

*****VIRTUAL MEETING*****

AGENDA

CITY OF BOTHELL
BOTHELL ARTS COMMISSION
October 8, 2020 - 6:00 pm
City Hall, 18415 - 101st Ave NE

Pursuant to Governor Inslee's Stay Home, Stay Healthy Proclamation and in an effort to curtail the spread of the COVID-19 virus, this meeting will be conducted remotely.

To listen to the meeting:

Listen to the meeting live by phone: +1-510-338-9438 USA; Access code: 126 352 5346

Those wishing to provide comment in writing may do so by emailing denae.mcgee@bothellwa.gov by 3:00 PM October 8, 2020. Comments will be made part of the record.

CALL TO ORDER

ROLL CALL

APPROVAL OF AGENDA IN ORDER AND CONTENT

PUBLIC COMMENTS

Attachment A

SPECIAL PRESENTATION

BUSINESS ITEMS

1. Consideration of September 10, 2020 Meeting Minutes
Attachment B
2. Fire Station #42 Agenda Bill
Attachment C

COMMENTS FROM COUNCIL LIAISON

REPORTS FROM STAFF

1. Update – Mural on Sherwin Williams Building

REPORTS OF COMMISSION MEMBERS

1. General Comments and Reports from Strategic Direction Teams
2. Setting Future Meeting Agendas

ADJOURNMENT

Attachment A

Visitor Comments Protocol

Each person has three minutes to speak unless additional time is requested and approved by the Chair. Comments from the public occur during this time only and at no other time during the remainder of the meeting. The commission may engage in conversation with visitors during this time; however, citizen complaints, concerns, or questions will be encouraged to refer the matter to staff, or asked that the matter be placed on a future arts commission meeting with the appropriate background information provided.

Attachment B

Bothell Arts Commission September 10, 2020 Minutes

Call to order

The remote meeting was called to order at 6:01 p.m.

Present: Kelly Atkinson, Chair; Roy Wilkinson, Vice Chair; Ann Lewis; Katrina Sather; Hillary Long; Kaylee Ditlefsen; Kim Foley; Kylie Chang

Excused: Sophie Stobie

Staff: DeNae McGee, Tourism Manager/Art Commission Liaison

Approval of Agenda

Wilkinson moved to approve the September agenda; Ditlefsen seconded; Motion passed unanimously.

Public Comments

There were no public comments.

Special Presentation

There were no public comments.

Business Items

1. Wilkinson moved to approve the July minutes; Foley seconded; Motion passed unanimously.
2. An update was given on artist selection for Fire Station #42. The jurors will meet early next week to discuss the three design proposals and will make their selection for recommendation to the Arts Commission and City Council for final approval.

The Commission discussed the mural located on the Sherwin Williams Building in downtown Bothell and whether to dedicate One Percent for Public Art Funds toward the removal and replacement of the mural due to its condition (buckling panels and faded paint) and also due to the insensitive image recently discovered on the mural. The insensitive image, how it relates to Ordinance #1, and the Proclamation denouncing Ordinance #1 was shown.

Ditlefson moved to direct staff to begin a conversation with the owner of the building and to inform the owner that the Arts Commission would like to dedicate funds toward the removal of the mural and replacing it with a new mural; Foley seconded; Motion passed unanimously.

The Commission discussed an email staff received from employee of a downtown business interested in using the businesses storefront for commissioning artists to display artists' work in their unused storefront window. The Commission reviewed other local arts organizations who manage storefront projects and agreed to consider pursuing the project in Bothell. They will

take a look at the display case under consideration and also take a walk downtown to consider other possible locations.

Comments from Council Liaison

Councilmember Agnew announced that Council will be reviewing the 2021/2022 Budget soon and will continue to advocate for additional methods to increase art funding especially public art.

Reports from Staff

There were no reports from staff.

Reports of Commission Members

1. Chair Atkinson announced that Foley and Sophie Stobie will be serving on the Gallery Committee along with Sather and Lewis.

Commissioners gave updates on the work they've done for the four Strategic Directions. A screenshot outlining the updates are attached

Attachment 1A

Attachment 1B

Attachment 1C

2. There were no items recommended for September's agenda.

Adjournment

Wilkinson moved to adjourn; Long seconded; Motion passed unanimously.
The meeting adjourned at 7:28 pm.

Attachment 1A

Developing a Sustainable Arts Infrastructure ➔

What specific accomplishments have you made?	Created this frame so we can track each SD calendar accomplishment and use ORID to communicate	Set up Learning Lab meeting date for extended Miro learning	Started communication with Sophie to learn more about online artist gathering	Research art gallery software
What went well?	Kylie and Una are really good at it	Session was informative	discussing ways to collaborate idea (interviewing an artist) with virtual gallery	Roy's research and recommendation
What was challenging?	Personally, getting past the fear of messing it all up :-)	Nothing really	OPMA Requirements	Determining best platform - city website or FB page, or create Pinterest account
What now before next BAC meeting?	Hear back from the rest of the teams on how to refine and make better	Nothing else to do. This task is completed	Continue refining and collaborating	Talk with artists to gauge interest

DRAFT

Attachment 1B

Nurturing and Promoting Our Artist Community

What specific accomplishments have you made?	Narrowed down six arts commissions to interview to three	Leah at Shunpike		
What went well?	created a google doc and easy to collaborate together on. Also created links. Notes too.	She was open and collaborative. Cost effective \$1000 for artist/\$2300 in all. Up for 4/6 months.		
What was challenging?	Several websites are not active. Also difficult to navigate. No vision/mission	Cant have walking tours due to COVID. Promotion.		
What now before next BAC meeting?	Narrow down to three and reach out to and have meeting times.	No further work or reporting needed. Need to decide if we want to participate in the future as either a partnership with Shunpike or do on our own.		

DRAFT

Attachment 1C

Regularly Engaging and Responding to Our Community →

What specific accomplishments have you made?	Contacted the City Clerk about doing monthly reports in front of the City Council.	Demographic report	What do we want to talk about on the website.	Looked at mural and agree it needs replacing.
What went well?	Reached out to Laura Hathaway. Second meeting of month is study session which is best meeting to attend.	We have it now. Can it be linked to Miro? Yes!		
What was challenging?	How to be strategic	How to		
What now before next BAC meeting?	Decide which City Meeting in October would be best so we can tell the City Council and they can put it on their agenda.			





Report to the Arts Commission

To: Bothell Arts Commission (BAC)

Date: October 8, 2020

From: DeNae McGee, Tourism Manager

Subject: Recommend that Council adopt artist John Fleming to incorporate his proposed artwork to the redesign of Fire Station #42 located in downtown Bothell, and potentially, aspects of the artwork to the redesign of Fire Station #45 located in Canyon Park.

ISSUE: Should BAC recommend to Council that they adopt artist John Fleming as the artist to incorporate his proposed artwork to the redesign of Fire Station #42. Also considered, adding components of his artwork to the redesign of Fire Station #45. If this additional component occurs, it would not affect the adopted budget for artwork which is \$68,000.

CONSIDERATION: Recommending Council adopt John Fleming as the artist to incorporate his artwork design concepts for Fire Station #42, and potentially, Fire Station #45, using the City of Bothell Public Art Policy in determining selection for this project.

BACKGROUND: On March 2, 2009, Bothell City Council passed Ordinance No. 2013 establishing a One Percent for Arts Program by dedicating Public Arts Fund on qualifying city-owned capital improvement projects. According to Section 036.705 - General Obligation Proceeds - In the case of a City project which involves the use of general obligation bond proceeds, funds appropriated shall be used for projects and for capital purposes consistent with the authorizing of ordinance approved by the City Council. This section essentially means that the general obligation bond collected for the fire station rebuilds must expend the One Percent for Arts Funds on these stations and therefore cannot be expended on other art projects not associated with this rebuild.

On November 21, 2017, Bothell City Council adopted Resolution No. 1368, establishing a Public Art Policy which provides the BAC and city staff a guiding document for spending of bond fees collected through the One Percent for the Arts program. To the extent possible during COVID-

19 and Governor Inslee's Stay at Home Order, the Public Art Policy guidelines were administered for the selection of artist John Fleming.

Bothell City Council recently voted to dedicate \$68,000 of the bonds collected on the fire station rebuilds for incorporating Public Art Funds for fire station rebuild. A Call for Artists using the Western States Arts Federation's Café platform generated over 900 artists responding to a Request for Qualifications. Priority was given to professional artists residing in Washington, Oregon, Idaho, and California. A jury was created comprised of two members of BAC, an artist, the project architect, and the city's Fire Chief who reviewed the qualifications and whittled the selection to three finalists. The three finalists were provided a \$1000 honorarium to develop their concept of artwork for the station. The jury met to review the three concepts and requested staff follow up with questions for each artist including a question to Fleming asking if the lighted numbers featured on Fire Station #42 could also be considered at Fire Station #45. The jury met a second time to review the artists' Q&A and unanimously selected John Fleming.

The jury is recommending Fleming based on past experience of commissioned work in nearby cities such as Redmond and Seattle, the aesthetic compatibility of the art with the station's architectural rendering, the potential to incorporate the lighted numbers at Fire Station #45, and the artwork's playfulness and its accessible nature for the Bothell community.

DISCUSSION: Now that the jury has selected John Fleming as their preferred artist for this project, it is time for BAC to consider recommending that City Council select Fleming as the artist of choice for Fire Station #42, and potentially, aspects of his design for Fire Station #45.

RECOMMENDED MOTION: Recommend to Council that they adopt John Fleming as the artist to work with the architect and builders of Fire Station #42, and potentially, Fire Station #45.

ATTACHMENTS:

- A. Ordinance No. 2013 – One Percent for Public Art Program
- B. Resolution No. 1368. - Public Art Policy
- C. John Fleming Artwork Proposal for Fire Station #42
- D. John Fleming QA for Fire Station #42 and follow up Q&A

ORDINANCE NO. 2013 (2009)

AN ORDINANCE OF THE CITY OF BOTHELL, WASHINGTON, ESTABLISHING A ONE PERCENT FOR THE ARTS PROGRAM, ESTABLISHING A PUBLIC ARTS FUND; AND ADDING A NEW CHAPTER TO TITLE 3 OF THE BOTHELL MUNICIPAL CODE

WHEREAS, the City Council of the City of Bothell recognizes the important role that art in public places plays in the cultural enrichment of the city; and

WHEREAS, the City Council of the City of Bothell wishes to set aside one percent of the funds expended for the construction costs of qualifying City-owned capital improvement projects within the city for the funding of art for public places;

NOW, THEREFORE, THE CITY COUNCIL OF THE CITY OF BOTHELL, WASHINGTON, DOES ORDAIN AS FOLLOWS:

Section 1. A new chapter is added to Title 3 of the Bothell Municipal Code, to be entitled "Percent for the Arts," to read as follows:

Chapter 3.75

PERCENT FOR THE ARTS

3.75.010 Percent for the Arts Program - Established. There is hereby established the One Percent for the Arts Program to set aside one percent of the funds to be expended on the construction costs for qualifying City-owned capital improvement projects within the city for the funding of art for public places.

3.75.020 Public Arts Fund - Established. There is hereby established in the City treasury a Percent for the Arts Fund to be known and designated as "Public Arts Fund" for the purpose of providing funds for the One Percent for the Arts projects.

3.75.030 Public Arts Fund - Definitions. As used in conjunction with the Public Arts Fund and the One Percent for the Arts Program, the following terms have the meanings set forth below:

- A. "Acquisition of real property" means the purchase of parcels of land or existing buildings and structures, including associated costs such as appraisals or negotiations.

- B. "Art in public places" means any expression by an artist of visual works of art available to the public in areas designated as public areas within the City-owned facility, or on non-City-owned property if the work of art is installed or financed, in whole or in part, by the City.
- C. "Demolition costs" means the cost of removing buildings or other structures from the property.
- D. "Equipment" means equipment or furnishings that are portable.
- E. "Qualifying City-owned capital improvement project" means projects funded wholly or in part by the City at a cost exceeding \$50,000 for the construction or remodel of any public buildings, decorative or commemorative structures, bridges, and above-ground transportation and parks projects.

3.75.040 Public Arts Fund. All authorizations and/or appropriations for qualifying capital improvement projects shall include an amount of not less than one percent of the construction cost to be set aside for transfer to the Public Arts Fund.

3.75.050 Public Arts Fund - Method of Calculation of Total Construction or Remodeling Project Cost. For qualifying City-owned capital improvement projects, the minimum amount to be appropriated for art in public places shall be the total amount of the awarded construction contract as originally approved by the City Council, or as subsequently amended, multiplied by one percent. Provided, however, that any City-funded amount for the acquisition of real property or equipment or for demolition shall be excluded for the purposes of this calculation.

3.75.060 Public Arts Fund - General Obligation Proceeds. In the case of a City project which involves the use of general obligation bond proceeds, funds appropriated shall be used for projects and for capital purposes consistent with the authorizing of ordinance approved by the City Council.

3.75.070 Public Arts Fund - Uses. From time to time, the City Council shall select an *ad hoc* committee that will make recommendations for use of the percent deposit. The City Council shall review the procedures and art selection criteria established by that committee, and the City Council shall have final approval for all expenditures for the One Percent for the Arts projects. These funds shall be used for:

- A. Selection, acquisition, and installation or display of original works of visual art, including works of art on loan to the City or temporarily displayed at public facilities, which may be an integral part of the project, or be placed in, on or about the project or in another public facility;

- B. Repairs and maintenance of public art acquired with the art in public places fund; and
- C. Other project-specific expenses of selection and acquisition of public art; provided that no part of the funds shall be used to pay administrative staffing expenses of the program.
- D. Any unexpended funds which remain in the Public Arts Fund at the end of any budget period shall not be transferred to the General Fund or otherwise lapse, but said unexpended funds shall be carried forward from year to year until expended for the purposes set forth in this section, unless otherwise directed by the City Council.

Section 2. Severability. If any section, sentence, clause or phrase of this ordinance should be held to be invalid by a court of competent jurisdiction, such invalidity or unconstitutionality shall not affect the validity or constitutionality of any other section, sentence, clause or phrase of this ordinance.

Section 3. Effective Date. This ordinance, being an exercise of a power specifically delegated to the City legislative body, is not subject to referendum, and shall take effect five (5) days after passage and publication of an approved summary thereof consisting of the title.

Section 4. Corrections. The City Clerk and the codifiers of this ordinance are authorized to make necessary corrections to this ordinance including, but not limited to, the correction of scrivener's/clerical errors, references, ordinance numbering, section/subsection numbers and any references thereto.

APPROVED:



MARK LAMB
MAYOR

ATTEST/AUTHENTICATED:



JOANNE TRUDEL
CITY CLERK

APPROVED AS TO FORM:



JOSEPH BECK
CITY ATTORNEY

FILED WITH THE CITY CLERK: February 24, 2009
PASSED BY THE CITY COUNCIL: March 3, 2009
PUBLISHED: March 9, 2009
EFFECTIVE DATE: March 14, 2009
ORDINANCE NO.: 2013 (2009)

SUMMARY OF ORDINANCE NO. 2013 (2009)

City of Bothell, Washington

On the 3rd day of March, 2009, the City Council of the City of Bothell passed Ordinance No. 2013 (2009). A summary of the content of said Ordinance, consisting of the title, is provided as follows:

AN ORDINANCE OF THE CITY OF BOTHELL, WASHINGTON, ESTABLISHING A ONE PERCENT FOR THE ARTS PROGRAM, ESTABLISHING A PUBLIC ARTS FUND; AND ADDING A NEW CHAPTER TO TITLE 3 OF THE BOTHELL MUNICIPAL CODE

The full text of this Ordinance will be mailed upon request.



JOANNE TRUDEL
CITY CLERK

FILED WITH THE CITY CLERK: February 24, 2009
PASSED BY THE CITY COUNCIL: March 3, 2009
PUBLISHED: March 9, 2009
EFFECTIVE DATE: March 14, 2009
ORDINANCE NO.: 2013 (2009)

RESOLUTION NO. 1368 (2017)

A RESOLUTION OF THE CITY COUNCIL OF THE CITY OF BOTHELL, WASHINGTON, ESTABLISHING POLICIES AND PROCEDURES FOR PUBLIC ART EXPENDITURES AND IMPLEMENTATION OF THE ONE PERCENT FOR THE ARTS PROGRAM

WHEREAS, the City Council for the City of Bothell established a One Percent for the Arts fee on all new development; and

WHEREAS, the City Council formed the Bothell Arts and Festivals Commission to bring forward recommendations to the Council regarding spending of the fees collected; and

WHEREAS, the Bothell Arts and Festivals Commission is seeking guidelines for public art within the city of Bothell.

NOW, THEREFORE, THE CITY COUNCIL OF THE CITY OF BOTHELL, WASHINGTON, DOES RESOLVE AS FOLLOWS:

Section 1. The attached Public Arts Policy for the City of Bothell is adopted in its entirety.

Section 2. The Public Arts Policy will be the guiding document for the Bothell Arts and Festivals Commission regarding the spending of fees collected through the One Percent for the Arts program.

Section 3. Any and all suggested amendment to the Public Arts Policy will be brought before the City Council for consideration and adoption.

Section 4. The City Clerk is authorized to make necessary corrections to this resolution including, but not limited to, the correction of scrivener's/clerk errors, references, resolution numbering, section/subsection numbers and any references thereto.

PASSED this 21st day of November, 2017.

APPROVED:



ANDREW J. RHEAUME
MAYOR

ATTEST/AUTHENTICATED:



LAURA HATHAWAY
CITY CLERK

FILED WITH THE CITY CLERK: 11/16/2017
PASSED BY THE CITY COUNCIL: 11/21/2017
RESOLUTION NO: 1368 (2017)

**City of Bothell
Public Art Policy**

1.0 Purpose

To establish guidelines and procedures for the development of the Public Art Fund and for the implementation of the One Percent for the Arts Program.

2.0 Organizations Affected

- The Bothell City Council and Arts and Festivals Commission
- All City Departments, other governmental entities and community members/groups.

3.0 References

Bothell City Ordinance No. 2013 (2009)

4.0 Policy

It is the policy of the City to include works of art in its public works and public spaces, through development and implementation of the One Percent for the Arts Program.

The establishment of Ordinance No. 2013 (2009) by the City Council expresses the City's intent to provide its residents with expanded experience with visual arts, while encouraging artists capable of creating art for public places. The Bothell Arts and Festivals Commission has identified the following policies and objectives as important to the development and implementation of the One Percent for the Arts Program:

- 4.1** The mission of the Public Art Program is to integrate the highest quality artworks and the ideas of artists into a variety of public places in Bothell. The program will ensure that the work, creative skills, and unique perspective of artists are included in the planning, design, and construction of City projects and public spaces.
- 4.2** Artwork projects shall be developed with the objective of contributing to a sense of the City's identity. Artwork should reflect and respect community history, values, character, and provide a source of community pride.
- 4.3** Development of the Public Arts Fund Program shall coordinate with the City's biennial Capital Facilities Program (CFP) process.
- 4.4** Wherever possible, sites for public art projects will be identified at the earliest CFP planning stages, so that these art projects can be effectively

and economically integrated through planning concurrent with site development. The artist may serve as member of the project design team throughout the planning, design, and construction phases.

4.5 The City's Public Arts Program will seek artworks of the highest quality that:

- Are integrated and coordinated with City and private sector projects
- Reflect the scope, scale, and character of the site
- Represent diversity in art form, artists, and audiences served
- Are geographically dispersed
- Demonstrate a favorable cost/benefit to the community
- Are safe and easily maintained
- Are technically feasible, structurally sound, and not prone to damage by weather, vandalism, etc.
- Take advantage of creative purchase options and exhibition agreements

5.0 Definitions

5.1 Public Art Program means any expression by an artist of visual works available to the public in an open City-owned facility designated as a public area, or non- city-owned property if the art is installed or financed, either in whole or in part, by the City's One Percent for the Arts Program. City of Bothell, Ordinance 2013 (2009).

5.2 Designer is any consultant or City employee(s) providing design services for the execution of a CFP, renovation, or other development.

5.3 Consultant is any firm, individual, joint venture, or team of firms or individuals (including any sub-consultants engaged by the consultant) with which the City contracts for consulting services related to Capital Improvement Projects.

5.4 Professional Artist is any person who by virtue of professional training, exhibition history, and/or critical review is recognized as skilled in creating works of art.

5.5 Artwork can be a newly commissioned work or the purchase or loan of an existing work. Artwork may be integrated with, attached to, or placed upon a public site, or may also be part of a portable collection or exhibit.

5.6 Prospectus is a Call for Artist brochure that outlines the scope of work,

artist eligibility requirements, funding availability, and project timelines.

- 5.7** Jury is a panel of art professionals, technical advisors, and community advisors who convene to select an artist or team of artists.
- 5.8** Qualifying Capital Improvement Project (City of Bothell Ordinance 2013 (2009)) means projects that are funded wholly or in part by the City at a cost exceeding \$50,000 for construction or remodel of the above ground component of any public building, decorative or commemorative structure, bridge, transportation or park project.
- Acquisition of real property, as well as maintenance, operating and replacement programs (pavement preservation, asset replacement, etc. are excluded for the amount on which the one percent is determined.
- 5.9** Temporary Artwork is artwork that is part of a portable collection, has a non- permanent lifespan, and/or is displayed for a pre-determined period of time.
- 5.10** Deaccessioning is the selling or disposal of artwork from the City's permanent collection.

6.0 Procedures

6.1 Commission Responsibilities

- 6.1.1 The Commission and City staff representative shall annually prepare, adopt, and amend as necessary, the Public Art Fund recommendations, which shall allocate available One Percent for the Arts Program funds for projects.

In developing these recommendations, the Arts and Festivals Commission will request suggestions and ideas from the City Council, City Departments, and the community. Final recommendations shall then be forwarded to the City Council. Following final adoption, the Arts and Festivals Commission city staff liaison will prepare and administer all artwork contracts.

- 6.1.2 The Commission shall consult with the City Department responsible for a particular construction project site (s) that is recommended for inclusion in the annual Public Art Plan prior to final recommendations.
- 6.1.3 The Commission shall provide information relative to any

proposed artwork requiring extraordinary operation or maintenance to the City Department Director responsible for such operation or maintenance prior to recommendation for the project.

- 6.1.4 City staff shall set up procedures for insuring adequate standards of documentation, registration, care, and installation of all artworks purchased by the City.
- 6.1.5 The Commission and City staff shall develop and maintain an inventory of public spaces which are potential sites for artwork projects, and shall consult with City Departments in the identification of suitable sites.
- 6.1.6 The Commission and City staff shall make an annual report to the City Council, City Manager, and City Departments, showing the location, types of artwork, the artist(s) commissioned, the dollars expended for each artwork project, and the status of each project. This report shall be completed no later than January 31 for all projects completed in the preceding year.

6.2 Department Responsibilities

- 6.2.1 Within each affected Department, a City staff person will be designated to provide information and coordinate with the Commission to identify existing or planned sites under that Department's management which are suitable for location of potential public art projects.
- 6.2.2 Affected departments shall inform the Commission of proposed or planned projects involving construction, renovation, or further development of a site or facility at the earliest possible planning stage. This will allow appropriate timelines for inclusion in the annual Public Art Plan when possible. This will also ensure adequate review of the project's potential for incorporation of artwork, and for commissioning an artist for the project design team.

7.0 Artwork

The Commission and staff shall work with designated City officials and the Project Designer and/or Manager for the site to determine the following parameters:

- Recommended location: Artwork may be integrated or placed into the construction project in connection with which the funds were appropriate, or may be integrated or placed on or about other public facilities.
- Existing sites: The Commission, staff, and artist shall consult with the designated City official on location (s) for artwork, and these location(s) shall be determined by an agreement between the Department managing the site and the Commission.
- Sites under development: The Department managing the site development shall keep the Commission apprised of progress in selection of a Project Designer, and shall include the artwork project in the design program and budget for the project. The Designer and artist may then work collaboratively to coordinate the integration and/or location of the artwork within the construction project.
- Format: Scope of work (including theme) and/or format for artist participation in project design will be determined by Commission and Project Designer.
- Appropriate level of funding: Level of funding will be determined by the medium, construction budget, location, and scope of work.
- Geographic Eligibility: Artwork commissions may be restricted to local or regional artists, or open to a larger geographic pool, which will be determined on a project by project basis. The program may seek participation from (in descending priority) local artists, regional artists, and artists with national and international reputations.
- Medium: When applicable, recommended media (painting, sculpture, artist-made building parts, etc.) shall be addressed in the prospectus.
- Maintenance: Potential for vandalism, accidental damage, and environmental deterioration at the site shall be assessed.
- Ownership: Art purchased through the One Percent for the Arts Program will be the property of the City of Bothell.
- Loaned Artwork: The City's Loaned Art Agreement document will be used for loaned artwork situations. This contract will specify exhibit time periods; artwork transportation, installation, and removal; and insurance.

8.0 Criteria and Selection Process

8.1 Prior to prospectus development, the Arts and Festivals Commission and City staff liaison will define the project by the following:

- Description of project and site
- Statement of public benefit
- Determination of artist selection criteria
- Funding and budget breakdown for the project
- Project Timeline

8.2 Prospectus will be disseminated as broadly as possible, through artist professional newsletters, media, and related methods. One Percent for the Arts Program funding will cover costs relating to the selection process. Final artist selection may be completed with the participation of a jury.

8.3 Jury Selection

- Jury selection will be approved by the Arts and Festivals Commission.
- Panel size may range from five to seven.
- All juries shall include at least one artist.
- Panel may have one community representative.
- Panel will include minimum of one Arts and Festivals Commissioner, and may also include the Project Manager/Designer, and/or other City employee.
- Panel may include the Project Consultant/Architect as a non-voting advisor.
- Panel review shall be open to observers who wish to attend.
- Panel will have option of making no selection. In this event, a new selection process may be initiated or the project may be abandoned.

8.4 Final Approval of Artist

- The Department managing the project shall review the Jury's recommendation(s) to review artist's qualifications or previous work, prior to recommendation going to the Arts and Festivals Commission. In cases where legitimate concerns are articulated, the Jury shall be reconvened to select an alternative artist.
- Jury recommendation will be forwarded to Arts and Festivals Commission for review.
- Arts and Festivals Commission recommendation will be forwarded to City Council for final approval.

8.5 Withdrawal of Artist From Project

In the instance that an artist withdraws from a commissioned artwork project, the Jury shall re-convene. Selection may be made from the existing pool of artist proposals, or a new selection process may begin, depending on project time constraints and other considerations.

8.6 Revision of Artist Proposal

If the artist wishes to present a revision to their original proposal during participation in the City's CFP design process that revision shall be brought before the Arts and Festivals Commission for approval. If a revision requires additional expenditure of funds, recommendations shall be forwarded to the City Council for review.

8.7 Artist Selection:

The Jury may select an artist by one of three methods:

8.7.1 Open Entry: Project is widely publicized and proposals are accepted from any professional artist.

8.7.2 Limited Entry or Invitational: Jury invites a small number of artists to submit proposals, based on artists' proven capabilities to carry out the scope of work.

8.7.3 Direct Selection of Artist by Jury: One artist is invited to submit a proposal for project, based on artist's qualifications and capabilities. In the event that the proposal is not accepted, provision shall be made for payment for proposal preparation.

9.0 **Maintenance, Inventory, and Storage**

9.1 The Arts and Festivals Commission will develop annual public artwork maintenance recommendations and submit to the City Council. Funds for repair and maintenance will come from the One Percent for the Arts Program fund.

9.2 Once funds are approved, routine maintenance of permanently installed artworks shall be the responsibility of the City Department or jurisdiction having management responsibility over the site. City Department and/or jurisdiction will also have responsibility for keeping Commission informed about changes in condition of artwork.

9.3 The City will be responsible for maintaining an inventory of the public art, and establishing maintenance processes and schedules.

9.4 In the instance that artwork needs to be removed and stored, structural information on the piece will be reviewed, so that potential damages can be prevented. Value of the piece will need to be evaluated relative to costs of moving, storing, and re-installing. Depending on artwork size and type, professional artwork

removal and storage technicians may be used.

10.0 Public Art Not Funded Through the One Percent for the Arts Program

10.1 Non-Qualifying Public Art Projects

Although various City projects such as utilities are excluded from the public art program 1% calculation base, this ineligibility shall not preclude a City Department, in cooperation with the Arts and Festivals Commission, from proposing inclusion of public art for these projects. The Arts and Festivals Commission can also provide artist recommendations and/or rosters for City Departments managing these projects, if requested.

10.2 Gifts and Donations

The Arts and Festivals Commission will provide initial review of all public art donation proposals. Recommendation for accepting or rejecting proposed donations will be reviewed by other affected departments, boards, and commissions before being forwarded to City Council for approval.

10.2.1 Donations may be made for either existing or newly-commissioned artwork.

10.2.2 Review Criteria will focus on five main areas:

- Artistic Excellence: Recommended artwork for acceptance shall be of exceptional quality and enduring value as judged by a jury, as identified in section 8.0 (Criteria and Selection).
- Appropriateness to Site: Relationship of the artwork to site shall be considered in respect to the social, cultural, historical, and physical context of the site, both existing and planned.
- Selection Process: Sponsors of commissioned works will work with the Arts and Festivals Commission in the selection of an artist(s) and artwork, also identified in section 8.0.
- Maintenance Provisions: Adequate provisions should be made for continued future maintenance. Sponsor of the project will provide the Arts and Festivals Commission with detailed maintenance instructions for the artwork. Donations for future maintenance costs shall be deposited in the Public Art Fund.

- Adherence to Existing Master Plans: All artworks shall adhere to the site master plans developed by the City.

10.2.3 Following these procedures, recommendations will be forwarded to the City Council for final review.

10.2.4 Generally, donated artwork shall not be accepted unless sufficient funds are provided by the donor to pay for installation, framing, base (if applicable), other display needs, including landscaping and identification plaque.

10.3 Additional Funds

In the instance that the Arts and Festivals Commission has access to additional dollars to fund public art, both the Review Criteria (section 10.2.2) and Selection Process (8.0) will be followed.

11.0 One Percent for the Arts Program Co-Funded Projects

In the instance that a City capital improvement project is also partially funded by another governmental jurisdiction that has its own public art program, the Arts and Festivals Commission may initiate collaborative discussions, so that one percent percent for the arts public art funding can be combined for maximum leverage of total budget dollars. (An example includes joint City-County transit centers that could receive public art funding from King - Snohomish County and the City).

An Interlocal Agreement between jurisdictions may be developed to address joint purchase, ownership and other issues relative to the commission and implementation of the project's artwork.

12.0 Deaccessioning or Disposal of Artwork

12.1 At least once in every five year period, the status of all public artwork shall be reviewed by the Arts and Festivals Commission.

12.2 For temporary artwork, removal or relocation shall generally not be considered before work has been in place for 60 percent of its anticipated life span.

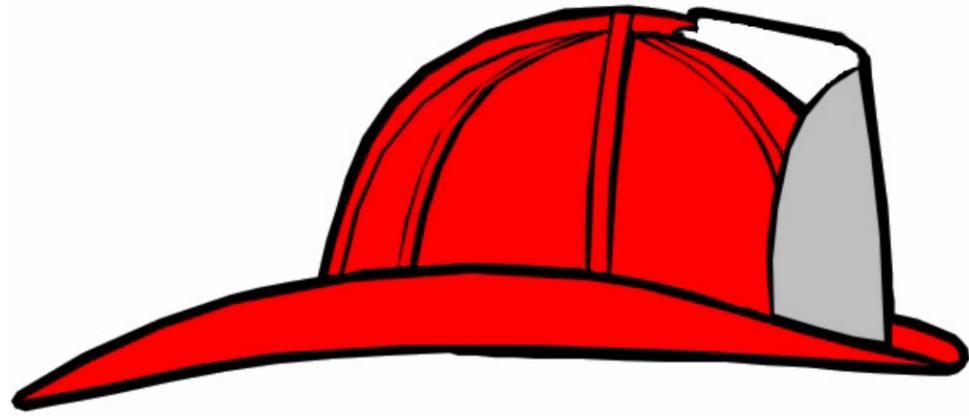
12.3 Consideration for deaccessioning may be for one or more of the following reasons:

- Condition and security of artwork cannot be reasonably assured.
- Artwork endangers public safety.
- Artwork is damaged, and repair is not practical.
- Artwork required excessive maintenance.
- Suitable site for display is no longer available. This could include a significant change in the use, character, or design of an existing site which affects the integrity of the work.
- Artwork is rarely or never displayed.
- The City Department displaying the artwork requests that its status be reviewed.
- Removal is requested by the artist.

12.4 Following these considerations, the Arts and Festivals Commission shall make a recommendation to the City Council for final decision.

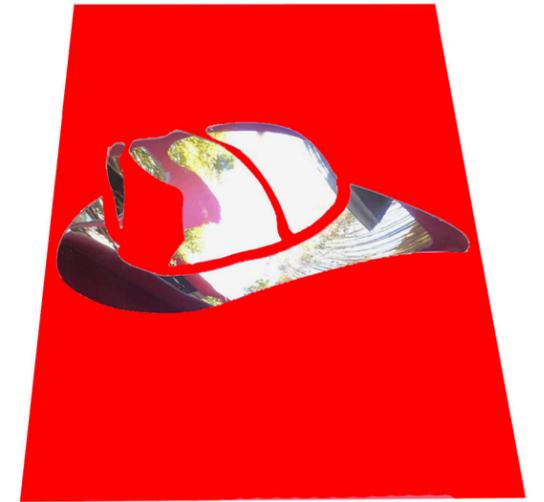
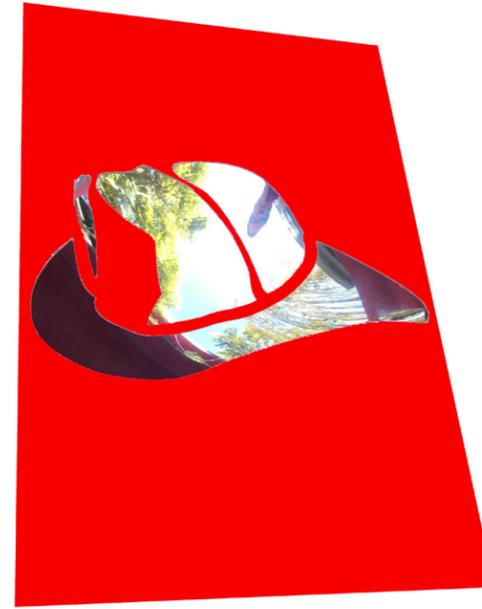
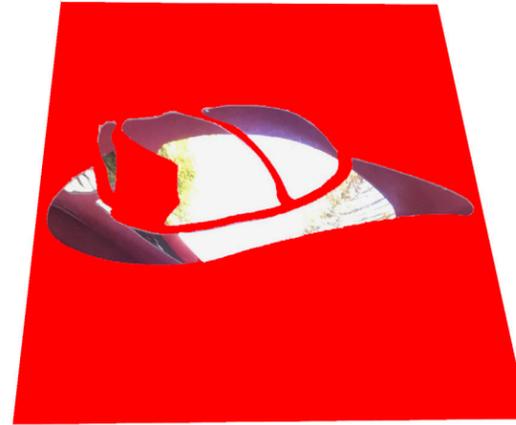
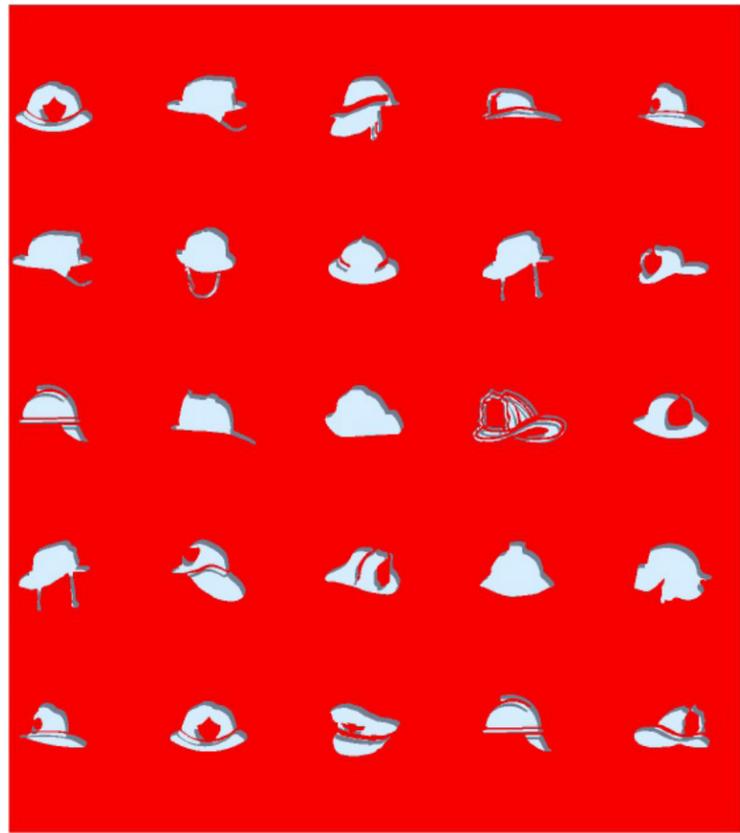


Rather than adding a sculpture in front of Station 42, why not let the beautiful new building be the artwork?
By focusing on the entrance of the station, my proposal does just that. The entrance becomes an *fire engine red*.



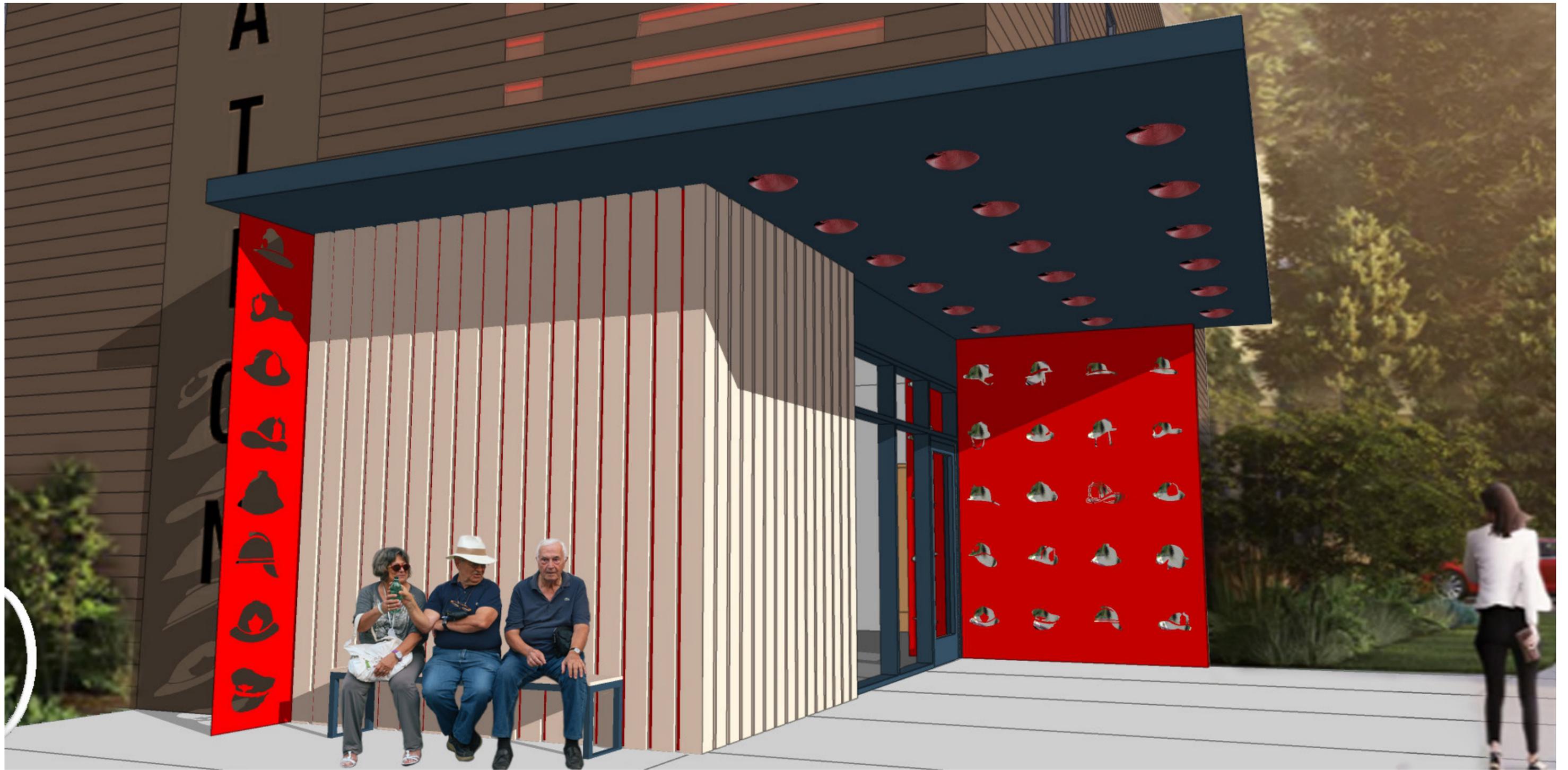
When I think of fire stations, I think of shiny fire trucks and the special hats firefighters wear. **Red & chrome.**

In 2013, I was able to repurpose the parts from railroad crossings into my *Signals* installation for Redmond, Washington. I still have a collection of polycarbonate red lenses and parabolic mirrors. They would be a perfect contribution to Fire Station 42.

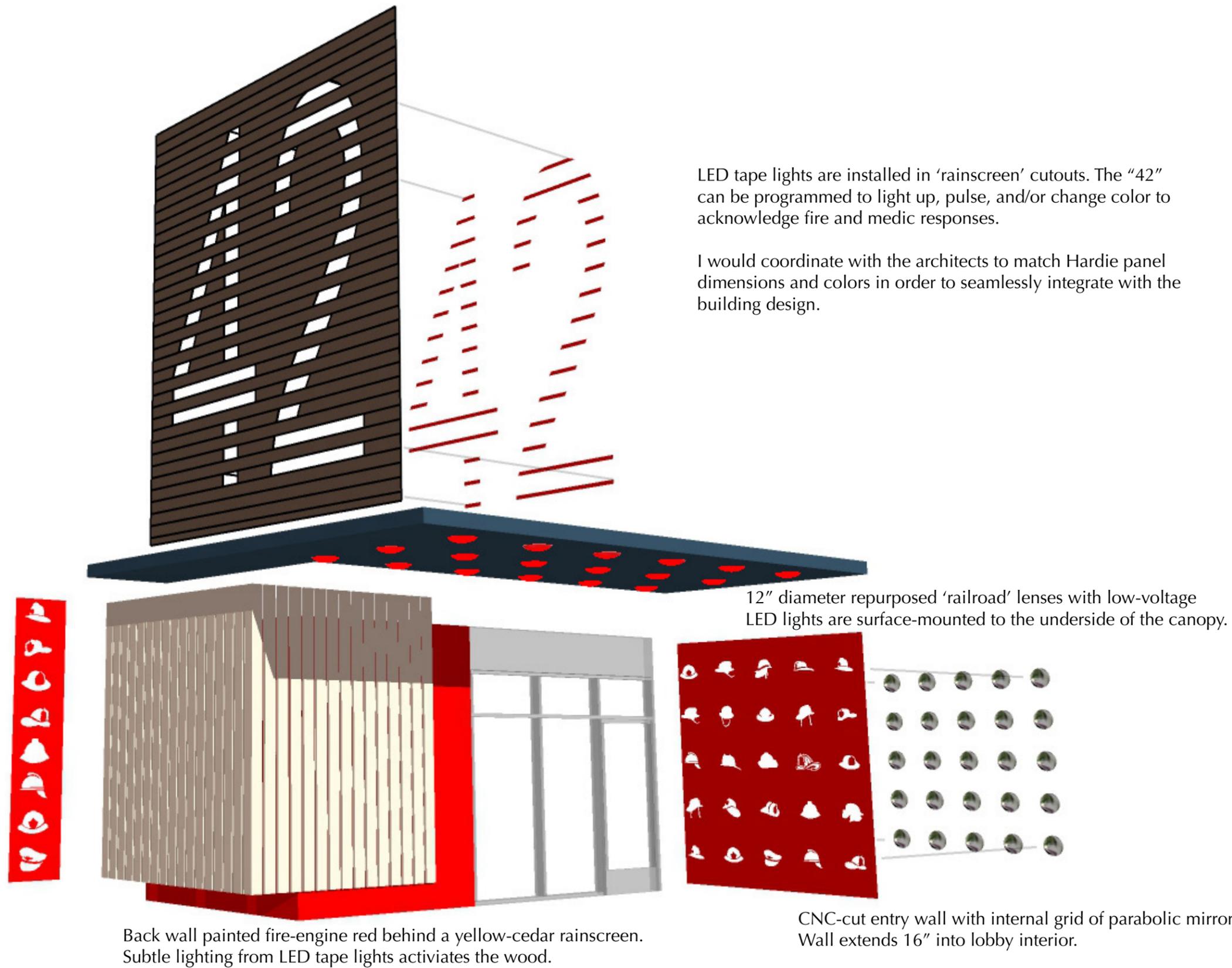


Images of fire hats are CNC laser-cut into high-gloss red aluminum panels. At the entry wall, 25 parabolic mirrors (polycarbonate) are mounted behind these cutouts.

The parabolic mirrors create ever-changing interactive visual affects for anyone entering the station.



Glossy red panels frame the public entrance to the station. The larger 9'-6" x 10'-8" panel is enhanced with parabolic mirrors behind the fire hat cutouts. The mirrors reflect in truly surprising ways as you approach or peek inside. The entrance's central wood block is subtly activated with a red glow through the slots between the yellow-cedar rain-screen. Twelve-inch-diameter red lenses repurposed from railroad crossing signals grace the canopy overhead.



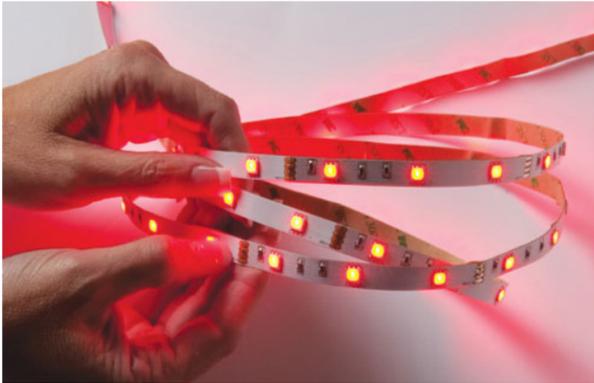
LED tape lights are installed in 'rainscreen' cutouts. The "42" can be programmed to light up, pulse, and/or change color to acknowledge fire and medic responses.

I would coordinate with the architects to match Hardie panel dimensions and colors in order to seamlessly integrate with the building design.

12" diameter repurposed 'railroad' lenses with low-voltage LED lights are surface-mounted to the underside of the canopy.

CNC-cut entry wall with internal grid of parabolic mirrors. Wall extends 16" into lobby interior.

Back wall painted fire-engine red behind a yellow-cedar rainscreen. Subtle lighting from LED tape lights activates the wood.



Armacost color-changing LED tape lighting listed for wet location.



Grid of twenty-five 12" diameter 4" deep parabolic mirrors



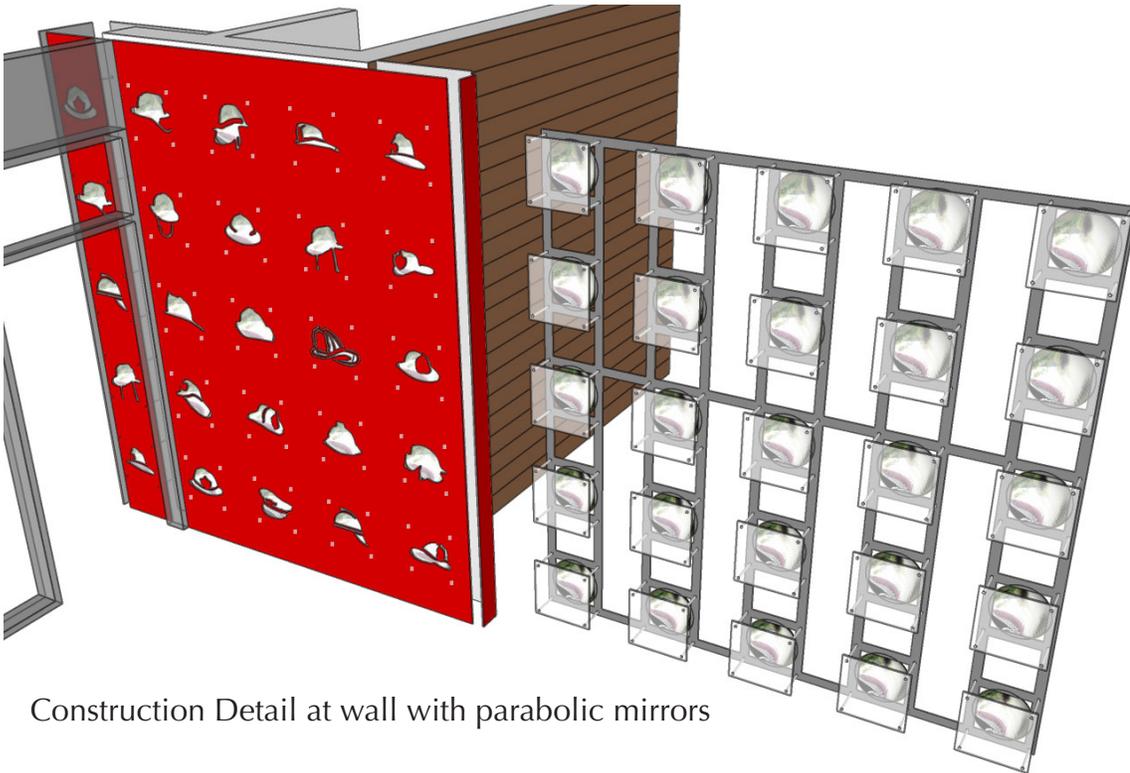
John Fleming— Fire Station 42	
Preliminary Artwork Budget, 11 September 2020	
Project Budget	\$68,000.00
Artist fee— John Fleming	20,000
Travel and lodging	—
Materials	
1/4” thick aluminum plate (fire hat panels)	2,000
Rain screen at “42” (possible rebate for siding included in building budget)	3,000
5/4 yellow cedar rain screen at wood block entry (possible rebate for wood siding included in building budget)	4,000
Lighting	
Upper “42”— Armacost color changing LED tape (wet location)	3,000
Lower wood building block— Armacost LED tape (wet location)	565
Railroad canopy lenses— Armacost LED surface mount (wet location)	565
Lighting control system	2,000
Fabrication	
CNC laser cut aluminum, auto body enamel paint finish	5,000
CNC cutting at hardie plank “42”, paint to match building finishes	1,000
Yellow cedar millwork, clear finish or coordinate with architect	1,000
Installation— fire hat panels, rain screens, and lighting	6,000
Lighting programming & commissioning	3,000
Engineering, permits, and fees	1,000
Site prep	1,000
Rental equipment— scissor lift or articulated boom	2,000
Finish work/clear coat/site repair	1,000
Staff/assistants/interns	2,000
Liability insurance	1,000
Contingency (15%)	8,870
Project Totals	\$68,000

Attachment D

1. Can you provide more detail as to what will go behind the parabolic lens? What does the back side of this wall look like? How do we ensure that dust, garbage, etc. does not get trapped inside the lenses. People may be inclined to put items through the helmets into the lens.

Great question. The drawing below shows how the parabolic mirrors are concealed within a wall that has 1/4" thick aluminum on the front, back and ends. I appreciate your concern about things collecting inside the fire hat openings. The developed design will include tempered glass, or clear UV-resistant acrylic, with gasket seals mounted to the inside face of the cut openings. The viewer will be able to see into the mirrors and get the full visual experience, but the mirrors will be protected by the clear barrier. The outside aluminum face and the glass can be washed without anything reaching the inside chamber. The aluminum faces, glass, and mirrors will be mounted to an internal metal frame with flush head bolts, (red or possibly chrome) to express fire engine esthetic.

As in the Beatles' song, Penny Lane: *It's a clean machine, very clean.*

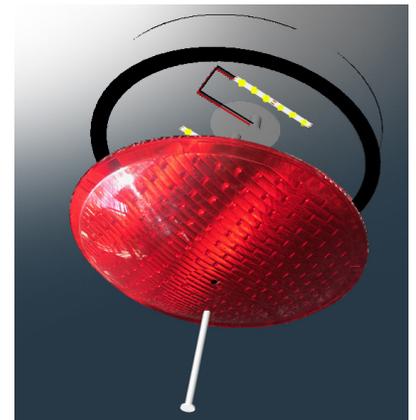


Construction Detail at wall with parabolic mirrors

2. Can you explain more about the strip lighting for the red lens' along the entry soffit? Is the lighting within each lens or mounted beside the lens to the underside of the soffit?

The LED lights would be mounted to the underside of the canopy inside each red lens (convex lens side faces down). The lenses are mounted with rubber gaskets as seals to cover and protect the LEDs. The LED tape lights can be cut to length, 6 to 12 LEDs per lens, their shallow thickness allows them to fit within the 1-1/2" deep space between the surface of the canopy and the inside face of the lens.

I have experience with these LED systems, but would want to work closely with the architects to confirm the manufacturer and coordinate the low voltage wiring that would run within the canopy.



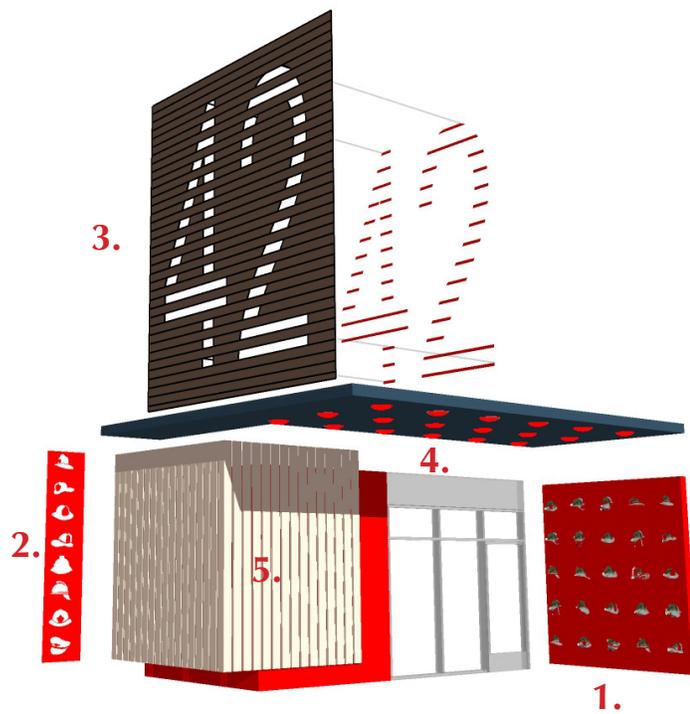
3. There is currently no rain screen budgeted for the wall construction at the "42". Does your budget have room for that?

A furring system 'rain screen' would provide a shallow recess for the '42' cutouts and the recessed LED tape lighting. This furring system would occur only at the 15'-6" x 18'-0" rectangular area of the '42'. From our question and answer session it was my understanding that the building is clad with painted fiber-cement lap siding, 'Hardie Plank'. I would assume that the siding and paint would be provided by the owner. My budget would include labor and materials for the '42' cutouts, the furring system 'rain screen' in the 15'-6" x 18'-0" rectangular area, and the LED tape lighting system.

I would also want to work with the architects to assess if the rain screen is the best approach, or if there is another way to conceal the lights in lap siding cutouts without a rain screen.

4. If something could be removed from your current design concept, would you consider lighting the numbers "45" for the other fire station rebuild currently not included in this call? And, if so, what would you eliminate from the current design to allow for this possibility?

I think the idea of lighting the numbers in both stations 42 and 45 is a great idea! I'm not familiar with the design of Fire Station 45, but if it uses the same cladding system as 42, this could be a great branding opportunity and a way to help unify the Bothell Fire Department.



My design for Fire Station 42 can be broken into five distinct parts, each helping to activate the entrance:

1. The 9'-6" x 10'-8" wall with the fire hat cutouts and parabolic mirrors (right of the entrance).
2. The 2'-0" x 10'-8" wing wall with fire hat cutouts (left of the entrance).
3. The large '42' over the entrance.
4. The eighteen red railroad lenses on the underside of the canopy.
5. The central wood block with LED lighting in a rain screen space (a red glow through the vertical slots in the wood).

If I were to remove something, it would be either:
5. the wood block/rain screen/lighting system, or
4. the eighteen red railroad lenses under the canopy.

My design, with its five parts, is deeply integrated into the building's design. The '42' is a terrific marker. In a way, I'm simply enhancing this marker with an interactive lighting system.

I love the architect's design of the lighter-colored wood block at the center. By adding a rainscreen and lighting to the wood block, I am activating it with a red glow, but this by no means essential.

If I am the selected artist I would hope to open up a dialogue with the whole design team. Let's look closely at the priorities and figure out how to most effectively use the art budget.

I am excited about letting the building be the artwork, and having the entrance become an art experience in fire engine red. Thank you for your questions!