

REGIONAL TRANSIT AUTHORITY

RESOLUTION NO. 98-1

A RESOLUTION of the Board of the Regional Transit Authority for the Pierce, King and Snohomish Counties region establishing Sound Transit Art Program guidelines and adopting a budget policy.

WHEREAS, the Regional Transit Authority is a governmental entity vested with all powers necessary to implement a high capacity transportation system within its boundaries in King, Pierce, and Snohomish Counties as provided in RCW chs. 81.104 and 81.112; and

WHEREAS, Federal Transit Administration policy Circular 9400.1A encourages including art in mass transit projects in order to improve the appearance and safety of a facility, give vibrancy to public spaces, and make patrons feel welcome; and

WHEREAS, Sound Move, the Ten-Year Regional Transit System Plan adopted by the Board states that implementation of the Sound Transit system will include works of art that contribute to a positive experience for system users and affected communities.

NOW, THEREFORE, BE IT RESOLVED by the Board of the Regional Transit Authority that Sound Transit Art Program Guidelines, essentially in the form of the Attachment, are approved.

ADOPTED by the Board of the Central Puget Sound Regional Transit Authority at a regular meeting thereof held on the 27th day of January 1998.



Bob Drewel
Board Chair

ATTEST:



Marcia Walker
Board Administrator

REGIONAL TRANSIT AUTHORITY

RESOLUTION NO. 98-1 BACKGROUND AND COMMENTS

Meeting:	Date:	Agenda Item:	Staff Contact:	Phone:
PGA Committee	1/16/98	No. 4	Barbara Dougherty, Communications Manager	206-684-1357
Board of Directors	1/22/98	No. 7C-1		

ACTION:

Board approval of Resolution No. 98-1, establishing program guidelines for Sound Transit Art and adopting an art budget policy.

BACKGROUND:

In Motion No. 40, adopted September 11, 1997 (copy attached) the Board committed to the integration of public art in the implementation of the Sound Transit system. Staff was directed to develop a master plan for art, establish an art advisory group, and prepare a resolution for adoption of an art budget.

RELEVANT BOARD POLICIES AND PREVIOUS ACTIONS TAKEN:

- Adoption of *Sound Move* (May 31, 1996)
- Adoption of 1998 Budget (December 11, 1997)
- Adoption of Motion 40 (September 11, 1997)

KEY FEATURES:

- Authorizes the initiation of Sound Transit Art (START)
- Recognizes a wide range of opportunities for art within the Sound Transit system, from discrete artworks to artistic enhancements to functional elements.
- Commits to having artists work with the preliminary and final design teams on the development of the project design and on the integration of art into the system as a whole.
- Authorizes the establishment of a public art advisory task force to work with staff, consisting of representatives from each of the jurisdictions in which Sound Transit facilities will be built.
- Establishes a policy for calculating the art budget as 1% of capital construction costs, excluding the cost of tunneling.

FUNDING:

Sound Transit Art would not result in an addition to the budget for *Sound Move*, rather it would allocate 1% of the existing construction budget (exclusive of tunneling) for art. The distribution of construction budget to the subareas will be unchanged. Administration of the art program would be funded from the 1% allocation and assigned to the Communications and Marketing Division where it would become an element of community involvement. In 1998, it is intended that the art program be administered through an agreement for part-time professional services with King County. The 1999 budget would include an FTE to fully administer the program.

ALTERNATIVES:

Establish another methodology for calculating the art budget and alternative guidelines for implementation of the art program.

Several other formulas for calculating a public art budget were considered. Examples include: 1% applied to station costs only; 1% of station costs plus .5% of visible and accessible non-station costs; .5% of all construction costs. The formula recommended was chosen because it provides funding for art throughout the system, not just in stations; is consistent with local practices; and is straightforward and easy to explain.

CONSEQUENCES OF DELAY:

The Board has committed to involving artists in the design of transit facilities and public spaces. The design phase has begun, and it is important to involve artists as soon as possible. Some local jurisdictions that have public art programs are eager to know what the Sound Transit art program will be so that efforts may be coordinated. One consequence of delaying action is that opportunities for integrating art and artistic enhancements will be missed.

FIRST STEPS:

The following steps would be taken in the first half of 1998 to initiate Sound Transit Art:

- Board approval of art program guidelines
- Convene Public Art Advisory Task Force
- Issue RFQ for lead design team artists
- Develop Sound Transit artist services contracts
- Convene selection panel to establish pool of qualified design team artists
- Consultants and communities select design team artists from pre-qualified pool
- Artists begin working with design teams and communities

START
SOUND TRANSIT ART
PROGRAM GUIDELINES
AND BUDGET POLICY

I. INTRODUCTION

It has long been recognized that the sensitive use of art and design in transit systems gives vibrancy to public spaces and presents an image of the local culture and architectural heritage. But more recently the power of art as a tool in establishing relationships with the community has been recognized. The artistic processes and review procedures of public art give citizens an avenue for participation in the project process. By becoming invested in a project, the community works toward implementing rather than opposing it. Through this process, the community also develops a sense of ownership and pride that can carry over beyond design and construction and make them partners in maintaining the facility.

Just as Sound Transit is building a regional transit system to link the communities of this region, it can structure a public art program that enhances these linkages.

A. Federal Policy

Federal Transit Administration policy Circular 9400.1A encourages including art in mass transit projects:

“The visual quality of the nation’s mass transit systems has a profound impact on transit patrons and the community at large. Mass transit systems should be positive symbols for cities, attracting local riders, tourists, and the attention of decision-makers for national and international events. Good design and art can improve the appearance and safety of a facility, give vibrancy to its public spaces, and make patrons feel welcome. Good design and art will also contribute to the goal that transit facilities help to create livable communities.”

B. National Examples

National examples of successful transit art programs include:

- Tri-County Metropolitan Transportation District of Oregon
- Los Angeles Metropolitan Transit Authority
- Dallas Area Rapid Transit Authority
- Massachusetts Bay Transportation Authority
- Atlanta Rapid Transit Authority
- Metro-Dade Transit Authority
- Greater Cleveland Regional Transit Authority
- King County Metro

C. Adopted Policy

On September 11, 1997 in Motion 40 the Board of the Central Puget Sound Regional Transit Authority made a commitment to the integration of public art in the Sound Transit system. The Motion states:

- Implementation of the Sound Transit system will include works of art that contribute to a positive experience for system users and affected communities.
- Artists will participate in the design of transit facilities and public spaces to maximize the opportunities for integrating art into construction.
- Affected communities will be involved in decisions regarding where and what type of art is appropriate in their communities, and in the selection of artists to execute the artwork.

In order to carry out the policy adopted by the Board and to initiate the Sound Transit art program – *START*, the following guidelines are established.

II. OPPORTUNITIES FOR ART

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

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

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

1. Canopy/roof/column design
2. Paving – platform, parking, crosswalks
3. Wall-vertical materials-finishes
4. Lighting – station or site. Attachments to standard light poles
5. Windscreens
6. Landscaping, stormwater design, artwork integrated into landscaping
7. Fencing
8. Bicycle racks/storage
9. Seating
10. Railings
11. Kiosks
12. Signage – design, attachments, additions
13. Trash receptacles
14. Site-specific, free-standing artwork that serves as marker or community identifier
15. Clocks
16. Tree grates
17. Community connections
18. Art on shelter surfaces, i.e. paint, tile, terrazzo, metal

19. Art in shelter glass, i.e. sandblasting, placement of artwork on translucent film between two panes of glass
20. Attachments to shelter roofs, i.e. wind vanes

B. Along the Right-of-Way

1. Power poles – color, attachments, design
2. Finishes/coverings for mechanical sheds/boxes
3. Signage/markers
4. Landscaping
5. Lighting
6. Paving
7. Murals on buildings along the alignment
8. Sound walls
9. Fencing

C. Vehicles

1. Exterior & interior design of basic vehicle
2. Specially painted vehicles
3. Art in advertising spaces

D. Fare Cards

Artwork on fare cards.

E. Signage

1. Attachment/maker on top of standard poles, i.e. whirligigs
2. Specially designed poles to reflect the history/culture of the area

F. Access Ramps

1. Concrete form work
2. Railings
3. Landscaping
4. Markers/identifiers
5. Lighting
6. Paving
7. Design of columns/attachments to columns

G. Temporary Art During Construction

1. Installations
2. Displays
3. Performances
4. Publications

III. INVOLVEMENT OF ARTISTS

Sound Transit will involve artists in two ways, through a phased approach:

1. to collaborate with the preliminary and final design teams on the development of the project design and on the integration of art into the system as a whole.
2. to create a discrete artwork for a specific site or for a specific purpose.

Artists will be under contract to Sound Transit, which will determine their scopes of work, schedules for involvement and compensation.

A. Phase I

During conceptual development and schematic design, a team of lead artists will work with system designers to:

1. investigate possible systemwide approaches to and opportunities for art that could be incorporated into prototypical elements;
2. identify the prototypical elements that might be modified to give identity and focus to each station;
3. help communities articulate their aesthetic vision for their transit system and choose which art projects to implement.

B. Phase II

During final design, additional artists will be commissioned to carry out specific art projects approved during Phase I.

IV. COMMUNITY INVOLVEMENT

A. Advisory Task Force

To ensure that the Sound Transit art program truly represents the interests of the region, a Public Art Advisory Task Force will be formed. The task force will consist of representatives from each of the jurisdictions in which Sound Transit facilities will be built. The representatives will be primarily city and county staff responsible for public art programs in their own jurisdictions. The task force will:

1. Serve as liaison between Sound Transit and the local jurisdictions they represent on matters related to public art;
2. Advise Sound Transit staff on the implementation of the art program;
3. Provide advice to the Sound Transit Executive Director on the resolution to any disputes concerning public art.

B. Affected Communities

Affected communities will be directly involved in deciding where and what type of art is appropriate in their communities, and in selecting artists to execute the artwork. Sound Transit will work with local arts commissions to organize these selection processes.

V. FUNDING

A. Federal Policy

FTA policy recommends that funds spent on art for transit projects should be a minimum of one-half percent of construction costs and a maximum of 5 percent.

B. National Examples

Around the country there have been various formulas used to establish art budgets for transit projects

- Dallas Area Rapid Transit set aside 1% of construction costs in the bus system and \$50,000 for each light rail station
- Tri-Met in Portland originally set aside 1% for art but recently raised the level to 1.5% to provide funding for non-station-specific elements of the art program
- Los Angeles County MTA sets aside .5% of all construction costs
- Downtown Seattle Transit Tunnel set aside 1% of the visible and accessible elements of the project (i.e. stations and surface improvements)

C. Regional Precedents

In the Sound Transit region, the most widely accepted practice is for public agencies to set aside 1% of construction costs for art.

D. Sound Transit Art Budget

Establishment of a Sound Transit art program will not result in an addition to the current Sound Transit budget.

In keeping with local precedents and FTA guidelines, the Sound Transit budget for art will be calculated as 1% of capital construction costs, excluding the cost of tunneling. The funds generated for art will be pooled within each subarea. Opportunities for integrating art will be evaluated for the system as a whole before determining where art is most appropriate and how much money should be allocated for art at specific locations within each subarea.

The 1% for art policy will allow the art program to begin without committing to specific dollar amounts until cost estimates for specific construction projects are more firmly established. Because it is anticipated that much of the art will be completely integrated into construction, determining the specific costs attributable to the art budget may not be possible. Costs will be reasonably assigned based on the best judgment of those collaborating on the Sound Transit art and design tasks.