

RESOLUTION NO. 546

**A RESOLUTION OF THE CITY OF UNIVERSITY PLACE, WASHINGTON,
ESTABLISHING A PUBLIC ART PLAN**

WHEREAS, the City's vision statement states that 20 years after incorporation, University Place is a safe, attractive City that provides a supportive environment for all citizens to work, play, obtain an education and raise families;

WHEREAS, the approved City Comprehensive Plan encourages the inclusion of public art; and

WHEREAS, the City Comprehensive Plan encourages volunteerism in public beautification projects;

WHEREAS, in October 2005, UP for Art and the City of University Place created a partnership to develop a public art plan for the City; and

WHEREAS, UP For Art spent over 700 volunteer hours developing a public art plan with generous input from the community, its leaders, the City of University Place and regional partners; and

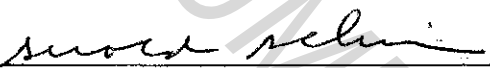
WHEREAS, on November 13, 2006 the City Council of University Place reviewed the proposed University Place Public Art Plan; NOW THEREFORE,

**BE IT RESOLVED BY THE CITY COUNCIL OF THE CITY OF UNIVERSITY PLACE,
WASHINGTON, AS FOLLOWS:**

Section 1. Public Art Plan Established. There is hereby established a University Place Public Art Plan attached hereto as Exhibit A.

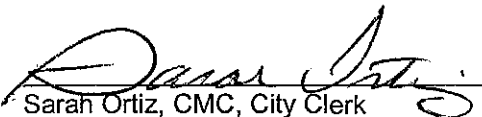
Section 2. Effective Date. This resolution shall take effect immediately upon its adoption.

ADOPTED BY THE CITY COUNCIL ON THE 11th DAY OF DECEMBER 2006



Gerald Gehring, Mayor

ATTEST:



Sarah Ortiz, CMC, City Clerk

University Place Public Art Plan



November 2006

Developed by UP for Art
In partnership with the City of University Place

ACKNOWLEDGEMENTS

UP for Art gratefully acknowledges the generous input of the community, its leaders, the City of University Place, and our regional partners in developing this Plan. Thank you to all who shared their vision, insight, and enthusiasm.

Special thanks to Eloise Damrosch of the Portland Regional Arts & Culture Council for her knowledge, wisdom, and mentorship. Thanks also to Peggy Kendellen, Public Art Manager with RACC for her input. We deeply appreciate the ongoing enthusiasm and support offered by City Economic Development Director Mariza Craig and Economic Development Project Assistant Becky Metcalf.

Finally, our sincere thanks and congratulations to all UP for Art members who donated hundreds of hours to make this Plan a reality: Karen Benveniste, Ruth Burks, Cindy Bonaro, Pat Davis, Tom Davis, Jean Graves, Dixie Harris, Sherry Hanafée-Hersey, Gail Janes, Herb Kinder, Marilyn Kinder, Leslie Kinkade, Debbie Klosowski, Mary Lloyd, Maria Millmaker, Janna Novak, Carl Palmer, Linda Scott, Elmira White, and Sallie Zimmer.

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City Commissions

Capital Strategies Task Force
Economic Development Committee
Parks and Recreation Commission
Planning Commission
Public Safety Commission

Regional Partners

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Fircrest City Council (Kathy McVay)
Lakewood Arts Commission Task Force
Pierce County Library System
Pierce Transit
Tacoma-Pierce County Chamber of Commerce
Tacoma Regional Visitors and Convention Bureau
University Place Chamber of Commerce

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Charles Wright Academy

Art Agencies

Pierce County Arts Commission
Tacoma Arts Commission
Gallery at Tacoma Community College
Washington State Arts Commission
 Arts in Education Program
 Community Art Development Program

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UNIVERSITY PLACE PUBLIC ART PLAN

EXECUTIVE SUMMARY

- **As a community, University Place supports public art and wants a high quality collection using diverse media to complement the beauty of the natural surroundings.**
- **To enhance its quality of life and attract business and visitors, University Place must create an appealing, unique sense of place.**
- **Public art is a key element of this sense of place and can increase the potential for the economic success of redevelopment efforts.**
- **In the near term, establishing a foundation, writing grants, seeking partnerships with other entities, and fundraising for specific pieces can best fund University Place's public art program.**
- **In the long term, once a stable revenue stream is achieved, University Place should commit to a percentage and/or a per capita for arts.**
- **To take its public art program to the next level, the City should enter into the Partnership for Public Art with UP for Art, which has experience commissioning public art and a solid understanding of the community's public art preferences.**

INTRODUCTION

The University Place Public Art Plan

In October of 2005, UP for Art approached the City of University Place to create a partnership to develop a public art plan for the City. UP for Art has been active in promoting and securing public art for the community for over five years. Since its inception in 2000, one of UP for Art's goals has been to assist the City in developing a comprehensive plan for public art in the community.

The timing of the proposal was triggered by redevelopment efforts that are likely to generate significant new public spaces in the City in the near future. Though UP for Art has worked with the City to install public art on a situation-by-situation basis, a clearly defined plan had not yet been developed. Such a plan seemed essential if the City is to use art to enhance its new public spaces.

UP for Art proposed to do the bulk of the plan development using volunteers, but asked the City to share in the costs to secure review and mentorship services from a nationally recognized consultant, Eloise Damrosch, Executive Director of the Regional Arts and Culture Council of Portland. This mentoring relationship was deemed the best option to assure the quality and integrity of the plan at a reasonable cost. From the beginning, the focus of the project was on reflecting the personality and wishes of the community in the proposed plan.

The City Council approved the partnership in October 2005 and work began immediately. UP for Art has spent over 700 volunteer hours on the project.

Background/History

Though University Place has only been a city since 1995, it has been a community for much longer. With a current population of 32,000, its growth potential is limited since the community is bounded by the cities of Tacoma, Fircrest, and Lakewood on the north, east, and south respectively and by Puget Sound on the west.

University Place has been a small, independent community for over 100 years. Because of the quality of its schools and the extent of its waterfront residential property, it also serves as a "bedroom community" to professionals and executives who work in Tacoma and elsewhere. The resulting mix of residents provides a broad range of tastes and expectations in the population.

Since its incorporation as a city, University Place has gone beyond providing essential services and amenities for the community by leveraging dollars through partnerships. For the past six years, UP for Art has been such a partner.

UP for Art has worked with the City to secure public art by raising funds, undertaking calls to artists, and overseeing commissions, which resulted in the addition of several quality pieces to the City's collection. In addition, it has made efforts to include and inform the community about the purpose and value of public art.

The City's strategy of using federal, state, and local revenues in combination with grants and partnerships to accomplish capital improvements and projects was successful until voter approved initiatives were enacted over the last several years. As a consequence of the initiatives, City revenue from sales tax equalization payments has been drastically reduced and a 1% growth limit on property tax revenues has limited resources even further. As a result, funding for capital improvements within the City has dropped dramatically, especially since most partnerships and grants require some level of matching. Though the community is committed to public art, designated funding from the City's general fund is unlikely until the revenue situation improves.

University Place has begun re-creating itself via a major redevelopment effort. Town Center, a major mixed-use development, will include upscale condominiums, retail, restaurants, and civic spaces. It will transform Bridgeport Way, the city's primary arterial, into a vibrant new downtown. In addition, the Chambers Bay Golf Course, a destination-quality Scottish links course being developed by Pierce County, is expected to draw more visitors and ancillary business to the area.

These and related projects will change how the community sees itself and how the greater metropolitan area perceives it. In addition, the magnitude of these changes offers a rare opportunity to consciously create inviting, energized spaces for the public that reflect the values, interests, and personality of the community from the very beginning. Unique, high quality public art consistent with the community's identity is a key element of developing such public spaces well.

The City's commitment to the arts is evidenced in its Vision Statement, which includes the following:

"University Place has established itself as a destination for regional shopping, arts, entertainment and special community events and festivals."

In 2002, the City Council adopted Resolution 332 creating the City's current art policy. Procedures for Art In Public Places were developed as part of that resolution. The City Council's goals for 2007-08 specifically focus on expanding arts programs including finding ways to partner for more public art.

The City's Vision Statement, Council Goals and Resolution 332 are included as Attachment A.

Community Input

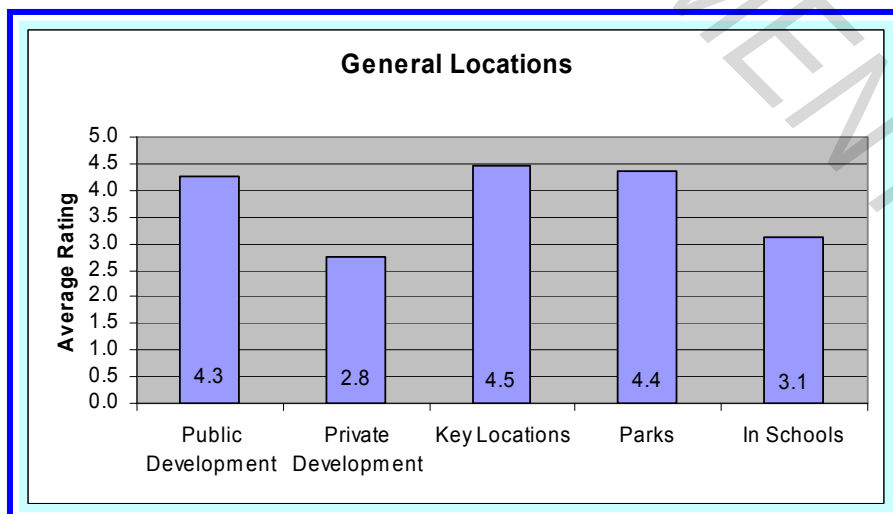
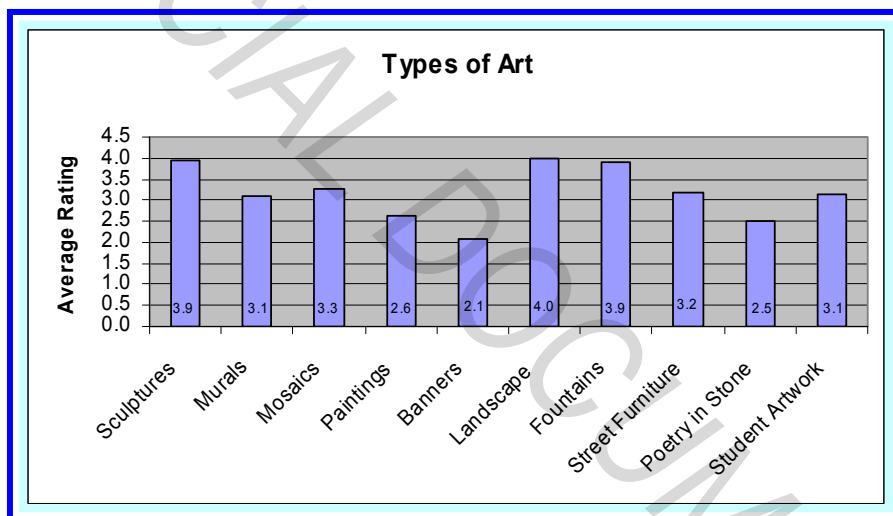
UP for Art began the planning process with an extensive educational and information gathering effort. As a preliminary to the survey, a thirty-minute program about public art and the art plan project was developed and presented on local access television. The

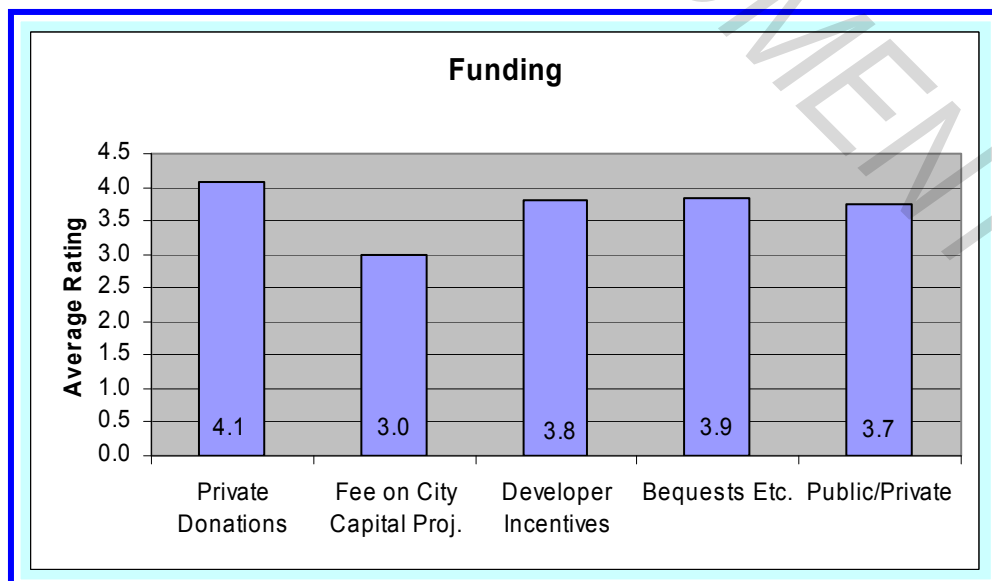
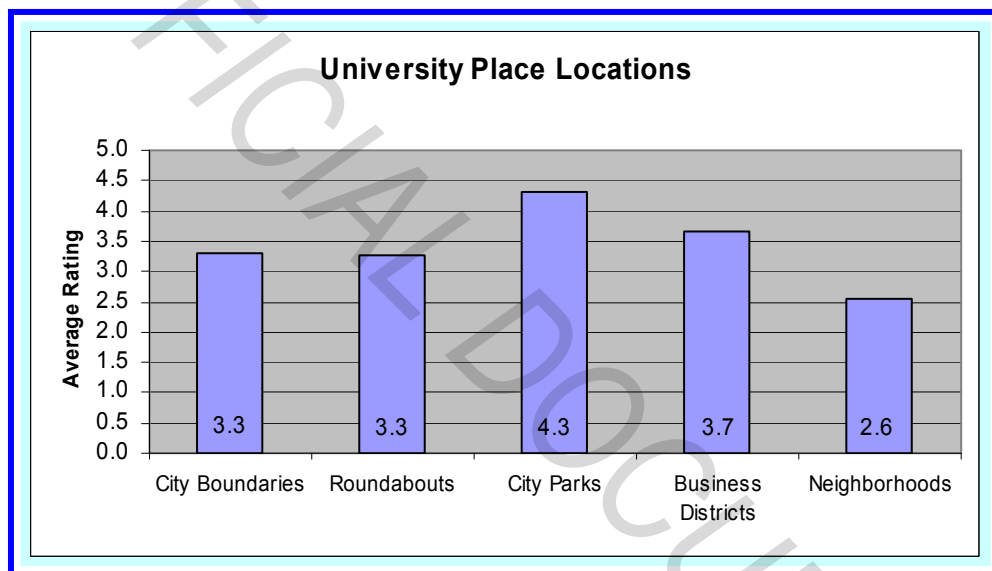
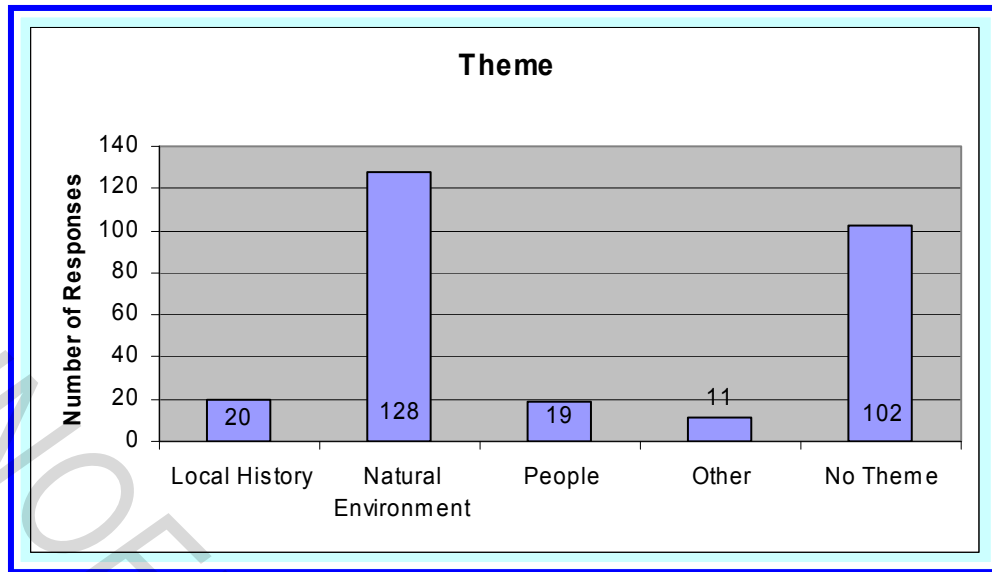
group also did six presentations to various organizations within the community to be sure citizens understood the topic before they completed the survey.

The information gathering approach included a community survey, small group sessions with city commissions and staff, interviews with community leaders, and input from regional partners and the art community. The resulting body of information was presented to Council earlier and is too extensive to be presented here in its entirety. A complete copy can be found at City Hall.

Community Survey: UP for Art designed and tested a public opinion survey which was then used to determine community preferences on style, media, types of art, locations, and themes. The City mailed 17,250 surveys to households and businesses via the City newsletter in March 2006. In addition, citizens had the opportunity to complete surveys online at the City's website and through a link to the Suburban Times online newspaper. Hard copies were also made available and collected at the University Place Library for a six-week period in March and April.

Two hundred and seventy-three residents responded to the survey. Their responses are summarized in the following bar charts.





The survey also provided several opportunities for open-ended comment. Comments were reviewed and a content analysis of the topics that emerged was conducted. Overall, the community supports the idea of public art and desires a high quality collection that includes a variety of styles and media. Many urged that whatever is included complement and build on the beauty of the community's natural environment.

Interviews and small group sessions. City Council members and other key community leaders were interviewed individually by two-person UP for Art teams. Small group sessions were held with the City's Parks, Planning, and Public Safety Commissions, the Capital Strategies Task Force, the Economic Development Committee, and City staff.

These sessions were supportive of public art as well. But they also illuminated the City's current capital situation. City government is ready to coordinate and cooperate in the acquisition of public art, but funding options that do not rely on the City's revenues need to be identified.

The two-person interview teams also met with regional partners with whom the City works in a variety of capacities. Several of these partners expressed interest in undertaking art projects with University Place. Others were interested in highlighting public art in University Place as part of their efforts to promote business in the region.

Town hall meeting. The initial round of information gathering was followed by a town hall meeting to further refine the community's input on themes, expand on the role of student art, and discuss funding options.

Visual Preference Survey. The final segment of the input process was completed at the City's community festival in August 2006. Festivalgoers were asked to choose among six different examples of public art, depicted in 8x10 photos, and use a colored dot to vote. This last process was devised to get a clearer idea of what the community liked when they actually saw public art. The clear winner was a whimsical water feature.



In summary, the results of the community input process established:

- **The citizens of University Place support the idea of public art.**
- **They prefer that the art be diverse and high quality, using the natural surroundings as a theme, but in a way that creates a unique look.**
- **The community slightly favors art in parks—where it is accessible and citizens can interact with it. Community leaders and regional partners are more focused on the need for art at City boundaries to immediately establish a sense of place for visitors.**
- **The community finds various the funding options proposed for art acceptable. However the reality of the current revenue situation for the City—which the redevelopment effort is designed to alleviate—hampers the City taking the lead in funding public art immediately or implementing a percent-for-art and or a per capita for art funding strategy at this point.**
- **Though some City policy exists, a more complete set of policies and procedures for the acquisition and maintenance of public art is needed.**
- **Survey input favored using student art as public art. Input from the art community, including art educators, advised that such projects only work with significant coordination, funding, and time.**
- **The City needs a centralized focus for its public art program that meshes with the City’s annual planning process so that art projects can be integrated with the rest of the City’s efforts.**

PUBLIC ART VISION AND GOALS

University Place's Existing Public Art

The amount of public art that currently exists within the boundaries of University Place reflects the community's longstanding commitment. Public art has been part of the community since at least the 1960's. However, since most of it was undertaken as a private effort or on a situation-by-situation basis, it is not yet a cohesive collection. Some pieces are in hard-to-find places. Others are difficult to access or in locations that are not well suited. Some of it needs maintenance. Some may be destroyed when redevelopment occurs.

There are currently 60 pieces of known public art within University Place. No theme or guiding principles connect the items in the collection. Still, for a city of its size, University Place has a good start on a public art collection. The current inventory of University Place public art is included as Attachment B.



Though University Place can be rightfully proud of its commitment to art, the current collection is only a starting point in defining the



community as an interesting, dynamic place. Future pieces commissioned as part of the redevelopment efforts will be in more central locations and larger in scale. As a consequence, they are likely to have a much greater impact both on how the City is perceived and how it sees itself as a community. Therefore, the plan's primary focus is on future public art.

Public Art in the Future – the Community's Shared Vision

The University Place Public Art Plan is far more than a beautification effort. The City's commitment to art is part of its personality. Thus, public art should be one of the key elements in defining the City's identity. Public art enhances community pride but can also have positive economic ramifications. Establishing University Place as a thriving, dynamic community creates excitement about the area as a destination. Public art can give the community a unique look that stimulates interest in visiting and shopping in the city. In doing so, public art plays an important role in the economic success of the city's current and future redevelopment efforts.

In particular, the city's public spaces need to be interesting and memorable. Successful public spaces invite a diversity of uses while at the same time highlighting the community's identity and culture in their design. Public art is a key component to creating such successful public spaces. To accurately reflect the community's preferences, this art must be high quality, diverse, and thoughtfully integrated with its natural surroundings so that it looks like it "belongs." These spaces need to be intriguing and art will further that goal.

Goals of the University Place Public Art Program

The University Place Public Art Program needs to accomplish the following:

- **Develop comprehensive procedures for the procurement of public art.**
- **Create a process to identify key locations for art.**
- **Define and implement feasible funding mechanisms.**
- **Establish a resource for public and private developers to support their commitments to including public art.**
- **Expand the current practice of seeking partnerships for public art.**
- **Outline a process to ensure community involvement and ownership of public art.**
- **Formalize relationships needed to accomplish the City's goals for public art.**
- **Create mechanisms to explain, promote, and celebrate the City's public art.**
- **Encourage early collaboration among artists, architects, and owners in the design of spaces used by the public.**
- **Leverage dollars for public art effectively.**
- **Assure the entire collection—both City and privately-owned—is properly maintained.**

Many suggested that student art be used as public art. Although student art is not typically part of a public art plan, University Place has a strong commitment to education. Therefore it should also include the following goal in its art plan:

- **Devise strategies for nurturing student artists.**

FRAMEWORK FOR UNIVERSITY PLACE PUBLIC ART PROGRAM

Priorities for Public Art

First and foremost, the public art selected must reflect the personality of University Place. To do that, new public art should incorporate community input from the beginning of the project. Since the nature of art is such that no one piece will please everyone, this involvement is intended to aid in defining the type and style of art needed rather than assuring that “everyone likes” the resulting installation.

University Place residents vary considerably on what they appreciate in public art. Comments on the community survey literally praised and vilified the exact same styles and types of art in different responses. This is good. One of the purposes of art is to make people think and expand their horizons through discussion with others. A thoughtfully developed collection of high quality public art will help the community learn to enjoy and celebrate the diversity of its opinions on art. Not everyone will like everything, regardless of how thoroughly public input is solicited and incorporated. Consciously promoting tolerance for a range of art is part of a good public art effort and essential for the University Place program.

Recognizing the economic implications of decisions on public art is critical to the success of the University Place plan. Locations for public art that increase the City’s attractiveness to visitors need to take precedence to complement the redevelopment plan, at least for the first few years. Initially, this will most likely result in placement of art at city gateways and in the public spaces of the Town Center project.

Using the money available for public art effectively is essential. Projects must be well defined, clearly budgeted, and the parties bound by formal contract. Funds from sources other than the City’s budget need to be available and committed. Related costs, such as landscaping and lighting must be completely considered and the resources needed to accomplish them must be identified and available.

Maintenance must be considered in the initial selection and completed regularly to assure the collection remains in good condition. New public art will consider the durability of materials and design in the selection process. High maintenance pieces will be discouraged.

The priorities for public art in University Place are that it:

- **Reflect the personality of the community.**
- **Contribute to the City’s sense of place and increase community pride**
- **Expand individual appreciation for art through a diverse, high quality collection.**
- **Enhance the City’s economic development efforts by attracting visitors and prospective businesses.**

Responsibilities

UP for Art

UP for Art, a non-profit 501c3 organization, has focused on public art in University Place since 2000. Since then, the group has partnered with local schools to facilitate two student public art projects in the city parks and raised funds and partnered with the City to commission a bronze by John Jewell near City Hall. It also worked with Public Works to commission a bronze series depicting the life cycle of the salmon near a restored salmon stream. In 2006, in addition to the work on the art plan, the group has focused on a call to artists for art in the Drexler roundabout to complement the start of the redevelopment in Town Center. The effort on that project alone has included raising funds, managing the selection process, and coordinating with the artist.

UP for Art has the only direct public art management experience in University Place. In addition, the information it has gathered, analyzed, and integrated to develop this plan has given the group a much greater depth of understanding about public art than anyone else in the community.

Relying on a non-profit volunteer organization as the City's public art arm has significant advantages. Getting the work done via volunteers saves City staff time and funds. Its non-profit 501c3 status makes fundraising easier since people tend to give more readily to non-profits than government entities. Some grants are only offered to groups with 501c3 status. Continuing to use UP for Art to obtain public art also allows the City to delay costs of establishing a city arts commission.

However, the current arrangement for procuring public art lacks cohesion and vision. Projects are undertaken on a case-by-case basis with little reflection of any overall priorities inherent in the process. UP for Art has been effective because of the talent, experience, enthusiasm, and commitment of its members. However, the loosely knit structure the group currently relies on will have to be modified if it takes on expanded responsibilities. If UP for Art commits to helping the City take the public art plan to the next level, its first order of business must be to restructure itself so that responsibilities are more clearly defined within the group.

Ideally, the responsibilities carried by UP for Art would include:

- **Collaborate with City staff and others to define and implement an annual plan to develop and maintain the City's public art collection.**
- **Take the lead in establishing funding for public art.**
- **Pursue opportunities for public art that involve regional or public/private partnerships.**
- **Serve as a resource to private developers seeking possible art for their projects.**
- **Provide hands-on leadership on City-initiated public art projects.**
- **Conduct calls to artists for public projects and assist private entities in locating appropriate artists for their public art needs.**

- **Write grants for public art-related purposes.**

City Staff

City Staff involvement is crucial to the success of a public art program. Staff must participate in the planning for any art project to ensure that what is proposed meets safety standards, minimizes maintenance requirements, and meshes with other City planning elements. In addition, once a piece is installed on City property, City personnel will be responsible for ensuring that the piece is maintained by City staff or art preservation professionals as appropriate.

The cost of the art itself is set in the contract with the artist. However, a collaborative effort between City Staff and the artist to identify ancillary costs is necessary. City Staff must be involved in defining the final budget for any public art installation.

Staff responsibilities will include:

- **Develop accurate budget figures for public art decisions.**
- **Ensure regular maintenance.**
- **Update the City Council and UP for Art on issues related to existing public art.**
- **Coordinate with UP for Art to define a realistic annual work plan.**
- **Alert UP for Art to opportunities for public art when they arise beyond the annual plan.**
- **Direct private developers to UP for Art for assistance when needed.**

Those managing the acquisition of new public art will provide the details of the piece to those responsible for maintaining the online map of University Place's public art, the art brochure and the City's inventory of its public art.

Public Art Coordinator

City staff already has a strong commitment to public art and makes every effort to contact UP for Art when public art opportunities arise. However, in the ideal world, the City would have at least a half-time person on staff specifically to assure public art is consistently woven into City's projects—parks, public works, etc. A Public Art Coordinator, with professional arts training and qualifications, could do much to leverage funding for public art and coordinate projects on a day-to-day basis.

Committing funds to create such a position is unrealistic for the City at this point. However, it may be possible to obtain a grant to cover the cost of this function until the redevelopment effort bears fruit. Writing such a grant could be requested of UP for Art as part of the annual work plan.

Until such an arrangement can be accomplished, UP for Art will continue to carry these responsibilities on a volunteer basis.

City Arts Commission

The City's commitment to art as expressed in its Vision Statement includes public art as part of a broader orientation toward the arts—performing as well as visual. It is beyond the scope of this plan to suggest the means of addressing the other arts. However, the process employed to secure public art for the community can easily serve as a blueprint for other groups as they emerge to champion art in other forms. Until such time, establishing an Arts Commission would simply add a layer to the process for getting things done and dilute the volunteer base available.

City Council

The process for public art will continue to include City Council approval as the last step in the selection process. In addition, clear communication from the Council regarding changes in priorities, redevelopment project status, relevant policy, and related procedures to UP for Art as well as City Staff is essential to doing the work well.

Locations

Additional public art acquired for University Place will best serve the community if placed strategically. The priority of specific locations for public art projects to be undertaken by the City in a given year will be established as part of the annual planning process in which the City and UP for Art collaborate. At a minimum, priority will be given to locations that:

- **Enhance the City's ability to attract business and visitors.**
- **Allow the public to interact with the art.**
- **Include community involvement.**
- **Leverage dollars available through partnerships.**
- **Reflect the community's history**

Funding Strategies

Until the redevelopment effort is successful, major funding for public art in University Place should come from donations, partnerships, and grants.

UP for Art Foundation

The demographics of the community are such that the establishment of a foundation to support its public art program is a logical next step. Though contributions to specific fundraising campaigns have tended to be moderate, some residents have the means to support public art at a higher level. A carefully designed campaign to attract these donors via a foundation would establish a more stable source of funding for public art than the current project specific fundraising approach allows. A foundation can accommodate bequests and memorials and is more credible when approaching donors who might consider asset transfers and other significant commitments.

Such a foundation can be incorporated within the 501c3 tax status that UP for Art has already obtained. However, a separate Finance Committee, made up of volunteers with expertise in the financial arena, should be created within UP for Art to assure the funds are well managed and properly invested until needed for art.

Before art can be acquired, funding needs to be available. Thus, creating the Foundation should be part of the first year's work plan agreed to with UP for Art.

Fundraisers

A community owns its art more consciously if it is involved in acquiring it. Raising funds for a specific piece of art fosters that sense of community ownership. The use of fundraisers to bolster what can be funded from the Foundation will help keep the ties between the community and its art strong.

UP for Art has already proven itself to be capable at fundraising, but partnering with other organizations might also be appropriate for the City in specific situations. For example, one "wish list" includes a sculpture of a horse for the Curran Apple Orchard Park. Should that project proceed, CORE (Curran Orchard Resource Enthusiasts) should be involved in fundraising as well as the selection decision.

Partnerships

University Place has an established practice of initiating partnerships to complete more work than would otherwise be possible. The best partnerships are those that address the high priority needs of the City most directly. Regional partner interviews done as part of the community input process identified a variety of opportunities for public art partnerships. However, to assure the priorities for public art that the City undertakes are focused, such partner opportunities are best pursued after the City's priorities are identified in the annual plan.

Successful partnerships need careful development. Responsibilities of all parties should be formalized and documented. The end result of the partnership and the financial commitments of each partner should also be clearly defined up front.

Examples of potential partnering opportunities identified in the community input process include:

- **Gateway art possibilities with Pierce County Chambers Creek Properties**
- **Firefighter/police memorial with firefighter and police brotherhoods**
- **Horse sculpture with CORE**
- **Bus shelter art with Pierce County Transit**

In addition to actual art, other entities are interested partnering to nurture and celebrate University Place public art.

Grants

In certain circumstances, grant writing might prove fruitful. The first effort might best be focused on securing funding for a part time Public Art Coordinator. Having a staff person available on a regular basis to assist in art-related efforts would increase the extent to which public art can contribute to the City's economic redevelopment. Another grant writing possibility is for a student public art project done under the direction of a professional artist. The Washington State Arts Commission has a program dedicated to such projects.

Percent and/or Per Capita for Art

Over the long term, University Place needs to commit to some sort of predictable funding mechanism. Communities who take this approach have made art a priority and present a more dynamic, vibrant face to visitors and new business. The strength of that identity also makes residents proud of their city. A percentage for art and/or per capita contribution for art are two options that have met with success elsewhere.

Other Considerations

History in Public Art

Heritage is part of a community's identity. Reminders of its history help a community carry its past proudly. Very few of the physical reminders of earlier years have endured in University Place. Locations of historic buildings are all that remain. Where possible, public art needs to help fill that void by incorporating the history of the community in art selected for locations with historical relevance.

Artists commissioned to do work in these locations will be informed of the historical aspects. Dialogue with longstanding residents of the neighborhood and the University Place Historical Society are particularly key aspects of this effort.

Student Art

University Place puts strong emphasis on the quality of its schools and its commitment to nurturing the next generation. Public art efforts need to be part of that commitment.

In the near term, the best strategy for nurturing student artists is to provide them with opportunities for others to see their art. This can be done by sponsoring a juried show and/or arranging for businesses in the community to display their work for several months or more.

Enthusiasm for using student art as public art was high in both the survey responses and the input of community leaders. However, conversations with art educators indicate high quality student art projects demand more time than a single class year allows and require coordination beyond what a single teacher or class effort can accomplish.

Ideally, student public art projects should be directed by professional artists. This approach results in a more polished installation and gives the art teacher material to use as future curriculum. Funding for such projects is available from the Washington State Arts Commission via a grant program. This type of project is worth pursuing, but not until more urgent tasks have been completed.

Local Artists

University Place believes in nurturing local artists of all ages. Its public art program should provide an encouraging environment that helps them become established within and beyond the city limits.

Involvement of local artists in all public art funded through City processes will also be encouraged. Local artists could be invited to participate on selection committees; work as apprentices on projects commissioned for the City; and serve as judges for juried shows undertaken by the City and UP for Art.

Local artists will also be considered and encouraged to participate in calls to artists done for University Place public art. However, relying exclusively on local artists to create all of its public art restricts both the community and the artists. Both need broader contexts.

Community Education

The City's public art collection and related background information need to be accessible and interpreted. A variety of informational resources, such as an online map, printed brochures, and interpretative signage, will enhance the community's awareness and appreciation of its art. Creative ways to increase awareness and celebrate each new piece should be part of planning process for the piece. Articles for each new piece should appear in the City's news letter upon commission, creation, and installation.

Program Policies and Guidelines

Memorandum of Agreement

To operate the City's public art program, the City of University Place and UP for Art need to adopt a Memorandum of Agreement to formalize the arrangement between the City and UP for Art and create the Partnership for University Place Public Art. A draft of a resolution to do that is included as Attachment C.

By agreement, the partnership will manage all aspects of the public art program and collection. Though the partnership is essentially responsible for defining the purpose, goals, funding mechanisms and guidelines for the programs, the responsibilities and commitments of both the City and UP for Art must be clearly stated and agreed to.

The partners should complete a joint planning process that identifies and agrees on work to be done in the following budget year at the beginning of the budget cycle. The resulting work plan would be included in the partnership agreement as an annually updated attachment.

Existing and Related Policy

The City's existing art policy, enacted as Resolution 332 and titled Art in Public Places, is almost five years old. Public art has become a more significant aspect of the City's redevelopment efforts in the meantime. Existing policy should be reviewed to assure it addresses current expectations and needs.

The City also has policies and procedures in place that must dovetail with public art policy and procedures. A memo describing these relationships is included as Attachment D. New public art policy and procedures must consider this existing body of regulation as they are developed.

Maintenance

Ongoing maintenance is an important part of keeping the collection at its best and preserving the public's investment. Preventive maintenance requirements and responsibilities for completing them will be included in the annual work plan.

Pieces will still occasionally require special attention. An inspection schedule will be developed and used to assure the actual condition of each piece is being adequately monitored.

Specific maintenance needs for each new piece will be reviewed by City Staff prior to selection and included in the annual maintenance plan developed by the partnership. Responsibilities for finding the needed resources, arranging for the work, and paying for it will also be delineated in the plan each year.

IMPLEMENTATION ACTION PLAN

University Place is already committed to public art. It both defines the city for visitors and enhances its sense of community. To take its public art plan to the next level, the City needs to commit to the following:

Immediate

- Adopt the University Place Public Art Plan – City Council
- Create the Partnership for University Place Public Art. – City Council and UP for Art
- Restructure the UP for Art organization – UP for Art
- Establish priority sites for public art – Partnership for Public Art
- Develop the 2007-2008 budget year work plan – City Council and UP for Art

2007

- Implement the 2007-2008 work plan.
- Review and update Art in Public Places policy; determine if additional policy is needed. -- Recommendations by UP for Art; Council review and action
- Develop and adopt a selection and procurement process for public art, including written procedures for calls to artists – UP for Art
- Invite community involvement in design of public spaces and related public art for Town Center – City Staff
- Improve awareness of public art collection by developing both online and print versions of maps and brochures – City staff and UP for Art
- Seek grant funding for Public Art Coordinator – UP for Art
- Establish the University Place Foundation for Public Art – UP for Art
- Hold a juried art show for all UP students – UP for Art

Three years: 2008-2010

- Implement annual plan
- Enact a percentage for art and/or a per capita contribution *when stable revenue sources are established* – City Council
- Apply for student art project /artist-in-residence grant – UP for Art
- Develop a resource manual for private developers (artist's names, sample contracts, project ideas, and a catalog of artists' work) – UP for Art
- Create annual opportunities for local and student artists to exhibit their work. – UP for Art

ATTACHMENT A

CITY COUNCIL DOCUMENTS REGARDING PUBLIC ART

- **City of University Place Vision**
- **City of University Place 2007-2008 Council Goals**
- **Resolution 332 (January 7, 2002) Art in Public Places**

CITY OF UNIVERSITY PLACE VISION

Adopted August 5, 1996

Revised July 6, 1998, February 8, 1999, May 1, 2000, March 18, 2002, October 4, 2004

Twenty years after incorporation, University Place is a safe, attractive city that provides a supportive environment for all citizens to work, play, (obtain) get an education and raise families. Children and youth are nurtured and encouraged to develop into competent, contributing citizens in a changing world. The physical and mental well-being and health of all individuals is valued. Violence is not tolerated. A cooperative community spirit and respect for each other—our commonalities and differences—foster a diverse cultural, spiritual and ethnic life and prepare us for future challenges.

Land Use and Environment

Residential areas and commercial corridors retain a green, partially wooded or landscaped character, although the city is almost fully developed. The public enjoys trail access to protected creek corridors, wetlands and greenbelts. As the gravel pit site on the Chambers Creek properties gradually is reclaimed for public use, people enjoy expansive views, access to Puget Sound, and parks and recreation opportunities.

Community character has been enhanced by fair and consistent enforcement of land use regulations. Buffering and landscaping separate incompatible uses, support the integrity of residential neighborhoods, and create more attractive business/industrial developments.

Housing

University Place has a mix of housing densities and maintains a friendly neighborhood and community atmosphere. The proportion of residents who own their homes has increased. A mix of housing styles and types is affordable to households at various income levels.

Transportation, Capital Facilities, and Utilities

Street lighting, sidewalks, curbs/gutters and bicycle lanes on all arterial streets have improved safety and created better connections between residential and business areas. Sanitary sewer services are available City-wide.

Community and Economic Development

The City Hall complex has contributed to the development of a thriving commercial and civic area. This pedestrian friendly town center and community focal point offers civic activities, convenient shopping, and a welcoming downtown park. Residents and visitors enjoy a walk along shaded trails, a place to sit and relax on a sunny day, an active play area for children and a gathering place for community events.

Partnerships between the City and business sector have resulted in a viable, economically stable business community. Compact commercial and light industrial developments have attracted new investment and brought additional goods, services, and jobs to the community. Public investment and new infill developments contribute to the vitality of the core business areas. University Place has established itself as a destination for regional shopping, arts, entertainment, and special community events and festivals.

Parks and Recreation

Expansion of parks and recreation services has been achieved through cooperative efforts of the City, School Districts and many citizen volunteers. Residents enjoy more neighborhood parks and public spaces, a community and civic center, public access to the shoreline, and a variety of recreation programs and activities for children, youth, adults, and senior citizens.

Governance and Community Services

Open communication between citizens, business, industry and government has strengthened community ties and created an environment of trust, listening, and responsive, fair governance. Information is readily available to citizens and issues are fully discussed. The result has been quality, cost-effective services.

While not always a direct provider of services, the City assists residents in gaining access to needed community services through partnerships and contracts with other agencies.

Coordination with human service agencies results in the delivery (and outcome) of human services that promote(s) empowerment and self-determination for individuals in need.

Local government, school districts and private schools work together in planning for quality education. The City has increased public safety by partnering with the Fire District and by implementing a community-policing program which maintains a partnership between community and the police, promotes respect for neighbors, and encourages individual responsibility.

Adopted 8/5/96, Revised 7/6/98, 2/8/99, 5/1/00, 3/18/02, 10/4/04
M:\COUNCIL\VISION STATEMENT\Vision Statement 2004.doc

CITY OF UNIVERSITY PLACE 2007-2008 COUNCIL GOALS

♦ SECURE ECONOMIC STABILITY

- Maintain **LIMITED SERVICES** Operating Budget
- Maintain **“BRIDGE STRATEGY”** out Five Years
- Achieve **TOP LINE REVENUE** Growth (increase sales tax revenue by 10%)
- Implement **TOWN CENTER PROJECT** (repay short-term loans)
- Minimize **“X FACTOR” LONG-TERM DEBT** & Maximize State & Federal Grants
- Maximize **COMMERCIAL LANDS UTILIZATION** Per Comp. Plan
- Promote **BUSINESS GROWTH & RETENTION**
- Support **E.D. LEGISLATIVE ACTIONS** (LIFT/WEDA/CERB)
- Explore **METRO PARKS TAX AUTHORITY** for Cities
- Develop **PARTNERSHIPS FOR ECONOMIC DEVELOPMENT**
- Facilitate **27TH DISTRICT/ GRANDVIEW PLAZA / NARROWS**

♦ CREATE VIBRANT COMMUNITY PLACES & EVENTS THROUGHOUT CITY

- **SUPPORT CHAMBERS BAY/CHAMBERS CR. PROPERTIES** (Hotel,Trail/Park Areas/Beach/Fireworks)
- Provide **NEIGHBORHOOD ACCENTS/ N.C.I.P.** and **PARKS, TRAILS & OPEN SPACE ACCENTS**
- Explore **BOYS & GIRLS CLUB** Option
- Broaden and Support **RECREATION OPPORTUNITIES** and Community Events

♦ DETERMINE CAPITAL IMPROVEMENTS FUNDING STRATEGY AND LEVELS

- City-wide **CIP PRIORITIES AND FUNDING**
- **REGIONAL PARTNERSHIPS** and **FUNDING STRATEGIES**
- **NEIGHBORHOOD CIP FUNDING OPTIONS**
- **MAJOR PROJECTS** and **BONDING OPTIONS**

♦ UPDATE EMERGENCY PREPAREDNESS PLANS & EXPAND EOC COMMUNICATIONS

- Continue **UPNET TRAINING** in community
- Complete **COMMUNICATIONS TOWER** activation
- Pursue **REGIONAL INTEROPERABILITY** (800 MGH & other?)
- Improve **PUBLIC HEALTH, PHYSICAL DISASTER EVACUATION & EOC PREPARATIONS**
- Provide **PUBLIC INFORMATION** and Education
- Implement **REVERSE 9-1-1**

♦ INCREASE COMMUNITY OUTREACH & PARTICIPATION ALL LEVELS

- Emphasize and Utilize **COMMUNITY’S DIVERSITY** (age, income, ethnicity)
- Integrate **COMMUNICATION PLAN** (Newsletter, UPTV, Web Page, Etc)
- Highlight and **CELEBRATE COMMUNITY’S DIVERSITY** at events and Celebrations
- Emphasize **OUTREACH** to all ethnic Community Members
- Support **COMMISSIONS & COMMITTEES AND PARTNERS**

♦ IDENTIFY AND IMPLEMENT TRANSPORTATION AND TRANSIT PLANS PER AVAILABLE FUNDING

- **CURRENT FUNDING** and **PRIORITY PROJECTS**
- **CAPITAL STRATEGY PRIORITIES** and **PROJECTS**

♦ **EXPAND ARTS PROGRAMS AND EXPLORE ARTS COMMISSION THROUGHOUT THE COMMUNITY**

- **PUBLIC ART PARTNERSHIPS**
- **PERFORMING ARTS OPPORTUNITIES**

♦ **INCREASE COUNCIL INTERGOVERNMENTAL OUTREACH & ENGAGEMENT**

- Coordinate regional **TRANSIT & TRANSPORTATION**
- Collaborate on regional **ECONOMIC DEVELOPMENT**
- Increase **ASSOCIATION OF WASHINGTON CITIES PSRC and PCRC** Involvement
- Facilitate a **WESTSIDE COMMUNITIES** Forum
- Develop **LEGISLATIVE ACTION** Strategies and Training

RESOLUTION NO. 332

A RESOLUTION OF THE CITY OF UNIVERSITY PLACE, WASHINGTON, ADOPTING AN ART POLICY AND AUTHORIZING THE CITY MANAGER TO ESTABLISH PROCEDURES TO IMPLEMENT THE POLICY.

WHEREAS, the City Council wishes to enhance the cultural environment of the community; and

WHEREAS, the City Council wishes to achieve this in part by promoting the creation and placement of art in various public venues throughout the city;

WHEREAS, the City Council encourages active public involvement during the artwork selection process; **NOW, THEREFORE**,

BE IT RESOLVED BY THE CITY COUNCIL OF THE CITY OF UNIVERSITY PLACE, WASHINGTON, AS FOLLOWS:

Section 1. Art Policy Established. A policy for the acquisition of art for placement on public property is established and attached as Exhibit A.

Section 2. Authorization of City Manager to administer a cohesive art program. The City Manager or designee shall administer the Art Program and may establish administrative rules in keeping with this policy.

Section 3. Effective Date. This resolution shall take effect immediately upon adoption.

ADOPTED BY THE CITY COUNCIL JANUARY 7, 2002.

Jean Brooks, Mayor

ATTEST:

Catrina Craig, City Clerk

ATTACHMENT B

PRELIMINARY INVENTORY OF EXISTING PUBLIC ART IN UNIVERSITY PLACE

27th and Grandview

Mural at former Red Apple market
Chief Seattle metal bust in front of Birdfeeder store

UP Library (in storage except for turtle)

River, Water and Stone Stained Glass window
“Reading Riley” bronze turtle
Fish Bench
Arashiyama, Kyoto Memory collage

Windmill Village

“Sharing” bronze sculpture
Fish and cattails metal sculpture
Quilt fiber art
Rendition of 1890s proposal for the University of Puget Sound
Wooden Bowl

Homestead Park

“Green Men” oil paintings on cement slab
Slug – To be installed in 2007
Children in wagon bronze sculpture
Rhododendron Gazebo

Conservation Park

Environmental Columns

Curran Apple Orchard Park

Apple crate stage with decorative railing

40th Street roundabout

The Eagles’ Nest sculpture

Streetscapes

Bicycle racks

Key Bank

Abstract sculpture

UP Town Center Storage

Raku tile murals

Leach Creek Bridge

“Life Cycle of the Leach Creek Salmon”

Chambers Creek Properties

Labyrinth

UNIVERSITY PLACE SCHOOL DISTRICT**Sunset**

Untitled Quilt and The Legend of Sunset School mural

Evergreen

Five paintings (Agave and the Moon; Identifying Flowers; Summer II; Ocean Sun; and Ipanema)

Chambers

“Building A Community” mural

University Place

Salmon Mural; “Self Portraits” mural

Narrows View

Photos (Commencement Bay; Columbia River Gorge; Mt. St. Helens; The Cascades)
Paintings (Olympic Mountains and Puget Sound; School logos (2); Moon over Guemes; Landscape; Granite Falls; Adams River)
Quilts (Preamble to the Constitution; Silver quilt)
Murals (Assorted)

Curtis Senior High

Bronze (George R. Curtis)
Stained Glass (Vikings; Mt. Rainier)
Watercolors (Unnamed; Lesson March Sunday)
Block prints (Two unnamed)
Oils (Two unnamed)
Acrylic (Untitled Viking Warrior; Untitled Viking Student Life; mural tile; Untitled Viking; two ocean scenes)
Drawings (With God’s Help – Drawings of John F. Kennedy, Martin Luther King and Abraham Lincoln)
Wood (Log Cabin)

ATTACHMENT C

DRAFT RESOLUTION CREATING PARTNERSHIP FOR PUBLIC ART BETWEEN THE CITY OF UNIVERSITY PLACE AND UP FOR ART.

Agreement between the City of University Place, Washington, a municipal Corporation of the State of Washington, and UP FOR ART, a non-profit corporation pertaining to the implementation of the University Place Public Art Plan.

This agreement is entered into this ____ day of _____ between the City of University Place (hereinafter "CITY") and UP FOR ART, a nonprofit corporation (hereinafter "ART").

WHEREAS, the CITY is adopting a Public Art Plan to encourage and facilitate public art throughout the City; and,

WHEREAS, ART is a local nonprofit, volunteer group dedicated to bringing public art to University Place since the year 2000; and,

WHEREAS, the CITY and UP FOR ART have collaborated on several projects to enhance and acquire public art throughout the City; and,

WHEREAS, ART has submitted a proposal for a Public Art Plan for consideration and adoption by the City Council; and,

WHEREAS, ART is interested in partnering with the City of University Place on an expanded basis to establish a public art program; and

WHEREAS, ART has proven itself to be a valuable partner and champion of public art;

Now, therefore, the City Council of the City of University Place establishes the Partnership for Public Art with UP for Art to further the acquisition of public art for the community.

Agreed to on this ____ day of _____ 2006

ATTACHMENT D

**EXISTING CITY POLICY
IN SUPPORT OF PUBLIC ART**

UNOFFICIAL DOCUMENT



CITY OF UNIVERSITY PLACE

Community and Economic Development Department

Development Services

TO: David Swindale, Director

FROM: Dale Yeager, Associate Planner

DATE: April 18, 2006

SUBJECT: City policies in support of public art

This memo is in response to your request for supportive documentation from the City's policy documents in support of public art.

City of University Place Comprehensive Plan encompasses the following policies/vision statements regarding public art and aesthetics:

- The City's vision statement states that 20 years after incorporation, University Place is a safe, attractive city that provides a supportive environment for all citizens to work, play, obtain an education and raise families. (pg. 1-3)
- Land Use Element: Establish a Town Center Overlay within the Town Center Zone to promote high quality mixed-use development utilizing design standards, incentives and increased density and height limits to create a viable center. (policy LU8C)
- Special Planning Areas Established, Town Center (TC): Wide sidewalks, pedestrian connections to adjacent residential areas, landscaping, public open spaces, and public art will be an integral part of the Town Center. (pg. 1-30)
- Community Character Element: Encourage the inclusion of public art. The Pacific Northwest has an international reputation for displaying works of art in public settings. The City can contribute to this regional legacy by incorporating art in public projects and encouraging developers to incorporate art into their projects. The City should include artists on design teams for parks and other public spaces. Many items in the public environment – lighting, railings, walls, benches, etc. could be made more interesting through the participation of artists. (policy CC3B)
- Community Character Element: Encourage community volunteerism in public beautification projects. Many communities benefit from active volunteers and civic beautification committees who organize to contribute amenities such as planted flowerbeds, banners, hanging baskets, sculpture and other items, or who help provide additional maintenance that is often beyond municipal budgets. These projects may include the involvement of local Chamber of Commerce or other business and volunteer groups. (policy CC3C)

City of University Place Town Center Design Standards and Guidelines provide the following references in support of public art:

- Bridgeport Way: Elements that make Bridgeport Way special include mixed-use residential and retail, wide sidewalks, streetscape amenities such as benches, potted plants and trash receptacles, a distinctively high first floor, structured parking hidden from view, free standing signs, art work, and mature trees. (pg. 5)
- Town Center Drive: Elements that make Town Center Drive special include: specialty retail and eating establishments, a retail street character that is unique to UP and promotes activity, generous sidewalks and areas for outdoor eating and amenities, special effect lighting and sound systems, art work and water features. (pg. 6)
- Core Value 2: Part of the Town Center vision is to support an appreciation of education, arts and cultural diversity. This includes creating places for individual and groups, art accessible to the public, places to linger, places to shop, places to watch, and opportunities for discovery and serendipity. (pg. 8)
- Site Design: Walkways: Walkways are connections that provide pedestrians access between plazas and courtyards or to streets or parking areas located behind buildings. One of the standards includes providing decorative paving, lighting, landscaping and at least one discovery element such as artwork, potted plants, or murals within walkways. (pg. 16)
- Site Design: Gateways: Gateways are elements that provide a sense of arrival for pedestrians and/or vehicles. One of the standards is for gateways to have qualities that make them distinct from the surroundings including but not limited to art, decorative paving, landscaping and signage. (pg. 17)
- Site Design: Courtyards: Courtyards are smaller improved open space areas to relax and enjoy the outdoors. One of the standards includes providing at least one piece of art in each courtyard. (pg. 17)
- Site Design: Plazas: Plazas are gathering places with room or facilities to host special events, or to sit and enjoy. One of the standards is to include a water feature or artwork. (pg. 18)
- Streetscapes: Art Work: The intent of this section is to provide for artwork that reflects the values, culture and history of the northwest and the City of University Place, compliments building design and adds to our sense of place. (pg. 37)
 - Standards:
 - Art work in publicly owned places shall be consistent with the City Public Art policy.
 - Art work shall be located within the Town Center Overlay area as specifically identified in other sections of this Title and/or as shown on the adopted Master Plan.
 - Permanent art pieces shall not be located in areas designated for performing arts functions.
 - Artwork shall be made of durable, weatherproof materials, not interfere with pedestrian circulation or cause a traffic hazard, and be designed to avoid physical hazards to the public who come in contact with it.

Guidelines:

- Art should reflect the values, culture and history of the northwest and the City of University Place. Themes to consider include, orchards, timber, mining, Vikings, canoe making and wildlife such as bear, deer, salmon and waterfowl.

- Appropriately scaled art pieces or sculptures should be located in the streetscape and in plazas and courtyards where they do not visually obscure adjacent retail uses.
- Art pieces should be “accessible” physically and intellectually.
- Local sources of art should be considered.
- Artwork may be part of a collection, or a single piece.
- Artwork may include water, seating, planting, decorative architectural elements or plaza space as part of the design.

UNOFFICIAL DOCUMENT

**Survey and Interview Input
For University Place Public Art Plan Project
Spring 2006**

**Completed by UP for Art
In partnership with
The City of University Place**

**(This information is referenced in the resulting Plan,
which commits to having it available at City Hall.)**

**Contact: Mary Lloyd
Chair of Art Plan Project, UP for Art
253-460-0099**

Part I

General Education and Community Survey

Information gathering began with a multi-pronged effort to educate the community about public art before we asked for their specific opinions about public. We began by taping a half hour program for UPTV with Council Member Debbie Klosowski moderating a discussion of public art. Eloise Damrosh, Executive Director of Portland Regional Arts & Culture Council, Mariza Craig, Director of Economic Development for the City, and Mary Lloyd, current President of UP for Art, participated in the discussion. The program aired on a regular basis during March 2006.

An article about the effort to develop a public art plan for the community was included with the survey as part of the City's March newsletter along with a printed version of the survey. A link for completing the survey online was also provided on the City website. The Suburban Times also ran an online press release and made the survey available online.

UP for Art did Power Point presentations on public art to the Rotary, the Chamber of Commerce, three different youth groups and the Senior Center, after which each group was asked to complete the survey. City commissions were also given the presentation, but completion of the survey wasn't done in the group.

In addition to printing the survey in the newsletter and taking it to the various groups, it was available in hard copy at the library. We also mailed the survey with a letter asking for their input to those who have previously been committed to public art in University Place.

A total of 263 surveys were returned (which is considered a good rate of response by the City). The number of responses, by groups are:

Youth	58
Business	32
Friends of Art	39
Seniors	8*
General	<u>126</u>
TOTAL	263

* This was at a Senior Meals function and does not Represent the breadth of our senior population.

University Place Public Art Survey

Don't miss the Public Art Show on UPTV in March!

UP for Art is a nonprofit volunteer group working to develop a community art plan for University Place. We want to know what YOU would like to see as public art in University Place.

Please take a minute to fill out this survey. Results will be available at a community meeting in late Spring.

1. Please rate which types of art we should pursue in University Place:

	<i>Least</i>				<i>Most</i>
Sculptures	1	2	3	4	5
Murals	1	2	3	4	5
Mosaic/Tilework	1	2	3	4	5
Paintings	1	2	3	4	5
Banners	1	2	3	4	5
Landscaping	1	2	3	4	5
Fountains	1	2	3	4	5
Street furniture	1	2	3	4	5
Poetry in stone/concrete	1	2	3	4	5
Student artwork	1	2	3	4	5
Other _____	1	2	3	4	5

2. Please rate where art should be incorporated in general:

	<i>Least</i>				<i>Most</i>
In public development	1	2	3	4	5
In private development	1	2	3	4	5
At key locations in the city	1	2	3	4	5
In parks	1	2	3	4	5
In schools	1	2	3	4	5

3. If we have a theme, which of the following would be BEST (choose one):

- ☐ Local history
☐ Our natural environment (water, mountains, plants, animals)
☐ People
☐ Other _____
☐ No theme; prefer a mixture

4. Please rate the most desirable locations for public art in University Place:

	<i>Least</i>				<i>Most</i>
At the city boundaries	1	2	3	4	5
In the roundabouts	1	2	3	4	5
In city parks	1	2	3	4	5
In specific business districts	1	2	3	4	5
In neighborhoods	1	2	3	4	5
Other _____	1	2	3	4	5

5. Please indicate the most effective ways to fund public art:

	<i>Least</i>				<i>Most</i>
Private donations	1	2	3	4	5
1-2% fee on city capital projects	1	2	3	4	5
Developer incentives	1	2	3	4	5
Bequests/memorial opportunities	1	2	3	4	5
Combined public/private funds	1	2	3	4	5
Other _____	1	2	3	4	5

6. Public art in University Place should:

7. Other comments/suggestions:

Thank you for participating in the University Place Community Art Survey!

Please mail your survey to:

Community Art Survey
c/o UP for Art
P. O. Box 65145
University Place, WA 98464

UP for Art is open to anyone interested in bringing public art to University Place. We meet the third Tuesday of each month at the University Place Library at 7 p.m. For questions or additional information, please contact Gail Janes at 564-1150 or Mary Lloyd at 460-0099.

_____ Please add me to the UP for Art mailing list:

Name _____
Address _____
Phone _____
Email _____

(Please fold along the dotted line, tape together, affix a stamp and deposit in the mail)

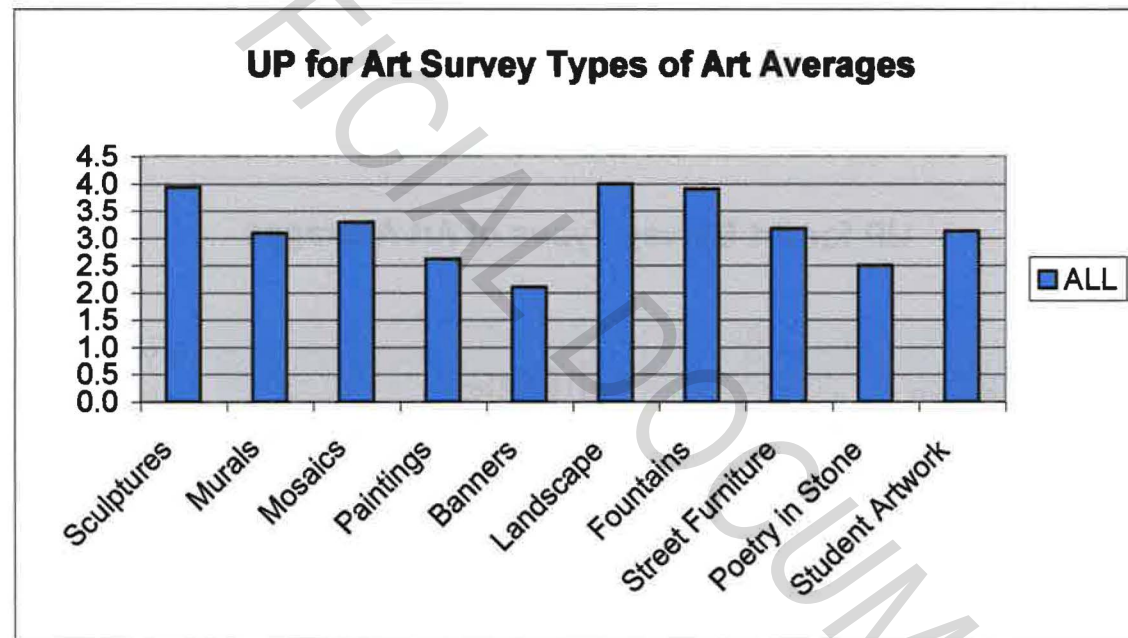
*Affix stamp here.
The Postal Service
will not deliver
mail without the
required postage.*

**COMMUNITY ART SURVEY
C/O UP FOR ART
P.O. BOX 65145
UNIVERSITY PLACE, WA 98464**

UP for Art Survey
Types of Art
Averages

Types of Art

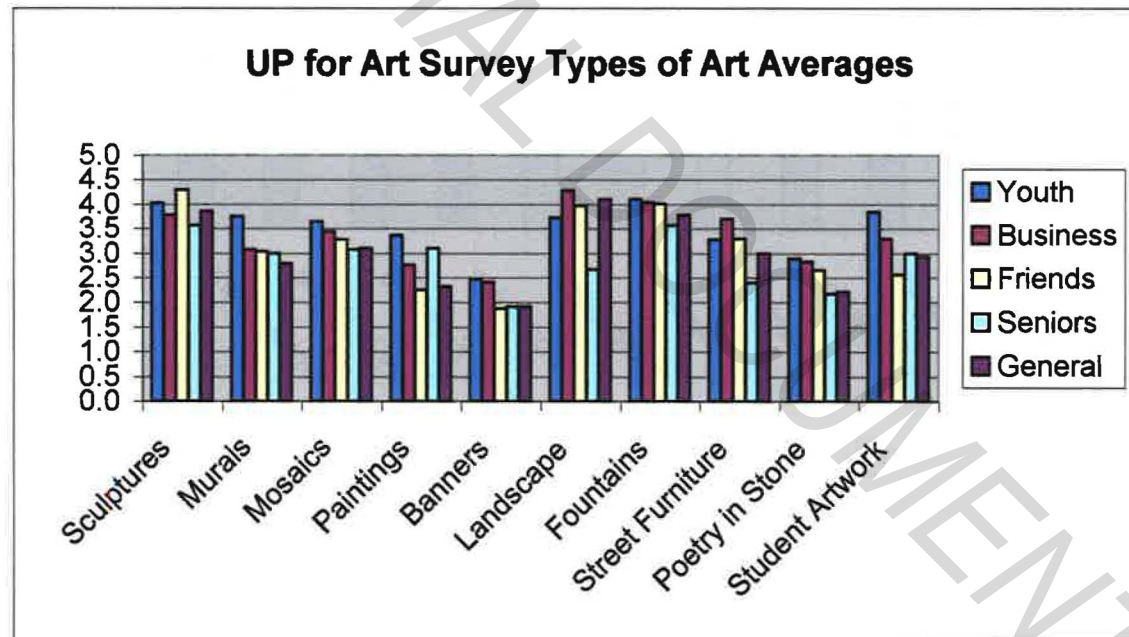
Number	Group	Sculptures	Murals	Mosaics	Paintings	Banners	Landscape	Fountains	Street Furniture	Poetry in Stone	Student Artwork
273	ALL	3.9	3.1	3.3	2.6	2.1	4.0	3.9	3.2	2.5	3.1



UP for Art Survey
Types of Art
Averages

Types of Art

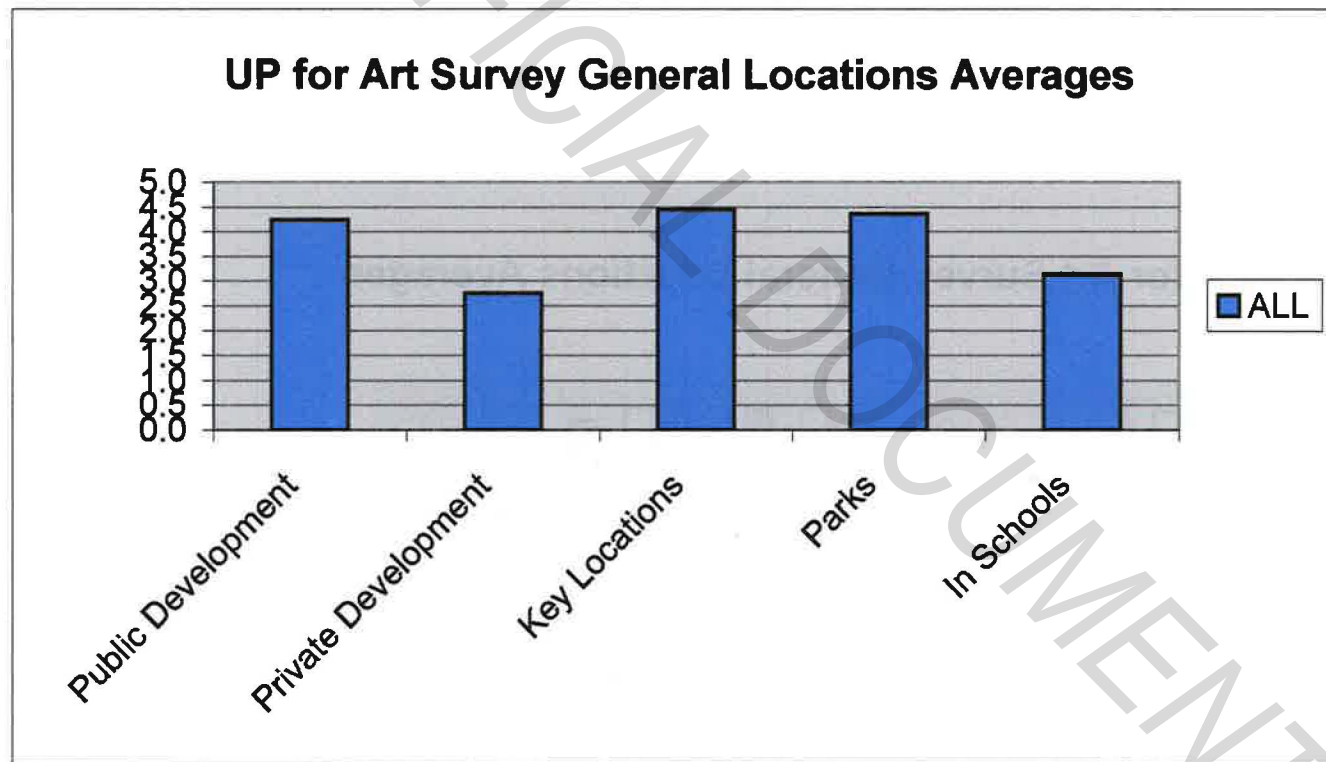
Number	Group	Sculptures	Murals	Mosaics	Paintings	Banners	Landscape	Fountains	Street Furniture	Poetry in Stone	Student Artwork
58	Youth	4.0	3.8	3.7	3.4	2.5	3.7	4.1	3.3	2.9	3.8
32	Business	3.8	3.1	3.4	2.8	2.4	4.3	4.0	3.7	2.8	3.3
39	Friends	4.3	3.0	3.3	2.3	1.9	4.0	4.0	3.3	2.7	2.6
8	Seniors	3.6	3.0	3.1	3.1	1.9	2.7	3.6	2.4	2.2	3.0
136	General	3.9	2.8	3.1	2.3	1.9	4.1	3.8	3.0	2.2	2.9
273	ALL	3.9	3.1	3.3	2.6	2.1	4.0	3.9	3.2	2.5	3.1



UP for Art Survey
General Locations
Averages

General Locations

Number	Group	Public Development	Private Development	Key Locations	Parks	In Schools
273	ALL	4.3	2.8	4.5	4.4	3.1

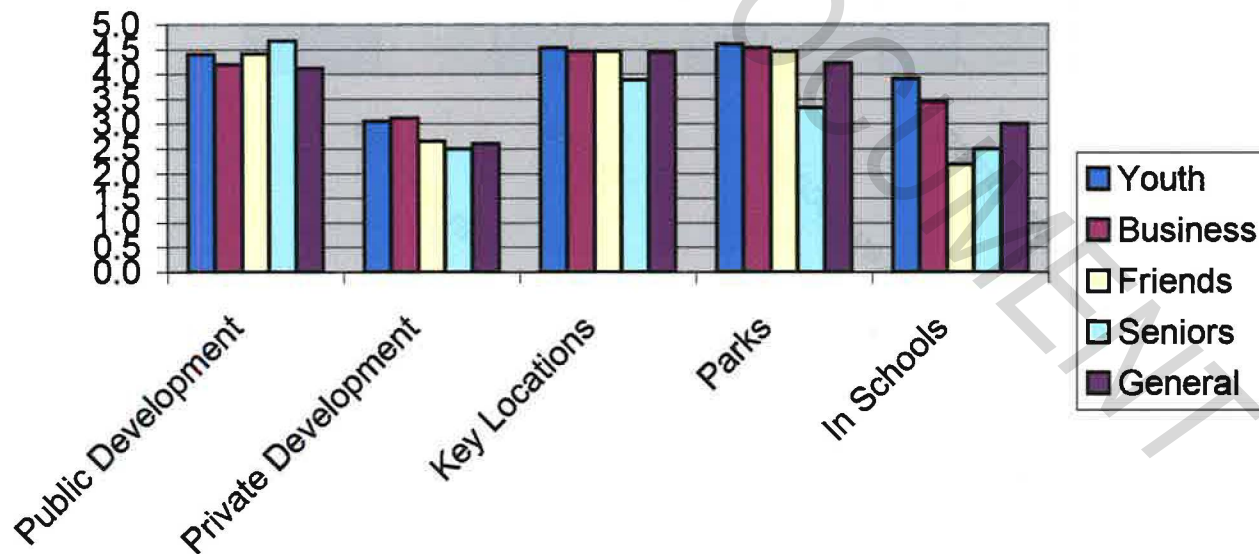


UP for Art Survey
General Locations
Averages

General Locations

Number	Group	Public Development	Private Development	Key Locations	Parks	In Schools
58	Youth	4.4	3.1	4.5	4.6	3.9
32	Business	4.2	3.1	4.5	4.5	3.4
39	Friends	4.4	2.7	4.5	4.5	2.2
8	Seniors	4.7	2.5	3.9	3.3	2.5
136	General	4.1	2.6	4.4	4.2	3.0
273	ALL	4.3	2.8	4.5	4.4	3.1

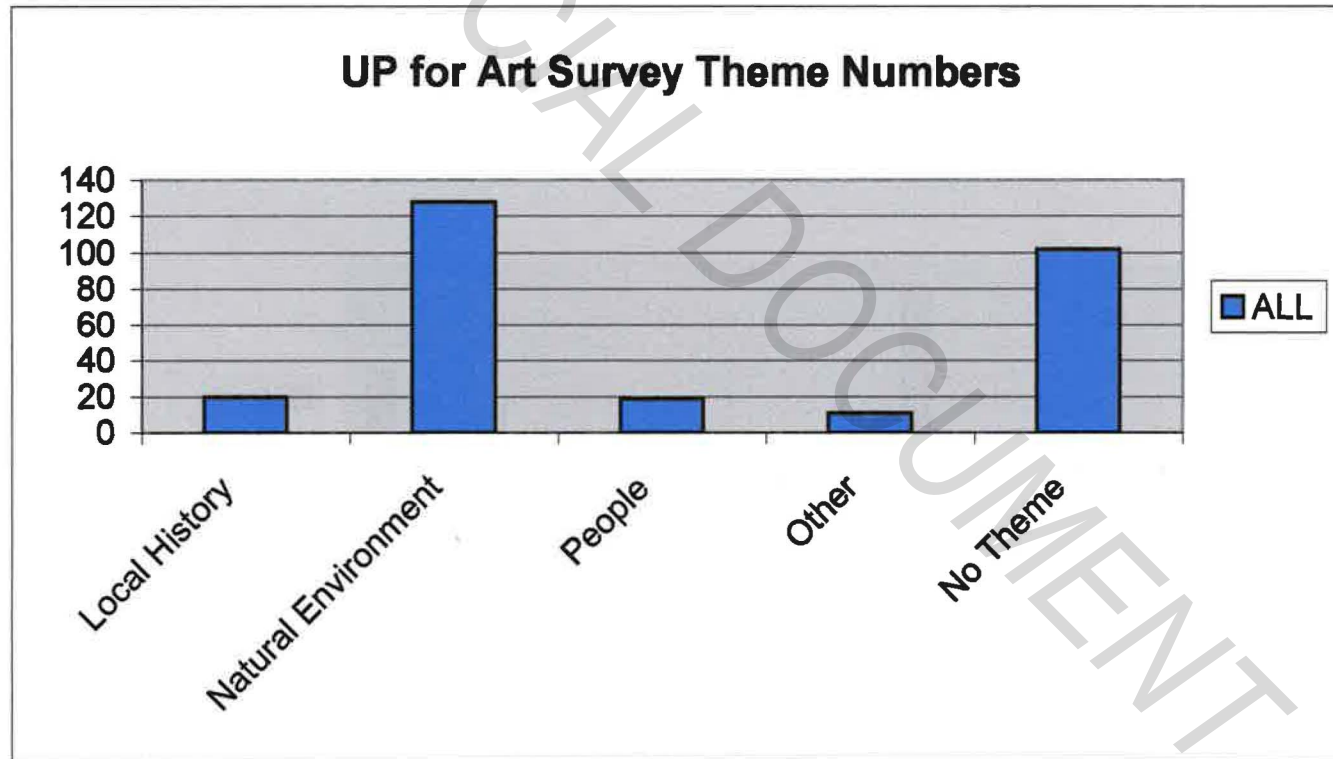
UP for Art Survey General Locations Averages



UP for Art Survey
Theme
Numbers

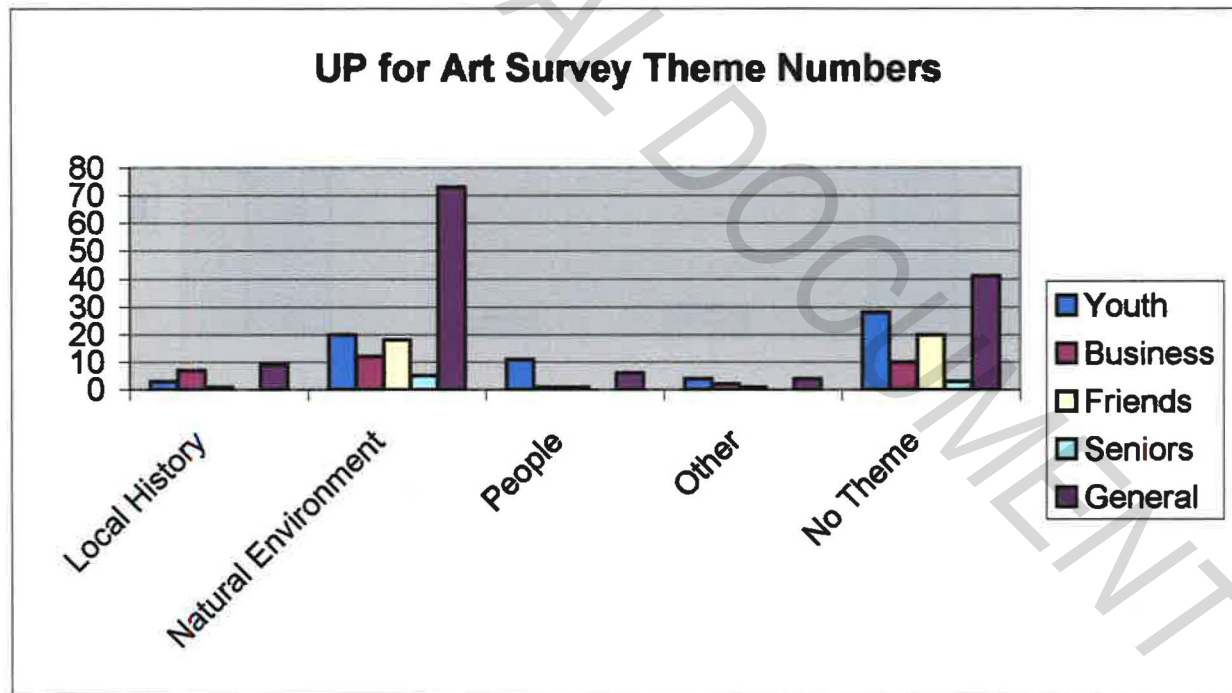
Theme

Number	Group	Local History	Natural Environment	People	Other	No Theme
273	ALL	20	128	19	11	102



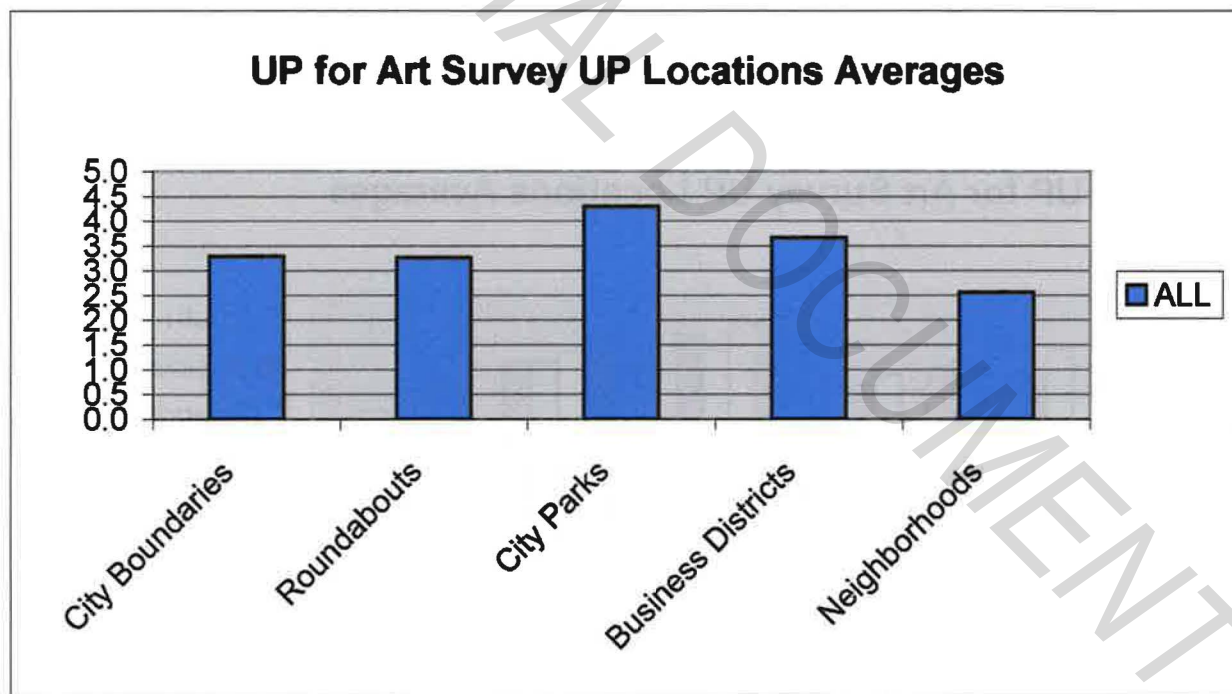
UP for Art Survey
Theme
Numbers

Theme		Local History	Natural Environment	People	Other	No Theme
Number	Group					
58	Youth	3	20	11	4	28
32	Business	7	12	1	2	10
39	Friends	1	18	1	1	20
8	Seniors	0	5	0	0	3
136	General	9	73	6	4	41
273	ALL	20	128	19	11	102



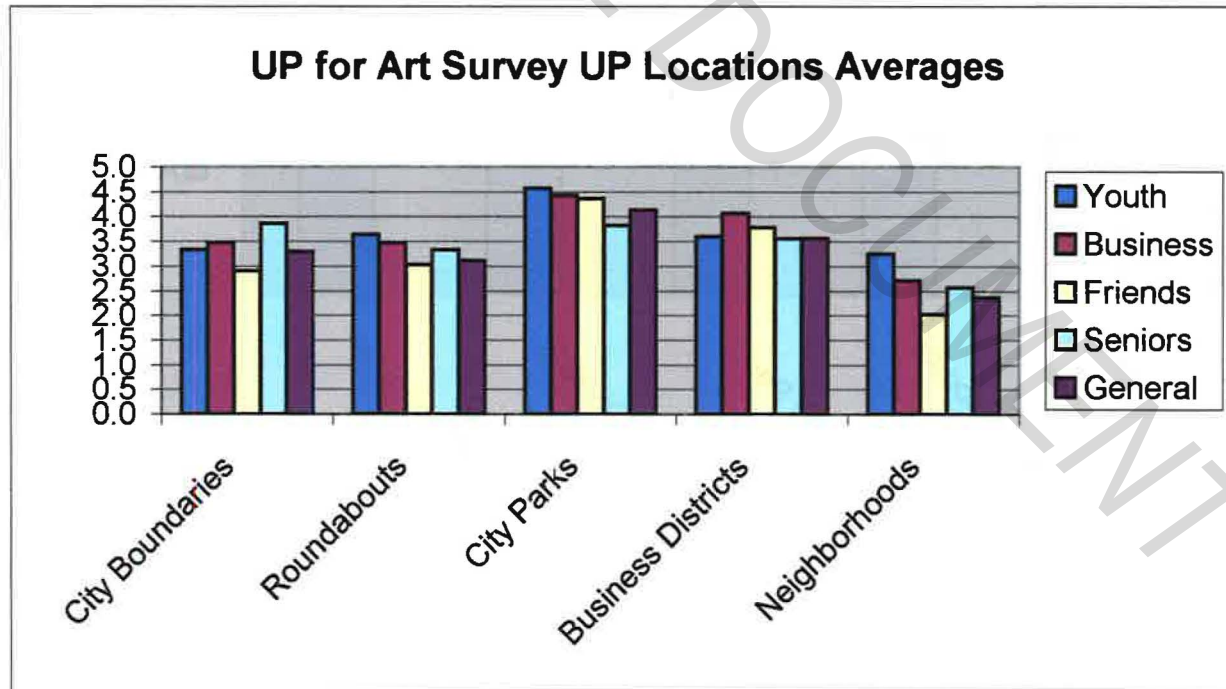
UP for Art Survey
UP Locations
Averages

Number	Group	University Place Locations				
		City Boundaries	Roundabouts	City Parks	Business Districts	Neighborhoods
273	ALL	3.3	3.3	4.3	3.7	2.6



UP for Art Survey
UP Locations
Averages

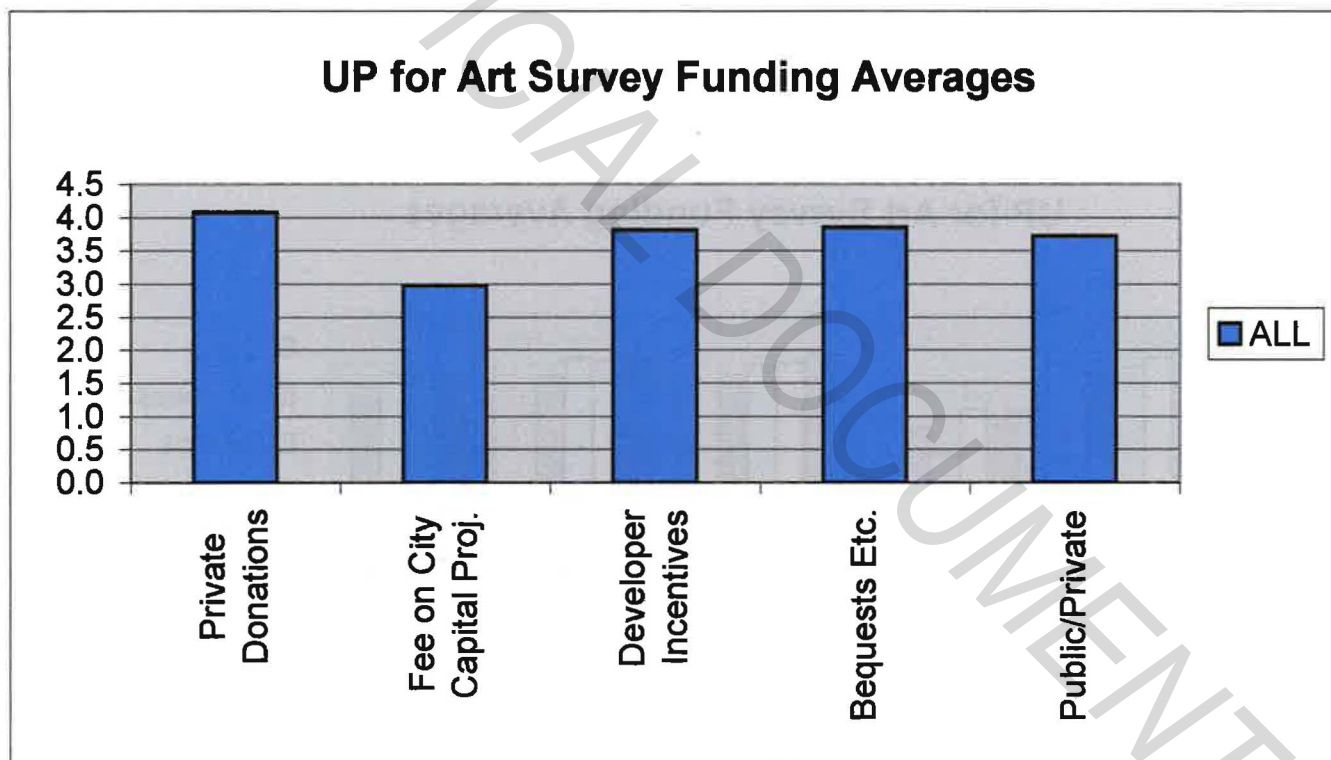
Number	Group	University	Place	Locations		
		City Boundaries	Roundabouts	City Parks	Business Districts	Neighborhoods
58	Youth	3.3	3.6	4.6	3.6	3.3
32	Business	3.5	3.5	4.4	4.1	2.7
39	Friends	2.9	3.0	4.4	3.8	2.0
8	Seniors	3.9	3.3	3.8	3.6	2.6
136	General	3.3	3.1	4.1	3.6	2.4
273	ALL	3.3	3.3	4.3	3.7	2.6



UP for Art Survey
Funding
Averages

Funding

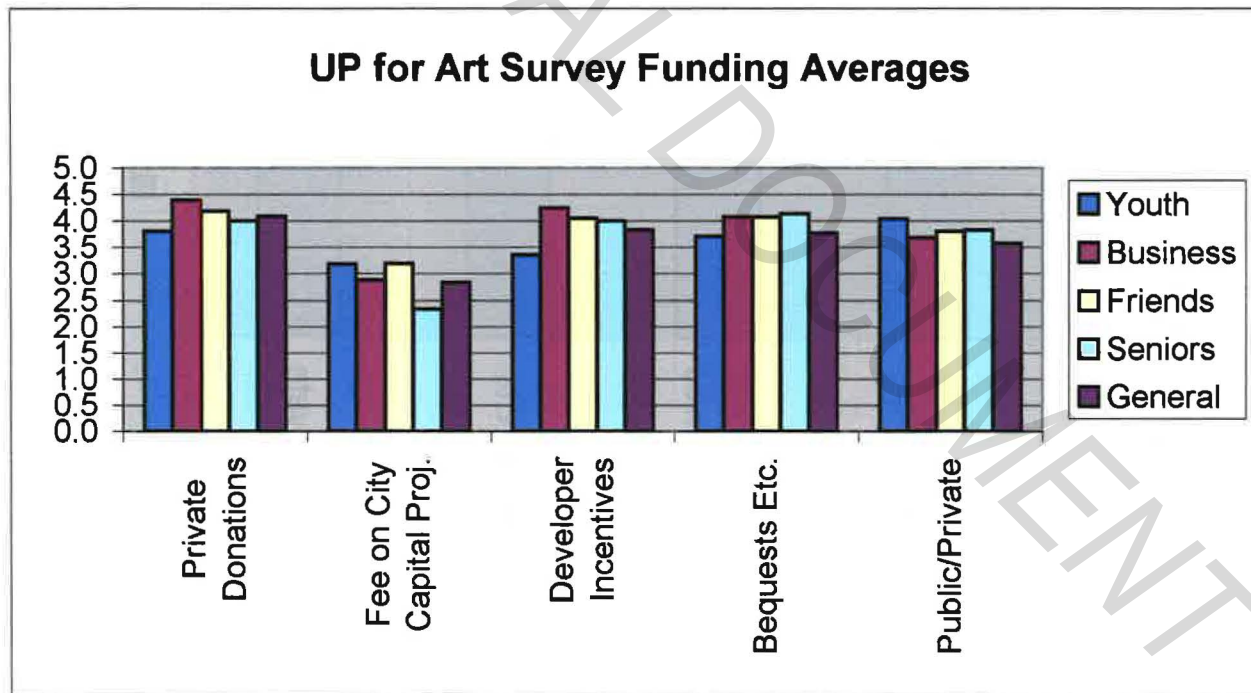
Number	Group	Private Donations	Fee on City Capital Proj.	Developer Incentives	Bequests Etc.	Public/Private
273	ALL	4.1	3.0	3.8	3.9	3.7



UP for Art Survey
Funding
Averages

Funding

Number	Group	Private Donations	Fee on City Capital Proj.	Developer Incentives	Bequests Etc.	Public/Private
58	Youth	3.8	3.2	3.4	3.7	4.0
32	Business	4.4	2.9	4.2	4.1	3.7
39	Friends	4.2	3.2	4.1	4.1	3.8
8	Seniors	4.0	2.3	4.0	4.1	3.8
136	General	4.1	2.8	3.8	3.8	3.6
273	ALL	4.1	3.0	3.8	3.9	3.7



SUMMARY OF COMMENT TOPICS COMMUNITY ART SURVEY

Question #1,,, types of art.

Options included in "other" that were added more than three times in the entire set of responses:

- Lighting
- Glass
- Photography

Question #3...themes

Suggestions were all one of a kinds and often simply expansions/refinements of suggested themes.

Question #4...locations

Options included in "other" that were added more than three times in the entire set of responses:

- Schools
- Library
- Public buildings

Questions #5...funding

Options included in "other" that were added more than three times in the entire set of responses:

- Fundraisers
- Grants

"Hop around" topic: This idea appeared more than three times, but in different parts of the survey for different responses (There were both pro and con comments.)

- Provide a wall for kids to use for graffiti art on an organized basis

.....

Question #6...Prevailing themes in comments provided in response to "Public art in University Place should:"

- Define us as a city, reflect who we are, make us stand out (32); reflect our heritage (2)
Total comments: 34
- Relate to all (10), fit in with where it is placed (8); be non-offensive (3) and non-controversial (6)
Total comments: 27
- Themes should be historical (10), reflect nature and our environment (6), include the whimsical (6) and be family-oriented (5).

Total comments: 27

- Be diverse (10) and be unique (6)

Total comments: 16

- Be pleasing to the eye (10), of high quality--or not be cheap (8)

Total comments: 18

- Be timeless and built to last, durable and easy to maintain (8) and should not distract drivers (6)

Total comments: 14

- Be accessible (7) and interactive (4)

Total comments: 11

- Should not use tax dollars (9)

Total comments: 9

Question #7... Prevailing themes in comments provided in response to “Other comments/suggestions:”

- Thank you, keep up the good work (13)
- Use local artists (5)
- Use student art (5)
- Take out, finish, or otherwise modify Environmental Columns (5)
- Use color (5)
- No tax funds (4)
- Use functional art (3)

Favorite comment: “Don’t overdo it. We’re a small town, not a theme park.”

UP for Art Public Art Plan Project, April 2006

Comments from survey on questions with "other" option:

#1 Types of art to pursue

- K-4 Abstract art
- K-13 Lighting
- K-35 Performance and music
- K-43 Specific walls for tags
- K-44 Plants, flowers, trees
- K-54 Audio/video
- K-56 Glass work
- B-4 Lights
- B-16 Photographs
- F-1 Poetry, haiku in seating, bus stops, mosaics, art in mosaics
- F-7 Bronze plaques/history/poetry.
- F-16 Wall art like Arizona has in their highway walls.
- G-1 Kids' outdoor toys
- G-8 Temporary lighting displays
- G-14 Island markers (identifiers) from Grandview walkway
- G-16 Fiber arts, glass
- G-17 NONE
- G-20 How about a theme animal—people bid on to decorate and sold at auction to place in key areas.
- G-34 Nothing electric.
- G-43 Doesn't really matter.
- G-63 Photography
- G-68 Maritime theme
- G-70 Bronze statues—human, not "modern art"
- G-77 Historical of our area.
- G-84 Less taxes – less art
- G-120 Sketching/drawing
- G-128 Moveable/temporary art

#3 Theme

- K-3 University Place is a city of diversity. This should show in its art.
- K-4 Growth, knowledge, learning (includes nature and people—gaining knowledge on all levels). There should be different sub-themes for different areas.
- K-5 I would let the artists make their own work. I would like the artist to be chosen and then have the artistic freedom to choose...or perhaps start a public collection to be exhibited...
- K-49 Modern
- K-54 Technology
- B-14 Encouraging community commitment, coming together.
- B-19 Native American (local)

- F-9 History of industrial and waterfront past with emphasis on future recreations developments (i.e. Chambers Creek Golf Course)
- F-39 Community
- G-17 NONE
- G-53 Tribute to taxpayers whose \$'s bought stuff
- G-56 Metropolitan and natural environment depending on the location.
- G-63 Abstract organic forms collection (sculptural)
- G-109 Water structure
- G-115 Depends on type of work and artist
- G-127 Family/school/education

#4 Desirable locations

- K-4 On school grounds and in schools (framed art)
- K-13 Schools
- K-19 Obscure places where many people go through/by
- K-21 Library
- K-43 Ugly parking lots, etc. (Rated a "5")
- K-44 Along sidewalks
- K-57 Schools
- F-3 Wherever they have most exposure to citizens.
- F-16 Where it is most visible.
- F-22 City Center
- F-23 Private businesses on a rotating basis
- F-39 Inside businesses
- G-8 Schools
- G-14 New Town Center; along Grandview for walkers especially on the asphalt section overlooking the water.
- G-16 Public buildings.
- G-20 Key gathering areas or main thoroughfares
- G-17 No place. We want no more of our taxes used. You are killing us with taxes now.
- G-36 Public art shouldn't happen until all of UP gets sidewalks.
- G-68 Painted pavement by youth.
- G-120 Schools
- G-121 Library
- G-124 Public buildings (i.e. City hall, library, fire station)

#5 Fundraising

- K-4 Fundraisers: fun art shows and auctions to get money.
- K-21 Fundraisers
- K-36 Government art grants
- K-49 Especially 1-2% fee on capital projects.
- B-4 Sell the name to roundabouts—Do it thru low cost lotteries
- B-29 Public funds (listed but then rate a "1")
- F-1 Reduce cost of art with community participation (i.e. student art, poetry contests, community created sculpture).

- F-2 School contests –art/poetry, city motto bumper stickers/deçals, UP for Art shirts/caps.
- F-9 Grants
- F-15 Bequestors should not be able to dictate the art.
- G-8 State government
- G-28 No public art funding.
- G-34 Require housing developers to have public space and art.
- G-63 Borrow funds.
- G-68 Artist incentives.
- G-69 Fundraisers
- G-98 Grant?
- G-120 Musims (youth reply from box at library)
- G-121 Fundraisers
- G-122 Community fundraisers

UP for Art Public Art Plan Project, April 2006

Comments from survey questions #6 -- "Public art in University Place should:"

- K-1 Be unique, exciting, innovative—make UP stand apart from other cities.
- K-2 Be built! Is great for anyone.
- K-3 Be classic, modern, abstract, real, cartoonish. All artists and artistry should be represented.
- K-4 Be meaning full and connect with residents. Be inspiring.
- K-5 Define who we are as a city; shat sets us apart as a community. The art should be visually appealing and stand out.
- K-6 Not e cheesy. It should also relate to ALL Up citizens not just a fraction of them.
- K-7 Be genuinely enjoyable/pleasant, not some radical abstract thing that just upsets people. Why not interesting and beautiful? Display local talent/youth work. Interactive (like the face fountain)
- K-8 Relate to the residents – not follow the norm; pieces that inspire thought and capture attention.
- K-9 Be pleasing to the eye and make areas look nicer.
- K-10 Not be people. It should be natural, creative influence. It should accentuate the nature around it, not just block it.
- K-11 Be able to make people feel happy and proud to live here.
- K-12
- K-13 Be around to promote a comfortable surrounds for everyone.
- K-14 Be more creative in art.
- K-15 Be pleasing to look at, unique, something that people everywhere will know.
- K-16 Reflect the subject in an interesting way and appeal to everyone.
- K-17 Be fountains because they are cool.
- K-18 Entertainment.
- K-19 Express the views of many cultures/lifestyles; be engaging (visual or kinetic).
- K-20 Reflect the people in the city; show a local artist's work; reflect the people of UP.
- K-21 Should be diverse like the community.
- K-22 Catch the eye; be colorful; be diverse like our community; be cure like my girlfriend
- K-23 Be beautiful and wonderful.
- K-24 Be pretty.
- K-25 Be exciting and pleasing to look at.
- K-26 Make teenagers interested.
- K-27
- K-28 Be pleasing enough to the eye to catch the attention of passers-by
- K-29 Look good. It shouldn't look tacky or too overdone. Maybe something that people would like to come again and see.
- K-30 Be colorful and represent the city of UP.
- K-31 Reflect some of the new architecture such as the new Safeway/Big Lots Plaza. The city is fairly new so it can be more modern as opposed to historical.
- K-32 Add spunk to the city, make it a creative city, give people a feeling if individuality in their city compared to other cities.
- K-33 Be great.
- K-34 Cause people to stop and appreciate it. Children should be able to get enjoyment out of it as well.
- K-35 Take place where everybody can see.
- K-36 Provoke thought, involve the community in decision-making.

- K-37 Be prominent -- A part of the city's "consciousness."
- K-38 Represent the characteristics of the city
- K-39 Be from local artists, not cost too much (spend on schools instead).
- K-40 Stand out enough to make people who are passing by stop in their tracks.
- K-41 Not hinder traffic flow – no decorative medians that slow traffic, useless roundabouts that clog traffic.
- K-42 Be in roundabouts on Grandview.
- K-43
- K-44 Murals on buildings! More plants, more parks!
- K-45
- K-46
- K-47 Be fun and interesting.
- K-48 Be good looking.
- K-49 Be diverse with a historical meaning and with a modern touch, bringing the feel of UP into the 21st century
- K-50
- K-51 Not be overpowering, but let it blend in.
- K-52
- K-53 Be everywhere.
- K-54
- K-55
- K-56 Serve entertainment, beautify the city.
- K-57
- K-58

- B-1
- B-2
- B-3
- B-4 Cause us to pause and see Beauty.
- B-5
- B-6 Reflect the city's heritage.
- B-7 Reflect the community's history and commitment to youth.
- B-8
- B-9
- B-10 Uplift and inspire citizens. Promote positive traditional values: Honor, citizenship, patriotism, and selfless service.
- B-11 Be welcoming.
- B-12
- B-13 Reflect community's history and desire for future.
- B-14
- B-15
- B-16
- B-17
- B-18
- B-19 Reflect its history, emphasis on Pre-Columbian.
- B-20 Directed to all ages.
- B-21
- B-22
- B-23 Reflect the community's identity, sense of self, history. It should be interesting, diverse, with mix of contemporary and traditional. No themes, please.

- B-24 Varied, exciting, engaging, easily accessible. Spread out thru out the community.
- B-25
- B-26
- B-27
- B-28
- B-29
- B-30 Creative and thoughtful, but also non-offensive.
- B-31 3-dimensional, bold, colorful, touchable
- B-32

- F-1 Involve community participation as much as possible. Work with companies like Pierce Transit for bus stops. If statues, could be stuff children could climb on or play around.
- F-2 Safe from traffic, well-lit, advertised, child-proof.
- F-3
- F-4 Be something we make a priority and create that has a unified theme or themes. Make UP memorable.
- F-5 Be visible from the street when outdoors, aesthetically pleasing, not controversial.
- F-6
- F-7 Enhance the city as a quality place to live and visit. Not be "cheap" looking.
- F-8
- F-9 Complement the community – not be about the art
- F-10 Express the community. Have a positive influence. Make things more inviting.
- F-11
- F-12
- F-13
- F-14
- F-15 Provoke humor, thought, creativity.
- F-16 Make a statement.
- F-17 Be reasonably traditional – no toilet totem poles
- F-18 Interactive and varied.
- F-19
- F-20 Be innovative but not offensive.
- F-21 Should be tasteful, not making a statement or any kind of breakthrough. Should fit surroundings. Should not be distracting. Unbreakable. Should not require city maintenance.
- F-22 Only be paid for by public money of all other city needs have been met.
- F-23 Be varied, be thought provoking to whimsical, should be catalogued for purchase of catalog to raise more funding.
- F-24 Should inspire, beautify, and in some cases have practical uses. For instance, a bench to sit on made in a creative way. It should also be enjoyed by all.
- F-25 Be exciting, accessible, touchable, whimsical. Include interpretative signs, include surprises around the corner.
- F-26
- F-27 Incorporate whimsical, environmental, philosophical, educational themes – UP has the potential of becoming another Laguna Beach or Carmel artsy community, drawing in the artists from the region – if done right.
- F-28 Refelct our environment and the energy f the people living here.
- F-29
- F-30 Be easily maintainable and enduring (Bronze/Stone/Other metal).
- F-31 Be hard to vandalize and easy to maintain.

- F-32 Be an art piece that most people could relate to. I have seen art work that only illicit (sic) the comments "What is that?" or "Who selected that?"
- F-33 Reflect our community and our environment. Also should provide local artists an opportunity to display their work.
- F-34 Be colorful and simple. A mosaic would add a nice touch to the business district. Green Firs should add large potted plants from Safeway to Trader Joe's. A sitting area with umbrellas near Viva would keep patrons there longer.
- F-35 Inspire imagination and reflection. Should be a mix of styles of art—some whimsical, some abstract, some realistic.
- F-36 Reflect our community spirit. Show people enjoying UP i.e statues like: An elderly could looking at the Sound on Grandview, a boy and his dog in the park at Bridgeport and Cirque, a mosaic fountain w/ ceramic tiles inscribed with donor's name in Town Center.
- F-37 Should nurture and inspire and sense of peace and wonder.
- F-38
- F-39 Fun, striking, memorable/noticeable.
- F-40
- F-41 Continue landscapes and flower baskets.

S-1

S-2

S-3

S-4

S-5

S-6

S-7 Be something everyone can relate to and understand. Nothing abstract.

S-8

G-1 From public + children outdoor playground

G-2 Represent positive values/not a spirit of division and protest

G-3 Minimal but tasteful use. Past and present themes. Also environmental theme. Lazi fare. "Skip and go naked at Chambers Bay."

G-4 Be of a permanent, lasting quality—thus sculpture. Honor people – events of the natural community

G-5

G-6 If we have to look at it, it should serve a function. Nothing like those dorky bikes, salmon benches, yes.

G-7

G-8 Weather resistant, maintainable, decent.

G-9

G-10 Sometimes make us smile and sometimes make us contemplate and occasionally puzzle us.

G-11

G-12

G-13

G-14 How about a bronze water fountain sculpture (featuring children) - ? at a park, town center or library? Be whimsical. Reflect the Northwest highlights, i.e. wildlife, history of UP

G-15 Be a priority in city planning. Art provides a visual expression of what a community values – for example, children, family, education, environment, safety, etc.

G-16 Be made by local artists or artists with ties to UP.

G-17 Only if it is free. You are taxing right out of our homes.

- G-18 Not be another taxpayer burden
- G-19 I love it when communities come together around a theme. Maybe school art classes or individuals could decorate or create theme pieces.
- G-21 Not be modern. I would prefer landscape and [portion unreadable due to USPS handling] main type of public art.
- G-22
- G-23 Be beautiful and inspiring; not unnatural or obtrusive. It should look like it belongs.
- G-24 Reflect the variety of individual tastes in UP. That is: a mixture of representational vs. abstract, modern vs. traditional.
- G-25
- G-26 If placed in roundabouts or along roadways, art should be clearly visible and recognizable from the road so it can be appreciated and not a distraction.
- G-27 Create a sense of community identity. Engage through a community conversation.
- G-28 Contribute to our rich history. Be privately funded and be pleasing to the eye.
- G-29 Be of a nature that most people will enjoy and appreciate –not ultra modern.
- G-30
- G-31 Easy to understand and appreciate. Nothing too modern or weird. Use local and Northwest artists if possible. Add to the beauty of our community.
- G-32
- G-33
- G-34 Enhance the environment, add beauty and peacefulness. Not be electronic or noisy. Should blend with nature.
- G-35
- G-36 Public art shouldn't happen until all of UP gets sidewalks.
- G-37 Reflect the community homes and family values. It should draw our attention in a positive way.
- G-38 No Taxes for public art. Private donations. Developer responsibility.
- G-39
- G-40 Appeal to the majority, pleasing subjects whether nature or man. No modern art or challenging art. How about bronze man and child at 56th and S. Tacoma Way as an example.
- G-41 Be approved by a citizens' committee(neutral and unbiased) not artists who have a stake in displaying and promoting their art at our expense. Because you are an artist doesn't mean you have good taste.
- G-42
- G-43 Do not impair visibility for traffic.
- G-44
- G-45 Landscaping
- G-46 Emphasize the people/students/history of UP.
- G-47 Blend in with our environment. Enhance our city. Be accessible to all people.
- G-48 Add to the beauty and unity the particular location chosen. It doesn't need to teach an environmental lesson or reuse throwaway materials.
- G-49
- G-50 Be high quality, unique, friendly, accessible, and relaxed. It should reflect the competence and sense of community that the City fosters in its overall approach.
- G-51 Encourage local artists.
- G-52 Be judged by knowledgeable people so that we have work of high quality and enduring value. I would be in favor of fewer works by good artists rather than unfortunate clutter that would be taken down within a few years.
- G-53 Not be at taxpayer expense.
- G-54
- G-55 Be tasteful, in well lit areas. Very secure. Involve the community.

- G-101 Showcase come local history and be done in combination with upcoming Town Center changes. Anything that can be done to incorporate a wealth of ideas and creativity for making a sense of pride, community ties, and aesthetic appearance.
- G-102 Enrich the experience of public areas –parks around or by businesses, not roundabouts where you are too busy thinking and watching other cars.
- G-103 Eclectic, fun, and enduring. For example, a seagull sculpture that my son can play one that will endure for his sons.
- G-104 Reflect the community. Be appealing. Be in areas where they can be appreciated. Be sturdy. Be done by local artists whenever possible. Be reasonably priced.
- G-105
- G-106 Reflect the location and who we are. It should invite us to examine ourselves and our world. It should be “food for our souls.”
- G-107
- G-108 Be tasteful. Reflective our our sense of community. It should be easy to appreciate and understand –nothing odd or puzzling.
- G-109 So much has been taken away from wildlife by constant development and expansion. How about at least one “functional for birds” water fountain or water structure in a park or roundabout (2” deep and something they can drink from and bathe in)?
- G-110 Be as safe from vandalism as possible; represent popular public taste.
- G-111 Reflect out NW heritage.
- G-112 Tasteful, nature/habitat and history of UP.
- G-113 Love the metal bikes – benches.
- G-114 Be on public view.
- G-115 Enrich one’s life either through beauty, whimsy, or being thought provoking.
- G-116
- G-117
- G-118 Be beautiful, respectful and reflect out local society in some way.
- G-119 Opinion polled on local TV
- G-120
- G-121 Help people learn.
- G-122 1.) Reflect what makes UP unique 2.) Be permanent in nature 3.) Incorporate our junior high and high school youth so they do not destroy for “fun.”
- G-123
- G-124 Be on the cutting edge, not everyday. No more statues
- G-125
- G-126 Look at modern art, too!
- G-127 Use student work; use new artists; be original.
- G-128 Be interactive and show heart of community.

UP for Art Public Art Plan Project, April 2006

Comments from survey questions #7 "Other comments/suggestions:

- K-1
- K-2 Put my art in show. Put art in roundabouts.
- K-3 Get community involved; ask for art from citizens/students; make art opportunities and announcements.
- K-4 Get everyone in the community involved. Include student artists.
- K-5 Maybe "beautify" the community. There are lots of old and unappealing buildings. Sprucing them up a little would help. Help our city look beautiful and landscaped – organized. Match colors with themes. All of this will help. Please add more art.
- K-6 Make art colorful and uplifting.
- K-7 There could probably be some neat art installed at the new rec area planned off of Grandview where the old mine or whatever it was used to be.
- K-8 Let's more art around here –HURRY. YOUTH art shows – have kids from the community show city pride, style, character, and creativity.
- K-9 I like art. Put my artwork in art shows.
- K-10
- K-11
- K-12
- K-13
- K-14 Be more creative rather than just making statues. Public art should have some creative idea..
- K-15
- K-16
- K-17 Fountains in roundabouts.
- K-18
- K-19 Let many age ranges participate.
- K-20 Murals
- K-21 Add more color, more shapes, different artists.
- K-22
- K-23 More art, more color, more shape, more diverse, more \$\$\$.
- K-24
- K-25
- K-26
- K-27
- K-28
- K-29
- K-30
- K-31 I love the idea of public art in UP.
- K-32
- K-33 I think it's a great idea.
- K-34
- K-35
- K-36
- K-37
- K-38
- K-39
- K-40 Adding color would make the sometimes gray Washington scenery feel more lively.

- K-41
- K-42 Get a 50-foot obsidian obelisk.
- K-43
- K-44 Bruce Dees and Associates does beautiful baseball backstops!
- K-45
- K-46
- K-47
- K-48
- K-49
- K-50
- K-51
- K-52
- K-53
- K-54 Represent intergenerational figures.
- K055
- K-56
- K-57
- K-58

- B-1
- B-2
- B-3
- B-4
- B-5
- B-6
- B-7
- B-8 Landscape only in roundabouts! Do not distract drivers.
- B-9
- B-10 No tax funds for art! It should all be funded by private donations. No controversial, demeaning, or unpatriotic "themes." Incentives are powerful motivators to donate funds.
- B-11 Not like near Fred Meyer on Bridgeport done by students.
- B-12
- B-13
- B-14
- B-15
- B-16
- B-17
- B-18
- B-19
- B-20
- B-21
- B-22
- B-23 Let's do something that will set us apart from other communities. Example, focus on lighting art so we can be known as the place to see art at night. People can still enjoy artworks at day, but will have to come back at night to see and appreciate a different perspective. Let's do something really creative and different! P.S. We can also incorporate tons of temporary installations (shadows, figures on walls and second floors.)
- B-25 Need to define locations for art...allowing the public and private individuals to place art. Need a clear and easy process to review and approve artwork.

B-26
B-27
B-28
B-29
B-30
B-31
B-32

- F-1 Develop volunteer committees (a sub of UP for Art) to recommend items. For example: poetry in concrete needs a contest, judges pre and final, and presented to UP for Art for decision on where and when placed.
- F-2 Sidewalk poetry inscribed in new projects by contests.
- F-3
- F-4
- F-5 Use local artists when possible. Keep up your good work!
- F-6
- F-7 Portland has done a really good job with public art.
- F-8
- F-9
- F-10 Love the tulips in Curran Orchard. Love the Orchard. Love the bicycle sculpture.
- F-11
- F-12
- F-13
- F-14
- F-15
- F-16 Thanks for you time, interest and effort in bringing art to the community.
- F-17
- F-18
- F-19
- F-20 Public art has enhanced the renaissance of UP. From amateur art of Charles Wright students at the corner of Bridgeport and Chambers Creek Rd to the professional art. The landscaping along the main roads has also enhanced the appearance of the UP environment.
- F-21
- F-22
- F-23 Thanks for providing survey opportunity for input.
- F-24 Thank you to all on the UP for Art committee for your commitment to our community. I appreciate you time and efforts.
- F-25 Rotating pieces in and outdoors.
- F-26
- F-27 Finish what the CWA students have started at the corner of Bridgeport and Chambers Creek Rd. The corner lot with the student sculptures has high visibility and can be made more park-like and appealing with minimal expense.
- F-28
- F-29
- F-30 Paintings by UP artists only in places like the library. Having a new showing every month or two would be very supportive of out local artists and the community can see who is doing what in our own community.
- F-31 In the new city hall and library area have a new who periodically to show local artists and even out of town artists based on an art review board (impartial).
- F-32
- F-33

- F-34 The bicycle sculptures were a waste of taxpayer monies. I would rather see something more useful like a park bench. The hanging flower baskets are very nice in the summer and the daffodils are beautiful in the roundabout. The City should pass an ordinance for littering and post signs saying "\$500 fine" for this offense.
- F-35
- F-36
- F-37 Thank you to those who have taken on this project for all the citizens of UP. It is a real benefit to our quality of life.
- F-38
- F-39 Curtis JH Art Club would like to paint murals or install tiles in public [This is from the CJH Photo teacher, Josh Everson. He has a hard time with Tuesday evening meetings but wants to work with UP for Art on this.]
- S-1
- S-2
- S-3
- S-4
- S-5
- S-6
- S-7
- S-8 Provide a wall for kids to do graffiti murals – perhaps on buildings too if murals are well done
- G-1 Christmas banners, flowers.
- G-2 No hip-hop, graffiti-like murals. Should think art should concentrate on the natural settings, conservation and preservation, upon those who have set positive standards for public service and a healthy respect for the environment.
- G-3 Don't be junky.
- G-4
- G-5
- G-6 Why not get rid of that ivy in the traffic "calmers" and put native plants such as kinnikinnic and salal. By the way, it is climbing the trees on Chambers – I was assured it would be "controlled."
- G-7
- G-8 Have contests at Curtis (Jr. and Sr.) and local elementary schools, provide temporary or permanent displays for this.
- G-9
- G-10 I think you are doing a good job. Continue in the same vein.
- G-11
- G-12
- G-13
- G-14 Have a directional view plaque identifying the islands visible from the Grandview walkway. I love the art sprinkled along Bridgeport –the metal bikes, etc.
- G-15 It would be good to have art that is useful, such as benches, picnic tables, bus stop areas, and also art that we can interact with such as animal sculptures for children to play on, touch, feel, and be able to take in family photos and decorate for the holidays.
- G-16
- G-17
- G-18 Stop the waste of taxpayer money on ridiculous projects like "roundabouts" especially ones located one block from a stoplight!
- G-19
- G-20

- G-21 The flower baskets by the Senior Center always cheer me up when I drive by. Up north, Edmonds also makes good use of flowers and plantings.
- G-22
- G-23
- G-24 Let's not be stodgy! Let's get creative and stir things up.
- G-25
- G-26 Art in parks should be durable and hands-on so people of all ages can enjoy and appreciate.
- G-27 While creating a theme, perhaps start with a community gathering point for annual events.
- G-28 Please, NO controversial or offensive art. The idea should be to please, not to offend.
- G-29 Human subjects are always good, i.e. children reading near the library on a park bench; bear or boat; fountains that could be walked through.
- G-30
- G-31
- G-32
- G-33
- G-34
- G-35
- G-36
- G-37 Do something with water—it is our heritage. We are in Washington after all!!
- G-38
- G-39
- G-40 Take down 3 totem poles of Conservation Park off Bridgeport and Chambers Creek Lane. Terrible!
- G-41 I realize that art is in the eye of the beholder, but the art depicted throughout Homestead Park looks like scary voodoo images. The student totem poles at Conservation Park are hideous and do nothing to enhance the beauty of UP.
- G-42
- G-43
- G-44
- G-45
- G-46
- G-47
- G-48
- G-49
- G-50 The hardest thing about doing a plan is not trying to do everything that's identified as "important" all at once and right away. There should be careful thought to priorities and realistic goals in what you come up with.
- G-51 Keep up the good work! Help 27th Street get a theme.
- G-52
- G-53 Enough is enough; give the taxpayer base a rest. Finish already started projects and then lower our taxes.
- G-54
- G-55 Thank you for this very thorough questionnaire!
- G-56
- G-57
- G-58
- G-59
- G-60 Check out the public art in the square at Ballard. It looks horrible. I wouldn't want anything like that in UP. I love the flower baskets.
- G-62

- G-63 A sculpture collection along Grandview. That is a pretty road that is relatively quiet and has a nice view and is heavily used by cyclists, runners, walkers, etc.
- G-64
- G-65
- G-66
- G-67
- G-68 Change city name: we have not university; how pompous to say we do. Shore City or something.
- G-69 Fund mostly from private donations, bequests, fundraisings. Do not use tax money.
- G-70 Look at the bronzes in downtown Tacoma and S. Tacoma. Kirkland, WA also has some good bronzes.
- G-71
- G-72 Thoroughfares should be pleasant to drive or walk along: beautiful landscaping and occasional artwork.
- G-73
- G-74
- G-75 Keep it simple. Give it a clean look.
- G-76
- G-77
- G-78
- G-79
- G-80
- G-81
- G-82 I like what I've seen so far. Thank you for encouraging public input.
- G-83
- G-84 UP is nice now – if private donations are used for additional art projects, that's great, but I am completely against any increase in compulsory taxes or fees or bond issues levied against the public or private developers and/or landowners and/or business owners!
- G-85 Modern art with clean, uncluttered lines. Don't clutter up the town with lots of different stuff,
- G-86
- G-87
- G-88
- G-89
- G-90 Should be in keeping with the Northwest.
- G-91
- G-92
- G-93
- G-94
- G-95
- G-96
- G-97
- G-98
- G-99
- G-100
- G-101 Using local artists would be great!
- G-102 Keep up the good work – Art matters!
- G-103
- G-104
- G-105
- G-106
- G-107

- G-108 Don't overdo it. We are a small town not a theme park.
- G-109 There are already non-functional structures in UP such as bicycle shaped fixtures and semi-useful such as benches (that hardly anybody ever sits on). How about giving back something that will be welcomed and used. A fountain will be enjoyed by people that look at it and birds will be able to drink on long hot dry summer days.
- G-110 Looking forward to further enjoying our wonderful community.
- G-111
- G-112
- G-113 Do more around City Hall and ditch the "clock"! Like metal sculptures and do more landscaping and flowers.
- G-114
- G-115 For DOG's sake, scrap that plan for a \$40K sculpture in the 40th Street roundabout.
- G-116
- G-117
- G-118 I am a mural artist. I've been painting murals for about 6-8 years..... I would love to become involved.
- G-119 Counsel decision.
- G-120
- G-121
- G-122 I would love to help!
- G-123
- G-124 Have a place for local students to display art other than paintings; encourage multi-media.
- G-125
- G-126 Be interactive, reflect identity

Part II

Interviews/Groups Discussions with Stakeholders

More detailed information was gathered from community leaders and regional partners in order to consider the issues, challenges, and opportunities for public art from a variety of perspectives.

I. The following University Place community leaders were interviewed one-on-one:

Mayor Gerald Gehring

Mayor Pro Tem Stan Flemming (e-mail)

Council Members:

Linda Bird

Jean Brooks

Ken Grassi

Debbie Klosowski

Lorna Smith

City Manager Bob Jean

Steve Sugg

Superintendent of UP Schools, Patti Banks

Principal of Charles Wright Academy, Bill White

27th Street Business District, Frits Akker

Master Builders Association, President Todd Lord (e-mail)

We did presentations and sought input via a group discussion with:

UP Capital Strategies Task Force

UP City Staff

UP Economic Development Council

UP Parks and Recreation Commission

UP Planning Commission

UP Public Safety Commission

II. We also interviewed the following regional partners:

Chambers Creek Properties

Fircrest City Council

Lakewood Arts Commission Task Force

Pierce County Library System

Pierce Transit

Tacoma-Pierce County Chamber of Commerce

Tacoma Regional Visitors and Convention Bureau

(Note: Arts, History, and Funding related interviews are included in Part III.)

Results from Interviews with Community Leaders Comprehensive Plan Project, UP for Art

Question 1. What do you think is most important about public art in University Place?

- It's a part of defining the character of our City. It makes a statement of what is important to us.
- Public Art needs to be a part of our sense of place. The community must feel a part of it.
- Unique—making people want to discover more about the piece.
- Public Art is an important component for establishing a “sense of place,” a place beyond good schools.
- Art creates an identity and sense of community. Art enriches and expands your horizons.
- Public Art needs to reflect something about the community—environment, history, a sense of place.
- It's not simple—needs to reflect the community. Needs to reflect our history. Unique.
- That it reflects the spirit of the community. Unique. No “cookie cutter” art. High standards and high quality.
- To put it in places where the public can enjoy it. Art can be moved around, so the process of where it should go needs to be dynamic.
- Public art has the ability to create citizen pride in the community. This pride is incredibly important to businesses and community leaders.
- Brings life to the community, calming sense, makes you think., helps you reflect spiritually, intellectual quality, adds beauty to the community.
- People connect with art on some level...artistic, Northwest identification, UP in the theme...multiple levels.
- Public art is intended to be more than something that is aesthetically pleasing to the eye, but also a reflection of the talent that resides in that community; the lifestyle of that community, the environment in which that community is located, and the things that are of importance to the community

Question 2. Do you sense a prevailing theme that already exists in the community?

- Not yet. It's something we're moving toward. We are diversified, not an “uppity bedroom community.”
- Good schools and the Northwest environment.
- Don't sense there is one. People of the Northwest are unique to their own themes—birds, wildlife, trees, etc.
- No
- Don't have and don't want a theme. Want a sense of place but not a “theme” city.
- High standards and expectations for schools and community. A good place to raise kids.
- The “glue” that attracts the people who live in UP who could live anywhere else is the quality of education, safety, and slightly rural, sense of community.
- Natural beauty is our best asset. Combine history with sophistication.
- No prevailing theme for art. The community has a theme of education, sports, friendliness, and a sense of competence.
- Environmentally sound, natural beauty (plants/ecology), aesthetically soothing.
- I sense, unfortunately, that many individuals in our community lean heavily towards adopting a Northwest theme. Not that that is a bad idea, as we are indeed fortunate and blessed to be living in such a beautiful spot in the world. However, University Place is much more than just *another* place in the northwest. We are a unique community which, through incorporation have at last begun defining WHO we are and WHAT we stand for....i.e. We are new pioneers, defining ourselves for the future generations of citizens who will make this city their home.
- There is a strong sense of community here....I am not sure how to translate that into our art. The city grew up around the schools and have maintained the link....Vikings, etc. Tradition, pride and authenticity...second theme: stunningly beautiful environment so the location of the city contributes to the pride and sense of community spirit.
- At this time, there is no theme in regards to community public art.

Question 3. Where do you see the greatest opportunities for the community in terms of its public art?

- It can sell our City (positive or negative). It can make you feel good about yourself...and take pride in the community.
- In parks. In public plazas of Town Center. The new library plaza. Lots of ways to use art.
- Public art can help create interest, generate discussion, foster community involvement.. It can rehabilitate areas and encourage people to explore the community including the retail area.
- Use it to tie to our history (since we don't have old buildings). Art can be something that makes people want to come back to and tell others about.
- Can remind us of who we are, where we live, and where we've been historically. It reinforces our collective values. Sometimes it makes us laugh.
- Best at first in parks and rights of way. Need art in medians and roundabouts.
- It's almost an unlimited opportunity for art. It can be anywhere—street scapes, buildings, as well as public places.
- To reshape our image to something more accurate. Placement is the key—Town Center, Homestead Park, and other key spots.
- Needs to reflect the community. Small business area needs small art.
- In terms of community involvement, I would see it as coming from community charettes where various artists would display their potential pieces for the public to view and comment on both use and placement.
- Anywhere there is a gathering of people. Shopping areas, waterfront, business areas, walking trails, Grandview.
- Look for places where the public goes most often. Curtis High School, with it's oak tree in the front that is being nurtured in honor of the school's namesake for example. History is intertwined with that tree and art could be part of describing that.
- When starting a public art program from the ground up, there is a distinct opportunity for direct community involvement.

Question 4. What do we need to be protective of?

- Keep the community involved and keep working with regional partners.
- Need to be careful about controversial stuff. Need to appeal to wide spectrum of the population.
- Don't let the city take the lead; we would lose a sense of community effort.
- Art needs to be quality—don't want junk, and it should be reflective of this community.
- Needs to be a reason that art is there. Shouldn't splatter art everywhere. Art is expensive, and when we purchase and install, it should be unified in its presentation and special in its setting.
- Trees. UP is part of the green environment that makes the Pacific Northwest so great. (e.g. Homestead Park is the key to Town Center development)
- Neighborhoods are dynamic—either improve or decline.
- Need to help people to understand why art is important and why it warrants our support. Insure quality.
- Values of the community.
- Trees, the environments, maintain natural beauty, protect freedom of speech.
- We need to avoid "fadism"—things that come in and go out of style—and other "isms." I think we should avoid overt patriotism—we have enough flags, soldiers, guns. Select things that respect all groups. No overt religious symbols should be used.
- We need to find a balance between protecting an artist's right to expression and the city's right to maintain a community standard in the art that is publicly displayed. We also need to identify and preserve places for future public art.
- Not putting the sole financial burden on the business sector of University Place.

Question 5. What do we need to emphasize?

- More art from the private sector—mechanisms to encourage that in the Plan. Nurture the idea of going beyond functional while staying within reasonable cost. Going to the next level.
- Accessibility. People need to be able to find the art and experience it. Have a brochure of what's where. Sense of history for 27th Street district particularly. Need surprises to keep things fun and interesting.
- Art, to be successful, has to involve businesses to promote it. Use it as an economic driver—art map? art walk? Starts people talking about an area.
- Sense of ownership is important.

- Would like to see us focus on our history more and tie it in with art.
- Need to make sure people of the community feel included. Good to emphasize our diversity including our ties to tribal history and pioneer history.
- The history of the area and the Northwest character of the community.
- Be true to our culture, history, surroundings. Neat to connect with the past. Do stuff that's "us."
- Community involvement Try to insure that there is public art that most everyone in the community can relate to. Diversity in pieces with a theme to tie them together.
- It's important to emphasize local history, traditions, festivals and more. When viewing our public art, the public should get a sense of what UP is all about.
- Art that reflects University Place as a unique community. We also need to recognize our own local talent.
- See a range of lasting visual art. Be prepared to maintain that artwork.
- Expose people to a wide range of art, all mediums, diverse art.

Question 6. What are your ideas on how to pay for it?

- It's always about money and never about money—it's about perceived value. Major sponsors and fund-raising similar to what's already been done would work together. Endowments.
- Huge supporter of 1% for art. That mechanism makes the City's commitment to art. Also need to give people chances to donate.
- Would do some grant writing. Traditional groups—Cheney Fund, Greater Tacoma Foundation, Paul Allen Foundation, Russell Fund, plus all the banks. Also the Franciscan Health Care System Foundation and the Fuchs Foundation. Do fund raisers.
- Private development—some may be agreeable to funding toward art. Maybe even 1%.
- Selecting the project and then fundraising for major pieces would probably be effective. Sometimes the City can partner. Most is going to have to be privately raised. Bequests and memorials.
- I am adamantly opposed to city funding public art, particularly in situations where the cost of installation is not incorporated in the cost of the art.
- You look for donations, but those can sometimes have strings. Have a focused campaign for a particular art purpose/piece/place. Citizens take pride in their environment and services, but taxes are high in UP. Auctions are overdone. Perhaps you could encourage business backing. (Ray Tennison, CEO of craft Simpson would be a good source of ideas on fundraising. Cities have been impacted by the loss of funds, but UP has maintained a gorgeous, quality community.
- Private donations and grants.
- Through public and private partnerships, particularly from longstanding members of the community, might also be realistic. New businesses in the community are looking for ways to gain visibility and regard.
- Private money makes it easier to justify the public expense. Foundations are a good resource. A % for art may be possible eventually—once we have a culture for art here. Ought to be more opportunities for art in the summer (like the Bellevue Art Festival).
- Public/private partnerships. Need to ask the City for some type of guaranteed funding once City funding stabilizes. Hosting art walks with temporary exhibits. UP for Art fundraisers. Bequests/memorials.
- Private involvement such as finding ways for businesses to tie into sense of community we're fostering. Ingenuity with fund raising. Endowments/donations. Working with developers to encourage inclusion of art.
- Have the promotional events—do an art weekend. Do an art auction or raffle.

Question 7. What do you see in terms of partnerships?

- Other public entities—City of Lakewood, School District, Pierce Transit, Library system, Fire District. Other organizations such as men's and women's groups.
- How about TCC, UW-Tacoma, UPS, PLU, to see if they are willing to do projects with us. At least explore this with their art departments. State (WA Council for the Arts) may have funds available. Don't rule out public sources of funding.
- City with UP for Art, schools with UP for Art, Chamber, business districts, Pierce Transit, local developers, local arts organizations. Ongoing partnership between UP for Art and City.

- Need to see who supports art locally, then expand out to those who'll promote art. Also we need to partner with the State. (Invite them to dedications when they support what we've done.) What about attracting one of the art institutes to UP?
- None. You're on your own. Too much controversy to tie to small businesses.
- Have the Fire District go half on something near the Public Safety Building. If we get a good art program going, selling these partners on specific projects will be easier.
- City should not take the lead. Fund raising—yes.
- Arts Commission (Pierce County) is one we've discussed. May benefit in terms of grants. Partnering with Fircrest and Lakewood has made it easier to get funds.
- Library system, school district are obvious partners. Pierce Transit may want to sell advertising if we partner with them on bus shelters. There are companies that are looking to partner.
- Pulling art from local resources, local artists ideally, students, businesses, school participation.
- UP is small, without much commercial development. Probably national and state organizations connected to funding could help, such as the banks and Fred Meyer Corporation.
- I see partnerships between citizens, business, community leaders, government, and, of course, local artists.
- The City Council should for an art commission with appointed members.

Question 8. Anything else? Any observations on how we'll know if we've succeeded?

- When there's a "buzz" about it, we'll know we have succeeded. When you see people interacting with the art, you've succeeded.
- If we launched a capital campaign, that would tell us how much people want. When people talk about the art in UP. When people come to see and show off our art.
- Getting school art going will self promote. Get area input for art.
- Success is a long ways away. We still have several years of start-up energy. Once we get to maintenance energy, we'll have sizable endowment funds, regular commitment to giving to UP for Art, and community celebration of art (maybe at City Festival). Every major entry point to the City would have art in some form.
- City Council does surveys to get feedback. If you don't hear complaints, it's good. With art, we should start to hear about it.
- Different kinds of art all over that people enjoy coming back to see and are emotionally attached to. Got to have some whimsical, silly art to show that we aren't stuffy or pretentious.
- We'll know we're successful with public art via community surveys. (May have regional reputation but need public behind us. Also, presence of art college or regional art fair.
- Important to know who owns the art—a policy question. A positive community response would indicate that we have succeeded.
- We'll have succeeded as a City when we have a multi-faceted Arts Commission, which includes public art. We need a commitment to other arts as well—theatre, concerts, and a venue for kids.
- Word of mouth, public admiration, seeing people stop and look (and touch) will be ways we know we've succeeded.
- By some indicator of quality, determining the works are valued and lasting. People will point it out to others. The best response we can hope for is that the citizens are proud of and enjoy them.

SUMMARY OF COMMISSION INPUT

NOTE: Items included in the summary relate to the function of that commission. Ideas and comments of a general nature can be found in notes from each meeting.

Capital Strategies Task Force

- Full range of community response is likely in terms of funding, everything from enthusiasm to "Hell, no!"
- The community wants art but the City has no money to pay for it.
- There are some residents with substantial assets who would say "no" to additional taxes but who might endow a piece of art at the same time.
- The wealthy in the community may emerge as a core of benefactors.
- You have other places you are able to look, because of your 501-c3 status, that help...donations from foundations or grants for example.
- We need some kind of entity to oversee/administer the art guidelines now in the Town Center overlay...someone has to decide what art is appropriate.
- An Art Commission would be a good idea, at least for things like defining the scope of "art" as requested of developers.
- We need to mesh art with function. Maybe then businesses might claim that identity and sponsor the art. This would be great for entire business areas, but getting individual businesses to buy in might be more realistic.
- Perhaps it would be good to discuss the idea of the city's defining image—its identity—at the town meeting in June. (Visual Preference Survey?)
- The two locations for art that are most important are the entrances to the city and the parks.
- Finding our identity will be hard because it is still forming. We have a sense of community, but we are still young as a city and don't know fully who we are.
- Community buy-in is best achieved by finding their passion and tapping that. Example: Girl Scouts brick program.
- We need to get people to buy in via work projects, too. People who don't have money to donate may be excited about donating their time.
- Start with the Town Center project. Get the community involved in defining the art that the overlay requires. Once they are involved, they will become accustomed to art and other projects will be easier.
- Likewise, having the community involved in defining the art for town center might increase buy-in on the project in general.

Input from City Staff

- How do we make sure we IMPLEMENT what ends up in the plan? (How to use it.) Propose a link-up between the City and UP for Art to coordinate efforts annually.
- We need to make sure the Public Art Plan is linked and coordinated with other City plans. (Comprehensive Plan, Economic Development Plan, Park & Rec Plan, Town Center Plan, and Zoning/Development Regulations)
- When needed, amendments to other plans will require a specific process and need to be reviewed for consistency.
- Have the Art Plan include a resource to help developers locate/select art.

- We need to be careful of signage versus art issues. This existing regulation needs to be referenced in the art plan.
- Is a percentage for art possible on public development projects—University Place or Pierce County within UP?
- Funding is a particular challenge because of the capital situation. Partnering is essential, but that brings more complex legal issues in terms, maintenance responsibilities, etc. There is existing policy on this but it may need to change.
- We need to establish a dedicated maintenance fund and a schedule as part of the plan.
- Be careful of how public funds are applied to art projects. We need to be sensible with the public funds and look for partners whenever we can. Otherwise, the public might get frustrated—we have a capital problem and spending lots of UP capital fund money for art will not go over well.
- It would be good to have ideas on where we want art and what the priorities are each year.
- We need an entity that is responsible for overseeing art acquisition/placement; a group that's willing to make sure the right things are happening with public art:
- Initiate a planning meeting between UP for Art and the City to coordinate projects for the coming year. Late fall/winter would be the best time in terms of the City planning process.
- Caution: Art chosen for private commercial property cannot be tightly regulated—this is a matter of personal expression and is protected.
- This plan needs to tie to identity building. Branding of University Place.
- The things the selection committee for the 40th Street roundabout art identified are probably relevant for the entire city.
- We need to be aware of existing lighting standards if art is illuminated and especially if a program to promote viewing the art at night develops.
- Try to talk to the Capital Strategy Taskforce or at least the core of that group.

Input from Economic Development Commission

- Art needs to be something that makes our city stand out – light the art/buildings to enjoy at night. We need something that sets us apart, for example Thursday night art walks that are done in Tacoma
- Art helps brand the city. Chihuly art brands Tacoma.
- It's a statement of who we are/sense of identity. We need our art to set us apart.
- Art should have variety and appeal to different ages
- Placement: Location is very important. LOCATION, LOCATION, LOCATION. Examples: business districts, gateways to them and the city, benches in different neighborhoods. We need art that people automatically associated with University Place
- Use art to establish identity of specific business areas
- Vary the lighting—different colors and shadows at different times.
- Make all our art dynamic, have it change over time because of changes in lighting and the changes in vegetation—different months of the year could be different. Technology could also play a part. (Put “dynamic” in our calls to artists.)
- Make sure is it maintainable BEFORE we commission or accept it. (Public Works is doing a good job of keeping the city looking nice now. They are great to work with.)

- Signage could be part of an art effort. “Kick it up a notch” with the kind of signage that’s developed.
- Promote paint, façade art.
- Need neighborhood brand and pride; use art to define. The art can help establish neighborhood pride and identity.
- BEAUTIFUL CITIES DRAW PEOPLE.

Input from Parks Commission

- Like the idea of art as interactive. It should reflect the surroundings and our diversity. It should be thought provoking and reflect our commitment to conservation and the history of the area.
- The theme of the piece should be consistent with the theme/tone of where it is placed.
- We need art at the entrances to the city that reflects our flavor, our culture, what we are about...we need it to give a sense of the community.
- In parks, the art needs to reflect the theme of that park. For example, a big turtle in Sunset Park.
- We need to prioritize the locations where we’d like to have art and address the most important ones first, but stay flexible to take advantage of opportunities.
- There is already a written plan for art in the parks in place. The Parks Commission is the reviewing body if art is to be placed in parks.
- Provide classes, workshops, community art projects (where the art is created rather than commissioned). For example, a wall the kids could paint or tile installations where the community made the tiles.
- Consider temporary exhibits and media.
- The art must not distract drivers. They should not be startled by something that moves on the art.
- In the skate park area, we need art that is unique and modern—no bronze sculptures! And not in the shape of a rail.

Input from Planning Commission for Community Art Plan

- Sighting strategies would be a good idea...where we want to put art and what has the highest priority. These strategies need to be linked to other City plans
- A theme seems like a good idea
- Consider having an Arts Commission
- Define the selection process.
- Address how to include art in rejuvenation design standards.
- Where do we want to put it and where do we want to put it first. If it’s a priority that’s already in a plan, it’s easier to convince developers.
- The public needs to be involved in the specific process to select art.
- Have a public process with specific examples of art in forms that would fit in University Place at the City Festival (in August) or at the Treasures in the Park. (Visual Preference Survey). The pictures of art should be things that fit for UP. (Some of the Portland stuff is way too elaborate for our size.)
- Cover the maintenance and upkeep issues in the plan. For each piece, the decision of who is going to take care of it should be made as part of the decision to do it at all.

- Seek “maintenance appropriate” art. Stuff that can be fixed easily or that is low maintenance.
 - Need to design to accommodate art. There is often room in CPI projects to take something functional that has to be done and enhance it with the help of a partner to make it art as well. (Handrail at Curran is a good example of this.) Staff has a good idea of these opportunities. A list from them might be a good idea.
-

Input from Public Safety Commission

- If it's where it can be climbed on, kids are going to climb on it. Either make it so they can't reach it or make it safe for them to be on it...no sharp edges, nothing that will break off if kids swing from it, etc.
- Be aware of what kids might climb on. Evaluate each piece in terms of whether kids would be okay on it. If not, how can you keep them off of it?
- Things that have railings, ramps, or steps are invitations to skateboarders and inline skaters to “ride” them. Make them above the normal reach if they are part of the design.
- What is the likelihood that kids will paint the rocks of the art proposed to the 40th Street roundabout? Having it well lit will help keep this from happening.
- Maybe it would be a good idea to give the kids a specific site to paint. This works better if it is an inside location.
- Take special effort regarding the safety in roundabouts.
- Size and lighting are key safety issues. Big shapes without light create “blindspots” that are unsafe. This needs to be avoided.
- Materials need to be carefully considered. Avoid flammable materials. Make sure the pieces can be cleaned. Anything made of wood needs to be in a high traffic area to avoid potential for arson.
- The Fire Department and the Police ARE concerned with loss of visibility ACROSS roundabouts. 40th Street one is particularly important because it is so close to the Public Safety building. *[Jack Ecklund was to follow up on this.]*
- We also need to try to avoid having wildlife in the roundabouts...nothing to attract it since it would create an additional traffic hazard.
- The Fire Department and Police Department are interested in partnering on a memorial to fallen police and firefighters.
- Including a review by the Public Safety Commission in the selection process might be a good idea to be sure safety issues are considered.
- They encouraged us to come back to them if had additional questions or anything else we want to go over with them.

Summaries of Interviews with REGIONAL PARTNERS

CHAMBERS CREEK FOUNDATION

Most important things to do in developing an art plan

*Fill in the gaps...last priority should be Chambers Creek Properties since we have already identified projects to do.

Most likely obstacles

*Funding – Try to work with Pierce County Arts Commission to gain access to 1% of funds from Chambers Creek Properties projects which CCF won't use. *Might be successful if we indicate money will be used for gateway projects to the site (doesn't have to be directly adjacent to the property)*

Concerns about public art/proposed plan

*Connect and integrate art...it's all about destinations

*Tell the community's story/history

*Utilize "parks in the street"...medians which will also help with traffic calming

Most important things to focus on

*Develop a catalog of potential projects/artist names that developers can easily use

*Put art in gateways on every corridor leading into Univ. Place so you immediately realize you are in University Place. Each corridor could have a separate theme

*Encourage and integrate art into all projects. Weave a fabric of destination and place in appropriate locations vs. just "plopping" art anywhere. Ie Move bike art to Cirque park.

Partnership opportunities

*Focus on gateways leading up to Chambers Creek Properties

*Review art plans for Kent along with their agreement between Arts Commission and King County

Funding

*Access 1% funds listed above

*Develop incentives to encourage developers to art in project

What are we missing

*Sell what is already here

*Develop art map to include all existing art in UP...could include interior and exterior, rotating exhibits (ie Tangles), along with info about artists, story of the piece, etc

*Be careful what you identify as art—develop acceptable criteria

FIRCREST CITY COUNCIL

What do you see as the most important things to do in developing a community art plan?

- *Provide the reasoning behind the “where, what and why” about each piece of art.
- *Good communication is critical.

Most likely obstacles and how can we address them?

- *Clearly state where funding is coming from...whether it is tax dollars or another source.
- *Use a variety of methods (city newsletter, inserts, community booths, meetings) to provide information about projects.

Partnership opportunities

- *Hold joint council meetings to discuss shared entryways between cities.

Funding options

- *Community Development Block grants, possibly in conjunction with other projects
- *Research Association of Washington Cities website to learn about art programs in other downtown redevelopment projects.

Other comments

- *Contact Blake Surina regarding disbanded Fircrest Civic and Heritage Association

LAKEWOOD ARTS COMMISSION TASK FORCE

Lakewood sees the same issues of how to decide and fund art. They are currently focused on establishing an Art Commission. A task force of citizens has been meeting to pursue this course. UP for Art has been attending these meetings as “a good neighbor” and offering we have already learned in our process when appropriate. We did not do a separate interview because of this involvement.

Their concerns with bringing the arts to Lakewood are:

- *How to be sure what is offered is what the residents really want.
- *How to get a good balance between the various arts, including performance art.
- *How to fund it. They have a better sales tax base than UP but are still concerned with finding other sources of funding for the arts programs.

They also have more historical buildings than UP and the community appears to be committed to their restoration and use.

The WalMart going in at their boundary with UP will have public art. The process they are using to select that art is not part of the Task Force discussions.

They are getting citizen input at upcoming community events via a survey. (We gave them a copy of our survey to use to develop one of their own.)

Mayor Thomas is very committed to getting the Arts into the fabric of Lakewood's identity as a city. It was not one of the areas addressed in the work done at incorporation, but now it needs to be added.

They like the art on the bridge over Leach Creek on Bridgeport.

PIERCE COUNTY LIBRARY

What are the most important things to do in developing an art plan?

- *Help develop an attitude that art is important
- *Select good venues for "good" art
- *City commitment to 1% funding

Obstacles and how to address them.

- *People don't want to spend money on art
- *Balance between "real" art and what people will accept/appreciate
- Try to select art that will withstand the test of time and has some kind of vision

Concerns about public art/proposed plan

- *Art should make UP look more than a shopping center
- *Need interior and exterior art
- *Find appropriate locations versus "plopping" art somewhere
- *Consider vandalism opportunities and safety aspects of each piece

What is the most important thing to focus on?

- *Focus on art in the Town Center and near the golf course
- *Build community support and funding
- *Make artwork a *community event* ie selection, creation, fundraising, unveiling
- *Include art in building design *prior to bids going out*

Partnership opportunities

- *Friends of the Library for interior and exterior exhibits
- *Tacoma Art Museum pays artists to come in and do activities/create projects

Funding suggestions

- *Memorial opportunities
- *Percent for art

Miscellaneous comments

- *Art should be interactive
- *UP theme could include: Modern/contemporary/glass
- Gardening also very important here so combine ideas of gardens and art
- (See Heronswood Nursery in Kingston)

- *Use inside AND outside rotating exhibits

PIERCE TRANSIT

Pierce Transit Summary

**How does Pierce Transit determine location of bus shelters and benches?
What are the timeline, cost and funding issues?**

Monica Adams is responsible for shelter placement and can provide criteria for establishing shelters. *(Scott will send us list of potential shelters in UP)*

Can move up on the list if other funds/partnerships available.

Total cost: \$6000-\$10,000 per shelter

Current routes run every 15 minutes

--Advertising within shelters -- Panels are 4x6 (make sure compliant with UP Code)

Arrangement with Lakewood & Tacoma to share revenue but it is "pennies"

Ads sold by 3rd party -- perhaps business district could get involved?

--Ads on sides of buses -- Usually \$200 per month

What are artistic options for shelters/parking garages?

*Get art that defines the place at the needed scale (Lynn DiNino)

*Personalize shelters and parking garages to make them part of the community...sandblast, school competitions

Examples: Eugene shelter art

Oakland/Madrona on Center St. west of Union

Portland Avenue near Puyallup nation -- canoe

Seattle Eastlake -- full rowing shell

Field trip to Sound Transit station in Federal Way (ST has 1%)

(Left exit carpool just north of 320 or 317th

*Parking garages -- put retail on bottom. UP City Planner Kevin Briske has excellent background in facilitating the "look" of such buildings.

*Art projects must meet criteria in graphics standard manual; however, there is flexibility based on available partners and specific needs.

*Younger children's art is safe (South Hill) but as kids get older, involvement is a problem.

*Use a good local artist who will be in the community long term and can showcase their work AND sell it to the community.

Funding

*Pierce Transit sometimes quietly underwrites community art activities.

For example, PT designed and printed brochures *including bus routes* to Red Door and Suitcase projects. Possibility for golf course, art walk, hiking trails, environmental activities???

*PT can help us apply for grants for new shelters

Obstacles

Contact John Hubbard at Pierce Transit

Miscellaneous comments

*Surprise is a great word—important to get people engaged.

*Mary Mann—muralist for 56th and Washington, Stadium district

*Wishing tree – interactive where kids put wishes on the tree

*Chinese concealment gate

TACOMA-PIERCE COUNTY CHAMBER OF COMMERCE

General ideas to promote art:

*Develop a catalog or coffee table book of the city's art—people will think of it differently.

*Develop a brick path to lead people to artwork when they are walking

What do you see as the most important things to do in developing an art plan?

*You have to have a plan to get people into the city and then have them want to move around. Maps, brochures, etc need to be part of the plan for what you are going to do with art.

*Keep it integrated—avoid the hodge podge look that comes when there is not plan and the art is selected site by site. Define outcomes and have a clear focus on what you are trying to become.

*It underscores the tone of the community to have art.

What are our most likely obstacles and how can we address them?

*Location and appropriateness are critical. The art need to reflect the community.

*Skateboarders view tagging as urban art. Accommodate that notion in your plan by giving them a place to do that. (Auburn has a good program.)

*Pieces in public view should not be offensive. If an artist wants to make that kind of expression, that art belongs in a gallery so people can choose whether they want to see it.

Partnership opportunities

*Use the golf course as a reason to pursue light rail from downtown to UP.

*Many Tacoma business leaders LIVE in UP. (UP doesn't have the office space to keep businesses when they get larger.) Tacoma/UP ties have potential.

*Attend business meetings and identify your needs.

*Put art in businesses.

Funding ideas

- *1% for art on private development projects would make the developers know you are serious but then recalculate open space pr landscaping requirements if they do art.
- *Have a resource they use to find artists who are consistent with the city's standards and tone (UP for Art?)
- *Engage business people for more than their wallets.
- *Form a foundation....ask businesses to donate services to get this done a less cost.

TACOMA REGIONAL VISITORS AND CONVENTION BUREAU

What do you see as the most important things to do in developing an art plan?

- *In terms of tourism, arts contribute to the sense of place.
- *If you are rich in art and history, you will enhance the visitor experience.
- *People are looking for richer travel experiences that involve learning such as visiting an artists studio.
- *Hiking/walking a major tourist interest--identify walking/biking trails and amenities.
- *History walks and architectural tours very popular.
- *The new golf course will attract a lot of golfers; need options for non-golfers in group.
- ***Give them a reason to come to University Place.**
- ***Find our cool stories and figure out how to tell them.**
- *Marketing-- We need to determine what will tourism look like in five to 10 years.
- *Identify ways to cater to "hot" interest areas....primarily hiking, history, eco-tourism.
- *Develop packages...ie art, watchable wildlife, hiking/biking/walking trails.
- *CVB can help us market with and without dues....and the internet is valuable as a tourism tool.

What are our most likely obstacles and how can we address them?

- *Get a lodging tax once the City gets hotels/lodging
- *Tourism promotions—There is a lot of competition from other festivals, etc

What is the most important thing to focus on?

Identify your visitor product.

- *Focus on unique activities to University Place
- *Develop your stories...which places are worth visiting and why.
- *Docent tours
- *Create walking maps
- *Develop interpretative signage about art, artists, locations, public accessibility points

Part III. Focused Input

The information needs were more specialized in what we needed to get from three specific sources: **the art community, those involved in historical preservation and local history, and those who could expand on funding possibilities.**

I. The Art Community.

The input from the art community was solicited several ways within three different segments:

Artists: We are still soliciting artist input. A list of artists will be provided once this is complete.

Art Educators: We met separately with the art teachers at
Curtis Junior High,
Curtis Senior High
Charles Wright Academy

Art Agencies: We interviews with:
Pierce County Arts Commission
Tacoma Arts Commission,
Gallery at Tacoma Community College (phone)
Arts in Education--Washington State Arts Commission. (Phone)
Community Art Development--Washington State Arts Commission. (Phone)

II. History Related

We did a group discussion with the University Place Historical Society and a walking tour/interview with the Washington State History Museum.

III. We spoke with two financial planners with differing orientations.
(Note: After there two discussion, we realized that this topic needs more in depth development and shouldn't be included in the initial planning process.)

Summary of ART COMMUNITY INPUT

Three different aspects of the art community were included: Artists, Art Educators, and Art Agencies.

Summaries of input from ARTISTS

This effort is not yet complete.

I. NETWORK TO FIND CONTACTS.

We began by talking to the person who organizes the Proctor juried show since he has a significant artist database for that event. He was gracious about sharing his list, but it is mostly artists who do two-dimensional art. He suggested we talk with Lynn DiNino, a leader in the South Sound art community. (She was the driving force behind both the Red Door and Suitcase public art events/projects.)

II. INTERVIEW WITH LYNN DININO

Our primary interest was in getting her help on how to get input from the area art community on a broad basis.

- Opportunities for Tacoma area artists are perceived to be limited and improvements via the Tacoma Arts Commission are taking a long time.
- Her suggestion was to use the Tacoma Arts list-serve ask artists for their input.
- If we want to do a roundtable discussion she suggested we set it up so that the artists feel they are getting something—visibility, publicity, etc--out of it.

She also suggested we go to www.artisttrust.org.

We also talked to her about how she organized the 100th Monkey group, which is intended to create community via the arts. She funded the postage for the first invitations using a mailing list of 200. Now people took turns hosting them. She organized it and lead it for a year and a half. During that time, they had nine parties with hundreds of people attending. The structure is set up so that the same approach can be duplicated in other cities. The Tacoma version's website is www.100THMONKEYTACOMA.COM.

She said any art event needs to have a strong leader who is well regarded by the art community of you want the artists to get involved.

III. ARTIST INPUT VIA THE TACOMA ARTS LIST-SERVE

Four responded to the following questions:

What media do you work in and how could those be utilized in public art?

- I am a water color artist, but I also book juried art shows.
- I work in mild steel primarily, some concrete and stainless.
- I am a painter. I also do murals acrylic for interiors and porcelain enamel on steel for exterior.

What do you like about doing public art?

- Artists like to sell. I enjoy putting the show together and seeing how it looks once it is hung.
- I enjoy the process of working with community members.
- I enjoy the thoughtful deliberate process of assessing an area or facility and what its specific requirements are for art and adapting to suit those needs. It's a less internal process than creating studio art and I like getting out of my head some.
- I enjoy the collaborative process when I have worked with other artists as a team, brainstorming and working together for a cohesive result but each doing their own part.

What do you dislike?

- I get very frustrated that free art shows are so poorly attended. We get very little help in publicizing what is going on from the local media.
- The least fun are the documents and documentation required; also the problem of dealing with the public's reaction to difference between the drawing/model and what the piece looks like when it's actually installed.
- Public art gets watered down a little sometimes, I think in an effort not to offend anyone. The taxpayers are paying for the art so you need to try to please as many as possible but this is quite a task. Everyone has a different opinion of what they want to see. Frustrating but still worthwhile

What kinds of public art projects are most appealing?

- I also book artists for Creative Process Program which is a new program on Comcast TV.
- I once saw a public art project where the artist had the children of a neighborhood write their wishes on strips of paper which were strung from tree branches in a landscape art setting. There were thousands of them. The impact was impressive and the cost was minimal.
- I find that I can get into almost any project, but I particularly enjoy work that is for children or a hospital setting where some narrative and an upbeat message are appropriate. My work fits well into hospitals, schools, universities, or a library.

Other comments:

- If you like an artist's work, maybe a way could be found to convince architects and engineers to adapt the artwork to the project...."the decorator is not expected to build the house." There are very few studio spaces available for artists of lesser means so it usually means the works with good financial backing go to the more established artists. Maybe a requirement of the public art jobs could be for the more established artist to include an apprentice.

Maybe public art needs to be redefined. It seems to be something everybody agrees that we need, but most projects come at it with an attitude that it is something required as condition of contract. Could the funding set aside for these projects be used to create a space for public art to be created? Giving opportunity for more community artists to be involved. Also, we could have on-going public art projects that rotate throughout the community.

- The challenge for public art is getting bang for your buck while creating something that will last in our community. If it gets appreciated artistically that is a great bonus.

IV. PHONE INTERVIEW WITH TCC GALLERY

- The gallery is funded by the state (not the arts commission, however) with a primary emphasis of exposing the general public to art.
- They do a local artists show once a year in the summer.
- Themes of shows are determined two years in advance. Many are built around diversity—African-American art, Hispanic art, etc.
- There are usually six shows per year. She takes a week to hang a show so they hang for slightly less than two months.
- The cost and challenge of getting the word out for each show is frustrating. If we want to, we could include or link to what is currently showing and the entire year's shows on our website.
- The current curator has 23 years of experience. She described the local art scene as frustrated. There seems to be a sense that "Seattle galleries don't want Tacoma artists." Plus those who live here and can afford art go to Seattle to buy it.
- She has documents about the administrative aspects of galleries that she is willing to share. She would also be happy to advise us on gallery or show projects.

V. PHONE INTERVIEWS WITH ARTISTS WHO HAVE SUBMITTED

In addition to the input from the art community in general, we made phone calls to all the artists who have worked with us already and those who submitted proposals for the 40th Street roundabout project. This interviews are not yet completed.

Summaries of Input from ART EDUCATORS

I. Contact by letter with postage-paid envelope for survey reply.

What kind of art projects might work as partnerships between the City/UP for Art and art classes at school? What are other ways to partner besides creating art?

- Charles Wright Academy turns an environmental/rehab program into art projects each year that are displayed at the UP Library with a celebratory opening night.
- Murals/art installments on school grounds or within buildings
- All Univ. Place student (public and private) art show with prizes
- Annual poster contest for UP event (ie duck parade)
- Tile mural on public building
- Any project where students design art for public places good use of classroom time
- Display student art throughout the community

What do you think is the ideal community for nurturing student art?

- Broadbased liberal arts education including importance of art, art appreciation, how to be creative.
- Communities that provide display space and encouragement for creative involvement. Communities with pedestrian traffic work best.

- Community in which student art is valued and recognized. Students must see themselves as part of the big picture and that what they contribute is valuable to the community.
- A good idea, lots of materials, minimal interference by teachers, encouraging individual approaches by strengthening skills, a “go for it” attitude.

What kind of materials/media would you find most appealing to work with?

- Paint
- Tile
- Cement
- Tile murals
- Sculpture --clay, metal, stone
- Mural painting
- Glass
- 2d painting
- Drawing

What is the wisest way to fund these kind of partnerships?

- Small scale might be covered by parent groups; large scale by city and/or grants.
- Fundraisers
- Donations
- Commitment from the city to fund public art.
- Business partnerships—Business could partner with individual classroom teachers, schools and grade levels to create and support art in the community.

What's the most important things UP for Art could do using public art in terms of education?

- Public art can offer a creative outlet and recognition for students with creative energy. The community can gain character and personality beyond strip malls.
- Educate the public. Teach importance of art literacy and education. Provide interesting pieces throughout the City.
- Publish a list of current work in the public collection. Information on the artist, technique and why that particular piece was chose..how it reflects on the UP community.
- Tapping into the artist (children) in our schools. Use art to inspire. If children can be a part of creating the art or learning about the art your committee is bringing to the community, they will take ownership of it. If students can see their art or their peer's art visible in the community, it will promote art education in the schools. Tap into the artists that are in K-12. You must include the children in on it. They have to be taught about it or help create it to care about it.

Other comments or suggestions

- Host a student art exhibition open to public and private school students with categories and prizes.

II. Small group discussions with art educators: Curtis High School, Charles Wright Academy, and Curtis Junior High.

CURTIS JUNIOR HIGH

Possible student art projects

- **Tile Installation**...A 6 x 6 ft space would be doable in a single class year..
- Other ideas include tiles in a jigsaw puzzle shape or photo emulsions on tiles to tie into historical aspect.
- **Gallery space** for hanging photos...Find local businesses to hang artwork for a month or season. Need to be returned by April for the CJH Artwalk. December/January good supply available as well as March.
- **Junior High Artwalk**...need frames and help with promotion

"It's nice for kids to have something that is real to work toward versus just taking stuff home. Give them a chance to sell their work...perhaps UP for Art could sponsor booth for student artwork at the community festival or farmer's market..

Classes also do units on oil, chalk, pen and ink, ceramics, photography, colored pencil.

CURTIS SENIOR HIGH SCHOOL

How can we work together to enhance art education in University Place?

Most valuable thing we can do for students is to give them exposure.

- Help sponsor one man/woman shows for outstanding student artists
- Help locate appropriate places to display student art for shows as well as exhibits
- Help obtain better display areas at high school....(hardware)
- Provide assistance to physically hang student artwork in various locations
- Sponsor galas for "opening night" of student exhibits
- Do a juried art show with cash prizes for area jr and sr students.
- Find privately funded opportunities in the community to help fund installations as well as projects.
- Provide some type of kiosk to announce art opportunities along with email
Let kids know about extracurricular opportunities
- Sponsor a "teacher show" where individual teachers could exhibit (not sell) ...open to all area art teachers.

How could students participate in "outside" art projects?

If you have a building going up, ceramic inlaid tiles into walls would work but hinges on talent of the available class. Make sure there are enough *advanced, talented* students *interested* in participating

Other options – You might need display cases for jewelry, etc.

Due to incredible demands upon their time, both teachers indicated they couldn't oversee any projects. However,.

What are your concerns about working with us?

- *We don't want to be left finishing projects because kids have to leave for other things.
- *Funds need to be established up front to install student art once it is done.
- *There might be a possibility that individual students could use their "Senior Culminating Projects" to do something like hanging an art show

Miscellaneous comments

- Provide notice to art teachers when private/public developers might need art
- Different layers of public art. Beginning students (such as high schoolers) provide the "lower" tier but don't just go for these. Go for a nationally known artist or sculptor. Do something top notch, high level, nationally acclaimed
- Gallery space needs – Lighting, ways to attach to wall, sculpture stands, plexiglas display cases, etc.

CHARLES WRIGHT ART DEPARTMENT

CWA Art Educators Interview

Student Art Projects

- Think about the art teacher's budget Also permanent work is more work for teachers than temporary ie posters
- Time – Tilemaking is a ton of work and must be constantly monitored; kids can't do their own thing (vs. designing a poster.)

***Juried Student Art Show – DO THIS FIRST**

Most doable thing is to start with a show that people can enter

Theme:--Don't do a theme because it will limit entries. Make it open ended for kids and teachers to participate to allow them to use classroom projects.

- Or else workable "theme" could be a common object like the Suitcase Project
- Theme might appeal to some kids--help them incorporate something new into their work
- Younger kids – No contest; have an "Emerging Artist" section to display their work

***Poster Contest for community event/street banners**

Artist in residence (Pierce County Arts Commission matching grant) to get artist to work on a one time project.

***Art Center** Develop a venue to create, display and sell art (for kids and adults)

Fundraising – Hold an art auction where artists set minimum price and receive 50% of what is raised. Think about who is coming to the auction...how much are they likely to spend and how committed are they to the cause. Ask for that range of art.

Misc. Comments

Contacts regarding good art shows

- Bellevue Art Museum re arts and crafts fairs
- Northwest Designer Craftsman Newsletter
- Walla Walla public art
- Lincoln City hides glass balls at the beach (coupons inside?)
- Art as part of a historical celebration
- Decorate fiberglass slugs or ducks, then auction them off
- National Scholastic Art & Writing Competition (Ariel)**
Ask artists to jury it. Great prizes & scholarships available

Curating program for Business Galleries

- Develop a program to curate wall space in businesses & restaurants (offered help)
- Drexler Drive wall as summer exhibit space
- Artist donations for auctions only deductible if they have been valued at place other than the auction. Artists usually put value on it, then auction starts at 75%. Artists can only deduct for materials, not time and estimated value of the piece. (need better set-up.)

Summaries of Interviews with ART AGENCIES

PIERCE COUNTY ARTS COMMISSION SUMMARY

***What do you see as the most important things to include in an art plan?**

- *Require or seek voluntary compliance from private companies to contribute to art plans
- *Encourage opening up private collections/exhibitions for public viewing
- *Seek business input
- *Develop % for art (get copy of King County/Seattle agreement)
- *Make sure plan correlates with state/school district art projects and their 1% contributions

Obstacles and how to address them?

- *Funding...get 1% or 2% for art from user fees, general fund, or small tax such as admissions tax (Contact City of Kent)
- *T21 transportation funds
- *Pierce County Commission grants...usually for activities, not purchasing art
- *Explore partnerships with other nonprofits such as library friends, museums, etc
- *Review Arts & Cultural Funding Report (see commission copy) for grant opportunities
- *There is approximately \$100,000 in fund from Chambers Creek properties construction which has not been used yet due to inability to come to an agreement on process, etc.

Concerns about public art/plan

- *Develop standards to ensure good quality art, address donations and define basic design elements that adhere to community desires
- *Request city staff to review

Most important thing to focus on...

- *Develop collaborative process so community feels ownership
- *Indicate plan is a dynamic, living document
- *Include examples whenever you can along with a section about potential projects

Partnership opportunities

- *Share draft plan with Pierce County Arts Commission
- *Research what other similarly sized cities are doing
- *Chambers Creek Properties, Valley Arts United model
- *Visit Americans for the Arts.org or PAN for ideas on public art plans

What are we missing?

- *Fortunate that city leaders involved; also involve business, schools and parks commission

Miscellaneous comments

*"There is some merit in showing broader, more national range on visual preference surveys vs. limiting ourselves to "small," less expensive examples of public art. Remember that the Chambers Creek properties will attract an international audience so consider our potential audiences when we make selections."

*Pierce County has portable art collection for county owned buildings

*Examine Tacoma website for public art mapping which can provide examples for visual arts survey at festival. Piercecounty.org/arts or City of Tacoma website.

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TACOMA ARTS COMMISSION

Themes Vs. Diverse Collection

Important to have a diverse collection.

"It should make you feel something." Not everyone will like every piece.

Focusing on local artists

If a community only focuses on local artists, how can they grow elsewhere?

Good to have a diversity of artists. Provide opportunities for local artists but don't forget larger goal of obtaining a diverse collection.

Possible obstacles/solutions for Community Art Plan

--Stick to your process even when you meet opposition. Facilitating the selection process is important. Offer opportunity for people to participate in future selection process.

--Establish a process for taking the art plan to the next step. Incorporate plan into adopted city policy, municipal code, establishment of an Arts Commission, dedicated funding.

Establish credibility and professionalism

Need at least a part-time person dedicated to running the public arts program in the City to establish consistency and good working relationships with artists, city engineers, etc. You want to be professional and ensure that standards are followed. Part-time administrator could be hired at \$25-30 per hour.

Children's Art –

There is a value in children's art but you need to find the right location and develop a policy to ensure that permanent work is of good quality.

History/Diversity

Someone in the Hilltop area remarked you could tell where immigrants came from by the type of fruit trees they planted. Subsequent artwork focused on fruit trees.

Artist Selection Process

Get the community involved to DEFINE art BEFORE you do the Call to Artists. Obtain community/stakeholder input on general ideas for a particular space, then set parameters and get professional artists to jury based on community parameters.

Define every aspect of project costs ie installation to avoid "surprises."

Gallery space

Ranges from using local restaurants William Traver gallery

Most successful galleries are more retail than art.

High end gallery would NOT be local artists.

What is your vision for this?

Who is the clientele? Will it pencil out financially?

Other options:

--Offer technical assistance ie how to market your art

--Promote different events such as art markets, studio tours where people can view/buy art

--Have an annual show for locals to participate

--Create opportunities for artists to connect with business. Include businesses in art brochure that provide space for artists to hang their work or perform

Resources:

--Call to Artists section in America for the Arts Conference Public Art Network at artsusa.org

--*Community Guide to Creating Public Art* by Amy McBride

--Tacomaculture.org

--Stephanie Johnson, Director of Arts Management in City of Olympia

Good process for community participation in waterfront project

--See King County Arts Commission booklet

Maintenance & Stewardship

Earmark portion of 1% or have a line item in the budget for maintenance.

Review art twice a year to make sure it is in good condition.

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WASHINGTON STATE ARTS COMMISSION

-- ARTS IN EDUCATION

(Done by telephone. See Community Arts Development notes for summary of Commission focus.)

- The Art in Education program has two different grant programs, both based on the idea of community-based partnerships.
- The Commission focuses on community collaboration using a professional artist.
- They are going away from “artist-in residence” programs in favor of programs use the professional artist as part of a team that develops on-going curriculum..
- All grant programs funded through Arts in Education must be geared to meeting the state educational requirements.
- In general, student public art projects should be realistically sized and need to be overseen by a professional artist to assure quality.

(Additional detail provided in notes specific to this interview.)

WASHINGTON STATE ARTS COMMISSION

– COMMUNITY ARTS DEVELOPMENT

(Done by telephone.)

The Washington State Arts Commission focuses on all the arts and has different programs that operate differently. They do have grants for organizations; 501 © (3) status is required.

- In situations where state funds are used for buildings in communities who do not have the expertise, the Art in Public Places program provides assistance to the community in selecting public art.
- They do fund some public art beyond this, but not very much.
- There are 4500 pieces in the Washington State art collection—all over the state.

The Community Arts Development program is intended as a resource to help communities find what they need to do what they are trying to do.

- They will do workshops as needed for a charge of \$100/workshop
- There is also a Local Art Agency Directory on the website that lists all the communities in the state who have some kind of art program in place.
- She recommended *Public Art by the Book* by Barbara Goldstein which is available online at the Americans for the Arts website, www.artsusa.org.
- She also thinks highly of *Going Public*, by Jeffery Cruikshank, which is out of print but might be available at the library or at a used book store.
- She also highly recommended the Americans for the Arts website for its information. There is a public art network listed under “Field Services.”

She is willing to talk with us as needed. In terms of the ART PLAN, she recommended:

- Lay a good foundation. Do the administrative things like getting policies/procedures and responsibilities laid out well. This is not the fun part, but it makes a huge difference in how well you do the art part once you get started.
- Do one thing as an art project and do that well and visibly so that you build credibility right away.
- Consider having both a 501 (c) (3) entity for fundraising and grants and an Arts Commission that oversees the entire Arts scene for the community.

(Additional detail provided in notes specific to this interview.)

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Summary of Interviews related to History of Area

UP HISTORICAL SOCIETY

What are the significant historical elements to include in an art plan for Univ. Place?

- Background & location of the "university"
- Early logging operations (19th Street to the water) 1900s
- Streetcars/trolley line
- Orchards (Ford Fruit Farm by Narrows View School, Peach Creek, Curran)
- Tomato Canning factory
- Rhododendrons – Mr. Larson international hybridization 1950s
- 27th Street – School, Groceries
- Pioneer family lists ...Chambers, Drum, Leland, Brobacks
- Willits Canoe on Day Island
- Hudson Bay Company

How could we use art to educate/inform people about our history?

- Historic markers/plaques/murals to mark locations that are lacking historical buildings (Schuster Pkwy plaques are too small and hard to read. Put in a higher location).
- Timeline or ribbon in sidewalks listing major historical events ...perhaps different colors for different areas
- Research names of streets
- Audio map to go along with walking/driving brochure/tour
- Bronze statues in Homestead Park to depict farming life
- Horse for Curran Orchard
- Do projects on Grandview Drive that people can see while walking

How can Historical Society partner with us?

- Will develop a list of most concentrated historical areas in city for use in a touring guide
- Will share disc of old UP photos
- Will develop a list of historic, architecturally interesting houses
- Where are the four seasons (paintings?)

Miscellaneous Info

- Schools can get Artist in Residence...see mural at Sunset
- Cartoonist Gary Larson grew up here...his characters fashioned after certain locals
- Put mural of streetcar on new transit station—call it Ferndale Station
- See wall art on new Pearl Street Hwy 16 ramp
- See interpretive plaques at Titlow—(See Debbie)
- Need a gallery to showcase local artists ie Russ Hamamoto and June Tennison?

Summary of Interviews with Financial Planners (FUNDING)

This direction was not part of the original information gathering plan. After some initial exploration, it seemed this topic warranted more in depth effort later. However these two interviews provide some sense of possible additional options.

INTERVIEW WITH a "Director of Elder Planning" (Wealth Preservation)

- There may be ways to get private donors involved in UP for Art capital needs that have advantages to the donors as well as UP for Art.
- Those holding highly appreciated assets can facing prohibitive capital gains taxes when the liquidate can either do an asset transfer to UP for Art and take the appreciated value as a tax write-off or set up a Charitable Remainder Trust (CRT) to get around this problem—purely as a money management strategy, not as philanthropy.
- The client sells the property to the charity and the charity immediately sells it to a buyer who was already interested. The charity keeps the part that the donor has agreed to give to the charity. (If this is being done solely for tax avoidance, this figure is typically about 10%.) The charity puts the remainder of the money from the sale into a CRT where it provides a cash stream to the donor over a designated period of years.
- CRTs are typically administered by a fund management company dedicated to servicing these kinds of trusts. This administration costs about 75 basis points (.75%) and comes out of the charity's portion of the sale.
- The donor gets three benefits from this kind of set up:
 - 1 The 10% they give to the charity is less than the 15% they would have to pay as capital gains.
 - 2 They get to decide who is going to get that money—rather than just giving it to the IRS.
 - 3 They get to deduct the 10% that the charity received as a charitable donation.
- The main drawback to this approach for the donor is that once the money is in the CRT, it will pass to the charity not the heirs at the death of the client or surviving spouse.
- The smallest size to a charitable trust is about \$500,000. Most are much larger. [This would translate into \$50,000--minus the administration costs--to the charity.] A donor can set up the sale so that only part of it is a CRT.

- He suggested we check out the following websites to get more information:

www.irs.gov This should give us chapter and verse on what the IRS allows, requires, etc. (He guessed that CRTs might be Section 664 of the tax code.)

www.nhf.org This gives us information from the National Heritage Trust.

- We also agreed we needed to talk to an accountant knowledgeable of CRTs and asset transfers to charities.
- We also talked a little about simple asset transfers—where the donor gives the charity a highly appreciated asset, which the charity then sells. As a 501 c3, the charity does not pay capital gains taxes, but the donor still gets to deduct the full market value as a charitable donation. He also noted that endowments might be a good way to go, especially if people can put their name on something.

INTERVIEW WITH FINANCIAL PLANNER

Funding options:

Pledges – Ask people to pledge monthly or quarterly.

Establish a system of checks and balances using two people.

Gift of Shares – People who don't want to cash in stocks or mutual funds can donate to nonprofit. Donor gets a tax deduction while nonprofits can sell assets immediately without any tax consequences. .

Bequests -- People can choose to name UP for Art in their will. This is a long-term funding option since it may take 10-20 years for people to pass away.

IRA—People can leave percentage of their IRA to UP for Art upon their death

Memorials—Naming rights or having their names on a plaque is a HUGE incentive. Make sure you ask enough for naming...ie \$10,000 for eagles.

Charitable Gift Annuities

Don't do for less than \$10,000. This is a lot of work. Contact insurance companies to set up. For example, people can gift \$10,000 into annuity and get \$100 a month until they die with remaining amount going to the charity.

Endowments – Usually not a good idea for smaller organizations. Need a large amount of money to work with. Organizations usually build money to a certain level, then disperse a certain amount each year, usually 4%.

Artist Donations—Artists cannot donate a piece of art and take a big write off. Under the current tax rules, they can only take a donation for actual materials but not for their time, artistic value, etc. However, if someone buys a piece and donates it, they can take the full market value of the piece off of their taxes.

Other comments:

Develop and sell t-shirts to increase visibility/recognition of our group via shirts, buttons, baseball hats

Bike racks are very eye catching...get more stuff like this that is different, colorful, catches people's attention vs. a big name piece. Lot of runners, bikers, skateboarders in this area

Don't have to be so traditional in various places like the skateboard park (well done graffiti mural—ask the kids?)



CITY OF UNIVERSITY PLACE

Community and Economic Development Department Development Services

TO: David Swindale, Director
FROM: Dale Yeager, Associate Planner
DATE: April 18, 2006
SUBJECT: City policies in support of public art

This memo is in response to your request for supportive documentation from the City's policy documents in support of public art.

City of University Place Comprehensive Plan encompasses the following policies/vision statements regarding public art and aesthetics:

- The City's vision statement states that 20 years after incorporation, University Place is a safe, attractive city that provides a supportive environment for all citizens to work, play, obtain an education and raise families. (pg. 1-3)
- Land Use Element: Establish a Town Center Overlay within the Town Center Zone to promote high quality mixed-use development utilizing design standards, incentives and increased density and height limits to create a viable center. (policy LU8C)
- Special Planning Areas Established, Town Center (TC): Wide sidewalks, pedestrian connections to adjacent residential areas, landscaping, public open spaces, and public art will be an integral part of the Town Center. (pg. 1-30)
- Community Character Element: Encourage the inclusion of public art. The Pacific Northwest has an international reputation for displaying works of art in public settings. The City can contribute to this regional legacy by incorporating art in public projects and encouraging developers to incorporate art into their projects. The City should include artists on design teams for parks and other public spaces. Many items in the public environment – lighting, railings, walls, benches, etc. could be made more interesting through the participation of artists. (policy CC3B)
- Community Character Element: Encourage community volunteerism in public beautification projects. Many communities benefit from active volunteers and civic beautification committees who organize to contribute amenities such as planted flowerbeds, banners, hanging baskets, sculpture and other items, or who help provide additional maintenance that is often beyond municipal budgets. These projects may include the involvement of local Chamber of Commerce or other business and volunteer groups. (policy CC3C)

City of University Place Town Center Design Standards and Guidelines provide the following references in support of public art:

- Bridgeport Way: Elements that make Bridgeport Way special include mixed-use residential and retail, wide sidewalks, streetscape amenities such as benches, potted plants and trash receptacles, a distinctively high first floor, structured parking hidden from view, free standing signs, art work, and mature trees. (pg. 5)
- Town Center Drive: Elements that make Town Center Drive special include: specialty retail and eating establishments, a retail street character that is unique to UP and promotes activity, generous sidewalks and areas for outdoor eating and amenities, special effect lighting and sound systems, art work and water features. (pg. 6)
- Core Value 2: Part of the Town Center vision is to support an appreciation of education, arts and cultural diversity. This includes creating places for individual and groups, art accessible to the public, places to linger, places to shop, places to watch, and opportunities for discovery and serendipity. (pg. 8)
- Site Design: Walkways: Walkways are connections that provide pedestrians access between plazas and courtyards or to streets or parking areas located behind buildings. One of the standards includes providing decorative paving, lighting, landscaping and at least one discovery element such as artwork, potted plants, or murals within walkways. (pg. 16)
- Site Design: Gateways: Gateways are elements that provide a sense of arrival for pedestrians and/or vehicles. One of the standards is for gateways to have qualities that make them distinct from the surroundings including but not limited to art, decorative paving, landscaping and signage. (pg. 17)
- Site Design: Courtyards: Courtyards are smaller improved open space areas to relax and enjoy the outdoors. One of the standards includes providing at least one piece of art in each courtyard. (pg. 17)
- Site Design: Plazas: Plazas are gathering places with room or facilities to host special events, or to sit and enjoy. One of the standards is to include a water feature or artwork. (pg. 18)
- Streetscapes: Art Work: The intent of this section is to provide for artwork that reflects the values, culture and history of the northwest and the City of University Place, compliments building design and adds to our sense of place. (pg. 37)
 - Standards:
 - Art work in publicly owned places shall be consistent with the City Public Art policy.
 - Art work shall be located within the Town Center Overlay area as specifically identified in other sections of this Title and/or as shown on the adopted Master Plan.
 - Permanent art pieces shall not be located in areas designated for performing arts functions.
 - Artwork shall be made of durable, weatherproof materials, not interfere with pedestrian circulation or cause a traffic hazard, and be designed to avoid physical hazards to the public who come in contact with it.

Guidelines:

- Art should reflect the values, culture and history of the northwest and the City of University Place. Themes to consider include, orchards, timber, mining, Vikings, canoe making and wildlife such as bear, deer, salmon and waterfowl.
- Appropriately scaled art pieces or sculptures should be located in the streetscape and in plazas and courtyards where they do not visually obscure adjacent retail uses.

- Art pieces should be “accessible” physically and intellectually.
- Local sources of art should be considered.
- Artwork may be part of a collection, or a single piece.
- Artwork may include water, seating, planting, decorative architectural elements or plaza space as part of the design.

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XI. Great Ideas

During the course of our interviews and surveys, we collected a multitude of great ideas for future consideration. To ensure they remain part of our efforts, they have been included here:

- **Sponsor juried art shows for local adult artists as well as providing those opportunities for student artists.**
- **Sponsor contests to design posters, banners and tee shirts for events and business districts.**
- **Develop an art brochure/map/tours featuring existing art in University Place with downloadable maps, audio/I pod tours, etc.**
- **Ask Pierce Transit to partner on a brochure that includes bus routes to various points of interest.**
- **Negotiate gallery space in public and private buildings for local artists. Local businesses could feature rotating art in their windows or shops.**
- **Design indoor and outdoor spaces to allow for future art exhibits (ie gallery space, glass display cases, etc).**
- **Sponsor a Film Festival featuring 3-10 minute films**
- **Highlight former UP resident cartoonist Gary Larson**
- **Sponsor a fiberglass ducks contest in conjunction with the Duck Parade. Local artists could decorate the ducks which would be displayed around town before being auctioned off.**
- **Incorporate gardens and art in neighborhoods. (Visit Heronswood Nursery near Poulsbo for ideas on how this might be done.)**
- **Do a Day in the Life of University Place photo contest.**
- **Develop a catalog of artists and project ideas to encourage and assist private developers/businesses in incorporating art into their projects.**
- **Arrange "UP Day" at the Tacoma Art Museum, the Museum of Glass and/or the Washington State History Museum.**

- Use art to enliven Pierce Transit shelters – ie sandblasting, metal work or unique components (such as the canoe representing the Puyallup nation).
-
- Sponsor tours of other art in the region for University Place residents.
-
- Incorporate History into artwork.
-
-
- University Place does not have many historical structures to use in reminding us of our heritage. Reflecting our history in our art is particularly important as a result.
-
- An extensive list of specific ideas is provided as Attachment J.

XII. Conclusions

University Place is already committed to public art. It is both a way to define our city for visitors and to enhance our own sense of community. To do public art well, we need to create and implement a well-thought plan. We need the community's involvement in making and effective program for public art thrive in University Place. The actions proposed herein are intended to take us in that direction.

Proposed Action Plan

This following actions, assignments, and timelines are recommended.

Immediate: (Fall – December 2006)

- Adopt Community Art Plan – City Council
- Establish an Arts Commission – City Council
- Meet as Uptown's Arts and Public Spaces Task Team to participate in crating recommendations and proposed implementation for public art in Town Center – City Staff and UP for Art and other communities representatives
- Utilize artist and/or art consultants to aid in the design of Town Center and the transit center – City Staff and City Council
- Launch Community Art Tour website in cooperation with UP for Art