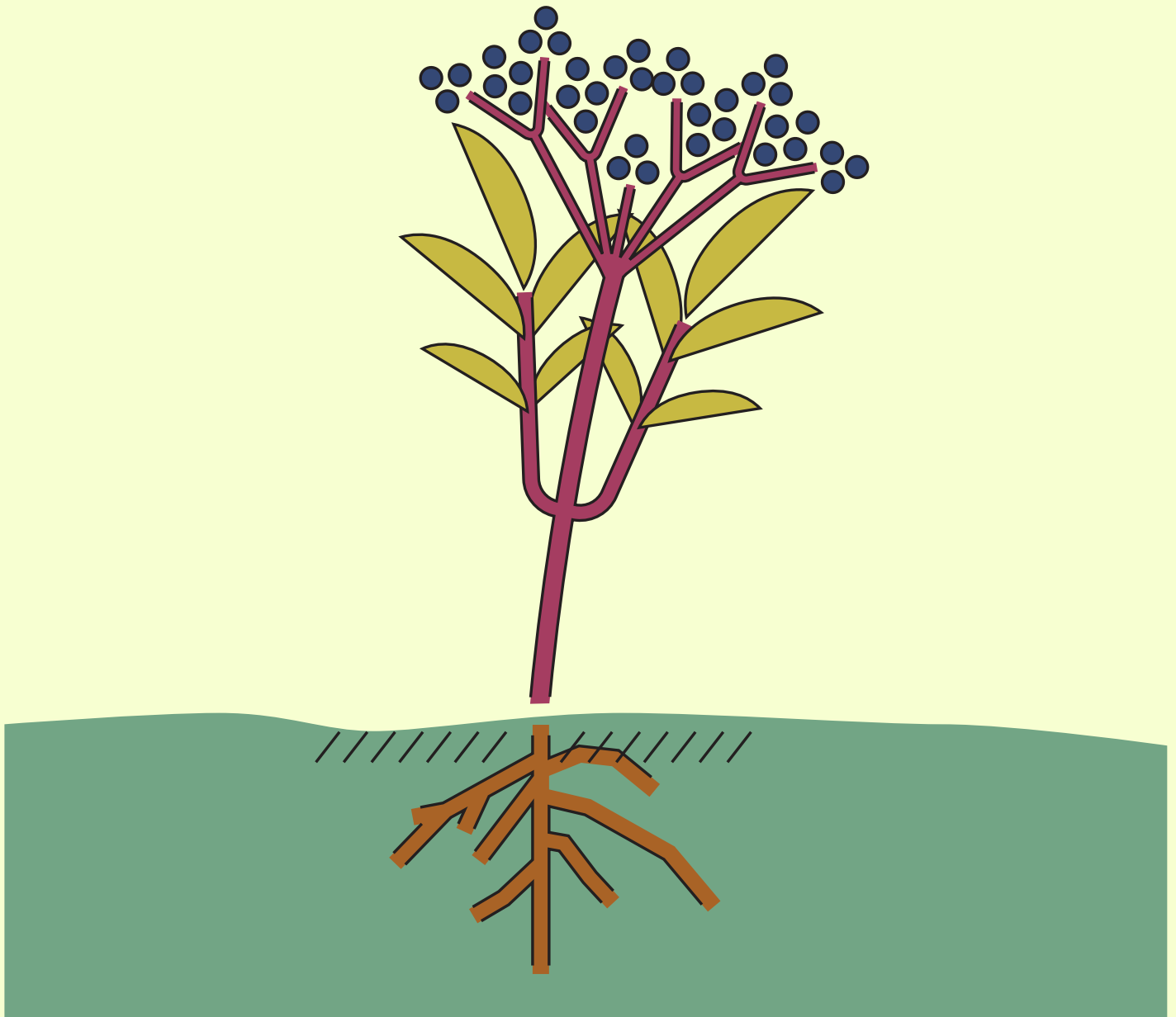


SEEDING

FIVE FRAMEWORKS FOR MAKING ART
IN KING COUNTY PARKS AND TRAILS

ROSTEN WOO
FOR 4CULTURE AND
KING COUNTY PARKS



DECEMBER 2024

 King County

PARKS
Your Big Backyard

4
CULTURE

• Welcome	3
• Background	10
• What can art do	25
• Tending public artwork as a garden	43
• Five Frameworks	60
• Budgeting. Sequence. Priority. Equity.	82
• Support	96
• How would we know if it was working?	102
• FAQ	105
• Process	108
• Appendices	113

Welcome

Public parks and trails are ecological, recreational, social, and spiritual assets. They are places where we demonstrate our shared commitment to living together and belonging to a land. They offer avenues for us to demonstrate and learn about our society.

Public art allows communities to see themselves reflected in public, and culture is the fullest expression of who we are. Seeing your culture reflected in a park or a park event is a deep and immediately readable signal from the County that you belong.

Yet, public art in public parks meets a lot of challenges.

The radical openness of parks both adds and detracts from public art. Parks are incredible places to generate creative engagement and connect with others but challenging places to place, protect, and maintain artworks. This plan offers some direction for how public art and public parks can make the most of their unique relationship.

In this document you will find dozens of examples of public art doing things that only art and culture can do: telling stories about a place, transforming the way people see themselves, creating moments of surprise and delight, and changing the horizons of what we think is possible and valuable.

You will NOT find a list of locations and suggestions for what kinds of art should be there. The King County Parks system is truly vast; its communities and needs are too varied for one plan to anticipate. Further, art requires an openness and engagement that is fundamentally unpredictable. So, instead of specifying end results, this plan describes a framework and protocol for fostering culture and belonging, and guidelines for making budgeting and planning decisions that prioritize equity and build the creative ecology of King County in the short and long-term.

This plan proposes five frameworks for making art. Each framework takes a different starting point or “seed,” and specifies the resources it will need to flourish.

Five Frameworks for Growing Art

- 1. Residencies:** These placements allow artists to learn about parks, identify their own opportunities, and help to meld and mutate KC Parks and 4C's ways of working. These opportunities should be a mix of longer-term organizational placements and shorter, focused engagements within specific parks, themes, or communities.
- 2. Large-scale site-specific projects and events:** These flagship projects will raise visibility for art in the parks; amplify the meanings of places; and create settings and opportunities for other projects, performances, and activations.
- 3. Small-scale site-specific projects:** Commissions designed around unique locations identified by 4C and KC Parks Staff.
- 4. Landscapes/Soundscapes:** Artist-led sound-based programs that temporarily activate special places within KC Parks.
- 5. Artists in Community:** Site-specific commissions created by artists in deep collaboration with community organizations.

Assumptions and Approaches

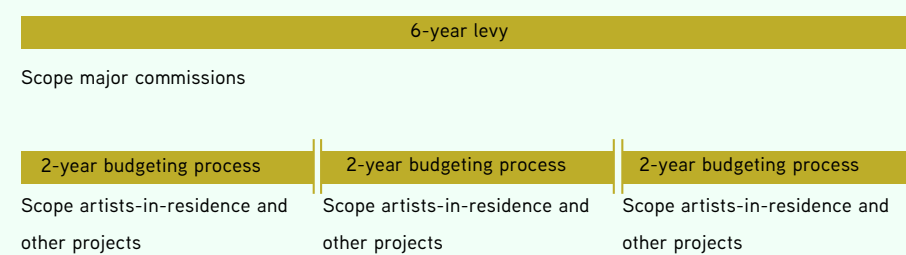
This plan proceeds from the following principles:

- Art and Culture are powerful tools to foster belonging in public parks and change the way parks are seen by the people who use them.
- When communities are engaged as participants and collaborators, not just audiences, artwork will grow deeper roots and accrue meaning.
- Parks are special places. Art should not treat them as a blank backdrop but as vibrant contexts to engage and illuminate—by illuminating places we foster stewardship and deep connection.
- Temporary work encourages risk taking, helps reduce and focus maintenance, and keeps things dynamic. Beloved works can be renewed and kept in place if the situation demands it but permanence should not be the default for public art in parks.
- We should think of art as a diverse ecology and thoughtfully build long-term capacity for art throughout our communities. We should support mentoring and develop public art practitioners in the communities we aim to serve. Big projects should nourish and create habitat and visibility for small ones.

Budgeting and Planning

Planning should be synchronized with the budgeting processes of KC Parks and 4C. KC Parks and 4C each have unique budgeting rhythms. The Parks budget is driven by the 6-year levy process and 4C Public Art division is directed by the County's 1% for Art mandate. The planning process should span, and connect these rhythms.

Large-scale projects should be sited and budgeted in the period leading up to KC Parks' 6-year levy. Medium and small-scale projects and programs should be budgeted every two years to align with the 4C budgeting process, once 4C can estimate available 1% for Art resources.

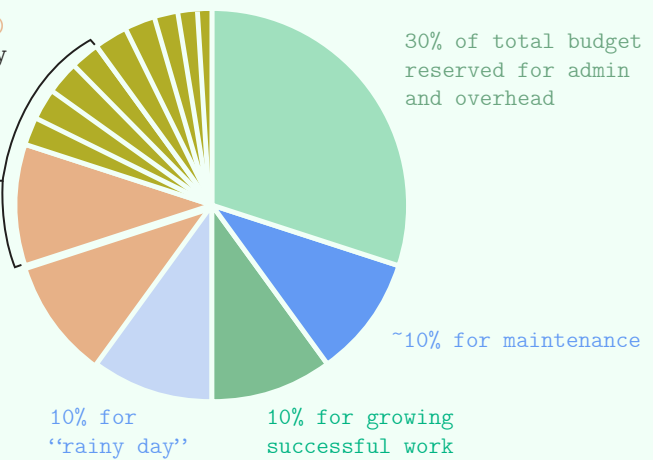


A budget is a plan in numbers. A meaningful art plan must offer guidance directly on budgeting - particularly when it comes to achieving equity goals.

To prioritize equity and guide the development of a robust public art ecosystem, this plan recommends guidelines for budget proportions over a 6-year plan cycle. Thinking about equity in a longer cycle will allow flexibility while still providing concrete and measurable criteria for tracking our equity goals. These formulas can help 4C and KC Parks rebalance and refocus their funding over time.

50% of project-based funding should go to smaller commissions (<30k) and 50% should be for larger commissions (>60k) to nourish artist ecology and diversify pool

50% of project-based funding should go to sites in or artists from Five-Mile and Sunset districts to address historic disinvestment (for map of districts and discussion of equity see pp 14-19).



These guidelines prioritize investment in two under-invested KC Parks' districts and offer a mix of large and small commissions to support artists at different points in their careers.

The plan also sets aside significant funding for maintenance, expanding works that are finding significant excitement or community attachment, and mentoring emerging public art practitioners.

Planning for art is tricky. Instead of planning to finish, let's plan to begin -creating the best possible conditions for art to thrive. No one wants to be told what to do. This plan suggests promising places to start and ways to use limited resources for maximum results.

About this Document

This plan was produced by artist and designer Rosten Woo through a year-long engagement with artists, culture-bearers, 4Culture, King County Parks and its landscapes, employees, users, and the communities who use them.

The plan is informed by dozens of site visits to parks, trails, earthworks, and heritage sites throughout King County. Over 40 one-on-one interviews with KC Parks employees, 4C workers, independent artists, curators, parks users, and community representatives.

The plan employed two parallel public engagement strategies: one deep (a multi-day focus group and retreat involving a mix of artists, community members, and County Staff) and one broad (a one-question survey distributed throughout the County).

More about process can be found in Appendix A.

Who is this document for?

My hope is that 4C staff can use this plan to guide decisions about where to put resources.

KC Parks can use this document to get excited about possibilities in public art and collaboration with 4C.

The general public can read this plan to get a sense of where, how, and why 4C does the work it does and identify the best places to get involved.

Artists can use this plan to identify likely upcoming opportunities and to hold the County accountable.

This document includes:

WHO AND WHERE

1. An overview of the partnering institutions

WHY

2. Examples (of the remarkable things that art can do in parks)

3. The motivating values and ideas behind the plan

WHAT AND HOW

4. Five frameworks for “seeding” artworks

5. Planning and budgeting for equitable culture

PLUS

6. Other ways to support equitable art-making

7. Ways of evaluating the plan at three intervals



Background

What is 4Culture?

4Culture is a public development authority that funds and develops projects and programs in King County, Washington in the fields of arts and heritage, historic preservation, science and technology, and public art. The multifaceted nature of the organization creates unique opportunities to support culture and cultural workers from different angles. In 2023, 4C had 34 people on staff, mentored 4 interns, distributed 955 grants, and facilitated 6 new projects with 7 artists and 2 artist teams.

4C's public art program is funded by the King County 1% for Art Ordinance established in 1973. This ordinance states that eligible King County capital construction projects are required to direct 1% of eligible line items within a capital project toward public art. These funds are managed by 4C in collaboration with King County departments. 4C is highly adaptable and creative in its approach but must also act in strict adherence to the King County ordinance.

4C's public art program is known for producing beloved works like Susan Point's *Water – The Essence of Life* near Alki Beach; Ned Kahn's *Glacial Façade* in Issaquah; and Leo Berk's *Claim Stakes* at the King County Passenger Ferry Terminal. In addition, it has managed facility-wide projects like the Brightwater Treatment Plant's public art plan developed by Jann Rosen-Queralt, Buster Simpson, and Ellen Sollod, which features Christian Moeller's 65-foot-tall sculpture *Verdi*. The public art division is also known for experiential works like Susan Robb's popular *The Long Walk* that took community members through 45 miles of public trails and the Creative Justice program for system-involved youth in conjunction with the County's Children and Family Justice Center.

How 4C Commissions Artwork

4C's official County Public Art process proceeds in five phases: Planning, Artist Selection, Artwork Design, Implementation, and Stewardship.

KING COUNTY PUBLIC ART PROCESS

PHASE 1: PLANNING

In Phase 1, 4Culture works closely with the partnering county department or division to scope an approach for public art (either temporary or permanent) related to a new capital project or bond-funded initiative. This process may include the following:

- Meeting with the county partner to review project plans
- Visiting the project site(s)
- Meeting with advisory or community groups related to the project
- Developing a scope of work, including a budget, timeline, and artist selection methodology
- Presenting the scope, budget, timeline, panelists, and selection approach to the 4Culture Public Art Advisory Committee (PAAC) for approval

PHASE 2: ARTIST SELECTION

4Culture will facilitate the selection of artist(s) for the project by:

- Developing a Request for Qualifications (RFQ) document for the public art opportunity and reviewing with county partner
- Soliciting artist applications through one of two processes:
 - *Invitational*: 4Culture curates a list of relevant artists and invites them to submit their qualifications for consideration
 - *Open Call*: 4Culture publishes an open RFQ, with specified eligibility, on the 4Culture website; promotes the opportunity via the 4Culture newsletter, email lists, and social media outlets; and forwards to relevant artists and entities
- Facilitating a 2-part panel review process to select artist(s) for the project
- Developing communications materials (press releases, etc.) to announce the selection of the artist(s)

PHASE 3: DESIGN

Once artist(s) have been selected, 4Culture will shepherd the public art project through design as follows:

- Executing the artist(s) design services contract and scope of work
- Overseeing artist(s) design development and approval:
 - County partner review
 - PAAC design review
- Overseeing integration of artwork into construction documents, if needed, and negotiating fabrication, installation, and/or production roles and timeline

PHASE 4: IMPLEMENTATION

After PAAC and partner approval, 4Culture will usher the public art project through implementation as follows:

- Executing artist(s) implementation services contract and scope of work
- Overseeing fabrication or production of artwork
- Overseeing on-site installation of artwork or management of art experience
- Developing a maintenance plan for permanent artwork in consult with artist and county partner
- Developing interpretive and communications materials (plaque, web profile, press release, etc.) for the artwork

PHASE 5: STEWARDSHIP

For artwork accessioned into the King County Public Art Collection, 4Culture will:

- Notify King County of the newly accessioned asset
- Create and maintain digital and hard copy records
- Oversee the ongoing maintenance and care of the artwork as outlined in the collection care and information form for portable artwork, or in the maintenance plan developed with the artist(s) and the county partner for permanently sited artwork
- Follow the King County Public Art Program's deaccession policy if the artwork or its site changes to the point where deaccession is considered

What is KC Parks?

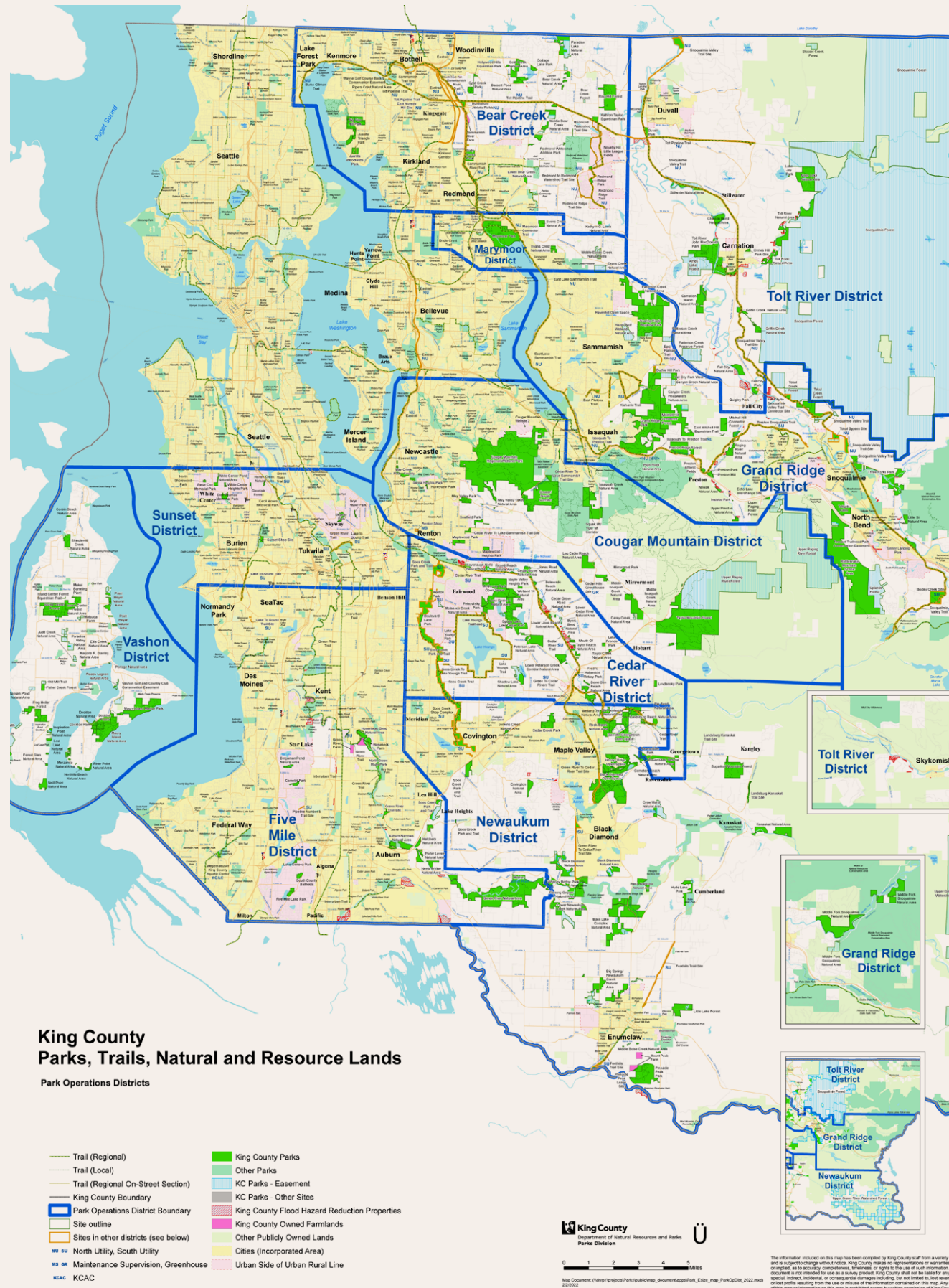
What are parks?

Public parks and trails represent one of the foremost places where we demonstrate our shared commitment to living together and belonging to a place. They are ecological, recreational, social, and spiritual assets. They are one of the ways that people learn and demonstrate what their society is.

Parks As Landscapes

KC Parks comprises a truly vast network of places that have unique cultures, histories, and ecologies. KC Parks holds 205 Parks, 175 miles of regional trails, 250 miles of backcountry trails, 32,000 acres of open space, and 150,000 acres of conservation easements. KC Parks holds a remarkably diverse set of situations. Like:

- Baseball fields, tennis courts, and frisbee golf ranges
- Indoor sports facilities for activities like boxing
- Playgrounds
- Historic sites
- Picnicking sites and grill stations
- Rivers and lakes
- Camping sites
- Paved trails that pass through the center of cities
- Backcountry trails
- Wildlife habitat conservation areas
- Urban forests
- Spaces for birding, dog-walking, etc
- Parks with sites for massive congregations of people like Marymoor or Tolt-MacDonald
- A multi-acre mountain-biking adventure course
- A velodrome
- A remote controlled plane airfield
- Urban parks with sites for smaller groups, such as Steve Cox's Log Cabin



Parks As People

KC Parks is a vast network of individual and communal histories and relations: active recreational users playing organized sports, runners, bikers, hikers, conservationists, birders, teens in after-school programs or just hanging out, and ethnic or linguistic communities who use the parks together – from Coast Salish tribal members visiting sacred sites, to Congolese immigrant youth soccer leagues, to Ukrainians and Pacific Islanders having family reunions. Parks users reflect the diversity of the County.

Parks As Systems

KC Parks is also a huge organization with hundreds of full time and part-time employees, decision-making systems, and priorities. There are Parks District Maintenance Coordinators (PDMCs), ecologists, youth programming experts, volunteer coordinators, archaeologists, engineers, builders, land acquisition experts, lawyers, administrators, all with their own ways of seeing parks and ways of working. Designing a plan that is truly adopted by this organization and works with it is critical.

Notably, the KC Parks system has experienced wide budget fluctuations in the recent past. Dramatic budget cuts in 2002 significantly changed the organization. Many people and assets were let go and the organization is still very much impacted by this history. In 2007, King County voters approved a new system of funding, the parks levy. This mechanism has allowed the organization to re-stabilize and grow again, but the recent history of loss continues to inflect the outlook of KC Parks staff.

Lake Geneva Park



Duthie Hill Mountain Bike Park



Tolt-Macdonald



Steve Cox



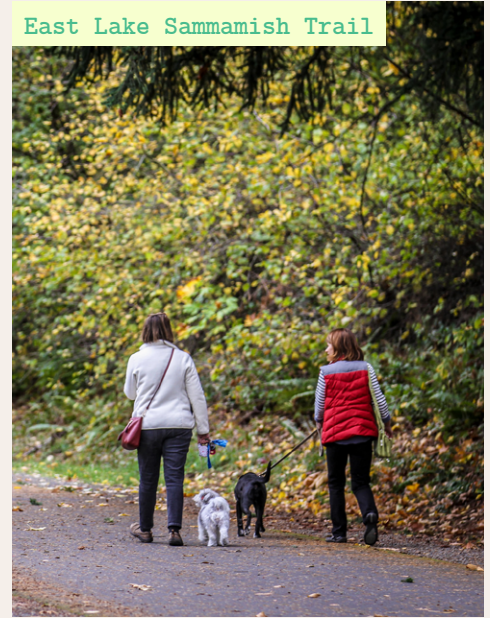
White Center Heights



Marymoor



East Lake Sammamish Trail



Lake Sammamish



Middle Fork Snoqualmie



Under the current levy system, King County voters receive a levy proposal every 6 years that proposes the following 6 years of funding for the parks system. If passed, the levy sets the budget and prescribes the work for the following 6 years. The levy includes details on how and where the money will be spent and commits KC Parks to courses of action with necessary outcomes (like a certain number of rehabilitated ballfields or open space acquisitions). This format creates a specific cadence to the organization's planning and a high-stakes moment every 6 years. If the levy does not pass, the consequences would be extreme and immediate, so every effort is made to ensure passage. KC Parks begins planning for the next levy as soon as one is passed.

Resources and Equity

To talk about equity, we also have to talk about history. Where are resources now and where have they been in the past? There are some challenges to making an equity audit of cultural resources. KC Parks overlaps with so many different jurisdictions. Dozens of cities possess their own policies and investments in and around County park lands. A park may receive very little County arts funding but still have robust arts funding overall provided by the city or a local organization.

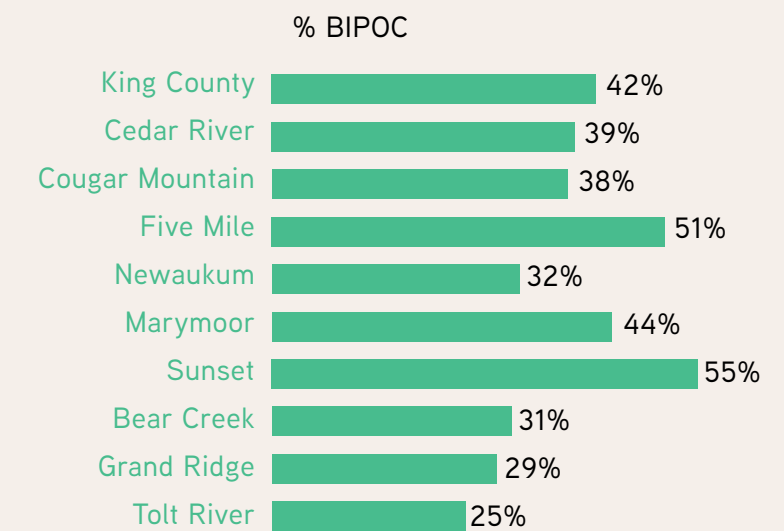
Still, building off of KC Parks' internal audit and equity plan, we can say that resources are unevenly distributed and two parks districts in particular have markedly lower levels of programming and capital spending, as well as a higher proportion of residents who are Black, Indigenous and People of Color (BIPOC) and families living at or below the poverty line. These districts are Five Mile and Sunset.

Assessment of Existing Efforts – External

The division uses a geographical-based system of nine maintenance districts as the structure for maintaining parks, trails, and open space throughout the County. KCP-managed parks and trails are in nearly every corner of King County, which stretches more than 2,300 square miles and has a population of roughly 2 million people of diverse cultures and languages.

Below is a table with current demographic data related to King County's Environmental and Social Justice (ESJ) priority populations, according to Parks maintenance district. King County defines ESJ populations as:

- Residents who are Black, Indigenous and People of Color (BIPOC)
- Residents with low incomes
- Residents with limited English proficiency



	King County	Cedar River	Cougar Mountain	Five Mile	Newaukum	Marymoor	Sunset	Bear Creek	Grand Ridge	Tolt River
% Below 200% of Federal Poverty Level	8%	6%	6%	10%	6%	5%	11%	6%	4%	4%
% Speak English Less Than Well	5%	4%	4%	6%	4%	3%	8%	3%	2%	1%
% Language other than English Spoken at Home	25%	22%	22%	29%	17%	32%	32%	21%	16%	13%
Population	1,818,203	149,090	202,532	442,116	180,744	91,106	248,443	273,203	161,441	69,528
Most Spoken Language other than English	Spanish	Spanish	Spanish	Spanish	Spanish	Chinese	Spanish	Spanish	Chinese	Chinese
2nd Most Spoken Language other than English	Chinese	Vietnamese	Chinese	African Languages	Chinese	Spanish	Vietnamese	Chinese	Spanish	Spanish

Existing Public Art in King County Parks

King County's official public art collection, as indexed by 4C, presently holds about 13 artworks (mostly sculptures, or sculptural elements integrated into benches/railings, plus a few murals and earthworks) in KC Parks lands or facilities.

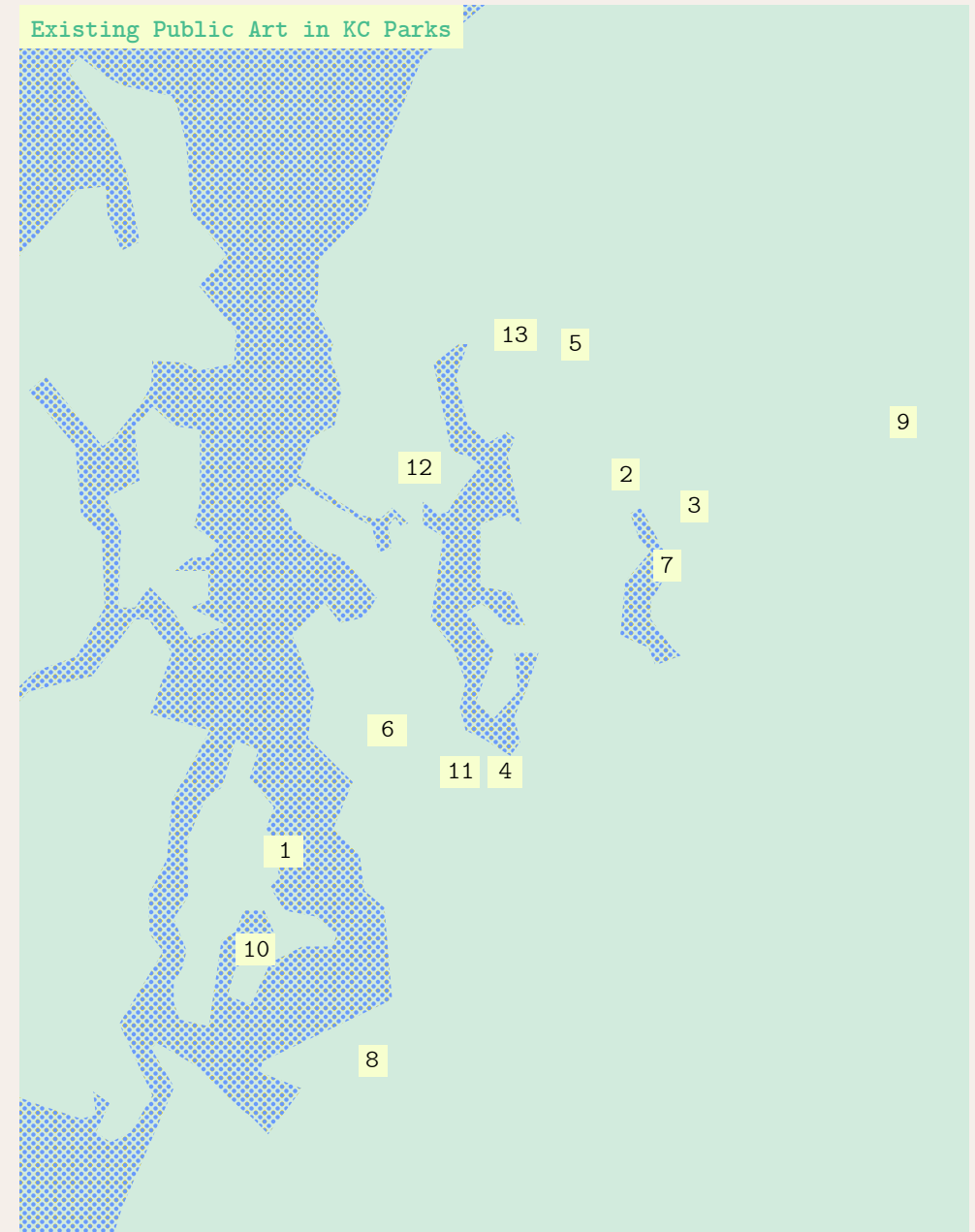
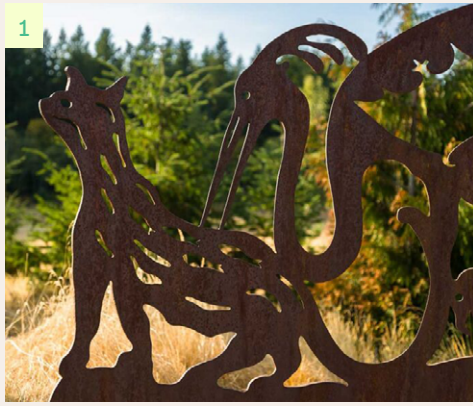
Many more art objects exist within KC Parks but are not owned by the County or maintained by 4C. Because of the nature of the KC Parks history and jurisdiction some of these artworks are owned or maintained by cities within the County, other private art-producing entities, and some unknown. I was not able to receive or produce a full accounting of the works during this planning process.

A few high-profile works like Dudley Carter's controversial wooden sculptures in Marymoor Park are seen by many, but relative to the expanse of the County's parks and trails, public art has a low profile. Where works do exist, they powerfully communicate a sense of place—especially in site-connected works like Susan Point's *Northwind Fishing Weir Legend* and Roger Fernandes's carved stones along the Green River.

Over and over through the planning process we heard from communities and parks staff that maintenance was an issue in KC Parks and how damaged artwork was experienced as a liability. During our site visits to KC Parks, we encountered several artworks (both within and outside of King County Public Art Collection) that were vandalized or in need of maintenance. Many artworks did not have clear signage and were therefore difficult to learn more about, or in the case of some earthworks projects, difficult to discover without prior knowledge of their existence.

Artwork:

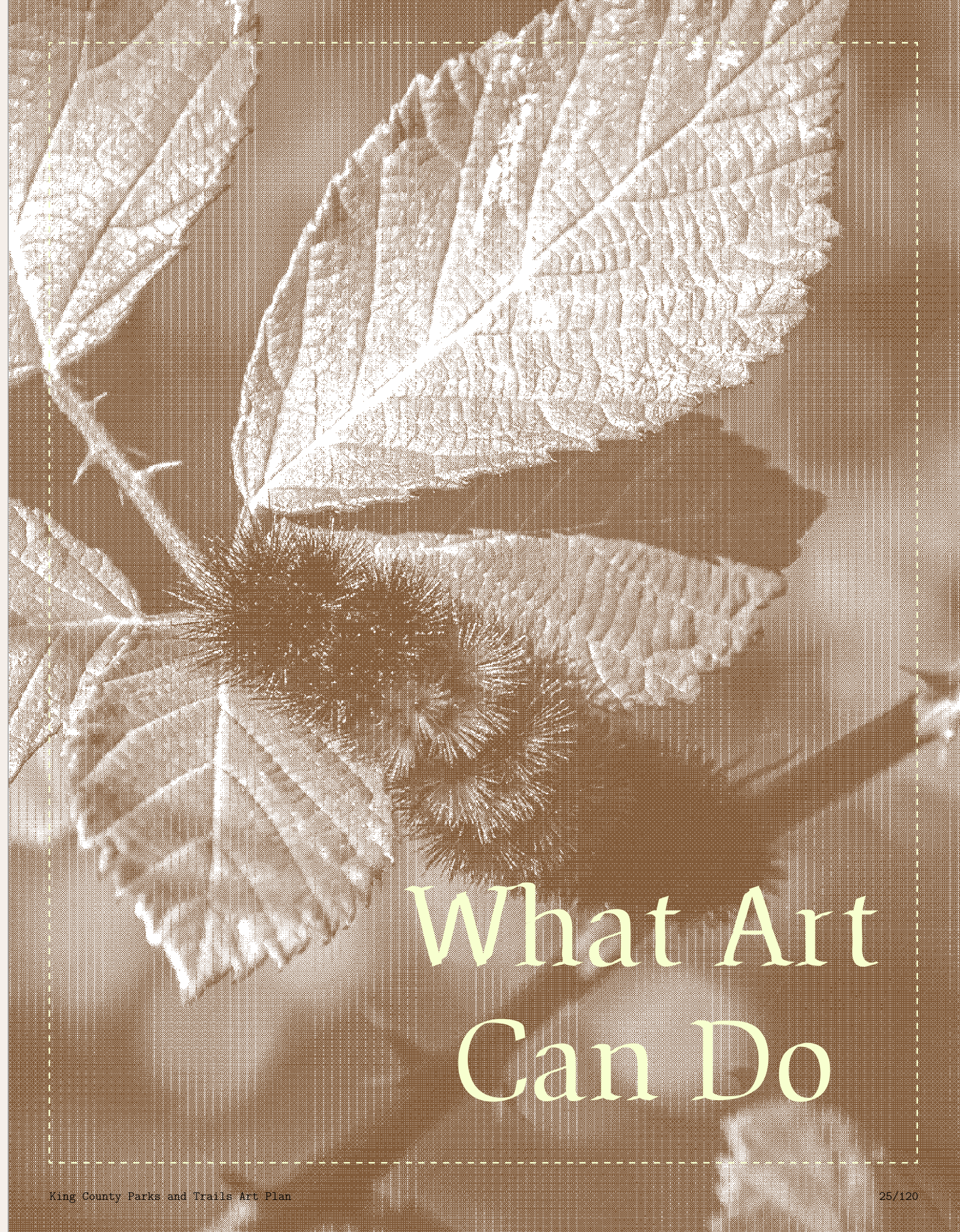
- 1 Cris Bruch. *Silhouettes and Cutups*, 1989/2021. Corten steel. Island Center Forest, Vashon Island, WA.
- 2 Dudley Carter (1891-1992). *The Legend of the Moon*, 1977. Carved cedar. Marymoor Park, Redmond, WA.
- 3 Betsy Damon. *Homage to Living Systems: Living Water Compass; Pole to Measure Floods; and Seating Stones*, 2010. Carved granite, cast glass, galvanized steel, and etched stone. Chinook Bend Natural Area, Carnation, WA.
- 4 Susan Point. *Northwind Fishing Weir Legend: Southwind and Mountain Beaver Woman; Northwind and Warriors; Ice Fish Weir and Salmon; Sq'u'l'ats, Mother of Southwind; Stormwind, Son of Mountain Beaver Woman; Northwind with Mountain Beaver Woman*, 1997. Carved and painted cedar with cast cement. Green River Trail, Tukwila, WA.
- 5 Phillip Levine (1931-2021). *Sitting Woman*, 1970. Cast bronze. Sammamish River Trail Park, Redmond, WA.
- 6 Cao | Perrot Studio. *Pillow Field*, 2010. Earthwork. 98th Street Corridor, Seattle, WA.
- 7 Donald Fels. *Madrona Benches: Species in Decline; Using Madrona; Black to Yellow; Wood and Steel*, 2007. Madrona wood, cast iron, and stainless steel. Marymoor Park, Marymoor Connector Trail, Redmond, WA.
- 8 Nancy Mee. *Re/Membering: 3 Venuses*, 1984. Glass, copper, and mixed media. Weyerhaeuser King County Aquatic Center, Federal Way, WA.
- 9 Chuck Greening. *Axelilia*, 2001. Earthwork. Moss Lake Natural Area, Carnation, WA.
- 10 Irene Otis. *Destiny's in Your Hands*, 1985. Ceramic tile. Dockton Park, Vashon, WA.
- 11 Roger Fernandes. *Legend Stone; Ceremony Stone; Changer Stone*, 1997. Carved stone. Green River Trail, Tukwila, WA.
- 12 Kate Wade. *Burke's Fish*, 1994. Cast concrete. Burke-Gilman Trail, Lake Forest Park, WA.
- 13 Kristen Ramirez (1971-2021). *Ebb & Flow*, 2014. Latex paint. Burke-Gilman Trail, Bothell, WA.



Beyond “artworks,” many other distinctly *cultural* assets exist in parks: sacred sites of Coast Salish people, historic sites of extraction (e.g. mines), cultural event venues, gathering spots for linguistic, ethnic, and interest-based communities; and areas for culturally relevant sports (e.g. cricket and soccer fields and boxing gyms).

In the development of this plan we heard many perspectives on cultural competency and inclusion. For example, a PDMC requested a mural for a baseball facility that would both encourage the formation of women’s sports leagues and continue welcoming the de facto “male” league that uses the park. A cricket field was excessively watered for years because the maintenance staff didn’t know that cricket players prefer a hard and nearly bare field surface. Concerts and other culturally inappropriate events happen on sacred places of the Indigenous cultural landscape throughout King County. An Art Plan focus group member mentioned that his (if it’s an individual rather than institutional goal) top goal for cultural engagement at KC Parks would be for one of his tribe’s members to see a river one more time before they passed. We mention these cases, because they are relevant to the cultural landscape that artworks will inhabit and because they inflect the overall landscape with a sense of who belongs to the land and vice-versa. Art and culture have a vital role in fostering belonging for people who feel excluded.

Finally, parks are *habitats*. Artists should be mindful of the non-human users of parks and take care to avoid harming them.



What Art Can Do

Now let's talk about what art can do and why it's worth pursuing.

Art can tell the story of the land.

Parks are sites of deep public context. Art can powerfully bring forth or transform the qualities that are already there at the site. There are no “bad sites”—only sites with histories. Great art can take an abused post-industrial gravel pit and change it until it becomes something else entirely.¹ Adding layers of interpretation and narrative can suffuse an everyday place with new mysteries and meanings. Time-based works like audio tours, theater, site-specific performance, or augmented reality, can use the rich context of a park to tell new stories.^{2, 3, 4} Subtle modifications to the landscape can make ecological patterns or ideas intelligible to visitors.⁵

Story helps us to form our relationship to nature.



1. *Untitled Earthwork (Johnson Pit #30)*, 1979

Robert Morris (1931-2018)

King County, WA

Land art in a reclaimed gravel pit

Inspired by early efforts to use art as a means for rehabilitating abused post-industrial sites, 4C, then known as the King County Arts Commission, sponsored an innovative symposium called Earthworks: Land Reclamation as Sculpture in 1979.

The event brought together a unique team of government agencies and artists to discuss the potential of earthworks—large-scale sculptures that use the earth itself as their medium—and to create historic public artworks designed to rehabilitate natural areas damaged by industry.

Artist Robert Morris received the first demonstration project commission. He removed undergrowth from an abandoned 3.7-acre gravel pit in the Kent Valley, terraced the earth, and planted it with rye grass, in effect returning the land to active use.

Decades later, the internationally celebrated destination continues to serve as a community gathering place. It was restored in 1994, with additional features created (like benches, pathways, and stairs) to increase access and foster use.



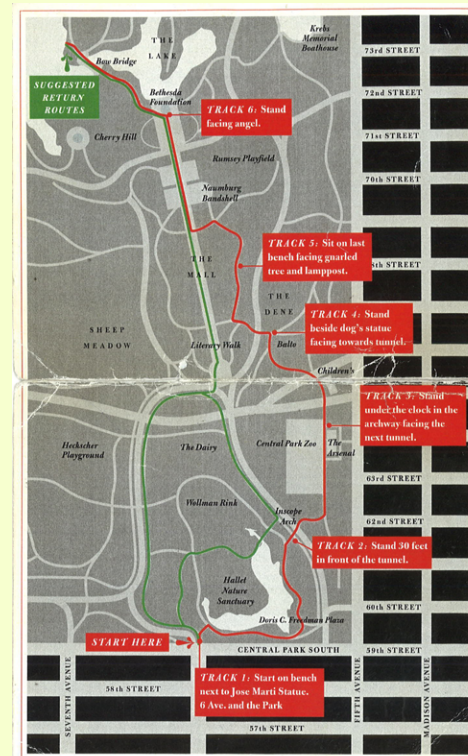
2. Her Long Black Hair, 2004
Janet Cardiff
 New York, NY
 An audio walk in Central Park

A 35-minute journey that begins at Central Park South and transforms an everyday stroll in the park into an absorbing psychological and physical experience. Cardiff takes each listener on a winding journey through Central Park's 19th-century pathways, retracing the footsteps of an enigmatic dark-haired woman. Relayed in a quasi-narrative style, *Her Long Black Hair* is a complex investigation of location, time, sound, and physicality, interweaving stream-of-consciousness observations with fact and fiction, local history, opera and gospel music, and other atmospheric and cultural elements. At once cinematic and non-linear, *Her Long Black Hair* uses binaural technology—a means of recording

that achieves incredibly precise three-dimensional sound—to create an experience of physical immediacy and complexity.

The walk echoes the visual world as well, using photographs to reflect upon the relationship between images and notions of possession, loss, history, and beauty.

Each person receives an audio kit that contains a CD player with headphones as well as a packet of photographs. As Cardiff's voice on the audio soundtrack guides listeners through the park, they are occasionally prompted to pull out and view one of the photographs. These images link the speaker and the listener within their shared physical surroundings of Central Park.



3. Slave Rebellion Reenactment, 2019
Dread Scott
 Just outside of New Orleans, LA
 A public re-enactment, a project about freedom

Slave Rebellion Reenactment is a community-engaged artist performance and film production that, on November 8-9, 2019, re-imagined the German Coast Uprising of 1811, which took place in the river parishes just outside of New Orleans. Envisioned and organized by artist Dread Scott and documented by filmmaker John Akomfrah, *Slave Rebellion Reenactment* (SRR) animated a suppressed history of people with an audacious plan to organize and seize Orleans Territory, to fight not just for their own emancipation, but to end slavery. It is a project about freedom.

The artwork involved hundreds of reenactors in period specific clothing marching for two days covering 26 miles. The reenactment,

the culmination of a period of organizing and preparation, took place upriver from New Orleans in the locations where the 1811 revolt occurred—with the exurban communities and industry that have replaced the sugar plantations as its backdrop. The reenactment was an impressive and startling sight—hundreds of Black re-enactors, many on horses, flags flying, in 19th-century French colonial garments, singing in Creole and English to African drumming.

The reenactment concluded in Congo Square, a location instrumental for preserving African culture in America, with a celebration—transforming the violent suppression of the freedom fighters into a celebration of their achievement. *Slave*

Rebellion Reenactment continued the original rebels' vision of emancipation that was embodied throughout the performance and opened the possibility for participants and audience members to imagine freedom.

To engage a variety of audiences, the project had multiple identities: the reenactment itself, a multichannel film installation of documentation from the event and the recruitment meetings, and documentary photos.



4. *Kinfolk*, 2019

Kinfolk Foundation

Online

An AR app that brings newly imagined monuments to life, featuring underrepresented Black and Brown historical figures

The Kinfolk app uses augmented reality to present virtual monuments in real physical space. Kinfolk is a platform for not only presenting monuments, but also community-driven research, writing, and design.

Kinfolk invites the public to contribute to public space and imagines a world where the people get to decide who gets honored and remembered. Kinfolk is an example of storytelling in space—allowing the monument and the site to inform one another.



5. *Tide Field*, 2018

Stacy Levy

Philadelphia, PA

Painted buoys that make the movement of the river beautiful and poetic

Made of plastic foam buoys typically used in aquaculture, the floating work *Tide Field* was intended to draw attention to the Schuylkill river as a natural wonder—a constantly changing urban tidal river. To accomplish this, Levy anchored nearly 250 strands of buoys at 11 locations. At low tide, the strands lie flat, exposed on the surface of the water. As the tide rises, they begin to arch, leaving only three red or yellow buoys exposed at high tide. This minimalist intervention reveals the behavior river and engages visitors curiosity.

A related installation—*River Rooms*—consists of six wooden, boat-shaped platforms from which to observe the river and the buoys.



By telling the story of the land, we change our relationship to it, and how we care for it.

Art can change the stories that we tell about ourselves.

Embedded within institutions, artists have the power to provoke new breakthroughs and unlock new ways of working together. *Touch Sanitation Performance*, Mierle Laderman Ukeles’s landmark work, sought to transform the way that the public viewed sanitation and sanitation workers - from quasi-despised invisible workers to a group of people that deserved to be seen, acknowledged, and publicly celebrated.⁶ Through performance, deeply embedded collaborative choreography including dances choreographed for garbage barges and trucks, Ukeles transformed the public image of NYC Department of Sanitation at a low point (after the sanitation strike had made sanitation workers deeply unpopular). This transformation ended up effecting the institution itself, as well as creating a new model for how artists could engage municipalities. Embedding within institutions, artists can provoke whole new ways of working and connecting to their communities.⁷



6. Touch Sanitation Performance, 1979-80

Mierle Laderman Ukeles

New York, NY

Re-imagining sanitation work

Building on her work with maintenance workers, Ukeles met with over 8,500 employees of the New York Sanitation Department for Touch Sanitation. She shook the hand of each employee, saying, "Thank you for keeping New York City alive". She documented these encounters on a map and meticulously recorded her conversations with the workers. This artwork successfully challenged ideas about who is important enough to make art about; what art can be (performance, conversation, stories, transport); and also made possible a new kind of social art practice, which continues in contemporary art today.



7. Play + Play Spaces, 2012

Tiny WPA

Philadelphia, PA

Community-generated public spaces

Tiny WPA's mission is to grow and support a diverse multi-generational community of civic change agents—Building Heroes—who want to learn how to design-build great things, make a difference in their community(s), and through design lead others in making Philadelphia a better, safer, healthier, more equitable, and prosperous place to live, work and play.

The organization is committed to building equity, better designed spaces, and stronger places in Philadelphia by supporting citizen-led design improvements.

Youths engage in short and long-term engagements with Tiny WPA, designing and building park improvements, temporary and permanent play structures, way-finding and informational signage, and public furniture like benches, chairs, and tables.

Tiny WPA partners with non-profits and local government agencies to design and produce both innovative public spaces and youth programming at the same time.

Art can create moments of surprise and delight in public space.

Artwork needs several qualities to succeed in this capacity. Parks are littered with inconspicuous, uninteresting, and broken works of art that exacerbate the sense of a park's dilapidation. Artworks in this mode must be audacious, clever, beautiful, and well maintained.^{8,9} They should be framed appropriately and marked clearly so that they can be appreciated. Artworks that interact with their contexts are particularly helpful in avoiding the feeling of “plop” art—work that is just dumped into a corner of a park.



8. *Queen Califia's Magical Circle*, 2003

Niki de Saint Phalle (1930–2002)

Escondido, CA

A hidden outdoor sculpture garden

Located in Kit Carson Park in Escondido, California, the outdoor sculpture garden is named in honor of the legendary Queen Califia of California. Opened posthumously in 2003, it is one of the last works of Franco-American artist Niki de Saint Phalle.

Inspired by California's rich history and culture, Saint Phalle named the garden after Califia, the fictional warrior queen of the mythical Island of California. It includes a circular enclosure, a maze entryway paved with mosaic tiles, ten large sculptures, and native trees and shrubs.

The sculpture garden is only open a few days each week – making maintenance manageable while generating intrigue.



9. *Bench Around the Lake*, 2010

Jeppe Hein

Indianapolis, IN

A surprising take on a basic amenity

Bench Around the Lake is a public artwork by Danish artist Jeppe Hein, located in the 100 Acres: The Virginia B. Fairbanks Art and Nature Park, in Indianapolis. The artwork consists of fifteen individually designed yellow interactive bench installations strategically placed throughout the park location. Some of the benches consist of multiple components or sections within one site.

Hein describes the work as “one long bench that emerges from the ground and then twists, turns, and submerges again in several locations.”

Art can transform social relationships and change what we think is possible, and what we want.

At Barrio Logan in San Diego, Chicano muralists visually reclaimed an area slated for demolition and development.¹¹ Using paint and imagination, these artists took a foreboding underpass and created a place. Collective imagination and power created one of the most vibrant, beloved parks and neighborhoods on the West Coast. In Minnesota, Mel Chin field tested, as a sculpture for scientists, on a toxic State Superfund site with plants—proving the possibilities of green-remediation “to sculpt the ecology” with arts as public amenity.¹⁰



10. Revival Field, 1991-Present

Mel Chin

St. Paul, MN

Sculpting on a hazardous waste landfill

An ongoing project in conjunction with Dr. Rufus Chaney, senior research agronomist, USDA

Revival Field began as a conceptual artwork with the intent to sculpt a site's ecology. The initial experiment, located at Pig's Eye Landfill, a State Superfund site in St. Paul, Minnesota, was a replicated field test using special hyperaccumulator plants to extract heavy metals from contaminated soil. Scientific analysis of biomass samples from this field confirmed the potential of “Green Remediation” as an on-site, low-tech alternative to current costly and unsatisfactory remediation methods. A variety of *Thlaspi*, the test plant with the highest capacity for hyperaccumulation, was found to have significant concentration of cadmium in its leaves and stems.



11. Chicano Park, 1970-Present

San Diego, CA

Home to the largest concentration of Chicano murals in the world

Chicano Park is the geographic and emotional heart of Barrio Logan, located in Logan Heights, San Diego's oldest Mexican-American neighborhood. The park is home to the largest concentration of Chicano murals in the world, with more than 100 paintings on seven acres dotted with sculpture, gardens, picnic tables and playgrounds. Throughout the year, it hosts festivals of music and Aztec dance, the biggest being Chicano Park Day — held each April on the Saturday closest to April 22, the date of the park's beginnings. Additionally, Chicano Park is the hub of an emerging arts district, with galleries, boutiques, brew pubs and craft coffee shops nearby.

The San Diego community of Barrio Logan was shaken up by industrialization brought on by the opening of Interstate 5 in 1963

and the San Diego-Coronado Bridge in 1969, which displaced nearly 1,500 families in the barrio. In 1970, the construction of a highway patrol station in the area galvanized Chicano activists and Barrio Logan residents: They protested, demanding a space of their own, free from development. The resulting land, located under the bridge, became known as Chicano Park. The original muralists saw the massive concrete structures rising above their homes as a potential canvas for cultural expression. The artists began their murals on the sides of the highway on-ramps, sharing pieces of their history and culture with all who came to the park. “These were the murals that started the fire,” artist Guillermo Aranda said. Their message was, and continues to be, simple. “Sí se puede,” said muralist Guillermo Rosette. “Yes we can.”

The formation of Chicano Park was signed into law in 1971 and mural painting began two years later. At first it was an exuberant, unconstrained explosion of color, as hundreds of people “attacked the wall with rollers,” according to Torres. He, together with many local artists, including Guillermo Aranda, Yolanda Lopez and Victor Ochoa, and groups such as Toltecas en Aztlan and Congreso de Artistas Chicanos en Aztlan, continued to guide the aesthetic development. As years passed, more artists from across California were invited to contribute, producing a range of Pre-Colombian, colonial, modern and contemporary imagery.

What Parks can do for Art

Parks supply endless beautiful, intriguing, and troubling contexts. Artist Susan Robb created dozens of site-specific artworks and engagements along KC Trails, including a musical about the founding of Duvall.¹² During an interview, Robb said, “There is all this history in all of those towns. To bring that to life, along the trail. . . it’s a replicable idea. Renton has this whole history of mining. But it’s got to be deeper than a historical plaque. Make it yummy. All of these spaces and places have that. . . it’s endless. Wherever you poke, there’s something.”

Parks also create special ground for encounters between different publics. A project like Seitu Jones’s *CREATE: The Community Meal* uses the unexpectedness of the venue and scale (a dinner party along a half-mile of street) to generate goodwill and conversation that could never be produced in a private space.¹³ Certain parks and trails are appealing sites for art simply because of the mix of people that already visit. For example, the centrality and scale of Trafalgar Square in London allows sculptures that are sited to automatically cause a stir and create very public, very visible conversations. At its best, art can leverage these specific community connections to make new and astonishing relationships and revelations.



12. *The Long Walk*, 2010–2012
Susan Robb
King County, WA
A 4 day walk, 45 miles, 50 people

The Long Walk grew out of Trails Project, a collaboration with Stokley Towles and Paul Rucker, sponsored by 4C and KC Parks. *The Long Walk* explored by foot and imagination temporary utopias, interstitial culture, and the meaning of “home.” Over the course of 4 days Susan Robb led 50 participants over 45 miles through cities, suburbs, farmlands, and forests of King County using the Regional Trails System.

“I devised methods for poetic exchange among the participants, improvised campsites that doubled as stages for each day’s (un)scripted interactions and invited chefs to provide meals sourced in theme and substance from trail-side farms. Additionally, I commissioned fellow artists to make work with the Long Walkers and trail-side communities, invited scholars to give talks, and published Long Walk Survival Guides that included essays about local history, plant guides, and native myths.”



13. *CREATE: The Community Meal*, 2014
Seitu Jones
St. Paul, MN
A community meal about Food Justice in the middle of the street

Aimed to lower barriers to making healthy food choices. On September 14, 2014, 2,000 people gathered at 1/2 mile long table in the middle of Saint Paul’s Victoria Street for a civic dinner table conversation about Food Access, Food Justice, and Healthy Eating. This socially engaged public artwork was led by artist and Frogtown resident Seitu Jones, in collaboration with a cohort of artists that included paper maker Mary Hark, Ananya Dance Theatre, visual artists Cliff Garten, Emily Stover and Asa Hoyt, poets G. E. Patterson and Soyini Guyton, and spoken word artists led by Tou Seiko Lee and Deeq Abdi. As Seitu noted, all 2000 diners were artistic collaborators as they engaged in an artistic ritual of a meal, spoke words of grace and closing, and shared food stories of the world cultures that comprise our community.

Art allows communities to see themselves in public space.

Because Culture is the deepest expression of who we are, seeing our culture reflected in a park or a park event deeply signals to us that we belong. A simple example from KC Parks' recent history: commissioning a mariachi band to inaugurate the opening of the Eastrail—an activity that immediately created a sense of belonging for people with a connection to that music. This kind of connection may seem ephemeral or minor but it's hard to overstate the extent to which cultural occupation—the act of presenting culture IN place—helps recode places that can otherwise feel “off limits” or racially coded as exclusionary. Cultural events and installations that celebrate under-represented communities, whether due to gender identity, sexual orientation, race, or ethnicity, increase people's sense of ease and belonging in individual parks and across the KC Parks system.^{14, 15, 16}

When those connections between people and place are reinforced, people's investment in place grows. Artist Sarah Kavage described how creating space for Cambodian immigrants to organize a river festival as part of the *Duwamish Revealed* project helped this group reforge a connection to rivers that had been lost in their migration. Recreating this relationship along the Duwamish River deepens their connection to this new place.²¹

Most simply, parks are a venue for people to connect with one another. For example, the roving ambient music series Living Earth (fka Floating) brings listeners out of alcohol-driven club settings into outdoors listening experiences and introduces them to new locations throughout the city. Concerts are combined with wellness practices, naturalist hikes, interpretive walks, and other experiences to reinforce connection to place.



14. Living Earth (fka Floating), 2019-Present

Los Angeles, CA

An all-ages arts series that explores the harmony between soundscape and landscape

Living Earth (fka Floating) organizes a roving audio-centered event series operating in several cities in North America. Each event pairs a musician or artist with a location in such a way that the location is given nearly equal billing with the artist. While many locations are repeated, the series continually searches for new contexts

to present music and landscape activations. Events can include traditional “concerts” as well as sound baths, naturalist-led hikes, and meditations. Attentive curation, residencies, and the careful cultivation of a respectful and appreciative audience keep the series evolving and fresh.



15. Refuge Outdoor Festival, 2018–Present
Golden Brick Events

King County, WA

A festival that fosters a feeling of safety and belonging in the outdoors for BIPOC people

This festival encompasses many facets of culture by having artists and culture-bearers provide programming and moments of connection for festival goers. They have staged innovative cultural events from “silent discos” (with music beamed to wireless headphones) to performances in unusual and beautiful parklands.



16. Canoe Journey, 1989–Present
Indigenous peoples of the Pacific Northwest
Multi-site

Celebrated annual event for the Indigenous peoples of the Pacific Northwest

Tribal Canoe Journeys is a celebrated event for the Indigenous peoples of the Pacific Northwest Coast. Founded in 1989, this event has been held annually to bring together members of Indigenous nations from the coasts of Alaska, British Columbia, Oregon and Washington. The event is a focal point for the revival of traditional techniques of timber harvesting, making large, ocean-going canoes, teaching canoe skills, and showcasing song, dance, and cultural knowledge to new generations. Canoe Journey is a beautiful example of cultural use of public space and the deeply interwoven relationships between place, culture, and identity.

*Tending
public
artworks
as a
GARDEN*

Why Plan?

We hope this plan not only provides direction and clarity but also meets the realities of circumstance: changes in timing and budget, new opportunities, and meaningful community input.

This plan moves away from prescribing artwork locations or “types” and towards identifying **promising starting points and qualities of a good process**. It also provides direction for thinking about equity and belonging when creating budgets and sequencing projects.

In this sense, this plan is more like a plan for a **garden** than a plan for a house or a piece of furniture. There are seeds and soil amendments, but the success of the plan will rest on paying attention and seeing what works and where.

Ideally, this plan will:

- Energize and guide enthusiasm for art within KC Parks as an organization
- Identify where and how 4C and KC Parks should invest money, in what order, where, and in what kinds of projects
- Smooth and improve 4C and KC Parks’ working process, help build trust, and foster deeper collaboration and innovation
- Suggest useful methods and criteria for identifying art opportunities, artists and communities

“Parks are more interesting as *generators* of art than as repositories.”

— Stefan Gonzales, King County Artist

A key phrase was brought into our process by artist Stefan Gonzales:

“Parks are more interesting as generators of art than as repositories.” The phrase conjured up a negative image of a park as a kind of mausoleum for objects and a positive one of a productive set of conditions, like a musical instrument waiting to be plugged in or a fertile garden bed.

This plan’s big themes are:

- Beginning art commissions with one fixed point—an artist, a site, or a community—and letting the rest unfold
- Emphasize *creating at* parks and deep engagement with the sites and the communities that surround them
- Lower emphasis on permanence, higher emphasis on activations and temporary work
- Planning for active maintenance and change over time, even for temporary works
- Gradual implementation and a planning style that tests ideas and builds on successes
- Seeing communities as participants and drivers of artwork, not just recipients of completed works

SEEDS

Think of projects as beginning with a seed.

A seed could be:

- A site
- An artist
- A community

Any one of these starting points could lead to a satisfying artwork. 4C can use this framework to identify and nurture “seeds.”

In some cases, a **site** is the first thing identified about an artwork. This could happen in capital planning (as in the acquisition of a new and interesting site or creation of a new facility), through the routines of habitual use and maintenance (as when a KC Parks District Maintenance Coordinator notices a particularly interesting location), or when King County Historic Preservation Program identifies an interesting historical feature. Because the Park system is so vast, 4C must develop a system for identifying and tracking these promising sites.

An artist can also be the seed. In this case, an artist is selected for a residency without a specific project in place. We trust that the artist can find and grow a project from the conditions they encounter in their residency.

A seed can also come through the concerns or input of a **community** (as in a Muckleshoot historian identifying the need for a berry foraging garden, or a little league team wanting to feel more at home in their park). 4C and KC Parks should make space for communities to co-design art opportunities rather than just commenting or consulting on already defined projects.

SEASONS

If we are to think of an art plan as a kind of gardening plan, we have to think in terms of seasons. Different kinds of artworks need to be planted at one time and sown at another.

If we want diverse projects we must first tend to the soil, building up the capacity of 4C and KC Parks to effectively collaborate and building King County communities' capacity to engage with and produce artists that manifest their work in public. There ought to be a long calendar for some projects, and a short one for others.

The main conceptual season here is the six-year levy cycle. This is the process that the KC Parks department uses to plan. Gearing up for the following levy is the best time to imagine how major art projects can be sited and aligned with capital projects proposed in the levy. Once the levy is passed, the two-year 4C budgeting cycle provides a structure for planning available resources for residencies and shorter-term projects.

There is of course a literal seasonality to art in public. For instance, a concert series in locations without bandshells should occur in Summer. Audio walks might be best experienced in Fall or Spring. It's alright for some work to lay dormant in Winter. Lots of work across King County/the Pacific Northwest should be designed to withstand rain.

Lastly, there is an inherent obsolescence to a document like this plan. In 2 levy cycles, 12 years from now, it would be wise to evaluate whether this plan has created value, what can be retained, what needs rethinking.

F
E
R
T
I
L
I
Z
E
R
S

Preparing the ground — Fertilizers/Soil amendments

In addition to talking about what we can grow here, we need to talk about getting the soil ready. How do we create the conditions for organizational success? Dozens of interviews and focus groups emphasized the importance of a strong relationship between 4C and KC Parks. Below are some suggested tools that would improve communication and planning, many of which were directly requested by 4C or KC Parks staff.

King County Parks

- KC Parks tends to use a standardized process for project management and appreciates a clearly defined internal process. See appendix A for a prospective checklist for getting feedback and approvals through the KC Parks bureaucracy
- KC Parks also needs a structure to track and communicate promising sites and community interests to 4C
- KC Parks and 4C should continue to refine and clarify a process for identifying the required resources for supporting art projects and the origins of the resources so no one is surprised during the process. For example, projects should always include discussions of and planning for project management, installation, crowd management, trash removal, parking, maintenance and de-install
- There should be a protocol on entering new temporary and permanent artworks into a mutually agreed upon asset-tracking systems. 4C should continue to refine their database to include temporary works. KC Parks should be able to easily find out who owns/maintains all artworks held in County parks and trails

4C

- 4C could use some protocols for connecting community partners with public art commissions, such as ways to think about “starting” with a community when commissioning public art and ways to provide rosters of 4C Heritage and Arts Grantees to 4C Public Artists and vice-versa
- Connection and clarity between KC Parks and 4C about process of commissioning, vetting, and maintaining public art
- Create rosters of community partners and artists connected to their respective communities
- More connections to the existing capital planning at KC Parks

P
R
U
N
I
N
G

It’s important to reconsider the lifecycle of a public artwork in a public park. “Permanence” is a bad default. If an artwork is assumed to be permanent or to stay in place until it is too destroyed to be cared for—then every artwork ends in “failure” eventually.

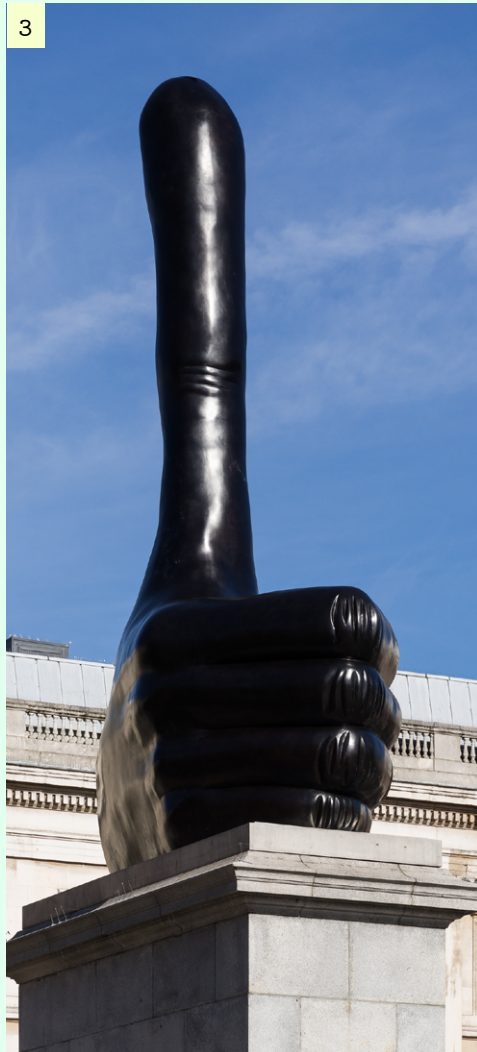
Furthermore, if artworks are assumed to be permanent, every decision to host an artwork becomes a zero-sum negotiation. One community “wins” permanent space at the expense of another. Experimental or opinionated work becomes harder to “sell” to communities that feel that they will have to host the work forever.

Temporary works encourage risk-taking. Beloved works can still become permanent later if community sentiment swells over the life of the piece.

This mindset allows us to celebrate the closure of an artwork and also opens up the possibility of cyclical rebirth at certain places.

The UK sculpture program *The Fourth Plinth* is a model for this—every year a new sculpture is commissioned for an empty plinth in Trafalgar Square.¹⁷ The opening of a new work creates a cycle of interest and excitement—some works are loved, others flop, but engagement with the new ideas and forms remains high. People anticipate and engage in the process and flock to the opening. Alternatively, artists should be encouraged to imagine their work as changing over time and write creative maintenance plans in collaboration with KC Parks and 4C staff (see *The Right to Be Lazy*).¹⁸

This plan should connect with the 4C’s existing efforts to commission “limited lifespan” works.



17. Fourth Plinth, 2003-present

Royal Society of Arts

London, UK

A temporary sculpture commission with international attention

The Fourth Plinth commissions allows different voices to take up public space, creating periodic excitement as each year's commission is unveiled.

A few examples:

1 2005: *Alison Lapper Pregnant*, Marc Quinn - A 3.6 metres (12 ft), 13-tonne Carrara marble torso-bust of Alison Lapper, an artist who was born with no arms and shortened legs due to a condition called phocomelia. It explores representations of beauty and the human form in public space.

2 2009: *One & Other*, Antony Gormley - Over the course of a hundred consecutive days, a total of 2,400

selected members of the public each spent one hour on the plinth. They were allowed to do anything they wished to and could take anything with them that they could carry unaided. Volunteers for the Fourth Plinth were invited to apply through the website www.oneandother.co.uk, and were chosen so that ethnic minorities and people from all parts of Britain were represented.

3 2016: *Really Good*, David Shrigley - A bronze sculpture of a human hand in a thumbs-up gesture, with the thumb greatly elongated.

4 2020: *The Invisible Enemy Should Not Exist (Lamassu of Nineveh)*, Michael Rakowitz - A recreation of a sculpture

of a lamassu (a winged bull and protective deity) that stood at the entrance to Nergal Gate of Nineveh from 700 B.C. It was destroyed in 2015 by Isis, along with other artefacts in the Mosul Museum. Rakowitz's recreation is made of empty Iraqi date syrup cans, representing the destruction of the country's date industry.

5 2022: *Antelope*, Samson Kambalu - Sculpture that re-stages a 1914 photograph of Baptist preacher and pan-Africanist John Chilembwe and European missionary John Chorley. Chilembwe wears a hat in an act of defiance, as this was illegal at the time.



18. The Right to Be Lazy, 2009

John Knight

Berlin, Germany

Maintenance instructions

The installation of the piece took place in 2009. Artist John Knight had a simple request for the gardener: the grass in the rondel had to be left untouched from that moment on. The piece is titled *The Right To Be Lazy*, inspired by a 1883 manifesto by Paul Lafargue. Lafargue, who was the son in law of Karl Marx, wrote his manifesto as a protest against the dominating working ethics, including Marx'. Only in laziness, so he argued, ideas can come and culture can exist. Therefore Lafargue pleaded for the 3-hour working day: also the worker has a right for his/her own culture.

While the grounds around this central feature are meticulously maintained, this plot is allowed to develop freely.



19. *Monument Lab: Philadelphia (Citywide Exhibition), 2017*
 Monument Lab and Mural Arts Philadelphia
 Philadelphia, PA

From September 16–November 19, 2017, the Monument Lab curatorial team and Mural Arts Philadelphia installed temporary prototype monuments by 20 artists across 10 sites in Philadelphia’s iconic public squares and neighborhood parks. This project exemplifies the power of clustering temporary works for maximum impact.

- 1 Karyn Olivier, *The Battle Is Joined*
- 2 Tyree Guyton, *THE TIMES*
- 3 Hank Willis Thomas, *All Power to All People*
- 4 Tania Bruguera, *Monument to New Immigrants*
- 5 Sharon Hayes, *If They Should Ask*



UNDERSTORY AND OVERSTORY

Large scale projects build visibility for the program as a whole while small and medium scale opportunities foster artist and community capacity across King County. Large projects could give rise to smaller ancillary projects, and significant resources should be spent on mentoring artists and developing the public art world we want to see.

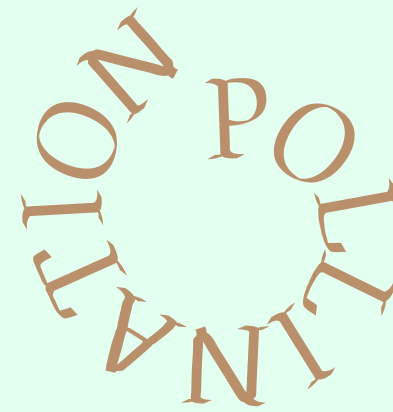
Repeatedly, interview and focus groups remarked that public art commissions felt remote and “un-gettable” to the communities that are asked to host them. 4C can continue to lead in this space by designing commissions and programs that foster new artists working in the public realm.

- Smaller commissions that are “gettable” by local artists that have mentorship opportunities attached
- “Boot camps” and on-ramps designed to attract and assist new applicants. From responding to artist calls to presenting prior work and working with fabricators, public art is a field that can feel quite remote and insular to artists and communities who are not already “inside”

Artist and community leader Angie Hinojos named the importance of commissions that are sized so that community artists can actually get them, but big enough that real work can be made and artists can be fairly compensated for their time. Artist Cris Bruch concurred from a different angle, wryly noting, “From a business perspective I’m shooting myself in the foot, but as a citizen artist, there’s nobody who will make better use of [this money] than an involved committed young artist - bang for buck.”

“There’s nobody
who will make
better use of
[this money]
than *an involved
committed
young artist.*”

- Cris Bruch, King County Artist



Where possible, artists should be grouped into cohorts, given chances to orient together and find connections across art projects. Artworks should also be timed to open together for maximum impact. Imagine the effect of a spring “superbloom.” Projects like *DIG*²⁰ or *Duwamish Revealed*²¹ cluster works so that they have a higher profile, a collective meaning, and a heightened sense of purpose when they are considered together.



20. *DIG: A Hole To Put Your Grief In*, 2021
Cara Levine
Malibu, CA

8 day durational performance with accompanying in situ artworks and event series

A week-long performance of digging a large-scale hole in the ground, around which other artists utilized the site as a container for new works relating to grief and mourning, after a year of great collective loss. *DIG* created a collective space to hold and process some of the grief from the past year marked by COVID19. As the pandemic landscape began to change again, it felt critical to mark this moment. Levine dug everyday and invited the public to participate in the digging. Artists Adrienne Adar, Dorit Cypis, Faye Driscoll, Sonia Guiñansca, Asher Hartman, Michele Jaquis, and, hannah rubin each presented new work on site throughout the week.

*text adapted from project website, digahole.live



PROPAGATING

4C should regularly take stock of what has worked and why as well as what needs different conditions to flourish. This should be done when projects wrap, bi-annually, as the 2-year budget cycle comes to a close, and with special attention at the end of each levy. New project cycles should be a mix of new experiments and continuations of the most exciting works from the previous season. The previous funding cycle should be analyzed with respect to equity so course corrections can be made for the upcoming years.

Discretionary funding should be reserved in each 2-year cycle to expand projects that seem like they could be taking root/growing.

All art assets should have clear identification and descriptions at each site. Every new work should be tracked and entered into both KC Parks asset tracking system and 4C's newly refreshed database with all technical and curatorial information. Both 4C and KC Parks should formalize this record keeping process and integrate it into their project management checklist.

21. *Duwamish Revealed*, 2015 Sarah Kavage, Nicole Kistler, and Environmental Coalition of South Seattle King County, WA

Reclaiming an abused waterway through cultural festivals

In 2015, *Duwamish Revealed* brought families, neighbors and business owners together to see and experience Seattle's only river in a way most of them hadn't before, through the eyes of artists and the communities that live along it. Though designated as an EPA Superfund Site due

to the high levels of industrial pollution, the river is home to fish and wildlife and some of the most interesting, diverse, and galvanized communities in Seattle. Historically, the river has been a home for new immigrants, and is the cultural home to the original people of the area,

the Duwamish Tribe. Over 100 artists, and community partners participated in outdoor art installations, performances, community activities and adventures along the entire length of the Duwamish River.



*The Plan:
Five
Frameworks
for making
art work*

5 frameworks for generating artwork

There are far too many locations and situations within parks to begin specifying what works should happen in which locations or what a community collaboration ought to look like.

Instead, this plan provides some frameworks for investment and collaboration that can generate art that nourishes artists, communities, sites, and institutions through its process.

Each of the five frameworks follows one kind of “seed” (artist, site, and community) through a proposed time-dimension (short, medium, and long term).

Once we establish these frameworks, we can look at a long-term strategy for budgeting, sequencing, and employing these frameworks over time.

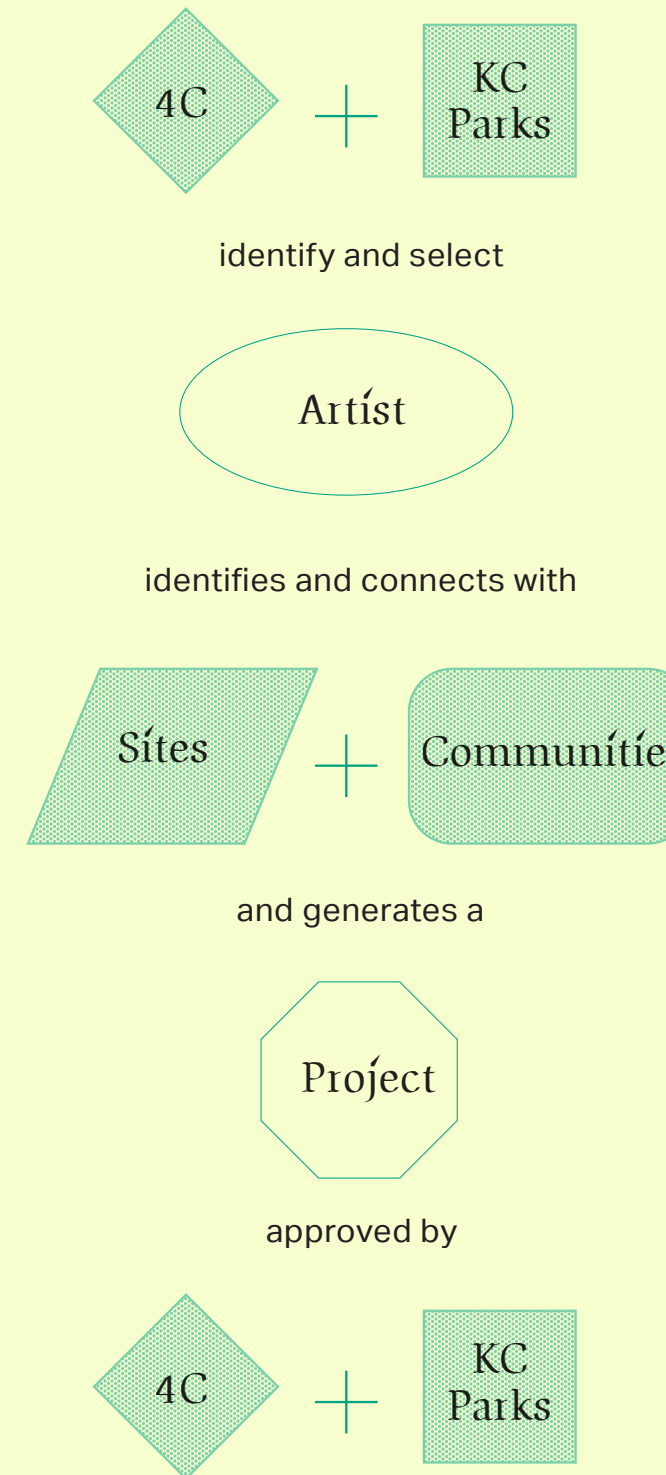
1. Artist Residencies (big and small)

4C and KC Parks should create a series of KC Parks residencies at different scales and durations to allow artists the freedom to design their own engagements and to mutate and be mutated by KC Parks's culture. Beginning with artists allows 4C to surface creative opportunities within parks and to forge new ways of working that couldn't be prescribed by this plan.

These residencies should be a mix of larger, year-long full-time and full-time-ish engagements and smaller geographically or thematically focused, part-time engagements. They should be structured as much as possible into cohorts to create cross-pollination.

Realistically, KC Parks and 4C have a finite capacity to manage simultaneous projects. 1 long-term residency and 1 or 2 focused residencies is a good initial mix. The long-term resident will spend some of their time in a curatorial capacity commissioning smaller works, and mentoring emerging artists and art communities.

Residencies are a format that can be used to research and develop the other frameworks proposed in this plan.



Parks and 4C scope residency together based on Parks interests, 4C curatorial intent, etc.

4C works with members of Parks and relevant Communities to recruit and select an Artist.

4C finalizes contract with Artist and develops an overall rhythm and timeframe for the residency.

Parks and 4C orient Artist.

Artist begins research and develops project concept based on sites and communities.

Artist proposes final project to Parks and 4C's Public Art Advisory Committee (PAAC) for approval.

Artist executes project with coordination from 4C and Parks assistance where needed.

For the first few years of residencies we have a series of recommended topics.

- A large-scale, **Department-wide artist/curator position** - Embedded in KC Parks globally, an artist/curator creates a project of their own and helps administer and curate other programs
- **Storytelling** - An artist is commissioned to produce a project telling stories about park lands. They may be a traditional storyteller, podcaster, performance artist, writer, sound artist, etc.
- **Rogue Interpreter** - An artist is commissioned to create opinionated commentary and documentation of park assets. They may install temporary plaques at existing artworks or document works from an interesting angle as an artist/writer
- **Sound** - A sound based artist is commissioned to perform and curate a series of site-specific sound activations. This residency is a kind of test-case for the Soundscape/Landscape program
- **Youth-focused** - A White Center Teen Program artist in residence should be encouraged to collaborate with youths on designing and installing a temporary artwork at the baseball diamond or another site within the park
- **Five Mile Park** - Artist focused on working within Five Mile Park. This artist could be given a “shed” to store materials on-site and expected to spend significant periods of time being in public at this site, making connections and understanding the parks at ground level
- **Maintenance/Construction-focused** - An artist in residence may work at the Maintenance Barn at Marymoor Park or South Utility Trail Crew shop at Soos Creek Park, learning and teaching new design and building techniques (from culturally-specific woodworking methods to AI assisted generative design) or working with new materials, innovating on work that is built on KC Parks’ sites. Ideally this artist in residence could also connect with youth volunteers.

The structures of the residencies could correspond with the rhythms of KC Parks and artists’ lives. In some cases, a focused, full-time 2 months of active engagement will be more productive than a slow-paced 6 months of occasional visits. In other cases, a 1-month period of research should be followed by a 6-month period of gestation and 2 weeks of execution. At the beginning of each project, 4C, KC Parks, and the artist should develop an appropriate workplan that uses resources well and minimizes frustration.

After 3-4 years, the residency program could transform into an opt-in “application” process for KC Parks districts, programs, or groups. A subset of parks could “apply” for an artist-in-residence for their department. This would encourage a good fit between artist and KC Parks department and confirm that the department is invested in working with an artist.

After these initial residencies are completed, additional residencies should be a mix of repeating formulas that worked and experimenting with new formats. KC Parks and 4C may evaluate the potential of successful residencies to spin off, repeat, and scale up as program framework.

2. Large-Scale Site-specific Works

At least once per 6-year levy, 4C and KC Parks should commission a large-scale (\$400k+), site-specific artwork.

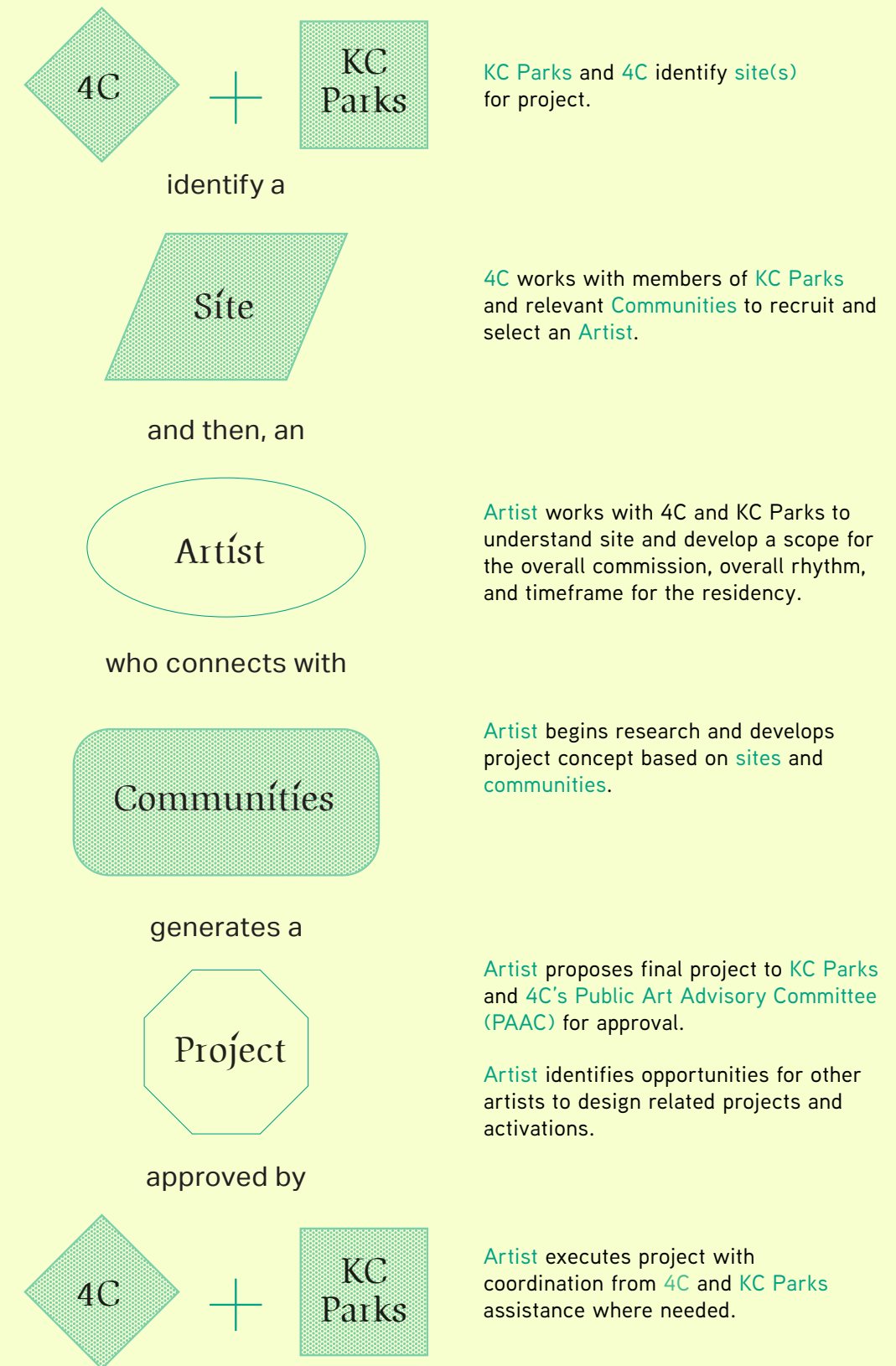
4C and KC Parks should scope this type of project at the levy planning stage as KC Parks is finalizing their slate of capital projects for the upcoming 6-year period. 4C should work with KC Parks to identify particularly promising locations with ecological or cultural history and commission works that respond to the sites. These projects could be scoped as long-term landscape-related projects or earthworks intended to exist for a relatively long duration (~15-30 years) or as intense “festival” type projects that deploy significant resources into time-based performances in a way that creates impactful public moments.

Throughout interviews and focus groups, KC Parks staff, community members, and artists emphasized the importance of clustering resources in a way that felt “high impact” and warned that too many small-scale opportunities would feel unsatisfyingly diffuse. Large-scale works raise the profile of art in the parks, create bold visions, and can create scaffolds that other projects use to signal boost. These projects should focus on deep engagement with the sites’ histories, ecologies, and communities.

These works should also include budgets for related activations and artworks. The larger site can act as a venue or thematic connector for a number of smaller scale projects that extend the impact and provide more opportunities for emerging artists.^{22, 23} Lead artists can collaborate with 4C to provide a curatorial vision for activating the space by connecting with communities and artists who connect to the neighborhoods or the themes that the space presents.

This type of curatorial vision creates the opportunity to build local public art capacity and helps emerging artists build a “track record” of public art that can lead to larger commissions. As the proposal moves forward, 4C should encourage the lead artist to design points of contact and engagement with other artist projects or community-led programming “within” the project and 4C should reserve resources outside of materials and lead artist fee to help realize these projects.

Large-scale projects could be conceived as long-term interventions meant to endure for many years *or* as high-profile temporary events or installations that may last only a few months but endure in memory.





22. Pokto Cinto (Serpent Twin)
 Santiago X
 Schiller Park, IL

If you head to Schiller Park a massive serpent will greet you. Made from soil and ancestral dirt from numerous tribal lands in the nation, *Pokto Cinto* (the Koasati translation of *Serpent Twin*) is a concept from the neighboring community and area organizations to pay homage to those who inhabited the land before colonization. But it's the creation of indigenous futurist artist Santiago X, a citizen of the Coushatta Tribe of Louisiana and the indigenous Chamoru from the island of Guam.

Serpent Twin is an earthwork piece of public art — an effigy mound of soil similar to those found in Cahokia, Illinois (home to Monks Mound). It is also just one bookend of two that will connect the North Branch of the Chicago River to the Des Plaines River along the 9-mile stretch of Irving Park Road when complete. *Serpent Twin* will sit in Schiller Park, and the Coil Mound (many tiers of soil resembling the coiled body of a snake) will sit in Horner Park.

“For those who don’t know, Cahokia is the largest mound civilization north of Mexico, and at its peak in the 1300s, it had a higher population than London,” X said. “I’m trying to remind people of that presence and the grand nature of indigenous civilizations and their ability to create communities and trade networks and cultural epicenters. We had those things here pre-Columbus, preinvasion. I walk around these American cities, and I don’t see the presence of the indigenous point of view, the indigenous architect. ... I don’t see the presence of indigenous place makers in any of these cities, so I would like to return to that or at least catalyze the movement to create indigenous spaces again.”



23. Counterpublic,
 2021-Present
 St. Louis, MO

Counterpublic is a civic exhibition that weaves contemporary art into the life of St. Louis for three months every three years in order to reimagine civic infrastructures towards generational change. Counterpublic produces public programs, temporary and permanent installations, and long-term ongoing community engagement and community organizing.



3
1 Created in collaboration with her son Nokosee Fields (Osage/ Cherokee/Muscogee), Anita Fields’s (Osage/Muscogee) *WayBack* invites visitors to gather in physical relation to each other, to Sugarloaf Mound, and to Osage ancestors, history, and legacy. When the Osage Nation purchased part of Sugarloaf Mound in 2007, the sacred site was reabsorbed into the Nation through the auspices of property, extending Osage territory from the site of their displacement in Oklahoma back to their ancestral homeland. Atop this site, forty platforms are installed, modeled after those found at Osage events in Oklahoma. After the exhibition, the platforms will travel from St. Louis to Tulsa where they will be distributed to Osage community members completing the link between the current home of the Osage Nation and its ancestral homelands.

2 For Counterpublic 2023, Anna Tsouhlarakis (Navajo/Creek) created *The Native Guide Project: STL*, a multi-media artwork consisting of a billboard and public digital displays throughout St. Louis. Using text as a vehicle to question place, land, identity, and narrative, *The Native Guide Project: STL* aims to occupy and recondition the mindset of viewers. Tsouhlarakis focuses on the Indigenous presence of the area which precedes the city of St. Louis illustrated in the monumental architectural constructions referred to as “mounds” of the tribes residing alongside the currently named Mississippi River. Though Native people were forcibly removed from this area, *The Native Guide Project: STL* demonstrates their ancestors, their stories, and their knowledge remain a part of this land forever.

3 jackie sumell’s “free soil” is a play on words and history. The Free Soil Party was a short-lived political party formed in 1848 and based in St. Louis. The party’s sole platform—that slavery should not follow settlement with westward expansion and that freemen, instead, should be given free land like all other settlers—is summarized by their motto: “Free Soil, Free Speech, Free Labor, and Free Men.” The first aspect of sumell’s project is a private ceremony of returning crushed bricks first, to dirt and then, to the quarries from which the clay used to make them was taken. The crushed dirt is then mixed with sand and the seeds of native pollinator plants, including echinacea, yarrow, bee balm, and goldenrod—chosen to ensure that the plants grown from sumell’s soil also help native bees thrive—to create a “free soil” that is distributed throughout the exhibition at Counterpublic 2023 information hubs.

4 Damon Davis’s *Pillars of the Valley* is a mile-long monument to the residents of Mill Creek Valley, a predominantly Black neighborhood whose residents were displaced during the city’s demolition of the Midtown area in the late 1950s. Informed by a four-year community engagement process, Great Rivers Greenway spearheaded the effort to elevate the Mill Creek Valley story through Davis’s installation with support from numerous community partners.



3. Site-Specific Works (Small)

Like the large-scale site-specific projects, these projects begin with the identification of promising sites. This program hinges on the creation of a running roster of sites identified by KC Parks staff. To create initial awareness, KC Parks staff should be surveyed annually about unique situations within the KC Parks system that could be promising for artist interventions.

These might be identified by Parks Operations—people who are intimately familiar with the KC Parks system and cultural resources, historians, or people working in acquisitions or ecology—may identify these sites. Selected sites may contain a special cultural asset, a strange landform or awkward physical object,²⁴ a complex community negotiation,²⁵ a particularly public opportunity for a gateway or public-facing object,²⁶ or a nearby community that needs to feel greater belonging. Building off of these seeds, 4C staff can develop unique artist calls to work on the sites that they select from the roster.

Ideally, KC Parks staff can contribute to this database and add notes whenever ideas arise in the course of their work (after a community engagement program, volunteer day, or cultural program).

It’s important for KC Parks staff to have a role in identifying sites for art interventions. In this way, 4C builds political capital with KC Parks, and KC Parks staff are able to use their knowledge and expertise to contribute to successful artworks. Not every site will get an artwork of course, but this will begin to build a more transparent pathway for site nomination and help “capture” unique insights and expertise that can come from staff and community.

Some specific examples:

- A series of walking/biking trails is densely populated with forking paths and wayfinding is confusing
- An artwork is desired to create a greater sense of welcoming to a girls' sports league
- A new open-space acquisition abuts a high school, and the school is highly interested in connecting with the site
- A much used ballpark has become prime habitat for a group of birds
- A triangular lot adjacent to a major thoroughfare could serve as an entryway to a hidden adjacent park if it could somehow welcome people
- A shipping container in a highly used park holds crucial recreational equipment but blocks the view of a forest
- Wayne Tunnel, the *Ebb and Flow* mural site, could be a venue that is refreshed every few years as a tribute to the original muralist, beloved artist and arts administrator, Kristen Ramirez, who passed in 2021. A recurring site with rotating temporary works can establish an exciting rhythm - a place that people look forward to seeing renewed and re-imagined on a regular schedule. Sites like this could become a focal point for temporary works that provoke and foster important public conversations (see *Fourth Plinth* or *Monument Lab: Philadelphia (Citywide Exhibition)*)

Ideally, these projects could be slated in groups of 2 or 3 to create a publicity moment and be considered as a set.



24. Cement barrier turned into Toblerone bar by artist Johan Karlgren



25. *Rainbow Swash*, 1971
Corita Kent (1918-1986)
Boston, MA
Painted gas tank



26. *Ruup*, 2018
Birgit Õigus and Estonian Academy Of Arts
Võru County, Estonia
Forest megaphones for listening and amplifications

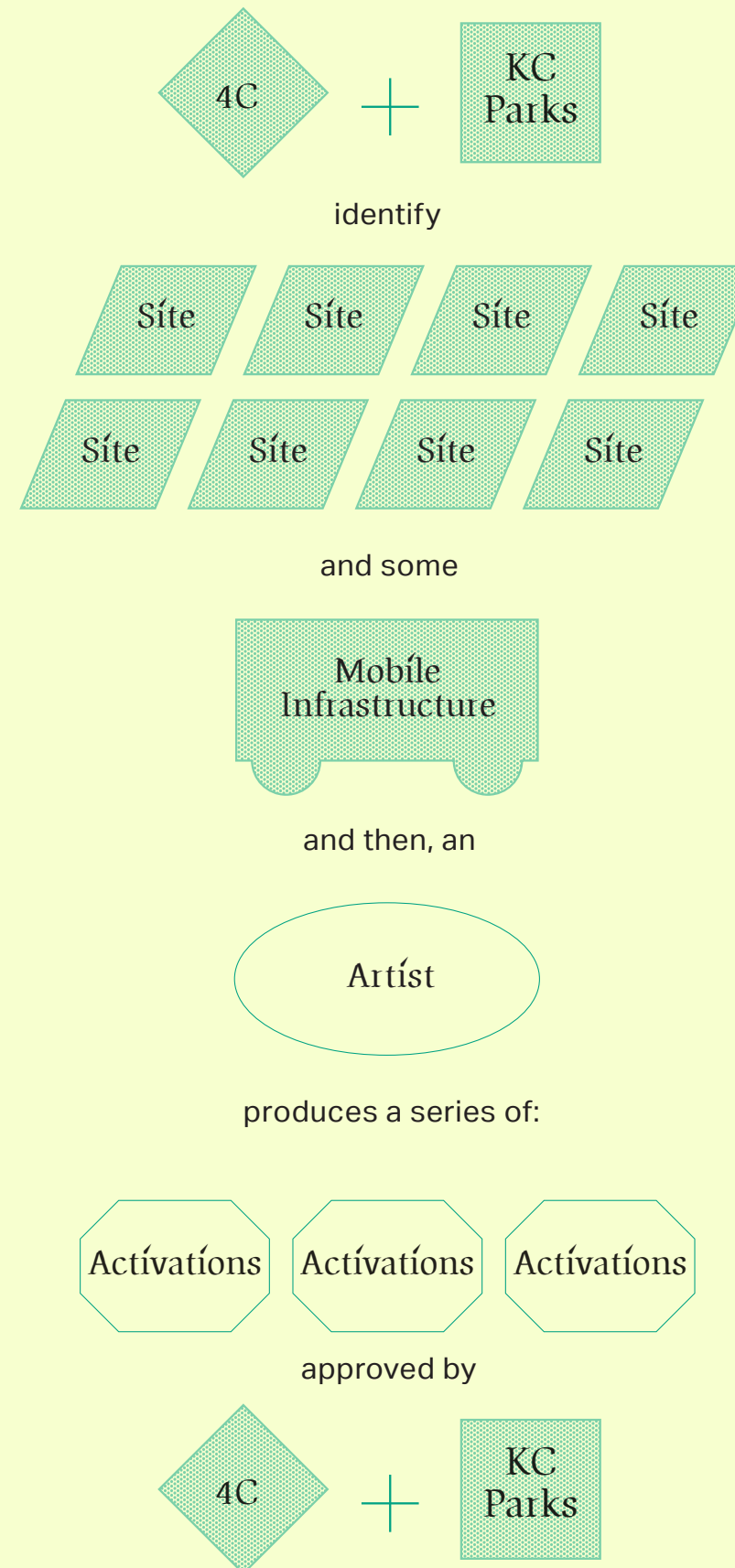
4. Landscapes/Soundscapes

This framework partners time-based performances with unique locations. KC Parks offer up so many wonderful and intriguing venues for performance and deep connection between site and sound. Music is a culturally adaptable, universally appreciated form of connection. This type of site-specific temporary engagement also works well with KC Parks’s resources and affordances. These projects don’t require maintenance, but rather use KC Parks’s greatest asset- landscape.

KC Parks and 4C should first identify some appropriate venues - a mix of interesting, unique locations; areas that have existing stages or amphitheaters; and places that temporary PA systems could be set up. Venues should be pre-permitted or have enough parking/infrastructure to hold the kind of event imagined. Concerts need not be huge to be successful; intimate engagements (<50 attendees) are fine.²⁷ KC Parks should be encouraged to think creatively about these spaces and be open to the exciting possibilities inherent in unorthodox venues.²⁸

Mobile event production tech should be sourced, including vans, mobile stages, PA systems, mixers, and lighting. KC Parks may already have event infrastructure within the organization. An existing cultural event producer could be tapped as a vendor to provide this technical support (such as Living Earth (fka Floating) or Totem Star).

4C should issue a call for artists/curators who are interested in curating/producing interesting, immersive performances that ideally involve a mix of musical and cultural styles. These artists would be given a budget and supported to program as creatively as possible.



KC Parks and 4C identify site(s) for project.

KC Parks and 4C identify event production infrastructure or vendors.

4C works with members of KC Parks and relevant Communities to recruit and select an Artist.

KC Parks and 4C orient Artist.

Artist begins research and develops project concept.

Artist proposes series of activations to KC Parks and 4C’s Public Art Advisory Committee (PAAC) for approval.

Artist executes season of activations with 4C and KC Parks assistance where needed.



27. *Water Pieces (Trails Project)*, 2010
Paul Rucker
King County, WA

A card game, a cello composition, a set of scents. These are a few of the site-specific art experiences interdisciplinary artists Susan Robb, Paul Rucker, and Stokley Towles created to celebrate King County's Regional Trail System (RTS), one of the nation's most extensive multi-use off-road networks, with more than 175 miles of trails for bicycling, hiking, walking, and horseback riding.

From April to September 2010, the *Trails Project* featured a series of experiential artworks, both on the trails and online. Each offering activated the RTS in a new way and reflected what Robb calls "the variety, vastness, and transformative nature" of the network. Together, she, Rucker, and Towles spent six months exploring the trails before sharing their individual and collaborative creations at several public events. A temporary project website, which remained live until March 2011, also allowed them to chronicle their experiences in a collection of photos, videos, writings, and sounds.



28. *Deep Listening*
Pauline Oliveros and Stuart Dempster
King County, WA

Pauline Oliveros and Stuart Dempster recorded the classic record *Deep Listening* in a massive underground cistern at Ft. Worden State Park. The empty water tanks produce a surreal 45-second reverb and create a completely unique listening/sound-generating environment.

5. Artists + Community

One of the most important things that artwork in parks can do is create and reinforce powerful feelings of connection and belonging between communities and their parks. To do this, communities must be involved early on in the conception of the work.

This framework builds an art engagement around a specific community and centers community organizations alongside artists as central to the art commission. 4C and KC Parks should be left to devise the appropriate structures to enable these collaborations but this plan will offer some suggestions.

4C and KC Parks must design ways to recruit community partners and artists to participate in the projects. KC Parks could invite community partners to apply for these opportunities on a semi-annual basis, creating a clear application process and working with their outreach teams to ensure that community partners represent the full diversity of King County's residents. Similarly, 4C could implement a panel process to create a roster of artists with deep interest and/or experience in creating work in collaboration with communities.

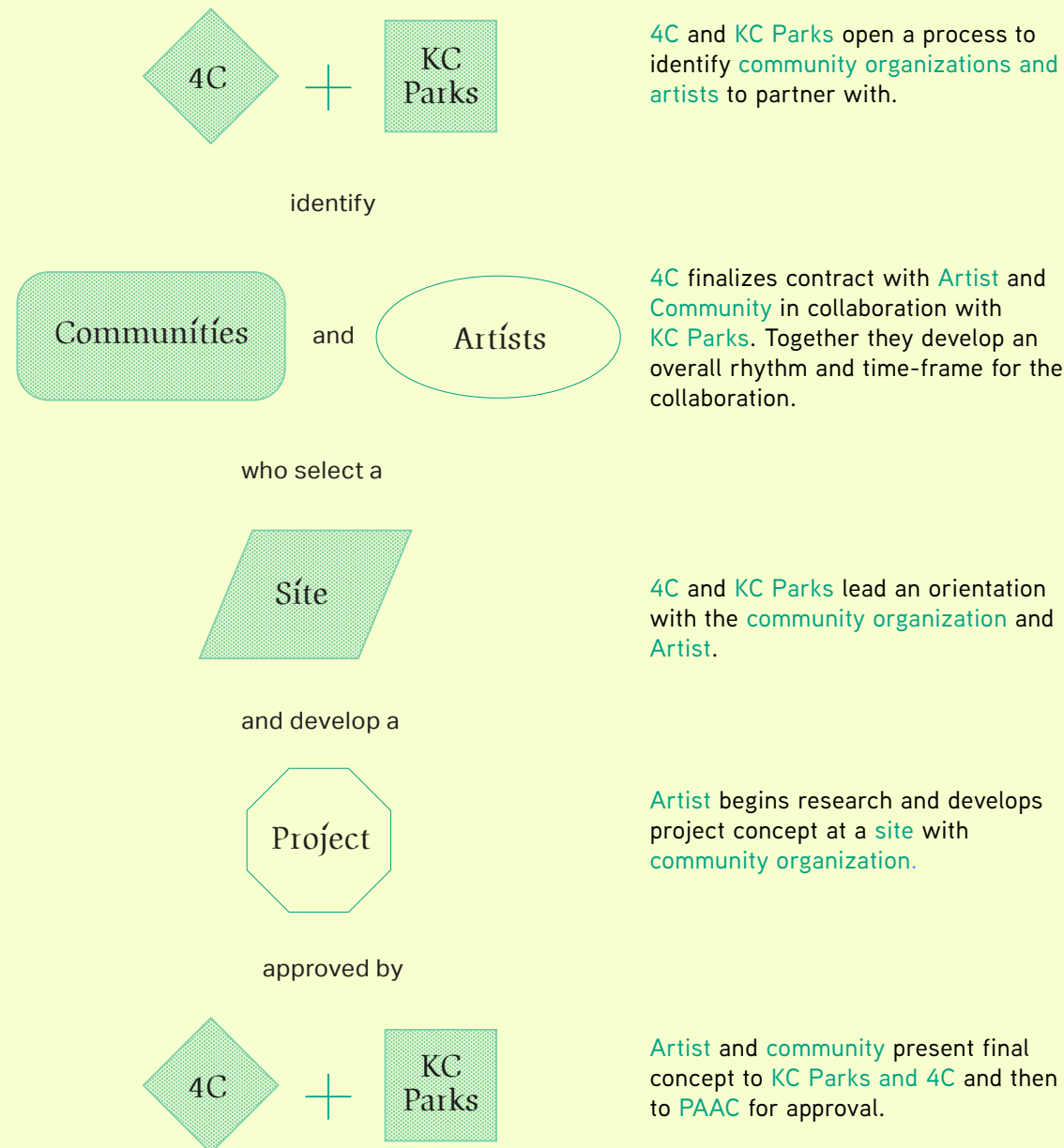
This roster will include artists and artist teams that do successful community-focused work. Their experience can also consider future programming to promote the development of artists who are interested in community-focused art collaboration. Over the course of a couple years, as this roster of artists and community partners is developed, future work could expand outreach, creating additional workshops to develop and grow artist communities. 4C and KC Parks would fund and collaborate so these art projects could be executed in KC Parks.

Once per two-year cycle, 4C and KC Parks could greenlight a cohort of 3-5 collaborations in locations that showcase a diversity of locations, communities, and methods across King County. These collaborations would be given funding to develop projects and 4C would assist in shaping these ideas into final forms, executed with assistance from KC Parks and 4C.

This framework encourages artists to collaborate and connect with communities earlier in the process, instead of pulling them in at the middle or end of a project. It will also diversify who applies for and gets commissions.

This framework will require KC Parks and 4C to devote resources to outreach in order to create a vibrant and interesting pool of community partners and artists representative of King County.

Ideally this program can be designed and coordinated in conversation with KC Parks' Community Grants Program (CGP), leveraging 4C's expertise with public art commissioning. CGP will define standards and expectations around community-proposed projects that apply for CGP grants.



Many contemporary artists hold complex practices that are intertwined with specific communities. Their work can span object-making, performance, community workshops, or even the provision of services. The work may have components that face a “general public” but they are fundamentally directed towards specific communities that they relate to and make work for.



29. *Brick House*, 2019
Simone Leigh
New York, NY
Public sculpture commission at High Line Park

30. *Free People's Medical Clinic*, 2014
Simone Leigh
Brooklyn, NY
Site-specific installation and health programming at Weeksville Heritage Center



31. *Figure Ground: Beyond the White Field*, 2017
Rafa Esparza
New York, NY
Installed as part of the Whitney Biennial and made from 3,100 adobe bricks created with his family and houses the work of other artists from his community.

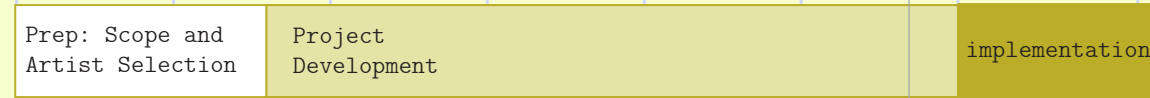
Rafa Esparza. *Figure Ground: Beyond the White Field*, 2017. Adobe bricks. Whitney Biennial 2017, Whitney Museum of American Art, New York, NY. Photo: Ben Gancsos. Courtesy of the photographer and Whitney Museum of American Art, New York, NY



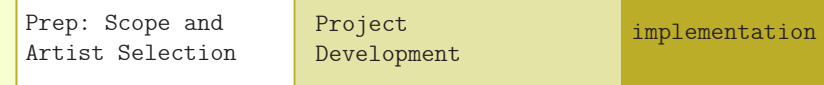
32. *de la Calle (of the Street)*, 2017
Rafa Esparza
Los Angeles, CA
Esparza enlists his community centered around queer nightlife to perform in the heart of LA's Fashion District.

Sample timelines

Artist in Residence - large
120k (excluding Parks staff time)
First resident should also be a kind of administrator to smaller projects.



Artist in Residence - small
50k (excluding Parks staff time)



Large-scale site-specific installation
~400k



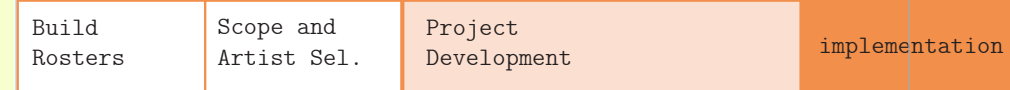
Small-scale Site-specific installations
30-45k per project




Landscape/Soundscape
40k per series (including tech staff, producer, artists)



Artists in Community
25k-75k per project



0 6mo 12mo 18mo 24mo 30mo 36mo



*BUDGETING.
SEQUENCE.
PRIORITY.
EQUITY.*

This art plan proposes a two-phase process for coordinating budgeting and planning across 4C and KC Parks budgeting mechanisms.

4C's Public Art budget is defined by the 1% for Art ordinance in which 1% of eligible King County capital project budgets by individual King County departments go to public art funding. The actual dollar amount fluctuates significantly depending on the eligible capital projects planned for the upcoming years.

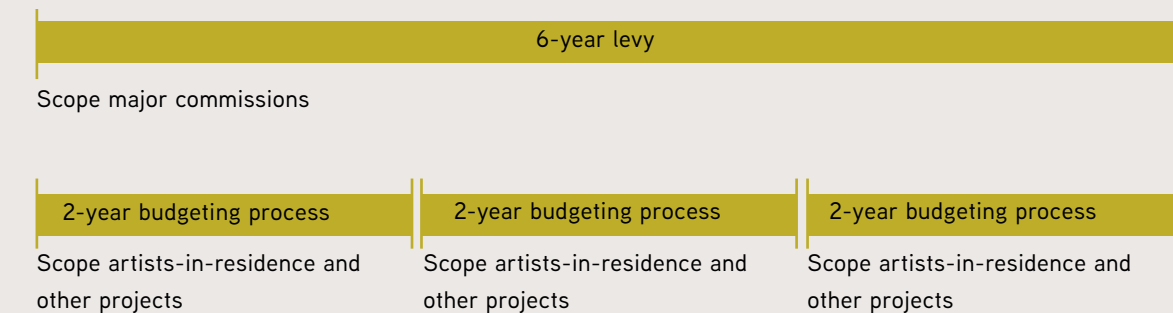
KC Parks uses a highly structured 6-year levy cycle for capital planning in which voters directly approve a 6-year levy to fund KC Parks.

After KC Parks' levy passes, 4C and KC Parks should work to designate at least one major (\$400k+) art project for that cycle.

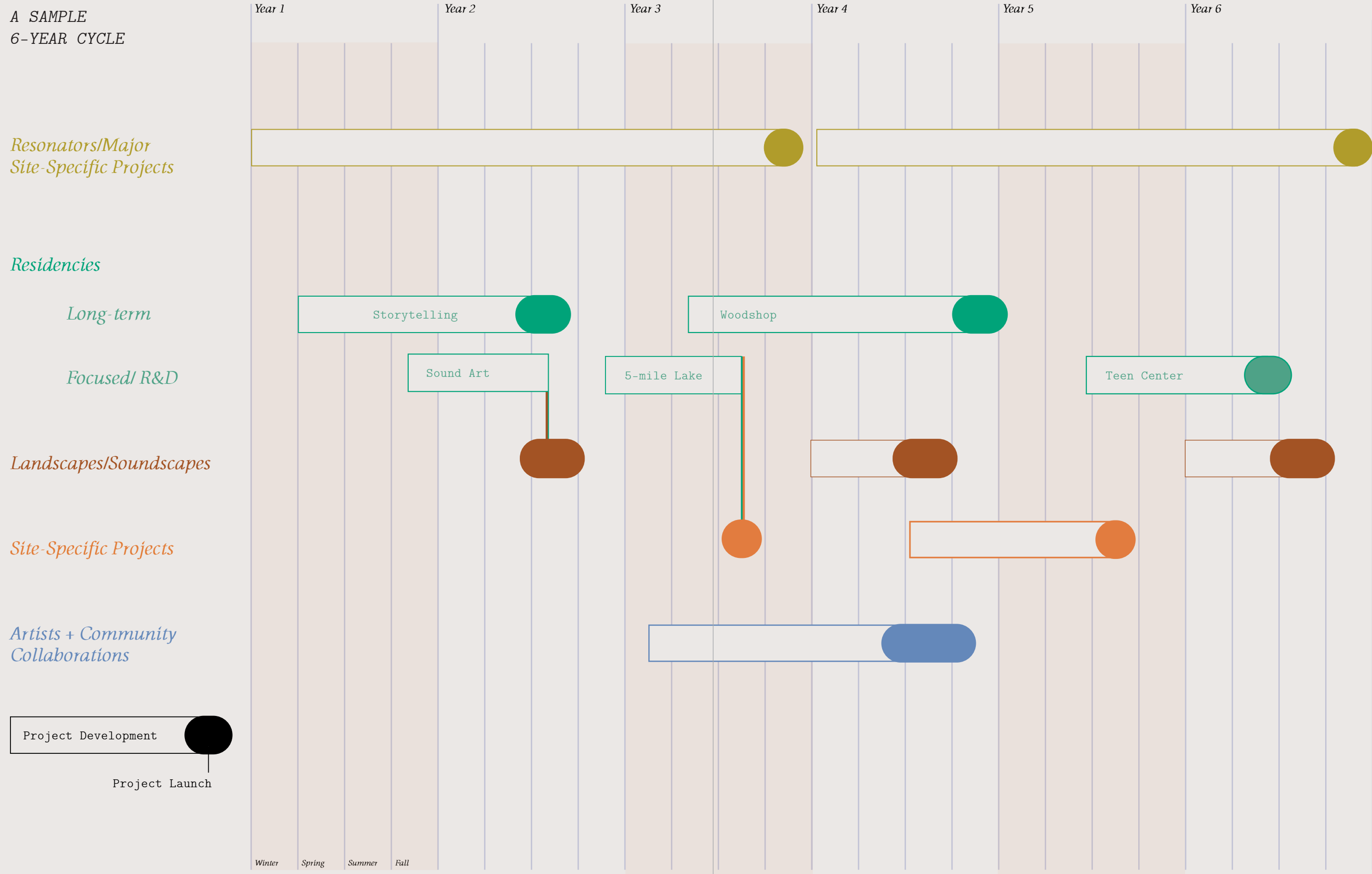
With every two-year budget cycle, 4C reviews the estimate of the upcoming funds. KC Parks' public art projects should be planned and budgeted to align with the King County budget cycle. In every two-year budgeting period there should be at least one "lead" long-term artist-in-residence at KC Parks. That artist-in-residence will be partly tasked with curating and coordinating other art opportunities at KC Parks and acting as a kind of liaison and advocate between the two organizations.

A set of focused residencies should also be scoped at this time. Where possible, overlaps between residencies may help with orientation, overhead, and cross-pollination as well as create opportunities for mentorship. In the first 4 years of the plan, 4C can use artists-in-residence projects to experiment and determine details about future project categories.

At the beginning of the two-year budgeting cycle, 4C should also:



A SAMPLE
6-YEAR CYCLE



- Work with KC Parks to identify sites appropriate for temporary and permanent works, including sound-art activations. This list could incorporate recommendations and feedback from KC Parks’s staff, including PDMCs; Preservation, Acquisitions, and Conservation staff; Log Cabin youth coordinators, etc.
- Work with KC Parks to revisit and expand KC Parks’s list of communities interested in collaborating with artists on site-specific engagements
- Revisit and build roster of artists interested in working collaboratively with communities
- Identify event production consultants for the Landscape/Soundscape projects
- Identify curators and technical assistance for site-specific programs

Specific Programs’ Planning Needs

Large-Scale Site-Specific

The development of each project will tie in KC Parks’s capital planning. A project may enter long periods of dormancy during the design and development of other aspects of the selected site, and a lengthy construction/installation schedule is likely. The artist will closely collaborate with the KC Parks’s art coordinator to frame how they will engage with site and KC Parks.

Residencies

Each residency will require significant time and resources from KC Parks and 4C staff, and each agency should have one point person whom the artist can contact for questions/requests.

Site-Specific

Annual identification of potential sites based on PDMCs’ recommendations, cultural resources, preservation efforts, community partnerships, acquisitions, ecologies, etc.

Landscape/Soundscape

- Event infrastructure: PA system, seating, mobile stage, lighting, ticketing

system, advertising, etc. 4C and KC Parks can contribute their equipment.

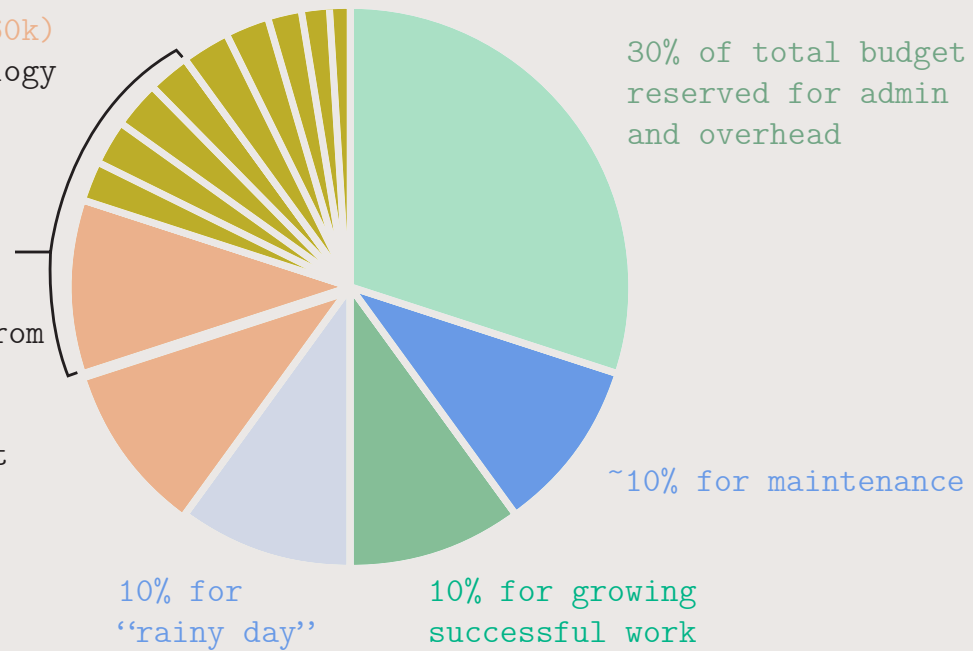
- A roster of pre-vetted, promising locations, featuring a mix of unique natural sites, sites in Five Mile and Sunset, and sites with existing performance/concert infrastructure.

Artists in Community Commissions

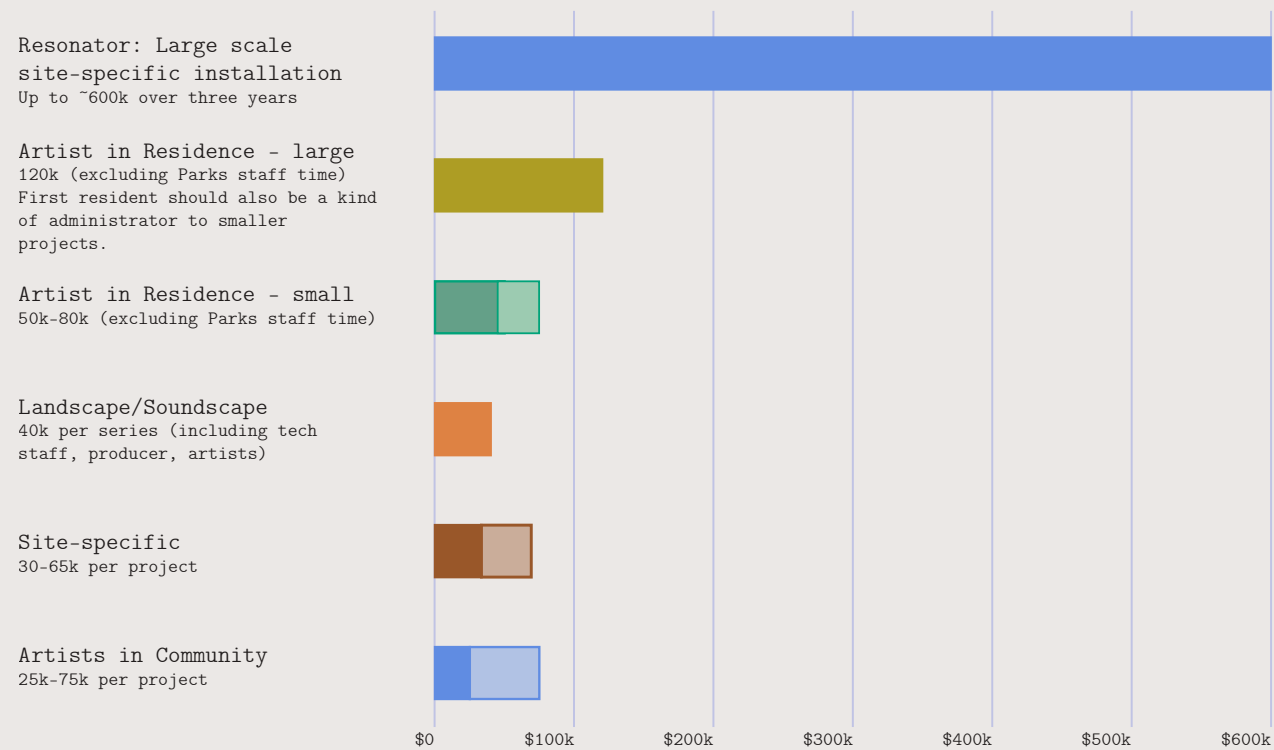
- Parks should actively canvas neighborhood organizations, and publicize opportunities for communities to produce funded collaborations with artists. KC Parks could employ its Mobile Engagement Team and existing partners in high priority districts and promote opportunities throughout its system via “Friends of” groups. They may emphasize ephemeral, experimental nature of possible projects - weekend festivals, zines, dances, etc.
- 4C could issue periodic calls to apply to a roster of pre-approved community-centered artists. They could begin with outreach to known artists and creative workers who already work with communities (for example, tribes or the UW Landscape Architecture Design/Build program).
- Over time 4C could expand their roster with targeted “boot camps” and other artist development programs.

50% of project-based funding should go to smaller commissions (<30k) and 50% should be for larger commissions (>60k) to nourish artist ecology and diversify pool

50% of project-based funding should go to sites in or artists from Five-Mile and Sunset districts to address historic disinvestment (for map of districts and discussion of equity see pp 14-19).



Project Budget Ranges



Equity must be addressed within the budget. To work towards an equitable distributions of artworks and opportunities, this plan proposes the following guidelines:

- 50% of project funding should go to sites or artists from the Five Mile and Sunset districts. This designation proactively address historical patterns of underinvestment as outlined in the Resources and Equity section (p. 18). This can be reassessed every 6 years but should be done so in the light that funding should not only be spread equitably within the duration of this plan but also needs to redress decades of underinvestment.
- To foster new talent, community capacity, and local arts ecosystems, 50% of artist funding should go to smaller commissions (<\$30k). Commissions of this size are large enough to create meaningful support and work, but are not so large that only established artists can successfully apply.
- 4C and KC Parks should scope a range of small and large art commissions that interest BIPOC artists. They will consider the artist selection process and use 4C’s racial equity toolkit to avoid creating tracks that systematically award larger commissions to white, male, and/or established artists.
- 30% of the total budget should be reserved for admin and overhead.
- 5-10% of the budget should go towards a maintenance fund to ensure that works in KC Parks get adequate maintenance in the rugged KC Parks environment. Maintenance could include traditional upkeep as well as tending or reconfiguring works that are temporary or meant to evolve over time.
- From Year 3 of the plan onward, another 10% of the budget should be reserved to help extend or repeat projects that appear to be gathering steam and interest. A major part of the planning philosophy is to find ways to continue what is working and taking root
- An additional 5-10% should be reserved for a “rainy day,” given the unpredictable nature of funding. These resources might also be used to build community capacity to complete calls for artists through “boot camps” and additional outreach. The Seattle Office of Arts & Culture Public Art Boot Camp and LA County’s Public Artists in Development (PAiD) program are models of this kind of investment in public art making community.

Equity Recap

4C is committed to Equity and Inclusion. Here are four dimensions in which 4C can continue to engender equity through Art in Parks.

Geographic focus. KC Parks has identified two particular Park districts that have historically not received their fair share of resources. For the duration of this plan, we recommend putting 50% or more of parks resources towards sites and/or artists from these two districts: Sunset and Five Mile. 4C should create a roster of artists from these districts.

Decision-making. Equitable decisions begin with equitable decision-makers. Consistent with existing practices at 4C, site and artist selections must be done with panels representative of the communities we seek to serve and focus on. In order to facilitate participation, 4C should continue to compensate individuals who may otherwise have difficulty dedicating significant time to jurying or advising on projects.

Outreach. 4C should commit the necessary resources for meaningful culturally-competent outreach - both in circulating calls for artists, and identifying partnering community groups for artist projects. Artist opportunities should be framed as inclusively as possible and 4C should devote significant resources towards improving targeted communities' chances of successfully responding to calls for artists.

Diversity of artist opportunities. 4C should strive to provide meaningful opportunities for artists at different levels of visibility and career stages. 50% of money that goes to artists should be in commissions under \$30k.

Who can be an artist? What does this have to do with Equity?

Throughout the interviews conducted for this plan, communities expressed concern over who they imagined would be able to get public art commissions.

They felt that large commissions in general (not just through 4C or at KC Parks) were inaccessible to the artists they knew and respected because these artists did not have prior "Public Art" experience, a catch-22. They also felt that these kinds of opportunities often went to a small group of artists that were sometimes inappropriately hired to "represent" King County First Peoples (for example Coast Salish artists that were not members of local tribes or descended from local First Peoples). 4C should proactively address this by building capacity for local artist communities to competitively respond to calls and produce public artwork. Some examples:

- Public art "boot camps" that help potential artists draft their applications, understand the public art process, and learn how to work with fabricators and other skills needed to successfully complete public art commissions.
- Smaller commissions that encourage 4C to take risks on less established artists. These should be connected, where possible, to informal and formal mentorship opportunities.

4C should continue to proactively broaden the definition of "artist" to include culture-bearers who might:

- not produce objects for sale, or promote their work outside of their community
- make work that is deeply connected with other cultural practices/interwoven with faith, tradition, youth work, etc.

- produce collaborative work that is credited to a team, collective, tribe, etc. and expanding the creation of public artwork that has value to the communities we serve. (A good example of 4C's leadership in this space is their work with the Muckleshoot Tribe Creative Division for the "permanent" artwork on site with King County Solid Waste Division)

To give a few other examples: I spoke with queer youth who had transformed their idea of safety in parks after attending an outdoor dance-party and wellness festival. I spoke with individuals who attended a mariachi concert at the opening of a trail and felt that the trail had thereafter felt open and welcome to them. I spoke with tribal representatives who spoke of difficulties in contracting with government agencies because the default contracts and systems were designed with individual artists in mind, not collectives or sovereign nations. These are the kinds of opportunities we want this plan to address and speak to.

“I hope [the County] can see their position as facilitators of community needs, and that sometimes *community needs are complex and varied.* The path of least resistance does not always serve the community in the best way.”

- Angie Hinojos

Notes on Working with Tribes

In conversation with Muckleshoot and Snoqualmie tribal members who participated in this plan's development, a few themes emerged:

- When asked which parks have special meaning or value, the response tended to be: "all of them." It's an understandable position. Because of their status as public lands, and because they hold relatively "intact" natural features (compared to other facilities that 1% for Art connects with) 4C and artists working on KC Parks projects should make tribal consultation a standard component of projects developed for and in KC Parks.
- Tribal members felt strongly about interpretive signage and the lack of tribal representation in signage resulting in native erasure. Especially when works include an interpretive element, tribes should be consulted, and seen as experts (who deserve compensation), not just topics or source material. These ideas apply to the creation of signage in relationship to 4C projects but also apply more generally to the signage in KC parks. Tribes mentioned specifically that cultural installations that connected to tribes would be "meaningless" if they were not also reflected in the rest of the signage and interpretive framework in KC parks.
- There was also a wariness about inappropriately furnishing "artworks" or "cultural knowledge" for mainstream consumption (eg. a wine tour that stops at a burial site) that might be inappropriate. Many sites are important to tribes but they'd rather not make them known because sites can be vandalized or appropriated.
- Tribes we met with were very interested in working with KC Parks or programs to develop land uses that benefit tribal people - for instance fostering sites that can support cultural gathering of materials like medicinal bark or berries. In the process of identifying sites for site-specific works or land art, connecting with local tribes and tribal historians and ecologists may lead to interesting, fruitful project ideas.
- Relatedly, we heard a clear frustration about tribal members being asked to pay for permits to access or use ancestral lands. Sensitivity to this could be helpful if and when any cultural projects require admission fees or limit access.

- We also heard frustration from tribes about being approached with a DEI lens of "inclusion" that did not appropriately acknowledge the unique position of tribes as sovereign nations.
- The topic of repatriation or Land Back did not come up in our interviews with tribal members but that doesn't necessarily indicate a lack of interest. Powerful work is being done across the country to return lands to native people.

Planning for Maintenance and Deinstallation

Maintenance was a major theme of conversation for community members and internally within Parks. Maintenance has a clear equity-dimension. Chronically under-resourced communities were distinctly fearful that artworks would be broken, left unmaintained, and signal disinvestment to parks users.

Even temporary work must be rigorously maintained while it is in public. We encourage artists and administrators to make special efforts to plan for maintenance and change at the outset of projects that take place in public parks. This includes standard procedures like specifications of repair materials, suggested routine maintenance and inspection schedules, a vendor list for critical supplies, and specific plans for dealing with vandalism and (given the vast territories involved in KC Parks) inspection. 4C should also, given the rugged nature of the environment, encourage artists to imagine what ways their works could be "allowed" to change, become altered, or biodegrade.

An appropriate budget for deinstallation as well as a plan for storage, disposal, and/or deaccession should be planned at the beginning of the project. If not already scoped as such, artists should be made aware of the "limited lifespan" option for a physical work and encouraged to use it. Deinstalled temporary work can become a burden to artists who have to plan for storage or disposal.

That said, a maintenance contract should also clarify a schedule for deciding whether to extend a project's lifespan.

INFRASTRUCTURAL SUPPORT

The planning process also surfaced a number of “infrastructural” needs. They are worth mentioning here as projects that would improve the experience for artists, 4C, KC Parks, and parks users and boost the capacity of the organizations to produce quality work.

FOR PARKS:

Process Checklist for Parks staff

Parks is a highly structured, system-driven work environment. A checklist for project management and artwork approval by KC Parks would help ensure communication among various parts of the KC Parks department. A KC Parks project manager would handle this checklist, which includes a clear flow of approvals needed to complete a project.

Support for thinking about freedom of expression, public space, and fairness

Parks would benefit from clear guidelines about who can install work at public parks, for how long, and with what restrictions. For example, who can commission a memorial bench, and what can the text of the memorial say? Can a wealthy donor gift a statue to a certain location? Without a clear policy Parks staff must make many difficult ad-hoc decisions - what should they say yes or no to? what is most fair? what is legal? This is a complex matter of policy, legality, fairness, and even democracy. Different protocols for making these decisions exist through 4C and KC Parks but they should be collected, reviewed, augmented, and standardized. An ideal policy will allow Parks to continue to encourage donations, gifts, and engagement with public space while maintaining transparency and consistency.

Culture beyond artwork – Meaningful activities and structures:

- **Interpretive signage** - Culturally specific interpretive elements are appropriate for certain projects. As the standard signage program becomes even more standardized, greater connections between interpretive knowledge and materials and potential artwork planning are necessary. For example, the interpretive artwork planned for the Eastrail is more beautiful and interesting than what could have come out of a

siloed process. Tribes underscored interpretive signage as a source of native erasure, often focusing on extractive industries or recent colonizer histories while excluding native histories. Tribes would like to be consulted earlier in the process of signage development and also valued (and paid) for their expertise as consultants.

- **Naming** - Similarly, I found a great desire on the part of tribes as well as other communities to revisit the naming of KC Parks to reflect on whom and what we want to honor and call attention to.
- **Cultural dimensions of sports and other park uses** - Provide support for culturally specific sports and recreation uses that increase diversity: cricket, soccer, stickball, etc. This is another Artist in Residence topic.
- **Event programmers and concessions** - Build a network of culturally competent event programmers. KC Parks would manage this list, but 4C could contribute many ideas from their existing networks of artists, arts organizations, and cultural grantees.
- **Community Partnerships and Grants programs** - Increasingly, communities have approached the Parks Community Grants Program (CGP) directly with proposals to install meaningful sculptures in their local parks. This is a great indicator of the value of community-connected artwork and the hunger from communities to see artworks that reflect their ideas in public space - but it also creates a series of new questions for this program (which was not designed with artwork in mind). Which proposals do they say yes to? How long should such artworks last? How can CGP get the knowledge base to make the best curatorial or technical decisions?

Bolstering diversity in decision-making

Consistent with Parks and 4C's ongoing equity initiatives, this art plan recommends community representation for site and artist selection. 4C and Parks should continue to provide the necessary resources to reach communities where they are and make participation feasible for community members who are often strapped for time, childcare, etc. As much as possible community-members should be involved in the capital planning stage of 4C scoping- at the beginning of the levy process as well as the biannual budgeting process that will determine key public art locations and structures.

Transparency, clarity and fairness for access to public park rentals/access to art opportunities

Several community members expressed concern about what they viewed as preferential access to park rentals and concessions and feeling "locked out" of the existing process even while being asked to be used as documentation of diversity. Could Parks conduct an equity audit/improvement on the process of Parks rentals? Having good standards in place throughout parks will benefit all. One possible suggestion to help communities that feel "locked out" of park rentals establish new patterns of use: targeted communities have early outreach and a special early registration.

FOR KC PARKS AND 4C:

Budgeting guide for non-artist expenses for artworks

In order for projects to succeed, there are a number of resources outside of 4C's administration, artist fees, and fabrication. These resources include project-management from KC Parks, maintenance time, community advisory stipends, permitting, etc. Guidelines for estimating these needs and specifying financial sources will make the process feel less ad-hoc for administrators at both parks and 4C and make budgeting and planning more collaborative. Art maintenance is specifically considered on Page 95, but there will also be costs related to event-based installations and artworks that will increase or change the use of certain Parks. These could include things like additional park maintenance, parking/traffic attendants, security, field or site prep, bringing out lighting/fencing, safety measures, OT for staff, and so on. 4C should not necessarily pay for these resources, but the project scoping process needs to account for these expenses. These considerations will go a long way for KC Parks Operations staff supporting new art in the parks, as well as participating in the processes/programs described in the plan. This also ties to equity because Operations staff are sometimes left out of scoping/planning/budgeting discussions in KC Parks. The public art coordinator at KC Parks should work with the 4C liason to navigate these discussions.

Artwork audit

4C and KC Parks have each created contemporary databases to track assets. These projects should be supported and developed to also keep track of temporary artworks and they should be tied to public-facing websites. KC Parks' asset-tracking system should be set-up to track art-specific information like authorship, materials checklists, interpretive texts, histories, maintenance plans, etc. This information should also be made accessible at the sites where artworks are located. The "rogue interpreter" artist residency could be a way to jump-start this process and give it conceptual punch.

Clarified maintenance protocols

Artwork in parks is highly susceptible to vandalism and weather. A clarified maintenance program would help to make sure that artwork is not looking broken in public. Numerous community members in Five Mile and Sunset expressed a serious concern that artwork would be vandalized and left in disrepair in a way that would further ingrain a sense of disinvestment in an already disinvested portion of the parks system. KC Parks's "see click fix" system should incorporate all artworks, and if an artwork were part of King County's collection, maintenance requests should be relayed to 4C for immediate maintenance. Ideally, other maintenance responsibilities should also be referred to the appropriate body when the artwork belongs to another entity. Costs of maintenance should be tracked and this info should play a role in budgeting.

Integrating art planning with capital planning

KC Parks clearly expressed interest in finding creative ways to involve artists in capital planning, and early involvement is beneficial. Artists can provide input on landscape, trail, urban, and architectural designs. They can also be involved in the design of "standard" park elements like benches, railings, and hardscaping as well as the planning of site-specific artworks during the levy scoping process.

Integration of Racial Equity Toolkit

This exists in draft form already and should be inserted into the plan and orientation documents when it is ready.

Support for language accessibility

KC Parks and 4C should create guidelines for including languages other than English in artwork signage. Resources for translation (eg. King County's list of priority languages for community-based translation) should be collected and held in an easy to reference place.

Creative standardization

As more public art enters parks and as parks continue a drive towards standardization, a tension will emerge between creating unique objects that make places feel special and the desire to create simple and easy to maintain

park elements. These tensions can have positive and creative resolutions. Creative artists and designers should work with KC Parks to identify ways to standardize some aspects of park urban design while opening up others to more expressive detailing. The details of this idea will most likely emerge from an artist-in-residence project with KC Parks maintenance staff.

Support for tagging/vandalism

The Art Plan focus group generated several interesting ideas about working with vandalism:

- Could there be a series of graffiti-specific prompts or ideas in the maintenance agreement template? Different artists might have different approaches and ideas on how to repair or accommodate and improvise around "tagging."
- There are hugely popular and effective "graffiti walls" within parks, can these be supported in some way? (This idea is of special interest in districts that are concerned about vandalism). This could be a fascinating artist-in-residence project.

How will we know if it's working?

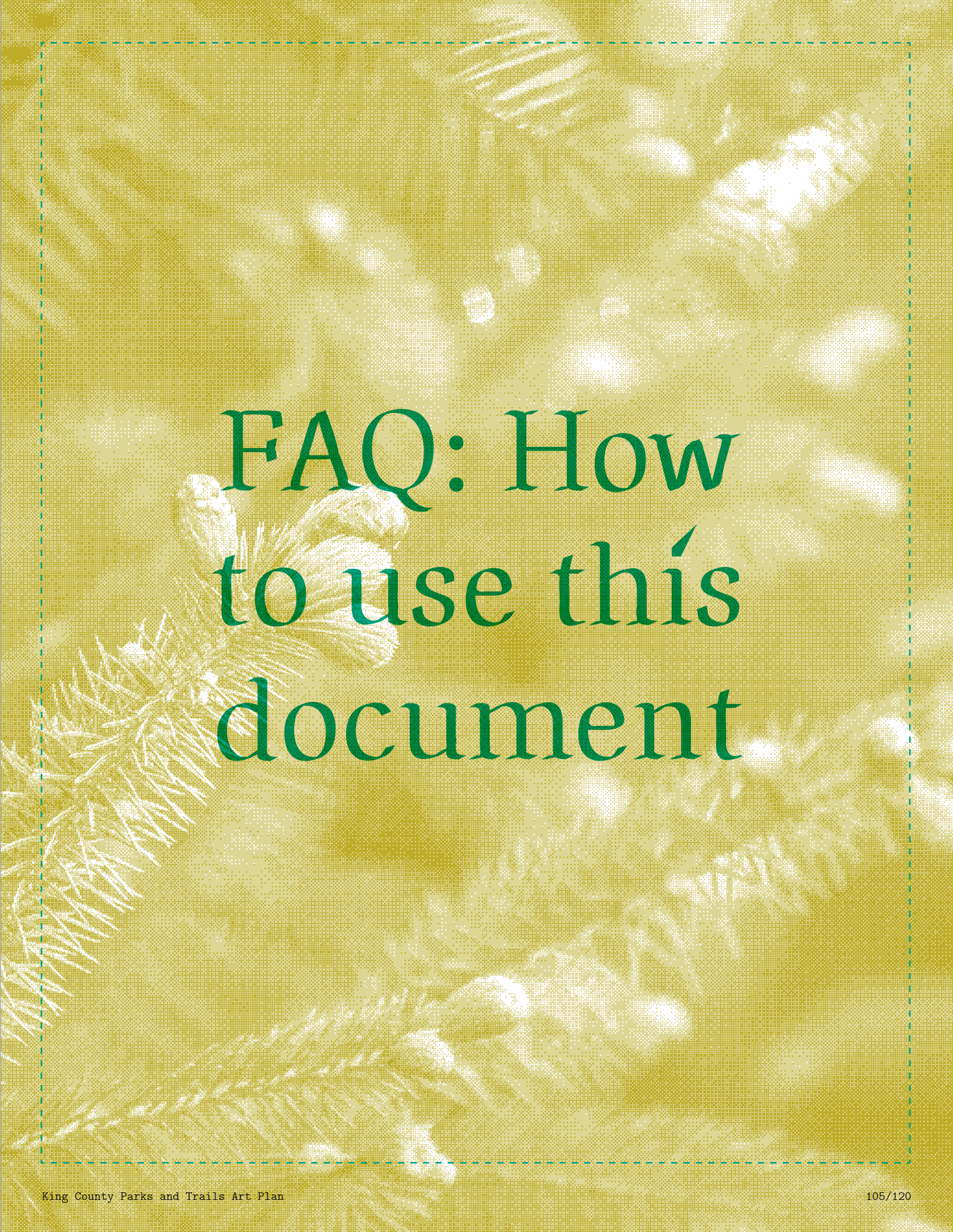
A plan is worthless if it's not revisited. We recommend evaluating the success of the plan every two years with an openness to reevaluation and restructuring depending on what is working or not.

Every 2 years

- Are 4C and LC Parks excited about the commissioned artworks?
- How many of the projects we set out to do are underway or complete? What were the bottlenecks?
- Where were the projects located? Did we spend 50% of our resources in Five Mile and Sunset?
- Do we feel like the majority of our resources are going to under-served communities?
- Did we commission artists that reflect King County's demographics? If not, why and what needs to be changed or supported to get the right mix?
- How should we rebalance the program for the next two years?
- Are the artworks we commissioned looking good or trashed? Did we make good on our maintenance commitments? What worked? What went wrong?

After six-year levy cycle

- Does KC Parks staff have a clear understanding of how art comes to be? Are they excited to do more?
- Is KC Parks putting more resources towards these ideas? Have we created impact beyond the public art realm?
- Were artists able to get involved earlier in the planning process (for instance during capital planning?)
- Are the artworks we commissioned looking good or trashed? Did we make good on our maintenance commitments? What worked? What went wrong?
- What were the most successful types of projects and why? Were there projects that grew offshoots?
- Does 4C understand KC Parks needs and processes and vice versa?
- Are communities excited by the work that's happening? Consider surveys, attendance, testimonies, letters, and reviews/press for projects.
- Do we have accessible materials about 4C's artworks in KC Parks (including temporary works) in public places and online?
- Are youths engaged?
- Are there new relationships and ideas with tribes?



FAQ: How to use this document

FAQ's:

KC Parks Staff

- [I have an idea for a community organization or a location that could develop an artwork.](#)
Submit these ideas to the KC Parks Art Coordinator*
- [I see a damaged artwork](#)
It may be a King County Public Art asset that is maintained by 4C. 4C is committed to maintaining these works and repairing them ASAP. Use this link to have the work identified and (if 4C) repaired: <https://apply.4culture.org/public-art-request>
- [A community member you've met has an idea for an artwork, a performance, or a location.](#)
Reach out to KC Parks Arts Coordinator. They may be able to refer this community member to the [Artists in Community program](#) or [Landscape/Soundscape](#) event series programs.
- [I'd like to host an artist-in-residence.](#)
Contact the KC Parks Art Coordinator.

Artists

- [I want to connect with the community around a particular park, can 4C or Parks help with outreach?](#)
Absolutely. Both KC Parks and 4C maintain community networks. Contact the KC Parks Art Coordinator to get started and connect with the KC Parks outreach and community partnerships teams.
- [I already work with a community organization, can we apply to the Artists in Community program together?](#)
Contact the KC Parks Arts Coordinator.
- [I work as part of a collective, team, tribe, or other entity, can I still apply to Call for Artists?](#)
Yes.

Communities

- [I have an idea for an artwork, festival, or mural in a park, who do I talk to?](#)
Contact KC Parks Art Coordinator. Be aware that projects may need long lead times to develop and that 4C's Public Art Program does not provide grants for pre-designed/pre-conceived artworks but works to commission new artwork. Most likely the path will be to apply to be on the roster of Community Partners for art projects.
- [I have a question about or a problem with an artwork](#)
You can register a question, comment, or complaint with KC Parks Art Coordinator.
- [I see an artwork in a park in need of maintenance](#)
If it is in the King County Public Art Collection (KCPAC), fill out the maintenance request form (<https://apply.4culture.org/public-art-request>) or contact the collections care team (currently Guy Merrill and Willow Fox (<https://www.4culture.org/about-4culture/staff/>))

If you are unsure if the work is in the KCPAC, please contact the KC Parks Art Coordinator.
- [I want to know more about a project I've heard about that is in progress.](#)
Contact the KC Parks Art Coordinator.

*At the time of writing KC Parks Art Coordinator is Daphne Payne — daphne.payne@kingcounty.gov



Process

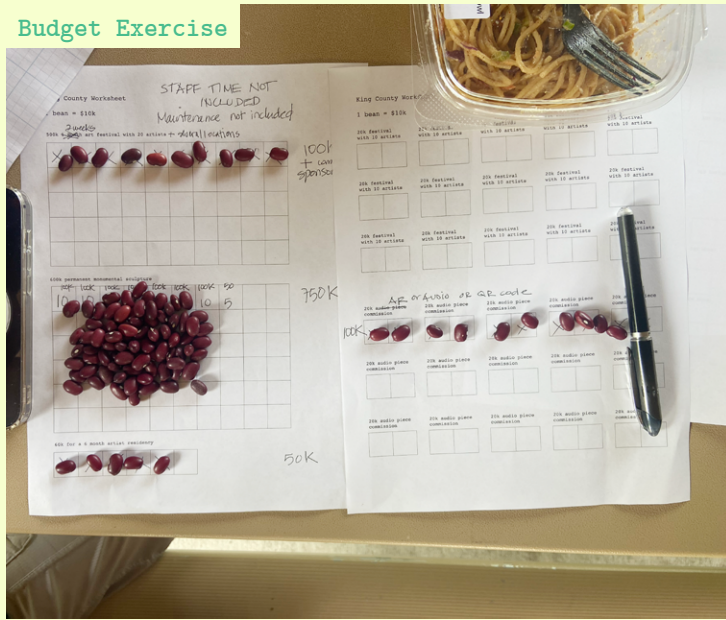
This plan was produced by [Rosten Woo](#), an artist, civic designer, writer, and educator. Born in King County, but presently living in Los Angeles, he has permanent installations in several California State Parks, the Exploratorium, and the Oakland Museum of California Art. His work has been exhibited at the Cooper-Hewitt Design Triennial, the Venice Architecture Biennale, Netherlands Architectural Institute, Storefront for Art and Architecture, Lower East Side Tenement Museum, and various piers, public housing developments, tugboats, shopping malls, and parks throughout North America. He is co-founder and former executive director of the Center for Urban Pedagogy (CUP), a New York Based non-profit organization dedicated to using art and design to foster civic participation, winner of the 2016 National Design Award for institutional achievement. His book, "Street Value," about race and retail urban development, was published by Princeton Architectural Press.

This plan was produced over the course of 12 months beginning in 2022 in a process that involved many people and points of view. We worked with 4Culture and King County Parks to visit parks, trails, earthworks, and heritage sites throughout King County. I conducted in-depth interviews with several dozen parks employees, as well as artists, park visitors, and community organizations. We then created two parallel engagement strategies: one deep (a multi-day focus group with an in-person retreat) and one broad (a one-question survey).

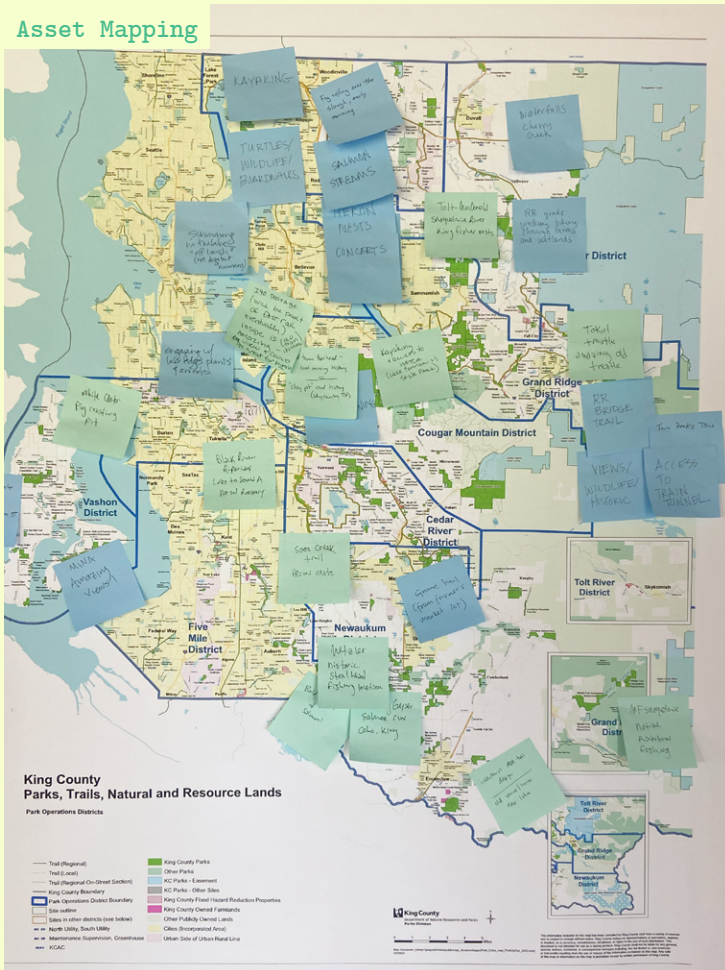
Online Meetings



Budget Exercise



Asset Mapping



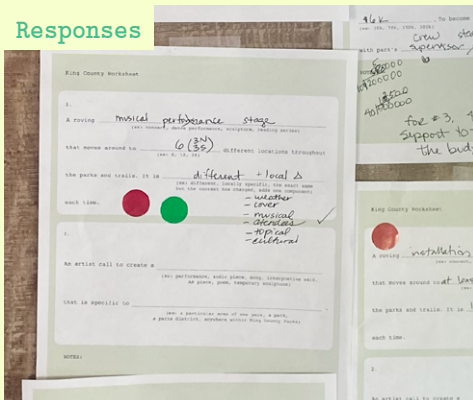
In-person Workshops



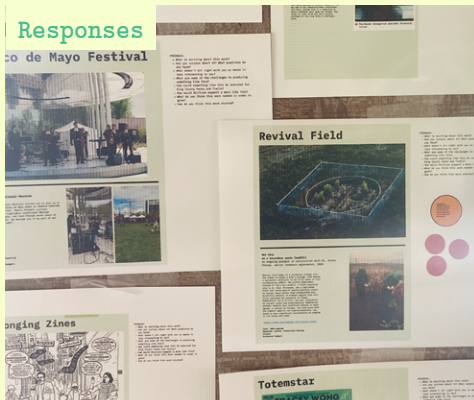
For the focused inquiry, a small group of highly engaged parks and 4C employees, community members, and artists met together over several sessions in virtual and physical spaces. These meetings emphasized small breakout group discussions so that different perspectives could be brought together for investigations into the meaning and contexts of public art in public lands. We covered practical and logistical concerns (what works? what's needed? how much? where?) as well as big framing questions (what is good about public art? how would we evaluate the success of the plan? what are the roadblocks to making this work?) Participants surveyed and discussed a range of artworks and art practices, engaged in participatory budgeting exercises, and regrouped in a large discussion to ratify major themes and directions of this plan as well as metrics we would use to evaluate the plan's success.

To engage a broader swath of King County, we created an online and in-person survey about meaningful places in King County parks. Given that "representative" coverage over the nearly 200,000 acres of County Parklands is logistically impossible we instead aimed to surface as many points of information as possible, not generate decisions or opinions. The survey link was distributed through engagement teams, "Friends of" groups, physical signs, social media and KC Parks's digital communication modes, as well as cooperating community organizations like Refuge Outdoor Festival/ Golden Bricks, the Washington Trails Association, and Cascade Bicycle Club. In-person engagements were targeted for Five Mile and Sunset districts. Responses are collected in a public input website and map that can continue to be populated over the duration of this plan.

Responses



Responses



Responses



Deep gratitude to those who devoted their time, energy and insights to this plan.

King County Parks and Recreation

- Warren Jimenez
- David Lee
- White Center Teen Center staff
- LeeAnne Nawrot
- Alejandra Calderon-Luke
- Sarah Brandt
- Brandy Rinck
- Robert Foxworthy
- Daphne Payne
- David Kimmett
- Sarah Margeson
- Heather Ramsay-Ahndan
- Helen Wolski
- Joe Hovenkotter, Department of Natural Resources and Parks
- Crescent Calimpong
- Gabriel Avila-Mooney
- Darlene Sellers
- Christian Loko
- Paul Israel
- Ryan Dotson
- Wojciech Maciejewski

4Culture

- Kelly Pajek
- Jordan Freeman
- Selina Hunstiger
- Willow Fox

Community Organizations

- Daniel Winterbottom, University of Washington Landscape Architecture
- Emmanuella Shasha, Congolese Integration Network
- Providence Kamana, Congolese Integration Network
- Angie Hinojos, Centro Cultural Mexicano
- Melani Baker, Washington Trails Association
- Joe Miles, Friends of Soos Creek Park
- Sara Kiesler, Cascade Bicycle Club
- Chevon Powell, Refuge Outdoor Festival/ Golden Bricks

Tribes

- Warren KingGeorge, Muckleshoot Indian Tribe
- Ginger de los Angeles, Snoqualmie Indian Tribe
- Jaime Martin, Snoqualmie Indian Tribe

Artists

- Cris Bruch
- Stefan Gonzales
- Elisheba Johnson
- Stokley Towles
- Susan Robb
- Norie Sato
- Sarah Kavage



Appendices

King County Parks Art-Production Checklist for Staff

1. Contact/assign a Project Manager
If project is with 4Culture, 4C would also have a project manager. (Daphne Payne)

The Parks-assigned Project Manager would be responsible for getting artwork through the following process:



2. Identify funding source and project manager for artwork
Community Investments and Engagement Team
Identify relevant community feedback
(Steve Dubiel, Gabe Avila-Mooney, Community Investments & Engagement Manager)



3. Historic Preservation Program
Conduct Cultural Resource Review to make sure that projects aren't disturbing a cultural resource
(Brandy Rinck, Archaeologist)



4. Safety
Contact PDMC and their supervisors on the call and potentially the Playground Safety Inspector -or bring to the Safety Committee in the Safety and Health DHR.
(Tim Carter, Safety and Health Professional)

5. Installation - Permit involvement
If the project comes through capital planning it will already go through this automatically. If it does not, it may need special permitting. Events need permitting except for specific locations.



6. Discussion of maintenance
Determine if KC Parks has a maintenance responsibility or not. Maintenance agreement can use existing KC Parks form but should have special instructions for KC Parks staff to call on 4C if a maintenance need is identified.



7. Asset management
Every time a new work is created, send asset information to ZZGrp, Lucity Support—
zzgrplucitysupport@kingcounty.gov

Parks will build out a form with relevant info modeled on the 4C checklist: when was it installed - when was it created, who is the artist, material, size, etc, Each asset should also have a public facing 1-pager or PDF with information about artist and artwork



8. Public awareness and communication
Contact social media team, add information to the website.

Artwork content bibliography (MLA)

1. "Johnson Pit #30." *4Culture*, www.4culture.org/public_art/earthwork/.
2. "Janet Cardiff: Her Long Black Hair (Archived Project)." Public Art Fund, 2005, <https://phiffer.org/hlbh/>.
3. "About Slave Rebellion Reenactment." *Slave Rebellion Reenactment*, 2019, <https://www.slave-revolt.com/>.
4. n/a
5. Newhall, Edith. "Art to see in Philly now: Floating on the Schuylkill and on display at the airport." *The Philadelphia Inquirer*, August 22, 2018, <https://www.inquirer.com/philly/entertainment/arts/schuylkill-buoys-art-tide-field-stacy-levy-20180822.html#:~:text=The%20strands%20of%20colored%20buoys,known%20environmental%20artist%20Stacy%20Levy.>
6. "Touch Sanitation." *Wikiart*, September 23, 2020, <https://www.wikiart.org/en/mierle-laderman-ukeles/touch-sanitation-1980>.
7. "Our Mission." Tiny WPA, <https://www.tinywpa.org/our-mission/>.
8. n/a
9. "Bench Around the Lake." *Wikipedia*, November 1, 2023, https://en.wikipedia.org/wiki/Bench_Around_the_Lake.
10. "Revival Field." *Mel Chin*, <https://melchin.org/oeuvre/revival-field/>.
11. "Chicano Park." *San Diego*, <https://www.sandiego.org/articles/parks-gardens/chicano-park.aspx>.
12. "The Long Walk." *Susan Robb*, <https://www.susanrobb.com/project/the-long-walk/>.
13. "CREATE: The Community Meal." *Americans for the Arts*, <https://www.americansforthearts.org/by-program/networks-and-councils/public-art-network/public-art-year-in-review-database/create-the-community-meal>.
14. n/a
15. n/a
16. n/a
17. "Fourth plinth." *Wikipedia*, March 18, 2024, https://en.wikipedia.org/wiki/Fourth_plinth.
18. An Paenhuysen. "The Right to Be Lazy." *AAAAA PFFFF*, July 29, 2012, <https://anpaenhuysen.blogspot.com/2012/07/the-right-to-be-lazy-john-knight-and.html>.
19. "Monument Lab: Philadelphia (Citywide Exhibition, 2017)." *Monument Lab*, <https://monumentlab.com/projects/monument-lab-philadelphia-citywide-exhibition-2017>.
20. "DIG: A Hole To Put Your Grief In." *Eventbrite*, <https://www.eventbrite.com/e/dig-a-hole-to-put-your-grief-in-tickets-163913249943>.
21. "Duwamish Revealed: A Creative Celebration of Seattle's Only Water." *Artplace America*, <https://www.artplaceamerica.org/funded-projects/duwamish-revealed-creative-celebration-seattle%E2%80%99s-only-river>.
22. Darcell Rockett. "A serpent and mounds." *Chicago Tribune*, https://digitaledition.chicagotribune.com/tribune/article_popover.aspx?guid=64b09cdd-be27-4794-ae7-3d354ed0b458.
23. Counterpublic. <https://2023.counterpublic.org/artists-2023/>
24. n/a
25. n/a
26. n/a
27. n/a
28. n/a
29. n/a
30. n/a
31. n/a
32. n/a

Parks Art Plan Image Credits

Pg 14:

King County Parks, Trails, Natural and Resource Lands. Map: King County Parks

Pg 16: (clockwise from top image)

Lake Geneva Park, Auburn, WA. King County Parks. Photo: King County Parks

White Center Heights Park, Seattle, WA. King County Parks. Photo: Rosten Woo

Lake Sammamish, Sammamish, WA. King County Parks. Photo: King County Parks

Steve Cox Memorial Park, Seattle, WA. King County Parks. Photo: King County Parks

Pg. 17: (clockwise from top image)

Duthie Hill Mountain Bike Park, Issaquah, WA. King County Parks. Photo: Rosten Woo

Tolt MacDonald Park, Carnation, WA. King County Parks. Photo: King County Parks

East Lake Sammamish Trail, Sammamish, WA. King County Parks. Photo: King County Parks

Snoqualmie River, Tolt-MacDonald Park and Campground, Carnation, WA. King County Parks. Photo: King County Parks

Marymoor Park, Redmond, WA. King County Parks. Photo: King County Parks

Pg. 22: (1-9)

Cris Bruch. *Silhouettes and Cutups* (detail), 1989/2021. Corten steel. Island Center Forest, Vashon Island, WA. King County Public Art Collection. Photo: joefreemanjunior.com

Dudley Carter (1891–1992). *The Legend of the Moon*, 1977. Carved cedar. Marymoor Park, Redmond, WA. King County Public Art Collection. Photo: joefreemanjunior.com

Betsy Damon. *Homage to Living Systems: Pole to Measure Floods*, 2010. Carved granite, cast glass, and galvanized steel. Chinook Bend Natural Area, Carnation, WA. King County Public Art Collection. Photo: joefreemanjunior.com

Susan Point. *Northwind Fishing Weir Legend: Southwind and Mountain Beaver Woman; Northwind and Warriors; Ice Fish Weir and Salmon; Sq'u'l'ats, Mother of Southwind; Stormwind, Son of Mountain Beaver Woman; Northwind with Mountain Beaver Woman*, 1997. Carved and painted cedar with cast cement. Green River Trail, Tukwila, WA. King County Public Art Collection. Photo: joefreemanjunior.com

Phillip Levine (1931–2021). *Sitting Woman*, 1970. Cast bronze. Sammamish River Trail, Redmond, WA. King County Public Art Collection. Photo: 4Culture

Andy Cao and Xavier Perrot. *Pillow Field*, 2010. Earthen mounds with creeping thyme. 98th Street Corridor, White Center Pond Natural Area, Seattle, WA. King County Public Art Collection. Photo: Peter deLory

Donald Fels. *Madrone Benches: Wood and Steel*, 2007. Madrone wood, cast iron, and stainless steel. Marymoor Connector Trail, Marymoor

Park, Redmond, WA. King County Public Art Collection. Photo: Donald Fels

Nancy Mee. *Re/Membering: 3 Venuses*, 1984. Glass, copper, and mixed media. Weyerhaeuser King County Aquatic Center, Federal Way, WA. King County Public Art Collection. Photo: Nancy Mee

Chuck Greening. *Axelilia*, 2001. Earthwork. Moss Lake Natural Area, Carnation, WA. King County Public Art Collection. Photo: 4Culture

Pg. 23: (10-13)

Irene Otis. *Destiny's in Your Hands*, 1985. Ceramic tile. Dockton Park, Vashon, WA. King County Public Art Collection. Photo: Irene Otis

Roger Fernandes. *Legend Stone*, 1997. Carved granite. Green River Trail, Tukwila, WA. King County Public Art Collection. Photo: Joe Manfredini

Kate Wade. *Burke's Fish*, 1994. Cast concrete. Burke-Gilman Trail, Lake Forest Park, WA. King County Public Art Collection. Photo: Kate Wade

Kristen Ramirez (1971–2021). *Ebb & Flow*, 2014. Latex paint. Burke-Gilman Trail, Bothell, WA. King County Public Art Collection. Photo: Eli Brownell

Pg. 27: (1)

Robert Morris (1931–2018). *Untitled Earthwork (Johnson Pit #30)*, 1979. Terraced earth and rye grass. SeaTac, WA. King County Public Art Collection. Photo: joefreemanjunior.com

Pg. 28: (2)

Janet Cardiff. *Her Long Black Hair*, 2004. Audio walk with photographs. Public Art Fund. Photo: Janet Cardiff. Courtesy of the artist and Luhring Augustine, New York

Janet Cardiff. *Her Long Black Hair*, 2004. Audio walk with photographs. Public Art Fund. Map: Janet Cardiff. Courtesy of the artist and Luhring Augustine, New York

Pg. 29: (3)

Dread Scott. *Slave Rebellion Reenactment, performance still 4*, 2020. Pigment print. Photo: Soul Brother. Courtesy of the artist

Pg. 30: (4-5)

Kinfolk Foundation. *Kinfolk*, 2019. Augmented reality app. Photo: Kinfolk Foundation

Stacy Levy. *Tide Field*, 2018. Painted buoys. Bartram's Garden, Philadelphia, PA. Mural Arts Philadelphia. Photo: James Wasserman. Courtesy of the artist and Mural Arts Philadelphia

Stacy Levy. *River Rooms*, 2018. Wood. Bartram's Garden, Philadelphia, PA. Mural Arts Philadelphia. Photo: Stacy Levy. Courtesy of the artist and Mural Arts Philadelphia

Pg. 32: (6)

Mierle Laderman Ukeles. *Touch Sanitation Performance*, 1979–80. Citywide performance with 8,500 sanitation workers across all fifty-nine New York City Sanitation districts. New York, NY. New York City Department of Sanitation. Photo: Vincent Russo. Courtesy

of the artist and Ronald Feldman Gallery, New York, NY. © Mierle Laderman Ukeles

Pg. 33: (7)

Tiny WPA. *Play + Play Spaces*, 2012. Mixed media. Philadelphia, PA. Photo: Alex Gilliam. Courtesy of Tiny WPA

Pg. 34: (8)

Niki de Saint Phalle (1930–2002). *Queen Califa's Magical Circle*, 2003. Mixed media. Kit Carson Park, Escondido, CA. Photo: Kurt Lightfoot. Courtesy of the photographer and Niki Charitable Art Foundation

Pg. 35: (9)

Jeppe Hein. *Bench Around the Lake*, 2010. Powder-coated aluminum. 100 Acres: Virginia B. Fairbanks Art & Nature Park, Indianapolis Museum of Art, Indianapolis, IN. Photo: Indianapolis Museum of Art. Courtesy of the artist, KÖNIG GALERIE, Berlin, and 303 GALLERY, New York, NY

Pg. 35: (10)

Mel Chin. *Revival Field*, 1991–present. Plants and industrial fencing on a hazardous waste landfill. Pig's Eye Landfill, St. Paul, MN. Photo: David Schneider. Courtesy of the artist

Pg. 36: (11 (murals from left to right))

Jose Olague. *M.E.Ch.A.* (in progress), 2003. Acrylic paint. Chicano Park, San Diego, CA. Photo: Kelsey Kaline. Courtesy of the photographer

Esteban Villa (1930–2022) and Ricardo Favela (1944–2007). *Mujer Cós mica*, 1975. Acrylic paint. Chicano Park, San Diego, CA. Photo: Kelsey Kaline. Courtesy of the photographer

Congreso de Artistas Chicanos en Aztlán. *Cosmic Clowns*, 1974. Acrylic paint. Chicano Park, San Diego, CA. Photo: Kelsey Kaline. Courtesy of the photographer

Smiley Benavides. *Allende*, 1974. Acrylic paint. Chicano Park, San Diego, CA. Photo: Kelsey Kaline. Courtesy of the photographer

Charles W. Felix (1944–1990) and Norma Montoya. *Ninos del Mundo*, 1975. Acrylic paint. Chicano Park, San Diego, CA. Photo: Kelsey Kaline. Courtesy of the photographer

Celia Herrera Rodriguez, Rosalinda Montez Palacios, Irma Lerma, and Barbara Desmangles. *Women Hold Up Half the Sky*, 1975. Acrylic paint. Chicano Park, San Diego, CA. Photo: Kelsey Kaline. Courtesy of the photographer

Pg. 39: (12 and 13)

Susan Robb. *The Long Walk (Webster Crowell, Under Pressure Seltzer Works)*, 2012. Regional Trails System, King County, WA. King County Public Art Collection. Photo: Ellie Dicola

Seitu Jones. *CREATE: Community Meal* (documentation of event), 2012. Victoria Street, St. Paul, ID. Public Art Saint Paul. Photo: Andy King. Courtesy of the artist

Pg. 41 (14)

Living Earth (fka Floating). *International Anthem's Winter Residency with Alabaster dePlume, Jeremiah Chiu and Marta Sofia Honer* (documentation of event), 2022. Montecillo de Leo Politi Park, Los Angeles, CA. Photo: Glen Han. Courtesy of the photographer

Pg. 42: (15 and 16)

Golden Brick Events. *Refuge Outdoor Festival* (documentation of event on August 19, 2023), 2018–present. Tolt-MacDonald Park, Carnation, WA. Photo: Golden Bricks Event. Courtesy of Golden Brick Events

Paddle to Muckleshoot (documentation of event), 2023. Salish Sea, WA. Photo: Meeagan M. Reid

Pg. 52: (17: 1-5)

Marc Quinn. *Alison Lapper*, 2005. Marble. Fourth Plinth, 2003–present, Trafalgar Square, London, England. Royal Society of Arts. Photo: Marc Quinn Studio. Courtesy of the artist. © Marc Quinn Studio

Antony Gormley. *One & Other*, 2009. Marble. *Fourth Plinth*, 2003–present, Trafalgar Square, London, England. Royal Society of Arts. Photo: Matthew Andrews. Courtesy of the artist and photographer. © Antony Gormley

David Shrigley. *Really Good*, 2016. Cast bronze. *Fourth Plinth*, 2003–present, Trafalgar Square, London, England. Royal Society of Arts. Photo: Mark Blower. Courtesy of the artist

Michael Rakowitz. *The Invisible Enemy Should Not Exist (Lamassu of Nineveh)*, 2018. 10,500 Iraqi date syrup cans and metal frame. *Fourth Plinth*, 2003–present, Trafalgar Square, London, England. Royal Society of Arts. Photo: © Gautier Deblonde. Courtesy of the artist and the Mayor of London

Samson Kambalu. *Antelope*, 2022. Cast bronze. *Fourth Plinth*, 2003–present, Trafalgar Square, London, England. Royal Society of Arts. Photo: @JamesOJenkins/GLA. Courtesy of the artist

Pg. 53: (18)

John Knight. *The Right to be Lazy*, 2007/09–present. Rank growth in a green space and trimmed boxwood. Staatliche Museen zu Berlin, Nationalgalerie, Berlin, Germany. Purchase by the Stiftung des Vereins der Freunde der Nationalgalerie für zeitgenössische Kunst, 2009. Photo: Jacopo La Forgia. Courtesy of the photographer

Pg. 54: (19:1-5)

Karyn Olivier. *The Battle is Joined*, 2017. Mirrored acrylic, plywood, and studs. *Monument Lab: Philadelphia (Citywide Exhibition)*, Vernon Park, Philadelphia, PA. Monument Lab and Mural Arts Philadelphia. Photo: Micheal Reali. Courtesy of the artist, photographer, and Mural Arts Philadelphia

Tyree Guyton. *THE TIMES*, 2017. Wood, paint, and mixed media. *Monument Lab: Philadelphia (Citywide Exhibition)*, A Street and E. Indiana Avenue, Philadelphia, PA. Monument Lab and Mural Arts Philadelphia. Photo: Steve Weinik. Courtesy of the artist, photographer, Mural Arts Philadelphia, and Martos Gallery, New York, NY

Hank Willis Thomas. *All Power to All People*, 2017. Wood, paint, and mixed media. *Monument Lab: Philadelphia (Citywide Exhibition)*, Thomas Paine Plaza, Philadelphia, PA. Monument Lab and Mural Arts Philadelphia. Photo: Steve Weinik. Courtesy of the artist, photographer, Mural Arts Philadelphia, and Jack Shainman Gallery, New York, NY

Tania Bruguera. *Monument to New Immigrants*, 2017. Wood, paint, clay, and steel. *Monument Lab: Philadelphia (Citywide Exhibition)*, Pennsylvania Academy of the Fine Arts, Philadelphia, PA. Monument Lab and Mural Arts Philadelphia. Photo: Maria Möller. Courtesy of the artist, photographer, Mural Arts Philadelphia, and Tanya Leighton

Gallery, Los Angeles, CA

Sharon Hayes. *If They Should Ask*, 2017. Cast concrete, steel, and acrylic lettering. *Monument Lab: Philadelphia (Citywide Exhibition)*, Rittenhouse Square, Philadelphia, PA. Monument Lab and Mural Arts Philadelphia. Photo: Steve Weinik. Courtesy of the artist, photographer, and Mural Arts Philadelphia

Pg. 57: (20)

Cara Levine. *DIG: A Hole To Put Your Grief In*, 2021. 8-day durational performance with accompanying in situ artworks and event series. Shalom Institute, Malibu, CA. American Jewish University Institute for Jewish Creativity. Photo: Nir Yaniv. Courtesy of the artist

Pg. 58: (21 (clockwise from top left))

Duwamish Revealed Water Festival: Cambodian Traditional Lantern Ceremony (documentation of event), 2015. Duwamish River, WA. Photo: Vanisca Sun. Courtesy of Sarah Kavage

Ben Zamora. *Alone. Standing. In the Middle of Darkness. Invisible.*, 2015. Stainless steel mirror, reclaimed Douglas fir panels, one way mirror, and LEDs. Duwamish Revealed, Boulevard Park, WA. Photo: Hayley Young. Courtesy of the artist

Briar Bates (1975–2017). *Growing to Sea*, 2015. Living willow. *Duwamish Revealed*, həʔapus Village Park & Shoreline Habitat, Seattle, WA. Photo: Melanie Masson. Courtesy of Sarah Kavage

Christian French and Equinox Special Projects Division. *Estuary*, 2015. Shipping containers. *Duwamish Revealed*, Terminal 108 Park, Seattle, WA. Photo: Jennifer Richard. Courtesy of the artist

City Meditation Crew. *Duwamish Revealed*, 2015, Duwamish River, Seattle, WA. Photo: Bruce Clayton Tom. Courtesy of Sarah Kavage

Frances Nelson. *Meanders*, 2015. Fabric, wire, monofilament, and rope. *Duwamish Revealed*, 2015, Seattle, WA. Photo: Sy Bean. Courtesy of The Seattle Times

Pg. 68: (22)

X. Pokto Cinto (*Serpent Twin*), 2019. Effigy mound made of earth and indigenous grass. Schiller Woods, Schiller Park, IL. Chicago Public Art Group and The American Indian Center of Chicago. Photos provided by American Indian Center of Chicago. All rights reserved

Pg. 69: (23-24)

Anita and Nokosee Fields. *WayBack*, 2023. Forty wooden platforms painted and embellished with ribbons and tile and sound; Anna Tsouhlarakis. *The Native Guide Project: STL*, 2023. Billboard. Sugarloaf Mound, St. Louis, MO. Counterpublic. Photo: Christopher Bauer. Courtesy of Counterpublic

Anna Tsouhlarakis. *The Native Guide Project: STL*, 2023. Digital displays. St. Louis, MO. Counterpublic. Photo: Jon Gitchoff. Courtesy of Counterpublic

Pg. 70: (25-26)

jackie sumell. *Free Soil Party* (documentation of event), 2023. St. Louis, MO. Counterpublic. Photo: Micah Mickles. Courtesy of Counterpublic

Damon Davis. *Pillars of the Valley*, 2023. Great Rivers Greenway, St. Louis CITY SC, City of St. Louis, Counterpublic, and Harris-Stowe State University. Photo provided by Green Rivers Greenway. All rights reserved.

Pg. 73: (27-29)

Johan Karlgren. *TOBLERONE*, 2017. Paint and cement barrier. Motala, Sweden. Photo: Johan Karlgren. Courtesy of the artist

Birgit Öigus and Estonian Academy of the Arts. *Ruup*, 2018. Wooden megaphones. RMK Pähni Nature Centre, Estonia. Forestry England and Lakes Alive Festival. Photo: Henno Luts. Courtesy of the photographer

Birgit Öigus and Estonian Academy of the Arts. *Ruup*, 2018. Wooden megaphones. RMK Pähni Nature Centre, Estonia. Forestry England and Lakes Alive Festival. Photo: Amelia Harvey. Courtesy of Forestry England

Corita Kent (1918–1986). *Rainbow Swash*, 1971. Painted gas tank. Boston, MA. Photo: Ramchandran Maharajapuram. Courtesy of the photographer and Corita Art Center, Los Angeles, CA

Pg. 76: (30-31)

Paul Rucker. *Water Pieces (Trails Project)*, 2010. Live painting and performance. Rattlesnake Lake, WA. King County Parks and 4Culture. Photo: Wendy Johnson. Courtesy of the photographer

Dan Harpole Cistern, Fort Worden Historical State Park, Port Townsend, WA. Photo provided by Centrum Foundation. All rights reserved

Pg. 79: (32-35)

Simone Leigh. *Brick House*, 2019. Bronze. New York, NY. The High Line. Photo: Timothy Schenck. Courtesy of Matthew Marks Gallery, New York, NY. © Simone Leigh

Simone Leigh. *Free People's Medical Clinic*, 2014. Site-specific installation and health programming. Weeksville Heritage Center, Brooklyn, NY. Creative Time. Photo: Shulamit Seidler-Feller. Courtesy of Matthew Marks Gallery, New York, NY. © Simone Leigh

Rafa Esparza. *Figure Ground: Beyond the White Field*, 2017. Adobe bricks. Whitney Biennial 2017, Whitney Museum of American Art, New York, NY. Photo: Ben Gancsos. Courtesy of the photographer and Whitney Museum of American Art, New York, NY

Rafa Esparza. *de la Calle (of the Street)* (performance), 2017. Santee Alley, Los Angeles, CA. Institute of Contemporary Art, Los Angeles. Photo: Carolina A. Miranda. Courtesy of the Los Angeles Times

Pg. 110: (clockwise from top left image)

Online Focus Group Meeting (screenshot), 2023. Photo: Rosten Woo

Focus Group Meeting (budget exercise), 2023. Tolt-MacDonald Park and Campground, Carnation, WA. Photo: Rosten Woo

Focus Group Meeting (in-person workshop), 2023. Tolt-MacDonald Park and Campground, Carnation, WA. Photo: Rosten Woo

Focus Group Meeting (responses), 2023. Tolt-MacDonald Park and Campground, Carnation, WA. Photo: Rosten Woo

Focus Group Meeting (responses), 2023. Tolt-MacDonald Park and Campground, Carnation, WA. Photo: Rosten Woo

Focus Group Meeting (responses), 2023. Tolt-MacDonald Park and Campground, Carnation, WA. Photo: Rosten Woo

Focus Group Meeting (asset mapping), 2023. Tolt-MacDonald Park and Campground, Carnation, WA. Photo: Rosten Woo

