Metro Parks Tacoma
Public Art Plan
Guidelines and Procedures

Innovation, Excellence, Equity, Inclusiveness, Sustainability, Accountability, Safety and Fun
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SECTION 1: Introduction

This section introduces why Metro Parks Tacoma has committed to a public art program.

Recently named — alongside Florence and Paris — in Forbes Travel Guide as “one of the top 13 art trips you need to take,” Tacoma has truly gained prominence as a creative city and cultural destination. Visitors and residents alike benefit from our city’s natural beauty and artistic offerings. The work of artists in Tacoma has transformed the city, with beautiful murals decorating once empty walls, sculpture and artwork adorning parks and roadways, and the proliferation of creative businesses bringing life to vacant storefronts downtown and on the Hilltop.

Metro Parks Tacoma (MPT) is instrumental to providing a voice to arts, culture, and heritage in Tacoma and the Puget Sound region, with a history of using innovative approaches to deliver excellent service and outstanding design. A 1% for art policy advances the opportunities to continue to build on this legacy, contributing to community vision, expanding opportunities for artists to live and make a living in Tacoma, and increasing access and exposure to art in currently underserved communities.

Passing a 1% for art policy institutionalizes a commitment to including art in the design and implementation of capital projects within the MPT system. The addition of a formalized commitment to include art in the built environment builds on MPT’s ongoing support for and innovation in arts, culture, and heritage as exemplified in existing parks’ design, programming, events, and classes.

MPT joins over 400 municipal agencies, transit authorities, parks systems, and other organizations that have developed public art programs over the past 40 years. Public art is a key component to creating meaningful and welcoming places. Including artists in the capital process helps create public spaces that are more democratic, encouraging a wide range of users to participate, gather, and return. Involving the work and thinking of artists adds interest, reflects place, and increases opportunities to experience and connect with one’s surroundings.

Background

For over a decade, MPT has made incredible investments in infrastructure to improve the community’s parks and recreation system. Community confidence in MPT’s work is evidenced by repeated successful bond measures.

In response to tremendous support from Tacoma citizens and the Culture and Heritage Advisory Council, the MPT Board passed resolution RR75-14 in November 2014, to include Public Art as a component of the Capital Improvement Planning and Budgeting Policy allocating 1% of capital construction costs for the creation of public art.
MPT partnered with the City of Tacoma Arts Division to develop the MPT Public Art Plan in conjunction with MPT Staff and the Culture and Heritage Advisory Council.

**Public Art Plan Overview**

The Public Art Plan includes the vision, guidelines, procedures and strategies that direct the public art program in addition to a Public Art Work Plan that identifies the locations, tactics and public art approaches recommended for implementation.

The goals for the plan are:

- Establish clear yet flexible program guidelines and procedure for implementing adopted agency policy that dedicates 1% for art in capital projects
- Encourage best practices established in the field of public art for commissioning artwork and working with artists; being stewards of public dollars; and creating dynamic public spaces and art-filled places
- Establish criteria to inform how priorities are made within the Public Art Work Plan and which public art approaches and strategies best advance the goals of the project
- Define procedures for program and project administration.

**Public Art Program Vision**

“Public art programs are charged with administering the development and management of public art in their communities. The methods used to build and sustain a public art program include but are not limited to commissioning or purchasing artwork for permanent or temporary display, placing artists on project design teams, and creating artist-in-residence opportunities. In addition to creating new work, public art programs often are charged with maintaining their public art collection; developing educational programming; creating public art resources, including printed materials and websites; seeking out partnerships and opportunities with public and private organizations; and acting as a source for public art information.” (Becker, Jack, Public Art Monograph, Americans for the Arts.)

**A successful public art program at MPT will:**

- Use public art as another vehicle to advance MPT’s mission-led areas: fostering active lifestyles; appreciation and stewardship of wildlife and natural areas; and culture and heritage
• Contribute to the thriving arts and culture ecosystem of Tacoma

• Integrate a wide range of high quality artwork throughout the park system that reflects a diversity of artistic disciplines and points of view

• Create opportunities for the public to experience and appreciate artwork outside the traditional setting

• Create public art that will delight and intrigue the community, attract visitors, encourage interaction, and help the public experience the locale in a different way

• Increase the opportunities for the community to participate in artist selection and art development

• Integrate the work and thinking of artists into the planning, design, and construction of parks facilities, buildings, and public spaces

• Build the capacity of a diverse range of local artists to grow their skills as public artists who can contribute to the advancement of art throughout MPT and the city

• Make art accessible and visible throughout the park system, providing equitable access to artwork throughout the city

• Build upon existing and new partnerships to create public artworks that enrich the local landscape and add to the regional and national public art ecosystems

• Educate and inform the public regarding the artwork through interpretive signage, and programming that raises the visibility and understanding of the artwork and its relationship with place.

**Mission-Led Areas and Public Art**

Public art provides a versatile and engaging platform to advance the mission-led areas of MPT. Public art can express more than one mission-led area at a time. Opportunities to leverage resources and community interest will be explored when prioritizing locations for artwork.

MPT will encourage a diversity of artworks and approaches that can support the mission-led areas in the following ways:
**Foster active lifestyles to support a healthy community**

- Artwork that encourages interaction and play
- Experiential artwork that encourages viewers to participate in the place or space
- Artwork that provides opportunities for programming (e.g., bike tours, art walks, scavenger hunts)
- Artwork that creates added function for park facilities (e.g., benches, bike racks, wayfinding, lighting, enhanced view corridors)
- Artwork that is designed for active communities (e.g., trails, bike lanes, skate parks, sports facilities, boating)

**Foster appreciation and stewardship of wildlife and natural resources**

- Artwork made from sustainable or natural materials
- Artwork that encourages people to experience their environment; notice a view, hear sounds, feel a feeling
- Artwork that illuminates natural processes or cycles of nature
- Artwork that directly engages with the earth and her resources (e.g., earthworks, landforms, waterworks)
- Artwork that provides opportunities for research and education

**Foster appreciation of culture and heritage**

- Artwork that tells stories of place and people
- Artwork that provides a connection from the past to the present
- Artwork that reflects the richness and diversity of Tacoma’s many cultures and ethnic backgrounds
- Artwork that reflects the values of the community
- Artwork that contributes to the authenticity of place
Artwork that provides opportunities to experience art outside of a museum setting

In addition, the public art program should align with MPT’s priority to be an accountable and responsive agency that contributes to a sustainable and livable city. The public art program can do this by using best practices in the field of public art to commission and care for artworks.
SECTION 2: Policy and Funding

This section outlines the foundational policy and funding mechanism for the public art program.

Guiding Policy for the Public Art Program

In November 2014, the MPT Board passed resolution RR75-14 to include Public Art as a component of the Capital Improvement Planning and Budgeting Policy and allocate 1% of capital construction costs for the creation of public art. In order to plan for the use of these funds, it was mandated that a District Art Plan be created to prioritize and define projects, similar to the capital planning process. On March 14, 2016, the policy was amended to clarify eligible capital funding and approval process.

A portion of eligible capital funding for District projects shall be allocated for the creation of public art. The allocation shall be based upon the goal of setting aside 1% of the maximum allowable construction costs (MACC) of capital projects with budgets of $100,000 or greater. In the event that leveraged funding sources cannot be used for public art, the final allocation may be reduced.

Projects Greater than $5 Million

For projects with a budget equal to or greater than $5M, the art allocation will be retained by the project and the art will be identified and developed as part of the project design and development. For projects less than $5M, the art allocation will be directed to the District Art Fund (DAF) or used by the project if the District Arts Plan recommends art at the project location. All projects using DAF resources must be listed in the District Arts Plan.

Projects that include a public art component will identify and expend funding within the project scope and expense tracking system.

The Project Manager as assigned by the Planning Director will coordinate with the Tacoma Arts Administrator or designee to ensure the art elements fit with the scope, scale and timeline of the project. The requirement for art may be reflected through artistic architecture and integrated into the building design in order to broaden the impact of the art funding allocation.

District Art Fund

All projects valued under $5 million but greater than $100,000 will contribute 1% of eligible construction costs to the District Art Fund.
A calculation equivalent to 1% of construction costs will be budgeted each biennium and allocated up front to be applied toward projects designated in the Public Art Work Plan.

Money in the District Art Fund will be reallocated to projects included in the Public Art Work Plan on a biennial basis.

The Public Art Work Plan guides decisions related to the use of the District Art Fund by prioritizing locations and projects that will include public art and identifying specific strategies and approaches for implementing public art.

The Public Art Work Plan will be reviewed and updated biennially in concert with the Capital Improvement Planning process.

Recommendations will be reviewed and approved by a cross-departmental steering committee after review by the Capital Projects Group (CPG) and the Culture and Heritage Advisory Council.

Capital Projects Scope Definitions for projects that include public art will identify the inclusion of a public art approach and budget allocation.

Projects included in the Public Art Work Plan will be assigned funding from the District Art Fund. Budget allocations will be formalized upon acceptance of the Public Art Project Scope.

**Use of Funds**

District Art Funds can be used for costs associated with acquisition, fabrication, restoration and/or installation of art specifically:

- Public art project management
- The selection, acquisition, and display of works of art
- Artist fees, design, planning, and pre-design service contracts and commissions
- Expenses for technical assistance provided by architects and/or engineers, in order to design, document, and/or certify the artwork
- Public meetings, workshops, charrettes, and other efforts to involve the community in the identification, development, design, and/or review of public art project(s), documentation and public education material related to a MPT public art project
• Other incidental costs of the project provided maximum funding is allocated to the art/artist and the costs qualify as a capital expense

• Restoration of existing public art and/or historic works of art, and historic artifacts of artistic value

_All of the foregoing costs are allowable to the extent they are not precluded by the funding source._

Bond funds cannot be transferred to non-bond accounts, but can be tracked and allocated to corresponding projects

Restrictions and protocols for all funding types will be followed and properly accounted for.
SECTION 3: Program Administration

*This section outlines how the program will be managed.*

**Program Administration Principles**

- The program is professionally administered, according to best practices in the field of public art
- Program administration prioritizes the larger vision and needs of the park system
- The program is administered efficiently and transparently, and allows for community involvement
- Program administration values quality and public benefit
- Program administration values process and outcome
- Program administration takes full advantage of opportunities to leverage partnerships and build relationships with other agencies, organizations, and community groups
- Program administration prioritizes equity

**Public Art Program Management**

The Public Art Program will be housed in the Planning and Development Department. In order to leverage expertise and resources in public art administration, MPT will partner with the City of Tacoma’s Art Program to provide public art management services for the Public Art Program. The Tacoma Art Administrator in partnership with the Planning Director with the assistance of designated public art staff will oversee the Public Art Program from planning through project implementation.

The Tacoma Arts Administrator will report to the Planning Director.

The Planning Director and the Arts Administrator will work with staff including a cross-departmental team and planning project managers to develop a Public Art Work Plan each biennium.

The Planning Director will assign public art projects to the appropriate project managers.
Responsibilities and Expertise

The City of Tacoma’s Art Program will provide the following expertise:

- Ability to bridge the artistic and public sector worlds serving as an integral conduit in planning and implementing public art
- Support to the Project Manager as the point person for the artist and liaison between the artist and the agency, review panel and more
- Ability to identify appropriate and impactful art opportunities, locations, materials for the project and to create specialized scopes of work and calls to artists
- Ability to manage and facilitate artist selection processes and review
- Connection to the larger field of public art and public artists and ability to provide administrative consistency to public artists
- Ability to guide artists through the complex and lengthy process of design and construction ensuring that artist do their best work, meet critical deadlines and adhere to budgets
- Expertise in highly specialized art fabrication and installation materials and methods
- Ability to communicate effectively with the public, arts community, media, elected officials and stakeholders on arts related topics and to develop effective informational and educational materials

The Public Art Facilitator shall: (Tacoma Arts Administrator or designated public art specialist under the guidance of the Tacoma Arts Administrator)

- Coordinate the review and adjustments to the Public Art Work Plan each biennium with the Planning Director and staff
- Make recommendations for potential projects and public art approaches
- Develop the Public Art Project Scope Definition
- Facilitate artist selection and design review
- Manage all public art commissions in partnership with Project Managers
- Make presentations to board, councils and committees on behalf of the artist/art project.

- Coordinate contracting with contract management staff

- Coordinate collection management with the Culture and Heritage Resource Manager

- Develop and coordinate programming and education with Culture and Heritage Resource Manager and Districtwide Programs Manager or designated arts staff

  Attend the Culture and Heritage Advisory Council to provide updates regarding the Public Art Program
# THE ROLE OF PUBLIC ART ADMINISTRATION

- Plan and prioritize public art projects
- Make connections and leverage opportunities for project development and programming
- Develop public art project scopes based on the plan
- Manage the public art projects
- Contract development and management
- Act as liaison between artist, Metro Parks, consultants and stakeholders
- Facilitate artist selection
- Coordinate design review
- Present to board, councils, committees and community about public art projects and artists
- Educate and communicate about the public art projects
- Identify opportunities for community engagement
- Celebrate and dedicate public art projects
SECTION 4: Public Art Planning

This section outlines how planning decisions are made.

Public Art Work Plan

The Public Art Work Plan prioritizes locations, approaches and strategies for public art projects throughout the MPT System and the City of Tacoma and guides how the District Art Fund is allocated.

Projects included in the Public Art Work Plan will be further developed and refined and a Public Art Project Scope will be developed for each confirmed project.

Projects will be reviewed biennially in conjunction with the biannual budget process to clarify and refine public art priorities based on available funding identified in the Capital Improvement Plan (CIP).

A cross-departmental steering committee will be convened to review the Public Art Work Plan, consider amendments, and make recommendations to the MPT Board of Commissioners.

Work Plan Priorities

Pooling funds from smaller projects affords the ability for MPT to consider the pooled funds intentionally and apply their use strategically toward parks and projects that will best benefit from meaningful and well-conceived public art projects and approaches.

In determining recommendations for the Public Arts Plan the following values were considered:

Community Vision and Leveraging Opportunities

Consider projects and site locations that are community priorities as evidenced by increased investment by partner agencies and organizations, inclusion in strategic planning documents, and/or reflect active citizen interest/engagement.

Consider supporting projects that are also being funded by City of Tacoma 1% for art dollars to take advantage of administrative efficiencies.

Plan strategically and leverage opportunities and resources both within parks projects and with project partners.
Geographic Equity, Diversity, and New Audiences

**Geographic Equity:** Consider placing artwork in facilities and locations where there is little to no artwork to increase opportunities for all of our citizens to benefit from the experiences and opportunities public art can add. MPT provides a reach that touches all parts of the city. Many of the community and neighborhood parks are located in art deserts.

**Diversity:** The styles, approaches, and media of artwork should represent a multitude of public art approaches, styles, and media. In addition, public art should be created by artists who represent the diverse demographics and rich cultures of our community.

**New Audiences:** MPT provides services to a vast number of citizens who may or may not have exposure to art. Creating artwork within athletic complexes and neighborhood parks can increase the opportunities for new audiences to experience and enjoy art.

**Connections and Systems**

Potential locations should be considered independently but also comprehensively as a system in order to plan cohesive public art approaches that connect projects, link trails, and stitch concepts together.

**Early Participation in Planning**

Plans for redeveloping sites or areas within MPT should include public art goals and recommendations that are related to the overall planning for the public realm, urban design and landscape design. Engaging artists as early as realistic within the planning process allows them to view projects comprehensively and affect and leverage architectural design and construction budgets. In the best case, artworks should be created when they are conceived within the context of thinking about an entire site and in concert with good urban and/or landscape design.

**Capacity Building**

Training and capacity building for artists supports their ability to connect with and grow a network of artists from diverse backgrounds within Tacoma. This strengthens artists’ connection to the community and makes them competitive throughout the region. Connecting with emerging artists and supporting established artists affirms Tacoma’s growing reputation as a city dedicated to the creative arts, innovation, and progress.
Project Criteria

The following criteria is used to guide how projects and locations are considered and selected, as well as providing support in creating the Public Art Project Scope Definitions.

### PUBLIC ART DEVELOPMENT CRITERIA

<table>
<thead>
<tr>
<th>Category</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>CATEGORY OF PARK</td>
<td>It is important to consider the categorization of park and facility when determining where public art can be placed. However, there may be opportunities to use public art to activate neighborhood parks, get art into underserved areas, and engage the community.</td>
</tr>
<tr>
<td>ALIGNMENT WITH PROJECT GOALS</td>
<td>What are the goals of the project? What mission-led areas are looking to be advanced? Any programmatic opportunities?</td>
</tr>
<tr>
<td>OPPORTUNITY TO LEVERAGE</td>
<td>Are there partners? Other funding sources?</td>
</tr>
<tr>
<td>COMMUNITY</td>
<td>Community has expressed an interest in the site/in public art at the site. There is an opportunity to engage the community in a meaningful way at the site. There is a community of interest committed to location.</td>
</tr>
<tr>
<td>SPECIFIC NEEDS OR OPPORTUNITY TO RESPOND TO</td>
<td>Is there a particular problem that art can help solve? Turning a liability into an asset? Or help to fulfill/support?</td>
</tr>
<tr>
<td>DIVERSITY, INCLUSION, AND GEOGRAPHIC EQUITY</td>
<td>Does the park and related area lack artwork? Are there communities/populations of people in the area whose stories could be reflected in artwork where not otherwise represented? Does the project provide the opportunity to diversify the art collection?</td>
</tr>
<tr>
<td>CONTEXT AND STORYTELLING</td>
<td>Is there a unique or important story to tell? Does the site provide an important opportunity to capture Tacoma’s history? Tell the story of site, environment? Reflect the contributions of people? Give voice to special activities? Engage new stories?</td>
</tr>
<tr>
<td>TIMING</td>
<td>The timeline of the project coincides with the ability to get an artist on board to affect the project in a meaningful way and leverage the most opportunity. Funding is available</td>
</tr>
<tr>
<td>MAINTENANCE AND SECURITY</td>
<td>The site is accessible and will allow opportunities that will not disrupt standard maintenance abilities.</td>
</tr>
<tr>
<td>EXCITEMENT</td>
<td>People are excited about the location; a program manager is excited about the opportunity; the public art could be really fun; the project manager is excited about it.</td>
</tr>
</tbody>
</table>
Public Art Approaches

Public art is multifaceted, encompassing a wide variety of opportunities for creative expression within the public realm. MPT will embrace the many opportunities and employ those that best advance the goals of local project sites and advance the mission of MPT.

**PUBLIC ART APPROACHES**

<table>
<thead>
<tr>
<th>Approach</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artist in Residence</td>
<td>Artists are embedded within a department or work area for an extended period of time in to connect with staff/community and understand the culture of an organization. Artists develop programs and art products based on the needs of the assignment.</td>
</tr>
<tr>
<td>Artist Made Building Parts/Functional</td>
<td>Artists design custom parts that can be created individually or replicated to be used in a variety of locations, including seating, lighting, water fountains, and utility hatches, etc.</td>
</tr>
<tr>
<td>Community Engagement/Social Action</td>
<td>A sector of public art that is focused primarily on engagement with the public. A physical artifact may be a component of this work, but the primary motivator is to engage in a deep and meaningful conversation with the community.</td>
</tr>
<tr>
<td>Design Team Artists</td>
<td>Design team artists are engaged early in the design process, working in tandem with architects, landscape architects, engineers, project managers, and site teams to meaningfully impact the design of the project from the start.</td>
</tr>
<tr>
<td>Integrated Artwork</td>
<td>Artists are hired early in the design process to leverage existing construction methods and materials such as lighting systems, curtains, walls, flooring, and paving. Designs are included in the construction documents and some fabrication or installation is performed by a general contractor.</td>
</tr>
<tr>
<td>Category</td>
<td>Description</td>
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<tr>
<td>--------------------------------</td>
<td>---------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td><strong>New Media</strong></td>
<td>New media artworks utilize technology and electronics including video, projection computers, the Internet, and geo-locational devices. New media artworks are often interactive or audience-activated.</td>
</tr>
<tr>
<td><strong>Portable Works</strong></td>
<td>Portable works are 2-dimensional artworks or small 3-dimensional artworks exhibited in the common areas of public buildings and facilities.</td>
</tr>
<tr>
<td><strong>Public Art Master Plans/Art Briefs</strong></td>
<td>Public art master plans include artists or public art planners early in the process. An Art Brief is a shorter less formal document created by an artist. The goal is to consider a project holistically, create an overarching artistic vision, and identify opportunities to include artists' ideas and work throughout the project.</td>
</tr>
<tr>
<td><strong>Site-Specific/Site-Responsive Artwork</strong></td>
<td>Site-specific artworks are created specifically in response to a site and can be created from a wide variety of materials. The artist researches before designing the artwork, and responds to the specific location, community, and project goals.</td>
</tr>
<tr>
<td><strong>Temporary Artwork</strong></td>
<td>Temporary artworks are designed to last for short periods of time, up to 5 years. They activate space, educate the public, engage the community, and encourage artistic experimentation and risk-taking.</td>
</tr>
</tbody>
</table>
Public Art Project Development

Capital Project Scope Definition

The Public Art Facilitator will meet with the Project Manager on all projects identified in the Public Art Work Plan to develop and refine public art opportunities and approaches. At a minimum, the intent to include public art and a general project description will be included in the Capital Project Scope Definition.

Public Art Project Scope Definition (Individual Project Plan)

A Public Art Scope Definition shall be developed for each project identified in the Public Art Work Plan.

The Public Art Facilitator will meet with the Project Manager and any steering committee members or community relevant to the project to develop and refine the public art approach for a project or location.

The Public Art Scope Definition will clarify and refine the following:

- The goals of the public art project as they relate to the larger project and the goals of MPT
- Scope of Work that describes the type of art approach desired
- The recommended type(s) of art/artist skill set and approach (e.g. design team artist, commissioned artwork, purchased works, etc.)
- Budget
- Description/rationale for why this approach is recommended
- Criteria recommended for selecting the artist for the project (based on a combination of the base skill sets required)
- Project Schedule
- Client considerations and relevant stakeholders/community players
- Expected deliverables
Review, recommendation and approval of Public Art Project Scope Descriptions

Public Art Project Descriptions will be shared with the Culture and Heritage Advisory Council and reviewed and approved by the CPG.

The approved Public Art Project Description will be used as the foundation to create the content for Calls to Artists and Scopes of Work.
SECTION 5: Art Acquisition

This section outlines the process and best practices for acquiring artwork.

Art Acquisition Principles

- Projects are well conceived based on criteria that advance the goals of MPT and the locations, approach of art that is being pursued
- Artists are selected through a fair process to identify the best match of skills for the desired public art approach
- Accepting artwork into the collection implies the responsibility to preserve, protect, and display the artwork for public benefit and the work’s permanency within the District Art Collection providing that the work retains its physical integrity, identity, and authenticity
- Accessioned artwork shall be of distinctive artistic merit and aesthetic quality and will enhance the diversity of the District Art Collection
- Accessioned artwork shall be appropriate for the site in, scale, material, form, and content
- Accessioned artwork shall be reasonably durable against theft, vandalism, weather, and excessive maintenance costs
- Accessioned artwork will be acquired without restrictions as to its future use and disposition except with respect to copyrights and certain clearly defined residual rights contained in contracts with artists
- Artwork will be accessioned into the District Art Collection only upon completion of the “certificate of substantial completion” for commissioned works and upon receipt of purchase for purchased works
- Donated artwork will be considered for accession into the District Art Collection based on the criteria and standards for which all artwork is commissioned.
- The artist’s copyrights will be maintained in accordance with the Visual Artists Rights Act of 1990
- All acquisition of artwork shall comply with MPT purchasing requirements.
Methods for Acquiring Artwork

Wherever possible, artists should be chosen through a competitive process. There are several recommended methods that may be used to connect the appropriate artist for a project:

Open Competition

Artwork is solicited through public solicitation. The eligibility of artists is determined by the project team and may be limited to geography or skill set, but the advertisement is published and open to the public.

Invitational or Limited Competition

A limited number of artists are invited to submit applications or prepare proposals based on eligibility and criteria developed for the project.

*It is recommended that a minimum of 3 to 5 artists are reviewed and considered.*

Pre-qualified Artist Roster

A pre-qualified artist roster includes artists whose qualifications have been pre-vetted in a competitive process by an artist selection panel convened specifically to review submittals and determine a pool of qualified artists. A roster can offer a more fast-track approach to selecting artists for specific projects since the first level of review has already occurred.

Projects that use an artist roster should convene a small panel to review and select the artists appropriate to meet the goals and needs of each project.

*It is recommended that MPT consider establishing a pre-qualified Artist Roster in partnership with the City of Tacoma’s Art Program in the near future.*

Direct Selection

On occasion, an artist can be chosen directly by a selection panel.

*It is recommended that Direct Selection is an exception, not the rule in instances of urgent timelines, limited budget or very specific project requirements. The selection panel should review the goals of the project, the artists’ works, and conduct an interview(s) with the artist if the artist meets the criteria established by MPT.*
Direct Purchase

Existing works of art may be purchased directly if the purchase meets the goals established by the project, the artwork is original and/or part of a series generated by an artist, and is reviewed by an art review panel convened to consider the artwork.

Gifts and Donations

Gifts and donations of artwork may be considered but must be reviewed and approved according to the standards and criteria set forth for acquisition of all artwork.
Criteria for Artist and Artwork Selection

Criteria for each project and thus the selection of the appropriate artist/artwork for each project shall follow these standards:

- **Artistic Quality** – Through work samples, the artist demonstrates evidence of some or all of the following: mastery of skills and techniques, professional approaches to process and presentation, and/or communication of unique vision or perspective.

- **Professional Experience** – The artist’s resume should demonstrate a professional level of commitment and experience and reflect the skill set required for a specific project.

- **Style and Nature** – Design projects and artwork should be appropriate in scale, material, form, and content for the proposed surrounding environment and/or architecture. Particular attention will be given to the function of the facility or place, the social and physical context of the work, and the way people may interact with it.

- **Permanence and Technical Feasibility** – Materials proposed for the project should be appropriate for its physical environment and public usage. Due consideration will be given to structural and surface integrity, public safety, protection against theft, vandalism, weathering, seasonal climatic changes, excessive maintenance and repair costs, and intended life expectancy of the work. In some cases, projects will be reviewed by a licensed engineer and/or a professional art conservator.

- **Diversity** – Every effort will be made to represent Tacoma’s ethnic and gender diversity. The overall program will strive for diversity in style, scale, media, subject matter, and geographic distribution of artwork. The program should strive to include innovative work as well as more traditional art forms.

- **Relevance to the project** – In addition to the above criteria, each project may outline specific criteria directly related to the proposed project.

**Artist Selection and Review Panel for Commissioned Projects**

An Artist Selection and Review Panel will be convened for every artist/art selection process to provide stakeholder involvement, expertise, and devote the time to carefully consider project proposals.

Convening an Artist Selection and Review Panel enables community involvement at the front end of a project, brings different perspectives and content expertise to the table, fulfills the requirements for competitive review, and establishes a consistent review body throughout the art development process.
Artist Selection and Review Panels are convened per project to reflect a variety of perspectives and may include:

- Project stakeholders (i.e. users of a facility, project manager, project architect, partner agencies representatives, Project steering committee member)
- Artists/art design professionals
- A representative from the Culture and Heritage Advisory Council
- A representative from relevant advisory council/society
- Community members who may have relevance to the project (e.g. reside near, represent a demographic being served, members of other councils if topic is relevant.)
- Staff associated with the project
- All members officially assigned to the Artist Selection and Review Panel will be voting members unless defined as “advisory”

The Artist Selection and Review Panel is an opportunity to expand the reach and participation of the project. However, existing project steering committees may be considered for the Artist Selection and Review Panel but must include an artist/art design professional and a representative from the Culture and Heritage Advisory Council. If steering committees are too large, a selection panel may include a subset of the steering committee augmented with arts professionals and other content experts relevant to the project.

Voting

Each voting panelist will have one vote. Advisors to the panel may participate freely in discussion and debate but may not vote. Observers should not vote or participate in the deliberations or discussion. In the event the panel is unable to arrive at a consensus in a reasonable period of time, the facilitator shall call for a vote and the majority shall rule. The panel has the option to make no selection, if, in its opinion, there is insufficient merit in the entries.

Conflict of Interest

No officer, employee or agent of MPT will be eligible to compete for public art project commissions.
All representatives serving as panelists for MPT shall declare, in writing, conflicts of interest or the potential for the appearance of conflicts of interest. Panelists declaring conflicts shall refrain from discussing or voting on decisions directly related to affected issues and may be excused from the review of an individual application.

A Conflict of Interest Form will be filled out by each panelist declaring any direct or indirect conflicts of interest. Staff will make every effort to select panelists without direct conflicts of interest, however, if an unforeseen conflict is declared, the panelist will recuse him or herself from voting on that applicant.

The following are considered examples of conflicts of interest:
If a panelist has a direct or indirect financial or employment interest relating to an application being considered. For example:

- Receipt of direct financial benefit from the applicant
- Serving with or without compensation as a consultant or board member or employee of an applicant
- Immediate family relationship with an applicant or staff or board member of an applicant

If a panelist feels unduly biased for or against a particular individual, organization or application, or has a personal relationship with the same, he/she shall declare an appearance of conflict of interest.

Appearance of conflict includes significant adversarial or advocate relationships because of which a panelist’s judgment may be impaired.

**Artwork Development and Review**

In all cases except direct purchase, MPT will contract with the selected artists to create artwork. A Scope of Work tied to deliverables will be developed and negotiated with the artist.

MPT may add content experts and agency representatives relevant to the project to add expertise during review.

The Public Art Facilitator will schedule a minimum of two review sessions with the Art Selection and Review Committee that are tied to the Artists’ contract deliverables.
Preliminary Design Proposal

- Community Engagement and research that influences the concept
- Concept(s)
- Artwork location description (visual or written)
- Materials under consideration
- General fabrication methods
- Possible protective finishes
- Possible installation methods
- Imagery (drawings, sketches, any visual representation)

The Art Selection and Review Panel will provide feedback to the artist on the Preliminary Design Proposal. Upon providing a recommendation for approval, the artist will further develop the work for Final Design Review.

The Culture and Heritage Advisory Council will be informed of the preliminary design either by the Culture and Heritage Advisory Council member sitting on the review panel or by the Public Art Facilitator.

Final Design Proposal

After approval of Preliminary Design Proposal, the artist should use feedback from the Design Review Committee to develop a detailed Final Design Proposal to present to the Public Art Facilitator for review with the Project Manager.

The Final Design Proposal should include:

- A written narrative of the artwork concept and imagery
- Scale renderings or model of artwork, labeled with dimensions, materials, and hardware
- A site map identifying the proposed placement of artwork
- Proposed fabrication methods, and indication of whether the work will be fabricated by the artist, a fabricator, or a combination (if a combination, include details about who will
fabricate what)

- Description of all materials and finishes
- Material samples and material data sheets where applicable
- Initial technical drawings, showing component parts and anchoring system
- Budget
- Timeline/schedule
- Anticipated routine maintenance (less than 5 years)
- Anticipated special maintenance (every 5-20 years)
- Artwork life expectancy

The Public Art Facilitator will schedule the Final Design Review with the Panel when the Final Design Proposal is complete.

The Art Selection and Review Panel will inform and make recommendations to the CPG for approval of the Final Design.

The Final Design will be shared with the public in a community forum, the Culture and Heritage Advisory Council as presented by the participating member, and the Board.

**Panel Recommendations**

The recommendations of the Artist Selection and Review Panel will be presented by the Tacoma Arts Administrator or designate public art facilitator to the CPG for final approval.

A written or oral report stating the reasons for the selection, addressing MPT’s stated objectives, parameters, and criteria for the project as defined in the Public Art Project Scope.

The CPG shall approve or disapprove the recommendations of the Artist Selection and Review panel.

Upon approval by the CPG, the Final Design will be presented to the Metro Parks Board for review.
Artwork Donations

On occasion artwork may be secured through donation. Understanding that MPT is building a collection of artwork, all donated artwork shall be reviewed against the same criteria required when commissioning new artworks as indicated above.

Considering that MPT takes on the responsibility for the liability, care and maintenance the donated artwork requires without having had the benefit of providing guidance in advance, special concern will be paid to the impact on future maintenance and liability.

Artwork to be considered for acceptance into the District Art Collection will require a formal donation request to be reviewed by the Cultural Resources Manager.

All artwork donations valued at greater than $1,000 will be reviewed by an Art Review Panel.

The Art Review Panel will consist of staff and appropriate content experts.

The Art Review Panel can be a standing committee or ad hoc, based on the expertise required to review the specific donation.

Recommendations for acceptance into the District Art Collection greater than $1,000 will be presented to the Executive Director for approval in accordance to the Policy for Accepting Donations [Policy No. 100.06].

If a donation is not recommended for acceptance, a report will be made to the Executive Director explaining the rationale.

Public Art as Memorial

Public art can be a wonderful way to commemorate or honor a person, event or beloved animal. If eligible art funds are committed to memorial projects, the development and commissioning of the artwork will follow the standard arts acquisition processes.

Suggested donations for memorials that are artistic in nature will follow the procedures for Artwork Donations.

Public Art in Partnerships and Private Development

Capital projects completed in partnership with the District or by others on District property may be required to provide for artwork in an amount not less than 1% of the total project budget, or as negotiated between the District and its partner(s). [Policy No.:100.013 Resolution No: RR75-14]
COLLECTION 6: Collection Management

This section outlines a framework for caring for artwork, in conjunction with the guidelines and best practices laid out in the Historic and Cultural Resource Management Plan (attached as an Appendix).

Collection Care Principles

- Public artworks are public assets, and should be cared for in a way that honors both the work of the artist and the investment made by the public

- Maintenance and collection care should be taken into consideration at all stages of artwork development

- Education and public engagement are important parts of stewardship, and will lead to increased public value and stewardship

- Maintenance staff should be considered a primary resource and partner in commissioning and caring for artworks

- Routine, preventative maintenance is the best way to care for artworks

- Conservation will be conducted or overseen by conservators, public artists, or other public art professionals

- When possible, the artist will be involved in decisions that alter his or her artwork

- The artist’s copyrights and rights to integrity and attribution will always be maintained, in accordance with the Visual Artists Rights Act of 1990

- Deaccession from the collection requires serious consideration and will always be conducted with the utmost respect of the artist, the artwork, and the district’s collection

- Maintaining accurate collection records is an essential function of collection care

Collection Care Overview

Once an artwork is commissioned, it enters into MPT’s Historic and Cultural Assets Inventory (HCAI).
Understanding that artwork will be in the public realm, it is important to acknowledge that the artwork will require routine, preventive maintenance as well as conservation due to unforeseen damage and vandalism. A separate maintenance fund must be established, to deal with preventive maintenance and conservation.

**Recommendation:** A general fund allocation that rolls over each year is recommended to allow accumulation and availability to cover unforeseen maintenance needs.

Maintenance staff should always be part of the artwork proposal review process to ensure artworks that are durable, do not impact operations in a negative way, and do not incur excessive maintenance costs over the years. MPT’s maintenance staff is already skilled, and has perhaps the best understanding of the physical environment in which each artwork is placed. When appropriate, staff should be trained to do basic maintenance and to recognize signs of decay in artworks.

It is important to consider the lifespan of artwork, with the understanding that some artworks will last longer than others. In order to maintain the health of the collection, it can be necessary to remove artwork from the collection through deaccession, which is a process that respects artists’ rights, the importance of the artwork to the collection, and the needs of the agency.

Collection care, including regular maintenance, conservation, relocation, deaccession, and any other activity that alters the artwork in any way must be performed with the utmost respect of the artwork and the artist. Collection care must always be performed in accordance with the Visual Artists Rights Act of 1990, which protects artists’ rights to integrity and attribution.

**Maintenance and Conservation Considerations in Project Development**

Collection care should be a central part of a project’s development, from the very beginning. Maintenance staff will be engaged early, be invited to participate on review panels, and be consulted on proposed design, fabrication and installation methods.

**Recommendation:** Commissioned artwork should always be reviewed by at least two people (Public Art Facilitator and staff and/or Project Manager) for maintenance concerns at three crucial stages:

1. When design is first proposed, before initial concept review
2. Before the final design is approved for fabrication
3. Before the contract with the artist is closed

Artists will be required to submit a maintenance report as their final deliverable.
The Public Art Facilitator should work with maintenance staff to create a maintenance plan, and identify appropriate conservators as maintenance needs arrive.

**Regular Maintenance**

As the collection grows, the maintenance budget will need to increase, to care for a larger collection with older works. Keeping up with regular maintenance will help prevent expensive and cumbersome conservation projects.

MPT’s maintenance staff is a significant resource in maintaining the public art collection. They should be trained to recognize signs of disrepair and perform basic maintenance where appropriate, informed by the Maintenance Report submitted by each artist as part of their contract for commission of artwork and specialized training by professional conservators or materials experts. For specialized repair and conservation efforts, professional conservators should be hired.

**Conservation**

Artwork conservation is work performed to restore, repair, or otherwise preserve an artwork beyond regular maintenance. In accordance with the MPT Historic and Cultural Resource Management Plan, most conservation can be avoided through careful planning when an artwork is acquired and regular maintenance. However, inherent vice, vandalism, and acts of God will make conservation necessary to maintain artworks in the collection. It is important that conservation is performed by the artist, professional art conservators, or materials experts with oversight by a public art professional or the Historic and Cultural Resource Manager. It is essential that conservation efforts honor the artist’s original intention, and do not alter the artwork without the artist’s consent. In most cases, when an artwork is damaged beyond repair, it cannot be replaced.

**Deaccession**

In accordance with the MPT Historic and Cultural Resource Management Plan and MPT’s Deaccession Policy and Procedures, public artworks may be deaccessioned from the HCAI for a number of specific reasons, including security, theft, inauthenticity, damage beyond repair, loss of site, site alteration, safety, acceptability, natural lifespan, excessive representation of artwork by an artist, or content. Deaccessioning artworks that have outlived their expected lifespan will help keep the collection healthy and make sure that resources are being focused on artwork that can bring the greatest value to the public.
Appendix

1. 2015-16 Public Art Work Plan
2. Public Art Project Scope Form
3. Public Art Project Scope Sample
4. Call to Artists Form
5. Call to Artists Sample
6. Maintenance Report Form
7. Capital Improvement Planning and Budgeting Policy No. 100.013
Public Art Work Plan

2015-16

Proposed Projects

Innovation, Excellence, Equity, Inclusiveness, Sustainability, Accountability, Safety, and Fun.
## 2015-2016 Projects

<table>
<thead>
<tr>
<th>Project Name</th>
<th>Public Art Approach</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Point Defiance Waterfront Phase 1</strong></td>
<td>3-prong approach (in process): 1. <strong>Design Team Lead Artist</strong>: Adam Kuby was selected to work with architect to contribute to overall design and create Art Brief. 2. <strong>Signature Artwork</strong>: site-responsive artwork created by Adam Kuby. 3. <strong>Local Opportunities</strong>: 3 site-responsive commissions for local artists.</td>
</tr>
<tr>
<td><strong>Aquarium</strong></td>
<td>2 site-responsive commissions (in process) for the Marine Discovery and Jellies Ramps. Artist Team will create immersive environments with suspended artworks that respond to the facility’s educational themes.</td>
</tr>
<tr>
<td><strong>Eastside Community Center</strong></td>
<td><strong>Design Team Lead Artist</strong> will be selected to work with the design team, steering committee and community to leverage design and identify opportunities for site-responsive, integrated art commissions. Artist will create an Art Brief that identifies specific commissions and approaches to be completed by the lead artist and/or other artists.</td>
</tr>
</tbody>
</table>
| **District Art Fund**                 | **People’s Center**: Partner with City of Tacoma (City lead) to commission a local artist to create an artwork sited within the entry to the facility or pool. Artwork should honor the legacy of civil rights efforts that were the genesis of the facility.  
**Oak Tree Park/Water Flume Line Trail**: Partnership with City of Tacoma (City lead). Selected artist will create artwork that increases visibility, strengthens connections to surrounding neighborhood, and enhances the user experience.  
**Unforeseen Opportunity**: A portion of funds will be reserved for projects that emerge within the biennium that strongly meet the criteria to develop a public art project. Project managers may submit a request to the Planning Director and Arts Administrator for review and approval. |
| **Planning and Public Art Program Development** | **Planning and Public Art Program Development**: Continue working with inter-departmental team to identify projects for the 2017-18 biennial public art work plan. |
| **Destination Pt. Defiance Planning** | Consider all of the related parcels and projects within the planning area including but not limited to: Fort Nisqually, PDZA, Marina, etc. to insure that the area is considered comprehensively, connections are made, and meaningful projects relate to one another. Specific public art approaches will be included in the 17-18 biannual work plan. |
| **Develop Public Art Training Program Phase II** | Partner with COT to develop Public Art: In Depth II with a focus on community engagement and social action. Identify projects for experience based implementation such as:  
- Lincoln District Revitalization Area/Lincoln Park  
- Dome to Defiance/Schuster Parkway  
- Community parks in underserved areas |
Public Art Project Scopes for $5M and Greater Projects

POINT DEFIANCE WATERFRONT PHASE 1

Public Art Approach
This project has 3 major components: Design Team Artist, Signature Artwork, and opportunities for local artists. Artist Adam Kuby was hired to participate on the Design Team with Site Workshop in order to identify opportunities for art and artistic elements to be integrated throughout the project. He created an “Art Brief” that clarifies a conceptual approach to the project and highlights opportunities for integrated and signature artworks. In addition, Adam will create the signature artwork. Up to 3 opportunities for local artists to create permanent, site-responsive work will also be included at the site.

Location
Point Defiance Waterfront.

Rationale
A design team artist was chosen for this project to leverage planned design and construction from the beginning of this project. This was made possible because of the time frame of the project, and the excitement of the design team. A signature site-specific commission by the design team artist was included to honor the size and prominence of this project, and to give greater visibility to the integrated work throughout. Up to 3 smaller permanent artworks will also be included in the project, in order to bring a diversity of artistic voices to the site, and to support the desire to provide training opportunities for local artists.

Criteria
Project is > $5 Million.

Source of Funding
Point Defiance Park 1% of MACC

Partners
None identified

Estimated Budget Allocation
Design Team Artist: $20,000
Signature Artwork: $125,000
Local Artist Commissions: TBD

Timeline
2015 Lead artist selected
2016 Signature Piece Designed
3 local commissions identified
2017 Design and complete commissions

Adam Kuby – Proposal Image for Alluvion, site-specific signature artwork proposed for the Point Defiance Waterfront.
PDZA AQUARIUM

Public Art Approach
Artists or Art Team will be selected to create a site-responsive, immersive public artwork suspended from the ceiling in the new aquarium. The selected artists will coordinate with the design team during design development to ensure that the artwork installation is incorporated appropriately into the design, and that installation leverages planned construction wherever possible. The goal of the project is to create two immersive, permanent artwork installations that engage the public and help tell the story of the Aquarium.

Location
Aquarium, Marine Discovery Ramp and Jellies Ramp

Rationale
The building architects recommended locations for the artworks based on the timeline and design of the building, and the interpretive team recommended the general themes to guide the artworks in order to best reflect and leverage the messaging around the Aquarium. Eligibility: WA, OR, CA, AK,

Criteria
Project is > $5 Million.

Source of Funding
Point Defiance Zoo and Aquarium 1% of MACC

Partners
None identified

Budget:
$300,000:

Timeline
2016: Artists Benjamin Ball and Gaston Nogues were selected in Spring.
Design to occur through 2016
2017 Artwork installed

Rendering of the new Aquarium’s Marine Discovery Ramp one of the designated locations for public artwork.
EASTSIDE COMMUNITY CAMPUS

Public Art Approach
A Design Team Lead Artist will be selected to work with the design team and steering committee early on to leverage design and identify opportunities for site-responsive, integrated art commissions. The Artist will create an Art Brief that identifies specific commissions and approaches to be completed by the lead artist and/or other artists and design a series of community engagement strategies to inform the work.

Location
Public Areas of the Eastside Community Campus

Rationale
It is important to have an artist with the skill set of a design team artist with experience working closely with community. The design team artist needs to be engaged early on to participate with the community and the steering committee to help identify ways to leverage design and engage the community in meaningful and artistic ways.

Criteria
Project is > $5 Million.

Source of Funding
Eastside Community Center 1% of MACC

Partners
City of Tacoma, Greater Metro Parks Foundation, Tacoma Public Schools, Tacoma Housing Authority, Boys & Girls Club, YMCA

Estimated Budget Allocation
Design Team Phase: $30,000

Timeline
2016: Design Team Artist Selected
Art Brief completed and opportunities for commissioned artworks identified.
Metro Parks Tacoma
Public Art Project Scope Definition Form

Estimated 1% for art budget: $XXX

Project Name: 35T

Description of the larger capital project/context: 35T

Goals of the larger capital project/context: 35T

Public Art Program Recommended Strategy for the Project: 35T

Scope of Work: 35T

Artist Selection Strategy:
☐ Open Competition
☐ Invitational or Limited Competition
☐ Direct Selection
☐ Direct Purchase

Description of Artist Selection Strategy: 35T

Skill Set Required:
The selected artist should meet the following criteria:
  • 35T

Project Schedule: 35T

Project Support:
The selected artist can expect the following support from the design and project management team for this project:
  • 35T

Project Deliverables: 35T
Metro Parks Tacoma
Public Art Project Scope Definition Sample

Estimated 1% for art budget: $300,000

Project Name: PDZA Aquarium Public Artwork

Description of the larger capital project/context:
The existing 52-year-old North Pacific Aquarium at Point Defiance Zoo & Aquarium is failing, weakened by decades of salt-water corrosion, and its life support systems are increasingly fragile. The new aquarium, set to open in summer 2018, will continue a longstanding tradition of highlighting Puget Sound marine life while showcasing some exciting new species.

Goals of the larger capital project/context:
The site of the new aquarium sits tucked amid the trees on a steep hillside facing Puget Sound. The building takes advantage of the topography, submerging visitors as they pass through various galleries, wrapped around two large aquarium tanks, and arrive under the scalloped hammerhead sharks of the Gulf of California exhibit. Before exiting, visitors pass through the social action gallery where they are given a chance to engage the aquarium's main interpretive theme: We share the ocean and the responsibility to protect it.

Public Art Program Recommended Strategy for the Project:
As recommended by the architects, create two immersive ceiling installations (for the Jellies ramp and the Marine Discovery Ramp) that will be an integral part of the new aquarium, and will help tell the story of the ocean and our responsibility to protect it.

Scope of Work:
The selected artists will create two site-responsive, immersive public artworks suspended from the ceiling of the new aquarium. The selected artist will coordinate with the design team during design development to ensure that the artwork installation is incorporated appropriately into the design, and that installation leverages planned construction wherever possible. The goal of the project is to create two immersive, permanent artwork installations that engage the visitor and reflect the theme and concept of the new aquarium.

Artist Selection Strategy:
☒ Open Competition
☐ Invitational or Limited Competition
☐ Direct Selection
☐ Direct Purchase

Description of Artist Selection Strategy:
Open RFQ, Northwest/West: Washington, Oregon, Idaho, California, Alaska, and British Columbia. This artist will be selected through an RFQ process in order to hire the best qualified artist for the project. The RFQ is limited to the Northwest/West because there is a desire to hire artists with a Northwest sensibility, but to also open up eligibility to a wide range of artists that might be living in other states.

Skill Set Required:
The selected artist should meet the following criteria:
- Artistic quality as exemplified in past work
- Exhibited ability to address or respond to social and/or environmental themes
- Ability to contribute to the creation of an immersive environment
- Ability to work with durable, low-maintenance materials that value sustainability
• Ability to think and work in a scale and with materials appropriate to the site
• Ability to think conceptually and create artwork responsive to the site, theme, and subthemes
• Ability to relate to multiple types of viewers
• Experience working with architects, engineers, and clients
• Ability to complete the project by December 1, 2017

Project Schedule:
November 15, 2015 Applications available
November 23, 2015, 11:59pm Deadline for submissions
Week of December 15, 2015 Finalist Selection
Week of February 1, 2016 Site visit/ finalist interviews, selection of artists/ artist teams
Mid-late February, 2016 In-person orientation with design team
December 2017 Artwork installation deadline

Project Support:
The selected artist can expect the following support from the design and project management team for this project:
• Access to design documents
• Inclusion in some design team meetings
• Access to design team to coordinate artwork installation (especially for attachment points)

Project Deliverables:
The selected artists can be expected to create a unique, site-responsive artwork or series of artworks for the Pacific Rim Aquarium. This includes: research, conceptual design, final design, fabrication, installation, and reporting.

Proposed artwork must:
• Be integrated with building systems and structures
• Be responsive to the main theme: We share the ocean and the responsibility to protect it.
• Address or respond to an issue facing the oceans (to be developed in conjunction with the interpretive team)
• Complement the vision/goals of the main interpretive program and storyline of CHANGE for the aquarium exhibits
• Contribute to the creation of an immersive environment
• Value sustainability
• Be installed no later than December 1, 2017
Project Name, Tacoma, WA
Deadline: date and time
Budget: $XXX,XXX all inclusive + any in-kind support (structural engineering, etc.)

Call Summary
Describe the major aspects of the project in 1-3 sentences. An artist should be able to read this and, at a very basic level, understand the goal of the project, any major restrictions (like location, or materials), and if the project would suit their practice. For example: Metro Parks Tacoma is seeking an artist or artist team to create an artwork or series of artworks that [function or major needs of the project], at [location]…

Eligibility
This can range, and is specific to the project. Common examples are:
- Applicant(s) must live in [geographic range – can be local, regional, national, etc.].
- Applicant(s) can apply as a single artist or as an artist team.
- Applicant(s) cannot be an employee, board member, or council member of Metro Parks Tacoma.
- Applicant(s) must be 18 years or older and not a full-time student.

Background
General background on the project in 1-2 paragraphs. Is this part of a larger project or plan? What is the point of this project, and what context would help an outsider understand the project?

Specific Background
Specific background on aspects of the project in 1-2 paragraphs. There are may be multiple Specific Background sections. For example, for a Call to Artists for a project like Waterfront Phase I, you may want one Specific Background Section describing Ruston Way, and one describing Point Defiance Park. These sections can also describe partner organizations, groups, plans, etc. The reader should understand the landscape and context they are working in.

Metro Parks Tacoma
Metro Parks Tacoma has its roots in the City of Tacoma Charter of 1880. The city set up a committee of city council members in 1883 to oversee the city’s parks. That committee became the Board of Park Commissioners in 1890, with members appointed by the mayor.

Tacoma was ready for action when the Washington State Legislature passed a law in 1907 allowing cities to form separate park districts. Less than a month after the governor signed the bill, residents voted to establish the Metropolitan Park District of Tacoma as a separate municipal corporation with the ability to collect property taxes for support. Metro Parks Tacoma was incorporated April 6, 1907,
with a five-member elected Board of Park Commissioners. After more than 100 years, Metro Parks Tacoma continues to maintain and care for Tacoma's park resources with a combination of earned revenue and tax support.

Metro Parks Tacoma believes that good parks, open space and program services contribute to economic development by fostering economic benefits and promoting tourism. Environmentally, they provide green infrastructure and help manage climate change. Socially, they revitalize communities, create safer neighborhoods, help children learn and grow, improve public and environmental health, and support smart growth. Culturally, open space and program services can nurture a sense of place in the community, and provide opportunities to engage the public of diverse backgrounds.

**Mission:** Creating healthy opportunities to play, learn and grow.
**Vision:** Metro Parks Tacoma envisions a vibrant, active and engaged community.

**Art Opportunity/Consideration**

Describe the opportunity for artwork in 1-2 paragraphs. For example: Metro Parks Tacoma is seeking an artist or artist team to create an artwork or series of artworks that will [specific needs], in [specific location]. Describe the “why” of the project. Describe what a successful artwork will accomplish. This may be followed by a list of project needs and wants. For example:

Proposed artwork must:
- Be site responsive
- [specific location or material needs, if known]
- [impact on the space, or type of interaction]
- [relate to certain types of viewers]
- [other specific needs]
- Be installed no later than [date]

In addition, a successful artwork should:
- Complement the vision/goals of [plan, project, or goals of the project]
- Contribute to creating a [certain type of environment]
- Other desires of the project

**Selection Criteria**

Selection Criteria on which the artist/artist team will be judged, such as:
- Artistic quality as exemplified in past work
- Ability to work with durable, low-maintenance materials
- Ability to think and work in a scale and with materials appropriate to the site
- Ability to think conceptually and create artwork responsive to the site
- Ability to reflect the unique nature of this commission
- Ability to relate to multiple types of viewers [pedestrians, motorists, cyclists, etc.]
- Ability to complete the project by [deadline]

**Timeline**

<table>
<thead>
<tr>
<th>Date, time</th>
<th>Deadline for submissions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date</td>
<td>Review of submissions and selection of finalists</td>
</tr>
<tr>
<td>Date</td>
<td>Site visit with finalists</td>
</tr>
<tr>
<td>Date</td>
<td>Interviews with finalists and selection of artist/artist team</td>
</tr>
<tr>
<td>Date</td>
<td>Completion of public artwork</td>
</tr>
</tbody>
</table>

**Questions?** Contact [Project Manager]
SUBMISSION PROCESS
Please submit the following four items by email to rebecca.solverson@cityoftacoma.org with [name of project] followed by your last name in the subject line. We suggest sending items 1, 2, and 4 as PDF documents; word documents are also acceptable. If your email is over 10 MB in size, you may need to send attachments in several batches. Please do not send zip files.

1. Short Written Responses
   • Please submit responses to the following questions, in one page or less (combined). Include artist’s name in the upper right corner. Name the file with the applicant’s last name: “Smith Responses”:
     1. What is your approach to public art?
     2. Why are you interested in this project?
     3. How do you see your work translating to this project?

2. Professional Resume and References
   • Resume should not exceed 3 pages and should include the names, titles, addresses, emails and phone numbers of three professional references (only finalists’ references will be contacted). Artist teams should submit a resume for each artist. Resume should include artist’s name, address, phone, and email address, and relationship if part of an artist team.
   • List most recent public art and/or art experience first.
   • Name the resume file with the applicant’s last name: “Smith Resume”.

3. Work Samples
   10 digital images of the artist’s completed work. If available, work samples should include documentation of similar past public projects. Artist teams are encouraged to submit work that was previously completed as a team. Artists applying as a team who have no examples of joint work in the past may submit 10 images of each artist’s work.
   • Submit only “High” quality JPEG files (do not use GIF, TIFF, or other formats.)
   • Files must be titled with a number indicating the viewing order, followed by the applicant’s name. The numbers must correspond to the Work Sample Description Sheet. Use a “0” in front of single digit numbers and use only letters, numbers, and underscores. For example: 01_Smith.jpg; 02_Smith.jpg.

4. Work Sample Description Sheet including:
   • Name in the upper right corner of every page
   • Images numbered consecutively and listed in the order in which they are to be viewed
   • Title of each artwork represented in the image
   • Location (City, State. Neighborhood, if relevant), funding agency or owner/collection, budget
   • Date work was completed
   • Dimensions (H” x W” x D”), if applicable
   • Medium
   • Short description of artwork or activity including main concept or idea
   • If work is presented as part of a collaboration, explain your role in the larger project and credit design team or individual collaborators by name and role (e.g. landscape architect)
   • Name the file with the applicant’s last name: “Smith WSDS”

At the end of the document, include images or renderings that describe the project
CALL TO ARTISTS
REQUEST FOR QUALIFICATIONS J2015-17
Metro Parks Tacoma Public Art Program

Two Artwork Opportunities, Tacoma, WA
Point Defiance Zoo & Aquarium, New Aquarium Project

BUDGET
Opportunity 1, Jellies Ramp: $150,000, all-inclusive
Opportunity 2, Marine Discovery Ramp: $150,000, all-inclusive

DEADLINE
November 23, 2015, 11:59pm

SUMMARY
Metro Parks Tacoma is seeking an artist or artist team for each of two opportunities for the new aquarium at Point Defiance Zoo & Aquarium (PDZA) in Tacoma, WA.

Artists are invited to create immersive installations in two separate but related locations that engage visitors and reflect the main interpretive theme: We share the ocean and the responsibility to protect it. Successful projects will include suspended indoor artworks and consider opportunities for engaging the entire space. The selected artists will work with the design team to integrate the artwork into the building, and with the interpretive team to coordinate messaging around the subthemes developed for the facility (see “Artwork Opportunities” below). The selected artists or teams should have experience addressing or responding to social and/or environmental themes through their artwork. This call is being managed by the City of Tacoma’s Arts Program.

ELIGIBILITY
- Applicant(s) must live in Alaska, California, Idaho, Oregon, Washington State, or British Columbia, Canada.
- Applicant(s) can apply as a single artist or as an artist team.
- Applicant(s) must be 18 years or older and not a full-time student.
- Applicant(s) cannot be an employee, board member, or council member of Metro Parks Tacoma.
- Applicant(s) can apply for and be considered for one or both of the public art opportunities outlined in this call.

BACKGROUND
The existing 52-year-old North Pacific Aquarium at Point Defiance Zoo & Aquarium is failing, weakened by decades of salt-water corrosion, and its life support systems are increasingly fragile. The new aquarium, set to open in summer 2018, will continue a longstanding tradition of highlighting Puget Sound marine life while showcasing some exciting new species. This project is made possible by voters’ approval last year of a $198 million Metro Parks Tacoma bond issue, with more than $65 million earmarked for capital improvements at the Zoo. In October 2014, the architectural firm EHDD was selected to design the new aquarium. The public art installations created through this call will be an integral part of the new aquarium, and will help tell the story of the ocean and our responsibility to protect it.
AQUARIUM CONCEPT
The site of the new aquarium sits tucked amid the trees on a steep hillside facing Puget Sound. The building takes advantage of the topography, submerging visitors as they pass through various galleries, wrapped around two large aquarium tanks, and arrive under the scalloped hammerhead sharks of the Gulf of California exhibit. Before exiting, visitors pass through the social action gallery where they are given a chance to engage with the aquarium’s main interpretive theme: We share the ocean and the responsibility to protect it.

Subthemes:
1. Our hearts and minds are fueled by the wonders of the ocean.
2. Our actions contribute to climate change and ocean acidification.
3. To maintain the ocean as a resource, we must use sustainable practices.
4. Eliminating ocean pollution protects marine wildlife.

The theme and subthemes will be delivered through an interpretive storyline focused on the concept of CHANGE and its duality – both the challenges of the changing ocean environment for people and wildlife as well as the positive potential we have to change things for the better.

ARTWORK OPPORTUNITIES
Metro Parks Tacoma is seeking an artist or artist team for each of two opportunities at the new aquarium. Each artwork should create an immersive installation that engages visitors. Selected artists should consider the interpretive team a resource as they research and develop an artwork concept. A successful artwork will respond to the overall theme of the aquarium, consider one or more of the subthemes, and complement the storyline of CHANGE throughout the exhibits. The selected artists will have the opportunity to work with the design team to integrate the artwork into the building’s late design stages and construction. Although the two installations are related, they will each be in very different spaces and should respond in feel and theme to their immediate surroundings.

CONSIDERATIONS FOR ARTWORK
Proposed artwork must:
- Be integrated with building systems and structures
- Be responsive to the main theme: We share the ocean and the responsibility to protect it
- Address or respond to an issue facing the oceans (to be developed in conjunction with the interpretive team)
- Complement the vision/goals of the main interpretive program and storyline of CHANGE for the aquarium exhibits
- Contribute to the creation of an immersive environment
- Value sustainability
- Be installed no later than December 1, 2017
OPPORTUNITY 1  
**Location:** Jellies Ramp  
**Budget:** $150,000  

The first opportunity is in the corridor and along the ceiling of the aquarium’s Jellies Ramp (see site drawings and images at the end of this document). This ramp is a straight shot connecting two galleries, with a stop at the Jellies Gallery in the middle. The space has low light levels for viewing jelly fish and the only natural light comes from a small slit window. It will be a place of immersive contemplation, and would be well-suited to a low-light or illuminated glass installation that takes advantage of the dim environment for observing the otherworldly jellies. At the end of the ramp the Tacoma Narrows Bridges exhibit is visible. This exhibit highlights the habitats created in the rubble that resulted from the collapse of the Tacoma Narrows Bridge in 1940. The Jellies Ramp is approximately 750 square feet.

OPPORTUNITY 2  
**Location:** Marine Discovery Ramp  
**Budget:** $150,000  

In contrast to the Jellies Ramp, the ramp surrounding the Marine Discovery Center is brightly day-lit and active (see site drawings and images at the end of this document). The landing opens onto the active touch tank zone where visitors can interact with inhabitants of the tide pools and rocky shores. This will be a popular attraction with lively chatter and activity. Outside views visible along the ramp include Puget Sound, a diverse ecosystem that provides inspiration for Marine Discovery Center and helps visitors connect the species on view to their own interactions with the water just beyond the wall. This ramp connects the Middle Gallery of cold water local species to the Lower Gallery showcasing the expansive underwater view of the Gulf of California tank where scalloped hammerheads and green sea turtles swim overhead. The Marine Discovery Ramp is approximately 1,000 square feet.

ABOUT POINT DEFIANCE ZOO & AQUARIUM  
Point Defiance Zoo & Aquarium is a facility of Metro Parks Tacoma and is the only combined zoo and aquarium in the Pacific Northwest. The 29-acre zoological park attracts over 700,000 visitors annually.

**Mission:** Point Defiance Zoo & Aquarium practices and promotes effective conservation on behalf of the world’s wildlife.  
**Vision:** We envision a world where people and wildlife share the Earth in harmony.

Point Defiance Zoo & Aquarium sits within Point Defiance Park, a 760-acre regional park that draws more than 3.1 million visitors annually and includes natural forest, saltwater beaches, and spectacular views of Mount Rainier, the Olympic Mountains, and Puget Sound. The park is home to a diverse array of attractions and facilities, including eight established gardens; Fort Nisqually Living History Museum; extensive walking, hiking, and biking trails; waterfront and marina with kayak and boat rentals; and Tacoma Public Schools’ Science And Math Institute (SAMI), a public high school that is dedicated to integrating science and math into everyday learning.

ABOUT METRO PARKS TACOMA  
Metro Parks Tacoma is an award-winning park district in Tacoma, Washington. Incorporated in 1907, the park district is one of only a handful in the country that exists as a separate municipal corporation with the ability to collect property taxes for support.

Metro Parks Tacoma believes that good parks, open space, and program services contribute to economic development by fostering economic benefits and promoting tourism. Environmentally, they provide green infrastructure and help manage climate change. Socially, they revitalize communities, create safer neighborhoods, help children learn and grow, improve public and environmental health, and support smart growth. Culturally, open space and program services can nurture a sense of place in the community, and provide opportunities to engage the public of diverse backgrounds.
Mission: Creating healthy opportunities to play, learn and grow.

Vision: Metro Parks Tacoma envisions a vibrant, active and engaged community.

ABOUT EHDD ARCHITECTS
EHDD is an architecture, interiors, planning, and urban design firm founded in 1946 in San Francisco, a city renown for embracing ideas that envisage the future. This ethos has informed EHDD’s work since its beginning, resulting in forward thinking designs that last for generations. EHDD believes it is possible to design a collectively greater future for clients, society and the environment. This commitment has been recognized with the prestigious AIA (American Institute of Architects) National Firm of the Year award. EHDD is celebrated for its ability to envision spaces and places that excite imagination, enhance culture, and inspire higher thinking. Whether its libraries or museums, science or academic buildings, aquariums or zoos, EHDD embraces each client’s mission to create the civic and cultural centerpieces that are the hallmarks of an advanced society. Many buildings from the firm’s early years remain landmarks in our lives today, and will continue to enrich our society for generations to come—a testament to the timeless nature of visionary, user-focused design. EHDD’s leadership in sustainable design is exemplified by its 11 LEED Platinum projects, 10 LEED Gold projects, and 2 LEED Silver projects. EHDD has also designed two of the eight Net Zero Energy Certified projects and won five AIA National Committee on the Environment “Top Ten Green Projects” awards.

SELECTION CRITERIA
Selection criteria on which artists/artist teams will be judged:

• Artistic quality as exemplified in past work
• Exhibited ability to address or respond to social and/or environmental themes
• Ability to contribute to the creation of an immersive environment
• Ability to work with durable, low-maintenance materials that value sustainability
• Ability to think and work in a scale and with materials appropriate to the site
• Ability to think conceptually and create artwork responsive to the site, theme, and subthemes
• Ability to relate to multiple types of viewers
• Experience working with architects, engineers, and clients
• Ability to complete the project by December 1, 2017

TIMELINE
November 23, 2015, 11:59pm Deadline for submissions
Week of December 15, 2015 Finalist Selection
Week of January 25, 2016 Site visit/ finalist interviews, selection of artists/ artist teams
Mid-late February, 2016 In-person orientation with design team
December 2017 Artwork installation deadline

*All dates subject to change.

SUBMISSION PROCESS
Eligible artists interested in this project must submit the following 4 items via an online application form (Survey Monkey) and a file sharing system (Dropbox). See the next page for detailed application directions:

1. Online application and letter of interest (Survey Monkey)
2. Professional resume and references (Dropbox)
3. 10 work samples of completed artworks (Dropbox)
4. Work sample description sheet (Dropbox)

QUESTIONS?
Contact Rebecca Solverson, Public Art Specialist, 253-591-5564, rebecca.solverson@cityoftacoma.org.
SUBMISSION PROCESS
Eligible artists interested in this project must submit the following four items:

1. Online Application and Letter of Interest
Go to https://www.surveymonkey.com/r/PDZA_Art and fill out the online application form and letter of interest (500 words or less).

Please email the following three items via a link to Dropbox or another file transfer service to rebecca.solverson@cityoftacoma.org. Email or call Rebecca Solverson at City of Tacoma (rebecca.solverson@cityoftacoma.org or 253-591-5564) to make arrangements to transfer your materials if you do not have access to such a service. We suggest submitting the following items as PDF documents; Word documents are also acceptable.

2. Professional Resume and References
   - Resume should not exceed 3 pages and should include the names, titles, addresses, emails and phone numbers of three professional references. Artist teams who have not worked together in the past should submit a resume for each artist.
   - List most recent public art and/or art experience first.
   - Name the resume file with the applicant’s last name: “Smith_Resume”.

3. 10 Work Samples of Completed Artworks
10 digital images of the artist’s completed work. If available, work samples should include documentation of similar past public projects. Artist teams are encouraged to submit work that was previously completed as a team. Image Submission Standards:
   - File format: JPEG only
   - File dimensions: No smaller than 1920 pixels on the longest side
   - File resolution: 72 ppi/dpi (standard web resolution)
   - File size: 5 MB maximum
   - File names: Lastname_# (e.g. “Smith_01”)

4. Work Sample Description Sheet including:
   - Samples numbered consecutively and listed in the order in which they are to be viewed
   - Title of each artwork represented in the image
   - Location
   - Funding agency or owner/collection
   - Budget
   - Date completed
   - Dimensions (H” x W” x D”)
   - Medium
   - Short description of artwork or activity including main concept or idea
   - If work is presented as part of a collaboration, explain your role in the larger project and credit design team or individual collaborators by name and role (e.g. landscape architect)
   - Name the file with the applicant’s last name: “Smith_WSDS”
Location of Art Installations

Artwork Locations
1. Jellies Ramp
2. Marine Discovery Ramp
Location of art installation #1: Jellies Ramp
Interior Elevations: Jellies Ramp

Suspended Installation here

Suspended Installation here
Location of art installation #2: Marine Discovery Ramp

Suspended Installation here
MAINTENANCE REPORT FORM
METRO PARKS TACOMA
TECHNICAL AND MAINTENANCE RECORD - INTEGRATED SITE WORK

Technical information is required for future maintenance and repairs. This information is kept in your permanent archive record. Please type or print clearly and make your responses complete and thorough.

This Box For MPT Use Only. MPT No. Contract No._________________
Program/Project Name __________________________ Contract Amount ____________
Collection Subset ___________________________ Fund Source ________________

General Information For Signage and Labeling Purposes

Artist ______________________ Last __________ First ___________ Middle __________

Name as it appears on contract (If different from above) ________________________ Last __________ First ___________ Middle __________

Collaborating Artists/Project Partners (Include firm name)

________________________________________________________________________

Date Executed __________________________

Title of Work __________________________

Location of Integrated Site Work (Name and address of building/park) ________________

Location and Description of Signature Marks (Copyright mark if it occurs) ________________

Medium or Material __________________________

Dimensions and Weight (To the best of your ability, describe relevant sizes, square footage, dimensions, and weights. For complex works or sequential/multiples installation, use the “additional information relevant to work” section to provide detailed information. Please attach any relevant drawings and engineering reviews)

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MATERIALS AND SPECIFIC METHODS UTILIZED IN EXECUTION
OF INTEGRATED SITE WORK
DETAIL INFORMATION FOR RESTORATION AND MAINTENANCE

Materials – Metal casting alloy and fabrication alloy name, number & gauge. Specific type, number, brand name & source of glass, stone, wood, plastic, concrete, inlays, pavers, and landscape plants. Attach product technical data sheets for manufactured components such as pavers and concrete, etc.

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Mechanical/Electrical Components – List lighting, video, audio, and computer components, etc., as well as name of consultant, if applicable. Attach product technical data sheets for all that apply

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Welding or Joining Materials and Method – Including bolt and pin type & size, etc. Attach product technical data sheets and material safety data sheets (MSDS) for adhesives and plastics

_[Text continues here.]

Construction Method – Attach architect, landscape architect, engineer, and fabrication specification drawings. Describe the construction method and process

_[Text continues here.]

Material Surface Finish – Sanding grit, tool pattern, paint color & type, glaze, gold leaf, chemical patina color & brand name, powder coat, water repellant, sealer, and anti-graffiti coating, etc. Attach product technical data sheets and material safety data sheets (MSDS) for chemical components such as glass, patina, sealers, etc.

_[Text continues here.]

Foundation/Installation Structure – Include material, bolt and pin type & size, adhesives, anchor grout brand name, etc. Attach any relevant drawings and engineering reviews

_[Text continues here.]
Foundation Structure of Site – Floor, wall, or ceiling construction design to which work is attached (i.e. concrete, sub-floor, drywall, wood, or metal studs, etc.)

Integrated Site – Cautions regarding site conditions, water sprinkler systems, direct sunlight, heat, traffic pattern, special events, public safety, etc.
☐ Not applicable

Maintenance Recommendations and Cautions Regarding Care of Integrated Site Work by Facility Personnel – What is your visual intention for the site over time in regard to natural aging of materials and surfaces (i.e. soil, moss, shiny, dull, etc.) Be very specific about brand names of cleaning agents, method, and schedule for cleaning.

Can the piece be power washed? ☐ No ☐ Yes (if yes, state psi, method, and skill level required to perform the work)
Artist’s Site Intention – If the site is altered in the future, please describe the visual relationships that would be important to maintain the integral intention of your work

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Fabricators and Subcontractors – List all fabricators and makers other than artist. Include name, address, phone, and scope of work

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Additional Information Relevant to Work

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Artist's Signature

Date
Policy No.: 100.013
Resolution No.: RR75-14
Date Approved: 11/10/14
Supersedes the following Resolutions & Policies: RR91-06, RR64-09

Date procedures adopted by the Executive Director: 11/12/14
Procedure revision date: 11/10/14
Procedures approved by the Executive Director:

POLICY: (Approved by the Board of Park Commissioners.)

Purpose: The Metropolitan Park District of Tacoma (Metro Parks Tacoma) is accountable to its citizens for its use of public dollars. The limited financial resources of Metro Parks Tacoma must be wisely used to ensure adequate funding to support the services, public facilities, and infrastructure necessary to meet the community’s present and future needs.

This Capital Improvement Planning and Budgeting Policy guides the development of planning and budgeting documents, establishes when approval from the Board of Park Commissioners is required, and delegates authority to the Executive Director to develop procedures to implement policy directives of the Board.

This policy acknowledges that reinvestment in existing capital assets is a necessity and that proper planning and budgeting results in allocation of resources to preserve existing infrastructure as well as address future maintenance and operational needs of new facilities. Budget consideration must be given to the varying life cycles of assets and therefore must include major repair and replacement of capital assets.

The district desires to integrate art into public parks and community spaces to promote arts education, build the districts art collection, and increase public access to artistic expression. This policy establishes the capital funding commitment to a District Arts Fund.

Policy Requirements:

Section I. Sound business practice and good governmental stewardship dictate that all fiscal activities of Metro Parks Tacoma be in accordance with applicable local, state and federal laws and regulations. The Board directs procedural implementation of these policies to be established by the Executive Director.

Section II. Priorities for capital investment include provision of new capital assets desired by the community, replacement of assets that have exceeded their service life, and for major renovation of improvements that protect capital investment and extends the useful life of existing district assets.

Section III. All decisions on capital improvements shall be made within the context of long-range plans:
A. **20 Year Strategic Master Plan.** Development of the 20 Year Strategic Parks and Program Master Plan (hereafter called the Strategic Master Plan) will be an ongoing process that results in an update every 6 years. The Strategic Master Plan will address the needs of MPT over an estimated 20-year period. It will be the basis for all shorter term documents that align with a 6-Year cycle.

1. The Strategic Master Plan is updated every six years, based on public participation, research and analysis of agency goals. Goals and objectives are changed only by Board approval during the six year updated process that includes public participation.
2. The Six-Year Strategic Action Plan (SYSAP) is adopted for a six year window, an outlines key strategies the district will take to advance the goals and objectives of the Strategic Master Plan. It will be updated in odd years, and amendments to are adopted by the Board during the biennial budget cycle.

B. **Capital Improvement Plan (CIP).** The basis of the Six-Year Capital Improvement Plan is the Strategic Master Plan. The CIP defines the capital projects needed to advance the goals and strategies of the adopted Strategic Master Plan.

1. The biennial budget process will include updating the CIP to maintain a six-year forward perspective. In addition to capital projects identified in the Strategic Master Plan, the CIP may include other capital projects as requested by the Board of Park Commissioners.
2. CIP priorities include:
   a. Development consistent with state law
   b. Development in a manner which encourages public participation from the Board of Park Commissioners, citizens, members of various councils, and staff
   c. Development consistent with goals and strategies of the Strategic Master Plan
   d. Projects that have a positive impact on the operating budget (reduced expenditures, increased revenues)
3. For purposes of the CIP, a capital project is generally defined as any one capital project or grouping of similar capital projects costing $35,000 or more that involves new construction or new purchase, including land acquisition; or is a major upgrade or improvement to an existing asset that replaces an existing asset or extends the useful life of the asset.
4. The CIP will be financially constrained; meaning that potential funding sources for all included capital expenditures will be identified. The CIP will also identify an estimate on the operating budget impact of each proposed capital project. Long term borrowing is considered an appropriate method of financing large facilities that benefit more than one generation of users.

C. **Capital Budget (CB).** The Capital Budget is adopted for a biennium and is typically the first two years of capital projects from the CIP. The Capital Budget may include capital projects that will be started and completed within the two years of the CB, and may also include phases of a capital project that may extend beyond the two years of the CB.

D. **Public Art.** A portion of eligible capital funding for District projects shall be allocated for the creation of public art. The allocation shall be based upon the goal of setting aside 1% of the maximum allowable construction costs (MACC) of capital projects with budgets of $100,000 or greater. In the event that leveraged funding sources cannot be used for public art, the final allocation may be reduced.

For projects with a budget equal to or greater than $5M, the art allocation will be retained by the project and the art will be identified and developed as part of the
project design and development. For projects less than $5M, the art allocation will be directed to the District Art Fund (DAF) or used by the project if the District Arts Plan recommends art at the project location. All projects using DAF resources must be listed in the District Arts Plan.

Capital projects completed in partnership with the District or by others on District property may be required to provide for artwork in an amount not less than 1% of the total project budget, or as negotiated between the District and its partner(s).

1. The District Arts Fund can be used for:
   a. Costs associated with acquisition, fabrication, restoration and/or installation of art.
   b. Other incidental costs of the project provided maximum funding is allocated to the art/artist and the costs qualify as a capital expense.

2. The Public Arts Plan shall be created and maintained to guide decisions related to the use of the District Arts Fund and for all art commissioned and placed by the district. The plan shall include how to plan for, administrate, implement, and care for public art as well as designate priority locations/types of projects desired. The plan shall be maintained by the Planning Department.

3. Acceptance of donated or commissioned art will be in adherence with the Accepting Donations Policy; all assets will be added to the Cultural Asset Inventory.

E. Maintenance and Replacement Program - Operating and Capital Budgets. The maintenance and replacement program shall include actions necessary for MPT to maintain its physical assets at a level adequate to protect its capital investment and maintain the current useful lives of the assets. Maintenance shall also give consideration to facility service levels required by program uses. The operating budget shall provide for adequate maintenance and orderly replacement of assets according to a continuing maintenance and replacement schedule. The operating budget shall provide for this maintenance and replacement from current resources where possible. Projects not extending the useful life of an asset will typically be budgeted in the operating fund. The Capital Budget may include those capital projects that are major deferred maintenance and that are not included in the operating budget.

Section IV. Board of Park Commissioners approval and delegation of authority:

A. Board approval is required for the six-year Capital Improvement Plan (CIP) and should occur concurrent with approval of the biennial Capital Budget (CB). Board approval of the CIP signifies a general intent on the part of Metro Parks to proceed with additional planning for future implementation of identified projects.

B. Board approval and appropriation is required for the biennial Capital Budget. Board approval of the Capital Budget provides Metro Parks with authorization to proceed with the planning and implementation of capital projects or phases of the capital projects included in the Capital Budget. Capital projects included in the Capital Budget must have a generally identified scope, schedule and budget. Funding sources must be identified.

C. The Public Art Plan will be adopted by the Board. The Public Arts Plan shall outline a comprehensive process of stakeholder and public review for commissioned art, with Board action and oversight at key milestones to ensure consistency with district’s public art program vision.
D. For management of Capital Bond Funds, staff shall establish an accounting and tracking mechanism to hold all "surplus" bond project funds. Surplus bond project funds are defined as any unspent budgeted bond funds after each bond capital project closing. Once the scope of work is satisfied, remaining funds, barring other requirements, shall remain in the Bond category until the Category is ready for closure. When a Category closes with surplus funds, the funds go into an unallocated bond fund. The unallocated fund shall be used at the discretion of the Park Board when additional funds are needed to complete capital projects on the CIP that have insufficient funding allocations.

E. Within the biennium, Board approval is required for the following changes to the CIP and Capital Budget:
1. Addition of new capital projects after the scope, schedule and budget, including revenue sources, are identified
2. Cancellation of capital projects
3. Increases to capital projects resulting from additional external resources such as grants and donations.
4. Capital project cost increases exceeding 10% or $100,000 whichever is less of the previously approved capital project total cost.
5. Allocation of any surplus bond project funds as defined in paragraph D.

F. The Board of Park Commissioners delegates to the Executive Director authority to develop procedures to implement these policy directives.

Section V. Reporting to the Board of Park Commissioners.
A. As part of all CIP Amendment proposals, staff shall present the current Capital Budget financial and project status to the Board.