be carefully considered. The project is advertised statewide and locally to encourage broad visitorship. This project could open in conjunction with the Floating Cinema project, with nearby camping sites advertised for visitors

type of artist

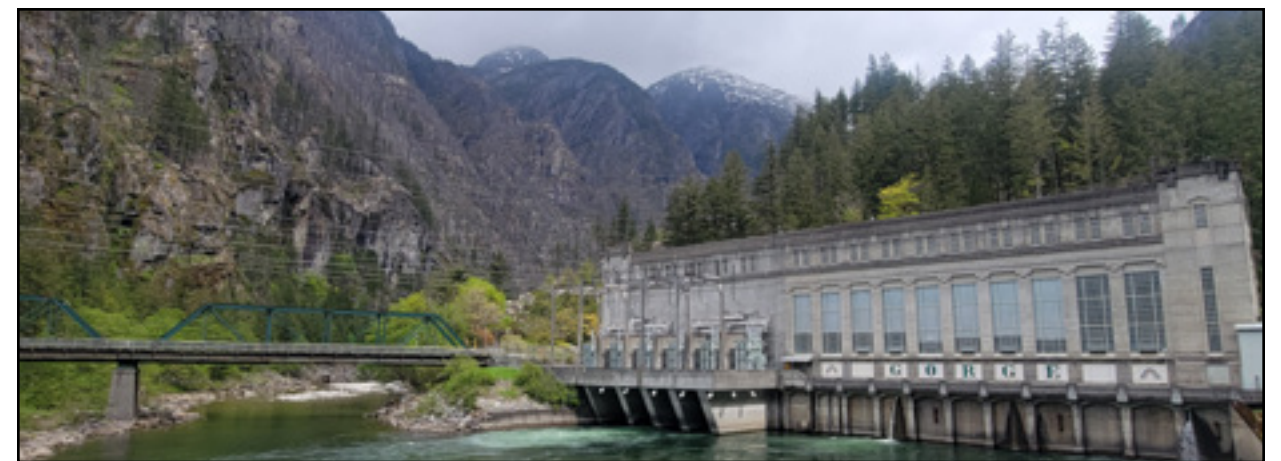
An artist or group of local and national artists with experience working on waterway issues or other environmental issues. Alternatively, an artist demonstrating thoughtful engagement with the geopolitics of water.

locations

Diablo Dam
Ross Dam
Newhalem

budget range

\$5,000 Artist Fee
\$15,000 Materials
\$5,000 Shipping and Handling of Artworks
\$5,000 Advertising



Skagit River (photo: Kate Clark)

Power Lines Stories:

Kate Clark



litl nemo, the Chief Sealth Trail, Photo taken 2008

A digital storytelling project that traces the connections of the humans, animals, and plants who live alongside the City Light Transmission Right of Way (ROW).

overview: City Light owns 653+ circuit miles of high-voltage transmission lines in the Pacific Northwest. Transmission Right of Way (ROW) moves through cities, neighborhoods, and forests, creating a literal and figurative line of connected experience among humans, plants, and animals. This project commissions a documentarian to create a video/podcast/media project that tracks some of these stories, from rural to urban settings.

This project is shared via QR-code signage installed on transmission-line pathways. The artist team works with ARTS to develop simple yet effective site-based signage.

type of artist

Regional digital storyteller

location

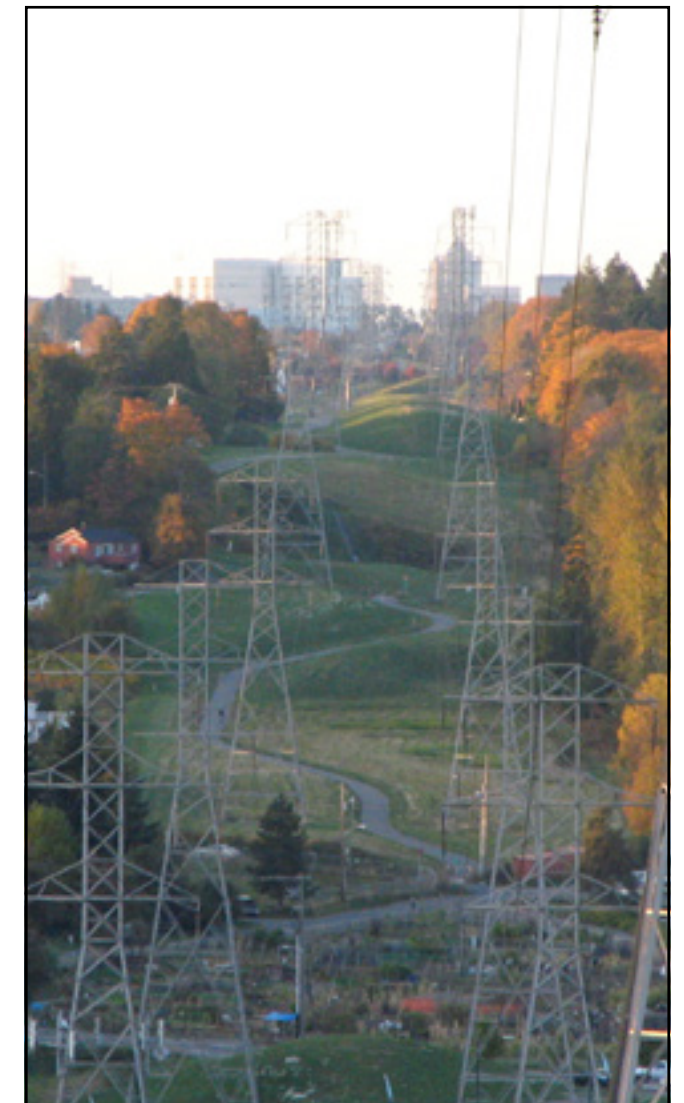
Roaming, with points of interactive connection on the Chief Sealth Trail, Bothell bike path, Skagit Transmission ROW. Artwork could also be presented at screenings for proposed project Floating Cinema and online.

potential partner

City Light Environmental teams

budget range

\$30,000—\$70,000 artist/installation artist team



litl nemo, Chief Sealth Trail, Photo taken 2008



Personify This: Towers with Personality:

Carina A. del Rosario



Tower at Chief Sealth Trail and Brandon [photo: Carina A. del Rosario]

Youth, with support from an arts educator, would create 2D or 3D artwork based on the transmission-tower form, to be installed as wraps for transmission-tower fencing.

overview: This project invites artists to take the basic form of a transmission tower and give it life. A teaching artist works with a school or out-of-school program near a power corridor for a residency (eight class sessions or a whole semester). During this time, they help students imagine animating these iconic monuments of infrastructure, transforming them into human, animal, or fantastical creatures that echo the architecture of the transmission towers. The students' creations could take various forms, such as a comic/graphic novel with the main character being in the transmission tower form, or textile outfits for a doll- or human-sized tower. Images of these creations would be used for a "kit of parts" that could then be mounted on fences surrounding some transmission towers.

type of artist

Teaching Artist experienced working with K-12 students

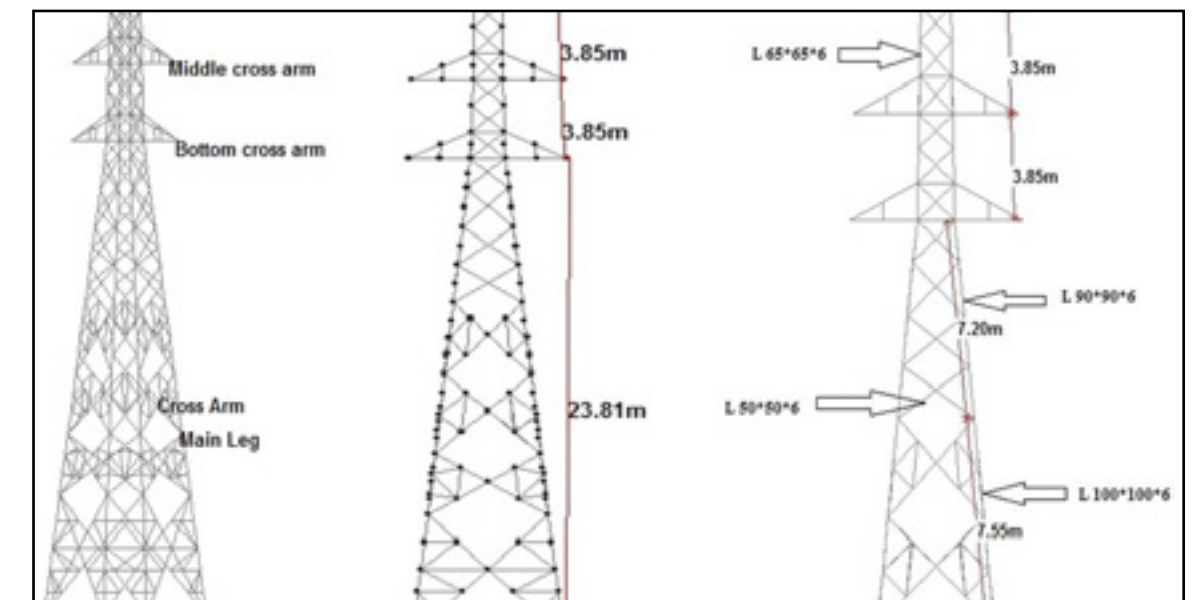
location

Chief Sealth Trail

budget range

\$6,500-\$10,000

Notes: City Light would provide scalable schematics of the transmission towers; assume printing costs for kit of parts. Educators could use the tower dimensions as part of addressing math common core standards (fractions, measurement, proportion).



Details of Configuration of the Transmission Tower Model [Chiranjit Bhowmik and Prasun Chakraborti]

Currents of Contemplation: Landings and Waterways of the Salish Sea:

Laura Da'



Two Washington State Ferries against the Olympic Range. Photo: Grace from Seattle, USA [creative commons]

Artist-designed signs at Colman Dock offer poetic prompts based on places and water routes on the Salish Sea, where City Light provides transportation electrification.

overview: This project commissions an artist/poet (or team) to create and design a series of text-based signage/artworks to prompt curiosity about the waterways and landing places of the Salish Sea. This project also leverages upcoming work of City Light with the electrification of the ferry systems at the Colman flagship terminal. Sited at Seattle's Coleman Dock, from which ferries run to Bainbridge Island and Bremerton and back, *Currents of Contemplation* acknowledges the history of the Salish Seaways, including the Indigenous water-based knowledge of the region. This project represents a unique opportunity to use public art to drive connective thinking around place, history, self, and community. Visual art signage embraces multiple regional languages.

Colman Dock, the walk-on ferry passenger waiting area, and/or inside the ferries serve as potential staging places for these installations. Scattered throughout the area, these works connect concepts of figurative language to elements of land and water passages historically and in the present. These prompts take the form of eye-catching signage designed by artists, such as billboards/posters, LED screens, neon signs, ground treatment, and QR-code activations. These artist-designed signs are experienced collectively and individually.

Each prompt makes connections between an element of land, water, travel, or history and an element of figurative language. Some prompts take their impetus from the names of the ferries, some from the historic Indigenous trade routes and mosquito-fleet lines that the ferries now travel, and some from elements of geology, ecology, and local biology. Each prompt uses an element of inquiry, questioning, and curiosity to encourage deeper consideration of the Salish Sea waterways. Artworks located on a ferry converse with the associated route. A partner program/walking tour can be built around these installed prompts to encourage community-based conversation.

type of artist

Poet/Artist/Teaching Artist with a diversity of viewpoints

location

Colman Dock ferry terminal and ferries

potential partner

SDOT Sign Shop for sign fabrication
Washington State Department of Transportation

budget range

\$90,000-\$180,000



Ferry City of Seattle on Elliott Bay Seattle ca. 1898 MOHAI, 451-302c56, public domain

Office Artwork at Boundary:

Kate Clark

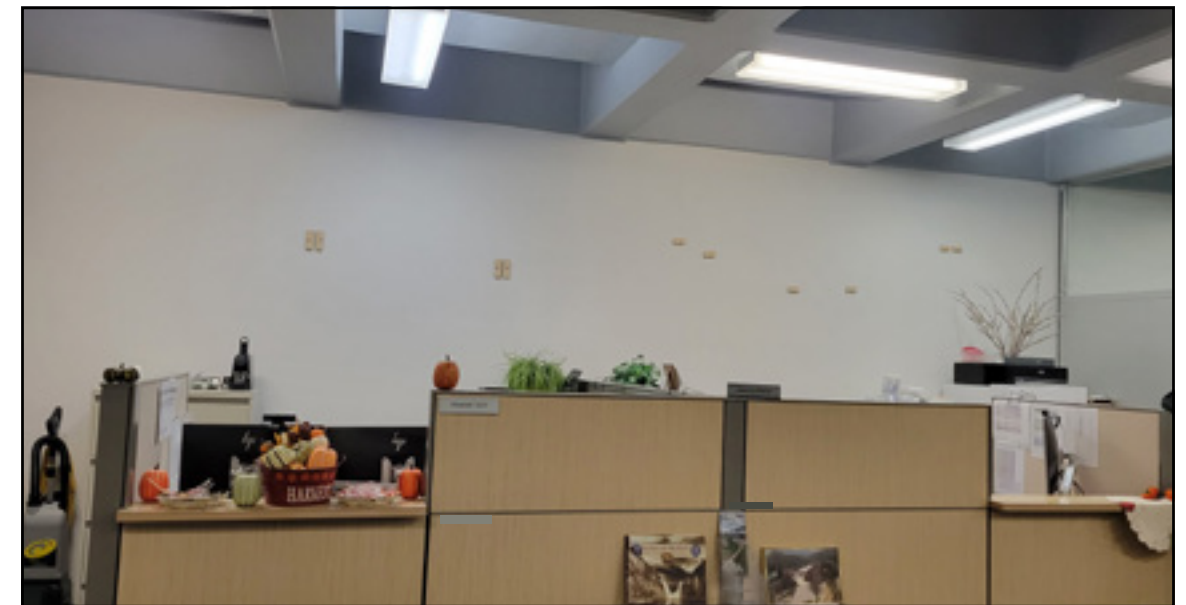


Boundary Facility, 2022 (photo: Kate Clark)

1% for Art funds are directed to rural artists of the Metaline Falls area to create a 2D/low-relief artwork at the Boundary Dam's Office.

overview: Most City Light employees working in Seattle have access to the permanent art collection. Most City Light employees of Seattle have access to the permanent art collection. Though Boundary is a City Light facility, access to the collection for display is logistically complicated and draws unnecessarily on transit and staffing resources. Instead, this project proposal directs funds to commissioning an artist local to the Metaline Falls area to create a 2D/low-relief artwork for the office at Boundary. This artwork should reflect on the relationships among the dam, the environment, and energy production and distribution.

This project directs 1% of funding directly to local/regional artists with less access to opportunities and builds relationships with the existing arts organizations in Metaline Falls. Work with The Cutter Theater for local outreach/artist selection.



Office wall, Boundary Facility, 2022 (photo: Kate Clark)

type of artist

Regional

location

Office at Boundary Dam

budget range

\$8,000–\$15,000

Root Words and Rhizomes: A Multilingual Etymology Walk:

Laura Da'



Vaughn Bell, *All the Rivers in the World*, Tacoma, WA 2019, Commissioned by the Washington State Arts Commission in partnership with the University of Washington, Tacoma

A multimedia interpretive walk at Newhalem's Ladder Creek Falls trail invites the public to interact with language traditions and worldviews connected to regional botany and ecology.



Vaughn Bell, *Mossuments*, 2014. Commissioned for Jordan Woods Natural Area by the Tualatin Hills Parks and Recreation Department near Portland, OR

overview: An artist (or artist team) creates a permanent interactive story path to increase engagement with the historic Ladder Creek Falls Trail. Working with City Light Vegetation Management, the artist adapts the trail to further cultivate plantings and visitor movement. The artist then develops a series of signs/interactive sculptures for the pathway. The meandering artworks invite the public to consider linguistic diversity, botany, history, place, and ways that language informs worldview.

This project can include anywhere from six to a dozen interactive, permanent artworks. Each installation touches on elements of linguistic diversity by considering the names and root words of plants including Cascadian rhizomes like salal and fern. Prompts are displayed on a combination of signs, sculptures, benches, and any other infrastructure that could serve as dual interpretation/path finding.

Leading the content of the story path are prompts, definitions, translations, images, maps, stories, botanical illustrations, and historic ephemera. Communication material is both instructive and creative, while it embraces multiple language traditions that are specific to each community. Accessibility for all users, regardless of age or physical ability considered. Live programming and tours can encourage community members and visitors to consider their connection to language traditions, the Cascades region, and botany.

type of artist

Regional Artist or Artist-Team Landscape Designer/Teaching Artist/Writer

location

Ladder Creek Falls trail,
Skagit Hyrdoelectric Project

potential partners

SDOT Sign Shop for sign fabrication

budget range

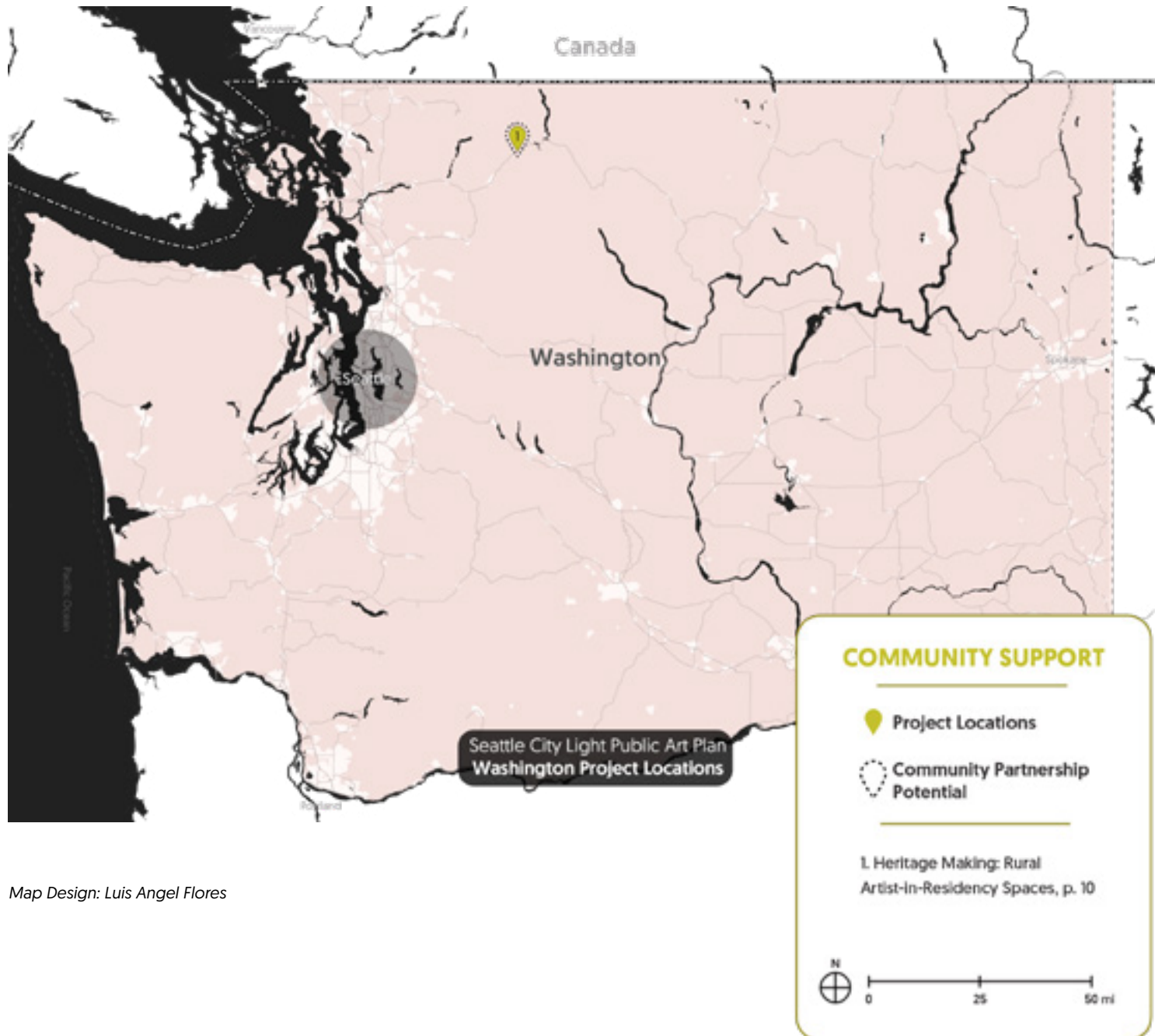
\$200,000-\$300,000



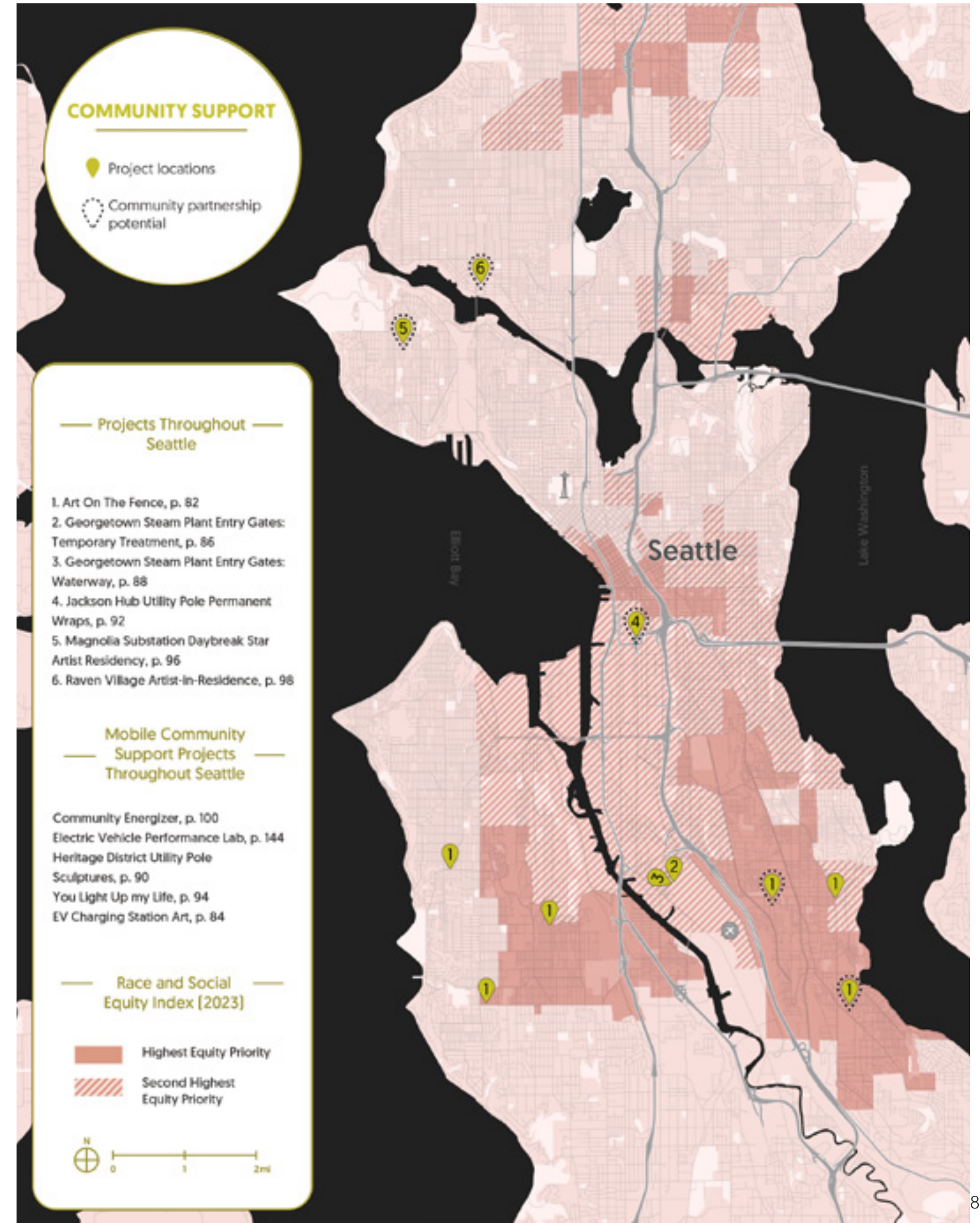
Mossuments, 2014, courtesy Vaughn Bell

SEATTLE CITY LIGHT ART PLAN PROJECT PROPOSALS

COMMUNITY SUPPORT



Map Design: Luis Angel Flores



Map Design: Luis Angel Flores

Art On the Fence:

RYAN! Feddersen



Former Roxbury Station— 9460 34th Ave SW (photo: Kate Clark)

Art on the Fence is an open call for existing artwork that is available for licensing to beautify and enliven blighted fences on inactive City Light properties throughout the City of Seattle.



Former Dumar Substation— 1605 SW Holden St. (photo: Kate Clark)

overview: City Light licenses 20 designs that act as a potential artwork list which City Light can draw from to apply or print artworks onto fencing. Selected artists receive \$2,500 per chosen design for a five-year, non-exclusive licensing agreement (artworks must be fabricated during this time but may remain displayed afterwards). Selections may be modified [cropped or repeated] to fit fencing dimensions and may be used on multiple sites. Artists are invited to create two designs that embrace two different fence type applications.

Art on the Fence facades are considered temporary and will not necessarily be replaced if damaged during this time. Artists must be the original creators of and possess the reproduction rights to the artworks they submit.

Technical Notes: There are many types of fencing that require modified designs. Each design/material must be created with one of these typologies in mind:

- Fencing for areas highly vulnerable to vandalism that need multi-component material that is less susceptible to spray paint damage.
- Permanent fencing for active facilities (e.g., fencing around the North Service Center that serves as security around their parking lot).
- Unused site fencing [no security needed, e.g. Former Market Substation when available]
- Limited visibility fencing for security reasons [slats].
- Double sided/divider fencing (i.e., EV charging station at South Service Center) is security for the parking lot, but is the backdrop for the parking area.
- The type of artwork based on the type of audience (i.e., neighborhood pedestrian versus vehicular/busy street).



Salmon FLOW by Dozfy, part of FLOW: Art Along the Ship Canal 2021, Seattle WA. (Photo: Joseph Oh)

type of artist

Regional. Priority should be given to neighborhoods within the racial equity map and paired, if possible, with artists from those zip codes.

budget range

\$200,000 [\$4,000 per design selected, \$6,000 installation and materials x 20]

locations

In residential neighborhood locations with blighted fencing:

- Former Roxbury Station— 9460 34th Ave SW
- Former Morgan Substation— 4118 SW Morgan St
- Former Dumar Substation— 1605 SW Holden St
- Former Brighton Substation— 7110 Rainier Ave. S
- Former Market Substation (when available)

EV Charging Station Art:

Kate Clark



Tariqa Waters, Martyr Sauce Crosswalk, 2022. Funded by the SDOT 1% for Art Funds, Administered by the Seattle Office of Arts & Culture

Artists design 2D and/or 3D elements for existing and new EV charging lots and stand-alone chargers.

overview: To enhance the experience of both passersby and users of City Light EV charging stations, commissioned artists design site-specific art elements. EV charging station layouts vary based on the site and neighborhood. Artistic elements could include: bollards, parking curbs, fencing, thermoplastic ground treatment, and free-standing sculpture. As a smaller-scaled project, this is a good opportunity for emerging artists.



Anatol Steck, Seattle City Light Beacon Hill electric vehicle service cabinets.



Maureen Mitchell, Seattle City Light Beacon Hill electric vehicle service cabinets.

type of artist

Regional. Emerging Artists encouraged to apply

location

TBD (Morgan Junction and others upcoming)

budget range

\$30,000-\$150,000

Georgetown Steam Plant Entry Gates: Temporary Treatment:

Kate Clark



Shawn Parks, Soak it Up, 2021. Part of FLOW: Art Along the Ship Canal artists, commissioned by SPU

Multimedia visual artist enhances wayfinding and community presence for the Georgetown Steam Plant S. Warsaw Street entry chain-link gates.



Georgetown Steam Plant Temporary Fence Entry. Photo: Kate Clark

overview: Amidst the existing chain-link fencing and pavement of the Georgetown Steam Plant, its status as a National Historic Landmark is not obvious. This project commissions an artwork that creates visual presence and wayfinding identifiers that adhere to the existing 200+ foot long chain-link fence approach to the Georgetown Steam Plant. Treatment should be multi-component, sculptural elements that deter graffiti. Emphasis should be placed on bold, graphic imagery for wayfinding, and imagery that connects to the historic, environmental, and placemaking role of the Steam Plant in the area.

type of artist

Regional

location

Georgetown Steam
Plant chain-link fencing:
South Warsaw Street

potential partners

Georgetown Steam Plant Seattle
City Light team, Equinox Studios
Georgetown Steam Plant
Community Development
Authority

budget range

\$10,000-\$20,000



Christy Caravaglio, Convergence, Divergence, Seattle, WA, 2021.
Part of FLOW: Art Along the Ship Canal artists, commissioned by SPU

Georgetown Steam Plant Entry Gates Permanent Treatment:

Kate Clark



Clair Colquitt, Gate Stops, 1982. Stainless steel, concrete. Creston Nelson Substation, 5300 South Bangor Street, Seattle WA, Seattle City Light 1% for Art funds

Multimedia visual artist enhances wayfinding and community presence for the Georgetown Steam Plant new access road.

overview: The Duwamish River anchors the existence of the Georgetown Steam Plant. This gateway artwork acknowledges the inextricable link between the local water systems and their human residents and, in turn, the impact that local industries have had on the Duwamish River, past and present. Treatment should include multi-component, sculptural elements to deter graffiti. Emphasis should also be placed on bold, graphic imagery for wayfinding.

Since time immemorial, the Duwamish River has been a life source of transportation, fishing, and shellfish collecting for local Coast Salish tribes, including the Duwamish Tribe. In the early 1900s, the river became the foundation for local industry. Originally located along an oxbow of the Duwamish River, the Georgetown Steam Plant remained inland after the original river channel was straightened in 1917. From Historylink: "The Duwamish provided a virtually limitless source of water to convert to steam and to cool the condensers that closed the loop and returned the water, considerably warmer, to the river." Water also literally ran through the Georgetown Steam Plant steam turbines, which extracted thermal energy from pressurized steam to power local streetcars along with residential and industrial projects. The history of shaping the river and the management of water in this valley continues today. As part of the new Georgetown entryway, bioswales will be placed to support drainage of this area that naturally still floods.

type of artist

National

location

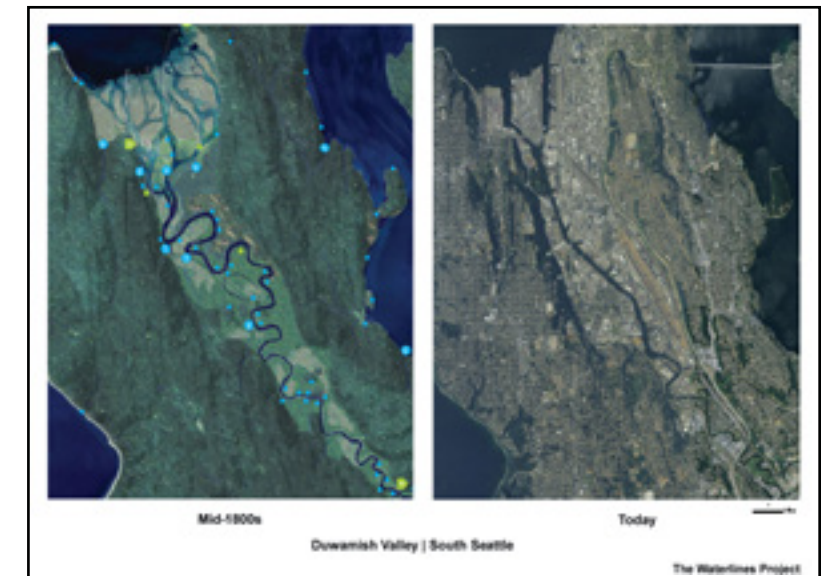
Georgetown Steam Plant future entry gate

potential partners

Georgetown Steam Plant curatorial team, Equinox Studios

budget range

\$200,000- \$300,000



The Duwamish Valley/South Seattle mid-1800s & today. Detail of The Waterlines Project Map

Heritage District Utility Pole Sculptures:

Carol Rashawna Williams



Sculptural utility pole artworks that celebrate BIPOC neighborhoods of Seattle.

Claudia Fitch, Beads Along a Thread: Beaded Poles, Loop Stitch Bollards, Eye of the Needle Poles, 2014. Spun and fabricated aluminum with industrial finish, Seattle, WA. Seattle Department of Transportation 1% for Art funds. Claudia Fitch worked closely with various community members of Chinatown to design this beaded pole. This special streetcar pole reflects the forms, colors, and references from the visual vocabulary of the Chinese culture.

overview: Many of Seattle’s BIPOC (Black, Indigenous, and People of Color) neighborhoods are strongholds of culture, and residents have fought to preserve the distinct heritage of their neighborhoods amidst waves of gentrification. This project proposal supports such community-based efforts and follows the successful model of the “11 gateway dragons” project (2002) designed by artist Meng Huang that wrapped utility poles in Seattle’s Chinatown-International District.

Four artists are commissioned to design a signature sculpture that wraps around various utility poles in four Seattle BIPOC neighborhoods. These artworks highlight and celebrate the heritage of their selected Seattle neighborhood. Artists are encouraged to engage local leaders and community members about key imagery/storytelling. Utility poles are selected that are located in popular gateway areas of each neighborhood.

type of artist

Regional Artist (or artist group) ideally from the represented neighborhood. Best fits artist of color.

locations

Burien, Dunlap, South Park, Highland Park, White Center, Lake City, Northgate, Rainier Beach, Columbia City, and Beacon Hill are all possible neighborhoods to consider. Utility poles are selected that are located in key gateway areas of the neighborhood.

budget range

\$100,000-\$150,000 per neighborhood utility pole project, \$400,000-\$600,000 total



Dragon Sculptures, Meng Huang, 2002

Technical Notes: Metal or non-wood poles can be considered but will need to be reviewed by City Light on a case-by-case basis. Considerations include if the artwork blocks the light, weight and if the pole/foundation can support it, etc. Consider using simple mounting (clamps only), height, any obstructions, etc. Initial City Light engineering recommendations are to avoid lighting the artwork. It’s complex, involves other agencies, and could be cost prohibitive.

Jackson Hub Utility Poles Permanent Wraps:

Kate Clark



A series of permanent utility pole treatments that introduce a broad swatch of color and narrative excitement to a high-traffic area connected to the Jackson Hub project.

Claudia Fitch, Beads Along a Thread: Beaded Poles, Loop Stitch Bollards, Eye of the Needle Poles, 2014. Spun and fabricated aluminum with industrial finish, Seattle, WA. Seattle Department of Transportation 1% for Art funds

overview: Selected artists create a series of permanent utility-pole wraps that display a strong swatch of color and narrative excitement for the high-traffic Royal Brougham Way. Artists are invited to consider the potential of a treatment that progressively changes, creating a narrative design for passersby. Material treatment should be focused on long-term durability. Commissioned artists are encouraged to partner with organizations and community efforts to introduce locally meaningful imagery.

This project is directly linked to capital funds of City Light's involving work at the larger Jackson Hub construction project.

This collaborative project designed and executed with artist Dan Corson celebrates the overhead catenary poles for the light rail maintenance facility. By painting them and adding pointed tips to most of the poles, the ordinary becomes extraordinary. The pattern is abstracted from horsetails, a prehistoric plant still viable in this area today, and creates a field of green within this industrial area. Approximately 130 poles were given the special treatment.

type of artist

National and Regional

location

Royal Brougham Way corridor—
Jackson Hub

budget range

\$100,000-\$300,000



SAFETY SPIRES, 2007. By Norie Sato and Dan Corson. 130 poles of varied heights and widths within the Link Light Rail Operations and Maintenance Facility, Seattle WA.

You Light Up My Life:

This proposal was developed by Kristen Ramirez for her 2021 Seattle Department of Transportation public art plan. Because of the natural connection to Seattle City Light, her project idea is included here.

National artists with lighting experience are commissioned to design creative lighting elements for pedestrians.



Susan Zuccola, Inflorescence, Hoyt Avenue Light Sculptures, Everett WA. 2013-23

overview: Seattle is a temperamental city. Dark, long winters and long, extravagant light-filled summers. Bring light for the times we need it. This project will improve the pedestrian experience and bring a sense of safety and wellbeing through creative outdoor lighting strategies that can also act as beacons and wayfinding for Seattleites.

type of artist

National Artists with experience in lighting

location

Throughout Seattle, on project sites where there is pedestrian activity and requests for better lighting

potential partner

SDOT

budget range

\$40,000-\$180,000



Photo courtesy The Wabash Lights, Chicago, IL

Magnolia Substation Daybreak Star Artist Residency:

Kate Clark



Magnolia Former Substation (photo: Kate Clark)

The former Magnolia Substation is activated as an artist-in-residence space in partnership with the neighboring Daybreak Star Indian Cultural Center.

overview: Unlike many of City Light's defunct, inactive substations, the former Magnolia Substation is a beautiful art deco building complete with restored pollinator landscaping. The adjacent area is one of the most privileged Seattle neighborhoods, as illustrated on Seattle's Racial and Social Equity Index.

One of City Light's key missions is Equitable Community Connections, and this project location provides an excellent potential for partnership with one of Seattle's lead Indigenous cultural organizations. This project would partner with Daybreak Star Indian Cultural Center to identify and facilitate an artist-in-residence to work in the former Magnolia substation as a year-long workspace/studio. The artist would agree to host community workshops/visits in the residency location, open to the public.

type of artist

Indigenous artist selected by Daybreak Star Indian Cultural Center

Notes: *There are still some challenges to the internal space being ready/available for this, including competing interests for storage. Need to communicate with City Light Real Estate.*

location

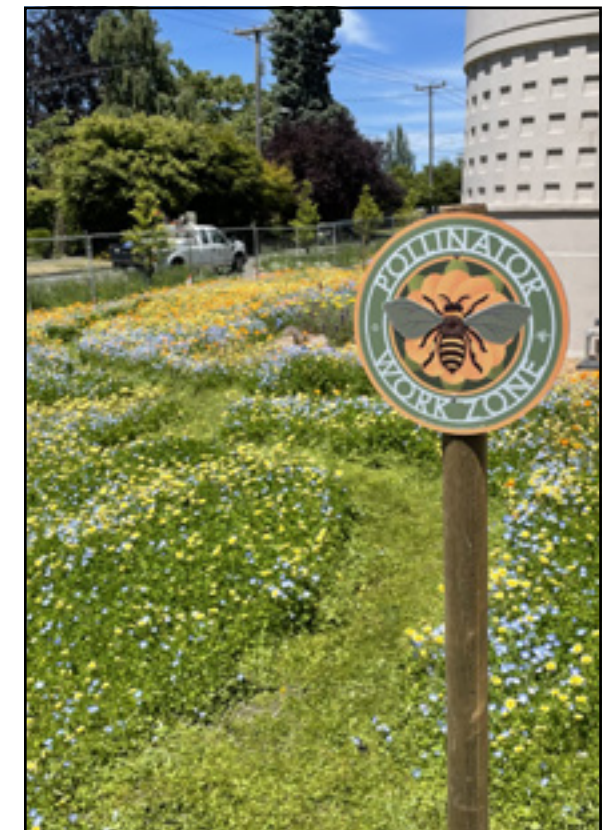
Former Magnolia Substation

potential partner

Daybreak Star Indian Cultural Center

budget range

\$30,000-\$60,000



Pollinator garden developed by Seattle City Light Vegetation Management (photo: Christina Orrino)

Raven Village Collaborative Projects:

Kate Clark



Site location of former Ballard Substation- 1414 NW Leary Way

A regional artist collaborates with residents of Raven Village, an enhanced tiny house village (a former City Light substation) to co-create visually engaging, site-specific art projects.

overview: Gravel and chain-link fencing currently surround the former City Light Ballard Substation. This project commissions an artist or artist team to co-create artwork with the residents of Raven Village. This enhanced tiny house village is facilitated by the Chief Seattle Club (CSC), an Indigenous-led housing and human services agency. The CSC embraces the Indigenous cultures, languages, and traditions of their members as the primary method for healing and transformation.

Artists facilitate workshops with Raven Village residents where the projects are then installed on fencing, housing infrastructure, or the former substation, to encourage a more hospitable location for residents. These artworks could include a variety of 2D or built artworks installed on-site for one to three years. All artwork/workshop contributors are compensated for their time. Depending on the success of this project, this could become an annual program.

This site is also adjacent to the Ballard Food Bank, another potential project partner. A version of this project could also take place in the second location that City Light subleases as temporary housing at 157 Roy Street on Queen Anne Hill.

type of artist

Regional visual artist(s) who have professional experience working with homeless populations. The artist(s) could potentially partner with a mental health professional/art therapist/social worker.

potential partners

Ballard Food Bank
Chief Seattle Club
Art Therapist

locations

1414 N Leary Way
Former Power Control Center-
157 Roy Street

budget range

\$25,000-\$60,000

time sensitive

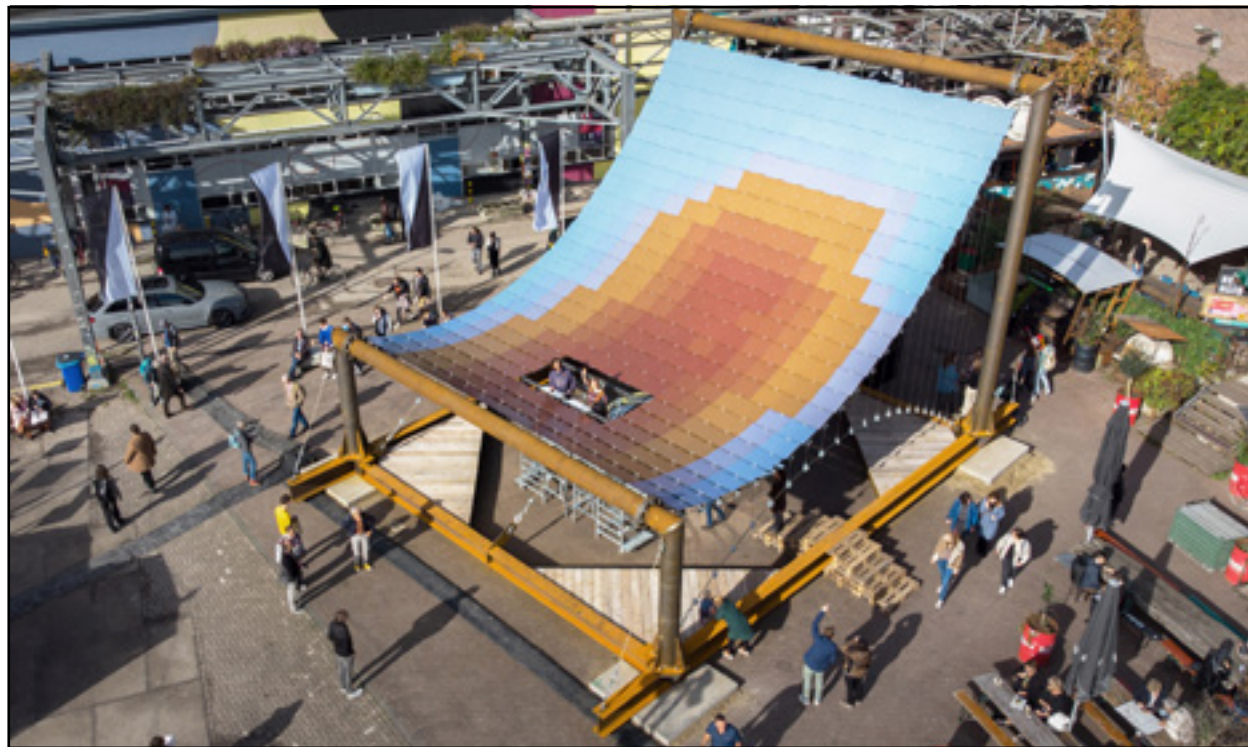
yes



Site location of former Ballard Substation- 1414 NW Leary Way

Community Energizer:

Kate Clark



Solar Pavilion, 2022. Dutch Design Week, Eindhoven, Germany. V8 Architects and Marjan van Aubel Studio. [photo: Aiste Rakauskaite]

In conversation with some of the cutting-edge efforts of Utility Next, an artist creates a sculptural amenity for a Seattle neighborhood that harnesses an emerging energy technology that also serves as a community hub and resource.

type of artist

National

location

Potential future substations in Seattle; a venue that is both visible and beneficial to the community, with priority on historically underserved areas of Seattle.

budget range

\$200,000+



Solar Pavilion, 2022. Dutch Design Week, Eindhoven, Germany. V8 Architects and Marjan van Aubel Studio. [photo: Aiste Rakauskaite]

overview: In Bellingham, WA, Taylor Dock, a popular walking and resting spot, hosts a robust solar energy resource for the community. Puget Sound Energy teamed up with the City of Bellingham Parks and Recreation Department to install 28 solar panels on the roof of a pavilion at the popular boardwalk trail. Providing over 8 kilowatts of energy, the solar panels help offset the need for electricity to light the dock after sunset. Under the cover of the pavilion at the dock, outlets provide a free energy source for community members.

This project is a great model for City Light to partner with an artist to fund a community-centered resource that also highlights utility energy initiatives. This project could be linked to future substation construction projects.

Heritage Making— Rural Artist Residency Spaces:

Carol Rashawanna Williams



Newhalem's Currier Hall, a potential rural artist residency workshop location [photo: Kate Clark]

A Newhalem Artist Residency, including housing and studio space, for rural artists and artists developing projects for the Skagit Hydroelectric Project



North facade, house no. 7, Silk Stocking Row, Newhalem, 1990. Skagit Power Development, Skagit River & Newhalem Creek Hydroelectric Project. Library of Congress, Photos from Survey HAER WA-24

overview: Through residency-sponsored housing and studio space, this project gives working artists opportunities to expand their portfolios while artists-in-residence at City Light housing at Newhalem. This residency provides long-term workspaces for artists to develop site-specific project ideas and to meet the community. The resident artists take part in a community-engagement opportunity, such as a talk, workshop, or drop-in sessions.

This residency opportunity could be useful for all Skagit-related projects with living artists. Artists commissioned would have to apply separately for this rolling opportunity. Residencies could occur up to three times per year for two-week- to one-month-long sessions each.

type of artist

Regional

This residency can accommodate one or a group of two artists.

location

Newhalem Seattle City Light housing

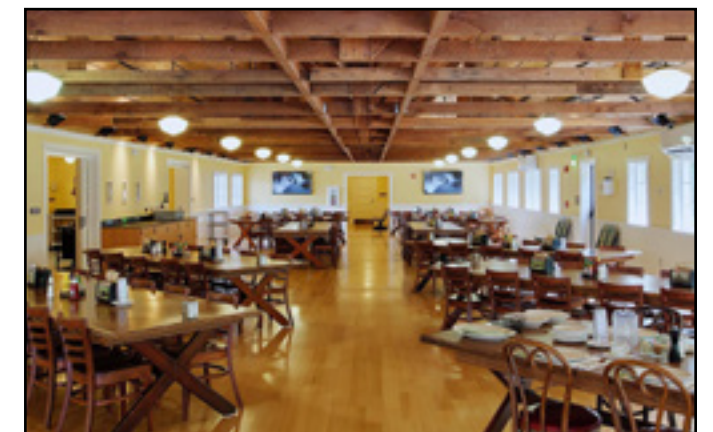


Gorge Inn Exterior Newhalem, WA. [photo: Basetti Architects]

budget range

\$3,000–\$6,000 per residency

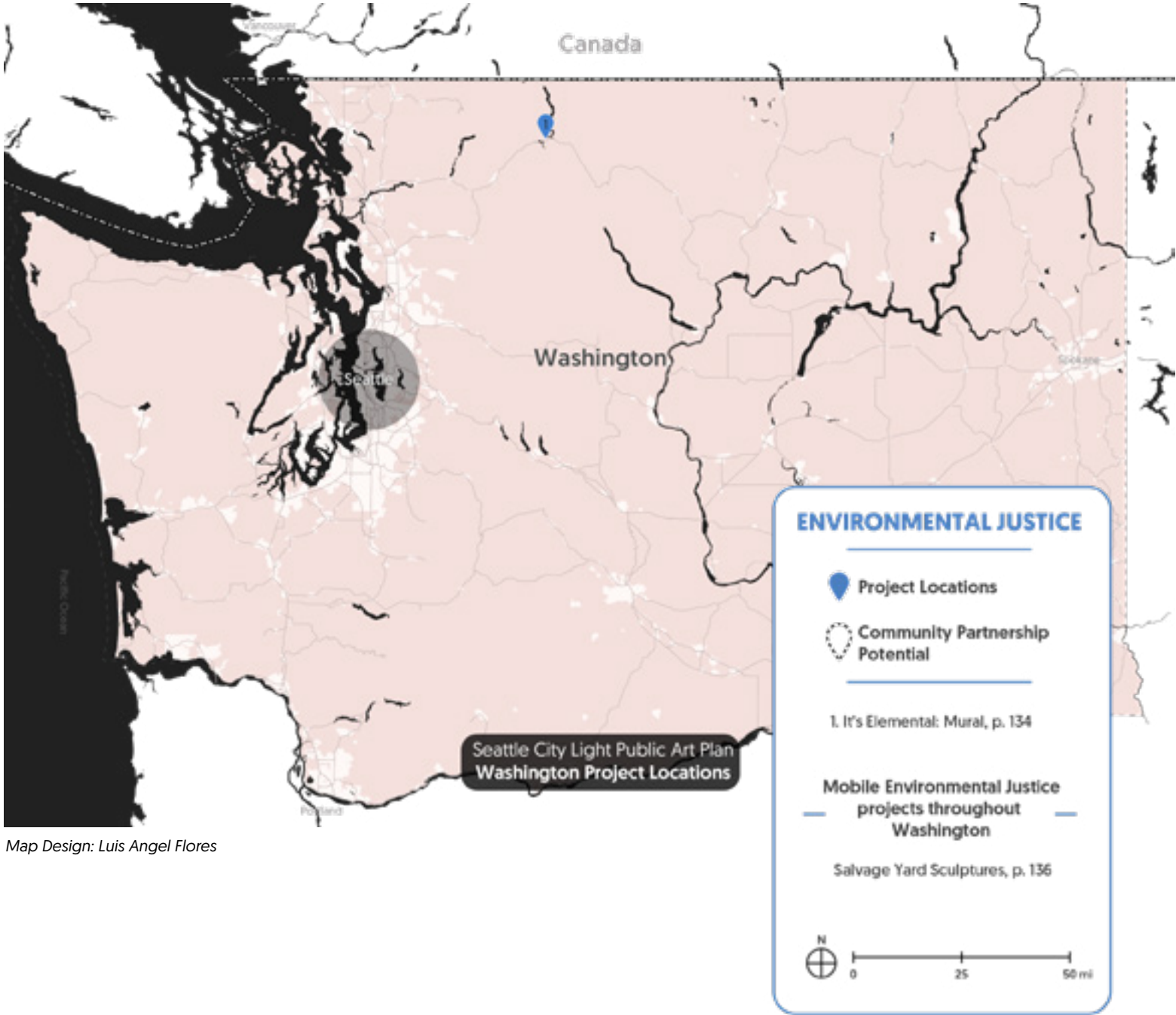
2–3 per year, totalling \$9,000–\$18,000



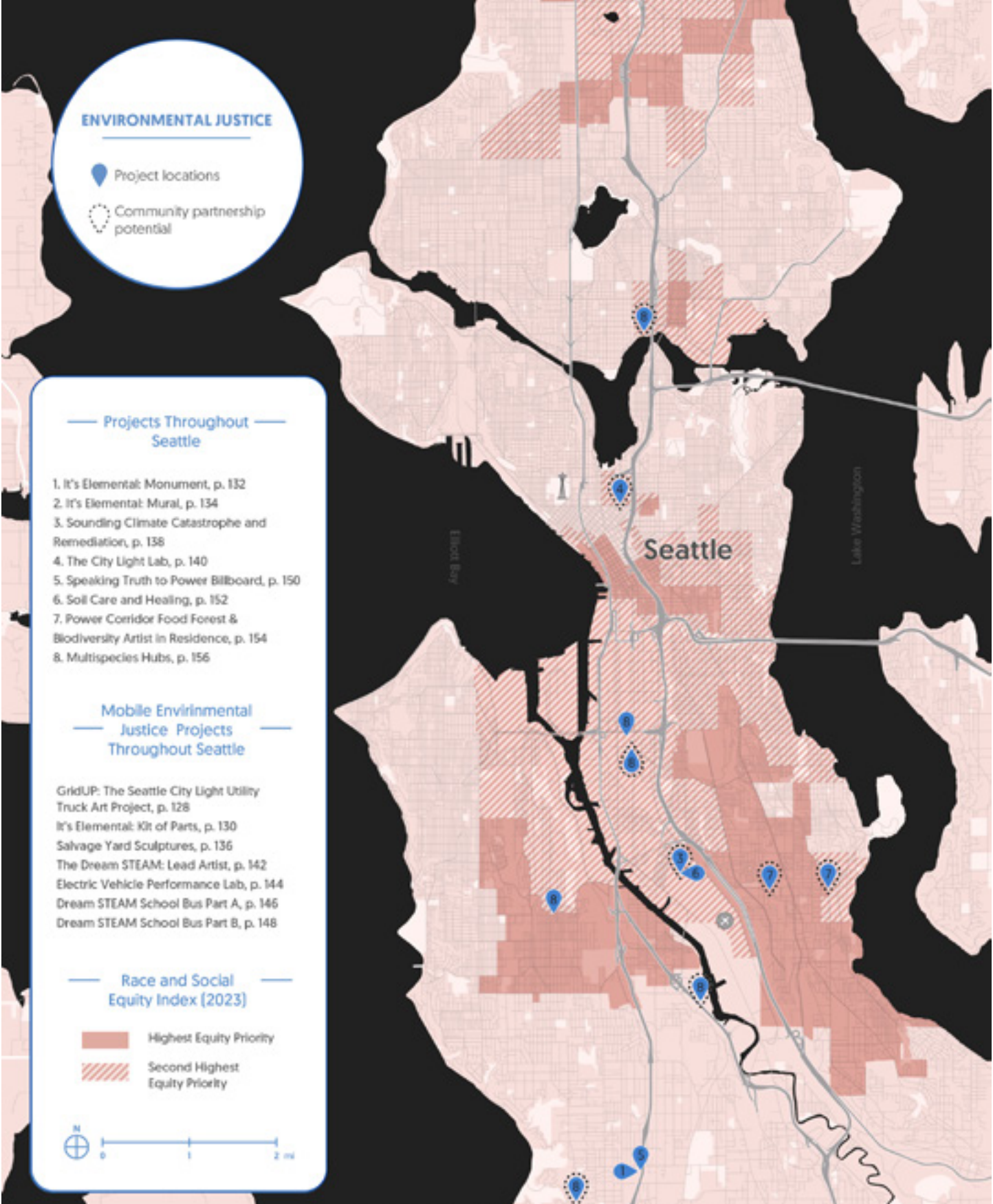
Gorge Inn Interior Newhalem, WA. [photo: Basetti Architects]

SEATTLE CITY LIGHT ART PLAN PROJECT PROPOSALS

ENVIRONMENTAL JUSTICE



Map Design: Luis Angel Flores



Map Design: Luis Angel Flores

GridUP: The Seattle City Light Utility Truck Art Project:

Christopher Lee Kennedy



Mierle Laderman Ukeles, Touch Sanitation Performance, 1979-1980. Citywide performance with 8,500 Sanitation workers across all 59 New York City Sanitation districts. Courtesy of Ronald Feldman Fine Arts, photo: Robin Holland.

The **GridUP** project retrofits City Light utility trucks with a series of artist-designed temporary vinyl wraps and public interventions that demystify Seattle's electricity and power infrastructure.

overview: The *GridUP* project retrofits City Light utility trucks with a series of artist-designed temporary vinyl wraps that aim to demystify Seattle's electrical and power infrastructure. The aim is to help Seattle residents better understand the power grid as a collective system. Recent research points to the need for systems-level change and more community and stakeholder involvement to ensure an equitable transition to an emission-free grid and conservation goals.

Artist-designed vinyl wraps will explore notions of network, systems, interconnection, interdependence, and resilience. A QR code on each truck would lead participants to a website that provides visualizations of the power grid, including both potential disruptions/challenges as well as positive futures. For instance: 1) a visualization of what the power system would look like if it was comprised entirely of renewable sources, 2) a power grid that achieves a vision for an emission-free Seattle, 3) the impact of extreme weather on the grid; and 4) what happens when we act collectively to install renewables, conserve, and adjust behaviors on a large scale.

The project could also embed a local artist with the Seattle Public Utilities and City Light to help identify best strategies, themes, and participating artists. A series of artist talks, conversations, and community events would invite direct participation and awareness of critical issues facing the future of the Seattle area.

type of artist

National

budget

\$40,000-\$60,000

potential partners and locations

Citywide

Seattle Mural Art

Stevie Shao

Seattle Central College Graphic Design program

Arts, Design, & Graphics | North Seattle College

The Seattle Design Nerds

Design for Good - AIGA Seattle

Environmental Works - Seattle

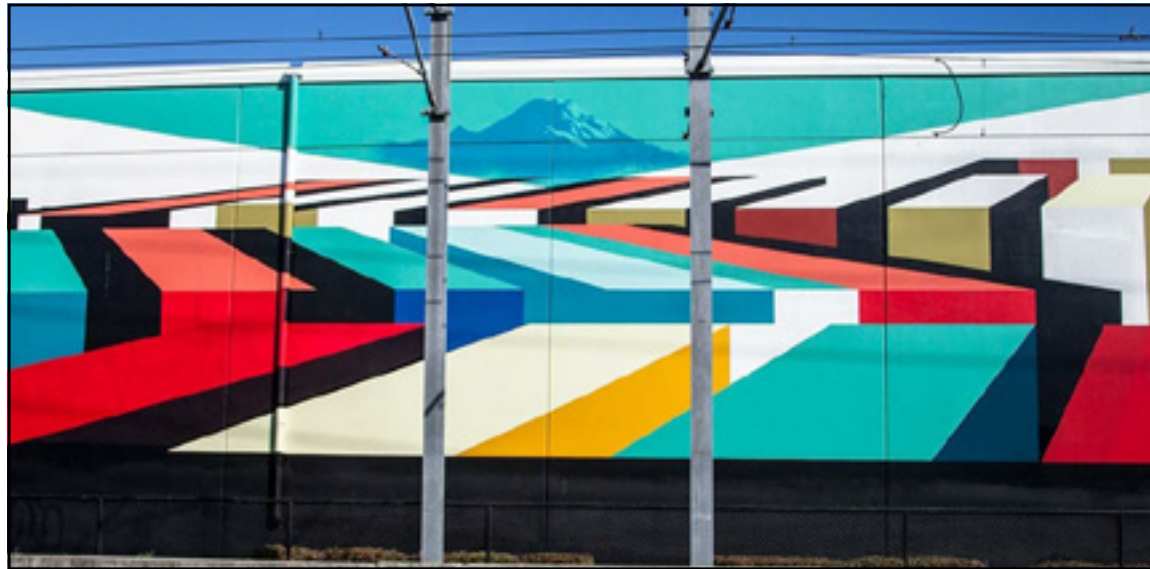
Design Activism - University of Washington



Marina Vargaz, Truck Art Project. 2024 Launched by entrepreneur and collector Jaime Colsa, and curated by Fer Francés and Óscar Sanz.

It's Elemental

RYAN! Feddersen



Mary Iverson, *Mount Rainier with Container* 2017. Sodo Track, Seattle

It's Elemental centers on unveiling the relationship between nature and energy. This three-part project takes the form of kit of parts utility elements, a monumental artwork, and a mural set.

overview: While electricity is often associated with technological advancement, all energy in the universe is generated by nature. It flows through every ecosystem and is essential to all life. In these projects, the selected artists research and reflect on the interconnection between natural forces/resources and our electrical infrastructure and devise a methodology to visually communicate these relationships.

It's Elemental: Project I: Utility Elements

description: Six artists create iterative treatments for City Light utility elements that unveil the relationship between nature and electrical energy. These artists work with ARTS and City Light to identify opportunities for artistically enhanced utility elements including utility lids, light poles, and transformer wraps. The resulting artworks are licensed from the artist by the City.



Nancy Blum, *CITY LIGHT, CITY BRIGHT*, 2001. Seattle, WA. This 42-inch-diameter cover is placed in 50 locations around heavily trafficked parts of the city. Cast in iron, the 'flowers' graphically represent the city and the 'electric' pattern underlying is symbolic of the utility.

type of artist

National

budget range

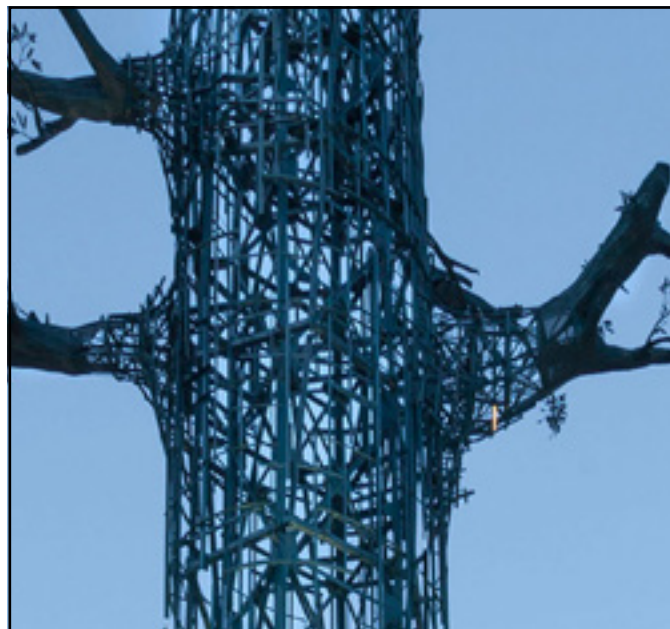
\$60,000-\$90,000 total

locations

Utility lids, light poles, transformer wraps, charging station wraps throughout Seattle

It's Elemental: Project II: Monumental Artwork

description: One artist unveils the relationship between nature and energy in a permanent artwork at a high-traffic City Light location, potentially a future City Light substation.



Lead Pencil Studio, *Transforest*, 2019. Seattle City Light Denny Substation

type of artist

International, National, Multimedia, Sculpture.
It's Elemental Project I: Utility Elements artists are encouraged to apply to this project, to extend their work and research.

budget range

\$450,000- \$600,000

location

University Substation adjacent to the Burke Gilman Trail
Future Highline Substation Burien, 399 136th St.



Lead Pencil Studio, *Transforest*, 2019. Seattle City Light Denny Substation.

It's Elemental: Project III: Mural Set at Ross Lake Tour Dock and South Service Center

description: Artist(s) unveil the relationship between nature and electrical energy in two related murals. Two City Light locations are prime sites for exterior mural treatments; both are dedicated to energy generation and are therefore ideal locations for *It's Elemental* thematic explorations. One site is urban: the South Service Center (SSC), and one is rural: the Skagit Tours Dock Building at Ross Lake. These project sites can be offered to one artist or split between two artist commissions.



Building N, Seattle City Light South Service Center (photo: Kate Clark)



Ross Dam ferry landing (Photo: Kate Clark)

type of artist

National

budget range

SSC: \$40,000—\$80,000

Ross Lake Tour Dock: \$10,000—\$20,000

locations

- SSC Building N exterior facing SODO railroad tracks
- Skagit Tour dock building exterior at Ross Lake

Notes: Both proposed locations are great options for murals, because they are protected. The SSC location is behind fencing- and highly visible to passengers on the SODO track. The Skagit Tour Dock Building is accessible to the public only via staff ferry access.

Salvage Yard Sculptures:

Kate Clark



Seattle City Light salvage turbines, Boundary Facility (photo: Kate Clark)

Artists repurpose salvaged City Light materials from South Service Center, Skagit, and Boundary salvage yards to create new sculptural artworks at TBD locations.

overview: What makes visiting City Light sites—such as Skagit, Boundary, and South Service Center—so impressive is seeing the scale of the material hardware used to generate and distribute power. Much of this inactive and discarded equipment lands in salvage yards with unknown fates. This project invites artists to repurpose these materials into permanent sculptural works.



Seattle City Light Salvage yard materials, South Service Center (photo: Kate Clark)



type of artist

National

location

TBD, potentially future substations

budget

\$50,000-\$300,000

Note: Electrical connection will be necessary to install this artwork; however, this connection could serve as an amenity for future planned construction.



Sounding Climate Catastrophe and Remediation:

Lucia Monge

Sound installations interpreting environmental catastrophe, remediation, and stewardship staged at the Georgetown Steam Plant.



Georgetown Steam Plant [photos: Kate Clark]



overview: Since the 1950s, the Georgetown Steam Plant and surrounding industrial efforts have polluted Seattle's soil and rivers with PCBs [polychlorinated biphenyls]. Remediation is an ongoing challenge for community groups and City Light environmental teams, requiring incredible effort and resources. Yet today, the Georgetown Steam Plant serves as an important historic site for community gathering and art installations.

With its large, echoey chambers and small nooks, the Steam Plant is a fantastic venue for sound artworks. This project creates auditory experiences for visitors to feel and hear data around challenging local and global environmental issues. A curator commissions five sound artists and composers to create a series of installations that activate local data visualization and science communication about climate catastrophe, remediation, stewardship, and interspecies dependence. Commissioned artists translate data into sound-installation experiences while thinking critically about the sources and types of data available. These installations can be staged as a live event, with installation setup for a two- to six-month-period for extended visitorship, and potential AR/smartphone interaction for longer-term access.

In a visually saturated culture, sound has the capacity to engage audiences in new and unexpected ways. Art projects can translate scientific data about climate change or ecological interdependence, and provide opportunities for this information to be perceived through a physical, personal experience. The relationship between experience and memory can allow for more awareness in future caretaking and stewardship of land and bodies of water.

type of artist

National
Sound Art/Installation Curator,
Sound Artists and Composers

location

Georgetown Steam Plant

budget range

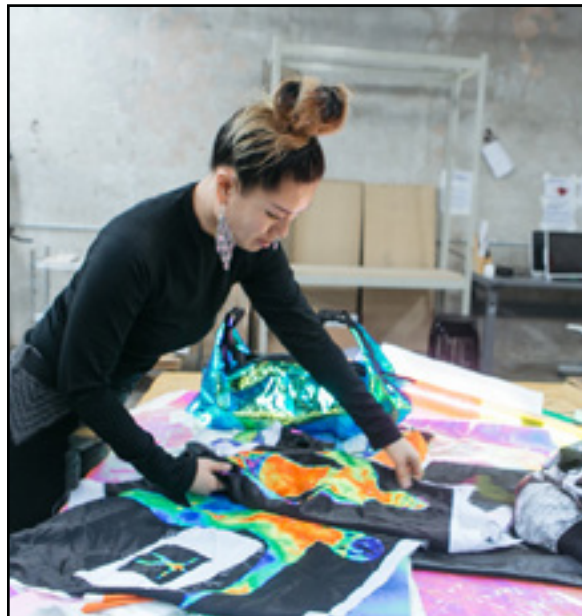
\$40,000- \$50,000



Georgetown Steam Plant [photos: Kate Clark]

The City Light Lab:

Christopher Lee Kennedy



Participants in NEW INC, an incubator project founded by the New Museum, NYC in 2014, for people working at the intersection of art, design, and technology.

The City Light Lab project activates the Denny Substation as an incubator and workspace for local artists, designers, and entrepreneurs in the Seattle area who collaborate on projects exploring renewable energy and emerging technology to advance urban resilience.

overview: The project establishes a fellowship or residency program that provides four to five artists and entrepreneurs with free studio space within the Denny Substation. The program invites artists, designers, and/or creative entrepreneurial teams to develop projects and prototypes to improve energy efficiency, expand renewable energy technologies, or advance urban resilience. The incubator will also partner residents with project coaches/mentors. Residency lengths may vary from three months to one year, depending on needs and available resources.

The project offers an opportunity to celebrate artists' contributions to scientific advances, and also to encourage new collaborations between local businesses, entrepreneurs, and institutions in the region working toward urban resilience. The project can also highlight urgent challenges such as equitable labor practices and entrepreneurial opportunities that ensure artists can make a living wage in Seattle.

This project is a "Public Lab" model where communities are invited to the Denny Substation to observe workspaces, be in dialogue with participating residents, and where possible new prototypes or projects are open source for the public. A project manager or residency curator encourages cross-pollination, organizes public artist talks and studio visits, and creates/facilitates a comprehensive website to share research and results from the residency.

type of artist

Regional

locations and partners

- Denny Substation
- Clean Energy Transition Institute
- Spark Northwest
- NW Energy Coalition
- Clean Energy Institute– Seattle
- University of Washington
- Artist Trust

budget per site

- Studio and workspace setup, furniture, wifi, lighting etc. (5 spaces; or one collaborative space, with individual studios): \$15,000
- Residency Stipends (potentially subsidized with sliding scale rent): \$5000/artist (4-5 artists/designers)/year
- Coaching Stipend (per artist)
- Public Workshops and Programs: \$1000/event–4/year–seasonally

Note: Residency tracks may help inform the program; for instance:

- *SUNLight*: A track for artists interested in or utilizing lighting elements, solar/renewable technologies in their work, and community-based approaches to architecture, urban planning, data visualization, or design. [See examples such as *Wind Knitting Factory* by Merel Karhof; *Andrea Polli's Particle Falls*, *Leila Nadir + Cary Adams*, *ecoarttech*].
- *TechCOOP*: A track for small business owners or entrepreneurs to advance research and work on new prototypes and energy solutions for cities.
- *Kinetic Exchange*: A track for dancers, performance artists, media and filmmakers exploring notions of resilience, sustainability, or historical responses to Seattle.

The Dream STEAM: Lead Artist:

RYAN! Feddersen



Alina Nazmeeva's "currents" allows viewers to see digital fish swimming overhead on Ninth Avenue North, as part of AUGMENT Seattle and uses research from local ecology expert Alex Kosnett and technology assistance from Mike Peredo. (photo: Yuliya [Julia] Bruk)

The Dream STEAM (Science, Technology, Engineering, Arts, Mathematics) is a future cross-disciplinary think tank and collaborative multimedia project that envisions future-looking relationships to energy consumption and production through a series of interactive media experiences.

overview: The Dream STEAM is organized by a lead artist who designs the format to select and gather a multidisciplinary cohort that includes artists and academics and practitioners in science, technology, engineering, the arts, and mathematics, with practices related to environmental justice, sustainability, and positive futurisms.

The cohort meets for a one year period to collaborate and create a series of media experiences including virtual and augmented reality that are shared with the public via physical media portals/wayfinding.

The Dream STEAM cohort considers how we might envision future-looking relationships to energy consumption and production and how speculative storytelling can create and reinforce positive environmental initiatives.

type of artist

Regional, any media
Lead Artists with prior experience project organizing, teaching, and collaborating are encouraged to apply.

location

Various sites throughout Seattle, portals TBD by Lead Artist in collaboration with City Light *The Dream STEAM* may have connections to Chris Kennedy's project *Multispecies Hubs*— either through research or through developing associated interpretive portals/mapping projects

budget range

\$275,000-\$300,000
\$50,000 Lead Artist; \$25,000 (&15,000 Honorarium/\$10,000 Project Budget) up to 8 participants; \$25,000 to integrate physical media portals)

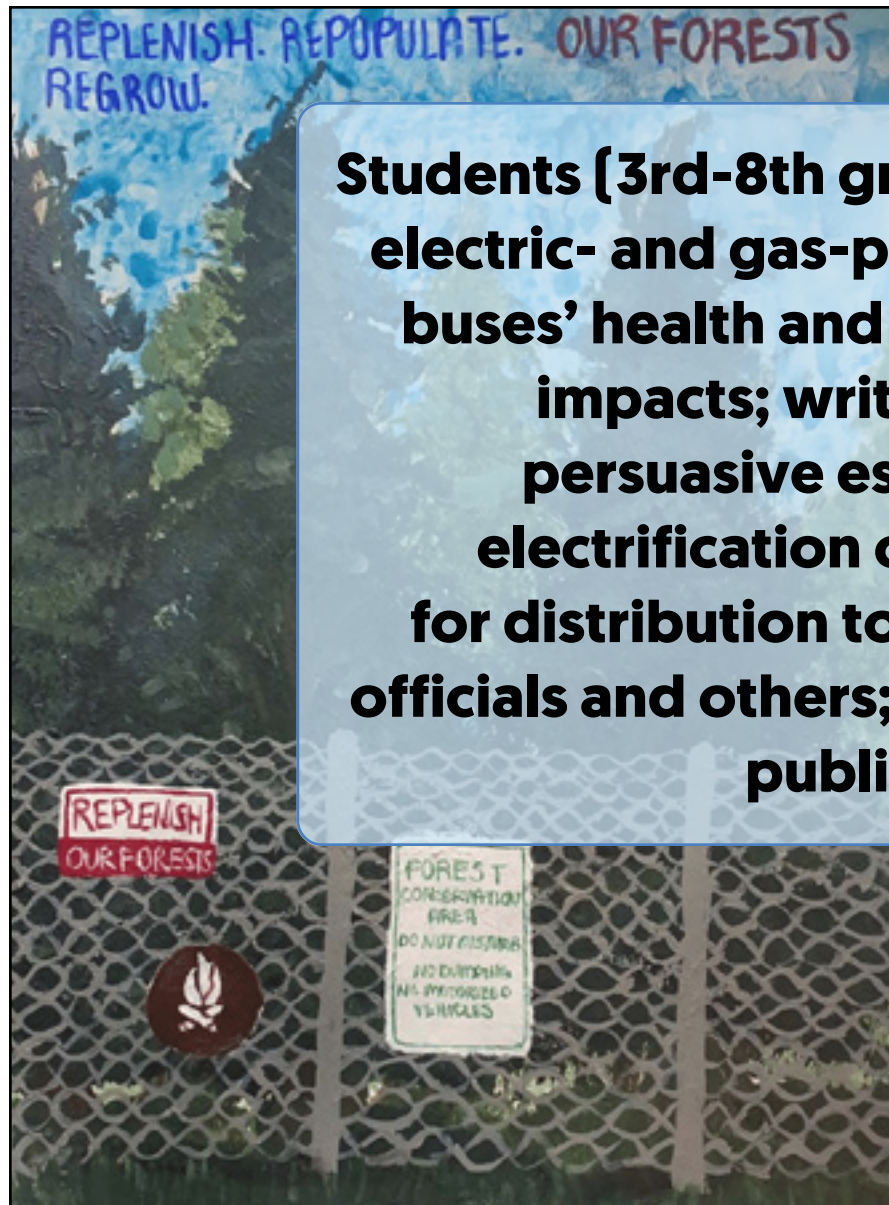


Augment Seattle, an immersive, augmented reality (AR) powered outdoor 2022 festival hosted by Future Arts.

Dream STEAM School Bus

Part A:

Carina A. del Rosario



Students (3rd-8th grades) research electric- and gas-powered school buses' health and environmental impacts; write and illustrate persuasive essays related to electrification of school buses for distribution to school district officials and others; and develop a public presentation.

Replenish Our Forests, By Sophia Eilersen, 2022. Part of Power of Nature Youth Art Exhibit, showcasing artworks by high school students from around the San Francisco Bay Area to showcase nature-based solutions to climate change.

overview: Students who rely on school buses for transportation are predominantly youth of color and from low-income families/communities. They are disproportionately affected by the health risks posed by tailpipe and carbon emissions. * Electrification of school buses will greatly benefit all school-bus riders and the communities through which they travel, and will reduce greenhouse gasses. City Light is planning for transportation electrification not just for public transit, but also for commercial, government, and nonprofit fleets by offering opportunities to plug in.

Part A:

Young people can play a role in advocating for their own health and in generating public support for electric school buses.** Facilitated by classroom teachers (3rd-8th grades) or out-of-school time organizations (serving ages 8-14), youth research the pros and cons of gas-powered versus electric-powered buses, write a persuasive essay as part of their English Language Arts class,** and develop a public presentation. This presentation could take the form of artwork/graphics for a poster campaign displayed at their school and distributed to school board members, school district officials, school bus companies and their community. The resulting artwork could be licensed to City Light to use as bus-wraps, interior or exterior bus placards, or publicity materials related to City Light's and local bus companies' electrification partnership. The student presentations could also take the form of a live (and possibly recorded) performance at an electric vehicle charging station in their community.

* <https://stnonline.com/partner-updates/the-evidence-is-clear-electric-school-buses-are-the-best-choice-to-reduce-emissions/>
<https://southseattleemerald.com/2022/04/14/opinion-our-kids-deserve-better-than-our-broken-busing-system/>
**<https://southseattleemerald.com/2015/11/29/transit-fare-victory-highlights-power-of-student-led-organizing/>
***[Washington State's Common Core Standards include writing opinion or argumentative essays on topics or texts, supporting a point of view with reasons.](#)

type of artist

Youth with 3rd-8th grade teacher or out-of-school time organization in collaboration with an arts educator

location

- School classrooms, buildings and administrative offices
- EV charging stations

potential partner

Creative Advantage

budget per site

\$500–\$5,000 per classroom/program with approximately 25 youth participants. Upper budget range would be for more complex artmaking, such as screenprinting, or larger scale presentations, such as a performance.

Notes: To accommodate academic schedules, it would be ideal if announcements about this art/educational opportunity were distributed during the school year and notification about award(s) were sent out in August so teachers could plan their lessons accordingly.

Dream STEAM School Bus

Part B:

Carina A. del Rosario



Electric School bus (photo: Province of British Columbia)

Students (10th-12th grades) research electric- and gas-powered school buses and design a model electric school bus.

overview: Students who rely on school buses for transportation are predominantly youth of color and from low-income families/communities. They are disproportionately affected by the health risks posed by tailpipe and carbon emissions.* Electrification of school buses will greatly benefit all school-bus riders and the communities through which they travel, and will reduce greenhouse gasses. City Light is planning for transportation electrification not just for public transit, but also for commercial, government, and nonprofit fleets by offering opportunities to plug in.

Part B: Youth play an active role in advocating for their own health and access needs as well as those of their communities**. Facilitated by high school STEM (Science, Technology, Engineering, Math) teachers (10th – 12th grades) or out-of-school time organizations (serving ages 15-19), youth research how gas-combustion and electric vehicles work and the health and environmental impacts of each. They then design a model electric school bus (3D, 2D, or digital) with features and aesthetics of their choice. Their model can be accompanied by a public presentation/performance or report of their research findings, conclusions, and recommendations.

*<https://stnonline.com/partner-updates/the-evidence-is-clear-electric-school-buses-are-the-best-choice-to-reduce-emissions/>

**<https://southseattleemerald.com/2015/11/29/transit-fare-victory-highlights-power-of-student-led-organizing/>

*** This project can address many [engineering and energy-related science standards](#) for high school students.

type of artist

Youth with 10th–12th grade STEM teacher or out-of-school time organization in collaboration with a STEM/arts educator

potential partner

Creative Advantage

location

- School classrooms, buildings and administrative offices
- EV Charging stations

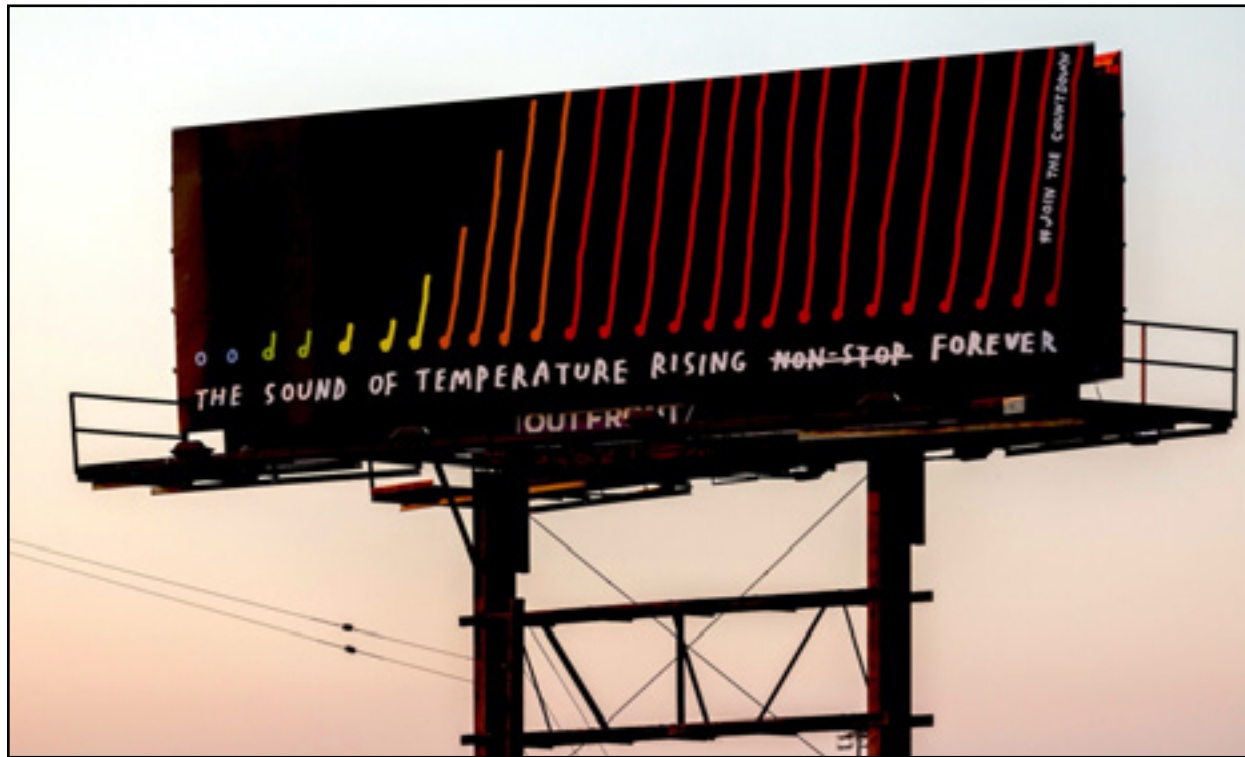
budget per site

\$5,000-\$12,000 per classroom/program with approximately 25 youth participants

Notes: To accommodate academic schedules, it would be ideal if announcements about this art/educational opportunity were distributed during the school year and notification about award(s) were sent out in August so teachers could plan their lessons accordingly.

Speaking Truth to Power Billboard:

Kate Clark



Christine Sun Kim's, *The Sound of Temperature Rising Forever*, Los Angeles, CA, 2020. The heavy smog in the images is a combination of both the usual L.A. pollution and the lingering smoke from the Bobcat fire. Photo: Ian Byers-Gamber.

A series of artist-designed billboard imagery that provokes and inspires connection to intersecting themes of environmental justice, racial justice, and daily life in the PNW.

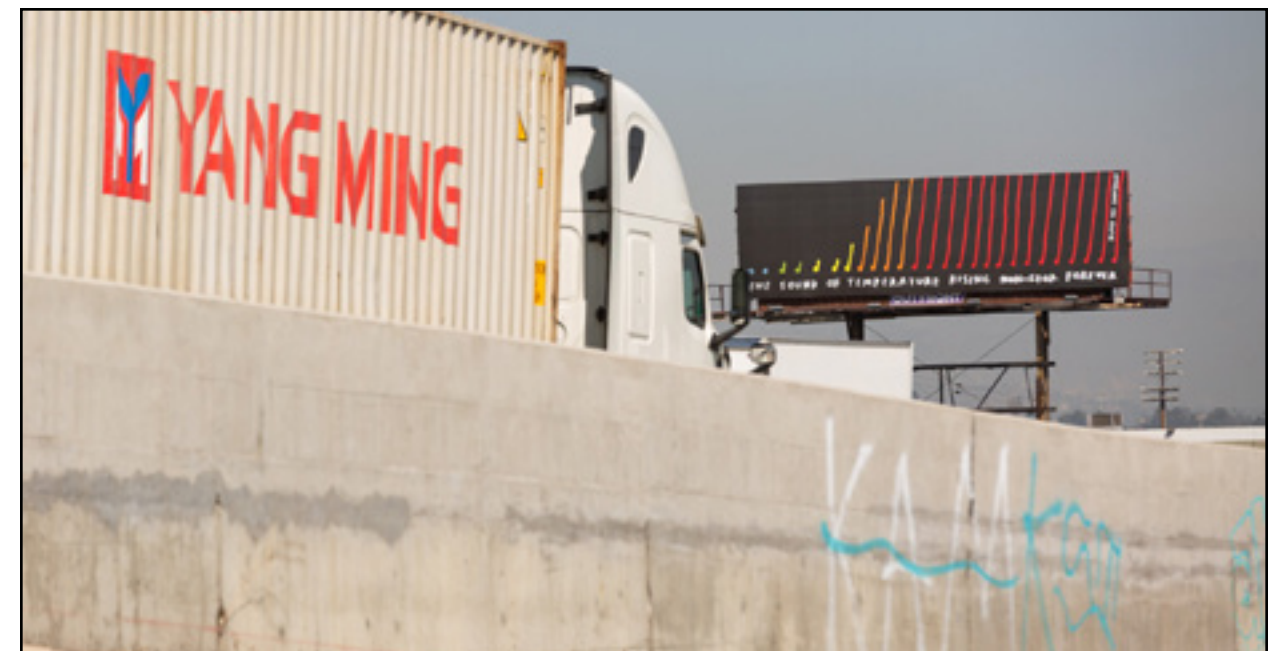
overview: This project connects the innovative work around environmental and racial justice occurring within both City Light's Change Team and Utility Next. A series of artists are commissioned to design billboard imagery that instantly provokes and inspires visual connection to themes of environmental justice, racial justice, and everyday life in the PNW. This project, an artist-designed billboard series, takes advantage of the highly visible locations along Highway 509. This location is slated for a future substation, but in the meantime is an empty lot/storage for City Light.

Technical Notes: *Electrical connection will be necessary to install this artwork; however, this connection could serve as an amenity for future planned construction.*

type of artist
National

location
Future Burien Substation location
(adjacent to Kennedy High School)

budget
\$50,000-\$80,000



Christine Sun Kim's, *The Sound of Temperature Rising Forever*, Los Angeles, CA, 2020. The heavy smog in the images is a combination of both the usual L.A. pollution and the lingering smoke from the Bobcat fire. Photo: Ian Byers-Gamber.

Soil Care and Healing:

Lucia Monge

Projects that highlight soil remediation and restoration in socially engaged workshops at the Georgetown Steam Plant.



Unearthing biosynthetic diversity in soil-dwelling bacteria. In 2015, Charlop-Powers et al. undertook a large-scale PCR and sequencing effort to identify and compare biosynthetic genes from bacterial communities in soil samples collected from around the world. Illustration of this research by Abraham El Gamal.



Exterior of Georgetown Steam Plant (photo: Kate Clark)

overview: The Georgetown Steam Plant was a primary producer of PCBs (polychlorinated biphenyls) in the Duwamish River. Pollution not only affects land—it also affects community livelihood. City Light environmental teams have been involved in cleanup efforts for decades surrounding this issue, and this workshop series serves as an important opportunity to connect community groups to these remediation methods through socially engaged artworks.

As a community space with ample outdoor greenspace, the Georgetown Steam Plant can serve as the headquarters for a series of soil remediation workshops and related projects in Georgetown and South Park. Workshops are co-led by an artist and ecologist team focused on themes of soil and community health, including soil ecology, soil restoration, and food and water cycles. Workshops engage community members in the process of soil testing using accessible disciplinary and cultural approaches.

The lead artist serves a crucial role in bridging the gaps between science and community connection and in creating opportunities for layered conversations around the environment and overlapping political, cultural and economic systems. This citizen scientist/citizen artist project focuses on local soil restoration. Artists will work with the ecologist and community members to build culturally sensitive communication around soil remediation processes and results through artworks such as illustrations, zines, videos, and other workshop materials.

type of artist

Artists working in art and ecology, with socially engaged methods. Since contaminated sites are predominantly inhabited by communities of color, an artist of color could help establish trust and connection.

location

Georgetown Steam Plant

budget

\$20,000-\$50,000

Prospering Backyards (Pb) is an existing project by artist Maru García. It is a community-based art and science project that reduces lead exposure in L.A. neighborhoods with natural and low-cost materials. The project is developed with families whose properties are not on priority lists as a way to facilitate lead stabilization while waiting for government assistance. Community members become community scientists and engage on a year-long project that analyzes and implements lead remediation.



Power Corridor Food Forest and Biodiversity Artist-in-Residence:

Vaughn Bell and Christopher Lee Kennedy



Beacon Food Forest, Seattle WA [photo: Jonathan H. Lee]

An artist-in-residence works with Chief Sealth Trail/City Light Transmission Right of Way sites and develops a series of works that interconnect food production, community agriculture, pollinators, and resilient ecosystems.

overview: The objective of this residency is to blend emerging strategies in food production, ecology, community practice, and public art. Many artists and companies are calling attention to local agricultural practices that adapt to rising temperatures, address the need for local and resilient supply chains, and provide sustainable growing strategies.

Because of the complexity of maintenance and stewardship of these spaces, the artist-in-residence serves a minimum of two years to develop relationships and understand seasonal patterns. Initial residency times are devoted to building relationships and identifying community partners. Artists could also partner with City Light Environmental Teams working on meadow and pollinator projects.

Artists-in-residence work collaboratively with the community and site leads to propose projects and their ongoing maintenance. Proposal themes could include food security and climate, ecology, agricultural histories of Puget Sound, and Indigenous foodways. Projects take the form of ecological installations and/or social practice and community-based works.

type of artist

Regional. Priority should be given to artists with relationships to Beacon Hill neighborhood.

location

Chief Sealth Trail in SE Seattle

budget

\$100,000-\$150,000



Brooke Singer's 2019 Carbon Sponge project created a series of hexagonal raised beds at the NY Hall of Science, inviting publics to participate in community research focused on understanding the carbon sequestration potential of common food crops. The raised beds were framed as sculptures but also active sites of growing and learning.

Multispecies Hubs:

Christopher Lee Kennedy



Mel Chin, Revival Field, St. Paul, Minnesota 1991–ongoing. Plants, industrial fencing on a hazardous waste landfill, an ongoing project in conjunction with Dr. Rufus Chaney, senior research agronomist, USDA

Three artists transform inactive City Light sites into pocket prairies with connected outreach, interpretation, and research.



Collin Mullin, The Beeline Transit Map, 2009. A reimagining of the NYC subway map, showing the routes that birds, bugs, and bees might take to get around the city, hopping from greenspace to greenspace, to point out how important those spaces are.

overview: Soil health, biodiversity, and air quality are of critical importance as temperatures rise and more impervious surface is added to the Seattle Metro area. For this project, three proximate, inactive City Light parcels are restored by artists, creating a magnifier effect for biodiversity in South Seattle. Artists work with City Light Vegetation Management to survey the naturally occurring vegetation on site and design something similar to “pocket prairies” or other self-sustaining landscapes that may include native and introduced plants, a walking path, and/or gathering areas.

To enhance neighborhood connection, each artist creates a light-touch artwork that interprets/enhances/connects to the landscape design. These interpretive artworks could take the form of small-scale sculptures, AR/VR experiences, QR codes signage, podcast walks, etc., providing opportunities for continued public interaction on site. Simple signage for each pocket prairie is installed at each site, providing context for the artful rewilding and restoration.

To track the progress of this project, a team of urban ecologists is invited to conduct research and report yearly on each site whether biodiversity levels have increased over five years. Associated researchers could survey the implications of creating connected corridors or mosaics of land patches that increase the ability for insects, birds, plants, and other organisms to thrive and move through the city. Each of the three artists could be commissioned to subcontract/partner with the same org for five years of research.

type of artist

Regional Artist or Artist Team with an interest in landscape design, ecology and/or community engagement

locations

- Former Ambaum Substation- 1006 SW 144th St (Burien)
- South of South Service Center: 3613 4TH AVE S [SDOT may have an easement for this land- further research needed.]
- 7110 Rainier Avenue S.
- Duwamish Substation- 10000 Marginal Way Place

timeline

1-2 years: landscape remediation
1-2 years: artwork fabrication/installation
5 years: continued community programming and urban ecology research

maintenance questions

Identification of sites and issues of ongoing maintenance should be determined in partnership with Seattle Parks and Recreation, Seattle City Light’s Vegetation Management lead, urban ecologists, and ARTS.

Notes: To hire a landscaping company, the artist is required to have a contractor’s license and be bonded. The Curatorial Team will be responsible for acquiring the license and contract with one landscaping company for efficiency/cost.

budget per site

Landscape Design/Install: \$120,000/site
Public art commission: \$40,000/site
Yearly artist site research follow up \$5,000
Research partner 5-year contract \$10,000

Electric Vehicle Performance Lab:

Vaughn Bell



jumatatu m. poe and Jermone Donte Beacham, Let 'im Move You: Intervention, Rainier Beach & Columbia City (Seattle), 2021. Part of the duo's decade-long collaborative research into J-Sette performance, the intervention activates historically and/or predominantly Black neighborhoods, as it uses rhythm and precision as vehicles into subversion and satisfaction. (photo: Gema Galiana)

An electric vehicle (EV) becomes a mobile performance lab for staging street performances.

COMMISSION 1: Electric Vehicle Remix

overview: A design/curatorial team transforms an EV into a rolling, spectacular art lab (think bookmobile meets art car). The EV is transformed into a visually engaging, attractive eye-catcher to serve a range of activities such as screenings, workshops, and performances.

The EV is retrofitted to serve as a rolling workshop/performance space. Low energy consumption/carbon neutrality is the focus in all additional retrofitting elements. (e.g., retrofitting EVs to have small solar panels that can power a karaoke machine).

Focus for the design/retrofit is to create a flexible environment with diverse amenities that can be reused indefinitely for future mobile art programming and workshops.

artist type
National

location
Throughout Seattle

budget range
\$100,000—\$200,000



Seattle City Light utility trucks (photo: Seattle City Light)

COMMISSION 2:

Electric Vehicle Performance Lab

overview: The commissioned design/curatorial team selects three performers/teams to create works that activate the electric vehicle [EV]. Three artists or artist teams activate the *Electric Vehicle Performance Lab* in different ways. Artists create performance-based works/workshops/interactive projects that occur on the street, sidewalk, or nearby parks or gathering spaces, using the EVs as stages/storage/sites for interaction. Ideally, the EVs are plugged into City Light EV charging stations during the performances.

This may include programming such as using utility trucks for light art installations, or film screenings; imagining City Light utility trucks as geotags that residents can “collect” as they see them on the streets, similar to Pokemon Go.

The performance works draw attention to green power alternatives simply by their location and mode of deployment. In terms of content, artists are not limited to addressing green power as a topic and can instead create work that reflects their creative direction.

artist type

Regional. Priority should be placed on commissioning artists of color and emerging performance artists.

location

Anywhere in the city BUT the focus should be in SE Seattle, Duwamish Valley, commercial centers, and gathering places.

budget range

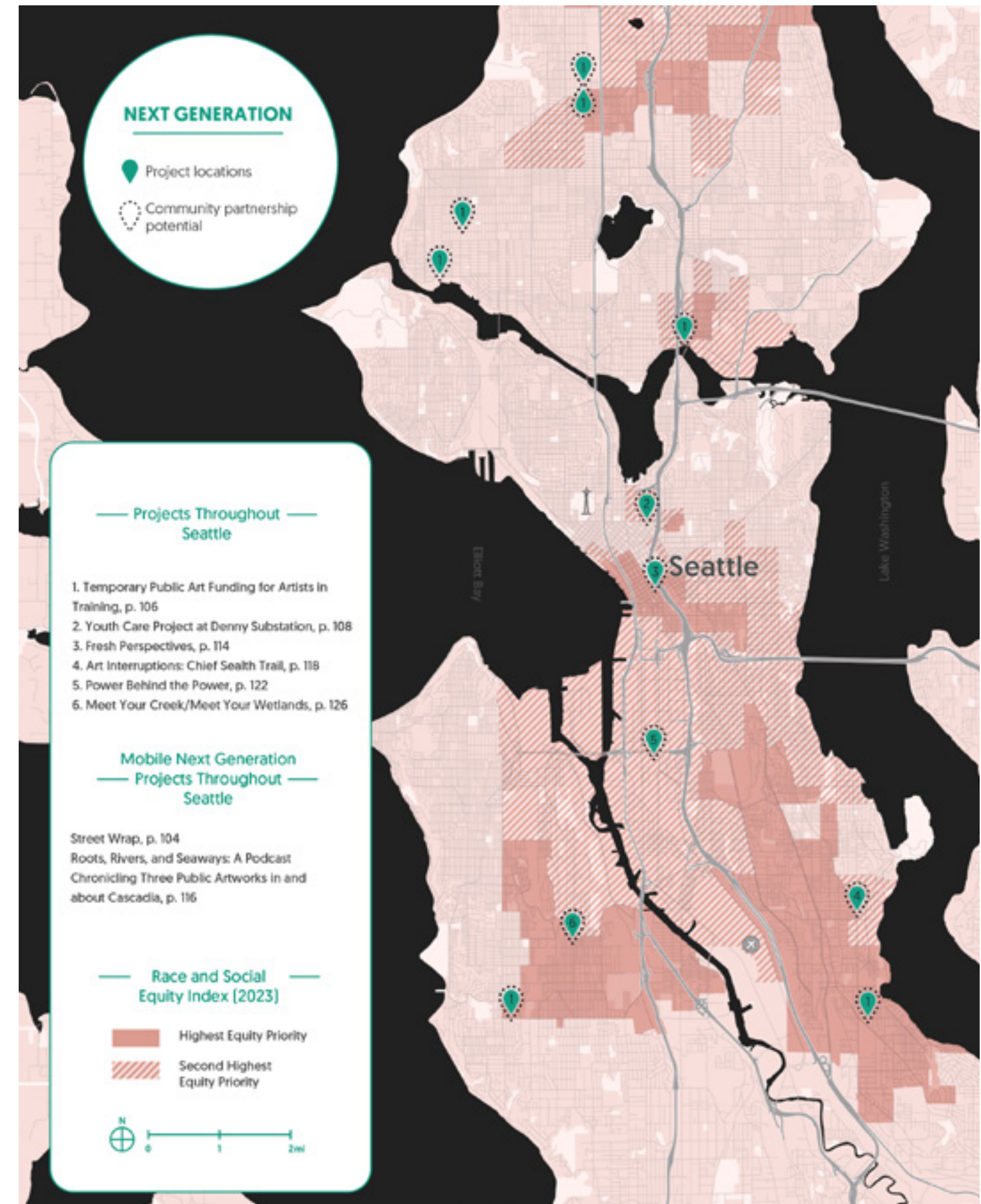
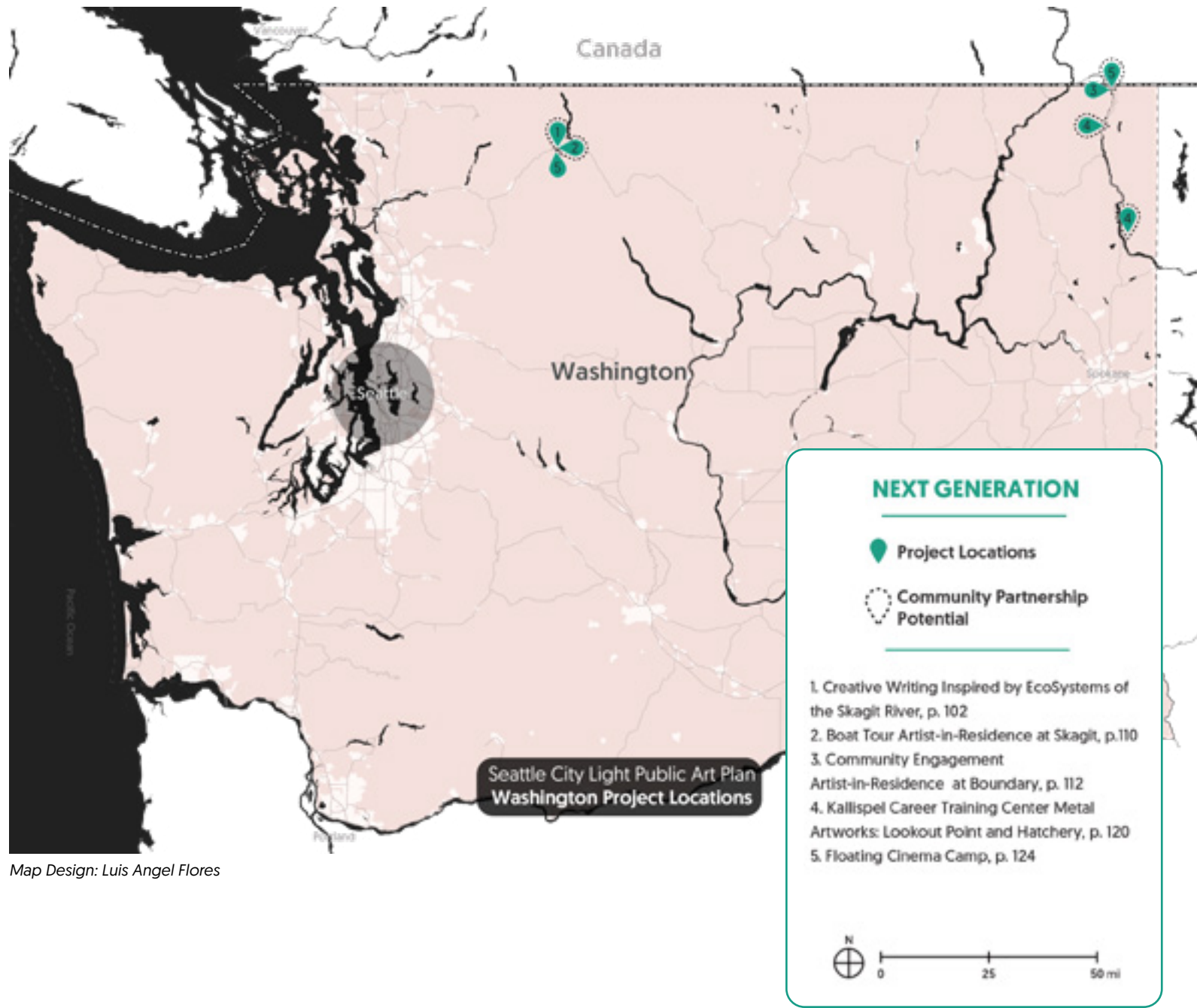
\$TBD for creation of Electric Vehicle Performance Lab Vehicle, \$5,000 - \$30,000 for each commissioned performance artist/group that engages the EV Performance Lab in the city, depending on number of performances, duration, etc. Consult with On the Boards and other local performance organizations to find out appropriate budget numbers.



American University's Humanities Truck is an interdisciplinary platform designed to facilitate collaborative community-based research, scholarship, and exhibitions. The Humanities Truck Project Fellowship program provides a year for the Truck Fellows to be able to use the truck to develop community relationships Marina Vargaz, Truck Art Project. 2024 Launched by entrepreneur and collector Jaime Colsa, and curated by Fer Francés and Óscar Sanz. 2023, Washington D.C.

ART PLAN PROJECT PROPOSALS

NEXT GENERATION



Creative Writing Inspired by Ecosystems of the Skagit River:

Laura Da'



View of Skagit River from Ross Dam [photo: Kate Clark]

A Skagit River-based workshop expands the reach of culturally responsive, land-focused education through creative writing opportunities, located at the North Cascades Institute on City Light property.

overview: This project acknowledges the primacy, beauty, and power of the Skagit River as well as its ecosystems and people. It takes the form of a land- and river-informed creative writing workshop and lesson plan created in community and offered to learners on the Skagit River. The benefits of this project include a workshop held at the North Cascades Institute and a culturally responsive writing activity inspired by the Skagit River's ecosystems and waterways, available to visitors and locals.

This project offers an important service to communities living along the Skagit River, inviting learners of all ages to enjoy and contemplate the river system through writing activities based on the land, ecology, and history. The writing prompts include layers of history, ecology, and humanity, including respectful engagement with the sovereign tribal nations that have always stewarded the Skagit River. This creative writing offering would take the form of a workshop for local teachers and students, made available as a remotely accessible resource and a printed take away.

This workshop is for middle school and high school students, conducted at an outdoor location, lasting three hours.

workshop iterations could include:

- Creative writing prompts to engage with place and season.
- Historical narratives and inquiries.
- Community creation of an interactive educational resource of writing prompts and images based on Skagit public spaces.
- A tangible educational resource in the form of a journal, brochure, or handout to be offered to community members.

type of artist

Regional Teaching Artist

location

North Cascades Institute

budget range

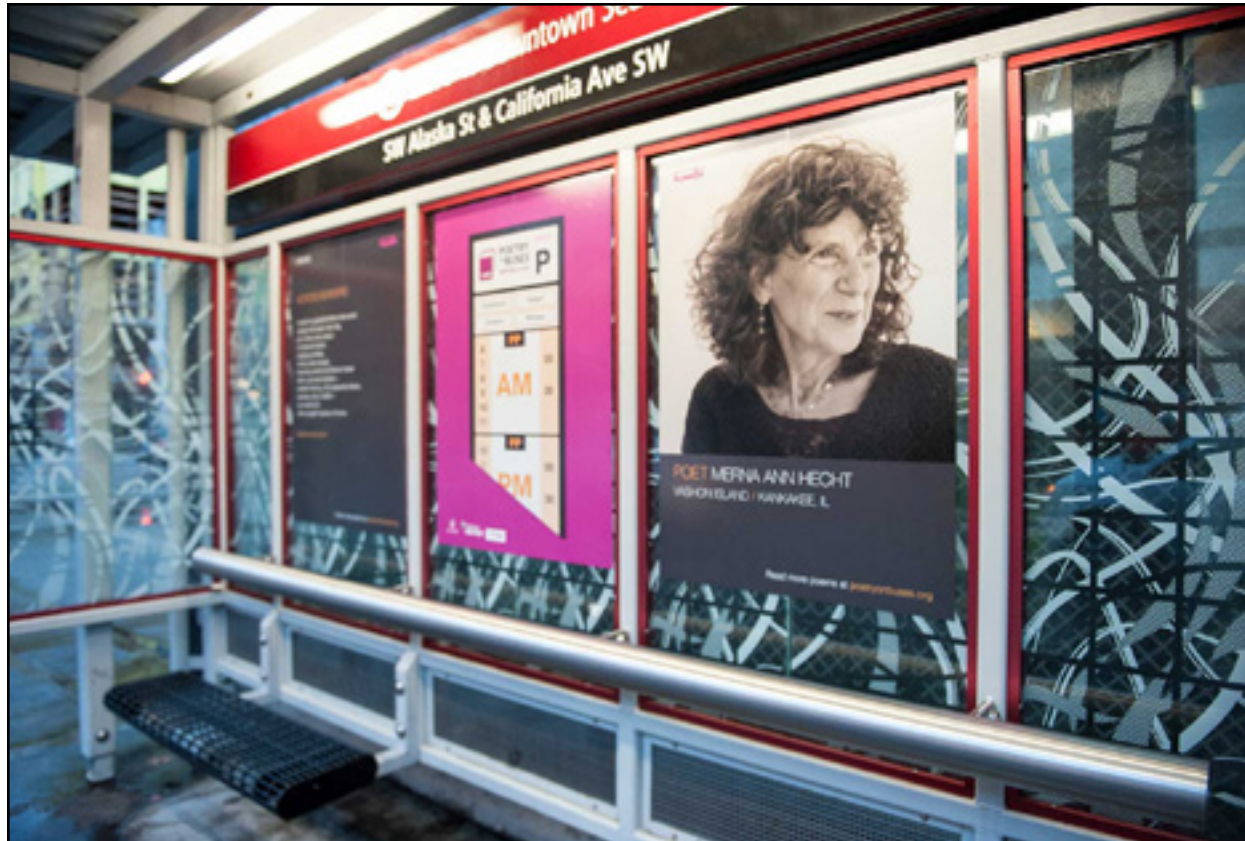
\$8,000-\$15,000



North Cascades Institute library [photo: Kate Clark]

Street Wrap:

Vaughn Bell



Roberto Ascalon. Poetry on Buses (Writing Home), 2014. King County, WA. King County Public Art Collection. (Photo: Tim Aguero)

Neighborhood street light poles become the canvases for local youth. By hiring youth artists and providing a high degree of hands-on support, City Light and ARTS supports a new generation of public artists.

overview: ARTS and City Light identifies an appropriate high foot-traffic street with City Light utility poles. A group of youth artists are commissioned, with support from a teaching artist, to create a set of neighborhood-specific wraps for the light poles. Collectively, the group creates a series of wraps that share a relationship or narrative that progresses down the street. ARTS and City Light staff oversee or subcontract the fabrication and installation.

Technical Notes: Considerations of durability are important with this project; pedestrian-level utility pole wraps are often tagged and tend to have a one-year lifespan. The possibility of a location in which artwork can be rotated out (similar to a poster sleeve on a bus) could also be considered.

type of artist

Regional

location

Light poles throughout Seattle

potential partner

Creative Advantage

budget range

\$10,000-\$25,000

Temporary Public Art Funding for Artists in Training:

RYAN! Feddersen



Former Brighton Substation [photo: Kate Clark]

College art instructors engage inactive City Light sites for temporary public art projects conducted by students as a part of their class curriculum.

overview: Teaching artists who instruct college-level art courses apply for funding and site usage for temporary public art projects conducted by students as a part of their class curriculum. Selected instructors coordinate with City Light to obtain approval for site usage and receive \$15,000 in project funding to support one class project or to be divided into smaller/individual student project budgets.

Instructors describe the proposed framework and general theme for this project within their course; however, specific project proposals are not required at this stage. Instructors are encouraged to submit projects that include a social or environmental justice component. Projects must be free and accessible to the public and should take place/be installed for a limited timeframe on City Light's inactive properties.

type of artist

Regional Teaching Artists
[Instructors must be affiliated with an accredited college located within commuting distance from Seattle—45 miles or 1 hour driving].

locations

- Various inactive sites, to be proposed by students and approved by Seattle City Light
- Former Market Substation- 2826 NW Market St.
- Former University Substation- 711 NE Northlake Place
- N 107th Street and Fremont Avenue N
- Former Ballard Substation- 6730 24th Ave. NW
- Future Northwest substation
- Future Northeast substation
- Fremont Avenue Transmission ROW- 10900 Block, Fremont Ave. N



Sue Wrbcian and students Farrah Abubaker, Naomi Berhane, Adam Breakiron, Chelsea Dobert-Kehn, Camillia Elci, Samantha Fedorova, Kelly Hendrickson, Elsabe Dixon Johnson. 2015. *The Eventual Outcome of an Instant*, Seligmann Center, Sugarloaf, NY

- Former Arbor Height Substation- 9460 34th Ave. SW
- Former Dumar Substation- 1605 SW Holden
- Former Morgan Substation- 4118 SW Morgan St.
- Former Roxbury Station- 9460 34th Ave. SW
- Former Brighton Substation- 7110 Rainier Ave. S
- Former Dakota- 4918 SW Dakota St.

budget range

\$75,000—\$15,000
[per class selected, 5 suggested]

YouthCare Project at Denny Substation:

Kate Clark

An ongoing workshop series where teaching artists develop arts projects with youth experiencing homelessness who are participating in YouthCare, a tenant program at City Light's Denny Substation.



Mural Lab with YouthCare, lead by artist Erin Shigaki, 2021

overview: This project builds on the successful precedent of teaching artists creating workshops and temporary artworks in collaboration with City Light Denny Substation tenants of YouthCare. YouthCare is a Seattle-based organization that works to end youth homelessness and to ensure that young people are valued for who they are and empowered to achieve their potential. Project outcomes change yearly, but workshop themes focus on values of empowerment, art, and justice.



Mural Lab with YouthCare, lead by artist Erin Shigaki, 2021

type of artist
Local Teaching Artist and Local Students

location
Denny Substation

potential partner
Creative Advantage

budget range
\$25,000-\$58,000

Boat Tour Artist-in-Residence at Skagit:

Kate Clark



Ross Lake, 2022 (photo: Kate Clark)

Community-engagement artist hired to create a specialized tour program for the Skagit Tours' Diablo Lake boat tours.

overview: The Skagit riverways are full of diverse stories. Building off the existing North Cascades Institute Diablo Boat boat tour framework, this project commissions a community-engagement artist to create new narrative material for the boat tours, to be shared with visitors. To extend the artist's impact beyond the temporary residency the artist can create long-term engagement materials such as maps, videos, interpretive signage, zines, etc. Artists can be hired to lead the tours or to train others, depending on format/interest.



Ross Lake Tour Boat interior, 2022 (photo: Kate Clark)

type of artist

Community-Engaged Artist

location

Seattle City Light Diablo
Lake Boat Tours

budget range

\$5,000-\$25,000



Ross Lake Tour Boat, 2022 (photo: Kate Clark)

Community-Engagement Artist-in-Residence at Boundary:

Kate Clark



Boundary Campsite (photo: Janet Hart)

Commission a community-engagement artist to activate campsite visitorship and festivals during high-traffic Boundary visitor times, and to translate their work to an online-accessible format.

overview: City Light hosts many community amenities for visitors to Boundary, in particular the free campsite for visitors and locals alike. Yet many campsite users are not aware of the direct connection between these amenities and City Light when they come for the many summer festivals hosted in the region. Through hiring a community-engagement artist to activate workshops and programs at the campsite and at festivals during high-traffic visitor months, City Light can deepen community relationship building.

To extend the impact beyond the contracted residence duration, the artist is invited to create long-term engagement materials such as maps, videos, interpretive signage, podcasts, zines, etc., that can be accessed online.



Forebay Recreation Area - Boundary (Photo: Janet Hart)

type of artist

Regional

locations

Locations throughout Boundary:
Boundary campsite, festival locations

budget range

Direct Commission: \$5,000–\$15,000

Fresh Perspectives:

Kate Clark



Natalie Ball, *Cinder*, 2017. Photocopy paper, collage. Seattle Public Utilities 1% for Art funds



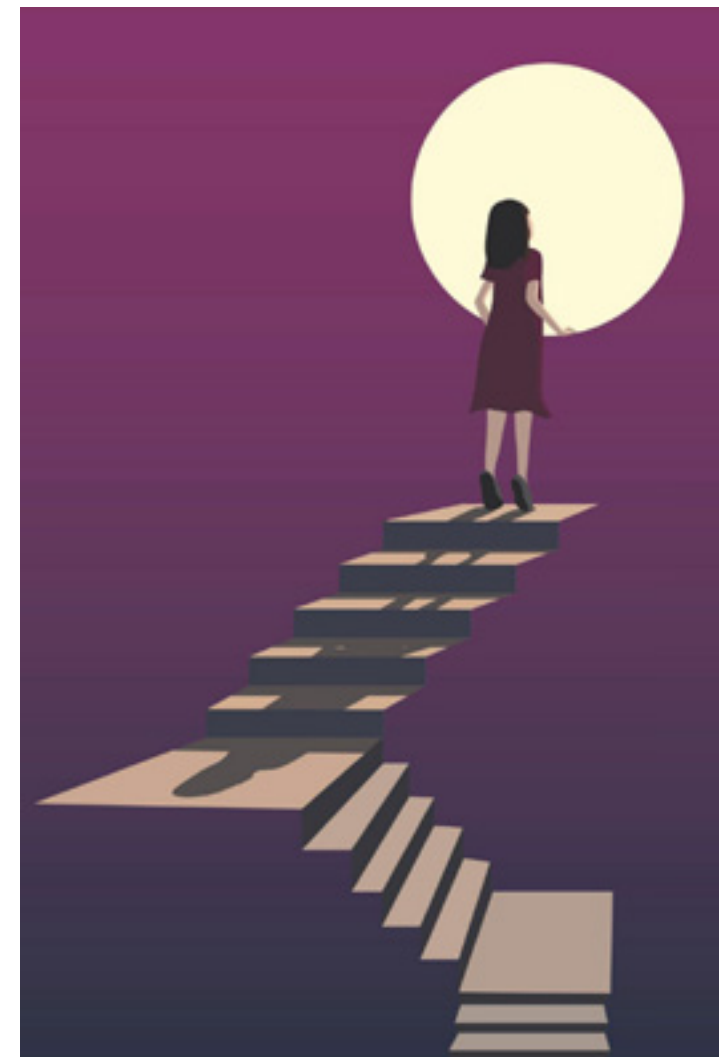
Greg Bal, *Undocumented*, 2017. Inkjet print. Seattle Public Utilities 1% for Art funds



Yvonne Chan, *New Year*, Inkjet Print (created with digital vector), Seattle Public Utilities 1% for Art Portable Works Collection

A youth curatorial project that interprets the City Light permanent art collection.

overview: *Fresh Perspectives* has been an important project for introducing young people to the field of curation and art interpretation/storytelling through the Seattle Municipal Tower (SMT) permanent art collection and the City Light public art collection. *Fresh Perspectives* invites youth (ages 15-18) to learn about art curation through hands-on and real-world art projects with connection to the City Light trades/training program. This project builds on this precedent to hire a teaching artist to create a sustainable model with a goal for the program to be repeated annually. Competitive stipends should be considered to increase youth access to the program.



Burl Norville, *Existentialist Happy Hour*, 2020. Acrylic on wood panel. Seattle City Light 1% for Art Portable Works Collection

type of artist

Local Teaching Artist
Local Students

location

TBD

potential partners

Creative Advantage, local arts orgs

budget range

\$25,000–\$58,000

Roots, Rivers, and Seaways : A Podcast Chronicling Three Public Artworks in and about Cascadia:

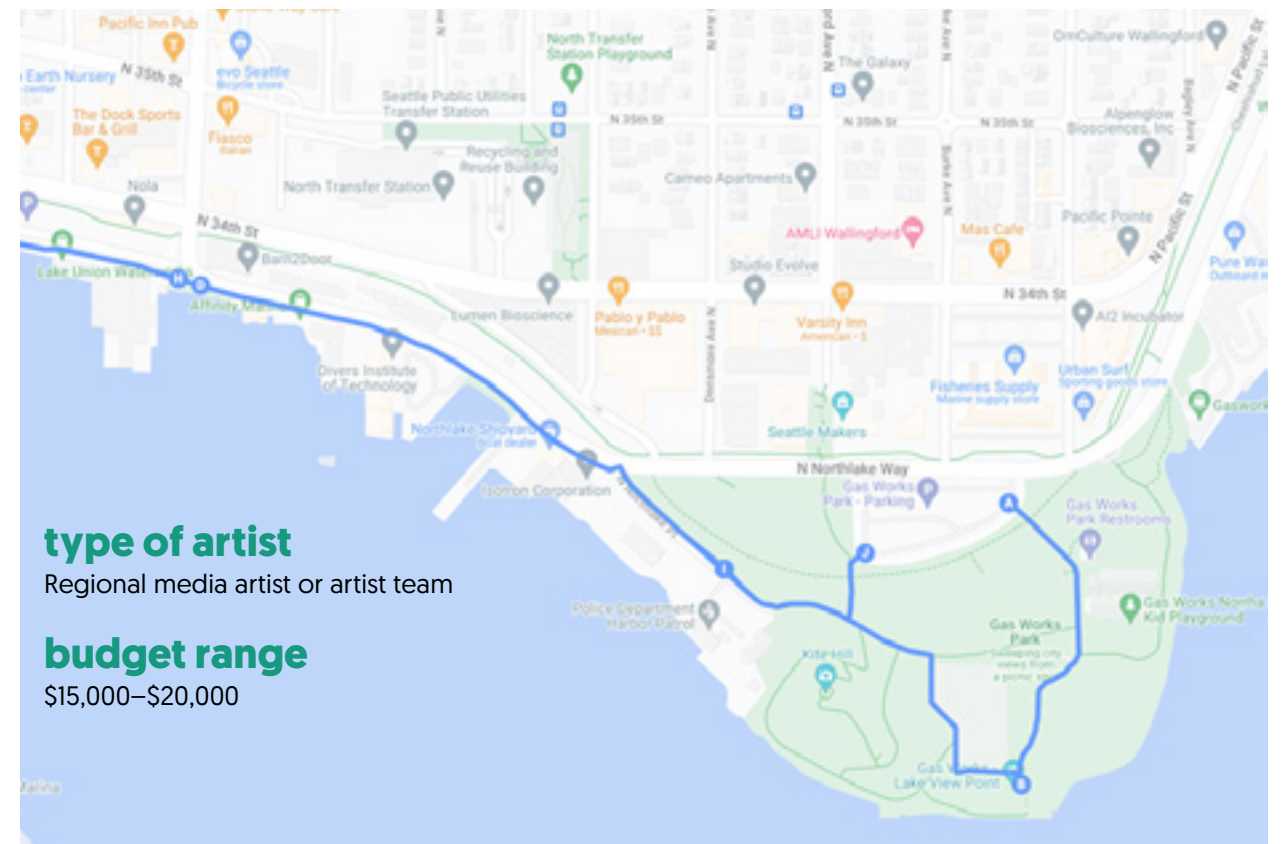
Laura Da'



A podcast series that follows three artists as they create works in and about the Cascadia riverways, Salish Sea, and botany for the City Light permanent public art collection.

overview: The Cascadia river systems, Salish Sea, and our local flora are the signature features of Washington state. These three elements are also the focal points of Laura Da's poetry-focused proposals, which occur through a botany walk at Ladder Creek Falls Trail, a poetry series at the Seattle Ferry System, and a creative writing project at the Skagit River. Because these projects focus on the richness of language and writing, this project builds on this artform and expands its potential audience to create a three-part podcast series.

This podcast series follows the three artist/poet groups commissioned to create these artworks commissioned by City Light. The podcast artist (or team) follows the artists and their collaborators to chronicle their research and poetic outcomes of each project. This project becomes an opportunity for broader publics to access some of these remotely located projects in Skagit County.



type of artist
Regional media artist or artist team

budget range
\$15,000–\$20,000

Saltwater Soundwalk is a podcast that takes listeners on a journey from Gas Works Park along the Burke Gilman trail to the entrance of the Ship Canal at the Fremont Bridge and explores the people, land, and waterways that define Seattle. Artists Jenny Asarnow and Rachel Lam (Anigiduwagi enrolled Cherokee Nation) created Saltwater Soundwalk as a site-specific audio experience that explores our relationships and responsibilities towards the Salish Sea and connecting waters, centering on Indigenous Coast Salish voices and language. Commissioned with SPU 1% for Art Funds

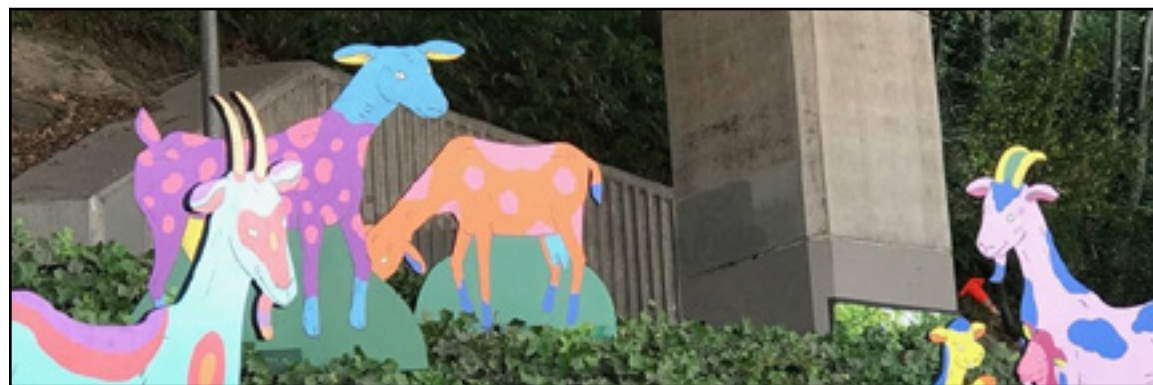
Art Interruptions: Chief Sealth Trail:

Kate Clark



Chief Sealth Trail, 2017. (Photo: Kate Clark)

Twelve emerging artists install temporary artworks along the Chief Sealth Trail as part of the Art Interruptions program.



Tia Matthies, Goats of Many Colors, 2017. Photo: Minh Carrico, Delridge Greenway and Connector Trail, Seattle, WA

overview: *Art Interruptions*, hosted by the Seattle Office of Arts & Culture, commissions 12 Public Art Bootcamp participating artists to create works that inhabit city sidewalks and parks. Projects offer passersby a brief interruption in their day, eliciting a moment of surprise, critical contemplation, and beauty. With its extensive trail length of 3.6 miles, close neighborhood interactions, and striking views, the Chief Sealth Trail is a perfect location to host a year of *Art Interruptions* activities.

Research reveals that a majority (77.6%) of artists making a living from their artwork identify as white. One of the primary goals of the Public Art Bootcamp is “to advance racial equity by centering artists of color and providing them the information and experience they needed to enter the niche world of public art.” As a contributor to the 1% for Art program, City Light inherently affects the field, which necessitates a responsibility in expanding access to it.

Technical Notes: No metal artworks can be installed near Transmission ROW. Consulting with City Light Engineers is necessary for install.

type of artist

Emerging Artist
Public Art Bootcamp participant

location

Chief Sealth Trail

potential partner

SDOT

budget range

\$150,000-\$200,000



Jasmine Brown, Teen Wearing Hoodie, 2017. Delridge Greenway and Connector Trail, Seattle, WA

Kalispel Career Training Center Metal Artworks: Lookout Point and Hatchery:

Kate Clark



Lookout Point, Boundary Facility, 2022 [photo: Kate Clark]

Members of the Kalispel Tribe Career Training Center metal fabrication and welding program are commissioned to create an artwork treatment for the City Light Usk hatchery and artistic benches for the Boundary tourist site Lookout Point.

overview: This commission builds on City Light's central role as a supporter of local industry through partnering with the Kalispel Career Training Center (KCTC) metal fabrication team to create two artworks for City Light sites. The KCTC has a comprehensive metal fabrication and welding program providing an excellent opportunity to utilize such resources with a local artist through the 1% for Art project enhancements for City Light locations in the Boundary region.

Historically, Pend Oreille County has had above-average unemployment rates, hovering between 11.5% and 13.9%—almost 10% higher than King County. Half of Seattle's power comes from the Boundary Dam, and City Light plays a huge role in some of the available employment opportunities. Recognizing the need to prepare well-trained, educated persons for the local workforce, the Kalispel Tribe of Indians, along with community partners, have developed the KCTC to provide youth and adults with vocational training needed to acquire living-wage jobs in the community.

type of artist

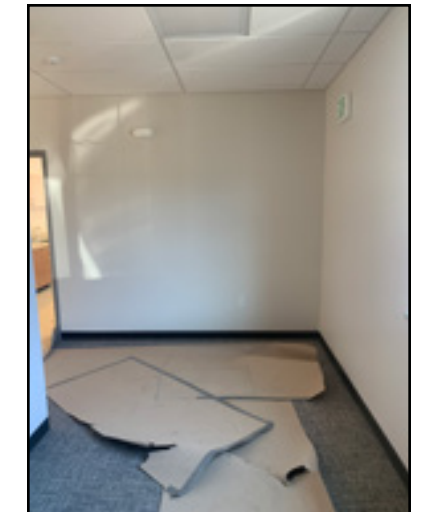
Direct Commission: Kalispel Career Training Center

locations

Lookout Point building, Usk Hatchery

budget range

Direct Commission: \$25,000–\$58,000



Interior view of Admin Building entry wall



Aerial view of Usk Hatchery Admin Building mid-construction

Power Behind the Power:

Carina A. del Rosario



Paul Marioni & Ann Troutner, *Energy=Light*, Glass terrazzo, beaded and dichroic glass (glass murals). 1999. Seattle City Light 1% for Art and construction funds

Youth, with support from experienced teaching artists, create murals for the City Light South Service Center.

overview: Many of us take for granted the electricity that powers our daily lives. Facilitated by a classroom teacher or teaching artist, this art mural program provides young people with opportunities to learn about how electricity is generated and distributed, along with the craftsmanship that goes into powering a whole city. A side benefit for youth is that they learn about a career path they may have never considered.

The classroom teacher or teaching artist(s) design a 10-12 session program (10-12 weeks) during which participants interview City Light staff and apprentices, and design and paint exterior murals at the South Service Station.

type of artist

- Classroom art teacher and visual arts students (middle school, high school, or college); arts organization or teaching artist working with youth ages 11-21
- Collaborations between science teachers and art instructors are welcome
- Priority given to educators/organizations who serve youth in South Seattle/South King County to ensure accessibility for program participants

location

- South Service Center Building H exterior
- Main building exterior, east-facing walls by customer parking
- Building H (smaller)
- Building G and exterior walls near South Service Center entrance (bigger)

budget range

\$13,000 - \$50,000 per wall with approximately 15 youth participants

potential partners

Creative Advantage
City Light Apprenticeship Program



Paul Marioni & Ann Troutner, *Energy=Light*, Glass terrazzo, beaded and dichroic glass (glass murals). 1999. Seattle City Light 1% for Art and construction funds.

Floating Cinema Camp:

Christopher Lee Kennedy



NW Film Camp, hosted by Cherry Street Films

A youth videomaking workshop that enhances awareness and empathy with our local water, life, and energy systems, screened at the Floating Cinema festival.



NW Film Camp, hosted by Cherry Street Films

overview: Each summer, a media educator works with a team of youth for *Floating Cinema Camp*. This camp could take place in Skagit and Boundary to develop a series of films or animations that respond to *Floating Cinema* themes about water quality, equity, climate, and energy. The resulting videos would be shown as part of the public screening and also represented online. This educational program could be facilitated via Creative Advantage and/or in partnership with the Floating Cinema screening org.

type of artist

Regional teaching media artist

locations

Boundary, Skagit

Potential community groups/partners:

Creative Advantage

Yesler Terrace Youth Media

Youth Media Seattle

Youth in Focus

SIFF

RadioActive - KUOW

SPU/SDOT/Seattle Parks

budget range

\$20,000–\$25,000



NW Film Camp, hosted by Cherry Street Films

Meet Your Creek/Meet Your Wetlands:

Vaughn Bell

Students learn about ecological resilience and energy conservation and systems through hands-on art making to create a public art piece to be installed on nearby City Light sites in the Delridge neighborhood.



Delridge utility poles (photos: Vaughn Bell)

overview: City Light property and connections in Delridge present a great opportunity to expand science-art collaboration with a focus on youth. Delridge is a diverse neighborhood that occupies the Longfellow Creek watershed in West Seattle. The Delridge Wetland Park Project is a collaboration among Delridge Neighborhood Development Association (DNDA) and community members, and Louisa Boren STEM K-8, a Seattle Public School one block away, has an ongoing relationship to the site as students engage with environmental learning. Possible locations for public art on City Light property in Delridge include utility poles, inactive sites, as well as a substation that is next to the creek trail, all in proximity to the wetlands, school, creek, and neighborhood businesses.

Students learn about ecological resilience and energy conservation and systems through hands-on art making. They help create a public art piece to be installed at the inactive City Light Dumar Substation.

Type of artist:

Regional, Community engagement artist with an ecology focus

location

City Light utility poles in the Delridge neighborhood and the former Dumar Substation. Location note: This property has been declared surplus and is being evaluated by the Office of Housing for future use. If located at the former Dumar Substation, this project should take place within the next few years while it is still confirmed in City Light possession.

budget range

\$15,000-\$45,000

Vaughn Bell has worked with the school and the Delridge Neighborhoods Development Association (DNDA) in the past, for the creation of the social artwork Meet Your Creek. As a STREAM (Science, Technology, Reading, Art, Math)-focused school, Louisa Boren has a dedicated mission to work with students on project-based learning.)



Delridge utility poles (photos: Vaughn Bell)

SECTION 7:

INDEX OF TERMS AND ACRONYMS

1% for Art: An ordinance that sets aside 1 percent of capital-improvement-project funds for the commission, purchase, and installation of artworks in a variety of settings for the public and City employees.

Afrofuturism: The National Museum of African History and Culture defines this genre as an expression of “notions of Black identity, agency and freedom through art, creative works and activism that envision liberated futures for Black life.”

AR (Augmented Reality): The integration of digital information with the user’s environment in real time, providing a combined sensory experience.

Art Interruptions: A program hosted by the Seattle Office of Arts & Culture (ARTS), in partnership with the Seattle Department of Transportation (SDOT) that selects emerging public artists to create temporary art installations in Seattle neighborhoods.

Artist-in-Residence/Artist Residency: Programs that encompass a wide spectrum of collaboration between artists and hosting organizations, institutions, or communities. These programs provide artists with space, time, and resources to support their artistic practice.

ARTS: Seattle Office of Arts & Culture

City Light: Seattle City Light

LED (light-emitting diode): An electronic semiconductor device that emits light when an electric current passes through it.

Public Art Bootcamp: A program hosted by the Seattle Office of Arts & Culture that provides training to artists who are ready to translate their studio art experiences to the public art realm. Artists spend 11 months in trainings and workshops that culminate in temporary art projects.

QR (Quick-Response) code: A type of 2D barcode often used to provide access to information through a mobile phone.

Transmission Right of Way (ROW): The strip of land immediately below and adjacent to a transmission line.

Salish Sea: The marine ecosystem that spans the United States-Canada border and includes both Seattle and Vancouver. The name pays respect to the Coast Salish, the Indigenous people who have lived in connection with the sea long before western settlers arrived.

Seattle City Light Apprenticeship program: City Light apprenticeships are paid positions designed to help those interested in skilled trades get the experience they need for a career in the electrical utility industry. Apprentices receive hands-on, on-the-job training along with classroom-style learning.

Seattle City Light Energy in Arts (EiA) committee: A public art advisory committee of Seattle City Light employees, in collaboration with ARTS.

Seattle City Light Green Up program: A voluntary renewable energy program that supports Pacific Northwest wind, solar, and other renewable energy projects generating carbon-free energy.

Seattle City Light public art Nexus: Public artwork for Seattle City Light must have a close connection to City Light’s fundamental purpose of providing electrical services to ratepayers.

Seattle City Light permanent art collection: City Light’s 1% for Art Fund allocates up to 1% of eligible capital construction funds for public art. To date, this includes over 400 permanently sited artworks and over 3,000 portable artworks.

Seattle City Light Change team: This team works to implement the Race and Social Justice Initiative mission within Seattle City Light by supporting the development and implementation of an anti-racism culture in the department.

Seattle City Light Tribal Liaison: The staff intermediary who consults and coordinates between area tribes and Seattle City Light.

Seattle City Light Utility Next: Initiative within City Light that delivers new programs to achieve Seattle’s vision of a clean energy future.

Skagit Hydroelectric Project: Located in Whatcom, Skagit, and Snohomish counties in the upper watershed of the Skagit River in the Cascade Mountains, the project consists of three power-generating facilities — Ross, Diablo, and Gorge — that supply approximately 20% of City Light’s electric power.

STEAM: Science, Technology, Engineering, Arts, Math

STEM: Science, Technology, Engineering, Math

Substation: A high-voltage electric system facility used to switch generators, equipment, and circuits or lines in and out of a system.

VR (Virtual Reality): A simulated experience that employs pose tracking and 3D near-eye displays to give the user an immersive feel of a virtual world.

Wraps: 2D artistic treatments applied to utilitarian surfaces such as buses, fences, utility poles, and trucks.

SECTION 8:

CONCLUSION

This public art plan for Seattle City Light is not a “master” plan that originates from a singular mind. Instead, this document is a condensation of two years of conversations, site visits, and brainstorms with hundreds of people. The goal of this art plan is to advance and strengthen the connection between humans and the environments of which they are a part. As the lead artist behind this effort, my wish is for this plan to offer prompts that resource new generations of artists that in turn ripple into community benefit.

As a field, public art is a complex beast—both hopeful and practical. This plan offers an array of opportunities that are both aspirational and actionable. Consider this work a living document, providing an array of ideas and frameworks that can be remixed and cherry-picked. Take what’s useful, and leave the rest. Public art also takes time and adaptation, and this plan should be treated similarly.

Sincerely,
Kate Clark
December 2023