

Beaverton Public Art Master Plan



Beaverton Arts Commission

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EXECUTIVE SUMMARY

What is Public Art?

Public art is visually or experientially meaningful artwork that is accessible to the public. Public art refers to original works of art in any artistic medium, permanent or temporary, a single event or piece, a series of installations or events, or part of an ongoing process enhanced over time. Public art in Beaverton can be as grand as the interior front wall of the Beaverton Library or as simple as artist-designed medallions marking historic properties.

Public art enhances the experience of people in public spaces, inspiring pride of place and contributing to the deeper understanding of that place, its people and history. Public art is a powerful tool in urban place-making – creating lasting connections between people and memorable public places.

Vision

The Public Art Project in Beaverton creates meaningful public places and enhanced civic identity through significant works of art that embrace Beaverton's diverse traditions and history.

Summary of Key Recommendations

The following is a summary of key consultant recommendations for making the Beaverton Public Art Program more visible, accessible and engaging.

Focus on core values. The following core values should be foremost in all programming and public art selection processes:

1. **Significance.** Focus resources, including funds and administrative time, on projects with significant impact. For example, commission larger scale works that are highly visible, works that create a memorable experience for participants or works that build an identity for the city.
2. **Artistic excellence.** Commission skilled and experienced artists who craft work of high artistic quality that is sensitive to both the site and the community.
3. **Diversity.** Beaverton's status as the most diverse city in Oregon is a tremendous resource in creating a rich urban environment. Public art projects should welcome Beaverton's ethnic communities and strive to involve these communities in arts planning and implementation. The public art collection should also include artwork of diverse media, scales and styles.

Mobilize and lead. All involved in this public art plan process, including elected officials, city staff, artists, citizens, business people and others, are excited about using public art to strengthen the look, feel and identity of Beaverton. The Beaverton Arts Commission (BAC) should take leadership in identifying opportunities, providing technical assistance, and educating about public art.

Develop capacity. The Beaverton Arts Commission is positioned to serve as the focal point for planning and management of public art projects. Agencies within and outside city government will call on BAC for technical expertise. For public art to play a more prominent role in Beaverton, BAC needs additional capacity. This means adding staff or contractors and continuing to educate BAC Commissioners so that they become effective advocates for public art. BAC should also strengthen the participation of local artists in public art through their inclusion in selection panels and with technical assistance workshops.

The creation of stable funding sources is vital if the public art program is to become an effective part of building city identity and creating meaningful public places.

Build on what works. The Library and adjacent City Park are beloved public spaces and the core of a cultural district. Events such as Flicks by the Fountain and the Farmers' Market already draw large numbers of people from Beaverton and surrounding communities. Use and build on these proven successes. However, it may be challenging to find other suitable spaces in Beaverton for artwork. Consider programming exciting temporary public art projects and performances that enliven unused, maybe even less-loved spaces such as The Round and Westgate, which could help people envision their potential as new civic places.

Build partnerships. Work within the city to make public art an aspect of economic development, particularly downtown and urban renewal planning. Develop partnerships with Tualatin Hills Park and Recreation District (THPRD), TriMet and Beaverton Schools. People in Beaverton are proud of their parks, community centers, transit and schools. These are all prime opportunities to advance common goals.

Increase visibility. Enhance the BAC web site to showcase the public art collection, plans and current projects. Develop print and new media materials for a public art walking tour and school curriculum centered on the Library collection. Upgrade signage and labeling of existing public art, and move forward with the mural program. Use temporary art installations or events to generate visibility.

Seize opportunities. This is an important time for laying the groundwork for future projects. Embed public art in upcoming civic projects, especially where staff has expressed immediate interest. These include:

- Siting new permanent public artwork at City Park;
- Expanding temporary public sculpture program to sites at the Library;
- Integrating artwork into the Metro Greenspaces Grant Trail;
- Activating the Westgate property and The Round with dramatic, temporary artwork;
- Commissioning artworks that express environmental sustainability;
- Ensuring there is public art in downtown development plans and in a new cultural center; and
- Including diverse ethnic communities in the cultural life of the city.

PLANNING FOR PUBLIC ART IN BEAVERTON

Methodology of the Planning Process

In November, 2009 the City of Beaverton (via the Beaverton Arts Commission) contracted with Bill Flood and Valerie Otani to lead development of a Beaverton Public Art Master Plan. Our work has been to:

- Assess the existing, 22-year-old City of Beaverton public art program; and,
- Develop recommendations for making the program more visible, accessible, and engaging. Recommendations include a list of key opportunity sites for public art.

Consultant work has included the following elements:

- Review of existing Beaverton Arts Commission plans and policies;
- Demographic research on trends in Beaverton;
- Review of other community plans (Visioning Process, Hall/Watson Corridor Study, BAC long-range plan);
- Monthly meetings with the Public Art Task Force (see Acknowledgements);
- Interviews with 30 community leaders and other stakeholder groups;
- Research current public art programs and procedures from comparable communities;
- Facilitate two community public review sessions (held on February 2 and April 23 at the Kingstad Center);
- Identify key public art opportunities and sites;
- Assess the City's current public art collection;
- Review current public art programs, policies and procedures;
- Research funding strategies;
- Education and training on public art as part of this ongoing planning process.

Findings from Research and Citizen input

Following is a summary of the opportunities and challenges we discovered through stakeholder interviews, public review meetings, and meetings with stakeholder groups.

Opportunities

- People feel strongly positive about the schools in Beaverton, parks, access to nature, Beaverton's central location in the metropolitan area, public safety, and the growing ethnic diversity.
- There is a strong focus on downtown development with city staff, and one can see the improvements and increased pride among downtown business owners. Downtown urban renewal planning and market analysis are underway, so the timing is right for public art to play an important role in further downtown development.
- The new mayor brings a strong commitment to the arts. Key city staff has both experience in and interest in using the arts in community development.

- There are many vacant, near-vacant or soon-to-be vacant lots in Beaverton, especially in downtown Beaverton. These are prime sites for re-development and artwork.
- The Beaverton Library is a public place that embodies the three qualities that can make for an exciting public art program in Beaverton: significance, artistic excellence, and diversity. People are also rightfully proud of the Beaverton Farmers' Market. These two institutions stand as models of success.
- There are examples in Beaverton of public art in private development, including artwork integrated with storm-water run-off features in the Cedar Hills Crossing New Seasons Market, and the sculpture at the Reser's Fine Foods headquarters on Jenkins Road. Again, these can serve as models for increased public art in private development.

Challenges

- It is difficult for people to describe the character of Beaverton and articulate a clear vision for its future.
- Beaverton's downtown lacks a clear identity, and many have negative feelings about the new downtown development at The Round. Also, the heavily traveled Farmington and Canyon Roads and rail tracks are barriers to pedestrians.
- Beaverton's "edges" can be confusing, and are indistinct from the surrounding communities, adding to the challenge of defining a city identity.
- With the population turning over, on average, every five years. For cultural activities many people turn to Portland.
- There is no clear vision for the kind of public art appropriate to Beaverton, except that if art is placed in auto-oriented zones it should be bold and stand out.
- There is a shortage of engaging public spaces in Beaverton -- few immediate sites for public art. New spaces need to be created or partnerships developed with spaces not owned by the city.

Defining Public Art for Beaverton

Through this master plan the Public Art Program in Beaverton aims to create meaningful public places with artwork that reflects the values of **significance, artistic excellence and diversity**.

Public art is visually or experientially meaningful artwork that is accessible to the public. Public art refers to original works of art in any artistic medium, permanent or temporary, a single event or piece, a series of installations or events, or part of an ongoing process enhanced over time. Public art in Beaverton can be as grand as the interior front wall of the Beaverton Library or as simple as artist-designed medallions marking historic properties.

Public art enhances the experience of people in public spaces, inspiring pride of place and contributing to the deeper understanding of that place, its people and history. Public art is a powerful tool in urban place-making – creating lasting connections between people and memorable public places.

The following are examples of public art forms.

Forms of Public Art	Examples
Environmental, earthworks, landscaping	Artist-designed forms shaped into the earth, water run-off and catchment devices, bioswales, landscaping, gardens
Interactive and kinetic pieces	Artwork that moves by interaction with the environment or people
Sound works	Artwork which generates sound by interaction with the environment or people
Wall treatments	Wall reliefs, murals, tiles, frescoes
Freestanding sculpture	Including works which interpret the natural environment, city or neighborhoods
Functional elements	Artist-designed seating, play structures, water drains, gates, bridges, handrails, lighting, etc.
Two-dimensional artwork (drawings, paintings, prints, photographs)	Interior displays as well as outdoor, temporary works which call attention to a certain area or works on durable materials such as enameled steel.
Performance and other events	Place-based performances and events (parades, music, dance, theatre, spoken words events, film, etc.)

VISION, VALUES, and NEXT STEPS

Vision

The Public Art Project in Beaverton creates meaningful public places and enhanced civic identity through significant works of art that embrace Beaverton's diverse traditions and history.

Values

With the objectives of increasing its visibility, vitality, and effectiveness, this assessment of the public art program comes at a good time. The city has embarked upon a visioning process, and the Beaverton Arts Commission (BAC) recently completed a long-range plan with a detailed work plan for 2008 - 2010. This Public Art Master Plan puts the public art recommendations in the context of the BAC values.

BEAVERTON ARTS COMMISSION VALUES

Community – We believe that our purpose is to build a culturally rich community by promoting the development, appreciation, and celebration of the arts.

Diversity – We believe that the arts serve as a common meeting ground that can be a key force in building a healthy, inclusive, and vibrant community.

Art and Artistry – We believe that a community's commitment to the arts stands as one of the clearest expressions of its cultural values and aspirations.

Education – We believe in life-long education in the arts and are committed to increasing both access and opportunity for every individual in our community.

Excellence – We believe in professionalism and strive for the highest quality in all that we do on behalf of our community.

Core Values for Public Art in Beaverton.

The following core values should be foremost in all programming and public art selection processes:

1. **Significance.** Focus resources, including funds and administrative time, on projects with significant impact. For example, commission larger scale works that are highly visible, works that create a memorable experience for participants or works that build an identity for the city.
2. **Artistic excellence.** Commission skilled and experienced artists who craft work of high artistic quality that is sensitive to both the site and the community.

- 3. Diversity.** Beaverton's status as the most diverse city in Oregon is a tremendous resource in creating a rich urban environment. Public art projects should welcome Beaverton's ethnic communities and strive to involve these communities in arts planning and implementation. The public art collection should also include artwork of diverse media, scales and styles.

Next Steps

Recommendations for NEXT STEPS for the public art program are built around strategically utilizing public art to meet current community goals.

Focus on the core values described above: significance, artistic excellence, diversity

Mobilize and lead

- All parties to this planning process (local elected officials, city staff, artists, citizens, business persons, etc.) voiced excitement about using public art to strengthen the look, feel and identity of Beaverton. At the same time, many feel uncertain about how best to proceed. This is an opportunity for the Beaverton Arts Commission to take leadership in identifying possible projects and partnerships, providing technical assistance, and educating about public art.
- Create destinations with permanent artworks that build community pride and infrastructure. The program will improve its visibility and impact with significant projects, each with a clear vision, prominent location and the scale necessary in an auto-dominated environment. Care should be taken to make sure that each project meets the core value of artistic excellence and adds to a vital and welcoming image of Beaverton.
- Focus artwork on the broader downtown area, from the Library to The Round. Beaverton has borders that are complex and difficult to distinguish and there is confusion about where the real center of the city lies. Clustering artwork in downtown will help to create an identifiable city center. Once the identity of the downtown core is established, the creation of inviting gateways to the city might further express local identity.
- Strengthen the historic downtown with artwork of appropriate design and scale that reinforces this historic center. Use art to support gathering and performance spaces.
- Plan for a major commission in FY 2009-10 with the goal of creating a significant landmark to create or enhance an existing gathering place in the downtown core.
- Create processes to ensure that public art is welcoming to all ethnic groups in Beaverton. The mayor's outreach to diverse communities is an opportunity to open lines of communication. A Sister Cities Garden is planned for a space near The Round, and will be an opportunity to celebrate cultural diversity.

Develop capacity

- Work toward hiring a project manager to develop and manage public art projects and public art events, as well as to develop the relationships and partnerships necessary to build the program. Initially, a contractual project manager would define the scope of work, manage a call for entries, and oversee selection, installation and promotion for public artworks. Funding sources could include a combination of BAC, Economic Development, Downtown Development or other city funds, and grant funds, although the most stable funding scenario would be dedicated city funding. Potential future funding sources for public art could also include urban renewal and fees for services from advising and/or managing other public art selection processes (such as with THPRD). As the program grows and stabilizes, a staff position would be preferable, providing long-term advocacy within the city and without, cultivating funding sources, and acting as a resource for neighborhoods, parks, schools, downtown development and other partners. This staff position could also manage a maintenance program. The creation of stable funding sources is vital if the public art program is to become an effective part of building city identity and creating meaningful public places.
- Continuing education for BAC is needed. Develop a deeper appreciation of public art and more ideas for public art in Beaverton with presentations, studio visits and tours of local public art. Recruit BAC board members who can advocate for public art.
- Strengthen the capacity of local artists to successfully compete for public art commissions by providing technical assistance workshops and including them on selection panels.
- Assess the condition of existing public artwork, creating a database for the public art collection. Hire a conservator to recommend a maintenance plan.

Build on what works

- The Library and adjacent City Park are beloved public spaces and the core of a cultural district. Events such as Flicks by the Fountain and the Farmers Market already draw large numbers of people from Beaverton and surrounding communities. Use and build on these successes. Commission a new work for City Park
- Make connections between art and nature. Parks are a valued community asset, and art can add to the appreciation of the environment, create viewpoints, and enhance trails and animal habitat. Urban streams are an important part of the city. Use public art to showcase the watershed and wetlands. Art in bioswales, rainspouts and green roofs can communicate the city's commitment to sustainable practices.
- Special events are a proven way of bringing the Beaverton community together. Generate visibility and excitement with temporary work, performances, and exciting, artist-led events that identify Beaverton as a creative community. Temporary installations can also enliven

undervalued places and stimulate public imagination about the potential of properties such as The Round and Westgate. In FY 2009-10, present one or two temporary art installations or events.

Build partnerships

- Work within the city to make public art an important aspect of community development, economic development, and planning for urban renewal, particularly in the downtown core. Develop partnerships with Tualatin Hills Park and Recreation District (THPRD), TriMet and Beaverton Schools. People in Beaverton are proud of their parks, community centers, nature preserves, transit and schools. These are prime opportunities to advance common goals.
- Connect public art with community goals, such as sustainability, improved mobility, downtown development and celebration of ethnic diversity. Develop key partnerships and maximize the potential of each project. Maintain lines of communication and advocate for the inclusion of public art in:
 - Downtown development;
 - City capital improvement projects;
 - City parks, Tualatin Hills Park & Recreation (THPRD), and the Tualatin Hills Parks Foundation;
 - Private development;
 - Transit;
 - Beaverton schools.

Maintain an up-to-date list of public art site opportunities (such as the Metro Greenspaces Grant Trail between the Transit Center and The Round), and actively develop partnerships with key city staff, THPRD and private developers.

- Continue the Temporary Sculpture Installation Program funded by Economic Development with one site at Lombard Plaza and one or two new sites at the Library.
- Develop incentives and materials to include public art in private development

Increase Visibility

- Enhance the BAC web site to showcase the public art collection, plans and current projects. Many in Beaverton remain unaware of the City's program.
- Develop print, web and new media materials to make public art visible, accessible, and interactive. Explore new media applications such as podcasts, cell phone tours and social networking sites to widen access.
- Create a public art walking tour centered on the Library, including Jun Kaneko's tile wall (integrated into the infrastructure), 2-dimensional prints, paintings and photos, and sculpture outside the Library.

- Develop a school curriculum on public art using the public art at the Library to educate new audiences.
- Upgrade signage and labeling of existing public art.
- Accelerate implementation of the mural program to gain visibility. Re-evaluate the mural program in fall, 2009, to determine if proposals are reflecting the core values of significance and artistic excellence. Consider putting the matching grant program on hold if it is not meeting program goals.

Seize Opportunities

This is an important time for laying the groundwork for future projects. Embed public art in upcoming civic projects, especially where staff has expressed immediate interest. These include:

- Siting new permanent public artwork at City Park;
- Expanding temporary public sculpture program to sites at the Library;
- Integrating artwork into the Metro Greenspaces Grant Trail;
- Activating the Westgate property and The Round with dramatic, temporary artwork;
- Commissioning artworks that express environmental sustainability;
- Including art in downtown development plans and in a new cultural center; and
- Including diverse ethnic communities in the cultural life of the city.

ASSESSMENT OF CURRENT BAC PUBLIC ART PROGRAM

Permanent Public Art and Percent for Art Program

Background and Current Status

The 1% Percent for Art Program was established by the City in 1985. This ordinance requires the city to set aside funds to purchase or commission artwork for new public facilities. To date, approximately 29 works have been commissioned or purchased. The single major project is the ceramic tile wall by Jun Kaneko at the library (budget of approximately \$165,000 in 2002). The majority of the collection is two-dimensional works purchased for \$1,000 or less.

Successes and Challenges

The single major artwork, Jun Kaneko's ceramic wall, is a handsome piece by an internationally respected artist. However, because it is fully integrated with the architecture, many people do not recognize it as a work of art. The next most significant commission is a fiber optic sculpture by Portland artist Jerry Mayer, which was purchased for \$15,000 in 2001. It is sited in an interior room at the Beaverton Resource Center where its viewing is limited to participants and guests of the Beaverton Police Activities League. The only other significant commission was the entry to City Hall by nationally known artist Cliff Garten that was removed during renovations. Due to the modest scale and budgets of these projects, aside from the library wall, there are no highly visible works, with the result that the public art program remains unknown to most citizens.

Recommendation

We recommend utilizing time available during this slow economic climate to cultivate relationships with city staff and other partners, such as THPRD, and to research projects in the early stages of development. In particular, keep public art in consideration in the downtown study, other potential urban renewal areas, and in all plans for Westgate, The Round and related areas.

1. Plan to commission a significant sculptural artwork in 2010, finding a site that is visible, accessible and that would help create identity and connections among people in Beaverton. Be rigorous in holding to a vision of a significant, artistically excellent work. Dispersing public art funds and efforts in several small projects in marginally desirable sites will not result in the impact and visibility that the program needs.
2. Focus artwork in the downtown area to create a destination and a stronger civic core, an area that encompasses the Library, City Hall, the Transit Center, Arts & Communication Magnet, the Round, historic downtown, and potentially a new cultural center.
3. Develop partnerships to involve artists in the design and enhancement of the Metro Greenspaces Grant Trail, a key pedestrian link between the Beaverton Transit Center and the Round along Beaver Creek. This trail serves a diverse population in the area of downtown targeted for development.

4. Beyond downtown, maintain active communication with planners at Tualatin Hills Park & Recreation Department to integrate artwork with parks sites and facilities via the recent bond measures. Consider funding an artist as a member of the design team or partnership in which BAC would manage the public art selection process. Artworks connecting to nature were highly valued in stakeholder meetings. There is currently a lack of suitable sites for public art on City property, and there would be benefit to creating a partnership of shared participation in developing art in parks.
5. Explore partnership with the Tualatin Hills Park Foundation as they implement each year a specific project engaging the disabled. Artists could be involved in design and enhancement.
6. Develop a technical advisory team of key city staff, and planners from partners such as THPRD, to keep abreast of upcoming opportunities for public art and to be proactive in placing artists on design teams. Consider allocating some of the public art budget for artists on design teams to maximize opportunities.
7. Upgrade the BAC web page on public art to increase the visibility of the program and deepen appreciation of the works in the collection.
8. Develop education and promotional materials such as a public art walking tour, brochure, podcast or cell phone art tour, once there is a critical mass of artworks.
9. Initiate discussions with planning, downtown redevelopment, economic development and private developers to create incentives for developers to include public art in their projects.
10. Continue to educate the public art and murals selection committees, and the BAC as a whole, on public art, through presentations on notable public art projects nationally, tours of local municipal programs, and visits to artists and fabricators. A deeper exposure to public art will result in a more committed group of advocates, inspiring the confidence to commission more interesting work.
11. As the city strengthens its environmental sustainability goals, public art should be used as a way to highlight sustainable practices involving storm water run-off, wildlife habitat preservation, the restoration of urban streams and alternative energy sources.
12. Limit or suspend the acquisition of more two-dimensional work unless there are suitable locations to display them. Consider developing one to three prime locations in City Hall (e.g., behind the volunteer desk, near the elevators, the City Council Chamber or near the Mayor's office), to feature the major works currently on view at the Arts and Communication Magnet Academy or the Library, rotating them every six to twelve months, giving them the prominence they deserve.
13. Do not acquire more works (by purchase, commission or donation) valued at a few hundred dollars. Each acquisition carries with it a responsibility for on-going maintenance, conservation, storage and record keeping - all requiring valuable staff time and resources.

14. Upgrade signage and labeling of the artworks so it is clear that they are part of the City of Beaverton Public Art Collection.

Temporary Sculpture Installation Program

Background and Current Status

Initiated in 2003, the Temporary Sculpture Program has issued an open call to artists, selected and installed works for a period of 2 years. In the current cycle, two sculptural works made from recycled materials are placed in the City's new Lombard Plaza on Lombard between Broadway and Farmington, complementing the new permeable sidewalk and the emphasis on sustainable design. A popular previous temporary placement, a sculpture by Katy McFadden, was purchased and permanently installed at a small pedestrian plaza on the corner of Hall and Farmington.

Successes and Challenges

The Temporary Sculpture Installation Program is seen as a way to keep art in the public eye and to generate interest with a changing selection that can respond to topical concerns or a specific location. When a temporary placement generates public affection, funds can be sought to purchase it and make a permanent installation.

One challenge is finding a site for the work that is highly visible. The Lombard Plaza is visually dominated by traffic infrastructure, and the small scale and quiet nature of the recycled work struggles to command attention. Improvement to the quality of installation of the work would communicate a higher standard of excellence. Large, plain surfaces are an invitation to graffiti, so future selections should be designed to minimize the attraction for vandalism.

The current budget for the work, \$2000, and their limited number (two), is insufficient to make an impact. A comparison to the successful program, "Gallery without Walls", in Lake Oswego offers useful guidance. Although the fee paid to the artist (\$750) is substantially less than in Beaverton, "Gallery without Walls" is well-established as a high-profile venue for displaying work. There are 58 pieces, 33 of which are on loan from the artists for two years, with approximately 15 new pieces being rotated in each year. The "critical mass" of so many pieces concentrated in an attractive pedestrian area is enough to make a destination walking tour. Inclusion in a high quality brochure, the exposure to potential collectors, and the relative affluence of the Lake Oswego community make participation a prestigious addition to the artist's resume. Artists are eager to participate, even at a very low fee. The estimated budget for the project is \$70,000 per year, including \$10,000 for the purchase of a "people's choice" selection, and \$7,000 for a brochure. The program is funded by allocations from the city budget, matched by fundraising. Staff time required is more than a half-time position.

For greater impact in placing temporary works of sculpture, it is necessary to utilize more visible locations in pedestrian-friendly environments, and to select work that can compete with the visual distractions of signage, electrical wires and boxes.

Recommendations

1. We recommend maintaining the Temporary Sculpture Program that is funded by Economic Development. The site at Lombard Plaza (the corner of Lombard and Broadway) can be retained, taking care to choose work large or colorful enough to have impact in that heavily auto-centric environment. This site is directly on the new WES line, and since the train travels slowly there, the sculpture can be viewed by many.
2. The lower site at Lombard Plaza should not be used. It is not visible from the street, and has little pedestrian traffic.
3. Two more sites should be developed at the more attractive, pedestrian-friendly location at the western edge of the Library lawn. There are planting areas between the parking and the walkway and seating that would be visible and accessible. Siting sculpture near the heavily used and much loved Library would give such works a special prominence. This addition would create the “critical mass” of art to create a public art walking tour in and around the Library, showcasing the architecturally integrated artwork of tiles by Jun Kaneko, the two dimensional works hung in the Library, and sculpture outside. The public art tour would be detailed in a print brochure or as a podcast or cell phone tour, for example, and would be an excellent educational unit to incorporate into the Beaverton Schools curriculum, building on the curriculum developed by Margaret Eickmann for Beaverton Art Literacy. This option would also support the City Visioning goal of a cultural district near the Library.
4. To generate excitement about public art until more suitable permanent sites are available, we recommend diversifying the Temporary Sculpture Program to include artist-led events and installations to keep art in the public eye and create memorable experiences. These art installations would build on the expertise that BAC has developed in creating well-attended and popular events. Many stakeholders bemoaned the lack of identity or “destination” in Beaverton. Innovative, temporary art installations or events would lift the city’s image of itself, bringing people together and building a community identity based on creativity and innovation.

These events could also be a way of creating new gathering places. The Westgate property will not be developed in the immediate future. Programming this space in an exciting way would help build its identity as a civic core space and put it on the “mental map” as a positive location. This would support the efforts of the city to build enthusiasm for The Round, and begin to attract people there as a center of Beaverton. Using the Westgate property would require the partnership of the city in preparing the site to be safe for public use and providing basics including power, water and security during the art installation. Other locations may be considered.

Options for implementing artist-led events include:

- a. Hiring a curator to program a limited number of events or artist’s residencies designed to engage the community. An example is Linda K. Johnson’s residencies at South Waterfront in Portland in 2008, or Matthew Stadler’s events in under-appreciated corners of Beaverton.

b. Commissioning a site-specific installation, sculptures, events or residencies. Examples are Patrick Dougherty's twig sculptures, Linda K. Johnson's, TaxLot garden on a traffic island, George Peter's Wind Garden, the LED water bottles by Co2LED.

c. Commissioning an artist who works in a way that directly engages the community. For example, Julie Keefe's photography with young people in Northeast Portland, or a community garden art project such as a sculptural oven by Kiko Denzer that could become a gathering place for Latino families and the broader community as a whole.

d. Commissioning an artist to create an innovative structure that could be used for performances and events.

Mural Program

Background and Current Status

Launched in June, 2008, the Mural Program invites artists to come forward with a site, a design and matching funds. A mural workshop was held, attended by 70 artists (all received guidelines and application). Since the seminar, additional requests for information and applications have been received from artists who did not attend the seminar but learned about the program as a result of the seminar promotions and word-of-mouth from other artists. \$50,000 has been set aside for matching grant funds.

There has been one application, which was initially not approved. The artist spent considerable time re-crafting her proposal which has now been approved, with implementation beginning this spring. Students and staff at Merlo Station High School are developing a mural proposal on a theme related to cultural diversity. Another artist has shown interest in crafting a mural for downtown Beaverton with a historical theme. The Mural Program appears to be moving in a good direction.

Successes and Challenges

Any new program will take time to generate momentum and show results. The high turnout at the mural workshops demonstrates the interest in the program. The active participation in the Beaverton Showcase is evidence of the strong connection between the BAC and the local artists' community, likely participants in the mural program. Completion of the first handful of projects will raise the awareness of the potential of murals and increase the number of proposals.

Recommendations

1. Continue outreach and workshops, as necessary, to build awareness of the program and increase the number of applicants. Follow up with those who have expressed interest to find out if they are experiencing difficulty in making a proposal and why.

2. In order to get the program launched and visible, consider contributing a larger portion of the project budget to tip the balance towards completion of a project. (In a process similar to grant review processes, projects with a higher score from panelists receive a higher level of funding.)

If funding is not the stumbling block, but finding a site or gaining permission is, investigate what can be done to ease the process.

3. Maintain communication with the Beaverton Historical Society regarding their interest in downtown historical murals. Clarify the approval and funding process to maintain BAC oversight of murals in public areas. Collaborate to develop murals that meet the dual goals of historic content and artistic excellence.

4. Re-evaluate the mural program in September 2009, to determine if proposals are reflecting the core values of significance and excellence. Consider putting the matching grant program on-hold if it is not yet meeting program goals.

Beaverton Visual Chronicles

Background and Current Status

The Beaverton Visual Chronicles are a collection of works in a variety of media that are on display in the local history room at the Beaverton City Library. The 14 works have been selected to document the character of Beaverton. Initially funded by a grant, there are currently no funds allotted to expand the Chronicles, and no additional space at the library for display.

Successes and Challenges

The collection is modest, both in size and number. The paintings pay fond homage to locations in the community such as St. Cecilia's Catholic Church, the Beaverton Bakery and the Farmer's Market. In its current location, space is limited, and the paintings are moved as library uses change. No space for additional work is available, and the collection is dispersed throughout the library. The ideal would be to find a city facility, easily accessible to a wide public, where the group could be displayed to help establish the character of Beaverton. The works could also be loaned to city offices for display.

Since there is no funding at this time for adding to this collection, and the BAC is focusing its attention on doing fewer projects and doing them well, this project can stay as it is. The following suggestions are ways of increasing the visibility of the Chronicles with limited investment of resources.

Recommendations

1. The Visual Chronicles can be digitized and made accessible on the city website. This would be a way of having the group of works visible together to create a more cohesive unit. Descriptions of the location or event portrayed, its significance, where the artwork is displayed and background on the artist would add to the appreciation of the work.

2. Partner with the newly formed Historical Society to make an electronic link to the Chronicles on their website.

3. The Visual Chronicles could become a section of the Beaverton Showcase. Artists could designate works that have a specific Beaverton focus to be displayed together as part of the Visual Chronicles. A juror's award could be made for the Visual Chronicles.
4. If there was a desire to expand the collection, an annual purchase could be made from the Visual Chronicles section of the Showcase or the program could be re-activated. This option should only be considered if there is a suitable location for display, such as a new city hall, and adequate staff to administer the program.

Maintenance of the Public Art Collection

Background and Current Status

Records of the collection are currently a list for insurance purposes and the files on each work in the collection. City departments do the cleaning or removal of graffiti, and repairs are done as needed. As is common to many programs, there is no formal maintenance plan nor is there dedicated funding for maintenance. A maintenance plan is recommended to ensure ongoing, consistent maintenance of the public art collection.

Successes and Challenges

There are no critical problems or urgent issues, and the collection as a whole seems to be in good condition.

Recommendations

1. Establish a database with digital photographs of each piece in the collection, using the template provided in the Appendix. A good group of volunteers or interns could lay this groundwork.
2. Contract with conservators to assess the condition of the major works in the collection and design a maintenance plan. A resource list with resumes is provided in the Appendix, along with the Regional Arts & Culture Council resource list. Several local conservators have been contacted and expressed interest in working with BAC. Most conservators are specialized in objects, painting or works on paper.

Management, Policies, Selection Process, Procedures

There are outstanding resources available that detail the best practices for choosing a method of selecting artists and managing a call for artists. They are publications of the Public Art Network of Americans for the Arts and can be downloaded free of charge from the web site, www.AmericansForTheArts.org/PAN. “Call for Artists Resource Guide” by Renee Piechocki, defines a call for artists, details ways of advertising an art competition and gives samples of both a Request for Qualifications and a Request for Proposals. The “Public Art Network Issue Paper, Methods of Artist Selection” by Greg Esser gives an overview of the advantages and disadvantages of the various selection methods: open competition, limited competition, and direct selection. Topics such as determining the geographic eligibility of artists, comparing Requests for Qualifications vs. Requests for Proposals and the composition of an artist selection panel are detailed.

Another resource is Public Art by the Book, edited by Barbara Goldstein, published by Americans for the Arts in 2005. Many model policies and procedures are available from the Regional Arts and Culture Council website, www.racc.org. and www.4culture.org of Seattle.

One area that is not covered in the above materials is how to review the artist’s proposal. Following are recommendations to guide in this area.

Procedure for reviewing a proposal

Establish a format and amount of time for the artist to present their proposal, and let the artist know in advance. Giving artists questions from the selection committee in advance of the meeting will help them be better prepared. Clarify the audio-visual equipment, table space, or room requirements of the artist.

Prior to the first artist’s presentation, review the call for entries, reminding the selection committee of the qualities sought and the issues the artist should address. Allow for time immediately after the artist’s presentation for the selection committee to discuss the proposal and make a decision.

Following is a sample format for the proposal presentation:

- Brief presentation of past work (establish an amount of time allocated);
- Site for the artwork;
- Proposed design, presenting sketches or models;
- Context: how the design fits with the architecture, neighborhood and surrounding uses. Does it help to animate the area? Who is the audience?
- BAC public art goals: how does the artwork address the BAC values of significance, artistic excellence and diversity?
- Materials: Description of materials and process to be used, addressing durability, safety of the artist and the public, graffiti resistance and maintenance issues;
- Budget;
- Timeline: When will the work be completed? What are the installation requirements?

- Other questions from the selection committee
- Questions that the artist may have for the committee

During the presentation, BAC staff should make sure there is clear understanding between the artist and the selection panel on all issues. Individual comments may give the artist conflicting messages about the desired direction. During discussion, staff should keep notes and summarize the comments, making sure that the selection panel and the artist are hearing clear directives. For example, committee members might say, “Oh, it would be nice if you included someone on a bike.” Or “Can the colors be not so bright?” Are these just personal reactions, or is it a directive to the artist to include a person on a bike or change the colors? Again, it is the job of staff to clarify.

Maintain the focus on artistic excellence, suitability to the site and the neighborhood, how the work addresses BAC values and adds to the city’s public art collection. Also keep in mind that the work of art is the artist’s vision. The committee is not designing the work.

If the committee might be constrained from discussing the work freely in the presence of the artist (who may be their neighbor or friend), the artist can be excused, and the committee can proceed with their evaluation. The staff should keep notes, and review with the selection committee what comments will be communicated to the artist so that those comments are clear and appropriate to the committee’s role.

The artist should be notified of the committee’s decision as promptly as possible, preferably by phone. Written comments can be sent as a follow up, particularly if there is a language issue. The comments should be a clear summary representing the committee consensus and decisions.

PUBLIC ART SITE OPPORTUNITIES

In keeping with our core values of **significance, artistic excellence, and diversity**, we strongly recommend focusing public art, at least through June 30, 2010, in public parks and in Beaverton's central core, including any new public/private projects. Once a more active and visible public art program and presence is established in Beaverton, we recommend reaching out to all key public facilities and to new private development.

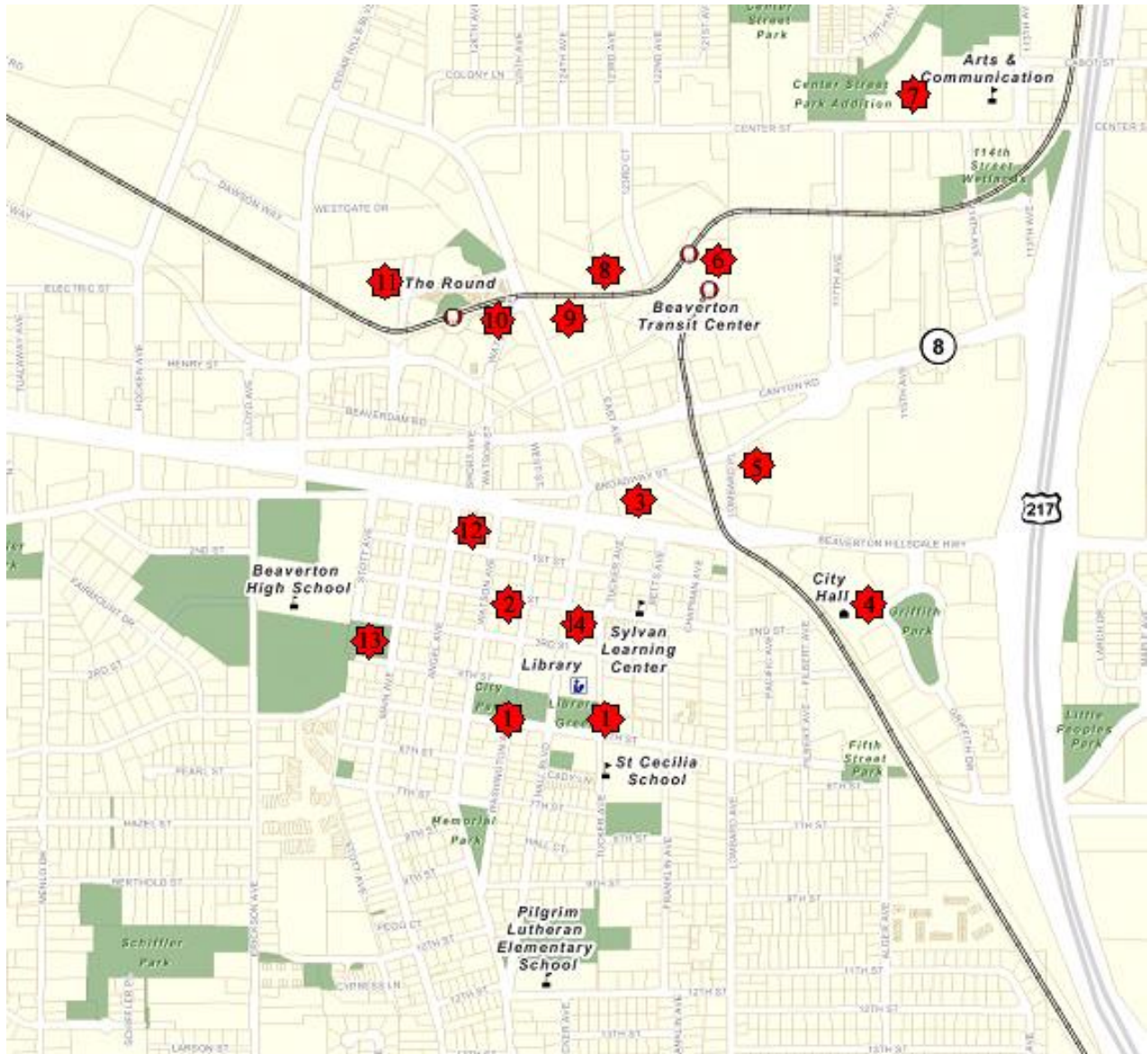
Public Parks

The Tualatin Hills Park and Recreation District is in a good position to partner with the Beaverton Arts Commission on public art projects in parks and THPRD facilities. THPRD successfully passed a public bond measure and will be continually improving its parks and facilities. We recommend including artists on park project design teams, as a way to ensure the thoughtful and innovative integration of public art, and to explore partnerships that bring art into the parks.

Downtown Core

Mapping the following key opportunity sites in Downtown Beaverton creates a rough circle which might become, over time, a walking loop through the downtown core, especially as the downtown core becomes more pedestrian friendly. Marking sites within this zone with public art begins to build a sense of connection and wholeness, as well as noting the special significance of each place. Each site should be a pedestrian zone where people can engage with one another and with the artwork.

Sites for Public Art in Downtown Beaverton



<p>Site #1 Library and City Park</p>	<p>Respect this as Beaverton’s cultural center and a prime location to create a significant body of artwork. This is our primary recommendation of a site for permanent and temporary sculpture. Permanent works should be planned to maintain the integrity of the existing greenspace plazas and their uses.</p>
<p>Site #2 Hall and Watson</p>	<p>According to the Hall/Watson Beautification Plan, place public artworks in key locations. Each location in the Plan should be evaluated to ensure that it is truly significant, pedestrian-friendly, is likely to be used, and provides a visible site in an auto-oriented environment.</p>
<p>Site #3 Historic Downtown</p>	<p>All artwork should be of high quality, unique to Beaverton, and add an authentic look and feel to the historic downtown. Artwork that celebrates history need not be in a particular style or material. A diversity of styles could add interest and welcome to the downtown.</p>
<p>Site #4 City Hall and Griffith Park</p>	<ul style="list-style-type: none"> • If City Hall remains in its present location, both front and rear entrances to the building need treatment. They lack a sense of real beauty and dignity. • Retain the program, rotating 2-dimensional artworks at City Hall to accomplish the mission of BAC. • Griffith Park is problematic as an art site. It is a depression, making artwork less striking, and actively used by pedestrians.
<p>Site #5 Lombard Plaza</p>	<p>Artwork can be used to draw attention to this plaza, but the artwork should be of a scale to be seen from the street. This is a suitable site for temporary artworks.</p>
<p>Site #6 Beaverton Transit Center</p>	<p>Include the TriMet and WES artwork as part of the public art attractions in Beaverton.</p>
<p>Site #7 Arts and Communications Magnet Academy</p>	<p>ACMA has broken ground on its new theater. ACMA already houses pieces of BAC’s public art collection (two-dimensional work). The new theater and grounds present an opportunity for new artwork, especially since this is such an important cultural facility for Beaverton.</p>
<p>Site #8 Metro Greenspaces Grant Trail</p>	<p>This trail is an immediate opportunity for artwork to enhance the experience of transit users and downtown residents. It could be a special opportunity to engage Latino neighbors</p>

	and develop artwork that speaks to ethnic communities or to highlight the importance of urban streams.
Site #9 Beaver Creek	Beaver Creek is a unique community asset and as such, should be considered a prime location for artwork, especially artist-designed landscape, bridges, overlooks and railings. Incorporate artworks around the creek corridor in coordination with landscaping from the Rose Biggi extension project. The paved lot south of the creek on Hall is a site that overlooks the creek, is visible from MAX and is close to the Round.
Site #10 The Round and adjacent property with proposed projects <ul style="list-style-type: none"> - Sister City Garden - South Plaza - Project Gateway 	Improvements to The Round should include public artworks. The proposed Sister City Garden and South Plaza are prime opportunities. Public artists should serve on design teams for both of these projects to create imaginative and engaging spaces.
Site #11 Westgate Property	While this property is vacant (probably for the next 2-3 years) it poses a unique opportunity for temporary public art events which utilize a large space and generate excitement about this space. Art and artists can be used to attract people to this location and to begin visioning its use. Events can include: <ul style="list-style-type: none"> - a series of open-air performances - very large, colorful, installation - artist-in-residence...with indoor studio located in a vacant Round space and artist(s) involved in programming the outdoor area
Site #12 Angel and Farmington	Incorporate artwork with this public/private development project.
Site #13 Beaverton High School and Swim Center	These are active public locations in the downtown core that could be marked with public artwork.
Site #14 Future Cultural Center (actual location to be determined)	This is a prime opportunity for including an artist on the design team and to incorporate a range of artworks with the project.

Commercial Development

When developers are introduced to the planning and development process in Beaverton, they should be made aware of the benefits of integrating public art with commercial development to

communicate an identity based on excellence and contribution to the community. Many cities, including Portland, have developed incentive systems for encouraging public art in private development. Portland's system (Floor/Area Ratio Bonus Program) offers a developer additional floor area ratio in exchange for including public art or other public amenities in a project. Following are large planned development sites in Beaverton which could include public art.

- Willamette Ridge (Barnes Road);
- Peterkort Property/Sunset Transit Station (Barnes Road);
- Progress Ridge (Scholls Ferry);
- Former Greenwood Inn Site (217and Allen).

Other existing large retail/commercial environments to consider include Cedar Hills Crossing, Cascade Plaza, and Canyon Plaza.

BAC staff should develop a packet of materials (Planning for Public Art) for Community Development and Planning staff to share with developers. BAC staff should also work with Community Development and Planning staff on changes to the City Planning Code to encourage public art.

Neighborhood Development

Public art in neighborhoods is certainly a good idea, and the Beaverton Neighborhood Program provides small neighborhood-improvement grants which can be used for public art projects. With the emphasis on creating maximum impact with the public art program, this Public Art Master Plan focus is on fewer, more significant projects. BAC should act as a resource, encouraging neighborhoods to engage artists in their projects, but we would caution against dispersing the public art funds in too many small projects. When the public art program completes some major projects that establish visibility, it would be logical that some neighborhoods would want to develop their own gathering places or iconic identity. At that time, the program could consider broadening its focus to neighborhoods.

Key Entrances and Exits

Some communities use public art to mark key entrances and exits to a community. The unusually complex boundaries of Beaverton, potential annexations, and the seamless transition from one city to another are factors that make marking entrances difficult. Strong interest in creating "destinations" puts the emphasis on focusing the art in locations that will draw people to the downtown or to the parks. Once the identity of the downtown core is established, look at creating inviting gateways to the city that express local identity.

FUNDING OPTIONS

Following are options for supporting the development of public art in Beaverton.

Economic Development and Downtown Development

Just as in upcoming urban renewal projects, the place-making power of public art can be a key strategy in attracting attention to under-utilized sites in the city and in downtown development. BAC's temporary public art program is currently supported through Economic Development Department funds.

Urban Renewal

The City of Beaverton is in the process of forming an urban renewal district and mechanisms for financing key projects. Public art should be considered an essential element as this program develops.

Incentives for Developers

See prior section on how to encourage public art with commercial development.

Neighborhood Grants

Beaverton's Neighborhood Program currently offers a matching grants program. Funds can be used for public art and amenities that enhance neighborhoods.

Donations and Special Fundraising Projects

Connect with the desire of local businesses and individuals to support their community. Involve local artists in this process.

Partnering with Beaverton Arts Foundation

The Beaverton Arts Foundation could be utilized as a resource in fundraising and as a match for existing city dollars designated for public art.

Continued City Funding

The City of Beaverton has stepped forward to fund this Public Art Master Plan and special public art initiatives. City support is essential to providing a stable financial foundation for the Public Art Program.

Appendix 1

ACKNOWLEDGEMENTS

Public Art Task Force

Mary Braund

Joan Chapin

Melia Donovan

Christine Helton

Liz Jones

Larry Kangas

Staff

Jayne Scott, Executive Director, Beaverton Arts Commission

Consultants

Bill Flood

Valerie Otani

Appendix 2

STAKEHOLDERS INTERVIEWED

Bob Becker -- Chair of Library Board
Susan Bender Phelps -- Development Coordinator, Tualatin Hills Park Foundation
Steve Brennan -- Operations Manager, Beaverton Public Works Department
Hal Bergsma -- Director of Planning (formerly in Planning with the City of Beaverton)
Gary Brentano -- Director, Beaverton Public Works Department
Carol Cartier -- Principal, Catatilla Design and incoming Chair of Chamber of Commerce
Leigh Crabtree -- Associate Planner, City of Beaverton Community Development Department
Janice Deardorff -- Assistant to Mayor
Lonnie Dicus -- Business Service and Plant Manager, Office of the Mayor
Denny Doyle -- Mayor
Bev Ecker -- artist developing historic walking tour and murals
Lora Fischer -- Gallery Director, Kingstad Center
Barbara Fryer -- Senior Planner, City of Beaverton, Community Development Department
Suzie Gonzalez -- Assistant Hispanic Minister, St. Cecilia Church
Jon Gottschow -- Photography teacher, Arts and Communications Magnet Academy
Ed House -- Director of Beaverton Library
Michael Johnson -- Principal, Arts and Communications Magnet Academy
Liz Jones -- Redevelopment Project Manager, Office of the Mayor
Eric Kingstad -- Owner, Kingstad Center
Agnes Kwan -- Member, Asian Health and Service Center Art Committee
Bonnie Laing-Malcolmson -- Director of Oregon College of Arts and Crafts
Andrea Lindberg -- CDBG/HOME Project Coordinator,
City of Beaverton Community Development Program
Erin Moran -- Code Services Assistant, Office of the Mayor
Lani Parr -- Neighborhood Program Manager, Office of the Mayor
Rob Pochert -- Economic Development Program Manager, Office of the Mayor
Debbie Schoen -- Center Supervisor, Cedar Hills Recreation Center, THPRD
Steve Sparks -- Principal Planner, Beaverton Community Development Department
Matthew Stadler -- author
Tracy Ullom -- Designer, Catatilla Design
Jason Wachs -- Program Coordinator, Neighborhood Associations, Office of the Mayor
Chuck Wilson -- Sub Station owner
Gina Wilson -- artist
Michael Wong -- Director of Beaverton Historical Society, founder of NODDS

Presentations Made to These Groups

City Department Managers
Central Beaverton Neighborhood Association
City Council
Tualatin Hills Park and Recreation District Managers
Leadership Beaverton

Appendix 3

Participants at Public Meetings

Don Ashmanskas
Roberta Babcock
Kathy Banach
Brenda Boylan
Krista Carpenter
Max Carpenter
Carol Cartier
Kathy Christian
Janice Deardorff
Lori Delius
Bev Ecker
Lora Fisher
Susan Gallacher-Turner
Joyce Gates
Karin Gaves
Bob and Sue Hamlin
Chris Helton
Kevin Hoover
Shelley Johnson
Peggy Kendellen
Bill and Wendy Kroger
B. Kurtz
Susan Kuznitsky
D. Lukin
Denice McDonald
Angelina Marino
Joni Mitchell
Phil Nelson

J. Olesksinki
K. Olson
Melissa St. Onge
Anita Ott
Jim Raugh
K. Rhrach
Carol Rogat
Marianne Ryder
Donna Sanson
Dick Schouten
Warren Smalley
Lisa Strout
Lynn Taylor
Stephen Thompson
Carla Ueki
Karen Van Hoy
Milt Wear
Gina Wilson
Charles Wilson
Michael Wong
Jerry Woodbury

Appendix 4

City Visioning: Including Public Art

In 2007, the City of Beaverton began an extensive citizen-based visioning process to establish goals for the City and plan the strategies to achieve those goals. Five overall goals emerged from the citizen's comments.

The five goals of the City Visioning Process

- To Maintain and Enhance Livability
- Build Community
- Create a Vibrant Central Core
- Improve Mobility
- To Maintain and Enhance Public Services

Public art can support the movement towards these goals, particularly in the areas of livability, building community and creating a vibrant central core. In the following summary of the community outreach process, we have noted specifically where public art can help achieve the goals. These notes can act as a guide for the BAC to advocate for the inclusion of public art as a more specific action plan is developed over the coming months.

Recommendation:

- *Ensure that the BAC has a strong and effective presence on the Visioning Committee. Educate to advocate for the inclusion of public art in the specific plan as it develops.*
- *Emphasize that the inclusion of artists in planning of public spaces and neighborhood amenities early in the design process results in more distinctive projects and cost effective upgrades.*
- *Public art can be highly effective in establishing a sense of place, developing positive community identity and stimulating economic development. Examples: Mississippi and Alberta Streets in NE Portland, Portland's Pearl District, Chicago's Millennium Park*
- *Public art is a way of showing that a city celebrates diversity.*

City of Beaverton Visioning Process

Summary of Community Outreach Meetings from the study by Cogan Owens Cogan, 2008.

These italicized points () show the ways that public art can support the vision.*

1. MAINTAIN AND ENHANCE LIVABILITY

- Well-planned, livable neighborhoods
 - * *Include artists in planning and design teams*
- A good economy and jobs
 - * *Healthy community economies go hand-in-hand with strong quality of life, including active arts/culture presence*
- Small businesses supported; connections with larger companies increased

**Encourage creative sector businesses*

- An affordable place to live
- Diverse housing options for all
- Good access to local goods and services
- A self-contained city where we can live, work and play
- Access to local green spaces, natural areas and parks
 - *Art in parks and natural areas can support nature interpretation, build stewardship of the natural environment, and bring attention to local history (Beaver Creek).*
- A healthy and sustainable city
 - *Art using “green” power and materials communicates the City’s commitment to sustainability*
 - *Art in storm water detention areas focuses attention on environmental practices*
 - *The Plant (Municipal Power Plant) located at The Round is an art opportunity area...especially for artwork which describes sustainable actions.*

2. IMPROVE MOBILITY

- Easier to move from place to place
 - *Art along pedestrian corridors creates visual interest and a pedestrian-friendly environment*
- Efficient transportation options
- Good access to regional transit
- Well-funded and designed infrastructure
 - *Identify opportunities to incorporate artists’ designed elements with infrastructure*
- Safe and well-connected paths for walking and bicycling
 - *Attention to design and amenities along the paths increases their usefulness*
 - *Integrate interpretive opportunities through art installation both in signage and interactive installations.*

3. BUILD COMMUNITY

- Community diversity celebrated; bridges built
 - *Themes and motifs drawn from diverse cultures communicate the positive value that the City places on including all its citizens in the life of the City.*
- Frequent community celebrations
 - *Artist-created events add a vibrant cultural atmosphere; add to the identity of the city as a creative community*
 - *Establish art program coordinator to execute above concept.*
- Positive community identity promoted
 - *Iconic artwork can establish an identity that is memorable and creative.*
 - Public art creates cultural landmarks that communicate a high value on public places*
 - Art can create gathering places where people connect with their neighbors and their city*
- Neighborhood identity and local history promoted
 - *Neighborhood public artwork can improve parks and public*
 - Distinctive markers like banners, benches or planters create neighborhood identity*

Artwork that reveals local history develops an appreciation of the distinctive qualities of the area

- A sense of place established
 - *Public art can become a landmark or beloved feature in the city*
 - Art that refers to the place reinforces the character of the place*
- An active, engaged community
 - *Citizens are involved in the selection of public art*
 - Public art encourages civic dialogue*
- A citizen-developed vision for the future

4. CREATE A VIBRANT CENTRAL CORE

- Strong downtown with support for local businesses
- Central core that is attractive to visitors (a destination)
 - *Public art can create a destination with large scale work, a suite of pedestrian-scaled art or murals*
- Unique and vibrant city center
 - *Public art animates public space with water features, interactive work, and imaginative temporary installations*
 - Artist-created events inspire excitement about the city*
- Cultural and civic core created around the library
 - *The majority of the public art collection is in the library. Additional artwork outside the library could add to the cultural core*

5. MAINTAIN AND ENHANCE PUBLIC SERVICES

- Actively support public services
- Continue to be the "Safest city in Oregon"
 - *Art gets people on the streets and creates pride in place*
- Increased access to quality social services
 - *Remember that culture is what people feel most strongly about, and arts/social service collaborations create powerful ways to reach people in need*
- Accessible and accountable government leadership

Appendix #5

Art Conservation Services in the Portland Area, April 2009

Objects

Cascadia Conservation Services
Robert Krueger
2348 SE Tamarack
Portland, OR 97214
503-754-2339
rober_krueger@hotmail.com

M.L.C. Objects Conservation
Marie Laibinis-Craft
4729 SW 5th Avenue
Portland, OR 97221
503-892-3452
Mlc54@comcast.net

Paintings

Jan Cavanaugh
2660 SW Vista Avenue
Portland, OR 97201
503-224 5388
jncvngh@att.net

Dean & Associates Conservation Services
Claire Dean
3438 N. E. 62 Avenue
Portland, OR 97213
503-331-1972
clairedean@aol.com

Nina Olsson Art Conservation
Nina Olsson
503-236-0789
1801 SE Salmon St.
Portland, 97214
503-2360789

Elzbieta Osiak
221 SE 11th Avenue
Portland, OR 97214
503-232-1358
elzbietaosiak@yahoo.com

Repairs

Jim Schmidt
Art & Design Works, LLC
P.O. Box 545
North Plains, OR 97133
503-647-1958
jrschmidt@att.net

Appendix #6
Permanent Record Forms for Public Art Inventory
Beaverton Arts Commission

CONSERVATION RECORD: TWO-DIMENSIONAL WORK OF ART

Based on the model by the Regional Arts & Culture Council

To be completed by the artist as an addendum to contract when artwork is completed

Date:

Accession Number: _____

Artist(s):

Title:

Date of work:

Dimensions (height x width x depth or diameter):

MATERIALS

Describe the materials used in the fabrication of the artwork. Include specific manufacturers, brand names, fiber content, paper type, life expectancy of material according to the manufacturer.

1. Support (base or foundation, i.e. paper, canvas, cardboard, panel, etc.):

2. Ground (materials, primer, etc. used to isolate media from support):

Method of application/tools used:

3. Materials/media used in painting, drawing, collage, etc. Also specify palette (brand name of media, color names).

Method of application/tools used:

Medium/thinners used:

4. Varnish or protective coating. (i.e. natural paint color and type, glaze, sealer, patina, fire retardant, etc.):

Method of application/tools used:

When applied (i.e. immediately upon completion, after 6 months, etc.)

5. Describe materials used in the presentation of the artwork. (i.e. composition of base or backing, framing, type of hanging fixtures, etc.):

6. Under what type of light was work executed?

7. Location of process/completion:

Date of completion:

How long was the work in process?

FRAMING

1. Are there any aesthetic preferences in how work should be framed (i.e., mat color, frame color/material)?

2. If work is comprised of more than one piece requiring special assembly, supply documentation on how to install correctly. (Provide photograph or sketch):

ENVIRONMENTAL FACTORS

Describe existing environmental factors which may affect the condition of the artwork and any precautionary measures which should be taken. (i.e. direct sunlight, temperature, air moisture or dryness, flooding, air pollutants, human interaction with the artwork – touching, sitting, and climbing, vandalism.):

DESIRED APPEARANCE

1. What are the acceptable alterations in form, surface, texture, coloration as related to the natural aging of materials?

2. If the work is site-specific, describe in detail the particular relationship of the work to its site, including any significant physical aspects of the site which, if altered, would significantly alter the intended meaning and/or appearance of the work.

MAINTENANCE/CONSERVATION INSTRUCTIONS

Provide detailed instructions regarding the methods and frequency of maintenance for the artwork as follows:

1. Routine maintenance (i.e. removal of dust/dirt, maintenance of protective surfaces, etc.):

2. Cyclical maintenance (less frequent and more extensive preventive measures, i.e. disassembly and inspection, reapplication of protective sealers, etc.):

CONCEPTUAL INFORMATION

Please provide conceptual information on the work, including subject/source of inspiration.

IMAGES

Please provide digital images of the work.

RESUME

Please attach a resume

Artist Signature

Date

Beaverton Arts Commission

CONSERVATION RECORD: TWO-DIMENSIONAL WORK OF ART

To be completed by *Beaverton Arts Commission*

Date: _____ Accession Number: _____

Artist(s):

Title:

Condition of artwork upon accession:

_____ Excellent _____ Good _____ Fair _____ Poor

Where artwork is displayed (building / room, street address, or approximate locale):

Date acquired:

How acquired (commission, donation, purchase or loan):

Purchase price:

Funding source:

Interpretive signage / label:

Maintenance record, please note repairs done, when, by whom:

Attach digital images of repairs before and after.

Attach any press coverage or other documentation

Beaverton Arts Commission

Date

Beaverton Arts Commission

CONSERVATION RECORD: THREE-DIMENSIONAL WORK OF ART

Based on the model by the Regional Arts & Culture Council

To be completed by the artist as an addendum to contract when artwork is completed

Date:

Accession Number: _____

Artist(s):

Title:

Date of work:

Dimensions (height x width x depth or diameter):

MEDIUM AND TECHNIQUE

(Supply brand names of materials used when possible.)

1. Principal materials used in the fabrication of the artwork. (i.e. specific metal, brand name, source or manufacturer.):

If applicable, describe any electrical components used, their operation and supplier:

2. Other materials used (such as screws nails, glue, armatures and their material.):

3. Preliminary work methods (i.e. drawings, smaller models, etc.):

4. Equipment used in construction:

5. Final work methods, describe in detail (i.e. cast, welded, carved, modeled, thrown, assembled, etc.):

If the work has been cast, specify how many have been and/or will be produced:

6. Describe how final surface/patina was achieved:

7. Protective coating:

Method of application:

8. Where was work completed? (i.e. name of studio, foundry, etc.):

Date work was completed:

How long was the work in process?

INSTALLATION

1. Are there special installation considerations (i.e. viewing height, light conditions, measured distance from relative objects, etc.)?

2. If work is comprised of more than one piece requiring special assembly, supply documentation on how to install correctly. (Provide photograph or sketch):

EXTERNAL FACTORS

Describe existing environmental factors which may affect the condition of the artwork and any precautionary measures which should be taken. (i.e. direct sunlight, extremes of annual rain or snowfall, temperature, air moisture or dryness, acidity of rainfall, flooding, wind, vibrations, air pollutants, vehicular and/or pedestrian traffic; animal interaction with artwork – potential for nesting, droppings, etc.; human interaction with the artwork – touching, sitting, and climbing, vandalism.):

DESIRED APPEARANCE

1. Describe in specific terms and, if necessary, with drawings or photographs, the physical qualities for which the agency should strive in order to maintain the artist's intent. (i.e. matte rather than glossy luster, color of patina). What may be acceptable alteration in form, surface, texture, coloration as related to the natural aging of materials?

2. If the work is site-specific, describe in detail the particular relationship of the work to its site, including any significant physical aspects of the site which, if

altered, would significantly alter the intended meaning and/or appearance of the work:

PACKING & SHIPPING INSTRUCTIONS (include diagram)

MAINTENANCE AND CONSERVATION INSTRUCTIONS

Provide detailed instructions regarding the methods and frequency of maintenance for the artwork (with observations regarding permanency/durability of materials and techniques.):

1. Routine maintenance (i.e. removal dust, dirt; maintenance of protective surfaces, tightening adjusting, oiling; etc.):

2. Cyclical maintenance (less frequent and more extensive preventive measures, (i.e. Disassembly and inspection; reapplication of protective sealers; repainting, etc.) :

CONCEPTUAL INFORMATION

Please provide conceptual information on the work, including subject/source of inspiration.

IMAGES

Please provide digital images of the work.

RESUME

Please attach a resume

Artist Signature

Date

Beaverton Arts Commission

CONSERVATION RECORD: TWO-DIMENSIONAL WORK OF ART

To be completed by *Beaverton Arts Commission*

Date:

Accession Number: _____

Artist(s):

Title:

Condition of artwork upon accession:

_____Excellent

_____Good

_____Fair

_____Poor

Where artwork is displayed (building / room, street address, or approximate locale):

Purchase price:

Date acquired:

How acquired (commission, donation, purchase or loan):

Funding source:

Interpretive signage / label:

Maintenance record, please note repairs done, when, by whom:

Attach digital images of repairs before and after.

Attach any press coverage or other documentation

Beaverton Arts Commission

Date

Beaverton Arts Commission

CONSERVATION RECORD: PRINTS

Based on the model by the Regional Arts & Culture Council

To be completed by the artist as an addendum to contract when artwork is completed

Date:

Accession Number: _____

Artist(s):

Title:

Date of work:

Dimensions (height x width x depth or diameter):

MATERIALS

Describe the materials used in the fabrication of the artwork. Include specific manufacturers, brand names, fiber content, paper type, life expectancy of material according to the manufacturer.

1. Medium (brand names, technique and surface – include type of plates, stones, screen, etc. *used*):

2. Support (include type of paper, brand names, etc.):

3. Number of runs and colors:

4. Size of Edition _____ x _____

Artist's Proofs _____ to _____

Studio Proofs _____ to _____

Cancellation Proof _____ Yes _____ No

Retouch Proof _____ Yes _____ No

5. Date work was completed: _____

How long was the work in process?

PRINTING

1. Printer

Name _____

Address _____

2. Publisher and City

Name: _____

Address: _____

Edition Printed at: _____

Date: _____

3. The plates, stones or screens and all other prints have been destroyed or effaced:

Yes _____ No _____

4. Are there other facsimiles of this work? Yes _____ No _____

FRAMING

1. Are there any aesthetic preferences in how work should be framed (i.e., mat color, frame color/material)?

2. If work is comprised of more than one piece requiring special assembly, supply documentation on how to install correctly. (Provide photograph or sketch):

EXTERNAL FACTORS

1. Describe desired physical positioning of the artwork (i.e. measured distances from relative objects or points in the environment; characteristics of physical context relevant to the intent for the work, i.e. wall behind print must be neutral white or off-white, etc.):

2. Describe existing environmental factors which may affect the condition of the artwork and any precautionary measures which should be taken (i.e. direct sunlight, extremes of temperature, air moisture or dryness, vibrations, air pollutants, etc.):

DESIRED APPEARANCE

Describe in specific terms and, if necessary, with drawings or photographs, the physical qualities for which the agency should strive in order to maintain the artist's intent.

Specifically, what are the acceptable alterations in form, surface, texture, coloration as related to natural aging of materials?

PACKING AND SHIPPING INSTRUCTIONS (AND DIAGRAM)

MAINTENANCE/CONSERVATION INSTRUCTIONS

Provide detailed instructions regarding the methods and frequency of maintenance for the artwork as follows:

1. Routine maintenance (i.e. removal of dust/dirt, maintenance of protective surfaces, etc.):

2. Cyclical maintenance (less frequent and more extensive preventive measures, i.e. disassembly and inspection, reapplication of protective sealers, etc.):

CONCEPTUAL INFORMATION

Please provide conceptual information on the work, including subject/source of inspiration.

IMAGES

Please provide digital images of the work.

RESUME

Please attach a resume

Artist Signature

Date

Beaverton Arts Commission

CONSERVATION RECORD: PRINTS

To be completed by *Beaverton Arts Commission*

Date:

Accession Number: _____

Artist(s):

Title:

Date acquired:

How acquired (commission, donation, purchase or loan):

Condition of artwork upon accession:

_____Excellent

_____Good

_____Fair

_____Poor

Where artwork is displayed (building / room, street address, or approximate locale):

Purchase price:

Funding source:

Interpretive signage / label:

Maintenance record, please note repairs done, when, by whom:

Digital images of repairs before and after

Attach any press coverage or other documentation

Beaverton Arts Commission

Date