



Parks, Recreation & Cultural Services/ Tree Board

Regular Meeting Agenda Packet

January 23, 2020



**Parks, Recreation and Cultural Services Board
2020 Meeting Schedule**

| | | |
|--------------------------|---|---|
| February 27 | 7:00 p.m. | Shoreline City Hall, Room 303 |
| March 26 | 7:00 p.m. | Shoreline City Hall, Room 303 |
| April 13 (Monday) | 5:45 p.m. | Council Dinner Meeting, Room 301 |
| April 23 (Spring Break) | 7:00 p.m. | Shoreline City Hall, Room 303 |
| May 28 | 7:00 p.m. | Shoreline City Hall, Room 303 |
| June 25 | 7:00 p.m. | Shoreline City Hall, Room 303 |
| July 23 | Special Meeting – Annual Tour of Parks and Facilities 6:00 p.m. | |
| August 27 | 7:00 p.m. | Shoreline City Hall, Room 303 |
| September 24 | 7:00 p.m. | Shoreline City Hall, Room 303 |
| October 22 | 7:00 p.m. | Shoreline City Hall, Room 303 |
| December 3 | 7:00 p.m. | Shoreline City Hall, Room 303 |



AGENDA

PARKS, RECREATION & CULTURAL SERVICES/TREE BOARD REGULAR MEETING

January 23, 2020
7:00 p.m.

Shoreline City Hall Room 303
17500 Midvale Ave N

| | | Estimated Time |
|-----------|--|------------------|
| 1. | CALL TO ORDER/ATTENDANCE | 7:00 |
| 2. | APPROVAL OF AGENDA | Action 7:02 |
| 3. | APPROVAL OF MEETING MINUTES | Action 7:03 |
| 4. | PUBLIC COMMENT | 7:04 |
| | <i>Members of the public may address the PRCS/Tree Board on agenda items or any other topic for three minutes or less. 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. Please be advised that each speaker's testimony is being recorded. Speakers are asked to sign up prior to the start of the Public Comment period. *</i> | |
| 5. | PROPOSITION 1 DEBRIEF | Discussion 7:07 |
| 6. | DIRECTOR'S REPORT | Information 7:30 |
| 7. | PUBLIC ART DISCUSSION | Discussion 7:40 |
| | a. Shoreline Lake Forest Park Arts Council Report <i>Lorie Hoffman, Executive Director</i> | Information |
| | b. Public Art Report/Portable Works Collection Purchase Recommendation <i>David Francis, Public Art Coordinator</i> | Action |
| | c. A Vision for Public Art <i>Bruce Amundson, PRCS Board Member</i> | Discussion |
| 8. | COMMENTS FROM THE BOARD | Discussion 8:50 |
| 9. | ADJOURN | Action 9:00 |

The PRCS/Tree Board meeting is wheelchair accessible. Any person requiring a disability accommodation should contact the City Clerk's Office at 801-2230 in advance for more information. For TTY telephone service call 546-0457.



Parks, Recreation & Cultural Services/Tree Board Meeting Minutes

Call to Order/Attendance

The meeting was called to order at 7:00 p.m.

Park Board members present: Christine Southwick, John Hoey, Sara Raab McInerny, Jeff Potter, Bruce Amundson, Ivan Brown, Bill Franklin, Elizabeth White, Erik Ertsgaard

Absent: None

PRCS Staff present: PRCS Director Eric Friedli, Administrative Assistant III Lynn Gabrieli

Approval of Agenda

Chair Southwick called for a motion to approve the agenda. So moved by Mr. Franklin and seconded by Ms. White. The motion carried.

Approval of Minutes

Chair Southwick called for a motion to approve the October minutes. So moved by Mr. Amundson and seconded by Mr. Hoey. The motion carried.

Public Comment:

Kathleen Russel, Shoreline, thanked the Board for their work related to trees and vegetation and expressed concern about the potential removal of 133 trees along Dayton Ave and N 155th to 160th to accommodate the Dept. of Ecology's move to the Department of Transportation's property. She encouraged the Board to adhere to the principles in the Urban Forest Strategic Plan. *Save the Dayton Trees* is a group of concerned residents who are asking the City to reconsider permit requirements in commercial zones that would result in the removal of significant trees. They are requesting the Board's advocacy.

Christy McGee, Shoreline, also expressed concern about the Dayton tree removal. Her intent is to make sure the Board is aware of the planned loss of trees to accommodate sidewalks and other frontage improvements and expressed concern for the habitat of native birds and other wildlife.

Bill Turner, Shoreline, moved to Shoreline because of the trees many years ago. He appreciates the uniqueness of driving along tree-lined corridors that provide protection from development. The trees slated for removal are large and unique. He encouraged the Board's support for keeping the uniqueness of Shoreline.

Melody Osborn, Shoreline, is working hard to get the word out to the community about the potential loss of trees along Dayton. She referred to the welcoming nature and environmental benefits of trees and expressed concern about light pollution from the development of Shoreline Place without them.

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She urged the Board's support of the "Shoreline lifestyle" that includes trees and the benefits they provide.

Director's Report

Mr. Friedli began by indicating that he will follow up with the City Engineer regarding the Dayton tree removal project. Some of the trees may be on private property over which the Tree Board has no jurisdiction. He reminded the Board about other times when City engineers have been willing to negotiate a creative compromise to save trees such as reducing sidewalk width requirements and joggling the sidewalk around trees. Mr. Friedli will keep the Board informed about progress on this topic.

Proposition 1 failed having received 54% votes in favor but requiring 60% to pass. The City Council is weighing options and considering next steps. The Council goal-setting retreat is the end of February. It is anticipated that they will make decisions about next steps during that time.

Mr. Franklin, Ms. Raab McInerney, and Ms. White will review the Green Shoreline Partnership Plan and participate in a conversation with Forterra staff at City Hall on Wednesday, December 11.

On November 18, the City Council discussed the proposed changes to the Public Art Ordinance that were discussed at the October PRCS Board meeting. They expressed concern about budget impacts resulting from the proposed changes. The Council is scheduled to vote on changes to the ordinance on January 6th. Mr. Amundson encouraged the Board to exercise their advocacy role with the City Council in support of the changes to the Public Art Ordinance and additional public art funding.

The gallery opening of "Notations" is Saturday, December 14. This show features works by artist Lucy Garnett and will be on display through March 20, 2020 at City Hall.

Diversity & Inclusion Conversation

Suni Tolton, City of Shoreline Diversity & Inclusion Coordinator

Ms. Tolton described the City's work in the area of diversity and inclusion and provided contextual information related to Shoreline's current demographics. She reminded the Board that this discussion is not a one-time conversation but is instead an introduction to the ongoing journey of discovery and learning.

The Board introduced themselves, indicating their prior experience with equity issues and what they are hoping to gain from this conversation.

The remainder of discussion was centered around the homework sent to the Board prior to the meeting (Attachments A – D). Ms. Tolton facilitated a discussion about their reflections on what they were learning.

January Agenda Preview

The agenda in January is primarily focused on public art. Lorie Hoffman, Executive Director of the Shoreline Lake forest Park Arts Council will provide a year-in-review and workplan for 2020; David Francis, City of Shoreline Public Art Coordinator will share a recap of 2019 and workplan for 2020; and

December 5, 2019

Shoreline City Hall Room 303

Bruce Amundson will share a vision for public art in Shoreline. The Council will have provided additional direction related to public art funding by the next meeting that will influence these discussions.

Mr. Hoey inquired about the possibility of inviting the City Manger to attend the January meeting to discuss lessons learned from Proposition 1 and to provide a glimpse into the future.

Comments from the Board

Mr. Hoey attended the Day of the Dead celebration at Spartan, sponsored by the City and Shoreline Lake Forest Park Arts Council. He expressed enthusiasm for the great cultural event he and his family experienced there.

Mr. Amundson encouraged the Board to attend art openings at City Hall. Mr. Amundson applauded the ways the Public Art program promotes cultural diversity in our community.

Adjourn

Hearing no further business, Chair Southwick called for a motion to adjourn. So moved by Franklin and seconded by Mr. Potter. The meeting adjourned at 9:00 p.m.

_____ / _____

Signature of Chair
Christine Southwick

Date

_____ / _____

Signature of Minute-Writer
Lynn Gabrieli, Administrative Assistant III

Date

SOCIAL IDENTITY GROUPS¹ AND SYSTEMS OF OPPRESSION

Please identify and write in the form of oppression.

| Social Identity Groups | Dominant Groups | Marginalized Groups | Form of Oppression |
|---|--------------------------|--|---------------------------|
| Race | White | People of Color | |
| Gender | Cisgender Male | Female, Genderqueer, Two Spirit, Transgender, non-binary, gender neutral | |
| Class | Wealthy and middle class | Working Class, Poor | |
| First Language Spoken | English speaking | Non-English Speaking, English with an accent or dialect | |
| Sexual Orientation | Heterosexual | Lesbian, Gay, Bisexual, Queer, Questioning | |
| Religion | Christians | Other religions or spiritual practices | |
| Physical, Developmental, Mental Ability | Able-bodied People | People with Disabilities | |
| Citizenship | Citizen | Non-citizen | |
| Education | Formally educated | Non-formally educated | |

¹ NOTE: This chart is meant to be illustrative and not inclusive of all social identity groups or forms of oppression. Terms for social identity groups continue to evolve. *Benita R. Horn and Associates.*

ATTACHMENT B

Self Assessment of Critical Racial Analysis and Inclusion Skills

Directions: Read each of the following and rate how often you currently practice these skills.

1=Never 2=Rarely 3=Occasionally 4=Often 5=Always

| | | | | | | | | |
|--|-----------|---|---|---|---|---|---|---|
| Awareness | Beliefs | I explore my values, beliefs and assumptions about human behavior. | 1 | 2 | 3 | 4 | 5 | |
| | | I do not believe being white makes one smarter, more attractive, or less threatening. | 1 | 2 | 3 | 4 | 5 | |
| | | I do not believe that criminals are more likely to be people of color. | 1 | 2 | 3 | 4 | 5 | |
| | | I recognize what stereotypes and biases I hold and can give examples. | 1 | 2 | 3 | 4 | 5 | |
| | | I name and examine norms and practices of white dominant culture. | 1 | 2 | 3 | 4 | 5 | |
| | Implicit | I avoid prejudices, unwarranted labeling, and stereotyping. | 1 | 2 | 3 | 4 | 5 | |
| | | I actively challenge my personal assumptions. | 1 | 2 | 3 | 4 | 5 | |
| | | I challenge “othering” and polarizing narratives and actions. | 1 | 2 | 3 | 4 | 5 | |
| | Explicit | I am aware of my own knowledge limitations and/or lack of awareness. | 1 | 2 | 3 | 4 | 5 | |
| | | I actively seek out further knowledge about race and racial awareness to grow my lens. | 1 | 2 | 3 | 4 | 5 | |
| | | When challenged about my assumptions, I do not remain in self-guilt or self-doubt, but seek understanding. | 1 | 2 | 3 | 4 | 5 | |
| | | I can describe how I have benefited directly or indirectly from racism. | 1 | 2 | 3 | 4 | 5 | |
| | | I am willing to learn and publicly about white supremacy organizational culture. | 1 | 2 | 3 | 4 | 5 | |
| | Knowledge | Foundational Knowledge | I can articulate the impact of systemic racism on individuals. | 1 | 2 | 3 | 4 | 5 |
| | | | I understand how Internalized Racial Superiority and Internalized Racial Oppression play out in any situation | 1 | 2 | 3 | 4 | 5 |
| I can notice, reflect on and correct my IRS/IRO in the moment. | | | 1 | 2 | 3 | 4 | 5 | |
| I understand the present-day impact of historical racism and can describe the legacy of racism in a given topic. | | | 1 | 2 | 3 | 4 | 5 | |
| Core Concepts | | I understand why and how to lead with a racial lens | 1 | 2 | 3 | 4 | 5 | |
| | | I can explain why we need to apply a racial lens. | 1 | 2 | 3 | 4 | 5 | |
| | | I know the difference between internal, interpersonal, institutional and structural racism. | 1 | 2 | 3 | 4 | 5 | |
| | | I know how to decenter whiteness in theory and in day-to-day conversations. | 1 | 2 | 3 | 4 | 5 | |
| | | I can define core concepts such as: white dominant culture, white privilege, anti-racism, anti-blackness, and decolonization. | 1 | 2 | 3 | 4 | 5 | |
| Data | | I understand what a reduction in internal racism looks like and can give examples of outcomes. | 1 | 2 | 3 | 4 | 5 | |
| | | I understand what a reduction in interpersonal racism looks like and can give examples of outcomes. | 1 | 2 | 3 | 4 | 5 | |
| | | I understand what a reduction in institutional racism looks like and can give examples of outcomes. | 1 | 2 | 3 | 4 | 5 | |
| | | I understand what a reduction in structural racism looks like and can give examples of outcomes. | 1 | 2 | 3 | 4 | 5 | |
| | | I am familiar with basic data about the health, social, business and financial costs of racial inequity. | 1 | 2 | 3 | 4 | 5 | |

ATTACHMENT B

Directions: Read each of the following and rate how often you currently practice these skills.

1=Never 2=Rarely 3=Occasionally 4=Often 5=Always

| | | | | | | | |
|--|-----------------|--|--|---|---|---|---|
| Skills | Analytical | I critically examine social issues and messages for racial biases and their impacts. | 1 | 2 | 3 | 4 | 5 |
| | | I disaggregate data by race in my analyses and reporting. | 1 | 2 | 3 | 4 | 5 |
| | | I identify areas of work where racial equity analysis should be applied. | 1 | 2 | 3 | 4 | 5 |
| | Practice | I am the first to acknowledge and address the impact of my actions. | 1 | 2 | 3 | 4 | 5 |
| | | I welcome conversation about the historical impacts of people who belong to privileged groups. | 1 | 2 | 3 | 4 | 5 |
| | | I seek out awareness and understanding about the historical impacts on communities of color. | 1 | 2 | 3 | 4 | 5 |
| | | I seek out opportunities to challenge areas in my work where I am complicit in racist outcomes | 1 | 2 | 3 | 4 | 5 |
| | | I develop strategies for achieving racial equity within work groups and teams. | 1 | 2 | 3 | 4 | 5 |
| | | I build relationships that take into account race and the impact of white dominant culture on individuals. | 1 | 2 | 3 | 4 | 5 |
| | Communication | I have a non-defensive attitude and am open to learning and being publicly challenged about my lens. | 1 | 2 | 3 | 4 | 5 |
| | | I focus on my personal impact and not my intentions. | 1 | 2 | 3 | 4 | 5 |
| | | I am aware of racial tensions that exist and I speak to them. | 1 | 2 | 3 | 4 | 5 |
| | | I speak to the racial differences that are at play in any given situation. | 1 | 2 | 3 | 4 | 5 |
| | | I engage in courageous conversations about what is and isn't being said. | 1 | 2 | 3 | 4 | 5 |
| | Action/Advocacy | Personally | I examine relevant "real-time" issues: immigration, killing of African Americans by law enforcement, the Dakota pipeline, etc. | 1 | 2 | 3 | 4 |
| I seek opportunities to challenge pillars of white dominant culture. | | | 1 | 2 | 3 | 4 | 5 |
| Professionally | | I understand how racial equity is a core objective in my work. | 1 | 2 | 3 | 4 | 5 |
| | | I understand how race-based privilege and power has contributed to a range of barriers to opportunity for people of color. | 1 | 2 | 3 | 4 | 5 |
| | | I understand how pervasive racism is. | 1 | 2 | 3 | 4 | 5 |
| | | I can cite examples of how racial inequity is created, currently reinforced, and how it could be corrected. | 1 | 2 | 3 | 4 | 5 |
| | | I apply racial equity analysis to policy and practice issues. | 1 | 2 | 3 | 4 | 5 |
| | | I include information about racial barriers in my written materials and reports. | 1 | 2 | 3 | 4 | 5 |

Foundation Training - Definitions

Write the following terms next to its definition below:

- Culture
- Cultural Proficiency
- Discrimination
- Racial Equity
- Race
- Racism
- Stereotypes
- Implicit Bias
- White Privilege

Refers to a powerful social construct that allows white people access to opportunities and resources. Race is not biological, but its impact is real. It affects everyone, whether we are aware of it or not.

Refers to the unjust or prejudicial treatment of people based on a designated group identity: race, age, gender, disability or other attribute out of the bearers' control.

Refers to widely held, but fixed and oversimplified, images or ideas of a particular of person, place or thing based on their association or assumed association with a group.

The way of life of a group of people including the shared values, beliefs, behaviors, family roles, social relationships, verbal and non-verbal communication styles, orientation to authority, as well as preferences and expressions (art, music, food).

A term referring to unconscious and relatively automatic features of prejudiced judgment and social behavior toward members of socially marginalized groups.

Refers to the unquestioned and unearned set of advantages, entitlements, benefits and choices bestowed on people sole because they are white. Generally white people who experience such privilege do so without being conscious of it.

An active and on-going process of developing awareness, knowledge, skills, and actions/advocacy for oneself and others regarding cultural values, assumptions, group norms, practices, communication styles, biases, etc. as evidenced by a deep respect for cultural similarities and differences and a willingness to accept that there are many ways of viewing the world.

Power plus privilege which upholds a system of white supremacy.

Providing access to opportunities, resources and support for communities of color by intentionally recognizing and eliminating historical barriers, and recognizing current needs, context and situation.

Continuum on Becoming an Anti-Racist Multicultural Organization

MONOCULTURAL ==> MULTICULTURAL ==> ANTI-RACIST ==> ANTI-RACIST MULTICULTURAL

Racial and Cultural Differences Seen as Deficits ==> Tolerant of Racial and Cultural Differences ==> Racial and Cultural Differences Seen as Assets

| <p>Exclusive</p> <p>An Exclusionary Institution</p> | <p>2. Passive</p> <p>A "Club" Institution</p> | <p>3. Symbolic Change</p> <p>A Compliance Organization</p> | <p>4. Identity Change</p> <p>An Affirming Institution</p> | <p>5. Structural Change</p> <p>A Transforming Institution</p> | <p>6. Fully Inclusive</p> <p>Anti-Racist Multicultural Organization in a Transformed Society</p> |
|---|---|--|--|---|--|
| <ul style="list-style-type: none"> • Intentionally and publicly excludes or segregates African Americans, Native Americans, Latinos, and Asian Americans • Intentionally and publicly enforces the racist status quo throughout institution • Institutionalization of racism includes formal policies and practices, teachings, and decision making on all levels • Usually has similar intentional policies and practices toward other socially oppressed groups such as women, gays and lesbians, Third World citizens, etc. • Openly maintains the dominant group's power and privilege | <ul style="list-style-type: none"> • Tolerant of a limited number of "token" People of Color and members from other social identify groups allowed in with "proper" perspective and credentials. • May still secretly limit or exclude People of Color in contradiction to public policies • Continues to intentionally maintain white power and privilege through its formal policies and practices, teachings, and decision making on all levels of institutional life • Often declares, "We don't have a problem." • Monocultural norms, policies and procedures of dominant culture viewed as the "right" way" business as usual" • Engages issues of diversity and social justice only on club member's terms and within their comfort zone. | <ul style="list-style-type: none"> • Makes official policy pronouncements regarding multicultural diversity • Sees itself as "non-racist" institution with open doors to People of Color • Carries out intentional inclusiveness efforts, recruiting "someone of color" on committees or office staff • Expanding view of diversity includes other socially oppressed groups <p style="text-align: center;"><i>But...</i></p> <ul style="list-style-type: none"> • "Not those who make waves" • Little or no contextual change in culture, policies, and decision making • Is still relatively unaware of continuing patterns of privilege, paternalism and control • Token placements in staff positions: must assimilate into organizational culture | <ul style="list-style-type: none"> • Growing understanding of racism as barrier to effective diversity • Develops analysis of systemic racism • Sponsors programs of anti-racism training • New consciousness of institutionalized white power and privilege • Develops intentional identity as an "anti-racist" institution • Begins to develop accountability to racially oppressed communities • Increasing commitment to dismantle racism and eliminate inherent white advantage • Actively recruits and promotes members of groups have been historically denied access and opportunity <p style="text-align: center;"><i>But...</i></p> <ul style="list-style-type: none"> • Institutional structures and culture that maintain white power and privilege still intact and relatively untouched | <ul style="list-style-type: none"> • Commits to process of intentional institutional restructuring, based upon anti-racist analysis and identity • Audits and restructures all aspects of institutional life to ensure full participation of People of Color, including their world-view, culture and lifestyles • Implements structures, policies and practices with inclusive decision making and other forms of power sharing on all levels of the institutions life and work • Commits to struggle to dismantle racism in the wider community, and builds clear lines of accountability to racially oppressed communities • Anti-racist multicultural diversity becomes an institutionalized asset • Redefines and rebuilds all relationships and activities in society, based on anti-racist commitments | <ul style="list-style-type: none"> • Future vision of an institution and wider community that has overcome systemic racism and all other forms of oppression. • Institution's life reflects full participation and shared power with diverse racial, cultural and economic groups in determining its mission, structure, constituency, policies and practices • Members across all identity groups are full participants in decisions that shape the institution, and inclusion of diverse cultures, lifestyles, and interest • A sense of restored community and mutual caring • Allies with others in combating all forms of social oppression • Actively works in larger communities (regional, national, global) to eliminate all forms of oppression and to create multicultural organizations. |



Memorandum

DATE: January 23, 2020
TO: PRCS/Tree Board
FROM: Eric Friedli, PRCS Director
RE: Discussion of 2019 Proposition 1

Requested Board Action

No action is requested. This is for discussion only. City Manager Debbie Tarry will attend.

Project or Policy Description and Background

In 2019 the City Council approved placing Proposition 1 on the 2019 general election ballot. If approved by Shoreline voters, Proposition 1 would have authorized the construction of the Shoreline Aquatics, Recreation, and Community Center (ShARCC) and improvements to four neighborhood parks. The ShARCC would replace the almost 50-year-old Shoreline Pool and the 70 plus year-old Spartan Recreation Center.

Because it was a bond measure, Proposition 1 required 60% voter support to pass. The final vote tally showed that 54% (10,134) of the voters supported the Proposition and 46% (8,630) opposed. It did not pass.

The proposed ShARCC was expected to be approximately 75,000 square feet and include: space for classes, rentals, and gatherings; 6,000 square feet of space prioritized for senior programs, including a commercial kitchen; a two-court gymnasium; indoor walking/jogging track; exercise/weight rooms; an activity pool with play features; a separate eight-lane lap pool for recreational and competitive swimming and diving, swim lessons, and shallow and deep-water exercise classes; an ADA accessible pool viewing area for 500 spectators; and an outdoor play/gathering area.

The four neighborhood parks that would have received improvements are: Brugger's Bog, Hillwood, Richmond Highlands, and Briarcrest Community Park (Hamlin East). Park improvements include such things as playgrounds, splash-pads, multi-sports courts, trails and a fully accessible play area for people of all physical abilities.

Proposition 1 would have authorized the City to issue up to \$103,600,000 in general obligation bonds to finance and refinance these projects, including the acquisition of land, and set excess property taxes to repay those bonds. The bonds would mature within 20 years. Although the

exact amount of property taxes per household necessary to repay the bonds would depend on interest rates and property values, the City estimated the additional annual property tax rate for the owner of a median valued home (\$480,000) would be \$244 per year, or \$20 per month.

The purpose of this discussion is to hear from the City Manager about possible next steps to meet the need for replacing the Shoreline Pool and Spartan Recreation Center and making improvements to parks.

Additional Information

Eric Friedli, PRCS Director, 206-801-2601, efriedli@shorelinewa.gov



Memorandum

DATE: January 23, 2020
TO: PRCS/Tree Board
FROM: Eric Friedli, PRCS Director
David Francis, Public Art Coordinator
RE: Public Art Program Update and Discussion

Requested Board Action

No action is requested. This is a general discussion about the Public Art Program.

Project or Policy Description and Background

During the PRCS Board retreat in the fall of 2019, public art and cultural services were identified as important topics the Board members were interested in as topics of more in-depth discussion. This topic is particularly timely with the recent City Council adoption of Ordinance 874 amending the funding approach for the Municipal Art Fund. During 2020 we will be reviewing the Public Art Policy and the Public Art Plan. This discussion will set the stage for the Board's deliberations about public art program later in 2020.

A key partner in public art in Shoreline is the Shoreline Lake Forest Park Arts Council (<http://www.shorelinearts.net/>). The Arts Council is an independent non-profit organization that is funded, in part, by the City. The City budgets \$60,000 per year to the Arts Council in exchange for it providing certain public art programs.

The purpose of this presentation is

1. to provide a baseline of information to the Board about the Public Art Program (David Francis),
2. describe the activities and role of the Arts Council (Lorie Hoffman), and
3. to begin a broader discussion of the role public art can play in the life of a community (Bruce Amundson).

Additional Information

David Francis, Public Art Coordinator, 206-801-2661, dfrancis@shorelinewa.gov

- Public Art Plan: <http://www.shorelinewa.gov/home/showdocument?id=30225>
- Public Art Policy: <http://www.shorelinewa.gov/Home/ShowDocument?id=33753>
- The agreement with the Arts Council can be found at:
<http://www.shorelinewa.gov/Home/ShowDocument?id=3377>



Memorandum

DATE: January 23, 2020
TO: PRCS/Tree Board
FROM: David Francis, Public Art Coordinator
RE: Recommendation to Add an Artwork to the Portable Works Collection

Requested Board Action

The Board is asked to concur with the staff recommendation to add *Al Mercado*, 2019, wheat paste on wood panel, gold leaf, oil, latex and acrylic, to the City's Portable Works Collection.

Project or Policy Description and Background

In December 2017, the City, with the PRCS Boards concurrence, created a Portable Works Collection as outlined in the 2017 – 2022 Public Art Plan. The collection consists of indoor two- and three-dimensional artworks. In alignment with a goal of providing leadership in Equity and Diversity, the Portable Works Collection seeks artworks by underrepresented artists in the city and region.

A recent collaboration between the Shoreline Lake Forest Park Arts Council and Spartan Recreation Center staff resulted in a Dia Muertos cultural event and Art exhibition. Nico Inzarella, one of the artists in the exhibit, <http://nicoidesign.com/>, provided particularly relevant and compelling artworks that are well worth adding to the city's collection (Attachment A).

Staff recommends adding *Al Mercado*, the group of four women with backs turned to viewer, to the City's Portable Works Collection. The artwork captures the complexity of immigration and identity in 21st century America.

Budget Implications

The 2020 Public Art Budget includes \$3,000 for Equity Arts.

Additional Information

David Francis, Public Art Coordinator, 206-801-2661, dfrancis@shorelinewa.gov

Attachments

Attachment A: Selected Artwork by Nico Inzarella
Attachment B: Shoreline Portable Artworks Collection
Attachment C: Collection Plan

Attachment A: Selected artwork by Nico Inzarella



Al Mercado, 2019, wheat paste on wood panel, gold leaf, oil, latex and acrylic, \$1200

Oaxaca Fuerte, 2019, wheat paste on wood panel, gold leaf, oil, latex and acrylic, papel picadio \$600



Al Norte, 2019 \$1200

Chicha, 2019, \$600

Attachment B

Shoreline Portable Artworks Collection

The Board voted on December 7, 2017 to accept the Public Art Coordinator's recommendation to create a Public Works Collection.

As of January 2020, the Shoreline Portable Works Collection includes the following:



Artist: Weldon Butler; American, b. 1941.

<http://www.ggibsongallery.com/weldon-butler/>

Title: *Saddle*, 2015. Dress pattern, fabric, string, ink, paper bag on paper.

27" x 20" framed; Purchase Price: The City purchased for \$1950 plus tax, \$2145 in 2018

Value: Butler is an established African American artist who moved to the Seattle area in 1973. Butler is represented by Gibson Gallery, who handled the sale. The value of the work is closer to \$3,000.



Artist: Justin Gibbens, American, b. 1975.

<http://www.ggibsongallery.com/artists/justin-gibbens/>

Title: *Birds and Bees (Stellar's Jays)*, 2006. Watercolor, gouache, acrylic, coffee stains.

32" x 37 ¼" x 1 ½" framed; Purchase Price: The City paid \$2,400 plus tax, \$2640 in 2018

Value: Closer to \$3,000. Gibbens is represented by Gibson Gallery, who handled the sale. His work is widely collected and he is associated with a group of Eastern Washington artists who operated PUNCH gallery in Seattle from about 2008 – 2015. He currently lives near Ellensburg.



Artist: BethAnn Lawson, <https://www.bethannlawson.com/>

Title: *Lost at Sea*, 2017. Acrylic on canvas. 36" x 36" x 1 ½"

A Shoreline resident, Lawson is emerging as a fine artist; her work is included in several municipal collections in the area.

Purchase Price: \$1600 plus tax, \$1760 in 2018; Value: \$2,500



Artist: Naoko Morisawa, <https://www.naokomorisawa.com/>
Title: *Wave Diamond II*, 2016. Oil stained paper mosaic with acrylic. 29 ½" x 24" x 1 ½"
Purchase Price: \$2500 plus tax, \$2750, in 2018
Value: \$3,500; Morisawa moved to the Lynwood area after many years in her native Japan. She is locally represented by Frederick Holmes Gallery and her work is included in Seattle's Portable Collection.



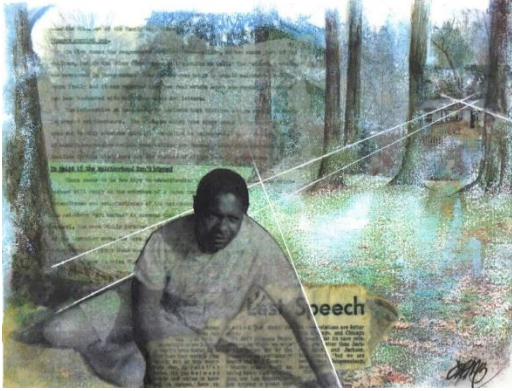
Artist: Megan Reisinger, (People's Choice Artist), <https://grainfedart.com/>
Title: *Monkey Beetle*, 2013. Wood burning and acrylic on walnut hardwood. 33" x 26" x 1/2"
Purchase Price: The City purchased for \$660.00 (10% tax included), in 2018; Value: \$1500



Artist: Angie Hinojos Yusuf, <https://mutinybaystudios.weebly.com/>
Title: *Leaving Aztlan*, 2018. Kinetic wood sculpture, wire, acrylic, 16 ¼" x 9 ½" x 9"
Purchase Price: \$154 tax included, in 2018
Value: \$500



Vincent Keele, "A Brighter Tomorrow," 2019, acrylic on canvas paper, framed, 18" x 24", value: \$1500; purchased in 2019



Lisa Myers Bulmash, "Relatively Progressive," collage on paper, 10" x13" x1" Framed, 2019, value: \$600; purchased in 2019



Marita Dingus (American, b. 1956)
Diversity Quilt, 2009
Mixed Media (wire, scrap cloth)
Approx.. 6' x 5' x 3"

Artist Marita Dingus was chosen by a jury panel to oversee the creation of artwork by the public at the 2009 Shoreline Arts Festival with the theme "Weaving a Cultural Tapestry." Over 300 festival attendees created "dolls" or figures from recycled materials, which the artist has assembled into a border framework. The finished piece, *Diversity Quilt*, was presented to the City Council on Monday, January 11, and was installed on the 4th floor at Shoreline City Hall.

The Shoreline-Lake Forest Park Arts Council coordinated the project, which was sponsored by the City of Shoreline as part of its Diversity Strategy. Marita Dingus is well-known regionally and nationally through her many public art commissions, exhibitions at major institutions such as

Seattle Art Museum, and is represented by Francine Seders Gallery in Seattle.

(<https://www.shorelineareanews.com/2010/01/diversity-quilt-presented-to-city-of.html>)

More Info:

<https://www.travergallery.com/artists/marita-dingus/>



Kemba Opio, "Sunday Living," Acrylic on Canvas, 24 x 18 inches, 2019, value: \$500; purchased in 2019



Ilan Averbuch, moquette for Boat sculpture (Town Center Public Art Project finalist) 2018



Matt Babcock, "Honorable Men," four components, base of stone, three cast iron elements, 12"x12"x 5 ½"; 2014; donated by Paula Itoaka. The artist has since gone on to create large public art commissions like the Kirkland Justice Center.



Marsha Lippert, Northwest Melodies, 2012, acrylic on board (rescued piano panel), approx. 52" x22" x3"; added to collection 2019



Carol Meckling, *Lounge Lizard*, 2013? Rescued piano panel from Pop-Up Pianos, approx. 45" x 21" x 1"



Kathleen Fruge-Brown, *Liveable City*, 2013-2014, artist proofs of banners for second mile Aurora, each 28" x21"(framed) (two artworks)

Attachment C

Collection Plan

City of Shoreline Public Art Program
Portable Works Collection (Indoor artworks)
Draft: 10/3/2018 (DF)

The Board voted on December 7, 2017 to accept the Public Art Coordinator's recommendation to create a Public Works Collection. There are some works in the collection that predate the formal creation of a collection such as banner design prototypes, community art projects, etc.

- 2D and small 3D (17" in any direction for vitrine, or wall-mounted) in a variety of media, including painting, photography, encaustic, collage, etc.
- Larger 2D works preferred (30" x30" or larger) for visibility and due to availability of wall space
- Local (particularly connections to history, nature, place), Regional, Northwest
- Contemporary art (reflects a sense of current social issues or deploys new media or experiments with 2D/3D boundary, explores spatial representation or problematizes representation; can be abstract or figurative, etc.) Themes that are well-suited to Shoreline include nature, maps and mapping, identity, social issues, and history. All artwork should seek to create dialogue and discussion as opposed to beauty or 'tourist art.'
- Artwork can be provocative but not pornographic (although nudity is acceptable in most cases) or explicitly subversive and should not seek to offend. The audience is wide and general, and includes school age children and families. Any controversial artworks should be displayed with warnings that some viewers may find content objectionable.
- Artists of color, racial equity, intent to reflect artwork by all many cultures and identities
- Suggest a Call for PW every other year with minimum \$10,000 fund for purchase (Park Board approves); in off-years, make \$2,000 - \$3,000 available (cf. 2017 – 2022 Public Art Plan)
- Juried exhibition, approx. 30 artists for 4 months (40 works, 1-2 pieces per artist; all floors)
- At least one Juror with strong expertise (2018: Jason Huff, Seattle Arts & Culture)
- Emerging and established, gallery representation or not
- When acquiring work, also consider what the collection already has and seek areas to improve such as encaustic (none currently), photography (none currently), Native American (none currently)
- Deaccessioning by agreement with Park Board, usually only in cases where the repair cost exceeds value of the work; offer back to artist initially at no cost; avoid auctioning or donating in most cases. If artist cannot be found, consider hanging in staff area or destroying when all avenues have been exhausted.
- Gifts and Donations: no valuation service and contingent on city's full control of object with any requested credit provided in label.