

RESOLUTION NO. R2010-21
Sound Transit Public Art Policy

| MEETING: | DATE: | TYPE OF ACTION: | STAFF CONTACT: | PHONE: |
|-----------------|--------------|------------------------|--|----------------------------------|
| Board | 10/28/2010 | Final Action | Ahmad Fazel, Executive Director Barbara Luecke, Art Program Manager | 206-398-5389 206-398-5059 |

PROPOSED ACTION

Adopts an art policy and supersedes Resolution No. 98-1.

KEY FEATURES

- The policy maintains the existing funding calculation for the *STart* budget for Sound Move projects as 1% of capital construction costs, excluding the cost of tunneling, and establishes the calculation for the *STart* budget for ST2 projects as 0.75% of capital construction costs, excluding the cost of tunneling.
- The proposed policy removes the existing policy’s administrative guidelines and procedures. The existing administrative guidelines and procedures will remain in Sound Transit’s Design Criteria and in the internal *STart* Program Budget and Accounting Administrative Policies and Procedures.
- Sound Transit recognizes a wide range of opportunities for art within the ST2 expansion, including discrete works, temporary art and integrated works that enhance facilities, infrastructure and functional elements of the transit system

PROJECT DESCRIPTION

The Sound Transit Art Program, *STart*, was established in 1998. Through *STart*, Sound Transit allocates a portion of project construction costs to art. Art within the regional transit system includes free-standing art, functional art and temporary art. *STart* works with local communities, design professionals and transit partners to select artists and artworks appropriate for each project.

FISCAL INFORMATION

Not applicable to this action.

SMALL BUSINESS PARTICIPATION

Not applicable to this action.

BACKGROUND

In 1998, the Sound Transit Board established *STart* for the Sound Move program. Resolution No. 98-1 established funding for *STart* as 1% of capital construction costs, excluding tunneling costs. The program recognized that there was a wide range of opportunities in which art can contribute to the planning, building and implementation of the transit system, and the policy included guidelines that encouraged the early participation of artists with the planning and design process, and allowed for pooling of funds within subareas.

The impact of Sound Transit’s contribution to the region through its art program extends beyond the transit system; works of art are landmarks that make communities unique and memorable, attracting travelers to the region from around the world. *STart* is a prime generator of small contracts for minorities and small businesses, with over 90% of contracts being awarded to self-employed individuals. Many of those contracts include fabrication or installation by other small businesses.

The proposed policy would maintain the *STart* funding for Sound Move projects as 1% of capital construction costs, excluding tunneling costs, and establish *STart* funding for ST2 projects as 0.75% of capital construction costs, excluding tunneling costs. Adoption of *STart* funding for ST2 projects is not an add-on cost; the ST2 plan included a 1% allocation for *STart*. The Federal Transit Administration allowable range for public art program funding is 0.5% to 5% of construction costs.

Public art will be incorporated into ST2 projects in multiple ways, including mitigating the impacts of construction, contributing to livable, walkable, environmentally sustainable communities and enhancing the unique characteristics of the system, facilities and neighborhoods.

The *STart* program will continue to encourage and engage community participation in the art process. The selection of artists typically includes community members, partner agencies and art/design professionals. This approach ensures quality projects as well as fostering public advocacy for the station design and art. Public review of art is open, encouraged and typically required by local jurisdictions. The *STart* program scopes and creates each art project through a collaborative partnership involving the public, design team, and appropriate local jurisdiction.

ENVIRONMENTAL COMPLIANCE

SK 10/22/10

PRIOR BOARD/COMMITTEE ACTIONS

Resolution No. 98-1 – A resolution of the Board of the Regional Transit Authority for the Pierce, King and Snohomish Counties region establishing Sound Transit Art Program guidelines and adopting a budget policy.
Motion No. 40 - A motion of the Board of the Regional Transit Authority for the Pierce, King and Snohomish Counties region committing to the integration of public art in the implementation of the Sound Transit system.

TIME CONSTRAINTS

A one-month delay could impact the ability to include artists in the design stage for upcoming projects such as North Link.

PUBLIC INVOLVEMENT

Not applicable to this action.

LEGAL REVIEW

LA 10/25/10

SOUND TRANSIT ART PROGRAM GUIDELINES AND BUDGET POLICY
Recommended Revisions

| <p style="text-align: center;">Art Policy Recommendations for Resolution No. R2010-21</p> | <p style="text-align: center;">Resolution No. 98-1 - Attachment Art Program Guidelines and Budget Policy</p> |
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| <p>Remove from Art Policy.</p> <p><i>Incorporated in Design Criteria Manual (27.1).</i></p> | <p>I. INTRODUCTION</p> <p>It has long been recognized that the sensitive use of art and design in transit systems gives vibrancy to public spaces and presents an image of the local culture and architectural heritage. But more recently the power of art as a tool in establishing relationships with the community has been recognized. The artistic processes and review procedures of public art give citizens an avenue for participation in the project process. By becoming invested in a project, the community works toward implementing rather than opposing it. Through this process, the community also develops a sense of ownership and pride that can carry over beyond design and construction and make them partners in maintaining the facility.</p> <p>Just as Sound Transit is building a regional transit system to link the communities of this region, it can structure a public art program that enhances these linkages.</p> |
| <p>Reference in Art Policy preamble.</p> <p><i>Incorporated in Design Criteria Manual (27.3).</i></p> | <p>A. Federal Policy</p> <p>Federal Transit Administration policy Circular 9400.1A encourages including art in mass transit projects:</p> <p>“The visual quality of the nation’s mass transit systems has a profound impact on transit patrons and the community at large. Mass transit systems should be positive symbols for cities, attracting local riders, tourists, and the attention of decision-makers for national and international events. Good design and art can improve the appearance and safety of a facility, give vibrancy to its public spaces, and make patrons feel welcome. Good design and art will also contribute to the goal that transit facilities help to create livable communities.</p> |
| <p>Remove from Art Policy.</p> <p>Examples are out of date.</p> | <p>B. National Examples</p> <p>National examples of successful transit art programs include: of successful transit art programs include:</p> <p>Tri-County Metropolitan Transportation District of Oregon Los Angeles Metropolitan Transit Authority Dallas Area Rapid Transit Authority Massachusetts Bay Transportation Authority Atlanta Rapid Transit Authority Metro-Dade Transit Authority Greater Cleveland Regional Transit Authority King County Metro</p> |
| <p>Include in Art Policy, Sections 2, 3, 4.</p> <p><i>Incorporated into Design Criteria Manual (27.4).</i></p> | <p>C. Adopted Policy</p> <p>On September 11, 1997 in Motion 40 the Board of the Central Puget Sound Regional Transit Authority made a commitment to the integration of public art in the Sound Transit system. The Motion states:</p> <ul style="list-style-type: none"> • Implementation of the Sound Transit system will include works of art that contribute to a positive experience for system users and affected communities. • Artists will participate in the design of transit facilities and public spaces to maximize the opportunities for integrating art into construction. • Affected communities will be involved in decisions regarding where and what type of art is appropriate in their communities, and in the selection of artists to execute the artwork. <p>In order to carry out the policy adopted by the Board and to initiate the Sound Transit art program – <i>START</i>, the following guidelines are established.</p> |

Remove from Art Policy.

Incorporated into Design Criteria Manual (27.7).

II. OPPORTUNITIES FOR ART

Transit agencies in this country have twenty years' experience in developing and refining art programs.

Guidelines for Art Policy Implementation

Research into this experience reveals a wide range of ways in which art has contributed to enhancing the everyday act of commuting. Discrete artworks that celebrate the history, culture and people of the region are important and will be included in Sound Transit. However, the integration of art and architecture is essential because concerns regarding safety, operations, maintenance, vandalism, and pedestrian flow often preclude many of the opportunities for discrete art objects. In addition, many functional aspects of a transit system can be transformed and enlivened by the application of art and artistic ideas.

Following is a list of selected components that will be considered as possibilities for art or artistic enhancement .

A. Stations, P&R's, Transit Centers

- Canopy/roof/column design
- Paving – platform, parking, crosswalks
- Wall-vertical materials-finishes
- Lighting – station or site. Attachments to standard light poles
- Windscreens
- Landscaping, stormwater design, artwork integrated into landscaping
- Fencing
- Bicycle racks/storage
- Seating
- Railings
- Kiosks
- Signage – design, attachments, additions
- Trash receptacles
- Site-specific, free-standing artwork that serves as marker or community identifier
- Clocks
- Tree grates
- Community connections
- Art on shelter surfaces, i.e. paint, tile, terrazzo, metal
- Art in shelter glass, i.e. sandblasting, placement of artwork on translucent film between two panes of glass
- Attachments to shelter roofs, i.e. wind vanes

B. Along the Right-of-Way

- Power poles – color, attachments, design
- Finishes/coverings for mechanical sheds/boxes
- Signage/markers
- Landscaping
- Lighting
- Paving
- Murals on buildings along the alignment
- Sound walls
- Fencing

C. Vehicles

- Exterior & interior design of basic vehicle
- Specially painted vehicles
- Art in advertising spaces

D. Fare Cards

- Artwork on fare cards.

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| | <p>E. Signage Attachment/maker on top of standard poles, i.e. whirligigs Specially designed poles to reflect the history/culture of the area</p> <p>F. Access Ramps Concrete form work Railings Landscaping Markers/identifiers Lighting Paving Design of columns/attachments to columns</p> <p>G. Temporary Art During Construction Installations Displays Performances Publications</p> |
| <p>Incorporate in Art Policy, Section 3.</p> <p><i>Incorporated into Design Criteria Manual (27.8).</i></p> | <p>III. INVOLVEMENT OF ARTISTS</p> <p>Sound Transit will involve artists in two ways, through a phased approach:</p> <ol style="list-style-type: none"> 1. to collaborate with the preliminary and final design teams on the development of the project design and on the integration of art into the system as a whole 2. to create a discrete artwork for a specific site or for a specific purpose. <p>Phase I During conceptual development and schematic design, a team of lead artists will work with system designers to:</p> <ol style="list-style-type: none"> 1. investigate possible systemwide approaches to and opportunities for art that could be incorporated into prototypical elements; 2. identify the prototypical elements that might be modified to give identity and focus to each station; 3. help communities articulate their aesthetic vision for their transit system and choose which art projects to implement. <p>Phase II During final design, additional artists will be commissioned to carry out specific art projects approved during Phase I.</p> <p>Artists will be under contract to Sound Transit, which will determine their scopes of work, schedules for involvement and compensation.</p> |
| <p><i>Incorporated into Design Criteria Manual (27.8).</i></p> <p>Incorporate in Art Policy, Section 4. <i>Incorporated into Design Criteria Manual (27.4).</i></p> | <p>IV. COMMUNITY INVOLVEMENT</p> <p>A. Advisory Task Force To ensure that the Sound Transit art program truly represents the interests of the region, a Public Art Advisory Task Force will be formed. The task force will consist of representatives from each of the jurisdictions in which Sound Transit facilities will be built. The representatives will be primarily city and county staff responsible for public art programs in their own jurisdictions. The task force will:</p> <ol style="list-style-type: none"> 1. Serve as liaison between Sound Transit and the local jurisdictions they represent on matters related to public art; 2. Advise Sound Transit staff on the implementation of the art program; 3. Provide advice to the Sound Transit Executive Director on the resolution to any disputes concerning public art. <p>B. Affected Communities Affected communities will be directly involved in deciding where and what type of art is appropriate in their communities, and in selecting artists to execute the artwork. Sound Transit will work with local arts commissions to organize these selection processes.</p> |

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| <p>Reference in Art Policy Resolution preamble.</p> <p>Delete National Examples - examples are out of date.</p> | <p>V. FUNDING</p> <p>A. Federal Policy</p> <p>FTA policy recommends that funds spent on art for transit projects should be a minimum of one-half percent of construction costs and a maximum of 5 percent.</p> <p>B. National Examples</p> <p>Around the country there have been various formulas used to establish art budgets for transit projects</p> <p>Dallas Area Rapid Transit set aside 1% of construction costs in the bus system and \$50,000 for each light rail station</p> <p>Tri-Met in Portland originally set aside 1% for art but recently raised the level to 1.5% to provide funding for non-station-specific elements of the art program</p> <p>Los Angeles County MTA sets aside .5% of all construction costs</p> <p>Downtown Seattle Transit Tunnel set aside 1% of the visible and accessible elements of the project (i.e. stations and surface improvements)</p> <p>Regional Precedents</p> <p>In the Sound Transit region, the most widely accepted practice is for public agencies to set aside 1% of construction costs for art.</p> |
| <p>Incorporate in Art Policy, Section 5.</p> | <p>Sound Transit Art Budget</p> <p>Establishment of a Sound Transit art program will not result in an addition to the current Sound Transit budget.</p> <p>In keeping with local precedents and FTA guidelines, the Sound Transit budget for art will be calculated as 1% of capital construction costs, excluding the cost of tunneling. The funds generated for art will be pooled within each subarea. Opportunities for integrating art will be evaluated for the system as a whole before determining where art is most appropriate and how much money should be allocated for art at specific locations within each subarea.</p> <p>The 1% for art policy will allow the art program to begin without committing to specific dollar amounts until cost estimates for specific construction projects are more firmly established. Because it is anticipated that much of the art will be completely integrated into construction, determining the specific costs attributable to the art budget may not be possible. Costs will be reasonably assigned based on the best judgment of those collaborating on the Sound Transit art and design tasks.</p> |

RESOLUTION NO. R2010-21

A RESOLUTION of the Board of the Central Puget Sound Regional Transit Authority adopting an art policy and superseding Resolution No. 98-1.

WHEREAS, the Central Puget Sound Regional Transit Authority, commonly known as Sound Transit, was formed under RCW Chapters 81.104 and 81.112 for the Pierce, King, and Snohomish Counties region by action of their respective county councils pursuant to RCW 81.112.030; and

WHEREAS, Sound Transit is authorized to plan, construct, and permanently operate a high-capacity system of transportation infrastructure and services to meet regional public transportation needs in the Central Puget Sound region; and

WHEREAS, in a general election held within the Sound Transit district on November 5, 1996, voters approved local funding to implement a regional high-capacity transit system for the Central Puget Sound region known as Sound Move; and

WHEREAS, Federal Transit Administration policy Circular 94001.A encourages including art in mass transit projects and recommends that funds spent on art for transit projects should be a minimum of one-half of one percent of construction costs and a maximum of five percent of construction costs; and

WHEREAS, the Sound Transit Board approved Motion No. 40 in 1997 committing to the integration of public art in the implementation of the regional high-capacity transit system; and

WHEREAS, the Sound Transit Board adopted Resolution No. 98-1 establishing the Sound Transit Art Program Guidelines and establishing an art budget for Sound Move calculated at 1% of capital construction costs, excluding the cost of tunneling; and

WHEREAS, in a general election held within the Sound Transit district on November 8, 2008 voters approved local funding to implement a regional high-capacity transit system for the Central Puget Sound region known as Sound Transit 2; and

WHEREAS, the Sound Transit Board continues to be committed to integrating public art in the implementation of Sound Transit 2.

NOW, THEREFORE, BE IT RESOLVED by the Sound Transit Board that an art policy is adopted as follows:

Section 1. Sound Transit is committed to the integration of public art in the implementation of the regional high-capacity transit system.

Section 2. Implementation of the regional high-capacity transit system will include works of art that contribute to a positive experience for system users and affected communities.

Section 3. Sound Transit will involve artists in the design of transit facilities and public spaces to maximize the opportunities for integrating art into construction.

Section 4. Sound Transit will involve affected communities in the decisions regarding where and what type of art is appropriate in their communities, and in the selection of artists to execute the artwork.

Section 5. The Sound Transit budget for art for Sound Move projects will be calculated as 1% of capital construction costs, excluding the cost of tunneling. The Sound Transit budget for art for ST2 projects will be calculated as 1% of capital construction costs, excluding the cost of tunneling.

Section 6. Art program funds will be allocated to each subarea based on the calculation of capital construction costs, excluding the cost of tunneling within each subarea.

Section 7. Opportunities for art will be evaluated for the system as a whole before determining where art is most appropriate and how much money will be allocated for art at specific locations and projects within each subarea.

Section 8. Sound Transit staff, artists and partners will adhere to a published set of design criteria for art that will serve as the guiding principles for the integration of public art.

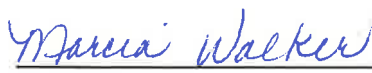
BE IT FURTHER RESOLVED that Resolution No. 98-1 is superseded.

ADOPTED by the Board of the Central Puget Sound Regional Transit Authority at a regular meeting thereof held on October 28, 2010.



Aaron Reardon
Board Chair

ATTEST:



Marcia Walker
Board Administrator