

CITY OF ARLINGTON PUBLIC ART STRATEGIC PLAN



March 2019

Acknowledgements

The Public Art Strategic Plan evolves out of the past 15 years of creative thinking, hard work and investment by the Arlington Arts Council and the City of Arlington.

Arlington Public Art Committee

Arlington Arts Council Board of Directors

Park, Arts and Recreation Commission

Arlington City Council and Mayor

City Staff

ARLINGTON PUBLIC ART PROGRAM POLICIES AND GUIDELINES

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1. Executive Summary

The City of Arlington and the Arlington Arts Council have developed this Strategic Plan to guide the Public Art Program in Arlington. This Plan describes existing public art programs and outlines the future direction for Public Art in Arlington including existing and new funding options. **This plan does not include the performing arts.** A goal of the plan is to distribute public art throughout the City, not only in the downtown corridor. Potential areas include public spaces in neighborhoods, in manufacturing areas, and in commercial areas. Site-integrated art will provide for the incorporation of public art in public and private construction.

This plan describes the overall goals as well as the following actions:

- Adopt an ordinance designating 10 percent of construction sales tax to public art program with a carry-over budget from year to year.
- Include site-integrated art in public projects.
- Encourage site-integrated art in private construction projects.
- Support neighborhood visual improvements with public art.
- Discontinue the ordinance allocating one percent of cost of city construction projects, excluding projects involving city public roads, water, wastewater and stormwater management, and, airport airfield or airport lease related structures.
- Develop guidelines and an administrative process for the implementation of public art in substantial public and private projects.

The Arlington Public Art Committee will use this plan as a guide for new endeavors and program goals. The plan is also an educational document to help the City of Arlington officials, private property owners and interested citizens understand Arlington's Public Art Program.



2. Why Public Art Matters

Reasons Why Public Art Matters

Source: www.americansforthearts.org

Art in public spaces celebrate our history and culture. It reflects and reveals our society, enhances meaning in our civic spaces, and adds uniqueness to our communities. Public art humanizes the built environment. It provides an intersection between past, present, and future; between disciplines and ideas. Public art matters because our communities gain cultural, social, and economic value through public art.

- Economic Growth and Sustainability. Public art contributes toward sustainable economic growth by enhancing the quality of the community experience. Businesses want to locate in communities that are unique and attractive.
- Attachment and Cultural Identity. Public art directly influences how people connect with a place. Aesthetics support the places' identity and makes residents feel appreciated and valued. Aesthetics is one of the top three reasons why residents attach themselves to a community.
- Artists as Contributors. Providing a public art ecosystem supports artists and other creatives by validating them as important contributors to the community. Artists are highly entrepreneurial. They are 3.5 times more likely than the total U.S. work force to be self-employed.
- Social Cohesion and Cultural Understanding. Public art provides a visual mechanism for understanding cultures and perspectives, reinforcing social connectivity with others. Seventy-three percent of Americans agree that the arts "help me understand other cultures better."
- Public Health and Belonging. Public art addresses public health by reducing stress, providing a sense of belonging. Public art is noted as slowing pedestrians down to enjoy their space and providing a positive impact on mood.

Seventy percent of Americans believe that the "arts improve the image and identity" of their community.



"Center of the Universe"

3. How Arlington's Art Program Developed

History

Arlington is a classic Northwest town with logging and dairy history in the Cascade Foothills on the Stillaguamish River, which is transforming into a modern small city. Arlington is host to a large public art collection with over 50 pieces. The first installation of deliberate public art was the construction of the Centennial Park in 1989 to commemorate Washington State's Centennial. Artist Charlie Bigger designed and implemented the fountain and a mosaic wall made with tiles painted by local school children. The fountain design represents an aerial view of the Stillaguamish Valley. The Centennial Park project was led by Mayor Margaret Larson and volunteers.



Centennial Park Children's Mosaic Tiles



Centennial Park Fountain

In 1989 regional efforts began to transform the inactive railway from the City of Snohomish to the Skagit County border into the Centennial Trail. The first six miles were opened in 1991, and Arlington's downtown section was completed in 2000.

As the Arlington community planned for the City's Centennial in 2003, a committee was formed and the City offered funding for projects to commemorate Arlington's Centennial. The art committee consisted of Jean Olson, Virginia Hatch,

and Sarah Arney, who founded the Arlington Arts Council in 2004. Sculptures on loan were installed on the Centennial Trail for the 2003 celebration. Murals were commissioned from Harry Engstrom, local artist, for the Olympic Ave hill, the back of the bowling alley, and the train mural (back of current Action Sports, 340 N Olympic Ave). 100 plywood cows painted by the community were displayed in a field by Interstate 5.



Cows of Arlington Display

During Arlington's Centennial Celebration, the Arlington Arts Council created an annual fundraising event. The "Fall into Art Auction" raises about \$6,000 to \$10,000 each year to purchase public art.

The City often matched the amount raised, or paid for the installation and maintenance. Over the last 16 years 50 pieces of public art have been installed in Arlington by efforts of the Arlington Arts Council. The selected art ties in with the nature, culture and history of Arlington and installations have been primarily located on the Centennial Trail to create an “Art Walk” that is promoted as a tourism activity.



The art selection process includes recommendation from the Arts Council, review by City staff and Public Art Committee, review and recommendation by Park, Arts and Recreation Commission, and final approval by City Council. Some projects included a call for art and commissioning of art pieces directly by the City for specific locations.

In 2007, the City adopted an ordinance that called for a one-percent funding from City construction projects of at least \$25,000 to be allocated to the Arlington Arts Fund. This excluded projects that are public works including, roads, water, wastewater, stormwater, airport airfield or airport lease structures, and other grant related funding. No transfers have been made into this fund.

Now

Recognizing the value of the art collection, the City of Arlington, the Mayor and City Council, and the community recognizes the value of this art collection and the importance of public art. We also recognize the economic and sense of place benefits of public art and how art plays into redevelopment, cityscape improvements, and future development in Arlington.

To further these efforts to improve the City of Arlington as a unique town with an artistic identity where residents are proud and bonded to the community, this plan establishes a new direction for the art program, including proposed funding sources, site-integrated art, and public/private partnerships. It’s a plan for integrating art into public places in the entire community.

Mission: To build a unique community and regional identity through art and use public art as a tool for sustainable growth.



4. Definition of Public Art

The following is a definition of public art as used by this plan.

Public art or art in public places is defined in its broadest sense, is any original creation of visual art that is:

- Acquired with public money
- Acquired with a combination of public/private funding
- Donated or loaned to the City's public art program
- Privately sponsored artwork that is located on publicly owned land
- Public art may also be artwork that is created or displayed on private property to be viewed by the general public.

Examples of public art include, but are not limited to:

- Paintings of all media, including both portable and permanently affixed works such as murals
- Sculptures of any form and in any material or combination of materials. Including: statues, monuments, fountains, arches, or any other structures intended for ornamentation or commemoration
- Crafts and folk art work, including glass, wood, metals, mosaics, etc.
- Site-integrated artwork created by landscape designers or artists, including integration of natural and man-made materials, functional art pieces, and site-integrated pieces such as building features, gates, street furniture and paving materials.

It is increasingly accepted that artwork and public landscape do not have to be separate ideas, but rather they can be developed as one integrated concept in "Site-integrated Art" which can be as simple as:

- Using creative or interesting materials and patterns in the paving of sidewalks
- Creating unique and interesting benches
- Re-designing of a gate, fence, or playground equipment
- Incorporating artist designed lighting, handrails, windows or doors

Public art creates lasting impressions on those who experience it and makes Arlington a distinctive, memorable town.

Site-integrated art is not limited to public projects. With this plan, the opportunity exists to have private landowners create unique and memorable streetscape improvements, landmark features, or other art projects on private property that is adjacent to public spaces.

5. Goals and Objectives

This Strategic Plan for Public Art provides a semi-consistent funding source for public art in Arlington by designating 10 percent of construction sales tax to the public art fund for developing and redeveloping Arlington's public spaces with attention to uniqueness and creativity.

The following list of goals and objectives describe the guiding ideals for a Public Art Program for the City of Arlington. These polices should be referred to when pursuing public art projects throughout the City and when making decisions about program direction.

GOAL 1: Create a funding source for art to enhance the economic vitality of the City by improving public spaces in general and the pedestrian landscape in particular.

- Objective 1.1: Adopt a 10 percent of construction sales tax for art ordinance that requires budget allocated to a public art fund.

GOAL 2: Integrate the creative work of artists into public and private projects to improve the residents' and visitors' experience and the economic vitality of the City through the enhancement of public spaces.

- Objective 2.1: Provide site-integrated art within public projects including, but not limited to streetscape, park, and facility improvements.
- Objective 2.2: Encourage private property owners to include public art in the redevelopment and development of properties throughout the City.
- Objective 2.3: Identify logical locations and sites for landmark art features, large monuments, fountains, and plazas within the City.

GOAL 3: Develop and implement a plan to create a visually and functionally superior environment through art for Arlington's residents and visitors.

- Objective 3.1: Encourage the siting of public art pieces throughout the City of Arlington on both public and private lands.
- Objective 3.2: Develop short and long range project plan.
- Objective 3.2: Seek public art projects that reference the natural, historical and unique character of the City and region.
- Objective 3.3: Disperse art into all areas of Arlington, not limited to downtown.
- Objective 3.4: Support neighborhood visual improvements through public art with funding.

6. Site-Integrated Art

This section describes the opportunities for promoting public art in Arlington including site-integrated art.

The aesthetic character of the built environment is largely shaped by necessity. Increasingly, however, visionary planners, landowners, developers, architects, government agencies, tourism boards, and community associations are recognizing and seizing opportunities to enhance and redevelop the aesthetic character of public places. Artistic elements incorporated in the design of public spaces enhance functional spaces with fun, whimsy and interest.



67th Avenue Plaza

This Strategic Plan focuses the Public Art program on the creation of special environments. Otherwise known as "place-making," this approach is consistent with national trends in public art. Termed site-integrated public art, it incorporates the use of art in common everyday public improvements. Site-integrated art is the process of integrating creative and artful features into such things as paving, sidewalks, public benches, lampposts, gates, and landscape features. For example, instead of paving a sidewalk

with concrete, the City might vary the paving materials in terms of textures and colors, vary pattern of pavers, and introduce designs in the pavement.

Examples of Site Integrated Art

1. Paving

The City continually upgrades and repaves, and creates sidewalks, plaza spaces, and streets throughout Arlington. The introduction of artwork in the pavement, use of varied paving materials, color and texture are simple ways to create a special feeling about our environment without the vertical space commonly needed for sculpture. Because the climate and traffic are so destructive to hardscape surfacing integrated art paving requires rigorous material selection and thoughtful application.

Possible areas of focus: Pedestrian crossings, stair risers, major intersections.



First Street Crosswalk



Inlay at the Depot



Example of artistic concrete

2. Walls and Fences and Railings

Retaining walls are common features in cities, including cast concrete walls, concrete block walls and rock façade walls. Options to introduce artistic methods include mosaic, creative painting, staining, sandblasting, murals, and sculptural concrete. Chainlink fences and other fences present opportunity for the Public Art program to work with local school children or artists to create playful designs and artwork on fences that are ordinarily sterile or industrial. Railings can be enhanced through creative treatment of balconies, stair handrails, bridge railings, and retaining wall railings.



67th Ave Retaining Wall



Example artistic railing



Example retaining wall

3. Trails and Complete Streets

Arlington adopted the Complete Streets Program in 2018 to address the needs of all users in traffic corridors, thus providing for a long range plan for additional trails. The city already has several multi-use trails — the Centennial Trail, Airport Boulevard and Arlington Valley Road trails, and several walking paths through natural areas and parks. There is potential to enhance the trail system by linking various segments, and the City has the opportunity to add uniqueness and quality to the experience of trail users with creative trail markers and signage. This could be done with directional markings etched in stone or interesting paving patterns that provide a clear direction of travel to destinations within the City.

Centennial Trail Mile Marker



4. Seating

Seating provides places for people to pause, rest, gather and take in the view. Options include artistically-inspired seating that is compatible with the natural setting or the business environment. Benches can be unique, memorable, and even whimsical. Possible locations include Arlington neighborhoods, business areas, public plazas and parks, bus stops, along recreational paths and at trailheads.



Baker Memorial Bench Legion Park

5. Utilities and Street Furnishings



Example of wrapped utility box

Trash cans, electric transformer boxes, tree grates, and manhole covers are all part of the City of Arlington's infrastructure. These utilities are conceived of as purely functional and their visual impact is often obtrusive. Artists and designers can help rethink and redesign streetscapes and utility facilities as they are replaced or upgraded to help conceal or accentuate these elements.

Possible areas of focus: Bus stops, trash cans, transformer and traffic light switching boxes, bike racks, light poles and fixtures, manhole covers



Example decorative drains

6. Parks and Recreation

Facilities for recreation should embody a playful spirit. Artists should participate in the design of new areas and play equipment, as well as create elements to enhance existing facilities.

Possible areas and opportunities of focus: Skateboard Park, park signage, fencing and retaining walls.

7. Landmarks and Gateways

Landmarks represent a significant architectural element that visitors can identify with. Landmarks signify important points of entry, turning points, and critical intersections in the pedestrian network.



Landmarks also identify destinations and serve as visual reference points. Landmarks and portals are integral to an overall wayfinding system. People tend to think of landmark features as buildings and structures, but they can also include plazas, intersections, fountains,

works of art, bridges, and unique natural features. Site integrated art can help create landmark features by creating unique spaces and building improvements that people are able to easily identify and remember.

8. Signage and Locators

Gateway signage, wayfinding signage, street signage, neighborhood and business area signage, locator maps and landmarks are required to help people navigate a city. Integrated art elements can be a part of an effective and whimsical orientation program. These elements range from sculptural sign holders and trail markers to artistic gateways and monuments that become significant landmarks.

Possible areas of focus: Important intersections, trail markers, wayfinding signs, round-a-bouts, park signage, and neighborhood signage.

7. Selecting Site Specific Art

The current program of acquires art through commissioning site-specific work, direct purchase, or donation of art.

A commissioned work of public art typically involves selecting an established artist to develop a piece of artwork for an identified location or use.

The Public Art Committee is entrusted to develop the criteria for commissioned projects and to site other acquired works. The Committees' administrative policies and selection and placement criteria are in the Public Art Committee and Process (page 18).

Periodically the City will be offered donations of artwork by others than the Arlington Arts Council. Donations are subject to review by the Public Art Committee and City staff, as any other work of art. The Public Art Committee and the City may decide to accept or reject any work of art offered to the City for public art purposes.



Donated art



Commissioned for Transit Center

8. Private Development Projects

As private development and redevelopment in Arlington continues, there is the potential for public art opportunities to evolve from a partnership between the City and private entities.

Art in private developments will contribute to the community's aesthetic, pedestrian experience and cultural awareness.

The City of Arlington should encourage developers and property owners to enhance their private development with art in public places, in the form of site integration, landmark development, architectural enhancement, sculpture, and other techniques described in this document.

The City has adopted regulations that require a developer or landowner seeking redevelopment to consider potential off-site impacts including streetscapes, which could be artistically enhanced. The City has regulations for landscaping and could recommend integration of art in public spaces or publicly viewed spaces in the landscape. Developers should also consider elements of art into the building design.

9. Funding

This section describes the recommended funding mechanisms necessary to fully implement this strategic plan. These mechanisms include the adoption of a new and stable funding source for public art known as Ten Percent of Construction Sales Tax for art.

Without a stable funding source the art program is less effective in supporting Arlington's image as an artistic community and interesting place to live and visit.

Ten Percent for Art from Construction Sales Tax

This ordinance will allocate 10 percent of Arlington's annual construction sales tax to a City budget fund for public art. With this fund, the City of Arlington would have a regular source of funding for public art. It is recognized that the annual amount designated for the fund will vary year to year based on the amount of construction. The funds in this account will carry over from year to year. The fund is also intended to cover installation and maintenance costs.

2018 Construction Sales Tax: 10 percent would be approximately \$54,000

Construction Sales Tax History

| | |
|------|-----------|
| 2018 | \$549,203 |
| 2017 | \$565,934 |
| 2016 | \$498,757 |
| 2015 | \$352,800 |

Requiring a portion of sales tax from new construction is a funding mechanism for public art programs used by the City of Ellensburg since 2013. The fund is dedicated to arts related projects in Ellensburg.

One Percent for Art from Public Projects (discontinued as of March 18, 2019)

Requiring a percentage for art on public projects is a concept that was introduced in the 1960s. Arlington adopted this ordinance in 2007. However, due to the restrictions on which projects apply, there have been no deposits to the Art Fund from this one percent of construction costs of city projects. This ordinance is intended to discontinue if the 10 percent of construction sales tax for art is adopted.

Public improvement projects, involving streetscapes, roads, pedestrian trails, public buildings, parks, and bridges, have major impacts on the aesthetics and quality of our environment. Therefore, these types of projects should be targeted for the inclusion of public art and in many cases site-integrated public art. The public art enhancements of the project are funded by requiring that one percentage of the total project budget be set aside for artistic improvements.

City of Arlington Ordinance 3.82.020 as written excludes: project amounts funded with community development block grants, federal (except transit related), state and local grants, projects involving public road maintenance projects, stormwater, water and wastewater projects and airport airfield and airport leased structures.

Direct City Funding

The City of Arlington has provided funding to cover the costs of the administration of the Public Art Program with the General Fund, Community Revitalization Project Manager budget.

Additionally, the City has directly funded several public art projects, generally in relation to a larger project. Examples include mosaics in the retaining wall of 67th Ave./Centennial Trail. The City has also done smaller projects with City funding, such as community revitalization department projects.

The City has allocated approximately \$2,000 per year for public art maintenance and keeps a maintenance schedule for public art.

Donation and Gifts

Donations of public art from the Arlington Arts Council have funded the majority of the public art in Arlington. The acceptance of donations and gifts is outlined in the policies adopted by the Public Art Committee. The Arlington Arts Council's public art fundraiser is a laborious event, and the Council is uncertain about the future of the fundraiser. If the fundraiser is discontinued, art valued at approximately \$6,000-\$10,000 per year would not be donated.

Fundraising and Grants

Fundraising and grants may be other sources of funding for public art projects in the City of Arlington. For fund raising to be truly effective there would need to be a commitment of staff and volunteers, and financial resources.

Tourism (Hotel/Motel Tax) Grants and Snohomish County Heritage Grants are also a possible funding for public art projects and have been received by the City of Arlington to fund projects including the Centennial Trail Mile Marker Project, and Art Walk signage, with additional funding from Arlington Arts Council.

There are opportunities to apply for grants through the National Endowment for the Arts: Our Town Grant. These projects require a partnership between a nonprofit and government. They are matching grants and range from \$25,000 to \$200,000.

10. Implementation Activities

This section describes the recommended activities to fully implement this Strategic Plan. These activities include creating a program to ensure the inclusion of site-integrated art in public projects, adopting a 10-percent from construction sales tax program, and working with the private sector.

A. Site-Integrated Art Program

To ensure that site-integrated art is included in Arlington projects, the Arlington Public Art Committee will identify capital improvement projects that are appropriate for art. The proposed list of projects will become part of the art plan and will be approved by City Council.

The Arlington Public Art Committee will annually review the list of projects and recommend which projects meet the program criteria. The Arlington Public Art Committee and staff will partner with the Community Development Department and Public Works Department to incorporate site-integrated art and thus provide funds in the overall budget for art improvements on these projects.

B. Ten Percent for Art Program

In order to provide a stable funding source for including art in Arlington projects, Arlington City Council will create the 10-percent of construction sales tax for art program. The program will address the type of projects to be included, the percent for art allocated, and an appropriate administrative process.

The proposed ordinance will be presented to the City Council for its review and approval. Upon approval funding will be allocated to the Public Art Fund retroactively from 2017 and 2018 construction sales tax revenues. Estimated funding from 2017 and 2018 combined is approximately \$95,000.

C. Public and Private Partnerships

The City has adopted regulations in the Complete Street Program that require a developer or landowner seeking redevelopment to consider potential streetscape and art opportunities. It is the responsibility of the Community Development Department to review and consider the impacts produced by these development and redevelopment projects. The Community Development Department should help to inform developers and landowners of their potential opportunities for streetscape and public art improvements as properties are developed or redeveloped.

Additionally, the Public Art manager (Community Revitalization Project Manager) should continue to be informed of such applications to the City and be afforded an opportunity to provide input on relevant issues with respect to streetscape and public art opportunities.

A formal administrative process for Arlington Public Art Committee involvement should be developed by the City to allow for formal review of using adopted guidelines.

D. Neighborhood Visual Improvements with Public Art

Neighborhoods will be given the opportunity to submit requests for funding of public art that will enhance or revitalize neighborhood common areas. This will be outlined in the Public Art Committee process. The City will provide guiding support to neighborhoods, as we recognize the value of public art as a tool for fostering community revitalization, social connections and healthier neighborhoods.

11. Public Art Committee and Process

Revised January 2019

The City of Arlington appointed the Arlington Arts Council to inspire the community with creative and unique experiences in public spaces. The City of Arlington and the Arlington Arts Council strive to provide a creative environment for working artists and opportunities for them to display art in public places. The Arlington Arts Council and City of Arlington created the Public Art Committee (PAC) to:

- A. Propose and implement art works and projects that will be displayed in spaces easily accessible and visible to citizens and visitors. Such public art shall be consistent with the Comprehensive Plan goals.
- B. Cooperate and work with other organizations, both public and private, such as the Arlington School District, Chamber of Commerce, Arlington Downtown Business Association, Snohomish County Arts Commission, and the Arlington Library, and neighborhood associations.
- C. Provide a creative environment for working artists and opportunities for them to display art in public places.
- D. Obtain comments, suggestions, and support from the community and its artists in the expenditure of public art funds.
- E. In coordination with City staff, identify appropriate sites for artwork projects.
- F. Educate the public concerning public art.
- G. Solicit project proposals from Arlington neighborhoods and from the Arlington community on an annual basis.

APPOINTMENTS AND STAFFING

- 1. The Committee shall consist of no fewer than five and no more than nine persons as determined by the needs of the committee.
- 2. The Chair of the Public Art Committee shall be selected by the Arlington Arts Council.
- 3. The Mayor will designate one member from the City Council and one member from the Parks Arts and Recreation Commission to sit on the committee for liaison purposes, as a voting member.
- 4. The Arts Council may appoint community members to the committee.
- 5. The City of Arlington Community Revitalization Project Manager will work with the Public Art Committee to develop and implement public artwork projects.
- 6. The City of Arlington will provide either public works staff or contracted personnel to install public artwork projects, as needed, on a project-by-project basis. Contracted work shall be paid for out of the art fund.

INCLUSIONS AND EXCLUSIONS

A. Inclusions: The money from the Public Art Fund may be expended for the following:

1. The cost of the work of art.
2. Identification plaques and labels to be placed on or adjacent to the artwork.
3. Water works, electrical or mechanical devices, or equipment, which are necessary for the installation and functioning of the artwork.
4. Pedestal or base, frames and mats etc. necessary for the proper presentation of the artwork.
5. Site work. For existing sites, alteration or restoration necessary for installation of the artwork.
6. Conservation (maintenance, restoration, renovation, illumination or relocation) of city owned public artwork.
7. Cost for legal review, cost for prospectus and advertising.
8. Reproductions of original art (banners, utility wraps, murals, etc.).

B. Exclusions: Money from the Public Art Fund may not be expended for the following:

1. Objects that are mass produced.
2. Ongoing electrical, hydraulic or maintenance services for activation of an artwork, or utility costs.

RESPONSIBILITIES

A. The Public Art Committee will:

1. Solicit public art proposals from community and neighborhood organizations at least once per year.
2. Define candidate art projects.
3. Work with City officials and consultants when appropriate, to recommend sites for artwork, and when desirable, the means for participation of the artist in overall project design.
4. In partnership with City staff, establish guidelines for installation, maintenance, and relocation of artworks.
5. Determine the methods of selection and commissioning artists, and for reviewing the design, placement of, and acceptance of works of art funded.
6. Select a panel to evaluate proposals.
7. Consult with City official(s) regarding the execution, placement and implementation of art work.
8. Receive approval from the appropriate City official(s) of any proposed artwork requiring extensive maintenance prior to the implementation of the project.
9. Submit the recommendation for the artwork and the budget to the Parks Arts and Recreation Commission for approval prior to submission to the City Council.

B. The City will:

1. Provide information regarding the amount deposited in the Public Art Fund.
2. Provide information on new capital improvement projects.
3. Provide space for public exhibition of project proposals or public art materials.

4. Provide security and insurance of the public artwork, upon written acceptance and ownership by the City of Arlington.
5. Assume the cost of maintaining and repairing public artwork, unless otherwise noted.
6. Provide appropriate City staff to review, advise and approve the proposed artwork based on public safety, technical feasibility of installation; and when necessary, facilitate the installation of the artwork.
7. Develop the necessary artist contract for each project and present to City for review and acceptance.
8. Oversee progress on each project with assistance from PAC.
9. Consider and respond to the need for project changes as proposed by the Artist, as work develops.
10. Document completed art projects.

C. The Artists will:

1. Complete commissioned work in a timely and professional manner.
2. Maintain a close working relationship with the Public Art Committee and City officials.
3. Request review and approval from Public Art Committee should any significant change occur in design of work.
4. Make a presentation, if requested, to the Public Art Committee on the development or progress of the artwork.
5. Coordinate the installation of the artwork, unless otherwise stipulated in the contract.
6. Assume liability for the artwork, until final acceptance by the City of Arlington.
7. Complete conservation records that include (if appropriate):
 - a. Specific materials and sources used in the execution of the piece
 - b. Methods of fabrication
 - c. Installation specifications, description and diagram of structural support, company or person involved in installation
 - d. Method and frequency of maintenance
8. Respond to the City's concerns regarding vandalism and public safety through all phases of the artwork, including post-installation.
9. Estimate the life of the work and guarantee the work for a minimum of one year after installation or as provided in the contract.

SELECTION PROCEDURES FOR COMMISSIONED WORK

A. Criteria for Selection:

1. Artistic excellence and appropriateness will be the primary criterion for selection.
2. Selection will be based on artist's past work, quality, durability, and feasibility of proposals, artist's performance records.
3. When appropriate, priority will be given to artists with local or regional emphasis and backgrounds.
4. Present members of the Public Art Committee and their immediate family are **not** excluded from submitting proposal. They would leave the room during discussion, scoring and deliberation.

B. Selection Process:

1. Selection shall be by Public Art Committee. The Committee will adequately publicize all commissioned public artwork projects and will conduct a fair and open selection process.
2. One of the following methods of selection may be used:
 - a. OPEN COMPETITION: All artists eligible to enter. The Public Art Committee will broadly publicize the application criteria and procedures at least one month prior to selection
 - b. LIMITED COMPETITION: The Public Art Committee will consider three or more artists and invite them to prepare a proposal or solicit from a region.
 - c. DIRECT SELECTION: The artist or artwork will be chosen by the Public Art Committee. Artists or artworks must be considered through review of slides, photos, or actual works.

C. Jury Selection and Responsibilities:

1. The Public Art Committee will serve as jurors.
2. The Committee may bring in additional jurors if desired, including community representatives, professional artists, and design professionals.
3. The Public Art Committee will give instructions concerning criteria to be used in judging and instruction on confidentiality and conflict of interest issues.
4. The jury will be instructed to select an artist to develop artwork or to select a specific artwork as proposed.
5. If consensus cannot be reached, then a vote shall be taken, with the majority carrying the decision.
6. The jury may have the option of making no selection, if there is insufficient merit and/or information to make a selection. If no selection is made, a new selection process may be initiated.
7. The jury's selection will be reported to the Arlington Arts Council, the Parks, Arts and Recreation Commission and City Council. A written report of the jury's reasons for their selection will be submitted.

ADMINISTRATIVE PROCEDURES FOR COMMISSIONED WORK

The Public Art Committee will:

1. Submit the project concept and budget to the City Administrator or designated employee who will review the proposal with appropriate City staff, and advise the Public Art Committee of technical or legal issues relevant to the proposed project.
2. Present the project to the Parks Arts and Recreation Commission for approval to forward to City Council for approval.
3. A representative from the Public Art Committee or PARC will present to City Council a comprehensive proposal including budget, personnel, documentation and rationale for the project.

C. The City will enter into a contract with the selected artist.

Payments to the artist shall be in proportion to materials purchased, and services actually performed and completed. Payments will be paid upon submission of the artist's invoice, according to payment schedule, as agreed upon in the contract.

D. In the event of termination of a contract or an artist's inability to complete the contract, the Public Art Committee reserves the right to appoint such artists or technicians as are necessary to complete the project.

RECEIPTS OF GIFTS OF ART

A. Proposed gifts of works of art are to be referred to the Public Art Committee for review and recommendation to the City. The review will be based on:

1. Quality of the work.
2. Artist's integrity and appropriateness to the collection and to the Public Art Program mission.
3. Maintenance requirements.
4. Donor conditions.
5. Availability of an appropriate site for the work.
6. Appropriateness of the proposed site.

ANNUAL CALL FOR ART PROJECTS

A. Advertise call for proposals to City of Arlington neighborhoods/community at a set time each year. Other proposals may be recruited and reviewed during the year.

B. Selection Process:

1. Public Art Committee shall review all proposals
2. Public Art Committee will make recommendation to Park Arts and Recreation Commission and City Council for funding expenditures for the following budgeted year.

12. Public Art Strategic Plan and Arlington Planning Documents

This planning document follows other plans adopted and utilized by the City of Arlington, including:

- Parks and Recreation Master Plan
- Complete Streets Program
- Comprehensive Plan

13. City of Arlington Ordinances Regarding Public Art

Chapter 3.82 – Funding for Arlington Arts Programs

(revised ordinance on March 18, 2019)

3.82.010 - Definitions.

The following definitions shall apply:

For purposes of this chapter, the following definitions shall apply:

"Arts fund" means the fund created by Section 3.82.030 of this chapter.

"Arts program" means any arts program established pursuant to this chapter or other ordinance of the city.

"Public art" means any original creation of visual art that is:

- Acquired with public money;
- Acquired with a combination of public/private funding;
- Donated or loaned to the City's public art program;
- Privately sponsored artwork that is located on publicly owned land; or
- Created or displayed on private property to be viewed by the general public.

The term "Public art" shall also include the installation, improvement, replacement, repair, maintenance or operation of visual art pieces in the City of Arlington. "Public art" may also include an area or space specifically designed, constructed and managed as a display area for visual media or a performance venue for performing media.

3.82.030 – Arlington arts fund created

There is hereby created a fund known as the Arlington arts fund. All public and private donations, direct appropriations from the city of Arlington budget, and all charges collected for public art pursuant to Arlington ordinances and this chapter shall be placed in said fund for the purpose of paying all or any part of the costs and expenses related to (a) the acquisition, installation, addition, improvement, replacement, repair, modification, maintenance and operation of public art and public art-related projects within the city, and (b) other arts-related activities established by the city in its annual budget.

3.82.040 - Expenditures from Arlington arts fund

There shall be no expenditures from the Arlington arts fund except for: Public art or public art-related projects which are approved and funded through the City's regular budget process; or Public art or public art-related projects which are recommended by the parks, arts and recreation commission and the mayor, and thereafter approved by the city council.

2.40.050 - Purpose and duties of the park, arts and recreation commission

The work of the commission is to advise the mayor and city council in all matters related to the development and expansion of parks, arts and recreation facilities and programs and recommend purchase of new facilities for the beautification of the community and the enhancement of life for its citizens. The duties of the commission are to:

- Develop a parks, arts and recreation comprehensive plan for the city and for future annexation areas.
- Examine methods of funding, both from the city's annual budget, as well as attention to grants that may be available from outside sources.
- Send their recommendations and requests to the city council to be placed on the regular council agenda for consideration. All actions taken by the PARC will be ratified by the city council in the normal manner, prior to said action being taken.
- Once a year, physically examine the existing facilities and programs for improvements or changes and make a report to the mayor and council as to the findings and recommendations. An annual physical review by PARC will be conducted in May.
- Once a year, review mitigation fees received from new construction for parks and recommend any needed changes to the mayor and city council.
- Make recommendation to the mayor and city council about works of art to be located on public property.
- Provide, as part of the budgeting process, a spending plan for the following year recommending the amount of funding to be dedicated to each art activity or purchase proposed for the year.

10. Public Art Collection

The following is a list of Arlington's Public Art Collection. This may not be an all-inclusive list.

Centennial Fountain

by Charles Bigger
for Washington State Centennial
In Centennial Park, Division Street
Date: 1989, commissioned by City of Arlington

"Species of the Westside"

mural by Harry Engstrom
On the Olympic Hill retaining wall
Date: 2003, for Arlington's Centennial
Paid for by the City of Arlington

"The Run of Number One"

mural
Designed by Sher Willoughby and
painted by Harry Engstrom
and his Stillaguamish Valley School Mural Class.
Location: south of Fourth Street facing
Centennial Trail
2003, paid for by Stillaguamish Valley School

Airplane

mural by Harry Engstrom
Location: Arlington Municipal Airport
2003 Paid for by City of Arlington Airport
Mural retired (plywood)

Community Garden

mural by Tina Wilson
On the garden shed in the Community Garden
across from Arlington Library 2003
commissioned by the Arlington Garden Club

"Tribute to Arlington Firefighters"

collage by Arlene Swartz
Arlington Fire Department
2003; purchased by Arlington Arts Council

"Seven-foot Wingspan"

painting by Verena Schwippert
Location: Arlington High School Library
Date: 2004 Paid for by the Arlington Arts Council

"Salmon Spawning Pool"

granite bench by
Verena Schwippert
Location: Centennial trail near Burke Street
2004, commissioned by Arlington Centennial-
City of Arlington

"Stilly Valley Victorian"

mural by Harry Engstrom
Facing Centennial Trail in the 400 block
2004, Paid for by City of Arlington PARC

Glastar

mural by Harry Engstrom
Location: Arlington Municipal Airport
Date: 2005 Paid for by Arlington Airport

"Overhead/Underfoot"

by Kathryn Glowen
Bleeding Heart, Salmonberry, Staghorn Sumac
and Columbine
Location: City Hall Council Chambers
Date: 2005 Paid for by Arlington Arts Council
and City of Arlington

"Dedicated to the Beauty of Earth"

Sculpture by Verena Schwippert
Location: Centennial Trail between Fourth and
Fifth streets
Date: 2005
Donated by Virginia Hatch in honor of Jim Hatch

Mural at Kid's Kiosk

by Carey Waterworth,
Monica Yantis and other members of the AAC
Location: A Building, old Arlington High School
Date: 2005 Donated by Arlington Arts Council

"Council of Salmon"

by Marguerite Goff
Location: City Hall south side exterior wall
Date: 2007 Paid for by Arlington Arts Council &
the City of Arlington

"Grandfather" sculpture by James Madison
Location: Centennial Trail
Date: 2007 City of Arlington & Arlington Arts Council

"Raven Captures the Sun"
sculpture by James Madison
Location: north of Fifth Street on Centennial Trail
Date: 2008, paid for by AAC and City of Arlington

"Center of the Universe"
sculpture by Kirk McLean
Location: Plaza at Cityhall
Purchased by City of Arlington & Arlington Arts Council
Date: 2007

"Norwegian Story Pole"
sculpture by Steve Jensen
Location: Centennial Trail near Fourth Street
Date: 2008 City of Arlington & Arlington Arts Council

"Streamlife of the Stillaguamish River"
mural by Harry Engstrom
Westside of Olympic Hill
Date: 2008
Arlington Arts Council & City of Arlington

"The Labyrinth" designed by Sarah Lopez
In Lebanon Park near Centennial Trail
2008, materials paid by AAC and installation by community volunteers

"Flat Tire" by Lance Carleton
Location: Legion Park/Centennial Trail
Date: 2009 Arlington Arts Council

"Waterline" granite sculptures by Verena Schwippert
Location: Lebanon Park
Date: 2011 Arlington Arts Council

"Mayor Margaret's Eagle"
bronze by Bill Matheson
Location: City Council Chambers entrance
Date: 2011 Arlington Arts Council

Art banners on light posts around town, community art project 2006 - 2007 and again in 2011. Reprints made in 2012 for Edgecomb in 2014 for 67th Avenue

Spider Bike Rack by Mike Nordine
Location: Arlington Skatepark
Date: 2012, purchased by Arlington Arts Council

"Sound Garden"
Interactive musical instruments
Located south of Legion Park on the Centennial Trail.
Installed 2012-2013, funded by AAC and the community

Bird Mosaics by Renee O'Connor
In the retaining wall on 67th Avenue/Centennial Trail.
2014, City of Arlington, as part of 67th Avenue project.

"Rooted Embrace"
metal sculpture by Debbi Rhodes
Centennial Trail between Third and Fourth streets
2014, commissioned by Arlington Arts Council

Haiku Poetry in 67th Avenue Plaza 2014
Paid for by City of Arlington with project.

"Honoring Tenses of Time" sculpture by Julie Berger at the Community Transit Center 2014.
Commissioned by Community Transit.

"Transporting through Arlington"
Mural on Mike Nordine's building at Centennial Trail by 4th Street. By youth with adult mentors. 2015

Kent Baker Memorial Bench at Legion Park
2015 by Lance Carleton
Paid for by Donations.

"Fishing the Stillaguamish"
Osprey sculpture by Dan Brown on Haller Bridge
2015 Arlington Arts Council

Community Garden Art murals by youth. 2015

"Embraced by Love"
Globe mosaic at Legion Park
Donation: Immaculate Conception Church for
Centennial Celebration. 2016

Salmon Pole by Mike Nordine and AAC
members 2016

"Dairy Queens"
Mural by Harry Engstrom at the Co-op.
2016, City of Arlington

The Bell on the Centennial Trail
Bell by Steve Bryant, structure by Sarah Lopez
2016 Arlington Arts Council

"Going to Ride"
mural at Haller Park bridge pillar.
Image by Janet Meyer, painted by AAC
members 2016

Haiku Rocks at Terrace Park.
Haiku by Jean Olson 2017 & 2018 by Carl
Richardson
Arlington Arts Council

Terrace Park Stage 2017 mural
refurbishing by Sarah Arney and Vicki Johnson.

Centennial Trail mile marker mosaics
by Renee O'Connor. 2017
Paid with grant funding.

"Sir Hops Alot" granite frog at Haller Park
By George Pratt.
2017 Arlington Arts Council

Fence Art, owl near Arlington Police Station on
Centennial Trail.
By Erika Bruss and youth.

Quilt Block mural at merchant's parking lot
downtown. 2017 Led by Sarah Lopez, painted
by AAC members Shiela Arnold, Marilyn Oertle,
Jean Olson and Sarah Arney.
City of Arlington

Terrace Park Owl Murals by Erika Bruss &
Kristina Yantis 2017
Arlington Arts Council

Cows at Jensen Park by AAC members 2017

Haiku Benches at Terrace Park
Engraved by Erika Bruss
Arlington Arts Council 2018

"Rip Rap" sculpture by Reg Akright. A memorial
to George Boulton. Placed by City Hall.
2018 Arlington Arts Council

"Duck Dash" a reprint by Jack Gunter at Haller
Park. 2018 Arlington Arts Council

"Steelies" metal fish art, by Arlington Arts
Council members- Monica Bretherton, Erika
Bruss, Mike Nordine, Tim Johnson. Installed in
67th Ave. Medians 2018.

Arlington Gateway Sign Art
SR 530 Deer by Caroline Sumpter 2012
SR 530 Heron by Shinobu Kawaoka 2013
SR 9/SR 530 Horse Barn by Caroline Sumpter
2013
Smokey Point Raven by Barry Herem 2012
Island Crossing Fish by Maruerit Goff 2010

11. Projects with Potential for Public Art

| TYPE | CONSTRUCTION PROJECT | AREA | TIMEFRAME- from 2019 | POSSIBLE ART |
|-----------------------------------|--|---|----------------------|---|
| Commercial | Commercial Development in Smokey Point | Behind Safeway 173 rd Place NE | | |
| Public Street | Roundabouts on 172 nd Street/SR 531 | 43 rd Ave NE 51 st Ave NE 59 th Ave NE 67 th Ave NE | With SR 531 project | Sculpture, signage for Edgecomb area |
| Private Residential and mixed use | Hill Top Development | SR 9 NW corner And SR 531 | 2019 | Wetland area artwork |
| Commercial | Thompson Development | NE corner of SR 9 and SR531 | | |
| Public/Private | Cedar Point, Baker Development | 40 th Ave | | Median Art, banners |
| Public Street | Kent Prairie Roundabout | 204 th and Olympic Ave. | | Sculpture, signage for Kent Prairie area |
| Public Street | 204 th Street Master Plan | From 77 th to 67 th With medians | Within 3 years | Median art |
| Public Street | Island Crossing Roundabout | SR 530 | | Sculpture, signage for Island Crossing area |
| Public | Island Crossing Redevelopment | | Within 10 years | |
| Public Park | Smokey Point Potential Park | Smokey Point Blvd. | | |
| Private Mixed use | National Foods Project- mixed use, retail | 172 nd Street south 40 acres | Within 5 years | Potential for civic space |
| Public | Bus Pullouts | 2 at 204 th and 74 th 204 th and 77 th 172 nd and 40th | Within 5 years | Artistic bus shelters, designed by artist |
| Private Residential and mixed use | Affinity | Near Safeway, Olympic Place area, 250 units | | Walking trail art |
| Private Residential and mixed use | The Villas | Off of Smokey Point Blvd. 250 units. | | |
| <i>Continued next page...</i> | | | | |

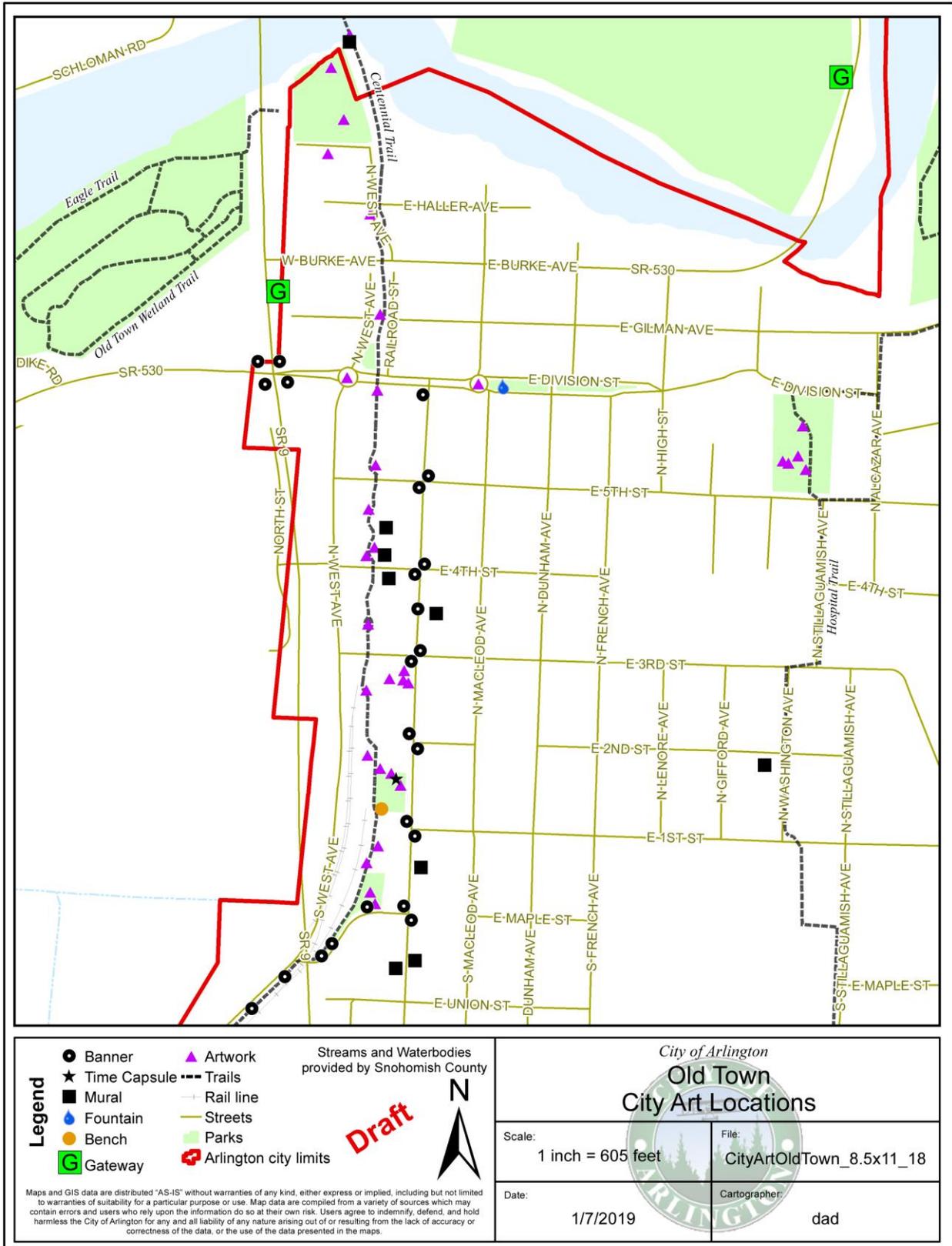
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|---------------------|--|---|---------------------|---------|
| Public | Smokey Point Corridor Plan | Between 173 rd and 200 th With Medians | Later than 10 years | |
| Public | Smokey Point Boulevard improvements to 43rd | | | |
| Public | Highland Drive Corridor Plan | Highland Drive | Within 10 years | |
| Private Residential | Brekus-Beach Development | Tviet Rd area | | |
| Private Residential | Country Charm townhomes | | | |
| Public trail | 74 th Ave trail connection with Arlington Valley Rd | | | benches |

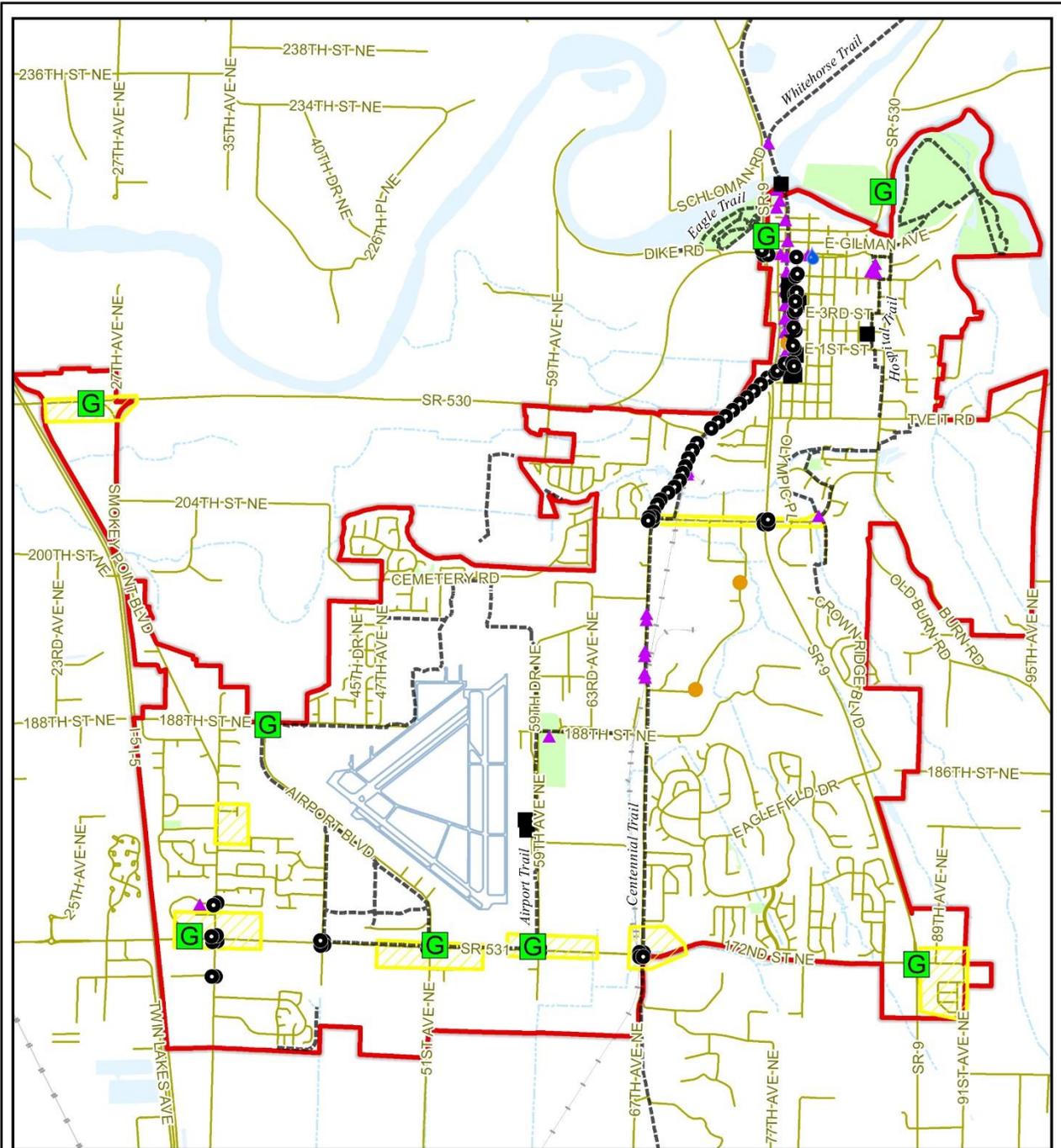
16. Potential Public Art Projects

Below is a list of ideas that the Arlington Art Board and City Staff have discussed as potential art projects:

- Winter banners for 67th Avenue
- Mural of Retro Arlington Postcard
- Artistic benches for Airport Boulevard
- Obelisk Peace Pole at Centennial Trail near Haller Street
- Wraps for metal utility/light signal boxes
- Skatepark mural
- Boys and Girls Club Mural
- Mosaic seating wall at Splash Pad
- Wayfinding signs
- Neighborhood signs
- Bike Racks
- Metal art banners
- Metal art bike racks
- Crosswalk painted art
- Chainsaw carved bench for Olympic and First Street sidewalk pad
- Sculptures for entry of City hall parking lot and other landscape areas in downtown
- Mural on courtyard of Minifie building
- Barn Quilts
- Median Art

17. Maps





| | | | |
|--|---|--|--|
| Legend <ul style="list-style-type: none"> ● Banner ★ Time Capsule ■ Mural ● Fountain ● Bench ■ Gateway ▲ Artwork --- Trails — Rail line — Streets ■ New Development Locations □ Runway ■ Parks ● Arlington city limits Streams and Waterbodies provided by Snohomish County | Draft | <p>City of Arlington</p> <h3>New Development Areas With Possible City Art Locations</h3> | |
| | <p>Scale: 1 inch = 3,270 feet</p> <p>Date: 1/9/2019</p> | <p>File: NewCityArt_8.5x11_18</p> <p>Cartographer: dad</p> | |

19. Arlington Arts Council Description

Submitted by Sarah Arney, AAC President

Arlington Arts Council (AAC) formed a 501c3 in 2004 with the mission, “to bring art to Arlington.”

AAC sprouted from the successful efforts of a committee that was formed to find public art honoring the City of Arlington’s Centennial Celebration in 2003.

The mission of the 501c3 was established, “To bring art to Arlington” — all kinds of art for all ages including live music and art for youth, but public art was always the number one priority. AAC was committed to nurture an appreciation for art by providing a variety of art activities for all ages in the community, to support local artists with exhibit opportunities, and to inspire youth with a variety of art activities.

Public art

Since 2003, AAC has helped acquire more than 50 works of art for the community, including murals and sculptures along the Centennial Trail and around historic downtown Arlington as well as indoor art in public buildings.

The City offered \$10,000 for art for the Centennial, and AAC held its first auction, matching that amount. We commissioned Harry Engstrom to paint the “Species of the Westside,” mural on Olympic Hill and Verena Schwippert to sculpt the “Salmon Spawning Pool,” a bench placed on the Centennial Trail near Burke Street. Also for the Centennial, students from the Stilly Valley School helped Harry paint “Old Engine No. 1,” representing the role of the railroad in Arlington’s history. The City’s Parks, Arts and Recreation Commission also commissioned Harry to do a mural, the “Stilly Valley Victorian,” on the back of the bowling alley.

In subsequent years, the City matched funds raised by AAC at its annual Fall into Art Auction. AAC continued to acquire at least one work of public art each year, with other miscellaneous projects as opportunities arose. When the new police station opened, AAC purchased Kathryn Glowen’s “Overhead Underfoot,” for the new City Council Chambers.

AAC designed entry signs for the city, using its own funds to pay for the first sign featuring salmon by Marguerite Goff, that also appear on City Hall, with plans to find different artwork for each major entry. The City then acquired Snohomish County Tourism Grants to pay for the other entries.

AAC members also painted banners that were reproduced for light poles around the City.

After the economy crashed in 2008, the City stopped providing matching funds for AAC’s public art projects, but AAC continued to acquire art for the community, reaching more than 50 pieces in recent years.

Exhibit opportunities for local artists

As member artists expressed their desire to have opportunities to show and sell their work, AAC explored several different art show events through the years, beginning with Art at the Plant Farm, Art at Biringer’s Strawberry Festival and Art at the Barn in Oso, and finally settling on Art in Legion Park,

which is now held on the second weekend in September every year. AAC also sponsors the Eagle Photography Contest and Nature Art Show for Arlington's Stillaguamish Eagle Festival.

Since the year of the Centennial, AAC has been exhibiting members' artwork at Arlington Library, rotating the exhibit quarterly. We show AAC members' art at Harman Eye Clinic for three months each year, January through March. AAC seeks to inspire artists with interesting speakers and demonstrations at monthly meetings at the Arlington Boys and Girls Club.

Youth Engaged in Art

AAC offers hands-on art projects for youth of all ages at Arlington's Eagle Festival, at DABA's Arlington Street Fair, and at AAC's annual Art in Legion Park. For many years we taught monthly art projects at the Boys & Girls Club.

Live music

With support from the City's Tourism Grant Program, AAC has been able to offer concerts at the Byrnes Performing Arts Center through the years. We have settled on one concert, which has developed a good reputation in the blues music community around Puget Sound. As a result of the grant funding, proceeds from Legends of the Blues have supplemented AAC's annual budget in recent years by about \$4,000 to \$7,000.

Fundraising

AAC presents one major fundraiser each year: the Fall into Art Auction on the third Saturday of October. The evening celebration of the arts in Arlington includes two silent and a live auction, live music and a dinner, with annual attendance of around 100 people. Income has ranged from a high of \$12,000 to less than \$8,000. The auction is produced by the AAC's board of directors—10 volunteers — with donations and help from AAC members and community businesses and individuals.

With the income from the concerts, AAC has been able to spend about \$12,000 per year on public art and projects. AAC is a conservative group that prefers to spend less money on more art, rather than spending all the money on just one piece of art. AAC helps its members develop their skills and resumes by proving the cost of materials for art projects, such as the owl mural at Terrace Park by Erika Bruss and Kristina Yantis, and the more recent Steelies sculptures for the 67th Avenue median by Monica Bretherton, Erika Bruss, Mike Nordine and Tim Johnson. They gave their time and energy to create these significant artworks.

Members

From the group of 6 or 8 artists and art advocates who first started meeting in the back of a bookstore in downtown Arlington, membership has grown to average around 50 paying members, with about 20 regular active members.

AAC meets on the second Tuesday every month at Arlington Boys & Girls Club. Doors open for set-up at 5 p.m.; demonstration speakers start at 5:30 and a short business meeting starts at 6:30 p.m. Visitors are always welcome.



10 Reasons to Support the Arts

The arts are fundamental to our humanity. They ennoble and inspire us—fostering creativity, goodness, and beauty. The arts bring us joy, help us express our values, and build bridges between cultures. The arts are also a fundamental component of a healthy community—strengthening them socially, educationally, and economically—benefits that persist even in difficult social and economic times.

1. **Arts improve individual well-being.** 63 percent of the population believe the arts “lift me up beyond everyday experiences,” 64 percent feel the arts give them “pure pleasure to experience and participate in,” and 73 percent say the arts are a “positive experience in a troubled world.”
2. **Arts unify communities.** 67 percent of Americans believe “the arts unify our communities regardless of age, race, and ethnicity” and 62 percent agree that the arts “helps me understand other cultures better”—a perspective observed across all demographic and economic categories.
3. **Arts improve academic performance.** Students engaged in arts learning have higher GPAs, standardized test scores, and college-going rates as well as lower drop-out rates. These academic benefits are reaped by students regardless of socio-economic status. Yet, the Department of Education reports that access to arts education for students of color is significantly lower than for their white peers. **88 percent of Americans** believe that arts are part of a well-rounded K-12 education.
4. **Arts strengthen the economy.** The production of all arts and cultural goods in the U.S. (e.g., nonprofit, commercial, education) added \$764 billion to the economy in 2015, including a \$21 billion international trade surplus—a larger share of the nation’s economy (4.2 percent) than transportation, tourism, and agriculture (U.S. Bureau of Economic Analysis). **The nonprofit arts industry alone generates \$166.3 billion in economic activity annually**—spending by organizations and their audiences—which supports 4.6 million jobs and generates \$27.5 billion in government revenue.
5. **Arts drive tourism and revenue to local businesses.** Attendees at nonprofit arts events spend \$31.47 per person, per event, beyond the cost of admission on items such as meals, parking, and babysitters—valuable commerce for local businesses. 34 percent of attendees live outside the county in which the arts event takes place; they average \$47.57 in event-related spending. Arts travelers are ideal tourists, staying longer and spending more to seek out authentic cultural experiences.
6. **Arts spark creativity and innovation.** Creativity is among the top 5 applied skills sought by business leaders, per the Conference Board’s *Ready to Innovate* report—with 72 percent saying creativity is of high importance when hiring. Research on creativity shows that Nobel laureates in the sciences are 17 times more likely to be actively engaged in the arts than other scientists.
7. **Arts drive the creative industries.** The Creative Industries are arts businesses that range from nonprofit museums, symphonies, and theaters to for-profit film, architecture, and design companies. A 2017 analysis of Dun & Bradstreet data counts 673,656 businesses in the U.S. involved in the creation or distribution of the arts—4.01 percent of all businesses and 2.04 percent of all employees. (Get a free local Creative Industry report for your community [here](#).)
8. **Arts have social impact.** University of Pennsylvania researchers have demonstrated that a high concentration of the arts in a city leads to higher civic engagement, more social cohesion, higher child welfare, and lower poverty rates.
9. **Arts improve healthcare.** Nearly one-half of the nation’s healthcare institutions provide arts programming for patients, families, and even staff. 78 percent deliver these programs because of their healing benefits to patients—shorter hospital stays, better pain management, and less medication.
10. **Arts for the health and well-being of our military.** The arts heal the mental, physical, and moral injuries of war for military servicemembers and Veterans, who rank the creative arts therapies in the top 4 (out of 40) interventions and treatments. Across the military continuum, the arts promote resilience during pre-deployment, deployment, and the reintegration of military servicemembers, Veterans, their families, and caregivers into communities.

www.AmericansForTheArts.org

Comments from the Public (Facebook February, 2019):

Heather Northup "I can't look at this piece without remembering this. Arlington art is as strong as the sense of smell or hearing a song to take me back to a moment. Both of my boys love this one. To be fair, they love them all! My boys and I do the art walk nearly daily March- Oct. Our favorites are the "water mountain" and the Owl. Precious memories I wouldn't trade for anything."



Angie Donnelson "I love how Arlington's art tells some of the history and story of Arlington and the land and creatures and peoples who live here. My favorite works are Harry Engstrom's train mural on the back of Action Sports and the mural on the south hill of Olympic Avenue. There always seems to be something to notice there. I think the impact the art in our town has on Arlington is that it inspires joy and introspection, and that it encourages people to slow down and appreciate where they are."

Jacqui Reach "We live just up the hill from downtown. Walking past the mural on Olympic is a favorite of my daughter (she is two). She loves pointing out all the animals, and can correctly identify almost all of them now, from elk, to geese, to cougar to ducks. She loves it!"