



Parks, Recreation and
Cultural Services/Tree
Board

August 22, 2013



**Parks, Recreation and Cultural Services Board
2013 Meeting Schedule**

Date:	Time	Location:
*September 19, 2013	7:00 p.m.	Shoreline City Hall, Room 301
October 24, 2013	7:00 p.m.	Shoreline City Hall, Council Chambers
December 5, 2013	7:00 p.m.	Shoreline City Hall, Room 301

*Note change in date and location from regularly scheduled time



Parks, Recreation & Cultural Services Board/Tree Board
Agenda

August 22, 2013
7:00 p.m.

City Hall Council Chambers
17500 Midvale Avenue N

7:00 p.m.	1. Call to Order/Attendance	Action	Chair
7:02 p.m.	2. Approval of Agenda *	Action	Chair
7:10 p.m.	3. Approval of Minutes *	Action	Chair
7:12 p.m.	4. Public Comment		
	<i>Members of the public may address the Board on agenda items or any other topic for three minutes or less, depending on the number of people wishing to speak. When representing the official position of a State registered non-profit organization or agency or a City-recognized organization, a speaker will be given 5 minutes and it will be recorded as the official position of that organization. Each organization shall have only one, five-minute presentation. Speakers are asked to sign up prior to the start of the Public Comment period.</i>		
	-----Old Business-----		
	----- New Business -----		
7:20 p.m.	6. Staff Reports	Information	Parks Staff
7:40 p.m.	7. Tree Inventory Update	Information	Elizabeth Walker
	8. Urban Forestry Strategic Plan*	Information	Elizabeth Walker
8:30 p.m.	9. Guidelines for Public Presentations *	Action	Dick Deal
8:40 p.m.	10. Appointment of Public Art Subcommittee Members*	Action	Ros Bird
9:00 p.m.	11. Adjourn		Chair

* Attachment included in packet

Attachments:

- Minutes from the July Parks and Facilities Tour
- Memo: Urban Forestry Strategic Plan and Tree Inventory
- Article: The Right Tree for the Right Place
- Memo and Draft Guidelines for Community Presentations to the PRCS Board
- Memo and Public Art Policy

The Parks, Recreation & Cultural Services Advisory Committee meeting is wheelchair accessible. Any person requiring a disability accommodation should contact the City Clerk's Office at (206) 801-2230 in advance for more information. For TTY service, call (206) 546-0457.

Dates to Remember

Michael Stegner & Friends/A City Hall Courtyard Concert

Bringing Piano Time 2013 to a Close

Date: 8/28/2013 7:00 PM - 8:15 PM

Grill-n-Chill

Date: 8/31/2013 2:00 PM - 6:30 PM

Cost: Free!

Location: Cromwell Park

SummerSet Arts Festival

Date: 9/7/2013 1:00 PM - 5:00 PM

Cost: Free

Location: Ronald Bog Park

Richmond Beach Saltwater Park Volunteer Work Party

Habitat Restoration Project

Date: 9/14/2013 9:00 AM - 12:00 PM

Parks, Recreation & Cultural Services/Tree Board Regular Meeting

Date Change

Date: 9/19/2013 7:00 PM - 9:00 PM

Location: City Hall Room 301



**Meeting Minutes for the Parks, Recreation
and Cultural Services / Tree Board
Annual Tour of Parks and Facilities**

**July 25, 2013
6:00 p.m.**

**Shoreline City Hall
Room 104**

1. Call to Order/Attendance

The meeting was called to order by Chair Beth at 6:08 p.m.

Park Board Members Present: Garry Lingerfelt, Betsy Robertson, Jesse Sycuro, Katie Beth, Christine Southwick, John Hoey

Excused Absence: Kevin McAuliffe

City Staff Present: Dick Deal, Director; Kirk Peterson, Parks Superintendent; Maureen Colaizzi, Parks Projects Coordinator; Ros Bird, Public Art Coordinator; Lynn Peterson, Administrative Assistant III

2. Approval of Agenda: Chair Beth called for a motion to approve the agenda as written. Moved by Ms. Southwick. Seconded by Mr. Sycuro. The motion carried.

3. Approval of Minutes: Chair Beth called for the motion to approve the June PRCS Board minutes as submitted. So moved by Mr. Lingerfelt and seconded by Mr. Sycuro. The motion carried.

4. Public Comment None

5. Parks Tour

The remainder of the meeting was spent touring Shoreline parks and facilities as listed below:

- Meridian Park
- Northcrest Park
- Eastside Off Leash Dog Area
- North City Piano Painting Venue
- Richmond Beach Saltwater Park
- Sunset School Park

6. Adjourn

Members of the PRCS/Tree Board returned to City Hall at 9:05 p.m. at which time the meeting adjourned.

Signature of Chair
Katie Beth

Date

Signature of Minute Writer
Lynn Peterson

Date



Memorandum

DATE: August 15, 2013

TO: Parks, Recreation and Cultural Services Board

FROM: Maureen Colaizzi, Parks Project Coordinator
Parks, Recreation and Cultural Services Department

RE: Urban Forestry Strategic Planning and Tree Inventory Update

Elizabeth Walker from Terra Firma Consulting will be attending the August 22nd PRCS / Tree Board meeting to review upcoming work on the Urban Tree Strategic Plan and to update you on the Street Tree Inventory. Both these projects were grants that the City received from the State of Washington Department of Natural Resources.

Community Forestry Assistance Grant: The Community Forestry Assistance Grant is intended to fund Tree Board development and the development of a guiding document, the Urban Forest Strategic Plan (UFSP). The UFSP will contain a vision, mission statement, goals and policies, and a short term and long term work plan. Work will also include the review and possible additions to the Approved Street Tree list.

Community Forestry Tree Inventory Grant: This grant will provide information and a report that will assist the city by:

- Effectively utilize the \$10,000 tree work budget evaluating tree health and safety, and help prioritize future work.
- Demonstrate the need to increase the tree work budget in order to be more responsive with tree issues in the ROW.
- Incorporate the management of street trees into the new Asset Management system to ensure that the inventory data will be maintained and updated (and support the notion that trees are assets!).
- Support the strategic planning process proposed for 2014+ that will identify short-term and long-term management strategies for community trees on major arterials.



TREE CITY USA[®] BULLETIN

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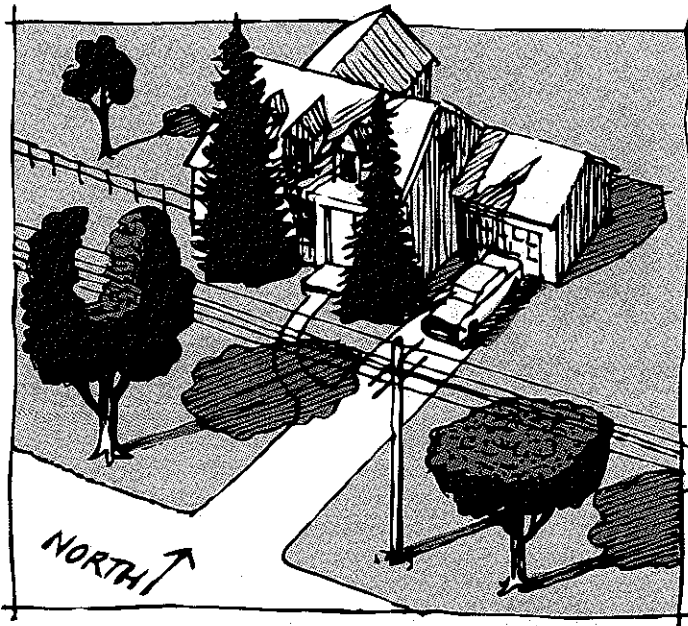
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Dr. James R. Fazio, Editor • \$3.00

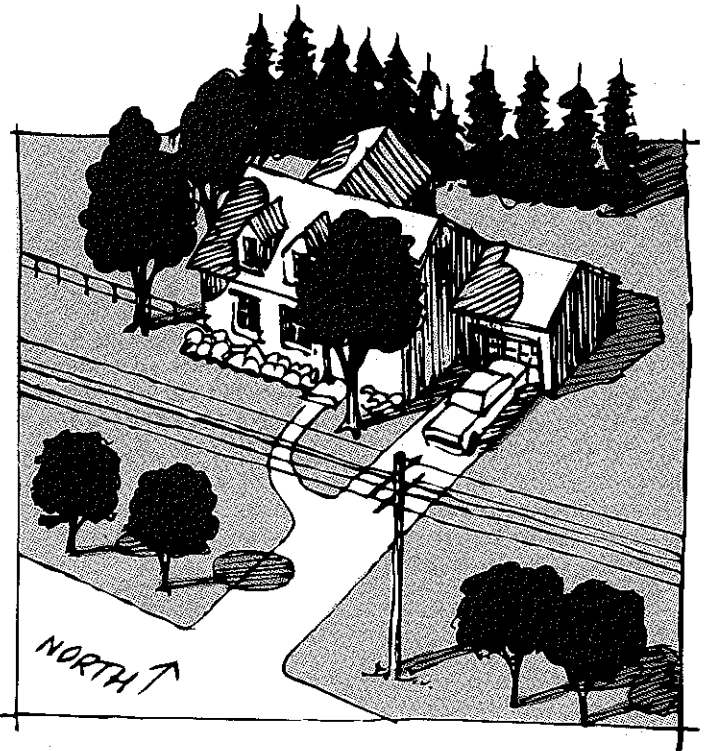
The Right Tree for the Right Place

Any Friend of Tree City USA can list the many benefits of trees — shade, beauty, windbreak, privacy, cleaner air, less noise, less glare, and higher property values to name a few. But the key to these benefits is to select the right tree and plant it in the right place. The right tree in the right place not only assures a lifetime of satisfaction, it also keeps maintenance costs low.

“**W**hat is right?” may sound like an exam question from a class in moral philosophy, but in the green world it is not quite as complex. A tree’s requirements to thrive, its form or shape, its size at maturity, and its role or function in your landscape help determine the best tree to plant. Beyond that, the question enters the grey area of personal taste where what is “right” is largely a matter of opinion.



Wrong Planting large trees under utility lines often means disfigured trees. Large evergreens close to the house on the south block warming winter sunlight.



Right Short flowering trees don’t clash with overhead utility lines. Large deciduous trees on the southeast, southwest, and west provide cooling shade in summer, and don’t obstruct the low winter sun. An evergreen windbreak on the north blocks cold winter winds.

Environmental Factors to Consider

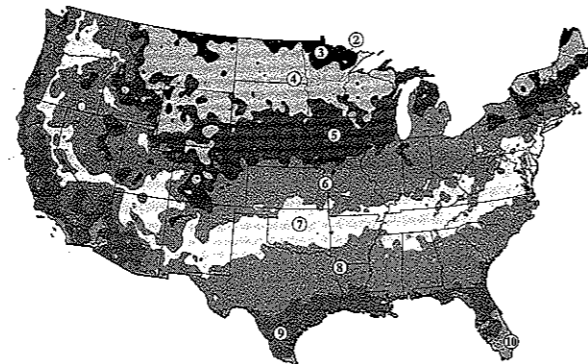
In selecting a tree, your first consideration must be what the tree needs. In other words, what environmental factors limit the ability of a particular species to live a healthy life? One indication is to look at the native species in your area. These trees have developed on their own through thousands of years of self-selection to survive where you now live. However, native species alone are usually not the answer. Some non-native species and horticulturally developed cultivars may also do well on your site and offer attributes such as beauty, size, pest resistance or diversity that natives may not provide.

Minimum Temperature

The familiar "hardiness map" has zoned the country based on average annual minimum temperature. The lowest temperature of the zone limits the range of many trees. Low temperatures, especially if they come suddenly, can freeze and kill the living cells in trees. Select a species suitable to the zone where you live.

Caution: Elevation and exposure differences (the direction of the slope) within each zone also have an effect. North slopes, windy sites and higher elevations can make a site equivalent to one or two hardiness zones lower. To find your hardiness zone, visit arborday.org/zones.

arborday.org Hardiness Zone Map



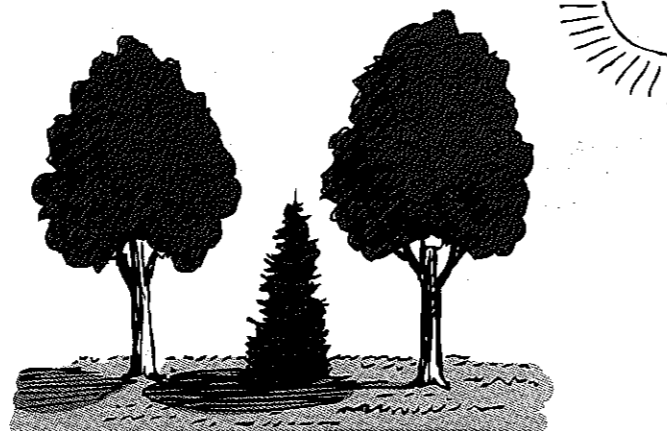
Moisture

Each species tolerates wet or dry growing conditions to a different degree. Special attention must be given to your selection if the site periodically is flooded, subjected to very dry conditions, or is continually exposed to the drying effect of wind. Watering, of course, can modify a dry site, but even when you irrigate it is important to know the optimal soil moisture requirement for your species. Tip: Since evergreens give off water (transpiration) from their needles all winter, it is important that they are well watered in the fall before the ground freezes. Also, do not overwater trees. They will "drown" or develop root rot if the soil is kept too wet. With heavy clay-type soils water no more often than at 7-10 day intervals during dry summer weather. Light, sandy soils could be watered more frequently. Watering every day or every other day is way too much, however.



Light

Shade tolerance is the term foresters use to rate the light requirements of each species. Some species, like white birch and most pines, require full sunlight. They are shade intolerant. Tolerant species, like most maples, hemlocks, and yews grow well in shade. Others, like white oak, are somewhere in between and are referred to as having intermediate tolerance. Don't make the mistake of planting your tree where it is mismatched with its need for light.



Pests

Every locality has its problems with particular insects or diseases. The best way to avoid trouble is to avoid the species that host these pests. In some cases, it is possible to buy varieties that have been bred for resistance to a disease. For example, where white pine blister rust is a problem, it is best to buy white pine that is certified to be blister rust resistant. Some species, such as ginkgo, are known for their natural resistance to most pests. Others, such as American elm, are just the opposite. In most cases, planting a species "off site" is asking for trouble by placing it under stress that makes it more vulnerable to insects and diseases.



Soil

Soil factors are probably the most overlooked when selecting a tree. Soil depth, structure, and pH, in addition to soil moisture, can make the difference between success or failure after planting. For example, deep-rooted species will need adequate soil depth for their structural roots, whereas shallow-rooted species may do well on sites where soils thinly cover bedrock or a hard layer of clay. Species that need light or sandy soil should not be planted in rocky or clay-type soils. Also, each tree species has a tolerance range related to acidity and alkalinity just as it does for shade. This requirement should be matched with the soil where you plan to plant. To learn about the soils in your area obtain a soil survey map at the county office of the USDA Natural Resources Conservation Service. Unfortunately, soils are often disturbed in urban areas and trees which would typically do well in native soil may struggle due to poor soil structure of the mixed soil. Compaction of any soil due to heavy pedestrian or vehicle use often reduces a tree's growth and size potential.

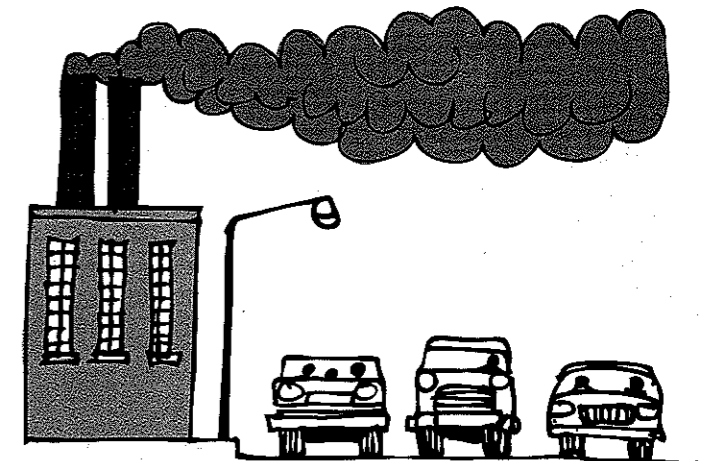


Air Pollution

Unfortunately, the ability of a species to tolerate air pollution is becoming more important. Chemicals in the air vary with localities, and in some cases the accumulative effects of pollution are just beginning to show up. The best course of action is to ask a local professional if there are problems in your town and, if so, what species are affected. Similarly, salt spray from either the ocean or street de-icing can be a problem locally and some species are more sensitive to it than others. Where these are problems, ask a certified arborist, nursery professional, urban forester, or extension agent about which trees to avoid.

Tip:

Local nurseries generally do not carry trees that are incompatible with the local climate. However, for site factors other than climate, it is pretty much a matter of "buyer beware." Get the answers before you buy and look around your neighborhood to see what may be growing well.



Tree Factors to Consider

1. The Tree's Purpose

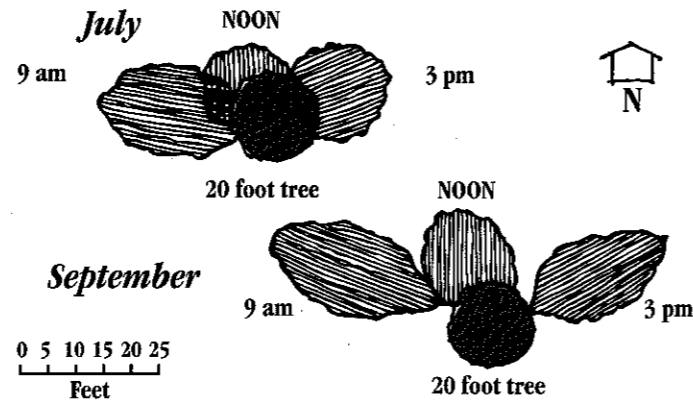
A tree's function is the purpose you want it to serve for you. Some of the most common are listed here to help make sure you get the right tree for the right place.

Shade

This is why many people plant trees, and well they should! Trees provide a greater cooling effect than man-made structures because not only are the rays of the sun blocked, but water is added to the air through transpiration.

Observation is the best way to determine where to plant to maximize shade. In the drawing, notice the difference between July and early autumn. Plant for where you want the shadow during the hottest time of the year — and the time of day you desire the shade.

High, wide-crowned trees with deciduous leaves are the best providers of shade.



Aesthetics

Trees invariably add beauty to the home landscape, but with some planning this purpose can be served even better. One good principle is to never locate a tree where it will split your lot or a view into equal halves. Another is to use your trees to enhance the house and lot. For example, to give the lot an appearance of greater depth, plant on a diagonal line outward from the front corners of the house. This is called framing. Trees planted behind the house and to the side will provide background. Trees can also add visual appeal to a patio, pool or play area; or they can be used to separate spaces and provide space enclosure.

Accents: A tree with color or some other showy feature can be used as an accent point in your landscaping picture. Don't overdo accents. One accent plant in a given setting or "view area" is usually enough.

For visual accent, select a tree that contrasts with the characteristic landscape in one or more of the design elements — form, size, color or texture. The more contrasts, the stronger will be the accent.

If you wish to have a strong point of emphasis, select a specimen tree with 2, 3, or even all 4 of these characteristics:

- Form or Shape:** Should contrast with the predominate landscape character in a setting. For example, horizontal line may dominate in a rural midwestern landscape. Accent forms will be those that contrast with that character such as shapes that emphasize the vertical. Therefore, pyramidal, columnar, or upright oval tree



forms will tend to accent. Weeping forms will also accent as they are uncommon to this characteristic landscape.

- Size:** A tree that stands out because of its large size will tend to accent.
- Color:** Planting trees for their spring flower color, fall foliage color, or interesting winter bark, is quite popular. While such color is often temporary, it is an important consideration. Summer foliage color, while not as intense, can lend an accent element of long duration.
- Texture:** Foliage texture can be classified as fine, medium or coarse. If a tree's texture is used as an accent element it should be an abrupt change from textures that predominate in the characteristic landscape. Bark texture or picturesque branching structure can also complement an accent plant.

Windbreaks and Screens

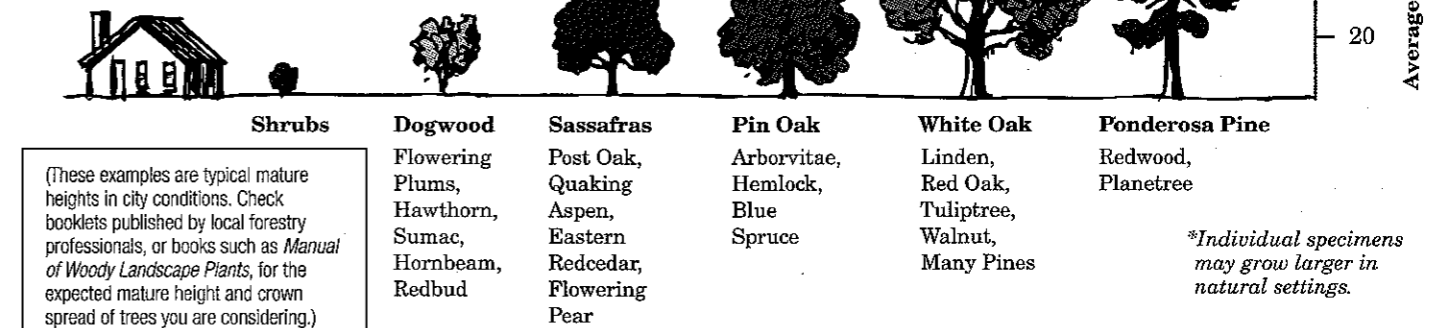
Low-branching conifers that hold their foliage are most effective for screening unsightly areas and providing privacy. Noise is best reduced by tall, densely planted trees with fleshy, broad leaves. If combined with conifers, some noise reduction can be extended throughout the year. Dust can also be filtered by such a combination. Windbreaks can be made most effective through a dense, step-like arrangement of both conifers and deciduous trees. However, for protection on south and east sides of a house, deciduous species work best because they allow incoming solar radiation in winter.

Boundaries

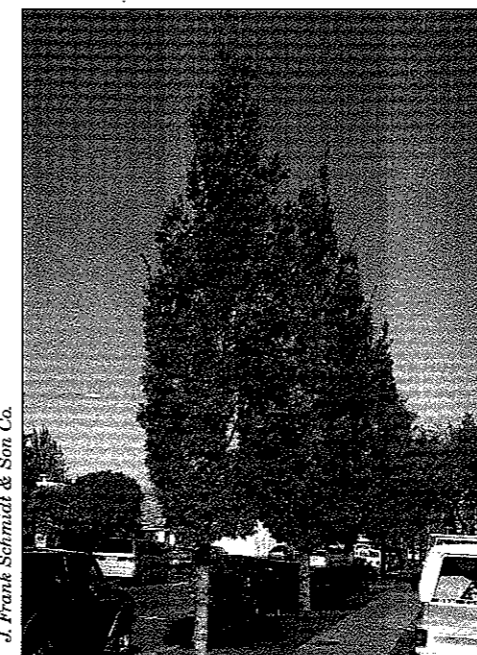
Trees can help to visually delineate your property. Small, narrow-crowned species will do the job while not invading your neighbor's space.

2. Size and Location

Spacing Guide	Small tree (<30')	Medium tree (30-70')	Large tree (>70')
Spacing plant massings	6-15'	30-40'	40-50'
Minimum spacing from wall (one-story building)	8-10'	15'	20'
Minimum spacing from corner (one-story building)	6-8'	12'	15'



(These examples are typical mature heights in city conditions. Check booklets published by local forestry professionals, or books such as *Manual of Woody Landscape Plants*, for the expected mature height and crown spread of trees you are considering.)



Columnar varieties help adapt street trees to fit narrow spaces or avoid signs.

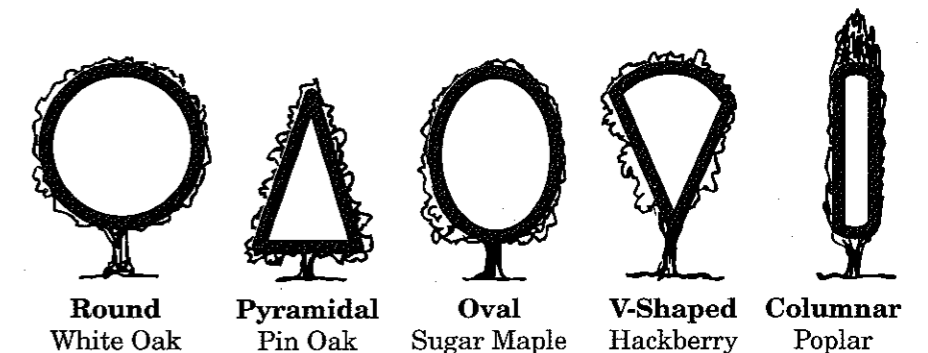
Available space is probably the consideration most often overlooked or misunderstood when deciding what tree to plant. Even for professionals, it is often difficult to envision the planting site 5, 10, or 20 years in the future. Yet this is essential. Before planting, know what the tree will look like as it nears maturity. Consider its height, crown spread and root space.

Some of the problems below can be dealt with by subsequent pruning. However, it is ideal to plant your tree to do what you want it to do while at the same time preventing it from:

- lifting walks
- interfering with outdoor lighting
- entering or moving drainage pipes or other utilities
- covering chimneys
- tangling with wires or eaves
- blocking solar collectors
- shading gardens
- encroaching on your neighbor
- ruining the shape of nearby trees
- blocking windows or scenic views

3. Crown Form or Shape

The character of tree crowns and thus the form or shape of trees varies among species as much as leaf shapes or bark patterns. Shape is another clue to how well a tree will fit the space you have available, what problems might occur, and how well it will help meet the goals you have for your property.



What About Planters?

Under some urban conditions there is no alternative to planting trees in planters or containers. Because of the severe conditions of restricted space for roots and exposure to freezing, it is essential to use a container that is as broad and deep as space allows. (Roots freeze more easily in narrow containers; the recommended minimum is 5' by 2' deep.)

When considering using planters, recognize that regular, conscientious maintenance will be needed and that the tree's longevity will be relatively short, requiring replacement. Other tips:

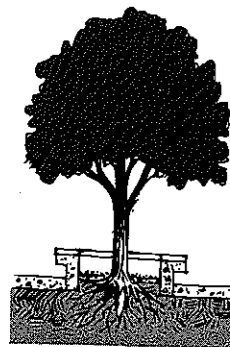
- In dry weather during the growing season, water at a rate equivalent to 1" of rain per week.
- Slope the bottom slightly toward small-diameter drain tile or 1" plastic pipe with holes drilled in it. Wrap in filter pads to prevent clogging and cover with 1" of sand. If no outlet is possible, place tile over gravel to help remove excess water.
- To reduce weight and aid aeration, a soil mix of coarse sand, organic matter or perlite, and a small amount of loam soil is necessary. Ask an arborist or nursery specialist what is used locally.
- The soil pH should be between 6.0 and 7.0.
- To help keep tree size small, fertilize only if a nutrient deficiency is indicated (by leaf discoloration).

A Few More Successful Species:

Austrian Pine	Honeylocust	Pin Oak
Crabapple	Littleleaf Linden	River Birch
Hawthorn	Mountainash	Swamp White Oak



If you must use planters in a cold climate, it's best to use large ones with several trees. The earth mass helps protect the roots.



Good

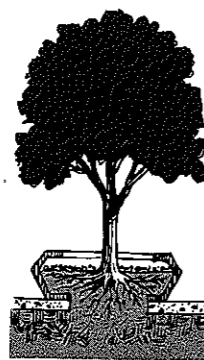
Seat-wall ground-level planter, planted at grade.

This planter has a neat appearance, fair aeration and root room, is convenient to

water, provides a place for people to sit and has a good sense of permanence. Trees planted in such a container are generally safe from snowmelt salt, are easy to mulch, and have normal frost tolerance. The container provides good drainage and offers a place to plant flowers.

Disadvantages: These containers are expensive to build or buy, difficult to clean, may restrict pedestrian traffic and may interfere with snow removal operations. Root constriction limits the number of species suitable for planting in the open bottom container.

— Adapted from *Containerized Trees for Urban Settings* by Jean E. Olson, Iowa State University.



Difficult

Raised planter with open bottom, soil level raised not over 1 foot above grade.

This container is aesthetically pleasing, has excellent space definition, a strong sense

of permanence, and provides good drainage, a place for people to sit, and a place to plant flowers. Trees planted in this type of container are generally safe from snowmelt salt and are easy to water and mulch. Deep roots can penetrate well below the frost line.

Disadvantages: These containers are expensive to install, are usually limited to outdoor use, and may interfere with snow removal operations and pedestrian traffic. There are a limited number of tree species suitable for planting in this type of container due to root restriction. Shallow feeder roots of trees may freeze, reducing tree life.



Most Difficult

Closed-bottom container.

This container is aesthetically pleasing, easy to install and move, provides a sitting area, and is relatively safe from snowmelt salt.

Such containers provide good definition of space and are readily available at known cost in a wide variety of sizes, shapes, materials, textures, and colors. Trees planted in these containers can be placed in almost any location; exotic species can be used indoors. Flowers can be planted in this container.

Disadvantages: Trees planted in closed-bottom containers are highly susceptible to salt buildup from normal watering procedures (unless drainage holes are provided), and to root freezing. The containers can burst from winter freezing. Tree species suitable for planting in this container are very limited. Does not work in colder areas of the country.

'Right Trees' and Urban Forestry Programs

All that has been said about selecting the right tree for the right place is as true for street, park and public building plantings as it is for residential properties. In fact, mistakes at the community level are magnified many fold. The widespread planting of a disease-prone species, or trees too large or too small along an avenue, will eventually plague the taxpayers with costly maintenance bills.

Fortunately, communities served by an urban forester or arborist are usually assured that species are selected with great care. In fact, if a staff forester, arborist or landscape architect is not employed by the municipality, it will pay great dividends to retain the service of a qualified consultant when planning for tree plantings. When such professionals are on staff, the ideal situation is to combine their expertise into a team. For example, the knowledge of a forester or arborist about the site requirements of a tree or its maintenance needs can often be joined with the artistic talents of a landscape architect and the infrastructure knowledge of a city engineer to produce a plan that is both workable and visually attractive.

The Education Challenge

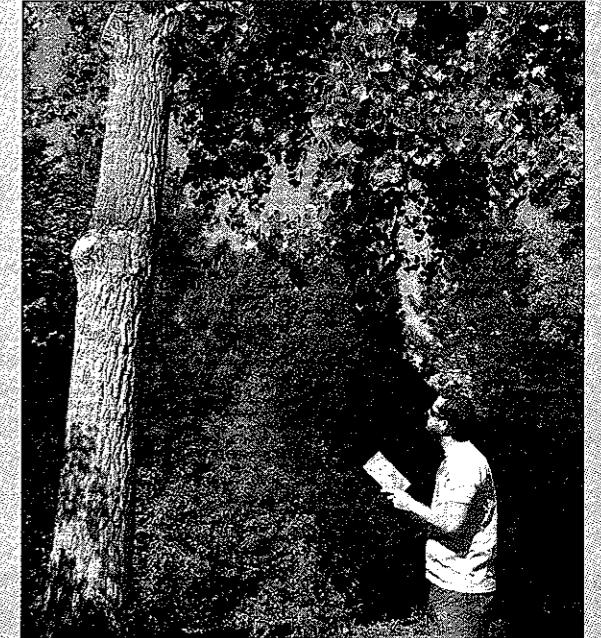
One of the challenges to all professionals is the large task of public education about trees. Helping homeowners and businesses to start their trees correctly through careful selection and placement is one of the greatest needs in the wide spectrum of tree-care topics. It is preventative medicine at its best. Fortunately, there is much material available to help, including this bulletin. The need, however, is to: (a) "localize" the information, and (b) get it into the hands of the people who need it.

Information needed in community literature includes lists that show:

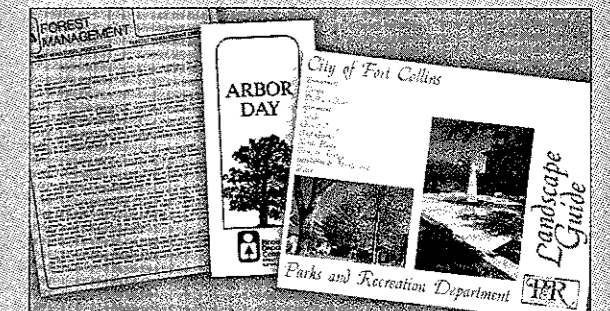
- species that thrive in the local climate, preferably arranged by tree characteristics and/or functions they best serve.
- species to avoid because they are known to have persistent insect or disease problems, or are sensitive to local air pollution.
- species that are prohibited or discouraged — and the reasons why.
- locations such as an arboretum, park, campus or street where mature specimens of desirable species may be viewed.

Getting the information into the hands of people who can use it is not easy. Budget constraints are often the first problem, but should not be allowed to stop the project. The publications that are illustrated above range from single-page fliers that can be duplicated at little cost on office equipment, to elaborate multi-color booklets. Whatever the cost, the investment will repay taxpayers in the long run.

Distributing the publications should not be left to chance. The use of literature racks in the office or distribution at workshops reaches too few people. Door-to-door distribution in new developments, direct mail, and using local realtors, developers, and nursery operators are more effective ways to reach the entire population of tree owners.



Localize: A local arboretum or nature trail is a good place for homeowners to see what their trees will look like at maturity.



Publicize: Simple or elaborate, the important thing is to get information about tree selection into the hands of citizens.

Planning Ahead

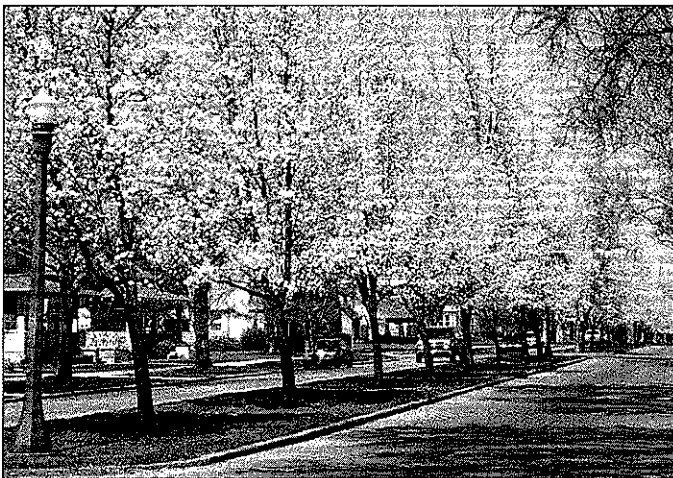
In the urban forestry program, the best ideas for using the right trees in the right places can come undone when the desired planting stock is not available, or at the right price or size. Here is one solution that sounds simple, but is rarely practiced. The late Bob Skiera, former forester for the City of Milwaukee, planned ahead. Bob studied his streets and parks and planned for new plantings several years in advance. He then grew the needed stock in the city nursery and was assured of an adequate supply in his preferred size of 2-inch caliper. Similar arrangements could be made with contract suppliers and would give them the advantage of being sure of their future market. Either way, the result will be less reliance on chance, and more precision in planting the right tree in the right place.

Finding More Information...

There is considerable help available for selecting the right tree for the right place. Sources include:

- Local tree selection guides available from city or state foresters.
- Publications produced by private and public utilities.
- Books on trees that include site requirements and characteristics at maturity.

A good place to start your search for more information is **arborday.org**. This is the official website of the Arbor Day Foundation and includes not only more materials related to *Tree City USA Bulletin 4*, but also additional tips on tree care, how to purchase trees online, and an online tree guide. The guide offers detailed information on dozens of commonly planted landscape trees that grow throughout the United States. Included for each is information on sun and soil requirements for planting, mature height and spread, growth rates, and more. For other sources of information about this topic go to **arborday.org/bulletins**.



Boise Community Forestry

The right trees in a residential median not only beautify the neighborhood, they raise property values and help tame traffic.



James R. Fazio

Selecting the right trees for the right places will result in beautiful and safe streets such as this. Proper selection will also reduce maintenance costs and provide other practical benefits such as energy savings, prolonged life of pavement surfaces, and cleaner air.

Spanish Language Edition

A one-page summary of *Tree City USA Bulletin No. 4*, in Spanish, is available at no cost. Call Member Services at 888-448-7337, go online to **arborday.org/bulletins** or use the coupon on this page to obtain a copy.

Tree City USA Bulletin ORDER FORM

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Organization _____

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- How to Prune Young Shade Trees
 - When a Storm Strikes
 - Resolving Tree-Sidewalk Conflicts
 - The Right Tree for the Right Place
- Tree City USA Annual Report
— Bull. No. 4 Spanish Language Summary (Free)

Annual Friends of Tree City USA

Membership \$15.00 \$ _____

Tree City USA Bulletin 3-Ring Binder..... \$ 5.00 \$ _____

TOTAL PAYMENT: \$ _____

Order Tree City USA Bulletins online at **arborday.org** or send this form and mail with your payment to:

**Arbor Day Foundation,
211 N. 12th St., Lincoln, NE 68508
888/448-7337**

(Make checks payable to Arbor Day Foundation)

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TREE CITY USA®

The Tree City USA® program is sponsored by the Arbor Day Foundation in cooperation with the USDA Forest Service and National Association of State Foresters. To achieve the national recognition of being named as a Tree City USA, a town or city must meet four standards:

Standard 1: A Tree Board or Department

Standard 2: A Tree Care Ordinance

Standard 3: An Annual Community Forestry Program

Standard 4: An Arbor Day Observance and Proclamation

Each winning community receives a Tree City USA flag, plaque, and community entrance signs. Towns and cities of every size can qualify. Tree City USA application forms are available from your state forester or the Arbor Day Foundation.

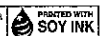
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Memorandum

DATE: August 15, 2013

TO: Parks, Recreation and Cultural Services/Tree Board

FROM: Lynn Peterson, Administrative Assistant III

RE: Guidelines for Public Presentations

CC: Parks Staff

Several months ago this draft of Guidelines for Public Presentations to the PRCS Board was included in your agenda packet for review. The impetus for establishing guidelines is to provide a process for evaluating requests that may come to you from members of the public to speak in excess of the 5 minute Public Comment period. The guidelines in your packet have been borrowed in large part from the City Council's adopted guidelines. At the August meeting you will be asked to take action to approve the guidelines as written or modify them if so desired.

Guidelines for Community Presentations to the PRCS/Tree Board

EFFECTIVE:

All meetings of the Board are open to the public and each meeting includes the opportunity for Public Comment. Those who wish to address the Board are instructed to sign in, state their name, place of residence, and any non-profit organization they may represent. Public comment is limited to no more than three minutes. If the Board feels there is value in having a speaker make a more detailed presentation the following procedure is to be followed:

Any Board member may request permission from the rest of the Board to invite a speaker to share on a topic that is pertinent to the work of the Board. The request must be made at least four weeks prior to the requested presentation date. A majority of the Board must vote to approve the request.

If approved, the speaker will be allowed fifteen minutes for their presentation.

An outline of the presentation plus any supporting materials (handouts, presentations, etc.) must be submitted to the PRCS staff Administrative Assistant ten days in advance of the meeting to be included in the agenda packet and posted on the web.

If the presentation is made by a representative of an organization, the presentation must support the adopted position/policy of the organization.

The presentations are available to individuals who are **affiliated with a registered nonprofit organization**. The intent of allowing these presentations is to provide a means for non-profit organizations to inform the Board, staff and public about their initiatives or efforts in the community to address a specific problem or need. Up to three (3) members of the organization are invited to participate.

The presentation should be more than a general promotion of the organization. The information presented should be about specific initiatives/programs or planning that the organization is doing which is relevant to Shoreline citizens and government.

Presentations shall not include:

1. Discussion of ballot measures or candidates.
2. Issues of a partisan or religious nature.
3. Negative statements or information about other organizations, agencies or individuals.
4. Commercial solicitations or endorsements.



Memorandum

DATE: August 15, 2013

TO: Parks, Recreation and Cultural Services/Tree Board

FROM: Lynn Peterson, Administrative Assistant III

RE: Public Art Committee

CC: Parks Staff

You will find a copy of the Public Art Policy attached for your review. At the next Board meeting we will take time to discuss the Public Art Subcommittee roles and responsibilities. Staff will answer any questions you may have, and then you will be asked to take action to appoint two new subcommittee members. Please familiarize yourself with the policy and give some thought about whether this subcommittee is a good fit for you.

Subject: Public Art Policy		Department: Parks, Recreation and Cultural Services Number: 1883	
Effective Date January 24, 2013	Supersedes August 26, 2002		Approved By: Park Board

VISION:

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

- art will integrate into all aspects of community life
- art will enhance public spaces, both municipally and privately owned
- the public art will reflect the diversity of the community
- public art will meet high artistic standards
- public art will engender thought, conversation and enjoyment

1.0 PURPOSE:

1.0 PURPOSE:

To implement the purpose of the Municipal Art Fund to expand awareness and appreciation of art and cultural heritage, and enhance the enjoyment of public places throughout the City of Shoreline by providing a plan and procedure by which the City will acquire, accept and advocate for works of art as part of its permanent and temporary collection, and encourage, facilitate and support privately owned art in public places.

2.0 DEFINITIONS:

A “Public Art”: All forms of original creations of art in locations that are accessible to the public in City or privately-owned facilities, including parks. Public art includes, but is not limited to:

- (1) Calligraphy and signage.
- (2) Crafts in clay, glass, paper, fiber and textiles, wood, metal, plastics and other materials.
- (3) Earthworks and landscape.
- (4) Graphic arts – printmaking and drawing.
- (5) Mixed media – any combination of forms or media, including collage and assemblages.

- (6) Mosaics – ceramic, tile, and brickwork.
- (7) Painting – all media, including portable and permanently affixed works, such as murals.
- (8) Photography, film and media arts
- (9) Sculpture – in the round, bas-relief, high relief, mobile, fountain, kinetic, electronic, play equipment, etc., in any material or combination of materials.
- (10) Artist Made Building Parts (including design).
- (11) Stained glass.
- (12) Mural, fresco.
- (13) Carving.
- (14) Water features

B. Acquisition: Procurement of works of art for the City of Shoreline’s permanent and temporary collections. This includes commission through open competition, limited competition, invitation, donation, direct purchase or any other means.

C. Art Committee: A sub-group comprised of a minimum of three members appointed by the PRCS Board, of which one member must be from among the board, to provide input on public art. Two additional members with art knowledge are to be appointed by the Park Board from either current board members or the community. The Art Committee serves in an advisory capacity on public art components within Shoreline including city, design-build and private development that includes public space.

The Art Committee also creates one year and long-term art plans for recommendation to the City Council and may include additional members for this task. City staff will act as advisors and facilitate the work of this committee.

Art Committee terms will be three years and may be renewed.

- D. Art Selection Panel: Panel of Art Committee members, arts professionals, artists and community representative who participate in the selection process of artists and artwork for individual projects. Committee members other than the Art Committee may vary by project.
- E. Artist: A recognized professional who produces quality artwork on a regular basis. The Project Architect or members of the consulting architectural firm are not eligible. Members of the PRCS Board and the Art Committee are not eligible.
- F. City Art Plan: Long-range and annual plan for acquisitions and the expenditures of the Municipal Art Fund.
- G. Project Architect: The person or firm (architect, landscape architect, interior designer, or other design professional) designing the project to which the 1% for Art provision applies.
- H. Municipal Art Fund: A special revolving fund Created by Ordinance No. 312 for appropriations and donations of funds for Public Art.
- I. De-accessioning: A procedure for removing and disposing of artwork from the City's permanent collection.

3.0 POLICY:

- A. Art will be placed in areas that are easily accessible to the public.
- B. The City will acquire and display public artwork for the benefit, enjoyment and education of its citizens.
- C. Public art should speak, in a significant way, to a large portion of the population. Public art should bring meaning to public spaces and make them more engaging.
- D. Public art that reflects the rich diversity and of the community should be encouraged.
- E. The City will acquire art that is of high quality.
- F. The selection and acquisition process will encourage the creation of many types of art works.
- G. The selection procedures will consider input from stakeholders including the City through the PRCS Board, the Shoreline-Lake Forest Park Arts Council, the arts community, the general public, and the business community.
- H. Whenever appropriate, the selection process will encourage collaboration between artists and design professionals, including architects, landscape architects, project managers and engineers.
- I. Selection procedures will establish specific criteria for the acceptance of gifts or the long-term loan of art to the City.
- J. Public Art acquired under this policy will become a part of the City collection as an asset of the City that will be thoughtfully sited or displayed and properly maintained.

- K. The City will establish and maintain complete records that include documents transferring title, artists' contracts, reports, invoices, and other pertinent material.
- L. Works of art will be acquired or accepted without legal restrictions about use and disposition, except with respect to copyrights, or other specifically defined rights as part of the contract negotiated with the artist.

4.0 MUNICIPAL ARTS PROGRAM:

A. The Municipal Art Fund may be used for selection, acquisition, installation, display, restoration, relocation, deaccessioning, and administration of public art including the following:

- (1) The artist's professional design fee.
- (2) The cost of the work of art and its site preparation and installation.
- (3) Identification plaques and labels to be placed on or adjacent to the artwork.
- (4) Waterworks, electrical and mechanical devices and equipment which are an integral part of the work of art and/ or necessary for the proper functioning of the artwork.
- (5) Frame, mat, pedestal, base and similar items necessary for the proper presentation and/or protection of the work of art.
- (6) Panelists may be paid for their services if the PRCS Board and PRCS Department Director request pay for their services based on extraordinary qualifications and the service would not be provided without pay.
- (7) Honoraria and fees may be paid to artists selected as finalists where detailed proposals or models are requested for time, materials, and travel involved in making the proposal or model.
- (8) Honoraria and fees may apply to some but not all projects included in the 1% for Art Program.
- (9) Staff personnel to administer the Public Art Program including projects and process.
- (10) Extraordinary repair and/or special maintenance of works of art.

B. Exclusions: The Municipal Art Fund may not be expended for the following:

- (1) Reproductions by mechanical or other means, of original works of art. However, limited edition prints controlled by the artist, cast sculpture, and photographs may be included.
- (2) Decorative, ornamental or function elements which are designed by the Project Architect or consultants engaged by the Architect.
- (3) “Art Objects” which are mass produced or of standard design, such as playground sculpture or fountains; however, artists responding to a request for proposals with submittals including the above may be considered.
- (4) Those items which are required to fulfill the basic purpose of a project, such as works of art for the collection of a City museum, exhibitions, or educational programs.
- (5) Architectural rehabilitation or historical preservation, although works may be acquired in connection with such projects.
- (6) Electrical, hydraulic or mechanical services costs for operation of the work, and utility costs.
- (7) In new projects under development, preparation of the site necessary to receive the work of art, unless done by the artist as an integral part of the work.
- (8) Expenses related to the work of art (before or after installation); such as dedication, unveiling, insurance, security and or publication costs. These operational expenses shall be the responsibility of the PRCS Department and will be funded in the PRCS Department annual budget.
- (9) Routine maintenance and repair: Art installations will be considered as park facilities and therefore associated repair and maintenance expenses will be included in the Parks Repair and Replacement project budget in the General Capital Fund.

5.0 ANNUAL ART PLAN ADMINISTRATION

- A. The Art Committee will develop an Art Plan for the year outlining art projects, and additional resources needed for implementation (if applicable).
- B. The Art Committee will present the Art Plan to the Park Board for approval.
- C. The PRCS Board will consider the annual art plan and take action to make a recommendation to the City Manager. The City Manager will include Art Plan recommendations in the annual budget presented to the City Council.
- D. The City Council will consider the Art Plan as part of the Council’s annual budget review.

- E. In the event a long range art plan is established, the PRCS Board may expand the Art Committee to include additional representatives from the arts community, neighborhood and business community, as well as other City departments.

6.0 PUBLIC ART ACQUISITION PROCEDURE – COMBINED

A. SELECTION OF ARTISTS

- (1) The Art Committee will advise the PRCS Board on recommended artist eligibility requirements and selection method for each project.
- (2) Professional Eligibility. Artists will be selected on the basis of their qualifications as demonstrated by their past work and education, the appropriateness of their proposal for the particular projects, and the probability of its successful completion, as determined by the Art Selection Jury.
- (3) The following methods of selection may be approved by the PRCS Board:
 - a. Direct Selection: The artist or pre-existing art work may be selected directly by the jury.
 - b. Open Competition: Program requirements will be broadly publicized prior to selection. Any professional artist may compete.
 - c. Limited Competition: Artists will be selected and invited to enter. The jury will consider three or more artists and invite them to enter. The names of artists will be publicly announced upon receipt of written acceptance from the artists. Where detailed proposals or models are requested, each artist may receive a fee for the necessary time, materials and travel involved in the proposal.

(10) B. PANEL SELECTION AND ART SELECTION

- (1) All Art Selection Panels shall have flexible membership, as determined by the Art Committee, based on the size, location and complexity of the project.
- (2) The Art Selection Panel will be minimally composed of a member of the Art Committee, a member of the community, an artist, an art professional, project architect (if appropriate), and City staff member. Panelists may be chosen from the PRCS Board, Shoreline-Lake Forest Park Arts Council, City staff, City Council, and the community. One member from the PRCS Board Art Committee will act as chair. Panelists may be solicited outside of the community if special expertise is needed. A member of the Project Design Team may be on the jury when appropriate, to comment on architectural elements and technical feasibility of art in public buildings. At its discretion, the City Council may choose to appoint one of its members to the panel as a non-voting member.

- (3) Panelists are responsible for carrying out the City of Shoreline Arts Policies and Procedures, the prospectus, and guidelines for selection of public art.
- (4) The PRCS Board and staff will provide the Art Selection Panel, in writing, appropriate background information, objectives, budget limits and selection criteria for the project.
- (5) The panel will meet initially to review all of the proposals sent in response to the prospectus. Panelists should acknowledge any current conflicts of interest that exist with the field of artists.
- (6) From the artists represented, the panel may select up to five artists to interview for an integrated design process project or may select without interview up to three artists to develop a specific site-based proposal. The selected artists will be provided any additional information on the site as identified by the Art Committee..
- (7) In an integrated design process, where the artists are expected to work with the architects, the panel will reconvene to review the site-specific designs proposed by the artists. At this time the panel will have an opportunity to provide guidance to the artists, taking specific designs and budget into consideration. A short list of site specific designs will be established by the panel.
- (8) In cases where more than one artist has been asked for specific design proposals, the panel will reconvene at a meeting where the semi-finalists will present their final proposals in the form of models and/or “in situ” sketches. There will be an opportunity for comment after which the panel will deliberate on the presentations, deciding on a finalist for recommendation to the PRCS Board. The panel shall try to reach consensus. If consensus cannot be reached, a vote shall be taken with majority rule. The Art Selection Panel has the right to make no selection if, in its opinion, there is insufficient merit in the submissions.
- (9) The recommendation of the panel will be presented to the PRCS Board. Artist and jurors are invited to attend this presentation.
- (11) The PRCS Board will review input and take action to approve or reject the recommended artist proposal. Staff will execute a contract with the artist approved by the PRCS Board, subject to the City’s Purchasing Policy and Procedures.
- (12) Contracts will be signed in accordance with existing City policy. Construction and installation will be monitored by the PRCS Department staff.
- (12) Panelists shall not be paid for their services unless the PRCS Board and PRCS Department Director request pay for their services based on extraordinary qualifications and the service would not be provided without pay.
- (13) All sessions will be open to the public.

C. CRITERIA FOR SELECTING WORKS OF ART

- (1) **Quality:** The Art Selection Panel shall keep in mind that public art should be of exceptional quality and enduring value.
- (2) **Elements and Design:** The PRCS Board, Art Selection Panel, and Artists(s) shall keep in mind the fact that art in public places may be: art standing alone, focal points, modifiers or definers of space, functional or non-functional, or used to establish identity. The art may be used as an integral part of the structure and function of facilities such as walkways, doors, windows, fitting, hardware, surface finishes, light fixtures, and gates.
- (3) **Permanence:** Due consideration shall be given to the structural and surface soundness of artworks, and to their permanence, including ability to withstand age, theft, vandalism, weathering, and maintenance and repair costs.
- (4) **Style and Nature of Work:** Art works shall be considered which are appropriate for public places and are compatible in scope, scale, material, form, character and use of the proposed surroundings.
- (5) **Public Access:** Art works shall be placed in public places that are highly accessible to the public in the normal course of activities. Art work for private offices is not eligible.

7.0 GIFTS, LOANS AND DONATIONS

- A. Proposed gifts of Public Art are referred to the Art Committee. They will evaluate the need for further review and the suitability of proposed gifts, loans, and donations.
- B. The Art Committee may call upon the PRCS Board to further evaluate proposed gifts, loans, or donations and take action on same.
- C. Upon referral by the Art Committee, the PRCS Board will take action to accept or reject gifts, loans, and donations, and, advise the City Manager and City Council of their decision as appropriate.
- D. Proposed gifts will be evaluated according to criteria in the City's public arts policy, the quality of the work, maintenance requirements, conformance to structural and fabrication standards, applicable safety codes and liability concerns, donor conditions, availability of an appropriate site for the work, the advice of administrators at the proposed site and staff research.
- E. Proposed gift of funds for the acquisition of works of art, if restricted or dedicated in any way, are reviewed to ensure that such restriction or dedications are consistent with the City of Shoreline public arts policy and the City of Shoreline Parks, Recreation and Open Space Plan.

8.0 RELOCATION AND DEACCESSIONING

- A. Proceeds from the sale of a work of art shall be returned to the Municipal Arts Fund unless proceeds were restricted by donation or any pre-existing contractual agreements between the artist and the City regarding resale.

- B. Continued retention or placement of Public Art acquired by the City may be reviewed by the PRCS Board, staff, or the Art Committee for one or more of the following reasons:
 - (1) The condition or security of the artwork cannot be reasonably guaranteed.
 - (2) The artwork requires excessive maintenance or has defective design or workmanship and repair or remedy is impractical or unfeasible.
 - (3) The artwork has been damaged and repair is impractical or unfeasible or the cost of repair or renovation is excessive in relation to the original cost of the work.
 - (4) The artwork endangers public safety.
 - (5) No suitable site is available or significant changes in the use, character or design of the site have occurred which effects the integrity of the work.
 - (6) The quality or authenticity of the artwork has been reassessed.
 - (7) Removal is requested by the artist.

- C. The following procedures will be used by Staff to prepare a recommendation to the PRCS Board or Art Committee after determination that an artwork meets one of the criteria above.
 - (1) Review of the artist's contract and other agreements that may pertain.
 - (2) Discussion with the artist if he/she can be notified by reasonable means.
 - (3) Opinion of more than one independent professional qualified to recommend on the concern prompting review (conservators, engineers, architects, critics, art historians, public art professionals, safety experts, etc.)
 - (4) Review of all evidence of public comment and debate.
 - (5) Any restriction that may apply to this specific work based on contract review.
 - (6) An analysis of the reasons for deaccessioning.
 - (7) Options for storage, disposition, or relocation of the work.
 - (8) Appraised value of the work, if obtainable.

(9) All available information and staff reports will be reviewed. Additional information may be required prior to taking final action.

D. Following review of continued retention or placement, the following actions (in order of priority) will be considered, subject to acquisition restriction on disposition, and include a recommended approach to the PRCS Board.

(1) Relocation of the art work. The work was created for a specific site. Relocation to a new site should be consistent with the subject, scale, and other qualities of the work . The artist's assistance may be sought.

(2) Removal through sale or trade. Sale through auction, art gallery or dealer resale, or direct bidding by individuals in compliance with City law and policies governing surplus property. Trade through artist, gallery, museum, or other institutions for one or more other artwork(s) of comparable value by the same artist.

(3) Indefinite loan to another governmental entity.

(4) Destruction of work deteriorated or damaged beyond repair at a reasonable cost, and deemed to be of no or only a negligible value, in accordance with national standards for conservation and deaccession. If destruction of the work is the only solution, whenever practical, the artist shall be given first opportunity to remove the piece.

E. De-accessioning normally will be considered only after ten or more years have elapsed from the date of the installation of permanent works.

F. De-accessioning should be cautiously applied only after a careful and impartial evaluation of the work to avoid the influence of fluctuation of taste and the premature removal of an artwork from the collection.

G. Staff will follow applicable City policies for surplus, sale, trade, or disposal of deaccessioned artwork.

H. No works of art shall be sold or traded to Councilmembers or staff of the City of Shoreline, or members of the PRCS Board, consistent with City of Shoreline conflict of interest policies.

ORIGINAL

COPY

ORDINANCE NO. 312

AN ORDINANCE REGARDING THE ALLOCATION OF CITY FUNDS FOR WORKS OF ART IN PUBLIC PLACES; CREATING A MUNICIPAL ART FUND; AND ADDING A NEW SECTION 3.35.150 TO THE SHORELINE MUNICIPAL CODE.

WHEREAS, the City of Shoreline recognizes the importance and benefit of providing visual art at its public places and facilities. Works of art create a more visually pleasing, humane environment, and add to the overall beautification and cultural climate of the City of Shoreline and the quality of life of its citizens; and

WHEREAS, it should be the City's policy to provide funding for works of art in public places of the City of Shoreline with art purchased with these funds becoming part of a permanent City art collection;

NOW, THEREFORE, THE CITY COUNCIL OF THE CITY OF SHORELINE, WASHINGTON, DO ORDAIN AS FOLLOWS:

Section 1. New Section. A new section 3.35.150 is added to the Shoreline Municipal Code to read as follows:

.150 Municipal Art Fund.

- A. There is created a fund to be known as the "Municipal Art Fund" to receive appropriations under this section and donations and grants for visual art in public places within the City. Expenditures are restricted to those approved through the City's Public Art Policy approved by the City Council. Ending fund balances including interest earned on transferred funds will be carried over from year to year.
- B. The City's Capital Improvement Program, as annually updated, will budget 1% of the Capital Improvement Program funding for Qualifying Municipal Construction Projects defined in subsection C, beginning with the 2003 Program budget, as a revenue source for the Municipal Art Fund; provided, contribution from a particular Qualifying Municipal Construction Project budget may be eliminated or reduced if the City Council determines that the public interest would be better served by the reduction. This budgeted amount will be displayed for that year as arts program funding in the adopted Capital Improvement Program. Funds shall be transferred to the Municipal Art Fund based on 1% of the total amount of the project contract as originally approved by the City Council or City Manager without adjustment for contract change orders. However, when the annual art plan calls for project art in the form of structural elements or design, funds may be transferred at the beginning of the budget year or when needed, based on 1% of the project budget in the Capital Improvement Program, to allow timely and coordinated selection and production of the public artwork.
- C. Qualifying Municipal Construction Projects: Qualifying Municipal Construction Projects are capital construction projects funded wholly or in part by the City of Shoreline to construct any building, decorative or commemorative structure, park facility, street, sidewalk and parking facility, which is accessible to the public, or to repair or reconstruct any portion thereof where cost of construction exceeds 50% of the

existing valuation of the structure. Qualifying Municipal Construction Projects shall not include acquisition of real property or equipment, routine maintenance, the repair of existing public facilities including life cycle replacement, or the replacement of fixtures in such facilities. Design fees, taxes, testing, reimbursable costs, and internal City construction management costs shall not be included in the 1% calculation.

- D. In the case of a Qualifying Municipal Construction Project that involves the use of grants, bonds, or sources of funding other than the City's General Fund, the 1% calculation will be based on the total source of funds that allow for art as an authorized expense.

Section 2. Policy Adopted. The Public Art Policy filed under Clerk's Receiving No. 1883 is hereby adopted.


Section 3. Effective Date. . A summary of this ordinance consisting of the title shall be published in the official newspaper and the ordinance shall take effect thirty days after publication.

PASSED BY THE CITY COUNCIL ON AUGUST 26, 2002.




Scott Jepsen, Mayor

ATTEST:



Sharon Mattioli, CMC
City Clerk

APPROVED AS TO FORM:



Ian Sievers
City Attorney

Date of Publication: August 29, 2002
Effective Date: September 28, 2002