

Attachment A



Public Art Policies

2024

These policies outline requirements for managing Bellevue's Public Art Collection. Policy and planning guidance included in these policies can be updated to reflect approved and administrative plans. Any changes that involve the acquisition of art or deaccession of art from the collection need to be reviewed by the Bellevue Art Commission.

For questions about these guidelines, please contact the Arts and Culture team at publicart@bellevuewa.gov.

Contents.

| | | page |
|-----|--|------|
| 01. | Governance | 3 |
| 02. | Public Art Collection Mission and Vision | 4 |
| 03. | Collection Goals | 5 |
| 04. | Artwork Acquisition | 6 |
| 05. | Donations | 11 |
| 06. | Deaccession | 12 |

Governance.

Arts Commission.

The Arts Commission is tasked with the following duties related to public art in the Bellevue Municipal Code (3.56.70):

- ❖ Item F. Develop recommendations for acquiring public artwork consistent with guidelines and priorities approved by city council.
- ❖ Item H. Review and make recommendations on the suitability of any work of art intended as a gift to the city.

Public Art Committee.

The Public Art Committee is appointed by the Chair of the Arts Commission. The Public Art Committee's key function is providing input to staff and the Arts Commission. As a committee not appointed by Council, the committee has no approval or disapproval capabilities. Work items for the committee include input to staff on upcoming project's goals and objectives, participation on Artist Selection Panels, and giving feedback to staff on public art plans and early art concepts developed by artists for projects. The Arts Commission is responsible for making motions of recommendations to Council, including advising Council on commissions and purchases of public art.

City Policy and Planning Guidance.

City plans provide the foundation for Bellevue's Art Collection Policies by illustrating how public art should be used and what it should work to achieve or support.

Comprehensive Plan (current adopted plan) - A list of Comprehensive Plan policies focused on public art is included in the Appendix. A planned update to the Comprehensive Plan, including the BelRed Subarea Plan, will take place in 2024. Current adopted Comprehensive Plan public art policies generally focus on the following key themes:

1. Use public art to facilitate storytelling, involvement, representation and understanding.
2. Use public art as amenities in public places, parks, and on streets to elevate the experience and provide a sense of place.
3. Increase the public art collection and support artists with opportunities.
4. Recognize the explicit connection between the city's economic development strategy and arts and culture.
5. Use public art to support place-based initiatives (Grand Connection, BelRed Arts District, Downtown neighborhood differentiation).

Diversity Advantage Plan – This plan lays out the framework for developing a more culturally competent city organization and community. Several specific actions related to public art are recommended, which inform the Public Art Policies. Recommended actions include (See the Diversity Advantage Plan for the full text):

1. Providing programs that are responsive and accessible to all.
2. Expressing diversity through arts and culture.

3. Investing in more public gathering spaces, or “Third Places” throughout Bellevue for people to connect, celebrate and interact.
4. Increasing support for artists whose work addresses intercultural themes.

Administrative Plans – Administrative plans are functional plans that help staff and the community enact a vision outlined in city policy and council-adopted plans. Administrative plans that relate to public art include:

- ❖ **BelRed Arts District Implementation Plan** – Public art is an important tool for increasing the visibility of the BelRed Arts District.
- ❖ **Bellevue Destination Development Plan** – This plan focuses primarily on creating programs and marketing campaigns that can generate tourism. While public art isn’t explicitly called out in the plan, it can be a valuable driver of marketing materials and improve the vibrancy of an area and contribute to increasing walkability and overall appeal. Additionally, the Grand Connection is a primary strategy identified in the plan, which has been identified as a cultural corridor with key large-scale public art locations. Temporary and ephemeral artworks, particularly those associated with events, are also key to supporting this plan.

Public Art Collection Mission and Vision.

Mission.

To be a vital platform for living artists and source of creative inspiration for our community; excelling in representing Bellevue’s unique story through art.

Vision.

The Bellevue Public Art Collection seeks to be a leading platform and community resource for cultural exchange and creative inspiration through art. The collection enhances the experience of Bellevue’s public places, fosters community pride and belonging, raises the discourse on the defining aspects of Bellevue’s civic life, and explores the diverse identities and converging cultures of our residents, creative sectors, and the interplay between nature and the urban experience.

Collection Goals.

Collection goals are key tools that help the Arts Commission make recommendations on acquisitions of new artworks and deaccession of existing artworks that no longer reflect the goals of the collection. For new projects, the Arts Commission will recommend any Project Specific Goals they see as key priorities of that specific project. Identified goals are then reflected in the development of artist calls and are key drivers for artists when developing their designs of new artwork.

Goals that apply to all artworks.

1. Artworks are high-quality and improve the experience of public space.
2. Art projects offer a wide range of opportunities for artists in all phases of their career from emerging artists to established international practices.
3. Artworks are maintainable and safe for the community to interact with.
4. Artworks are located to ensure equitable access of a range of project sizes throughout Bellevue. Larger investments in public art should be located in more accessible locations with easy access to transit.
5. Each artwork has consistent signage that meets or exceeds accessibility standards.
6. All wall-mounted portable artworks have consistent framing quality and appearance. All pedestals for 3D portable artworks are well-maintained with an appearance consistent with the architecture of the facility they are installed in.

Project Specific Goals.

Artworks within the collection respond to one or more of the following. An art project or donation is:

1. Representative of Bellevue's diverse community, its diverse history and indigenous peoples' long connection to the land.
2. Responsive to Bellevue's abundant natural areas and environmental conditions facing Bellevue's community.
3. Responsive to the Grand Connection, the BelRed Arts District, city plans or other key city or community initiatives.
4. Illustrating key histories and stories, characteristics, or issues relevant to the community or linked to a specific place.
5. Directly supporting tourism, economic development and Bellevue as a destination for creativity and innovation.

Artwork Acquisition.



Detail of a
Portable Artwork
by Aaliyah
Gupta's *Map 1*,
owned by the
City of Bellevue.

Considerations for Acquisitions.

The Arts Program hires artists to design, fabricate and install temporary and permanent artworks. A subset of the Public Art Collection is comprised of portable artworks that are either purchased as existing or commissioned artworks. In rare occasions, an existing work may be accepted as a donation or purchased for a specific opportunity.

- ❖ **Inclusion in the Public Art Collection** – all work that requires ongoing maintenance or is an ongoing asset of the city, should be recommended for inclusion into the Public Art Collection by the Arts Commission. Projects that typically are not included in the Public Art Collection are Temporary/Ephemeral and Long-term Temporary Artworks (See typologies below).
- ❖ **Lifespan of Artwork** – For all new acquisitions the anticipated lifespan of the artwork should be an intentional decision made during the initial project development or acquisition process. A 25-year lifespan is typical for most permanent non-portable artworks, although artworks with a shorter lifespan can provide important community benefits.
- ❖ **Maintenance** – All potential new acquisitions need to be reviewed for maintenance and confirmed that maintenance is achievable, ensuring that the collection will be maintained in a manner that is consistent with artistic intent. Prior to design work, artists should be given a copy of the Maintenance Plan Template. In general, maintenance is done on an annual basis, although artists working on prominent projects may submit a maintenance plan that includes more frequent maintenance if preapproved by the Arts Community Manager. This achieves several imperatives: a well-maintained collection ensures the greatest possible longevity and following reasonable maintenance plans strengthens the case for a claim if an artwork deteriorates more than expected within the warranty period.
- ❖ **Expected Major Restorations** – The lifespan of the artwork should be equal to the shortest lifespan of any of its parts. That said, if a product or artwork element has a known

lifespan that when replaced can dramatically extend the life of an artwork, expected major restorations should be documented in the Maintenance Plan and scheduled and budgeted for by staff.

- ❖ **Tech-based degradation** – when utilizing technology, particularly technology that is proprietary or made for a specific project, inevitably that technology will eventually fail or operate less than the original artistic intent. At acceptance of the completed artwork, project managers should secure at least two sets of backup hardware or technologies used, if possible. If that isn't possible, the artwork should be considered to only have a lifespan equal to operability of existing technology used, or the artwork should be designed to allow for the technology to no longer function and still have a positive community benefit beyond the operability of some elements.
- ❖ **Memorials and statues** – Memorials and figurative statues of specific people should be led and funded by community stakeholders and not through the Public Art Program, unless directed by the City Manager. The Public Art Program does not seek artists to develop specific imagery or representation of a specific person but allows hired artists to focus on specific people or events as long as the design meets the desired project outcomes.

Public Art Typologies.

The following typologies represent general kinds of artwork:

Movable and Temporary Artwork Typologies:

- ❖ **Portable Artwork** (budgets vary) – Inclusive of all movable works throughout City Hall, city facilities, and other public locations.
- ❖ **Temporary/Ephemeral Artwork** (budgets vary) – Artworks on display for a short time (generally less than two years). This includes short-term sculpture installations, conceptual performances in public spaces, time-based work, emerging technologies, like augmented reality work, projection mapping, and other light-based work.
- ❖ **Long-term Temporary Artwork** (budgets vary) – This typology encompasses a myriad of longer-term temporary projects with a general lifespan of two to ten years, although they could potentially last longer. These include utility box art wraps, murals, creative crosswalks, and other projects that generally have a shorter lifespan due to maintenance, product deterioration, wear and tear, or future construction. These artworks generally are not included in the public art collection, although murals on a case-by-case basis could be an exception.



Detail of the Temporary Artwork by Kenji Stoll called *White Ashes 9*.



Detail of the box wrap by Juliana Kang Robinson in BelRed.

Permanent Artwork Typologies:

- ❖ **Local Artwork** (up to \$100,000) – These projects are focused on enhancing a specific site. These opportunities should be open to Local Artists (see eligibility definitions below), with additional consideration for artists on the Eastside Artists Roster.

A subset of Local Artworks should be dedicated to Emerging Artists as staff time allows. These projects are developed as learning opportunities for artists to grow into established public artists. As part of management of these projects, project managers should develop opportunities for selected artists to learn from established public artists in areas they have less experience in. Examples of these opportunities could include how to develop project budgets or maintenance plan, working at scale or with a specific material, working with fabricators and other contractors, or how to conduct community outreach, etc. These projects should be open to Local County Artists only (see eligibility definitions below), with additional consideration for artists on the Eastside Artists Roster.

- ❖ **Neighborhood Artwork** (\$100,000 to \$300,000) – These opportunities may be focused on a specific site but more typically function at the neighborhood scale. These projects highlight key neighborhood public spaces, neighborhood gateways and other important public locations. These opportunities should be open to National Artists (see eligibility definitions below).

- ❖ **Landmark Artwork** (Council contract approval threshold and above – currently at \$300,000+) – These opportunities are pivotal artworks at scale linked to key city initiatives or places emblematic of Bellevue and its future. The locations should be easily accessible by transit. These opportunities should be open to International Artists (see Eligibility Definitions on the next page).



Local Artwork, *Nature's Integral Fragments* by Jim Hirschfield and Sonya Ishii in Lattawood Park.



A Neighborhood Artwork titled *Rooted* by Artist Jill Anholt, planned to be installed in BelRed. Rendering by artist.



A Landmark Artwork titled *Piloti* by Marc Fornes/THEVERYMANY, 2023 in Downtown Park. Photo by Nate Gowdy.

Eligibility Definitions.

Eligibility definitions apply to Permanent Artwork typologies only. Eligibility for portable and temporary works can be established on a case-by-case basis. Setting eligibility definitions allows for consistency in project budgets across projects. Additional eligibility requirements may be

- ❖ **Local County Artists** – artists with a primary residence in King, Pierce and Snohomish Counties are eligible.
- ❖ **Local Artists** – artists with a primary residence in Washington State are eligible.
- ❖ **National Artists** – artists with a primary residence in the United States, Puerto Rico and other US territories, or British Columbia (Vancouver is the closest major metropolitan area to Seattle/Bellevue metro area) are eligible.
- ❖ **International Artists** – eligibility is open to national and international artists, with restrictions on artists from certain countries consistent with US law or where a trade treaty with an artist's home country doesn't exist.

Solicitation and Selection.

Solicitation Types – All methods and means of hiring artists are at the sole discretion of City staff and subject to the City's procurement requirements and guidelines. Solicitation types include:

- ❖ **Direct Selection** – Direct Selection is used in two rare instances where a small opportunity (less than \$10,000) requires a short delivery timeline or when a competitive exception exists. Direct Selection for small projects with a fast timeline should only be used if the artwork is temporary and will not be included in the public art collection. If a competitive exception meets city procurement guidelines and is approved by the Finance and Asset Management and Community Development Department's leadership, then a competitive exception can be granted. Competitive exceptions are typically granted when only a single artist or collective can deliver a specific outcome.
- ❖ **Invitational Selection** – Invitational calls are used in rare situations where a project's unique aspects require a specific approach. These could include quick timelines, unique project requirements, and other characteristics.
- ❖ **Request For Qualifications (RFQ)** – This form of solicitation is used for most public art. RFQs are commonly called an Artist Calls or Calls for Artists.
- ❖ **Request For Proposals (RFP)** – These should only be used in unique situations, such as when purchasing existing artwork. If purchasing artwork, an RFP of this type is commonly called a Call for Artworks. If requesting any new concepts or ideas, artists should be paid for any creative work. If a proposal is desired prior to contracting, project managers should solicit a Direct Selection, Invitational Selection or RFQ and pay finalists an appropriate fee to develop a proposal for the panel or staff to review and select.

❖ **All Solicitations/Artist Calls (for Invitational, RFQ, and RFP)** – must include the following at a minimum:

1. Project Description, Budget and Goals
2. Project Scope of Work
3. Application Deadline and Project Timeline
4. Application Process and Application Requirements
5. Eligibility
6. Selection Criteria

❖ **Review for Eligibility** – Once the application period has ended, staff will review all applications and determine which are eligible. Reasons for ineligibility could include incomplete applications and other requirements included in the Artist Call. Staff can not determine an artist or their work is ineligible based on aesthetic reasons – that is the purview of the Selection Panel. Once eligible applications have been compiled, they will be provided to the selection panel in preparation for artist selection.

❖ **Artist/Artwork Selection Panel Composition** – The composition of a selection panel may vary based on the project's budget size or the complexity. The minimum panel composition below may be modified as needed.

For project budgets up to \$100,000 (3-person panel):

- One (1) representative of the Public Art Committee or Arts Commission (appointed by the Chair)
- One (1) arts professional
- One (1) community representative (can be an arts professional)

For project budgets \$100,000 - \$300,000 (3 or 5-person panel depending on project specifics):

- One (1) representative of the Public Art Committee or Arts Commission (preference for member of the Public Art Committee, appointed by the Chair)
- One (1) to three (3) arts professionals with preferences for arts professionals with experience working with similar project characteristics – medium, technology, affected constituency, etc.
- One (1) community representative (can be an arts professional)
- Optional: One (1) representative of the partner board or commission, department (site owners) or representative of the Design Team. If using this option, panels must be composed of at least five (5) members, with one arts commissioner, two arts professionals, one community member, and one representative Design Team.

For Project Budgets over \$300,000 (7-person panel):

- One (1) representative of the Public Art Committee or Arts Commission (preference for member of the Public Art Committee, appointed by the Chair)
- Three (3) arts professionals of recognized professional status; those with experience working with similar project characteristics art preferred.
- Two (2) community representatives (can be arts professionals).
- One (1) representative of the partner board or commission, or representative of the Design Team.

Donations. Process.

Staff will determine whether a donation is recommended to the Arts Commission or not. If a recommendation is sought, staff will solicit feedback from the Public Art Committee prior to the recommendation.

Requirements for Staff Recommendation:

1. Staff capacity and budget allows for the additional unplanned work to be installed in a timely manner (within 1-2 years preferred).
2. Donated works must be in good condition and conceivably have a remaining life span of at least ten years.
3. Donations from artists or their estates – will be reviewed on a case-by-case basis. In general, donations by artists or their estates are discouraged as artists should be paid for their work. Artists or estates seeking to have their work included in the Public Art Collection should submit artworks for sale through competitive artwork calls.
4. Review the artwork with a professional art maintenance contractor regarding maintenance expectations. For artworks that require excessive ongoing maintenance it is recommended that the donor provide funding for maintenance for an agreed-upon period.
5. Artist must be known and confirmed.
6. All 3-dimensional works must have a confirmed site prior to staff recommending the acceptance of the donation. If planned for an indoor installation, 2D and 3D wall-hung works should be ready for easy install and not require specific kinds of locations, unless staff have confirmed such locations are available.

Deaccession.

Deaccession Practice.

Deaccession is a normal practice in the management of a public art collection. Bellevue's Public Art Collection is considered a "living collection," meaning that artworks that are no longer relevant to the community or collection or are no longer maintainable can be removed from the collection as necessary.

Deaccession will be assessed on a case-by-case basis as all artworks are unique. If staff recommends deaccession to the Arts Commission, a vote in favor of deaccession is required to deaccession the artwork. It's important to distinguish that removal of an artwork from public view doesn't require deaccession and that the determination to remove an artwork from public view is made solely by staff. Deaccession is specific to an artwork being removed from the Public Art Collection. Common reasons for deaccessioning include:

- ❖ Repair of the artwork is deemed impossible or inherent flaws in the material or construction of the artwork exists.
- ❖ Artworks are assessed to be unsafe for public places.
- ❖ When the cost of repairs represents a significant portion of the value of an artwork, staff will weigh factors such as prominence of the artist and importance of the artwork to the community, impacts on public space, and other factors to determine whether an artwork is repaired or recommended for deaccession.
- ❖ Artworks are no longer relevant or deemed offensive.
- ❖ If a site is redeveloped and an artwork can't be relocated without significantly compromising artistic intent. Additional reasons for deaccessioning could include staff capacity to relocate the artwork, lack of available funding or other reasons.

Process.

If staff recommends deaccessioning an artwork, the process shall include:

1. If an artwork is deemed unsafe to the public, it should immediately be removed or closed off from public access.
2. Objectively analyze the specific issues that illustrate why an artwork is recommended for deaccession, seek Public Art Committee feedback and present the recommendation to the Arts Commission.
3. If deaccession is recommended by the Arts Commission, staff will begin the process of removing the artwork from City ownership. For assets to be removed from City ownership, staff must utilize [Finance and Asset Management Department's surplus form](#). Once that is filed and no outside purchase has been made of the artwork, options for removal from the collection could include:
 4. Donating back to the artist, their estate or the donor (agreement may be required).
 5. Donating to another public agency or nonprofit (agreement may be required).
 6. Disposal of the artwork, with a strong preference for recycling the artwork, if feasible.
7. Once the Artwork has been removed from City control, it is considered fully deaccessioned from the collection.