

SHORELINE PARKS, RECREATION & CULTURAL SERVICES

PUBLIC ART PLAN



2017 - 2022
RESOLUTION 404

content

Public Art Plan | 2017 - 2022 | City of Shoreline



Raintree, Kristin Tollefson, artist 2010

Cover image credit:
REFLEX SOLARIS

Laura Haddad & Tom Drugan, artists, 2009

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EXECUTIVE SUMMARY

Shoreline’s third Public Art Plan presents a comprehensive vision for a greater diversity of programs and forms of public art over the next six years, 2017 – 2022. It represents a year of public process, Art Committee and PRCS Board involvement, and Staff planning resulting in an aspirational yet realistic plan for the future of Public Art in Shoreline.

In 2002, the City passed Ordinance 312 establishing a 1% Municipal Art Fund (Art Fund) and adopting Shoreline’s first Public Art Policy. The Art Fund is based on 1% of the cost of major capital projects such as the improvements to Aurora Ave. N. and the addition of the police station to City Hall. A Public Art Sub-Committee was appointed by the Parks, Recreation, and Cultural Services Board to advise on Art Fund expenditures.

In 2007 the City created a .35 FTE Extra Help Public Art Coordinator position reporting to the PRCS Director to manage the Art Fund. Funding for this position is divided equally between the General Fund and the Art Fund. The approval of the 2006 Parks Bond and major development along Aurora Avenue generated revenue for multiple public art projects. The 1% funding model has proven to be sustainable in periods of large construction projects, but struggles to fund ongoing programming during leaner years.

The Public Art program has evolved to include neighborhood-based projects, placemaking efforts, coordination with Sound Transit to integrate art into light rail station subareas, Piano Time, sculptures in the Park at Town Center, indoor exhibits at the City Hall Gallery, and much more. Shoreline’s Public Art program works with the Shoreline Lake Forest Park Arts Council to avoid duplication of programs by focusing on permanent additions to the City’s collection, temporary eco-art projects, sculpture loans, gallery exhibits, and non-visual art forms such as sound art, music and literature.

This Plan outlines goals and action steps that reflect public input from Shoreline residents, artists, and arts advocates who attended meetings or took online public art surveys. The public process dovetails with the update to the City’s Parks, Recreation & Open Space Plan. Results of multiple outreach efforts are available in detail online at shorelinewa.gov/prosplan.

Five goals and their strategies for implementation are defined in the Plan:

- Goal 1: The Public Art Program Will Be a Leader in the City’s Placemaking Effort
- Goal 2: Support the City’s Commitment to Equity and Inclusion through the Arts
- Goal 3: Achieve Greater Financial Sustainability for the Public Art Program
- Goal 4: Engage the Community through Public / Private Partnerships
- Goal 5: Integrate Public Art within Parks, Recreation and Cultural Services and the City

Continued on page 4.



Salmon Hunt, James Madison, artist 2010

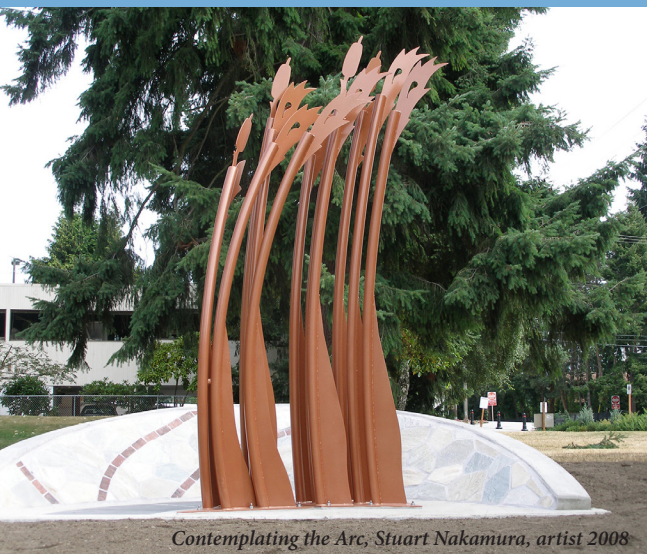


EXECUTIVE SUMMARY CONT.

A six-year implementation strategy based on the five major goals are prioritized over three phases. In addition to ongoing public art programs there are several priority tasks associated with each phase :

- Phase 1 (2017-2018) focuses on placemaking through the commissioning of a major art installation, neighborhood art projects, and individual artist grants.
- Phase 2 (2019-2020) identifies sustainable funding strategies.
- Phase 3 (2021-2022) works with the Parks Department to activate permanent community cultural space in a new community/aquatics center.

A series of appendices provide details about the City's current public art permanent collection, the extensive public involvement process leading to the Plan, the 2016 condition assessment of the collection, and additional reference materials.



Contemplating the Arc, Stuart Nakamura, artist 2008



INTRODUCTION

Incorporated in 1995 and just nine miles north of downtown Seattle, Shoreline remains a young city entering its third decade during a time of unprecedented growth and change. As the City's Vision 2029 statement recognized in 2009, "(p)eople are first drawn here by the city's...trees [and the] value placed on arts, culture, and history." The Public Art Program supports the Shoreline City Council's 2016 – 2018 goal of strengthening the City's economic base by creating exciting cultural programs that draw people from the surrounding region and contributing to placemaking and community engagement, especially through programs and initiatives at the neighborhood level. For more on the City's public art program visit shorelinewa.gov/art.

This Public Art Plan creates a vision for a sustainable public art program in Shoreline. It replaces the previous six-year Plan (2011- 2016), acknowledges its strong foundation, and shapes its future by providing a blueprint for public art projects in the City.

Part 1 (Chapter 1) of the Plan tells the story of how the foundation of Public Art in the Shoreline area was laid, beginning with the impact of the Shoreline Lake Forest Park Arts Council's legacy that began nearly thirty years ago, to the institution of Shoreline's own municipal arts program in 2002, and where the program finds itself nearly fifteen years later. The ways the City's public art program interfaces with the Shoreline Lake Forest Park Arts Council are described, as are the basic administrative structures of the City's Program: The Public Art Sub-Committee, the Public Art Coordinator, and municipal funding mechanisms.

Part 2 (beginning with Chapter 2) of the Plan offers a strategy to shape the future of Public Art in Shoreline. It begins by attempting to capture the elusive idea of what public art is. What was at one time a fairly concretely defined concept has over time broadened to include more comprehensive and expressive elements so that a redefinition of terms is required. This Plan lists elements of both Visual and Non-Visual Art that fall into the broad category of "public art."

Public process plays a vital role in the definition of arts and culture in Shoreline, which has identified citizen input and open government as a priority. Chapter 3 reviews the year-long effort to reach out to stakeholders in the arts as well as residents who encounter public art in their everyday lives, on their way to work, or in parks a few blocks from their house.

Chapter 4 outlines the Mission and Vision statements. These statements guide five major goals and possible implementation strategies listed in Chapter 5.



The sixth chapter builds on the goals section by detailing a six-year plan to grow the art program and solidify its important role in making Shoreline a desirable place to live. Here three phases for Public Art are described that bring major permanent artworks to our streets, followed by a temporary community arts center that can grow into a permanent home for the arts community. This chapter also addresses the role of public art in other civic sectors like Neighborhoods (Community Services), Economic Development, and Parks, Recreation, and Cultural Services (PRCS). A series of Appendices at the end provide supporting documentation as referenced throughout the Plan.

As a visionary and aspirational document, the Plan recognizes funding constraints, but simultaneously seeks to inspire the community by imagining the potential of a strong, fully supported program that would profoundly enhance the City’s cultural landscape to mirror its stunning natural setting on the shores of the Salish Sea.

PART 1 - SECURING OUR FOUNDATION

CHAPTER 1 - Public Art in Shoreline, Then and Now

Then...

Prior to 1995, when the City was incorporated, arts programming in the area was managed by the Shoreline Lake Forest Park Arts Council. Founded in 1989 as a 501c3 non-profit, with a mandate that spanned from the shores of Puget Sound to the shores of Lake Washington, the Arts Council infused arts into the community with concerts in the park, an Arts in Culture performance series, a dynamic arts festival featuring a variety of media and cultural groups, a major artists-in-the-schools program, and gallery exhibitions.

As the City of Shoreline was being created from unincorporated King County, King County Arts and Heritage Organization 4Culture (under the name of King County Arts Commission at the time) provided grant funding for the concerts and performances and created an Arts Plan to guide the future. Once incorporated, the City’s investment in the Arts Council through an annual contract increased and enhanced the area’s arts programming.

In 2002, responding to a 2001 suggestion from the Arts Council and local arts advocates that the new City consider a 1% for the arts funding program, the Parks, Recreation and Cultural Services (PRCS) Board appointed an Art Subcommittee comprised of PRCS Board members, the Shoreline-Lake Forest Park Arts Council Executive Director and Arts Council Board members. City staff worked with the Subcommittee to recommend the creation of a Municipal Art Fund (Art Fund) by allocating 1% of the construction costs from qualifying City capital improvement projects to the Art Fund. The City Council adopted the proposal in 2002 as Ordinance 312. That same year Shoreline’s first Public Art Policy was adopted.



To implement the purpose of the Municipal Art Fund ... by providing a plan and procedure by which the City will accept works of art as part of its permanent and temporary collection.

- From Shoreline Public Art Policy as adopted in 2002





In April 2007, the City created a .35 FTE Extra-Help Public Art Coordinator position reporting to the PRCS Director to manage the Art Fund. Shoreline’s first Public Art Coordinator, Rosaline Bird, had served for 11 years as Executive Director of the Arts Council following six years as Board President, a relationship that facilitated the City’s ongoing arts-programming contract with the Arts Council. The Arts Council continued to offer a variety of programs, and the Public Art Coordinator primarily managed and coordinated large public art commissions including artist selection processes, contract management, grant writing, and overseeing installations and budget from 2007 – 2011.

During this time, the major re-development of Aurora Avenue and the North City business district generated revenue for the Art Fund. The successful passing of a Parks Bond in 2006 paid for the acquisition of property and re-development of many of Shoreline’s parks which also generated revenue to the Art Fund. The first project to make use of the Art Fund created the two Interurban trail bridges, by nationally recognized artist Vicki Scuri, over North 155th Street, adjacent to Aurora Avenue N. and over Aurora at N 160th Street, completed in 2007.

The Art Subcommittee spent several years working with consultants to develop a master plan for the Park at Town Center, preserving a 200-foot section of brick road as a remnant of the trunk road and Interurban trolley line, which extended from the City’s southern border at 145th, northward to Echo Lake.



New capital improvement projects, such as the second mile of Aurora, initiated a second wave of artworks and planning, with much attention focused on the area between 175th and 185th as a future Town Center area. In the absence of a single ‘downtown’ urban core, and because of the City’s efforts to develop focal point places, this area was studied for placement of a significant art installation, including a landscaped area with a possible water feature or fountain. The Art Subcommittee spent several years working with consultants to develop a master plan for the Park at Town Center, preserving a 200-foot section of brick road as a remnant of the trunk road and Interurban trolley line, which extended from the City’s southern border at 145th, northward to Echo Lake.

*Aurora Avenue Bridge,
Vicki Scuri artist, 2007*



“

Providing life-enhancing experiences [that] bring our culture to life and transfer it to the next generation.

”

- Mission statement from Shoreline Parks, Recreation & Cultural Services

To activate this space, the Public Art Program rolled out a series of temporary public art programs funded by the Art Fund, including “Sculpture Stroll,” an annual sculpture loan program featuring previously made sculpture mounted on concrete pads, “Piano Time,” a month long display of artist- decorated pianos donated by the public, and “From the Ground Up,” a series of temporary eco-art projects. These temporary projects introduced new kinds of Public Art to Shoreline, with an emphasis on community-based projects that enhance public spaces for shorter amounts of time, exhibit an adventuresome spirit, and bring attention to the City from regional artists.

By 2014 it was apparent that the cumulative financial impact of these temporary projects on the Art Fund over a five-year period (2011 – 2015) had drawn down overall funds and that, without a major CIP project in the future, the program would require substantial changes in staffing and level of service. Recognizing that the 2002 Ordinance anticipated the installation of major permanent work of art, a reserve of \$100,000 was set aside in the Art Fund to maintain the ability to fund major permanent works. Diminished revenue meant the Art Program in 2014 and 2015 was limited to smaller expenditures per year for temporary projects. Expenditures for permanent art in 2014 and 2015 were allocated to acquiring smaller sculptures including S. Cargo by Karien Balluff on the Interurban Trail and Sunset by Bruce and Shannon Andersen at Sunset School Park.



Now...

The City of Shoreline Public Art Program is now over 10 years old. As part of the Parks, Recreation, and Cultural Services Department (PRCS), it functions within the department’s mission of “provid(ing) life-enhancing experiences [that] bring our culture to life and transfer it to the next generation.” With 410 acres of parks and open space, including 20 developed park sites, as well as recreation and community centers designed “to recreate the mind and the body,” PRCS provides a strong base of support for public art, with many shared goals and broadly similar services all designed to give residents an abundance of opportunities to enrich their lives.

Two major contracts and internally-managed special events and public art programs form the backbone of Cultural Services in the City. Both the Shoreline Lake Forest Park Arts Council and the Shoreline Historical Museum contract with the City under a \$60,000 annual services contract to provide arts and cultural services and programs.

*Artscape temporary Sculpture
“Clang”, Matthew Dockrey,
artist 2015*

SHORELINE LAKE FOREST PARK ARTS COUNCIL

The Arts Council has grown to include a full-time executive director and eight part-time employees who manage various aspects of the organization from publicity to the small gallery maintained in the Town Center in Lake Forest Park. In 2015, the Arts Council initiated a membership program and currently has about 100 dues-paying members with plans to increase them substantially in the future.

The Arts Council's core purpose is to "cultivate creativity and inspire our community through the arts" (mission statement), through goals that "promote public awareness of the arts," "coordinate and sponsor" various arts programs (especially educational programs), "advocate for support for the arts," and "provide financial and other support for arts organizations, artists, arts activities and projects." <http://shorelinearts.net>

Recent Arts Council programming has focused on adult, family, and youth-centered workshops and performances that are typically short, a few hours to a day or two. The Arts Council concentrates on Artists in the Schools, placing 20-30 artists per year in Pre-K-12 settings in the City. This program is regarded countywide as a model for artists in schools. In the same way that the Public Art Plan reinforces Shoreline City Council goals of "placemaking" and fostering a vibrant City culture, the Arts Council emphasizes the importance of the arts in building successful communities through "creative connections" that support the City's culture.



The Arts Council provides entertainment-oriented arts programming through Summer Concerts in the Park - up to eight performances per year

In addition to education, the Arts Council provides entertainment-oriented arts programming through Summer Concerts in the Park - up to eight performances per year. The Arts Council's contracted programs extend to the Shoreline Arts Festival, the City's largest arts event, held over two days, as well as collaboration on indoor group exhibitions, co-curated with the City's Public Art Coordinator. Finally, the Arts Council's scope includes providing selections from their Portable Works collection to interior public spaces in the City and a series of mini-grants for community groups. Beyond the City contract, the Arts Council operates a 200-sq. ft. gallery in Lake Forest Park and manages many other programs, supported by funding from membership, an annual arts gala fundraiser event, grants from 4Culture, and donations from individuals, Cleanscapes Recology, and other businesses. The City of Shoreline provides approximately 16% of the Arts Council annual budget.



*The Public Art
Coordinator
conducts
national
searches to
bring artists
to Shoreline.*

PUBLIC ART COMMUNITY INVOLVEMENT

The original 2002 Public Art Policy called for a Public Art Sub-Committee (Committee) of the PRCS Board to be comprised of at least one member of the PRCS Board, one PRCS Department staff, one Arts Council representative, and one City Finance Department staff. The 2009 update to the Public Art Policy established a separate Art Committee. Over time the Committee has evolved to include two members from the PRCS Board and three from the community with active leadership by the Art Coordinator. The Committee is an advisory body to the PRCS Board and staff. The Committee and the PRCS Board have been closely involved in development of this Public Art Plan.

Jurying art, or selection of proposals, has been an important Committee responsibility. Open calls for art are written by the Public Art Coordinator and circulated regionally on art portals; these may be Requests for Qualifications for larger art commissions, direct Calls for Art, Invitational Calls, or combinations of Open and Invitational. Invitational Calls seek submissions from artists who have expertise in particular areas and are nominated by jurists with advanced knowledge of local and regional artists. An art panel consisting of members of the Art Committee, an artist, arts professional and other site-specific stakeholders review applications, invite finalists for interviews and make recommendations to the full PRCS Board. As the project progresses, concept designs are reviewed by the panel and recommended to the PRCS Board for approval. The process is facilitated by the City's Public Art Coordinator and is more stringent for Requests for Qualifications.

PUBLIC ART COORDINATOR

Historically, when a capital improvement project generated a significant level of contributions to the Art Fund, the Public Art Coordinator worked with the Committee to commission major works of public art. The Coordinator conducts searches to bring artists with national reputations to Shoreline.

In addition to facilitating the creation of permanent artworks, the Public Art Coordinator supervises temporary outdoor art projects (Artscape, Piano Time, and Groundswell). Working closely with the Art Committee and the Arts Council, the Public Art Coordinator collaborates with the City's Neighborhoods



Shoreline Pool Mural, Sara Snedeker & Artquake Collective Volunteers, artists 2016



Coordinator on neighborhood-based projects, Economic Development Director on placemaking efforts, and Kruckeberg Botanic Garden staff on site-specific programs. As the primary staff representing the City’s Public Art Program, the Coordinator serves as the first point of contact for outside agencies seeking to engage public art projects in the City.

The City’s Public Art Program is designed to complement the strengths of the Arts Council through programs that the Arts Council has not focused as intensively on. One such program administered by the Public Art Coordinator is the series of exhibitions at City Hall and Spartan Recreation Center (up to six curated exhibitions a year with a total of almost 50 artists chosen from local and regional open-calls) and the accompanying artist panels and symposia related to exhibitions.

Shoreline’s 14 different neighborhoods each have a unique identity and interest in placemaking which seeks opportunities for the arts to define Shoreline as a desirable place to live. The Neighborhood mini- grant program offers annual community grants up to \$5,000 for various improvement projects, some of which concern neighborhood public art facilitated by the Public Art Coordinator. Recent examples include a mural painted by Michiko Tanaka on a restroom facility at Twin Ponds Park, a project initiated by the Parkwood Neighborhood Association and an Orca whale sculpture project initiated by the Richmond Beach Community Association.

PUBLIC ART PROGRAM FUNDING

Ordinance 312 instituted a funding mechanism sufficient to begin a collection of permanent outdoor artwork that is sustainable in periods of large construction projects but struggles when there are fewer qualifying CIP projects. The public’s enthusiastic response to temporary projects leads to the question of how to balance major permanent commissions with short-term public art.

The public art program has three primary funding sources, the largest of which is the Art Fund. The General Fund is the second largest source funding one half of the Public Art Coordinator’s salary and the contract with the Arts Council. The PRCS Repair and Replacement budget funds public art maintenance.

Grants provide some level of funding each year. The City functions as the first point of contact for government arts organizations at the state, county, and national level, such as Humanities Washington, the Washington State Arts Commission, King County Arts and Heritage Organization 4Culture, Western States Arts Federation, Americans for the Arts, and the National Endowment for the Arts.



Raintree
Kristin Tollefson, artist 2010

PART 2 - SHAPING OUR FUTURE

CHAPTER 2 - Defining Public Art

The terminology for what constitutes public art evolves and changes as cultural values shift and grow. The term was originally used to refer exclusively to permanent, commissioned artworks pejoratively referred to as object-based “plop art.” It was broadened by Suzanne Lacy (*Mapping the Terrain*, 1995) and others in the 1990s to include “new genre public art,” which incorporated a much broader understanding in terms of different media and social intervention. This resulted in what Lacy called a shared sense of “engagement.”¹ A recent focal point for public art programs across the country has been on diversification through the participation of underrepresented populations, including people of color, LGBT, and immigrant populations who may be marginalized by mainstream Western art.

Public art is not necessarily beautiful (a subjective value), but seeks to foster dialogue, debate, and discourse about the ways in which we view ourselves and our environment. Rather than assuming that the function of public art is to cosmetically enhance the infrastructure of the City or simply entertain, public art is a thought-provoking, socially engaged form of communication capable of providing the deepest insight into the human experience. Public art elicits an active response from fully-participating audiences.

To make public art, the artist must “take into account the ethos of the region, history of site, sustainable practices, and social engagement” (Buster Simpson, Sound Transit Lynnwood Link Application). A public artist does not rule out any aspect of a City’s culture in making decisions about artwork that can provide a lasting value: “all aspects of the public realm potentially...become part of the palette; the landscape, the infrastructure, the built environment, and the social and economic engagement” (ibid.).

Art can be temporary or permanent. Appendix A catalogues Shoreline’s current permanent collection. For this Plan’s purposes, public art can be both. A healthy program will include a balance between permanent commissions of small and large-scale artworks as well as an array of temporary artworks that may be on display from as little as a single day or even a few hours (for a performance piece or theater play, for example), to a period of several months or a year or more. In some cases, works are designed to erode into the soil, leaving little or no apparent trace.



“Nature Song,” Briar Bates, artist 2014

¹The Public Art Plan is not intended as an art-historical or academic research document but is rather an arts- administrative policy guide for the next six year period. That said, it touches on (and is informed by) many issues of current interest to contemporary art in general. There are numerous books about the topic of public art, but in addition to Lacy’s work, the following texts have been of particular help: Erika Doss, *Spirit Poles and Flying Pigs: Public Art and Cultural Democracy in American Communities*, Smithsonian, 1995; Barbara Goldstein, *Public Art by the Book*, U Washington P, 2005; Robert Klanten and Matthias Hubner, *Urban Interventions*, Gestalten, Berlin, 2010; Miwon Kwon, *One Place After Another: Site Specific Art and Locational Identity*, MIT, 2002; Annie Lai, *Public Art Now*, Sandu Publishing, 2016; W.J.T. Mitchell, *Art and the Public Sphere*, U Chicago P, 1992; Twylene Moyer and Glenn Harper, eds. *The New Earthwork*, isc, 2011; Erika Suderburg, ed. *Space, Site, Intervention*, U Minnesota P, 2000; Linda Weintraub, ed. *To Life: Eco Art in Pursuit of a Sustainable Planet*, U California P, 2012.



The 2011-2016 Art Plan strove to be broadly inclusive, mentioning music and dance. This Plan also defines public art in broad, culturally inclusive ways that are meant to continue exploring a sense of engagement, including social justice. A public art program should encourage new works in experimental settings, and where appropriate and safe, even accept a certain level of risk. The previous Plan specifically mentioned that design components incorporated into capital projects (concrete pavers, for example, with leaf designs) do not qualify as public art; that distinction is also retained here. However, these kinds of decorative components of public works projects are often assumed to be public art by residents, who may not be aware that they are commercial products rather than the work of individual artists. Nevertheless, opportunities for decorative embellishment should be welcomed and expanded, especially since they dovetail closely with officially-recognized forms of public art and also (most important of all) because they do not drain the public art fund and help create the impression of a City filled with art.

Shoreline’s Public Art Policy defines public art broadly as “all forms of original creations of visual and tactile art that are accessible to the public in City-owned facilities, including parks.” It identified 14 types of public art and cautioned that the list “is not limited to” those forms. This plan expands public art to include the forms listed below:

FORMS OF PUBLIC ART

- Dance, Theater, and Performance
- Painting, photography, drawing, collage, book arts, mixed media, encaustic, prints, and the myriad other forms of both two- and three-dimensional artworks, mostly portable, but also in large scale format

*Groundswell Program at
Paramount Open Space, temporary
sculpture, “Out of One, Many; Out
of Many, One (E Pluribus Unum),”
Sara Kavage, artist 2016*

“ ...all forms of
original creations of
visual and tactile art
that are accessible to
the public in
City-owned
facilities,
including parks. ”



FORMS OF PUBLIC ART CONTINUED

- Sculptural objects (includes a variety of scale, from large earthworks and landscape art, to monuments and statues, to smaller pieces displayed in vitrines; of any material and inclusive of kinetic, functional, interactive, and/or multimedia components; inclusive too of traditionally- regarded crafts such as wood carvings, glass and ceramics, textiles and fabric, and the like.)
- Murals, Vinyl Wraps, Banners (murals can be applied to walls by a variety of means, inside or outside; wraps and banners refer to decorative embellishments of the built environment and urban furniture and can include painted fire hydrants, sidewalk chalk art, etc.)
- Art exhibitions (by definition, these public and accessible displays of both two and three- dimensional artworks – often comprised of a group of artists organized around a curatorial theme -- collectively form an important category of temporary public art, especially in Shoreline where there are as yet no commercial art galleries and no venues for the display of curated exhibitions.)
- Community-based art (a wide variety of artistic practice that involves embedding in community groups, often with an explicit social message, with the visual art often serving a subsidiary function.)
- Signage, calligraphy, text (does not include advertising or billboards as such but conveys an easily observable artistic component that is not specifically designed to sell a product.)
- Experimental geography, mapping, walking (relatively recent art forms that combine a multidisciplinary approach to visual art making that borrows from geography, mapping, GIS, orienteering, wayfinding, and navigating urban space.)
- Conceptual, installation, time-based, emerging, new media (new forms of art are constantly developing as technology and culture foster experimentation. Augmented reality is a good example.)
- Sound art (examples might include ambient noise that an artist manipulates or curates for audiences to listen to; experiments with sonic waves, and other forms of auditory stimulus).
- Music
- Literary arts, spoken word
- Community-based art (as above, though without the production of visual objects; thus, a song or narrative developed by an artist or artist group with direct engagement with a social group)
- Art exhibitions (see above, but with an emphasis on non-visual art forms, such as a sound-art group show)

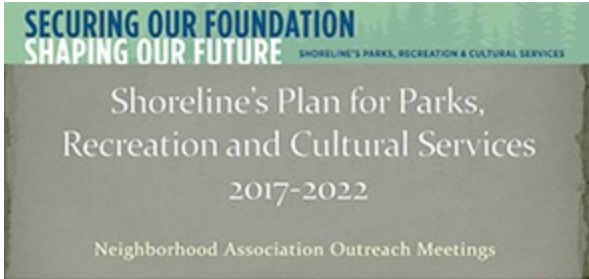
Above: Piano Time 2013 along the Interurban Trail, “Lounge Lizard,” Carol Meckling, artist



Beacons, Bill Franklin, artist 2017



CHAPTER 3 - 2017 - 2022 Art Plan Public Process



Updating the Art Plan coincides with the update of the City’s Parks, Recreation, and Open Space Plan (PROS Plan), which outlines the City’s goals for parks and recreation facilities, programs, and cultural services. The Art Plan integrates with the PROS Plan as a key component of Cultural Services which encapsulate the rationale for prioritizing arts and heritage as integral components of the Shoreline community. The PROS Plan describes how Cultural Services are shared between the City and other agencies such as the Shoreline Lake Forest Park Arts Council, Shoreline Historical Museum, and the City’s own Special Events program housed in the Parks, Recreation, and Cultural Services Department.

Appendix B contains a comprehensive asset inventory of Parks’ infrastructure, including public art as physical assets completed in 2016. The resulting assessment of condition and future maintenance is included as a review of the City’s permanent outdoor collection.

The PROS Plan includes specific information regarding the public art plan public involvement process, which accumulated an abundance of commentary and data. The update to the Art Plan solicited public feedback over several months by joining PROS Plan neighborhood meetings, public art stakeholder meetings, intercept events, two public art forums, two ‘pop-up’ surveys at public art events, and conversations with Shoreline Lake Forest Park Arts Council leadership. During PROS Plan public meetings, questions were asked about the challenges to public art, as well as what public art means to Shoreline residents -- among a host of other questions focusing on parks and recreation. (See Appendix C for Public Involvement details) A PROS Plan online survey gathered results from April through the end of June and included several questions specific to public art. Public meeting and survey results appear in detail on the PROS Plan web pages at shorelinewa.gov/prosplan.

This information was organized by the Public Art Coordinator, reviewed by the Art Committee, and recommended for approval by the PRCS Board at the December, 2016 regular meeting. It shaped the goals outlined in Chapter 5 and is prioritized in three work plan phases over six-years as: beginning years, middle years, and end years (Chapter 6).



Public Art Forum, City Hall, September 29, 2016



PUBLIC ART MISSION

The City of Shoreline believes in the value of a culturally-rich community that embraces all the arts, infuses artistic creativity into all aspects of civic life (including the built and natural environments) and celebrates and preserves our local history and diverse heritage in meaningful ways.

CHAPTER 4 - Public Art Mission & Vision

PUBLIC ART VISION

The City of Shoreline believes in the power of art in public places to draw people together, create vibrant neighborhoods where people desire to live, work and visit, and stimulate thought and discourse by enhancing visual interest in the built and natural environment. Art is part of the cultural thread that ties generations and civilizations together; creating opportunities for expression, reflection, participation and a landscape that is uniquely Shoreline.

Public Art does more than provide aesthetic beauty to an urban area otherwise dominated by infrastructure and the built environment. It provides a sense of imagination and basis for engagement with the City. Earlier City of Shoreline studies (Vision 2029 Statement; Park at Town Center Visioning, 2010, etc.) as well as the longstanding presence of the Shoreline Historical Museum and the Shoreline- Lake Forest Park Arts Council, testify to the City’s passion for history, heritage, and creativity. As the goals and implementation strategies imply, the City will be among the leaders for Public Art in the region.

Shoreline’s vision is that public art will:

- provide new perspectives and grounds for open interpretation
- lead diversity and inclusion efforts
- explore the human experience
- define public space in artistic terms
- inspire the community to invest in public art

*Art is part of
the cultural
thread that ties
generations
and
civilizations
together*



Aurora Theater Company “Into the Woods” at City Hall 2015



CHAPTER 5 - Goals & Implementation Strategies

The goals and possible implementation strategies in this Plan reflect public input from Shoreline residents, artists and other advocates who attended meetings or took online public art surveys. The possible implementation strategies present a brainstorm of ideas of ways to achieve each Goal. As opportunities present themselves we will pursue the strategies outlined here. However, recognizing limited resources are available, the highest priority implementation strategies are described in more detail in the next Chapter.

Goal 1

The Public Art Program Will Be a Leader in the City's Placemaking Effort

Goal 2

Support the City's Commitment to Equity and Inclusion through the Arts

Goal 3

Achieve Greater Financial Sustainability for the Public Art Program

Goal 4

Engage the Community through Public / Private Partnerships

Goal 5

Integrate Public Art within Parks, Recreation and Cultural Services and the City



Goal 1

THE PUBLIC ART PROGRAM WILL BE A LEADER IN THE CITY'S PLACEMAKING EFFORT

GOAL OVERVIEW:
The Public Art Plan supports Shoreline City Council Goal #1: "Initiate innovative, community-supported placemaking efforts that encourage people to spend time in Shoreline."

The Interurban Trail along Aurora Avenue North at 155th Street

POSSIBLE IMPLEMENTATION STRATEGIES:

1. Commission a major piece of iconic, distinctive, exciting artwork that would draw people to Shoreline and provide a sense of pride for years to come. Budget: \$100,000 - \$150,000. The call would involve a national search. (Phase 1)
2. Commission a significant piece of art in the \$30,000 - \$50,000 range every two to three years to activate the community and grow the City's collection. (Phases 1 -2)
3. Provide a multi-use arts and cultural center (e.g. "maker spaces") for the people of Shoreline. This was a priority in the past two Public Art Plans and remains so. (Phase 3 and beyond).
4. Institute a Shoreline Art Grants Program that would encourage local artists, as well as nearby artists interested in siting projects in Shoreline, to apply on an annual basis for project-related grants from \$500 to \$3,000. (Phase 2)
5. Develop and encourage temporary, community-based art opportunities by providing maker spaces at the neighborhood level. (Phases 2 -3)
6. Support theatre through the creation of a naturally sloping outdoor amphitheater to serve as a performing arts venue. Partner with the Aurora Theater Company to provide community-based arts programming. Shoreline's Aurora Theater Company desires a better solution for outdoor theater and has suggested a major placemaking effort at Shoreview Park. (Phases 2-3)
7. Feature niche art markets that dovetail with the City's emphasis on green technology, the solar festival at Shoreline Community College, the Shoreline Film Office, and an abundance of urban forests as partners in the Arts. (Phase 1 -2)
8. Integrate arts programming and environmental education by populating Shoreline's urban forests with various forms of eco-art, and hosting educational symposiums (Phase 3).
9. Install more visible art in highly visible places such as Richmond Beach Saltwater Park and Aurora Avenue. A drivable corridor of up to 30 temporary and permanent sculptures would distinguish Shoreline and bring visitors from far and wide. (Phase 1)



Goal 2

SUPPORT THE CITY'S COMMITMENT TO EQUITY AND INCLUSION THROUGH THE ARTS

GOAL OVERVIEW:

The Public Art Plan supports City Council Goal #2: "Expand the City's focus on equity and inclusion to enhance opportunities for community engagement."

*Nightingale Dance Troupe
performing at the "Pacifying the
Dragon" event, December 2016*

POSSIBLE IMPLEMENTATION STRATEGIES:

1. Empower and incentivize diverse artists' groups to create their own programming through individual artist grants and multi-use spaces. (Phases 2-3)
2. Bring alternative art histories (i.e., non-Western) into the public sphere such as the Asian- inspired community art project, "Feeding the Hungry Ghosts," that reached a diverse audience at Celebrate Shoreline 2016. Include outreach to underrepresented groups, including ethnically diverse music acts. (all phases)
3. Provide a focus at City Hall exhibitions on local artists of color. (all phases)
4. Advertise calls for art in ethnic-specific media.
5. Develop a Youth Arts program in conjunction with the City's Youth and Teen Development Program.

“Bring alternative art histories into the public sphere...”



Dew Beads, Kristin Tollofson, artist 2010

Goal 3

ACHIEVE GREATER FINANCIAL SUSTAINABILITY FOR THE PUBLIC ART PROGRAM

GOAL OVERVIEW: Council Goal #1 strives to “Strengthen Shoreline’s economic base to maintain the public services that the community expects.” CIP revenues alone are not enough to build and sustain the robust Public Art program the City has begun. The success of the program will depend upon the implementation of other funding sources with sustainable strategies.

POSSIBLE IMPLEMENTATION STRATEGIES: (PHASES 2-3)

Identify and implement alternate or additional funding sources such as:

1. Additional tax revenue such as \$1 - \$2 per resident tax support through Levy or a portion of a Business and Occupation tax.
2. Allocate staff retirement and replacement savings to the Public Art fund.
3. PTE (Property Tax Exemption) for businesses that includes a concession for public art improvements such as gallery or other exhibition/artist spaces.
4. Expand CIP eligible projects to include projects of a smaller scale.
5. Raise the percent for arts from 1% CIP to 2% CIP.
6. Increase marijuana tax in the City by .25% to support the arts.
7. Institute surcharges such as an admissions surcharge or hotel, motel, or car rental surcharge to benefit the arts.
8. Create a mechanism for public / private partnerships (see below).
9. Increase General Fund expenditure to more fully fund the Public Art program.
10. Add public art as a component to a renewal of the Park Bond.

“ Strengthen Shoreline’s economic base to maintain the public services that the community expects. ”



Goal 4

ENGAGE THE COMMUNITY THROUGH PUBLIC/ PRIVATE PARTNERSHIPS

GOAL OVERVIEW:

The City Council desires Shoreline to be perceived “...as a progressive and desirable community to new residents, investors, and businesses” (Goal #5). Public/private partnerships provide an efficient and effective way to maximize resources, increase productivity, and support investment in Shoreline.

POSSIBLE IMPLEMENTATION STRATEGIES: (PHASES 2-3)

1. Continue the City’s partnership with the Shoreline Lake Forest Park Arts Council.
2. Explore cost-share public art projects such as murals and logo-related sculptural objects with the Shoreline Chamber of Commerce, Rain City Rotary, Aurora Improvement Council, Chinese Vietnamese Buddhist Association, Gasha for Ethiopians, Jain Society of Seattle, and JHP Cultural and Diversity Legacy.
3. Collaborate with Shoreline’s Economic Development Department to procure space for artists, both privately owned and City-owned; Fund one public art project per year through Economic Development.
4. Seek engagement with Business Volunteers for the Arts.
5. Create sponsorship programs for exhibitions that target a business sector (example: car-related art at Doug’s Cadillac).
6. Waive the Transportation Impact Fee for arts-related businesses.
7. Facilitate relationships between artists and businesses interested in displaying local artwork.
8. Create exhibitions featuring local collectors clubs and collections such as Arcane Comics of Shoreline, Edmonds Doll Hobby Club, and Sno-King Stamp Club.



Emissary Raven, Tony Angell, artist 2005

Goal 5

INTEGRATE PUBLIC ART WITHIN PARKS, RECREATION AND CULTURAL SERVICES AND THE CITY

GOAL OVERVIEW:

PRCS Department touches on many aspects of life in Shoreline. Incorporating art into its many programs and facilities provides an opportunity to have people engage with art in unique and meaningful ways. Incorporating art programs into special events and programs and Public Art into the city's parks will expand the reach of the city's Public Art program beyond what is possible if just relying on the Public Art Coordinator.

POSSIBLE IMPLEMENTATION STRATEGIES:

1. Evaluate City-owned parcels along Aurora Avenue for possible “pocket-park” locations for permanent or temporary artwork placement.
2. Master Plan parks to include Public Art components.
3. Turn obsolete caretaker cottages into active artist residency spaces.
4. Include walking and driving tours of Public Art in Shoreline and elsewhere as part of recreation programming.
5. Use temporary eco-art projects to activate underused parks.



The City of Shoreline believes in the value of a culturally-rich community that embraces all the arts, infuses artistic creativity into all aspects of civic life (including the built and natural environments) and celebrates and preserves our local history and diverse heritage in meaningful ways.

CHAPTER 6 - The Next Six Years

The Public Art Work Plan for the next six years includes specific strategies for goal implementation in three phases. In addition to specific strategies there are numerous activities that will be ongoing across each of the three phases described below. The continuous and central component of the Art Plan included in each phase ensures that the residents and visitors of Shoreline have access to a variety of art experiences. Providing indoor art exhibits, temporary sculptures, interactive art, nature-focused art, and support for neighborhood arts are included in each of the phases. The ideas listed in each phase describe special projects that depend on adequate financial and staff resources.

Phase 1 (2017-2018)

Focuses on placemaking through the commissioning of a major art installation and neighborhood art projects that include murals, signal box art, and equity outreach to artists of color

Phase 2 (2019-2020)

Commissions a smaller art installation and identifies sustainable funding strategies.

Phase 3 (2021-2022)

Works with the PRCS Department to activate permanent community cultural space in a new community/aquatics center.



Phase 1

2017 – 2018

Commission a Major New Permanent Commission (national search) & Neighborhood Art.

- Commission a major piece of iconic, distinctive, exciting artwork that would draw people to Shoreline and provide a sense of pride for years to come. Budget: \$100,000 - \$150,000. The call would involve a national search.
- Collaborate with the City’s Neighborhoods Coordinator to activate Shoreline neighborhoods with art such as street furniture painting (either by paid artists or by volunteers), banners, utility box wraps, sculpture projects (temporary and/or permanent), and performance art funded by neighborhood mini-grants. Part of the neighborhoods emphasis would involve equity outreach.

Phase 2

2019 – 2020

Identify sustainable funding strategies and commission a major installation by a local artist.

- Identify and implement alternate or additional funding sources.
- Commission an additional piece of iconic, distinctive, exciting artwork that would draw people to Shoreline and provide a sense of pride for years to come. Budget: \$40,000. The call would involve a national search but focus on the region. Budget would be dependent on grants and philanthropy.



Phase 3

2021 – 2022

Activate permanent community cultural space in a new community/aquatics center.

- Plan for art space in a new community center (aquatics, recreation, arts & culture). A major focus would be on outreach to artists of color.
- Create a portable works collection (focuses on unique element and avoid duplication with Arts Council collection. Example: Shoreline print collection; Shoreline video art program with flat panel monitors on pedestals for loaning).
- Integrate art into Street Corridor Improvement Projects along 145th, 175th, and 185th Streets.

“

The City of Shoreline believes in the power of art in public places to draw people together...

”



Limelight, Linda Beaumont, artist 2009



Artist Sara Snedeker with Parkwood Neighborhood Association Volunteers, 2016

ONGOING PROGRAMS 2017- 2022:

- Production of an Art Guide / Brochure
- Temporary Sculpture Program (Artscape at Town Center Park): pursue new art infrastructure for larger sculptures with electrical power.
- Neighborhood Arts (includes a variety of murals and signal box art as well as equity arts outreach) / Community involvement program (Piano Time) (every other year; a Biennale)
- Establish a Shoreline Arts Symposium – 1x/year in partnership with the Arts Council and local arts groups.
- Provide City Staff presence and art expertise as a liaison to Sound Transit subarea planning efforts.
- Nature Art Program (Groundswell; temporary work in urban forest parks)
- Indoor Exhibitions at City Hall (includes equity arts component)
- Institute a PRCS Teen Program Youth Arts Exhibition
- Maintain and repair the outdoor art collection
- Work with 4culture to maintain its artworks in Shoreline’s collection, some of which are in need of maintenance or are tagged (*Welcoming Figure*, Steve Brown, Andy Wilbur, Joe Gobin; *Gnomon*, Richard Goss; *The Kiss*, Michael Sweeney, among others).

APPENDIX A: The Collection

An interactive map illustrating locations of each piece of art in the City's collection, as well as artwork in public places but owned by others, can be seen on the City's website at shorelinewa.gov/art.

PUBLIC ART ASSETS

As of August 2015 the City of Shoreline Public Art Collection includes 25 artworks, funded by the Public Art Fund unless otherwise noted:



REFLEX SOLARIS

Laura Haddad and Tom Drugan, artists

Concrete, steel, and sun

Richmond Beach Saltwater Park 2021 NW 190th St

City of Shoreline 1% for Art Program 2009



CONTEMPLATING THE ARC

Stuart Nakamura, artist 2008

Concrete, stone, and steel

Echo Lake Park on Ashworth Ave N

Interurban Trail at N 199th St.



PARADE ROUTE

Chris Bennett, artist

Cast bronze

North City neighborhood on 15th Ave NE at NE177th St,
NE corner

City of Shoreline 1% for Art Program 2007

APPENDIX A: The Collection



DEW BEADS

Kristin Tollefson, artist

Colored concrete with aggregate, concrete, glass and stones

Hamlin Park 16006 – 15th Ave NE

City of Shoreline 1% for Art Program 2010



RIDGECREST BANNERS

Adam Yaw, artist

Digital printed fabric

Multiple locations on 5th Ave. between 150th and 165th, and at Ridgecrest School parking lot on 10th Ave NE just north of 165th St.

City of Shoreline Neighborhood Mini-Grant 2008



PONIES

Artist unknown

Cast bronze

Ronald Bog Park 2301 N 175th St.

Anonymous Donation 1998



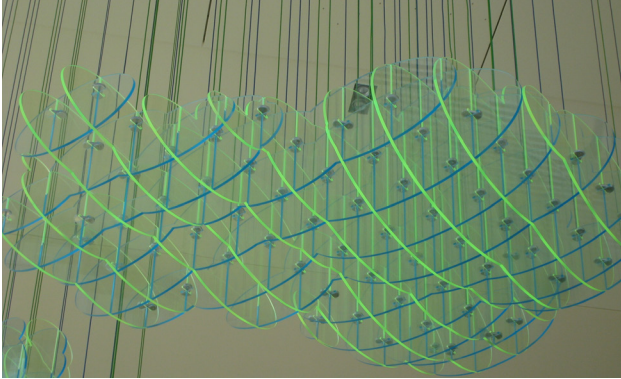
LIMELIGHT

Linda Beaumont, artist 2009

Paint on aluminum

Shoreline City Hall 17500 Midvale Ave N

APPENDIX A: The Collection



CLOUD BANK

Leo Saul Berk, artist

Acrylic and vinyl coated steel

Shoreline City Hall lobby 17500 Midvale Ave N

OPUS Northwest LLC design-build 1% construction funds 2009.



TOTEM POLE

Dudley Carter, artist

Carved wood and paint

Shoreline City Hall lobby 17500 Midvale Ave N

Anonymous Donation 1998



AURORA BANNERS

Amanda Drewniak, Susan Lally-Chiu,

72 poles on Aurora Ave between N145th St & N 205th St

City of Shoreline 1% for Art Program 2016



INTERURBAN TRAIL BRIDGES

Vicki Scuri, artist

Concrete, steel, glass, light and greening

155th Ave N at Aurora Ave N and Aurora Ave N at 160th

City of Shoreline 1% for Art Program 2007

APPENDIX A: The Collection



EMISSARY RAVEN

Tony Angell, artist

Cast bronze

Interurban Trailhead, N 145th St & Linden Ave N

Donation by Rotary of Shoreline, Shoreline Rotary

Foundation and individual Rotary members 2005



RAINTREE

Raintree, Kristin Tollefson, artist

Aluminum, glass & concrete

Photo by Kristin Tollefson

Cromwell Park, 18030 Meridian Ave N

City of Shoreline 1% for Art Program 2010



TRAVELING TRADITIONS ON THE SALISH

David Franklin, artist

Steel, stone and paint

Photo by David Franklin

Kayu Kayu Ac Park, 19911 Richmond Beach Drive NW



SALMON HUNT

James Madison, artist

Aluminum

Kayu Kayu Ac Park, 19911 Richmond Beach Drive NW

King County Brightwater Mitigation Program and

the City of Shoreline 2010

APPENDIX A: The Collection



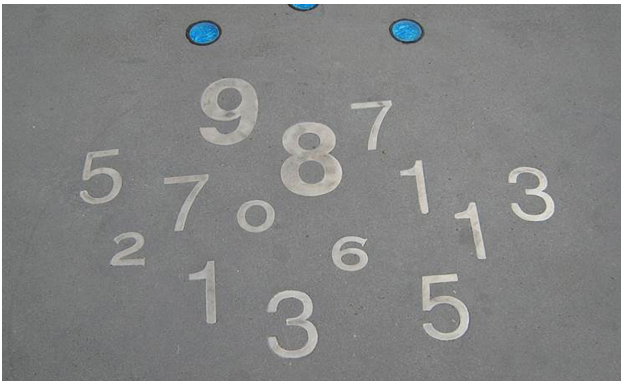
PORTRAIT OF SHORELINE IN TIME AND SPACE

Ellen Sollod, artist

Stainless steel and fused glass sidewalk inlays

Aurora Avenue North between 175th and 185th

1% for Art Program and Aurora Avenue project funds 2011



AREA & ZIP CODES

Ellen Sollod, artist 2011

Aurora Avenue and 185th Street



TWIRL SPIN JUMP

Virginia Paquette, artist

Painted steel

Spartan Recreation Center, 202 NE 185th St

1% for Art Program 2011



LANTERN MAN MILE MARKERS

Unearth Collective, artists

Steel and paint

Interurban Trail in ¼ mile increments starting at N 145th St

CleanScapes award & City of Shoreline Parks

Department 2012

APPENDIX A: The Collection



ECHO IN TIME

Andy Eccleshall, The Mural Works
Acrylic paint and sealant on concrete
1st Avenue NE and NE 205th St.
City of Shoreline Neighborhood Mini-grant and 1% for Public Art Program 2013



WOOD WAVE

Bruce Johnson, artist
Redwood and copper
Kruckeberg Botanic Garden, 20312 15th Ave NE
Donation to the City by Dr. Bruce and JoAnn Amundson 2013



THE SKATER

Kevin Au, artist
Painted Steel
Kruckeberg Botanic Garden, 20312 15th Ave NE
City of Shoreline Purchase, 1% for Public Art Program 2014



REDWOOD LANTERN

Bruce Johnson, artist
Redwood, copper, stained glass
Shoreline City Hall courtyard 17500 Midvale Ave N
Donation to the City by Dr. Bruce and JoAnn Amundson & an anonymous donor 2014

APPENDIX A: The Collection



SUNSET

Bruce & Shannon Andersen, artists

Stainless & cor-ten steel

Sunset School Park entryway, 17800 10th Ave NW

Funded by a City of Shoreline Neighborhood Mini-grant,
The Friends of Sunset Park & the Richmond Highlands
Neighborhood Association 2014



S. CARGO

Karien Balluff, artist

Styrofoam, glass, grout

1% for Art Program, 2014-2015 People's Choice Award.

Art in Shoreline's Public Places *Owned by Other Entities*



SALMON

Victoria Gilleland, artist, and students

Mixed media on fiberglass

Einstein Middle School 19343 – 3rd Ave NW

Shoreline-LFP Arts Council Artist in Residence Program



EDWIN PRATT MEMORIAL

Stuart Nakamura, Marguarita Hagan and Marsha Lippert,
artists

Mixed media three part installation: stepping stones, plaque
and kiosk murals

Shoreline Center Soccer Fields 1st Ave NE at

188th Shoreline-LFP Arts Council Artist in Residence
Program 1996, 1998, 2000

APPENDIX A: The Collection



RIDGECREST SCHOOL MURAL



RIDGECREST NEIGHBORHOOD MURAL
Bev Laird & the Community, artists

King County Library System



STONEMAN FAMILY

Barry Namm, artist
Stone fountain
Richmond Beach Library 19601 21st Ave NW
King County Library
System Foundation & Friends of the Richmond
Beach Library



WOMAN SITTING

Sandra Zeiset Richarson, artist
Cut steel
Richmond Beach Library 19601 21st Ave NW
King County Library System Foundation & Friends of the
Richmond Beach Library

APPENDIX A: The Collection



THE SEA BESIDE US

Deborah Mersky, artist
Laser-cut steel panels
Shoreline Library 345 NE 175th
King County Library System 2007



TAILWIND

Troy Pillow, artist
Kinetic artwork
Richmond Beach Library, 19601 21st Avenue NW
(paid for by the Friends of the Richmond Beach Library)
King County Library System 2014

Shoreline Fire District



SHORELINE FIRE DEPT. TRAINING CENTER, WINDOW AND INTERIOR PIECES

Stuart Nakamura, artist
Etched glass window painted wood reception desk treatment - Hand-cut aluminum skylight 17525 Aurora Ave N
Shoreline Fire Department Collection 2002

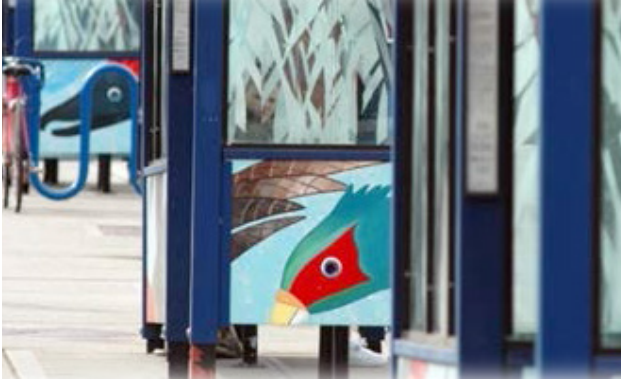
King County Public Art Collection, Managed by 4Culture



WELCOMING FIGURE

Steve Brown, Andy Wilbur, Joe Gobin, artists
Cast bronze
Richmond Beach Saltwater Park, 2021 NW 190th St
King County Public Art Collection
Managed by 4Culture 1998

APPENDIX A: The Collection



RAVEN AND PHEASANT: REFLECTIONS OF ECHO LAKE

Stuart Nakamura, artist

Steel and paint: bus shelters, railings and structure exterior works

Aurora Village Transit Center N 200th at Ashworth Ave N

King County Public Art Collection

Managed by 4Culture 2002



GNOMON

Richard Goss, artist

Cast bronze

Shoreline Pool, 19030 1st Ave NE

King County Public Art Collection

Managed by 4Culture 1976



THE JURY

Lynn DiNino, artist

Painted aluminum

King County Court House 18050 Meridian Ave N (Shoreline District Court)

King County Public Art Collection

Managed by 4Culture 1992



THE KISS

Michael Sweeney, artist

Cor-ten steel

2301 NE 175th St, Ronald Bog Park,

King County Public Art Collection

Managed by 4Culture 1978

APPENDIX A: The Collection



RE-TIRE

Carolyn dePelecyn, artist

Re-cycled tires and Dale Stammen, sound



CHEETAH

Lynn Turnblom, artist with Meridian Park Elementary students

Paint on wood panels

Bus shelters: Ballinger Way NE just east of 15th Ave NE / Shoreline-LFP Arts Council Artist in Residence Program

King County Public Art Collection

Managed by 4Culture 2001

Not Pictured:

City Hall Diversity Quilt by Marita Dingus

Parkwood Elementary School 1815 N 155th St, Mauricio

Robalino, artist & students 1992 paint on wood

APPENDIX B: The 2016 Assessment

The 2016 inventory of the collection that ArtSite performed for the City as part of the PROS Plan asset inventory created a priority scale of 1-5, with 5 representing artworks of low priority (that is, work in stable condition) and 1 signifying high priority work (in need of attention for various reasons). ArtSite inventoried 43 artworks, of which 24 are owned by the City (these appear in bold titles in the chart below). In 2014 – 2015, Karien Balluff’s S. Cargo was purchased by the City and brings the collection to 25 pieces. It should also be noted that the banners along Aurora Avenue, which ArtSite indicated was a top priority due to wear and tear (reaching the end of their 5-year lifespan) are scheduled to be replaced by new work by Susan Lally-Chiu and Amanda Drewniak, in late 2016 / early 2017.

Artist Last/first	Title	Medium	Park	Address	Priority Level	Notes
Adkison, Drex	Water, Light & Shade	Bronze fountain	Shoreline CC	16001 Greenwood Ave N	1	Nice work of art and should be prioritized.
Amoateng, Jessica	Aurora Banners (32)	Silk screen print on fabric	Aurora Ave	N 145th St - N 165th St	5	de-accession or replace
Anderson, Bruce and Shannon	Sunset	Stainless and Corten steel	Sunset School Park entryway	17800 10th Ave NW	5	
Angell, Tony	Emissary Raven	Cast bronze	Interurban Trail Head	N 145th St and Linden Ave N	4	
Au, Kevin	The Skater	Painted steel			3	
Beaumont, Linda	Limelight	Paint on aluminum	Shoreline City Hall	17500 Midvale Ave N	1	Faded.
Bennet, Chris	Parade Route	Cast bronze	North City Neighborhood	15th Ave NE at NE 177th St	4	
Berk, Leo Saul	Cloud Bank	Acrylic and vinyl coated steel	Shoreline City Hall lobby	17500 Midvale Ave N	3	
Brown, Steve; Wilbur, Andy; Gobin, Joe	Welcoming Figure	Cast bronze	Richmond Beach Saltwater Park	2021 NW 190th	1	Nice work of art and should be prioritized.
Carter, Dudley	Totem Pole	Carved red cedar wood, paint	Shoreline City Hall lobby	17500 Midvale Ave N	3	

APPENDIX B: The 2016 Assessment

Artist Last/first	Title	Medium	Park	Address	Priority Level	Notes
dePelecyn, Carolyn	Re-Tire	Recycled tires	Shoreline Transfer Station	2300 N 165th St	5	
dePelecyn, Carolyn	Terra Firma	photograph	Shoreline Transfer Station	2300 N 165th St	5	
DiNino, Lynn	The Jury	Painted aluminum	King County Court House	18050 Meridian Ave N	1	Repaint.
Eccleshall, Andy	Echo in Time	Acrylic paint and sealant on concrete	Interurban Trail in 1/4 mile increments	1st Ave NE and Ne 205th St	5	
Franklin, David	Traveling Traditions on the Salish	Steel, stone and paint	Kayu Kayu Ac Park	19911 Richmond Beach Drive NW	5	
Fruge- Brown, Kathleen	Liveable City Banners (45)	Digital printed fabric	Aurora Ave	175th - 185th	1	Needs to be removed.
Gilleland, Victoria	Salmon	Mixed media on fiberglass	Einstein Middle School	19343 3rd Ave NW	1	Repair needed.
Goss, Richard	Gnomon	Cast bronze	Shoreline Pool	19030 1st Ave NE	1	
Haddad-Drugan, Laura and Tom	Reflex Solaris	Concrete, steel and sun	Richmond Beach Saltwater Park	2021 NW 190th	3	
Johnson, Bruce	Wood Wave	Redwood and copper	Kruckeberg Botanic Garden	20312 15th Ave NE	5	
Johnson, Bruce	Redwood Lantern	Redwood, copper, stained glass	Shoreline City Hall courtyard	17500 Midvale Ave N	4	
Madison, James	Salmon Hunt	Aluminum	Kayu Kayu Ac Park	19911 Richmond Beach Drive NW	5	

APPENDIX B: The 2016 Assessment

Artist Last/first	Title	Medium	Park	Address	Priority Level	Notes
Mandeberg, Jean	Back and Forth	aluminum	WA State Public Health Lab	1610 N 155th St	4	
Mersky, Deborah	The Sea Beside Us	Laser cut panels	KCLS/Shoreline	345 NE 175th St	5	
Mersky, Deborah	Out of Nature	Bronze wall mural	Shoreline CC	16001 Greenwood Ave N	3	
Nakamura, Stuart	Contemplating the Arc	Concrete, stone and steel	Echo Lake Park	Ashworth Ave N/Interurban Trail at N 199th.	5	
Nakamura, Stuart	Edwin Pratt Memorial	Mixed media on fiberglass	Shoreline Center Soccer Fields	1st Ave NE at 188th	1	Needs to be removed.
Nakamura, Stuart	Raven and Pheasant: Reflections of Echo Lake	Steel and paint	Aurora Village Transit Center	N. 200th at Ashworth Ave N	1	
Nakamura, Stuart	Untitled	Handcut aluminum skylight	Shoreline Fire Dept	17525 Aurora Ave N	1	Improperly installed. Needs to be leveled.
Namm, Barry	Stoneman Family	Stone	KCLS/Richmond Beach	19601 21st Ave NW	5	
Paquette, Virginia	Twirl Spin Jump	Painted steel	Spartan Recreation Center	202 NE 185th St	5	
Richardson, Sandra	Woman Sitting	Cut steel	KCLS/Richmond Beach	19601 21st Ave NW	2	
Robalino, Mauricio	Mural	Paint on wood	Parkwood Elementary School	1815 N 155th St	5	
Scuri, Vicki	Interurban Trial Bridges	Concrete, steel, glass, light and greening		155th Ave N and Aurora Ave N at 160th	4	

APPENDIX B: The 2016 Assessment

Artist Last/first	Title	Medium	Park	Address	Priority Level	Notes
Sollod, Ellen	Portrait of Shoreline in a Time and Space	Stainless steel and fused glass sidewalk inlays	Aurora Ave	175th - 185th	5	only found 1
Sweeney, Michael	The Kiss	Corten steel	Ronald Bog Park	2301 NE 175th St	2	Graffiti tag.
Tollefson, Kristin	Dew Beads	Colored concrete with aggregate, concrete, glass and stones	Hamlin Park	16006 15th Ave NE	2	Dirty. Needs to be cleaned.
Tollefson, Kristin	Raintree	Aluminum, glass & concrete	Cromwell Park	18030 Meridian Ave N	4	
Turnblom, Lynn	Cheetah	Paint on wood panels	Bus shelters	Ballinger Way NE, just east of 15th Ave NE	not located	
Unearth collective	Lantern Man Mile Markers	Steel and paint	Spartan Recreation Center	202 NE 185th St	5	
Unknown	Ponies	Cast bronze	Ronald Bog Park	2301 N 175th St	4	Needs signage to not use as a billboard with adhesive tape.
Yaw, Adam	Ridgecrest Banners	Digital printed fabric	Ridgecrest School	10th Ave NE just north of 165th St	5	

STRENGTHS OF COLLECTION; AREAS TO IMPROVE

Shoreline's Collection exists in part due to its commitment to the arts and its 1% funding program. It includes works of large scale and small, amounting to about half of the work that is accessible to the public (other entities own the other 50% and while technically part of the collection, these works are not discussed below). Since monetary value is important in establishing relative worth and investment (see the stated \$5 million value of Shoreline's trees in the 2014 Urban Forestry Plan, for example), it should be clarified that the city's 25 artworks are worth a rough estimate of about \$2.5 million, although it will require professional assessment to confirm or revise that figure. (Estimated contract for assessing value of the collection is \$20,000.)

APPENDIX B: The 2016 Assessment

STRENGTHS OF COLLECTION; AREAS TO IMPROVE CONT.

Overall diversity of style and media are a strength of the collection, as well as a solid representation of regionally and nationally recognized artists like Leo Berk, Dudley Carter, Tony Angell, Ellen Sollod, Vicki Scurri, Haddad—Drugan (team), David Franklin, Stuart Nakamura, and Kristin Tollefson. Despite some nods toward Coast Salish art in the work of Euro-American artists (Dudley Carter, David Franklin) Coast Salish artwork is in general underrepresented, although Andy Wilbur, one of the carvers for Welcoming Figure at Saltwater Park (managed by 4Culture), identifies as Skokomish. Broadly speaking, the work is often figurative and representational (with notable exceptions in more abstract work by Vicki Scurri, Haddad-Drugan; Ellen Sollod; Bruce and Shannon Anderson; and Virginia Paquette). Kinetic work, or work that incorporates LED lighting technology and/or solar-power, is also noticeably absent in a city that prides itself on its green, low-carbon footprint. Light, sound, and space are less typical forms of permanent public art and projects that explore alternatives to large ‘plop art’ objects would help distinguish the city and present a level of sophistication that many associate with Edmonds or Seattle.

Shoreline’s strong interest in local history (Shoreline Historical Museum) also offers an excellent resource for history-based projects that bring the past to life in the present. Northwest Art is nationally recognized for an attention to traditionally craft-based materials that are recontextualized as fine art, especially glass (Pilchuck Glass School, one of the leading glass centers in the world, is only 40 miles north of Shoreline) but also wood and ceramics. Artistic practice in the Northwest is frequently process-based, with an interest in research, science-as-art, and themes of nature (Northwest Mystics).

The City has the potential to create an equally important collection of portable work for display in city-owned properties. The Arts Council has a portable works collection that was expanded in the 1990s and is a resource designed to offer the City a collection of indoor art.

It is recommended that the City create a Portable Works Collection for City Hall as well as other city owned properties, possibly with a special focus to help differentiate its indoor collection from the Arts Council’s collection as well as other cities’. For instance, this could be a unique collection of works on paper, prints; or a video art collection that would loan out flat panel monitors. Current visitation of rotating exhibitions in City Hall is about 10 per week with up to 100 Shorewood High School students every three months in the spring.

FUTURE LOCATIONS

During the early phase of 1% expenditures, a lot of energy was devoted to studying the Town Center Park between Midvale Ave and Aurora Ave (north of 175th, south of 182nd), including original architectural drawings of landscaping and a major artists-commissioned water feature.

Development has lagged however, and today the space is a basically a transportation corridor awaiting further land ownership changes.

Light rail stations at 145th and 185th (2018) will both have significant public art installations (Buster Simpson and Mary Lucking); the Shoreline Center is owned by Shoreline Schools and will likely be developed by them as thousands of residents move in to take advantage of the light rail service and livability associated with it.

Revisions to the Public Art Policy in 2013 also began to dilute the earlier interpretation of the 2002 1% Policy as requiring major commissions to be placed within the immediate locale of the project. For perhaps a decade, it was assumed that 1% funds would be directed at the immediate vicinity for the projects that initiated them. However, this creates an unequal distribution of public art dollars across the city, leaving farther-flung neighborhoods without the benefit of public art projects.

The city’s marine frontage is a tempting location for public art, although the environmental requirements for placement in the intertidal zone may be daunting. Even so, a tidally-powered artwork would be unique in the region and would help give Shoreline and international reputation for bold and exciting 21st century public art. As an aid for future planning, the Public Art Archive maintained by the Western States Art Federation provides an excellent resource: www.publicartarchive.org/.

APPENDIX C: Public Involvement Process

APRIL 30TH STAKEHOLDERS' MEETING

At this early meeting, about 15 participants emphasized three broad areas of concern for public art: Understanding the scope of cultural services in a broad sense; the need for a space or multi-use cultural center; and the precarious nature of a funding mechanism overly reliant on a sporadic CIP supported Art Fund. A representative from the Aurora Theater Company presented a specific proposal for an outdoor theater venue at Shoreview Park.

PROS PLAN MEETINGS AND SURVEY, APRIL – JUNE 2016

In these meetings, the public was asked to reflect on challenges to public art, as well as what public art meant to them as residents -- among a host of other questions focusing on parks and recreation. A PROS Plan online survey gathered results from April through the end of June and included several questions specific to public art. While only about 2% of respondents mentioned viewing public art or attending and outdoor performance, almost half (45%) participated in recreation/cultural programs, a more broadly defined range of activity that nevertheless includes cultural services in terms of special events and musical performances. 16% had taken art classes or been to an event or festival.

Interestingly, 40% had attended a civic event, festival, parade, or presentation in Shoreline (Question 10). While only 15% had visited art museums, galleries, exhibits or festivals in Shoreline, 42% had visited these cultural venues outside of the city (ibid.). The comparison between what is available in the city and what is available on a larger scale beyond its boundaries implicitly points to larger patterns and areas for the Art Plan to address, particularly the fact that most respondents attended arts exhibitions outside the city, and may not be aware that a civic event represents a certain level of cultural service. As a reflection of advocacy, 30% said they belonged to or supported an arts organization, with about 10% in Shoreline and 20% outside. A generally similar breakdown (8%, 19%) reflected answers to the question of whether respondents had “watched artists make art or rehearse performances.” Overall, many respondents seek arts and culture programming beyond the city, a trend we would like to see shift so that more people can take advantage of local resources.

Arts and culture events (30%, n=170) were almost equally valued as “integrating artwork in parks and public spaces” (28%; 158) in response to a question about weighing the relative importance of various aspects of art in public spaces (question #13). Almost 70% of respondents (67%) replied that they would “really like” (36%, 144) or “consider” permanent art works, while nearly 60% (57%) replied that “temporarily [sic] elements” (i.e., temporary artwork) would be worthwhile, with 23% (90) ranking it as something they would “really like” and 34% deeming temporary art worthy of consideration (question #s 22, 23). An outdoor performance space produced the highest values of all at a combined 70% (33% ‘really likes’ and 37% ‘consider’).

It's worth remarking that events are of particular interest to Shoreline residents and may have greater visibility as cultural service in action, whereas art exhibition openings, for example, are much less familiar (not to mention far less visible in terms of publicity). In other words, “events” (rather than exhibitions, workshops, museums, or as static sculptures in parks) are likely where most residents self- realize that they are experiencing arts and cultural services.

PUBLIC ART FORUMS

Just as the previous six-year plan included two ‘creative conversations,’ the current plan held two public art forums to help shape ideas and priorities. The first, held on May 10, attended by about 15 people, laid the groundwork for the subsequent forum on September 29 by generating ideas to respond to the April 30 meeting ‘findings,’ that primary challenges clustered in three categories: 1) the scope of cultural services in a broad sense; 2) the need for a space or multi-use cultural center; and 3) the precarious nature of a funding mechanism overly reliant on a sporadic CIP supported Art Fund. The May 10 Art Forum established three critical areas to develop: community-based, neighborhood programming; public-private partnerships; and opportunities for individual artists.

APPENDIX C: Public Involvement Process

PUBLIC ART FORUM 1, MAY 10

The first forum was primarily a visioning session to gauge interests in stakeholders, art patrons, artists, and the general public.

Participants had the choice of joining one of three breakout groups with the following results:

1 COMMUNITY-BASED ARTS

- Easy access to small grant funds (\$100+, 1-page online app.)
- Maker space
- Workshops, classes for artists / adults (wood carving, pottery, short video & film, etc.)
- Artists networking opportunities
- Blueprint for neighborhood arts activation
- Shoreline artist studio tour
- Pop up events, performances, exhibitions
- City art event / neighbors making art together / trade bazaar

2 PERMANENT COMMISSIONS / PUBLIC + PRIVATE PARTNERSHIPS

- Partnership grants
- Leverage existing public assets (parks, infrastructure)
- Continue expanding permanent art along Aurora corridor
- Promote city industries (media, solar, film)
- Create private investment opportunities (naming rights, logo placement, expanding customer base)
- Energize new 501c3s and non-profits
- Expand public investment

3 ARTISTS

- Studio space / gallery space / exhibitions / arts hub
- Art walks / night market
- Maker space with STEAM curriculum
- Awareness, newsletter
- Affordable housing
- Networking / finding other artists
- Grant workshops, prof. development seminars from city



May 10 Public Art Forum

APPENDIX C: Public Involvement Process

Much of the input spoke to the great strides Shoreline has made with its public art program since incorporation. The public seems pleased with the quality and diversity of the collection. However, there was a strong desire for more public art as well as more opportunities for performances and participation in all the arts, creating general arts vibrancy in Shoreline.

Based on public input, areas that can be strengthened include venues for visual art exhibitions and small performances, venues for artists to create art and for public participation in creating art, opportunities for artist to gather for conversations, additions to the public art program both in terms of funding sources and the locations/neighborhoods served by public art installations. Neighborhoods currently underserved by public art include Hillwood, Ballinger, Innis Arden, and North City. There was strong support for an “arts-filled” city with an initial focus in the Town Center area with both temporary and permanent work.



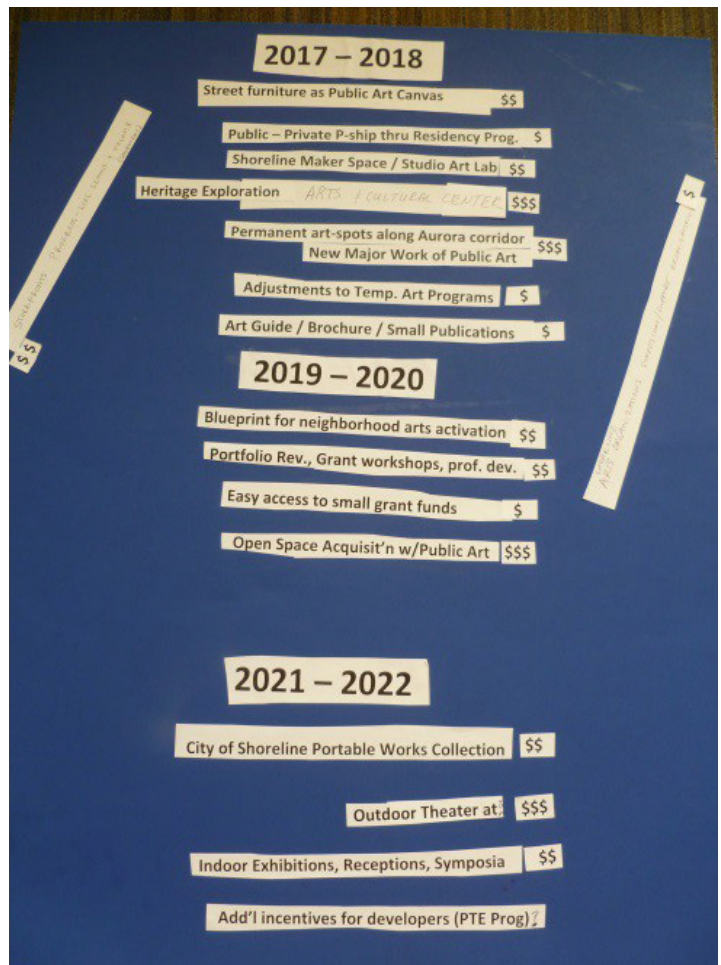
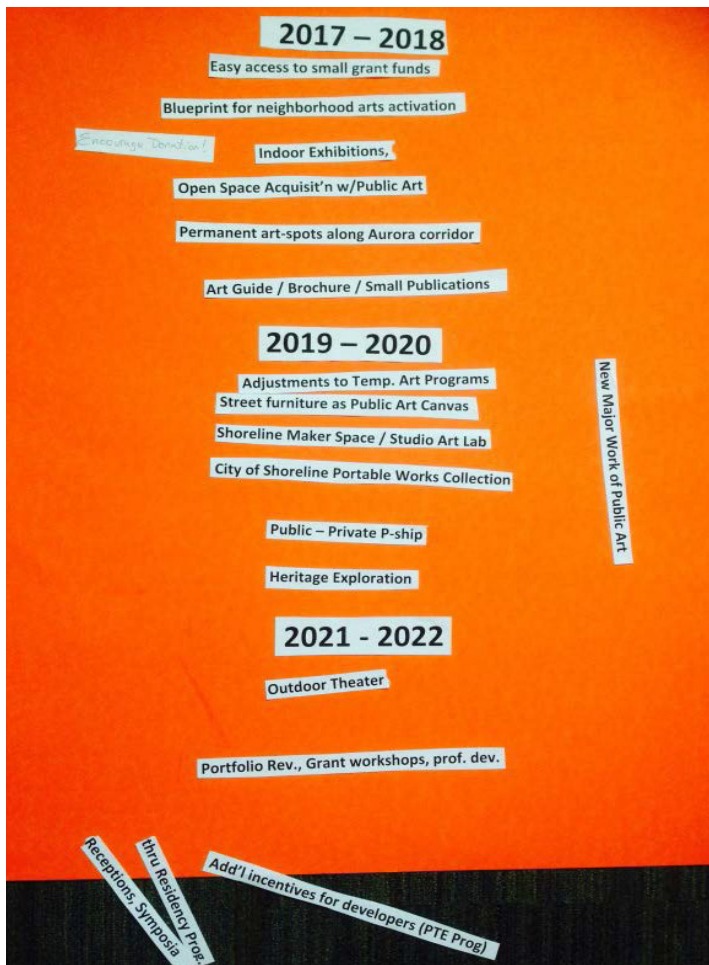
July 13 PROS Intercept

September 29 Public Art Forum



APPENDIX C: Public Involvement Process

Posters from September 29 Art Forum



PUBLIC ART FORUM 2, SEPTEMBER 29

Five teams (4-5 people each) of local arts and culture advocates and stakeholders (including 12 local artists, almost half of the audience) were asked to prioritize a complex group of 16 program descriptions developed from the earlier May 10 Art Forum. Program descriptions varied from smaller scale (neighborhood art, street furniture, brochure, temporary art, indoor exhibitions); to programs for artists (small grants, studio space, theater space, professional development); to administrative / curatorial (arts diversity or heritage exploration, public-private partnerships, Open Space acquisition; Developer incentives add-ons to Property Tax Exemption program); and larger scale (major artwork commission, permanent art along Aurora). New ideas continued to be generated, as artists introduced the storefronts model, a maker space, and partnerships with businesses wanting local artwork, a donation system, and a citywide arts organization yearly symposium.

APPENDIX C: Public Involvement Process

PUBLIC ART FORUM 2, SEPTEMBER 29 CONT.

By placing the many programs into three slots of early (2017-2018), middle (2018-2019), and late (2020- 2022), participants also began to formulate an integrated plan where smaller, perhaps more affordable programs are quickly implemented, followed by perhaps more expensive, time consuming projects that require longer periods of time to foster. Figure 7 below represents one of the sequenced lists of programs that participants worked to paste down on poster boards. A passion vote could be placed to one side where consensus had been difficult; groups could also invent their own programs. Important as the results of the two forums and the public feedback is, we should keep in mind that the desired outcome is not necessarily to prioritize programs that happened to get the most votes by consensus (who showed up that night) but to take this into context along with goals from others who could not attend but sent comments, or did not attend because they lacked cultural access for a variety of reasons. Participants also had the option of submitting hard copies of their rankings of programs; (the City received 14 of these completed forms and the analysis is also based on this data.

A basic pattern of placing almost half of the total programs in the first few years, and comparatively few in the final stage, also emerged. Participants trended toward the following five programs as immediate priorities to begin work on in 2017-2018:

- Neighborhoods Arts activation
- Open Space Acquisition with a public art component
- Art Guide / Brochure to Public Art Program
- Small grants for Shoreline artists, musicians, performers
- Permanent art along Aurora Avenue

Almost making the list but not quite as popular as these first five, arts diversity or heritage exploration received a substantial amount of interest, reflecting a similar goal as expressed in the city's Vision 2029 Statement.

The pattern of prioritizing second-phase programs (2019-2020) was more diffuse, without the clear clustering that defined phase 1. Three programs emerged as consensus phase 2 priorities, with the category of "space" lumping together four other programs:

- Street-furniture program (utility boxes; fire hydrants; bike racks, etc.)
- Business development for artists (portfolio review, artist statement, public art)
- Space (Maker-space; cultural space; indoor exhibitions; outdoor theater)

Rankings were similarly disparate for the third phase (2021-2022), with clusters in the following program choices:

- Adjustments to temporary art
- Portable works collection

Overall, it is instructive that what we do NOT see as a clear consensus priority is a major commission, although groups had a preference for a series of permanent work along Aurora Avenue. (The distinction between a single major piece and a series of smaller permanent pieces, their placements, and frequency over time, and other details would likely be worked out by the Park Board Art Subcommittee). As previously noted, consensus is useful in determining broad areas of agreement, but does not capture the complete dynamics of informed choice. While the Park Board Art Committee voted on September 15 to make a major permanent artwork commission a priority, the overall reflection from Art Forum 2 is less enthusiastic about spending a large portion of the Art Fund on a single object. Perhaps even more evident is the general agreement that neighborhood and community-based arts, including small grants for artists, remain paramount in the minds of participants. Temporary art projects, which supporting documents explained as popular programs like Piano Time, were not as important to the participants despite robust feedback from the community at large that these programs are valued and enjoyed.

APPENDIX C: Public Involvement Process

'POP-UP' SURVEYS AT PUBLIC ART EVENTS (JANUARY 30, JULY 30)

These informal surveys at city-sponsored public arts events (opening receptions and a poetry reading / performance) similarly asked participants to respond to a series of prompts on a hand out with rankings. Goals for these surveys addressed convenience of scheduled events; gauged interest level in panels and asked for feedback on the quality of exhibitions. Responses were overall very positive, encouraging of similar group exhibitions with Thursday night receptions configured as short panels.

Attendance for the “Mid -Summer Arts Eve” poetry reading by Shin Yu Pai, estimated at 30, also resulted in 11 hard copy responses to a query about ranking seven different programs, from permanent art to temporary, grants, literary readings, indoor exhibitions, performances, and murals. Interestingly, participants had learned of the event from half a dozen sources, from word of mouth to city e-news, city website, Shoreline Public Art Facebook, Shoreline Living Facebook, and Shoreline Area News. Among the replies, literary art, performances, indoor exhibitions, and grants for artists were preferred over Temporary art and permanent art, perhaps reflecting the focus of the event itself on poetry and exhibitions.

APPENDIX D:

Comparative Municipal Public Art Funds

Comparative Municipal Public Art Funds

CITY	FUNDING SYSTEM	QUALIFYING CAPITAL PROJECTS	EXEMPTED
Auburn	1% of project construction budget and Straight allocation from CIP Fixed annual am't: \$30K	New buildings	Public infrastructure improvements (street right-of-way, storm, water, sewer projects)
Bellevue	Straight allocation from CIP Fixed annual am't: \$350K	No % formula	N/A
Burien	1% of project construction	Construction or renovation Buildings Parks Transit centers	Decorative structures, streets, sidewalks, parking facilities
Des Moines	No program.		
Federal Way	2% of project construction	Construction or substantial renovation ("substantial" means in excess of \$25,000) Buildings Decorative/commemorative structures Parks	Streets, sidewalks, pkg. facilities, utilities
Kent	\$2 per budget year for each city resident	No % formula	N/A
Kirkland	1% of project construction	CIP projects budgeted at \$500,000 or more	Motorized transportation, utilities, land acquisition, projects w/only planning dollars, and those where 100% of all funding sources prohibits public art as eligible expense.

APPENDIX D:

Comparative Municipal Public Art Funds

Maple Valley	.25 per each budget year for each city resident and up to 1% of project construction	Construction or substantial renovation Buildings Structures Park Trail Street Sidewalk Parking facility	Streets, sidewalks, pkg facilities, utilities.
Redmond	1%	CIP projects budgeted at \$100,000 or more Construction or remodel Buildings Decorative/commemorative structures Parks	
Renton	1%	Construction or renovation Buildings Decorative/commemorative structures Parks Streets Sidewalks Parking facility	Water and sewer utility projects
Seatac	No ordinance, but practice of setting aside 1% and/or using general fund money	Large park construction projects	Streets, sidewalks, pkg facilities
Shoreline	1%	Construction Buildings Decorative/commemorative structures Parks Streets Sidewalks Parking facility Renovation Where cost exceeds 50% existing value of structure	

APPENDIX D:

Comparative Municipal Public Art Funds

Seattle	1%	Construction, renovation, or increased capacity Seattle City Light & Public Utilities Dept of Administrative Services Seattle Center Seattle Parks and Recreation Dept of Transportation
4 Culture (King County)	1%	"Pretty much all capital construction"
ArtsWA (State of Wash)	0.50%	New buildings



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