



# Meeting Agenda

## General Government Committee

City Hall  
601 4th Avenue E  
Olympia, WA 98501

Information: 360.753.8244

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Wednesday, February 26, 2020

5:00 PM

Council Chambers

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1. CALL TO ORDER

2. ROLL CALL

3. APPROVAL OF AGENDA

4. PUBLIC COMMENT

*(Estimated Time: 0-15 Minutes)*

*During this portion of the meeting, citizens may address the Committee for up to three (3) minutes regarding the Committee's business meeting topics.*

5. APPROVAL OF MINUTES

5.A [20-0179](#) Approval of January 22, 2020 General Government Committee Meeting Minutes

**Attachments:** [Minutes](#)

6. COMMITTEE BUSINESS

6.A [20-0157](#) Approval of Call for Art for the Eastside Street Art Crossings Public Art Project

**Attachments:** [Call for Public Art: Eastside Street Art Crossing](#)  
[Olympia Crossings: An Art Plan for City Gateways](#)  
[2019 Municipal Art Plan](#)

6.B [20-0173](#) Police Auditor Scoping (OPD Update)

**Attachments:** [Presentation](#)  
[2003 OMC Chapter 2.38.000](#)  
[Current OMC Chapter 2.38.000](#)

6.C [20-0191](#) Preparation for Annual Meeting with Advisory Committee Chairs

**Attachments:** [Roles-and-Expectations](#)

6.D [20-0158](#) Final Recommendations and Timeline for Community Development Block Grant (CDBG) Program Year 2020 Action Plan

**Attachments:** [Community Partners Consulted](#)  
[PY 2020 Allocations & Activities](#)

[CDBG Program Annual Cycle](#)**7. REPORTS AND UPDATES****8. ADJOURNMENT**

*The City of Olympia is committed to the non-discriminatory treatment of all persons in employment and the delivery of services and resources. If you require accommodation for your attendance at the City Council Committee meeting, please contact the Council's Executive Assistant at 360.753.8244 at least 48 hours in advance of the meeting. For hearing impaired, please contact us by dialing the Washington State Relay Service at 7-1-1 or 1.800.833.6384.*



City Hall  
601 4th Avenue E.  
Olympia, WA 98501  
360-753-8244

**General Government Committee**  
**Approval of January 22, 2020 General  
Government Committee Meeting Minutes**

**Agenda Date: 2/26/2020**  
**Agenda Item Number: 5.A**  
**File Number:20-0179**

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**Type:** minutes **Version:** 1 **Status:** In Committee

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**Title**

Approval of January 22, 2020 General Government Committee Meeting Minutes



# Meeting Minutes - Draft

## General Government Committee

City Hall  
601 4th Avenue E  
Olympia, WA 98501

Information: 360.753.8244

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**Wednesday, January 22, 2020**

**5:00 PM**

**Council Chambers**

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**1. CALL TO ORDER**

Chair Rollins called the meeting to order at 5:00 p.m.

**2. ROLL CALL**

**Present:** 3 - Chair Renata Rollins, Committee member Dani Madrone and Committee member Clark Gilman

**3. APPROVAL OF AGENDA**

The agenda was approved.

**4. PUBLIC COMMENT**

No one spoke.

**5. APPROVAL OF MINUTES**

- 5.A** [20-0072](#) Approval of November 20, 2019 General Government Committee Meeting Minutes

The minutes were approved.

**6. COMMITTEE BUSINESS**

- 6.A** [20-0082](#) Consideration of Draft 2020 General Government Committee Schedule and Work Plan

Strategic Communications Director Kellie Purce Braseth reviewed the Committee schedule and work plan for 2020.

The Committee discussed the meeting dates and topics, as well as asked clarifying questions. The updated schedule and work plan will be forwarded to the City Council for approval.

The discussion was completed.

- 6.B** [20-0080](#) Update on Advisory Committee Recruitment Process

Ms. Purce Braseth updated the Committee on the advisory committee recruitment

process including the number of applicants so far and the timeline for the recruitment process.

Committee members asked clarifying questions.

**The information was provided.**

**7. REPORTS AND UPDATES - None**

**8. ADJOURNMENT**

The meeting adjourned at 6:01 p.m.



## General Government Committee

### Approval of Call for Art for the Eastside Street Art Crossings Public Art Project

**Agenda Date:** 2/26/2020  
**Agenda Item Number:** 6.A  
**File Number:**20-0157

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**Type:** recommendation   **Version:** 1   **Status:** In Committee

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#### **Title**

Approval of Call for Art for the Eastside Street Art Crossings Public Art Project

#### **Recommended Action**

##### **Committee Recommendation:**

The Arts Commission recommends the Call for Art for the Eastside Street Art Crossing.

##### **City Manager Recommendation:**

Move to approve the Arts Commission recommendation.

#### **Report**

##### **Issue:**

Whether to move forward with the second of eight public art projects in the Olympia Art Crossing Project. Staff will also provide a report of the project to date.

##### **Staff Contact:**

Stephanie Johnson, Arts Program Manager, Parks, Arts & Recreation, 360.709.2678

##### **Presenter(s):**

Stephanie Johnson, Arts Commission Liaison  
Timothy Grisham, Chair, Olympia Arts Commission

#### **Background and Analysis:**

On October 24, 2017, City Council approved the public art plan *Olympia Crossings: An Art Plan for City Gateways*. On August 21, 2018, Council approved the first Art Crossings Call for Art for West Bay Drive.

The [West Bay Drive Project <http://www.olympiawa.gov/artplan>](http://www.olympiawa.gov/artplan) is currently in fabrication, with installation planned for late June, 2020.

The second location identified in the Master Plan is Eastside Street at the I-5 bridge. Staff has worked closely with the Eastside (ENA) and Indian Creek (ICNA) Neighborhood Associations to develop this second Call for Art (or RFQ) using the same the process and format as that used on the

West Bay project. Some of the key elements include:

- Initial conversation with interested Neighborhood Associations to develop the Call for Art for the Eastside Street Crossing location
- Participation by Neighborhood Association representatives on the juries
- A two-part application process with an RFQ followed by finalist interviews
- Focus on artists with a connection to Olympia, with support provided by a pre-submission workshop and technical review (with the selected artist) with the City's on-call landscape architect.

If this Call for Art is approved, the process for selecting an artist follows:

#### Artist Selection Schedule

- Call for Art open
- Workshop for interested applicants
- Deadline for Entry
- Jury Process
- Arts Commission review
- Finalist interviews
- Arts Commission review
- City Council approval

#### **Neighborhood/Community Interests (if known):**

To prepare the Call for Art for the Eastside Street project, staff met with Eastside (ENA) and Indian Creek (ICNA) Neighborhood Association leadership on August 21, 2019, followed by the ENA annual picnic on August 25 and the ICNA picnic on September 8. Input from these meetings informed the neighborhood description in the Call for Art, and neighborhood representatives were solicited for the project jury.

#### **Options:**

1. Move to approve the Olympia Art Crossings Call for Art.
2. Move to approve the Call for Art as modified by the City Council.
3. Do not approve the Call for Art.

#### **Financial Impact:**

\$50,000 for artwork design and fabrication and up to \$25,000 for installation from the Municipal Art Fund.

#### **Attachments:**

Call for Public Art: Eastside Street Art Crossing  
Olympia Crossings: An Art Plan for City Gateways  
2019 Municipal Art Plan

# City of Olympia | Call for Public Art

## Eastside Street Art Crossing

# FINAL DRAFT



### Short Description

The City of Olympia is seeking an artist or artist team to develop site-specific artwork as part of the Olympia Art Crossings Project. **Olympia Crossings: An Art Plan for City Gateways** identifies eight locations for art, located along Civic Boulevards, based in neighborhoods but located at the primary thresholds approximately a mile from the center of downtown Olympia. The artist or artist team will be expected to develop an artwork in response to the neighborhood and community in which the artwork is located. A set of paired Markers are recommended at each site, scaled to be read at the scale of the boulevards. Placemaking is also required that is specific to the opportunities for each site, to enhance the pedestrian experience day and night. “Olympia Crossings” is the theme of the project and overarching concept. Artists are encouraged to contemplate and interpret this theme in the development of their artwork.

### Primary Contact

Stephanie Johnson, Arts Program Manager  
sjohnso1@ci.olympia.wa.us  
360-709-2678

### Budget

The total project budget for artwork is \$50,000. The allotted funds must cover all costs related to the supply of the work(s) of art including but not limited to design, engineering, lighting fixture(s), fabrication, transportation and delivery, as well as insurance, artist’s fee, applicable taxes and travel expenses associated with the project. The City is responsible for site preparation and installation.



## **Eligibility**

This opportunity is available to artists with a strong connection to the city of Olympia, WA. Olympia-based artists and/or artist teams are strongly encouraged to apply. City of Olympia Staff, Commissioners, Panel Members, Project Personnel, and immediate family members of all of the above are not eligible to apply.

## **Deadline**

Applications are due by **Midnight, Wednesday, April 15**

## **General Description**

### Introduction

The City of Olympia has collaborated with the arts management team of Framework Cultural Placemaking to identify sites, concepts, and opportunities for artwork integration at the Olympia gateways. The City of Olympia has identified opportunities for an artist or artist team to develop site-specific artwork for each gateway and provide the following benefits:

- A welcoming artwork that marks a threshold within or at the edge of the City of Olympia.
- Increased presence of arts and culture in Olympia's neighborhoods.
- Connections to nature, water, community assets, history and the place of Olympia as the State Capital
- A stronger sense of place and stronger relationship between adjacent neighborhoods.

## **Project Area Description**

The Eastside St bridge connects two Olympia neighborhoods: Eastside (ENA) and Indian Creek (ICNA). The two areas were once one before the construction of I-5. Both neighborhoods appreciate the nearby trail systems, walkable access to downtown, and access to nature. Moxlie Creek and Indian Creek originate in ICNA and flow through ENA, and both neighborhoods value the greenspaces, trees and wildlife that are present in their urban areas.

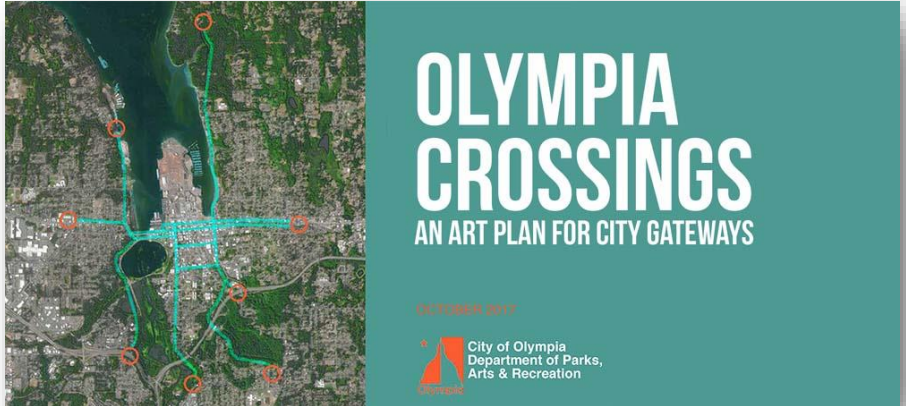
The ENA is slightly closer to the center of town and feels a bit more urban. The north edge of the neighborhood borders an easily accessible mixed-use corridor of a grocery store and restaurants, medical offices and other essential services. Neighbors value the area's historic homes (from 1880) and the neighborhood's historic name, Swantown.

Across the bridge and farther from town, ICNA has a blend of both an urban and rural feel to it, with several swaths of forest and a park trail running through their neighborhood. Many neighbors practice urban homesteading with produce gardens, chickens, and at least one pair of goats. There are homes of all shapes and sizes, the community values that funky, eclectic vibe. The open space has also attracted several large homeless camps, which creates a sense of tension in the neighborhood.

Both areas benefit from active neighborhood associations, City parks, and good bus service. And both areas take pride in friendly, supportive communities of neighbors.

## Research the Project

[www.olympiawa.gov/artplan](http://www.olympiawa.gov/artplan)



## From Olympia Crossings: An Art Plan for City Gateways

### RECOMMENDATIONS

#### THEME

The overall theme is "Crossings," with the art based on ideas of connecting, weaving together people and places; boulevards and gateways; land and water across time and topography.

#### PLACE MARKERS

Art at each site will include a pair of sculptural Markers, scaled to the boulevard and the city. The pairing of the Markers should reflect the idea of crossing.

The Markers should be made of multiple pieces, representing the interplay and crossings between individual and the whole; the crossing of thread within the fabric.

#### PLACE MAKING

Art at each site will include treatment at the human scale that considers the ground plane and elements that capture the specific opportunities of the site, and support the identity and public life of the neighborhood.

#### GROUND PLANE

Each Crossing location should address the ground plane in a way specific to the site. The treatment of the ground plane should draw on the idea of the connection and crossing.

#### LANDSCAPE

Include landscape as an integral and supportive element to the art, specific to the site.

#### SAFETY

Art should be designed to avoid any safety problems for people near the art or for drivers.

#### DURABILITY

Art should be of lasting materials, and easy to maintain.

#### DAY & NIGHT

Each of the crossings should be lit, with consideration to appearance during daylight and after dark.

#### ARTIST SELECTION

Include artists with a strong connection to Olympia, and nurture skills through mentoring where needed.

#### INITIAL PROJECTS

Select the first projects for a high level of visibility and community support. Consider early place making at sites scheduled for later implementation.

#### GUIDING THE PROCESS

Use the art crossings design process as a way to build community and foster creativity.

## **Scope of Work**

The selected artist or team will develop and create a new site-specific artwork in response to the Eastside Street Crossing location, the adjacent neighborhoods, and in response to the theme “Olympia Crossings.”

The artwork may include a variety of diverse media including light, wayfinding elements, artist made amenities, or sculptural forms. The artwork should have a strong ongoing physical presence within the designated site area. The artwork must be suitable for diverse audiences and be able to withstand wet seasonal weather conditions. Artists are required to follow best practices as defined in the [Materials and Fabrication Handbook](#) developed by ArtsWA.

The artist will consider “Olympia Crossings” as it relates to the local community, the rest of the gateway system, and surrounding area. The artist will design and fabricate the artwork on a mutually agreed timeline with the City.

## **SUBMISSION/SELECTION PROCESS**

### Phase I—Submission of Application:

#### **Selection Committee**

Bob Droll, Landscape Architect

Stacy Hicks, Arts Commissioner

Dave Opincarne, Indian Creek Neighborhood Representative

Aaron Sauerhoff, Planning Commissioner

Jim Sweeny, Eastside Neighborhood Representative

The panel reserves the right to select up to three artists or artist teams as finalists for this opportunity. The panel also reserves the right to not select any artists, if it so chooses.

Emerging artists or artists with little public art experience are encouraged to apply, indicating the support they would need to be able to create successful public art. The selected artist/team will have up to 4 hours consultation time to review their proposed concept plan with the City’s on-call Landscape Architect.

#### **Selection criteria**

In addition to overall artistic excellence (artistic ability, originality, technical competency, material integrity, craftsmanship, uniqueness of vision) as represented in the applicant’s digital work examples, the applicant’s written materials will be used to judge the artist/team’s ability to:

- Demonstrate interest in furthering artistic practice and creating permanent public artworks
- Think and work with durable materials, and in a scale that is appropriate to the site
- Create an artwork responsive to the site and community context, and that tells a story
- Ability to relate to multiple types of viewers, in different mode of transportation
- Demonstrated ability to complete projects of similar scale and context, or show ability to take on a large project by progression of completed work.
- Demonstrated ability to complete projects on time and on budget

## Application Materials

Applicants may apply via SurveyMonkey [link](#) through **Midnight, Wednesday, April 15.**

**Letter of Interest (500 words or less)**

Describe why this opportunity is of interest, general approach to concepts and designs for this Art Crossings project, and relevant skills brought to this project. Also describe your connection to Olympia.

If the applicant is applying as a team, one team member should self-identify as the lead artist and the Letter of Interest should include a brief description of how the team works together or general philosophical approach to the collaboration.

**Digital Work Samples**

Applicants may submit up to 8 images that clearly show past projects and work experience. Files should be prepared as .jpg files only and must be 1920 pixels on the longest side and 72 dpi. Files should be labeled "01OGP\_last name, 02OGP\_last name", etc.

**Annotated Image List**

This list of images may include the budget, location, client or commissioning agency, title, year, media, and a brief description (50 words or less) of the applicant's role in the project.

**Resume**

Applicants must include a resume, two pages maximum. If submitting as a team, the applicant should include resumes for all team members, two pages maximum for each team member.

**References**

Contact information for three professional references who are familiar with your work and technical abilities. Please do not include letters of recommendation. References will be contacted prior to the finalist interviews.

**Do not submit specific proposals or additional information at this time.**

### Phase II—Finalist Interviews:

Each finalist will be interviewed by the same selection committee as in Phase I.

During finalist interviews, the work of the finalist will be to convince the selection committee that the artist/team possesses the knowledge skills and competencies necessary to realize the vision and objectives outlined in this prospectus, including but not limited to:

- Appropriateness of artist and their work to the opportunities of the site.
- Strong concept and design skills.
- Strong organizational and project management skills.

The City of Olympia is committed to the non-discriminatory treatment of all persons in employment and the delivery of services and resources.

**Artist Selection Schedule (subject to change)**

Application open	Monday, March 2, 2020
Workshop for interested applicants	Thurs., March 19, 6-8pm, Olympia City Hall, Room 112
Deadline for Entry	Midnight, Wednesday, April 15, 2020
Jury process	May 5, 8-10am, 2020
Arts Commission review	Thursday, May 14, 6pm, TBD
Finalist interviews	May 27, 3:30-5pm, 2020
Arts Commission review	June 11, 2020, 6pm, City Hall Council Chambers
City Council approval	June 23, 2020, 7pm, City Hall Council Chambers

**Contact Information**

Questions?

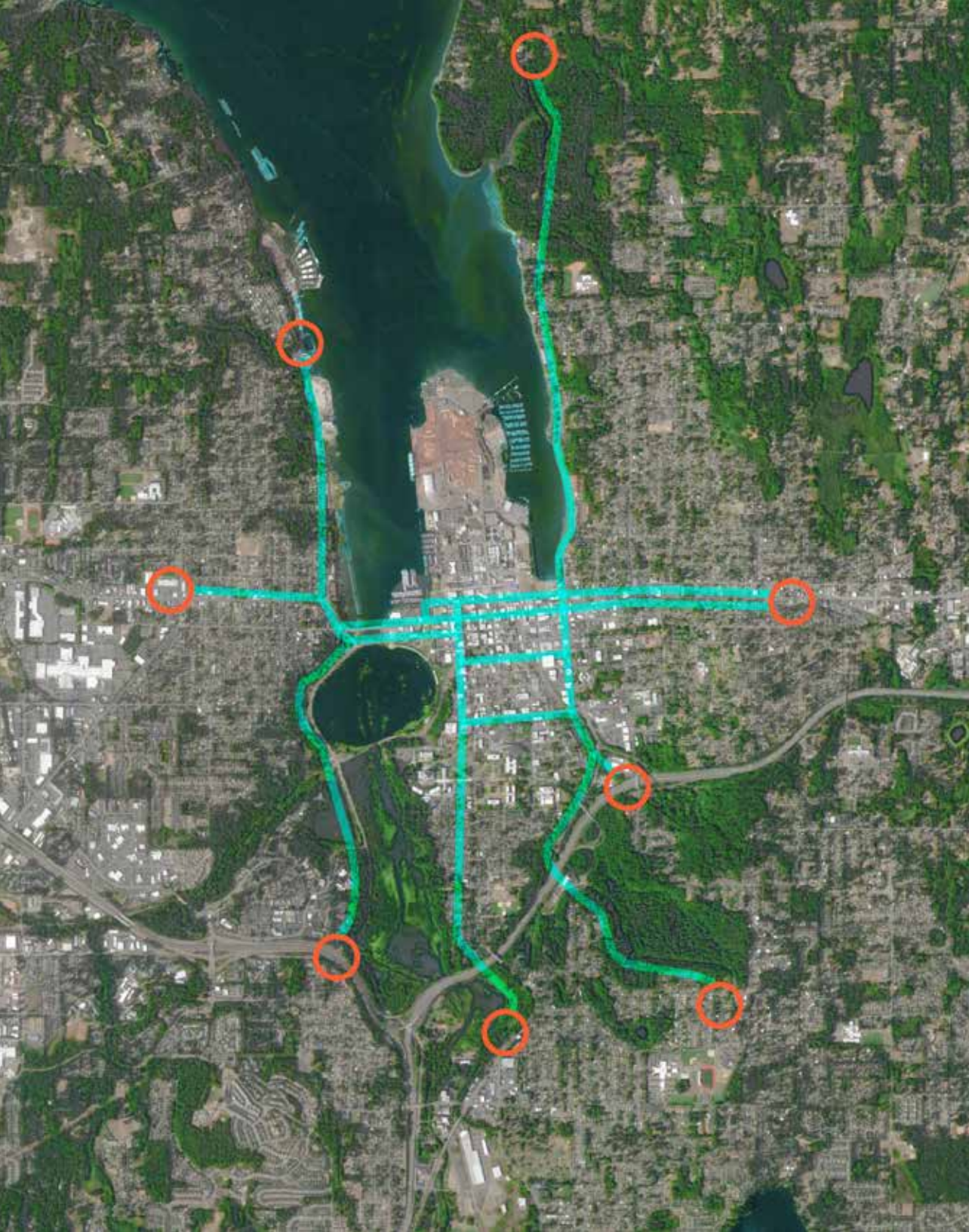
Stephanie Johnson, Arts Program Manager  
Olympia Parks, Arts & Recreation  
sjohnson@ci.olympia.wa.us  
360.709.2678

**Legal Requirements**

Applicants must have, or be willing to acquire an Olympia Business license, if selected. For more information, go to <http://olympiawa.gov/city-government/forms/busn-license-bo-tax/business-license.aspx>

The selected artist will be required to carry insurance. Specific coverages are included in the contract the selected artist will execute with the City.

***The City reserves the right not to select any artist at all, and reserves the right to change the process or schedule upon public notice.***



# OLYMPIA CROSSINGS

AN ART PLAN FOR CITY GATEWAYS

OCTOBER 2017



City of Olympia  
Department of Parks,  
Arts & Recreation

# ACKNOWLEDGEMENTS

## CITY OF OLYMPIA

### Executive Office

Jay Burney, Assistant City Manager  
Kellie Braseth, Strategic Communications Director

### Office of Parks, Arts and Recreation

Paul Simmons, Director  
Jonathan Turlove, Associate Director  
Stephanie Johnson, Art Program Manager  
Angel Nava, Arts Program Specialist  
Gary Franks, Parks Supervisor

### Department of Public Works

Debbie Sullivan, Line of Business Director  
Fran Eide, City Engineer  
Randy Wesselman, Engineering &  
Planning Supervisor  
Sophie Stimson, Senior Planner  
Michelle Swanson, Senior Program Specialist  
John Lindsay, Engineering Technician II

### Community Planning and Development

Leonard Bauer, Deputy Director  
Todd Stamm, Senior Program Manager  
Amy Buckler, Senior Planner  
Stacey Ray, Senior Planner  
Joyce Phillips, Senior Planner  
Michelle Sadlier, Associate Planner

## OLYMPIA ARTS COMMISSION

Clark Gilman, City Council Liaison  
Stacy Hicks, Chair  
Marygrace Goddu, Vice-Chair  
Susan Aurand  
Britta Echtele  
Diana Fairbanks  
Timothy Grisham  
Ron Hinton  
Kathy A. Murray  
Katie Nelson  
Rick Perry  
Katherine Williams

## OLYMPIA PLANNING COMMISSION

Julie Hankins, City Council Liaison  
Brian Mark, Chair  
Mike Auderer, Vice Chair  
Tammy Adams  
Travis Burns  
Rad Cunningham  
Paula Ehlers  
Darrell Hoppe  
Carole Richmond

## CONSULTANT TEAM

### Framework Cultural Placemaking

Lesley Bain, FAIA  
Jeff Arango, AICP  
Mackenzie Waller

### Velocity Made Good

Perri Howard

for Jerry Parker, whose passion for planning has informed and inspired this effort from the beginning

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# INTRODUCTION

# INTRODUCTION

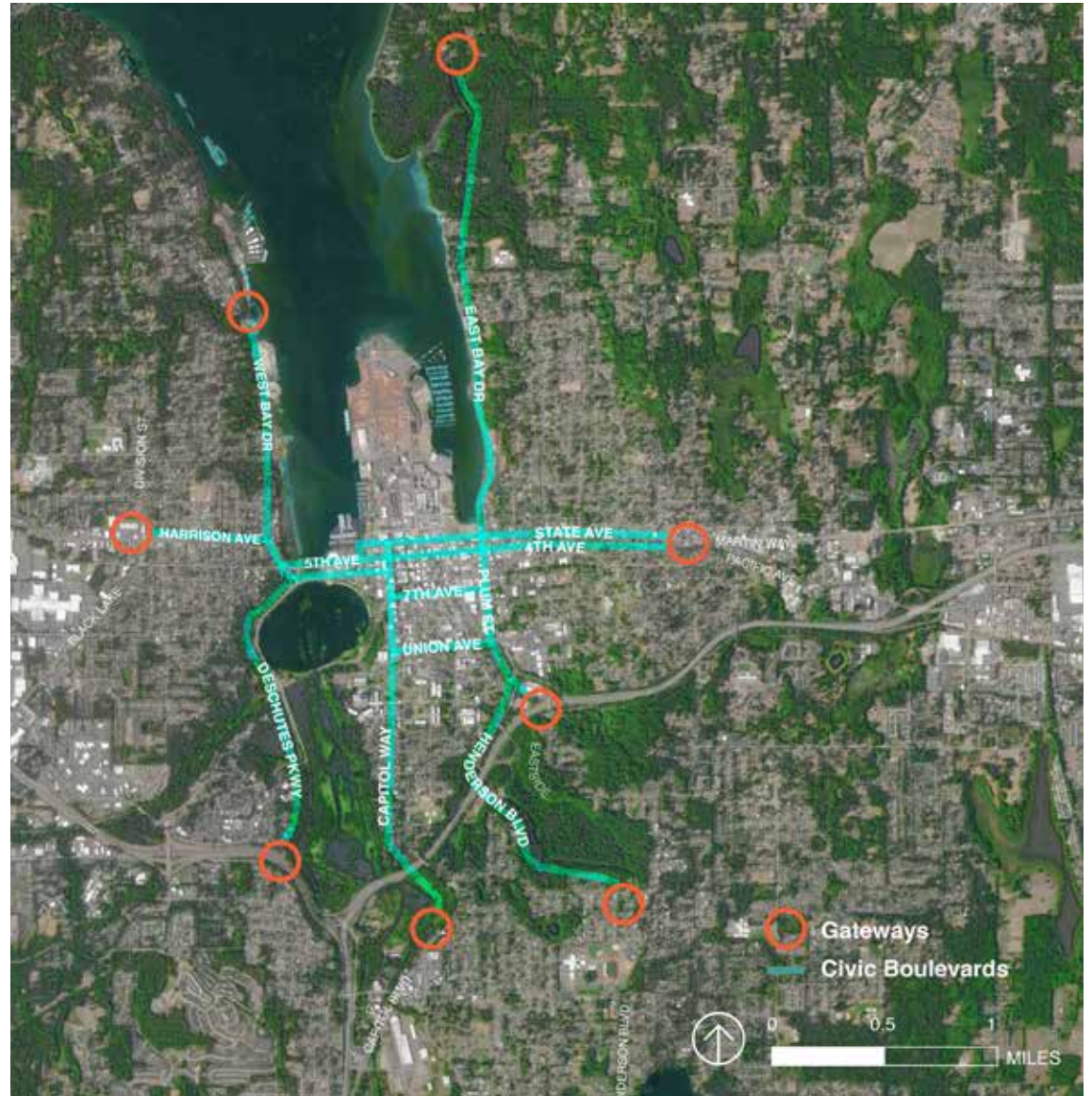
## ART IN OLYMPIA

Olympia loves art. From murals on downtown walls, to plinths for rotating art near the waterfront, to the thriving music and theater scene and the exuberant creative spirit of its art walks and parades—art is infused into the city.

This master plan for art at eight locations seeks to take art out into the neighborhoods, and to mark significant places in a system of boulevards that connect neighborhoods to the center of the city. This project will make art visible to residents and visitors traveling through our community and celebrate the values of Olympia.

## PROJECT ORIGINS

This project comes directly out of Olympia's Comprehensive Plan. Eight locations were identified as "gateways." Some are entries into the city, while others are at shifts in the city fabric at land use or topographic changes. They are located along "civic boulevards" that connect the center of the city and neighborhoods in every direction. This is the first layer implementing the vision described in Olympia's 2014 Comprehensive Plan, "Imagine Olympia."



# PROJECT GOALS

Goals for the Art Plan were identified as follows:

- Place public art deep into Olympia's neighborhoods
- Contribute to a sense of community identity
- Introduce place making elements that help to define and also bring together different areas of our community

To these, we add the goal of supporting the vision set out in the Comprehensive Plan.

# PROJECT INTENT

This project plans for art, and for the themes and criteria for art that will follow. It looks at the options for similar treatment across all eight locations, and ways of maximizing the impact of the art at each specific location. The plan will:

- Identify priorities—steps the City will take over 5 to 6 years that will have the greatest impact toward completion of the project
- Include illustrations of concepts and themes for each location
- Set the stage for future grant opportunities and community partnerships to realize the project
- Consider the interface between the gateway art elements and proposed civic boulevards

Note that the examples in this report are intended to illustrate possibilities, spark imagination and offer a shared visual starting point. The art for Olympia should aim for its own uniqueness and reflect Olympia in every way possible.

# IMPLEMENTATION

Art for the eight locations will begin with two projects, using funding already in place. The Arts Commission has identified \$75,000 per year for 2018, 2019 and 2020 in their budget. Subsequent funding may include 1% for the arts money, grants, and transportation projects adjacent to the sites. The project should set the stage for future grants and other funding opportunities.

While there is expected to be some variation in cost for the eight sites, the average installation is expected to be between \$50,000 and \$100,000.

The City Public Works Department will be a key partner in implementation in terms of exact location of elements, and connection to utilities.

The input of a landscape architect from the City's on-call roster is advised.

The City should consider having a lighting designer assist the artist in lighting design, since the art is typically to be lit. If the art is to be connected to power, a stub out to power should be provided with the art; lighting fixtures will also be provided by the artist. The cost to stub out 20 feet from the art should be under \$1,000. The City is to provide an electrical junction box or other power source to within 20 feet of the art work. Cost for the City will vary depending on the location of power at each site. Solar or wind-powered lighting is encouraged.



## **cross·ing**

- An intersection where roads, lines, or tracks cross
- A place at which a river, railroad, or highway may be crossed
- A voyage across a body of water
- The volume formed by the intersection of chancel, nave and transepts in a cruciform church; often with a tower or cupola over it (architecture)
- A pair of intersecting edges (graph theory)
- The act or action of crossing: such as a traversing or traveling across



Moses Bridge



# CROSSINGS

The language to describe the art and the themes for art have been discussed at length over the course of the project. The Comprehensive Plan called for art locations to be at “city boundaries, topographical changes, transition in land use, and shifts in transportation densities.” Originally called gateways, the art locations felt more like they were at crossings—shifts between neighborhoods, boundaries, or zones. Crossing locations are significant moments in the physical and social fabric of the city. They are places where art can connect, celebrate, and add meaning to neighborhoods and passers-by.

Crossing can refer to the act of moving from one place or one condition to another. The crossing itself ties places together, and the experience of crossing be part of the artistic experience. In Olympia, the experience of crossing may be as a driver entering or leaving the city limits, or as a pedestrian moving along a crosswalk from one neighborhood to an adjacent neighborhood. The art should explore how this experience can be humanized and made more meaningful.

## **Image credits:**

*top row: Adventure Playground, Berkeley CA, photo Patrick Buechner; Maya Lin, Land Bridge, Confluence Project; Crosswalk painting, De Buillion Street and Saint-Joseph Street, Montreal, Quebec.*

*middle row: Johnny Clasper, stone arch; Studio Roosegaarde, Van Gogh Path.*

*Bottom row: Colegio de Arquitectos de Puebla, Crosswalk art; RO & AD Architects, Moses Bridge; Crossings, Luis Velasquez*



# EXECUTIVE SUMMARY & RECOMMENDATIONS



# EXECUTIVE SUMMARY

## WHAT WE HEARD

### OUTREACH EFFORTS

- A community kick-off meeting was held at The Olympia Center on March 30, 2017, with a presentation of potential direction for art and a summary of each location.
- Public meetings were held for each of the eight sites, with a significant effort on publicity from the City through emails, website presence, a Facebook video and “Imagine Public Art” signs at each location. E-invites were sent directly to neighborhood presidents and the Coalition of Neighborhood Associations was asked to forward the press release to their members. In addition, we posted the neighborhood meeting schedule on Nextdoor.
- The design team attended two neighborhood meetings—the annual meeting of the Indian Creek neighborhood (near Eastside) and Northwest Olympia Neighborhood Association’s May 2017 meeting.
- The design team attended the April Art Walk and was available at Sylves-

ter Park before the Procession of the Species, with boards and a coloring activity centered on possible themes.

- A web survey was open to the public between March 27 and May 12, 2017. A total of 235 responses were received.
- Meetings were held with stakeholders including leaders from Westside Central Park, the State Department of Enterprise Services, Olympia’s Public Works Department, Intercity Transit and a representative of the Capitol Campus Design Advisory Committee.

### CITY STAFF INPUT

- Members of Community Planning and Development, Public Works, along with representatives from the Arts and Planning Commissions met to provide technical background to the consultant team.
- The Public Works Department staff provided insights on all eight sites, covering topics including safety, sight lines, and upcoming projects.



**“Let’s be brave  
and bold with  
our public art!”**  
—public comment

## GENERAL FINDINGS FROM INPUT

- **Focus on the Community.** Based on input from the survey, the art should bring beauty and creativity to an expression of neighborhood identity, and Olympia's identity as an arts community. The survey found six responses were favored by over half the respondents: Beautify the community (79.4%), Promote Olympia as an arts community (64.9%), Create neighborhood identity (64.9%), Express artistic creativity (64%) and Promote place making and gathering places (50.9%)
- **Differentiation and Unique Designs.** The support for differentiation and unique designs for each site was much stronger than the idea of a dominant theme. The idea of an iconic feature was supported by close to half of respondents.
- **Strong Support for Sculpture.** Sculptural elements were favored by a large percentage (83.1%), with landscape elements also rated highly (74.5%). Place making features were rated positively by over half of respondents; signage and literal gateways were least favored.
- **Images of Sculptures were the Most Favored.** Image preferences on the survey favored a sculptural approach, but in quite different ways. The top rated image was a lacy metal arch; the second mixed sculpture and landscape. The third most highly rated image was a painted intersection that could be described as a place making element.
- **Community Support for Existing Art Projects.** Existing art projects in the neighborhood came up in meetings, with very positive comments about Walking on Land by Water along West Bay Drive and many mentions of the Triumph of the Vegetables as a positive model for art at the crossings.

“make the gateways a recognizable set, like a treasure hunt”  
—public comment



Rick Perry, Artist; Olympia Art Walk, April 2017

# RECOMMENDATIONS

## CROSSING ART AS A CITYWIDE SET

The art at the Crossings consists of place marking elements—paired Markers—and site specific place making elements.

Each of the eight Crossings are located on a significant boulevard or arterial that connects the neighborhoods with downtown Olympia. Consequently, they will all be experienced at the scale of the boulevard, by passing motorists. Even with cyclists and people on foot, the gateways should all be scaled to be seen at the boulevard scale.

Some—Deschutes Parkway and East Bay Drive—are at the entry to the City, where a significant marker is appropriate for those entering and leaving Olympia. Eastside is at the bridge that spans I-5; Division/Harrison and Pacific/Martin Way are at key intersections. In their own ways, all eight Crossings are appropriate locations to highlight and enjoy.

Each of the eight Crossings will be experienced at a personal scale, and the art will respond to the opportunities at that scale. That response is a commonality, but the place making art will be specific to the use and specifics of each site.

*As a set of eight art pieces, each Crossing should:*

- Include paired elements as “Markers” that are visible, recognizable, and sculptural at the scale to be enjoyed by people moving along the boulevards.
- Include elements at ground level that relate to people moving by, and where appropriate, spending time at the gateway.
- Incorporate lighting, so that the Marker is visible after dark.
- Carefully consider safety. Art should promote pedestrian safety, keep sight lines clear at intersections and avoid driver distraction.
- Consider long-term maintenance in the material choices and design of the art.

# UNIQUENESS OF EACH CROSSING

It is also true that the eight sites are each very different. Community input included a desire for both iconic art and site specific opportunities. We believe that the art can accomplish both.

Site specific amenities can include seating, landscape, drinking fountains, interpretive signage, smaller scaled art, text legible at the pedestrian scale.

*An excellent example of place-based art that functions at multiple scales is the Triumph of the Vegetables. This sculpture and an associated landscape designed by the artists, Whitesavage and Lyle, is located in the central area of the rotary outside the Farmers Market. It was referenced multiple times as an exemplar.*

*The art is related to the Farmers Market; it has a large scale and presence, but also a level of detail that can be enjoyed up close. It sits in a beautifully landscaped setting.*

*As a unique place, each Crossing should:*

- Respond to the specific site opportunities in the ground-related treatment designed for the pedestrian scale, including landscape treatment and amenities that beautify and, where appropriate, serve desired functions of the neighborhood.
- Take advantage of opportunities to weave the opposite sides of the boulevards together where appropriate.
- Incorporate site specific-themes within the overarching theme of Crossings, including references to history, natural setting, hidden assets, etc.
- Where possible, provide amenities in an artistic fashion that support desired uses, such as seating, drinking fountains, wayfinding elements, etc.
- Use materials and colors that are appropriate to the site.



*Triumph of the Vegetables, Whitesavage and Lyle  
Photo credit: Nick Lyle*

## RECOMMENDATIONS FOR OVERALL THEME

Several themes were tested with the public during stakeholder meetings and at the arts events. Specific commonalities—color, representations of animals, symbols or words— received highly mixed responses. Broader themes were generally well received, reflecting a desire to allow a good deal of flexibility for site-based art.

Given the input received, the recommended theme is “Crossings.” The idea of crossings as connections, of weaving together people and place is flexible and appealing. Because they are located along major corridors, many of the sites are located at discontinuities in the City’s fabric. The idea of reconnecting places came up at many community meetings, such as Harrison/Division; Martin Way/Pacific; and Eastside. There was discussion of connecting to the water (West Bay Drive), to trails and woodland (East Bay Drive, Eskridge and Eastside), and connecting to the Interpretive Center (Deschutes Parkway). Many sites are also at the seams between neighborhoods, with Crossings able to connect the fabric of communities within Olympia.

*The Park of the Seven Oars is another example of place-based art that works at the scale of “Marker” and as a place for people to enjoy the view.*

*Landscaping for the piece incorporates elements of the old bridge, and references history and the significance of the water to the community. Note that the bench uses the idea of weaving as a beautiful texture and a connection to Native American art.*



Tom Anderson, Karen Lohmann, Mark Osborne and Joe Tougas

## RECOMMENDATIONS FOR ARTIST SELECTION

People at public meetings were very interested in the artist selection process. Our intent is to ensure a good pool of public artists, including local artists. Community members liked the idea of using this project to strengthen the skills of local artists who have not yet worked on the scale of public art.

The artist selection process could grow skills in local artists by either a mentorship program or by pairing experienced public artists and local artists. In a mentorship program, for example, an expert in metal fabrication could be paired with an artist who typically worked with paper cuts.

*The idea of pairing worked successfully in Walking on Land by Water, with public artist Carolyn Law paired with local poet Lucia Perillo. This art is along West Bay Drive, near the West Bay Drive site. Neighbors spoke highly of the poetry, saying that they bring guests to visit the artwork.*

Community input consistently encouraged using local artists. The recommendation is to favor artists with a connection to Olympia without restrictions as to place of residence. It would allow for engaging artists in Olympia's sister cities.



Carolyn Law and Lucia Perillo, *Walking on Land by Water*

# RECOMMENDATIONS FOR INITIAL PROJECTS

Art for the eight Crossings will be built out over the next five or six years. Several criteria were considered in order to recommend early projects vs sites that would be constructed later: The first projects would have:

- High visibility
- Strong community support
- Opportunity to have neighborhood impact
- The initial projects would also be selected to have some geographic diversity.
- Projects suggested for later implementation may benefit from being timed to coincide with planned projects, or have longer process requirements.

The initial projects will set the tone and ambitions for the overall plan. Two sites recommended for early implementation are West Bay Drive and Eastside, because of their visibility, community support and geographic diversity.

The order of implementation is suggested; should circumstances change over the course of the project, there is flexibility to implement in the order that takes advantage of funding or neighborhood enthusiasm.

For sites that are scheduled for later implementation, consider short term, inexpensive temporary place making installations. Use the temporary installations as a chance to test uses.

## SUGGESTED EARLY PROJECTS:

### *West Bay Drive*

Visible; increase neighborhood outreach, coordinate with upcoming West Bay Park improvements

*Eastside* would be a good choice for an initial project, rating well in all categories. Increase neighborhood outreach

## SUGGESTED MID-TERM PROJECTS:

### *Martin Way / Pacific*

Visible; neighborhood support

*Harrison /Division* ranks highly in terms of visibility, support and opportunity. Lack of space at the intersection is a challenge

### *Capitol Boulevard*

Visible; increase neighborhood outreach

## SUGGESTED LATER PROJECTS:

### *Deschutes Parkway*

Coordinate with the State's Department of Enterprise Services

### *Henderson Eskridge*

Coordinate with expected intersection improvements.

### *East Bay Drive*

Need to continue to work with neighborhood regarding the approach to art

## RECOMMENDATIONS FOR THE PROCESS

The Crossings will have physical, beautiful outcomes across Olympia. An important, but less tangible opportunity underlies the project—fostering stronger communities. The process for moving ahead on the art crossings should:

- Involve the community in art selection and development of the art
- Encourage a sense of identity for the neighborhoods and a desire for engagement and stewardship

## RECOMMENDATIONS FOR INTERIM PROJECTS

There are opportunities for near-term ideas for the community to begin to think of the Crossings as places of increased significance. For example, where intersections are challenging for pedestrians, it would be simple to make the flags and the holders an art project, like one from Dane County Wisconsin's Artful Crossings Initiative.

The City can help make it easy for neighborhoods to use the sites as gathering places, where appropriate, and to allow personal initiatives for tiny art, such as the delightful gnome found on the trail between West Bay Drive and Woodard Avenue.



*Artful Crossings, Dane County WI*



*Community gathering, West Central Park*



*Gnome, Woodard Avenue Trail*



# RECOMMENDATIONS

## THEME

The overall theme is “Crossings,” with the art based on ideas of connecting, weaving together people and places; boulevards and gateways; land and water across time and topography.

## PLACE MARKERS

Art at each site will include a pair of sculptural Markers, scaled to the boulevard and the city. The pairing of the Markers should reflect the idea of crossing.

The Markers should be made of multiple pieces, representing the interplay and crossings between individual and the whole; the crossing of thread within the fabric.

## PLACE MAKING

Art at each site will include treatment at the human scale that considers the ground plane and elements that capture the specific opportunities of the site, and support the identity and public life of the neighborhood.

## GROUND PLANE

Each Crossing location should address the ground plane in a way specific to the site. The treatment of the ground plane should draw on the idea of the connection and crossing.

## LANDSCAPE

Include landscape as an integral and supportive element to the art, specific to the site.

## SAFETY

Art should be designed to avoid any safety problems for people near the art or for drivers.

## DURABILITY

Art should be of lasting materials, and easy to maintain.

## DAY & NIGHT

Each of the crossings should be lit, with consideration to appearance during daylight and after dark.

## ARTIST SELECTION

Include artists with a strong connection to Olympia, and nurture skills through mentoring where needed.

## INITIAL PROJECTS

Select the first projects for a high level of visibility and community support. Consider early place making at sites scheduled for later implementation.

## GUIDING THE PROCESS

Use the art crossings design process as a way to build community and foster creativity.

# COMMONALITIES OF THE CROSSINGS

# COMMONALITIES

## WHAT MAKES THE CROSSINGS FEEL LIKE THEY ARE PART OF A RELATED SET?

The eight Crossings are intended to be recognizable a related set of installations. The commonality comes from the directions set in the Comprehensive Plan, and from input received from the public and City staff.

There is a balance between how much similarity exists to have the Crossings art read as a related set, and how much the art can express the specifics of each site and community. This plan leaves a good deal of interpretation to each artist and community, but requires the sculptural elements to be paired, iconic, and comprised of multiple elements. The ground plane leaves a great deal of flexibility to respond to the site and the wishes of the neighborhoods.

*The art at each crossing should:*

- Bring beauty to the neighborhood
- Embody the value that Olympia places on art and creativity
- Be designed to ensure a safe environment for pedestrians and motorists
- Incorporate lighting for visibility after dark
- Be made of durable materials
- Respond to the overall theme and the specific context of the site

*The art consists of:*

**Place markers**—pair of sculptural, iconic elements, that are highly visible to people moving along the civic boulevards.

The pair of Markers need not be the same, but should relate to one another and signify the idea of crossing. The Markers are encouraged to be made up of multiple pieces to create a signature form.

**Place making**—site specific landscaping, ground treatment and amenities that make the most of the opportunities of the site and its surroundings.

**“choose art for all of these locations that reflects the natural beauty we have here.”**

—survey comment

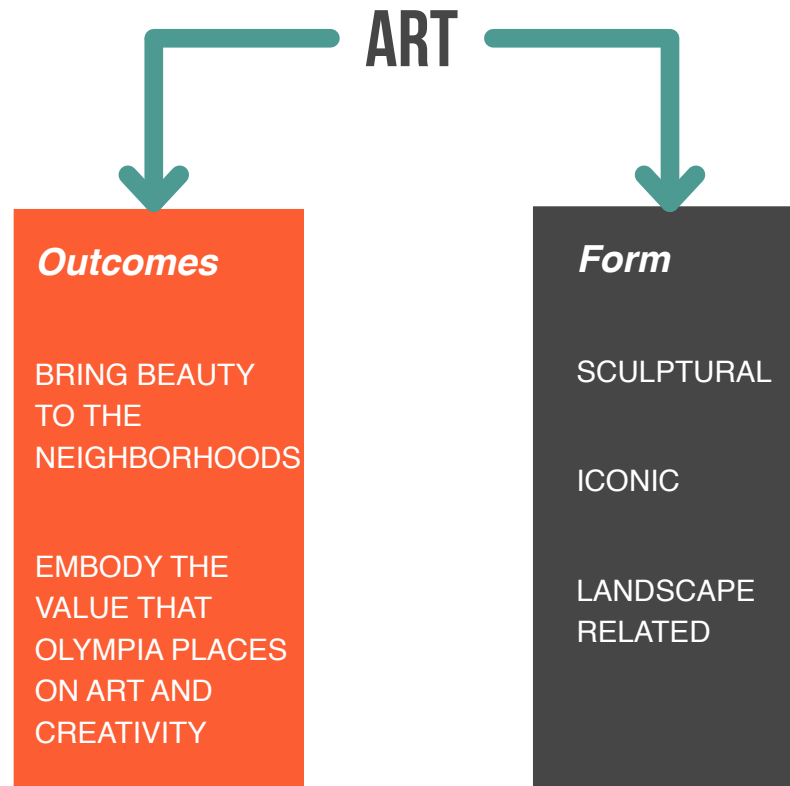
## WHAT SHOULD ART DO?

Nearly 80% of people who responded to the survey agreed that the intent of the art is to bring beauty to the neighborhoods. The gateway art should share the goal of adding beauty, and should embody the value that Olympia places on art and creativity.

## WHAT KINDS OF ART APPEAL?

In terms of the kinds of art favored by the community, sculpture was highly favored, and the proposed markers would lend themselves to being sculptural and iconic (which also rated highly).

In addition to sculptural art, there were very positive responses for landscape-related art. Ground plane and landscape treatment would be a common feature among all of the gateways, but in site specific ways. The five most highly rated examples from the visual preference survey are shown on adjacent page.



Metal lace road arch, Juanjo Novella



Lost Gardens of Heligan



Waiting for the Interurban, Richard Beyer



Tualatin Gateway, Studio Art Direct



Share-it Square, Portland

## SAFETY

A concern for safety will be common to all Crossings. For drivers, this means that sight lines need to be considered in the placement of art, and that the art itself will not be distracting.

From the standpoint of people at the Crossings, the art should not be an attractive nuisance that can engender dangerous behavior, such as climbing. In locations where there are no sidewalks, the art should not encourage pedestrians to make unsafe street crossings.

“please do not impact visibility, or put in anything too distracting for drivers”

survey comment

## DURABILITY

The art needs to be made of materials that will last, such as metal, glass, or stone. Given the desire by many for the art to connect to nature, wood may be considered.

Both the material and the finish need consideration in terms of maintenance.

Landscaping should be considered in terms of long term health, but will require some level of care. The City may wish to work with neighborhoods on upkeep of landscaping.



*Turbine sculptures, Vicki Scuri*



*Solar Bloom, Dan Corson*



*Sonumbra, Loop.pH*

“make it look good  
day and night”  
—public comment

## DAY AND NIGHT

A recommended commonality is for the Crossings to be lit at night, with the art serving as a welcoming beacon after dark. Lighting should be simple, designed to promote safety at the pedestrian scale, and avoid creating glare for drivers.

The idea of powering the light from solar panels or from wind is appealing. There are examples of lighting powered by solar and wind, such as Dan Corson’s Solar Bloom at Seattle Center. Five giant flowers, done through a partnership of the Pacific Science Center and Seattle City Light, create the power for LED lights at night. There are technical issues that would require expertise to resolve, but innovation in ecological design and art would be an appropriate exploration for Olympia.



stARTT, *Whatami*, installed at MAXXI, Rome



stARTT, *Whatami*, installed at MAXXI, Rome

# THE THEME

## WHY HAVE AN OVERALL THEME?

The theme is important as an initial means of engagement for artists who will design and install artwork in each neighborhood as part of this project. This theme serves as a point of stimulus for artists to introduce their own poetics to the process and bring the metaphor to life in the form of a delightful, engaging artwork.

A theme is also important to engage visitors and residents, who may make it an adventure to visit all eight sites in “treasure hunt” fashion, getting to know Olympia through its neighborhoods and the threads that connect to downtown and the capitol, using the Gateways as points of navigation to steer by.

The images on page 28 illustrate many examples of how the idea of crossings may be artistically interpreted for both the Markers and the ground plan.

## INPUT ON POTENTIAL THEMES

Nature of Community  
Expressing the relationship of the natural environment and community.

Input: Olympians love their connections to nature!

Spirit of Olympia  
Does your neighborhood have a spirit animal?

Input: There are strong, opposing feelings about incorporating animals in the art

Resonance  
How do the sites resonate one to another, and to Olympia’s waters?

Input: Less literal, harder to visualize what it would mean for art.

Input: Many of these site are at edges of neighborhoods and dividers, like the boulevards/arterials. Could the art help heal divisions?

“thought provoking”

“themes, yes! nature themes”

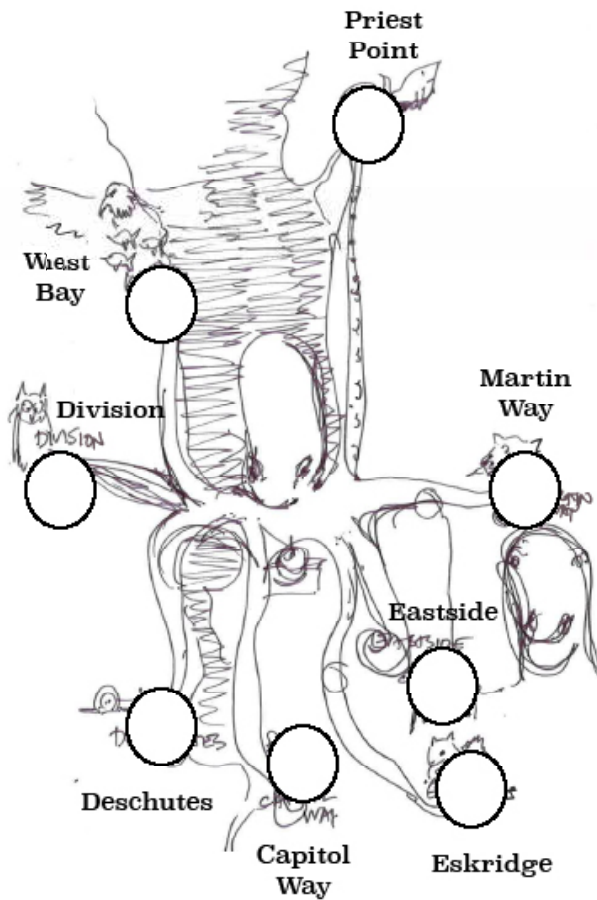
“Puget Sound water related”

“cycling/active people”

“please no animals!”

“common theme could be expressed within very different forms”

*Public comments from survey and outreach events*



## WHY CROSSINGS?

In discussing the various options for themes, the connective nature of fabric—crossing and weaving—was appealing. Its ability to be both tangible and abstract were helpful, in that more specific topics generated both enthusiasm and opposition. An overall theme with a higher level of abstraction allows for interpretation appropriate to all the gateways.

“Crossings” can speak to the materiality of each location, its make-up, and distinctive characteristics. When we talk about crossings, we are talking about individual threads, woven together to create something continuous, strong, flexible and connected. Olympia is such a place, reaching out expansively from Budd Inlet, connecting the city’s neighborhoods and surrounding region with the vibrancy of downtown.

“make the gateways a recognizable set, like a treasure hunt”

“including a historic element”

“it would be nice to connect the neighborhoods”

“reflective of eco-systems”

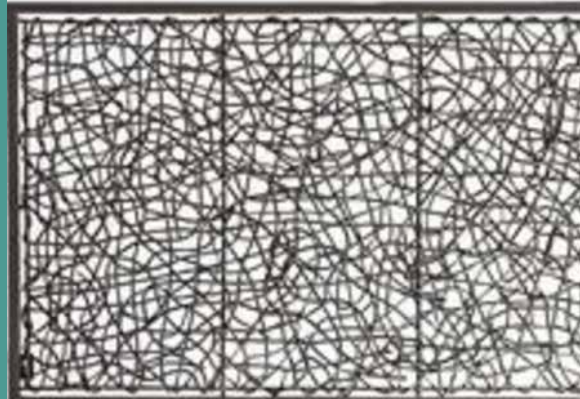
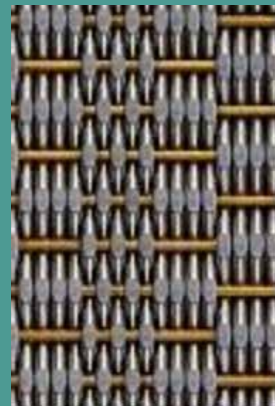
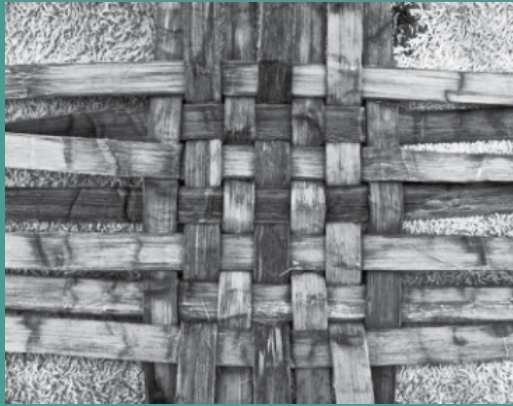
“I want to have it both ways: Have common elements that tie the gateways together while inviting unique aspects at each site”

The graphic with the eight Crossings as part of an octopus was fun, but too based on an animal theme

Public comments from survey and outreach events



# CROSSINGS IN ART



**“I like how the theme relates to the idea of urban fabric”**

—Planning Commission comment

**Image credits:**

top row: Native American woven cedar; Korkeasaari Zoo Watchtower, Avanto Architects, Helsinki; Woven wire fabric; Jubergtower, Knippers Helbig Advanced Engineering, Birk Heilmeyer und Frenzel.

middle row: Bronwyn Berwin, Windspiral II; Sou Fujimoto, Bus stop, Austria; Decorative Screen

Bottom row: Serpentine Pavilion, Francis Kere, Hyde Park, London; Lead Pencil Studio, Non-sign II; Burnt bark patterns; Stone mosaic

*Artists are encouraged to explore the idea of “crossings,” considering the boulevards, streets and paths that cross and intersect, the circulatory system of the city. The crossing of paths between members of communities. We cross from east side to west side, north to south, between work and home, shore to shore, and from the past to future.*

*“We sing the name of everything that crosses our path, birds, animals, plants, rocks, waterholes - and so we sing the world into existence.”*  
—Bruce Chatwin, from *The Songlines*.

*“Weaving involves crossing two threads, the warp and the weft, one vertical and the other horizontal, one stretched taut and the other undulating and intertwined with the first. To produce the textile it is necessary for these two threads to be bound, otherwise each will remain a fragile and fluttering potentiality...if the meeting of opposites does not take place, nothing is created, for each element is defined by its opposite and takes its meaning from it.”*

—Dario Valcarengi, *Kilim History and Symbols*



# ● PLACE MARKERS



A pair of Markers, scaled to the boulevard, are recommended at each site. Paired Markers at the Crossings will make the eight art pieces understandable as a related set, located throughout the city.

Page 30 illustrates a variety of approaches to paired sculptures. Jon Isherwood has interesting works with different elements that form a pair with a dialog between them. Paired elements are particularly appropriate to the idea of Crossing, with an art piece on either side of the crossing that implies a connection between the two.

Markers often are vertical, such as totems and obelisks. As the Jon Isherwood examples illustrate, they do not need to be vertical to have the intended impact and scale of the boulevards. In locations where there

are many vertical elements such as poles for power and traffic signals, Markers may best contrast with the verticality of the street-related elements.

The paired elements could also be comprised of multiple elements that read as one Marker. The Seven Oars (page 14) is an interesting example of multiple vertical elements that still read as one piece. A multi-piece set, such as the poppies on page 23, could be located on both triangles of the Martin/Pacific site.

The Markers themselves are encouraged to be made up of multiple pieces, with some examples shown below in stone, wood and metal. The use of recycled materials is also encouraged.

**Image credits:**

top row: Alison Saar, *Sculptures at Madison Square Park*; Michael Alafano, *Gates of Transcendence*; Jon Isherwood, *Sotol Duet*;

Bottom row: Robert Irwin, *Central Garden, Getty Museum*; Jon Isherwood, *Turning Points*; Floyd Delzinga, *Hanging Red Pinecone and tree sculpture*



Stone gate, Johnny Clasper



Giants from recycled wood, Thomas Danmo, Denmark



Bicycle gear sphere, James Irving; photo Paul Carnahan

# PLACE MAKING



## GROUND PLANE

The site conditions are quite different at the individual Crossing sites. Some are well suited to become places to meet neighbors or spend time; others may have opportunities to improve street crossings. The treatment of the ground condition, where the art Marker is supported, should differ between sites, but should always be thoughtfully considered.

American cities tend to give less attention and quality to paving than historic cities around the world. The upper left photograph on the facing page shows Lisbon's beautiful mosaic streets, known as "Portuguese Pavement." A closer example is 2nd Street in Langley, Washington, where colorful pavers define a recently constructed public plaza. Such treatments could emphasize a "place" or the presence of street crossings. A less expensive, less permanent example of a painted crosswalk is shown on the bottom row of the facing page.

Another idea at the ground plane would be small markers, like "treasures." These might be found along the paths or sidewalks along West Bay Drive or Deschutes Parkway.

### Image credits:

top row: Portuguese paving; Jaehyo Lee, bench; Paving, Langley WA; Lorna Jorda, Reach

middle row: Quilt Garden, North Carolina Arboretum; Kerry Landman Memorial Tree; Structura urban bollard

Bottom row: Park of the Seven Oars, Olympia; Painted crosswalk, St. Paul MN; Landscape, City of Bilbao; Studio Roosegaarde, Van Gogh Path

## LANDSCAPE

Landscape, and its connection to nature, were highly valued. Landscape treatment can offer a sense of care, seasonal change, and a re-establishment of greenery in an urban setting.

Landscape will require maintenance, and a plan should be in place for adequate care by either the City or potentially by a neighborhood group that will take on long-term care of plantings.

The site at Pacific/Martin Way has two well-maintained triangles of plantings that make a big difference in the quality of the space, and are a starting point for considering how landscape can have impact from passing cars. The Harrison/Division gateway has an established organization, West Central Park, that may wish to care for plantings associated with the gateway.



Landscape with sculpture



Miniature gambion markers

Massed native plantings



# **SPECIFICS OF THE CROSSINGS**



# 1 WEST BAY DRIVE



## THREADS

- West Bay Drive is one of the designated “civic boulevards,” skirting the edge of Budd Inlet. West Bay Drive is an example of how the City is developing its boulevards: it has been partially improved with sidewalks, and plans exist for further improvements for walkers and cyclists.
- West Bay Drive continues north along the water’s edge, with Schneider Hill Road going up “Raft Hill”. This Y intersection is likely to be modified to create a safer condition in the future.
- Schneider Creek is a natural connection from the uplands watershed to Puget Sound.
- The Northwest Olympia neighborhood worked with the City to create a trail connecting the neighborhood and the water along Woodard Avenue. There are few connections between the neighborhood uphill and the water.
- Improvements to West Bay Park are in the design phase as of this writing.



# 1 WEST BAY DRIVE

## TEXTURES

### HISTORIC WATERFRONT

From West Bay Drive, motorists look out over Budd Inlet to Downtown and activities at the Port. There is a powerful connection to the water, to the life on the water, and the history of industry that is still part of Olympia's economy. The history of the people that settled the area would also be appropriate, such as the Schneider family. The connection to water is important to all that travel West Bay Drive, and also to the neighborhoods that lie uphill to the west.

### WILDLIFE

West Bay Woods and the Schneider Creek watershed are critical near-coastal wildlife habitat. The only heron rookery in Olympia is there, as well as Cooper's Hawks, falcons, deer, coyotes, foxes, and many smaller mammals, reptiles and rodents. Bats feeding at Capitol Lake fly over the area at dusk.



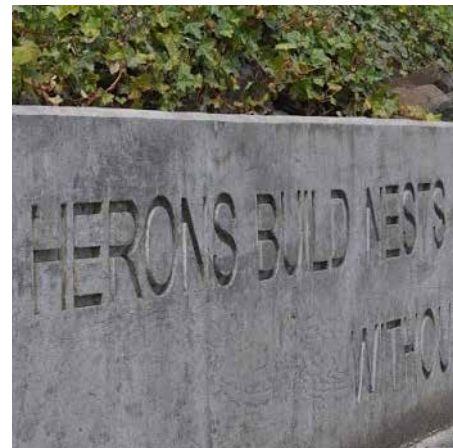
*Robin Hood's Bay Stack,  
Richard Shilling*



*Bench, Woodward Trail*



*Fruit bat cane*



*Walking on Land by Water,  
Carolyn Law and Lucia Perillo*



*Windspiral II, Browyn Berman*

# 1 WEST BAY DRIVE

## ● PLACE MARKING

### OPPORTUNITIES

- The Markers should be located to be seen driving both north and south on West Bay Drive.
- Highlight the connection of Woodard Pathway to the Northwest Olympia neighborhood.
- The art/markers should enhance the view of the water.

### CONSIDERATIONS

- Do not encourage people to cross West Bay Drive. At some point, there may be access on the water side with a crosswalk, but it is currently dangerous to cross.

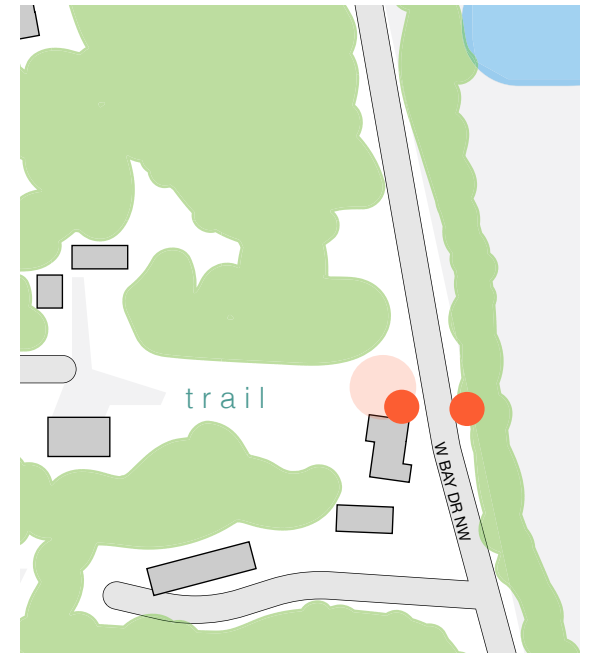
## ● PLACE MAKING

### OPPORTUNITIES

- Invite people to discover and use Woodard Pathway.
- Provide a comfortable “pausing” place.
- Look for ways to help slow down traffic by showing that it is a place for people as well as vehicles.
- This site would be an appropriate place for incorporating Native American art.
- Consider improvements that would support habitat.

### CONSIDERATIONS

- This site is well suited for a near-term place making improvements on City-owned property.
- Contact tribes regarding their interest in the art.



**“every time I see the poems, they still delight me”**

–Neighborhood input

# 2 EASTSIDE STREET SE



## THREADS

- Eastside Street runs from the North-east neighborhood through Downtown to Watershed Park.
- Eastside Street links the Eastside neighborhood and Indian Creek neighborhood across I-5.
- The connector site links to the I-5 bike trail on the north side of I-5.
- On the south side of the bridge is an entry to the Woodland Trail, a former rail route that runs two and a half miles.



# 2 EASTSIDE STREET SE

## TEXTURES

### BRIDGING THE GAP

I-5 separates the neighborhood on either sides, and the bridge, even with sidewalk and bike lanes, is a perceptual barrier. Art is well suited to encouraging people to cross. The “duality” approach works well at this site, with something on either side with a relationship, such as the split faces shown below. Another possibility is art that spans the bridge, and could be visible not only at bridge level, but from I-5.

### CYCLE AND HIKE

The connecting point of trails is not obvious. Art could celebrate the ability to move by foot and by bicycle. There are many examples of art that reference bicycles, either by using parts of bicycles, or referencing their form. Art that references hiking could take the shape of a cairn, and could carry on along the Woodland Trail as smaller distance markers.



*King County Bridge Art, Leo Berk*



*Gates of Transcendence, Michael Alfano*



*Morgana Bike Run Trail, Jake Beckman*



*Trisem, T. Newton Russell*

# 2 EASTSIDE STREET SE

## ● PLACE MARKING

### OPPORTUNITIES

- Crossings art at Eastside can better connect the neighborhoods and trails across the bridge.
- Markers on either side could relate to one another, or treatment along the bridge could provide continuity.
- Art could be visible at bridge level, and from the highway.
- Consider trees and other landscape elements as part of marking this as a distinct place.

### CONSIDERATIONS

- Consider driver distraction in any artwork.

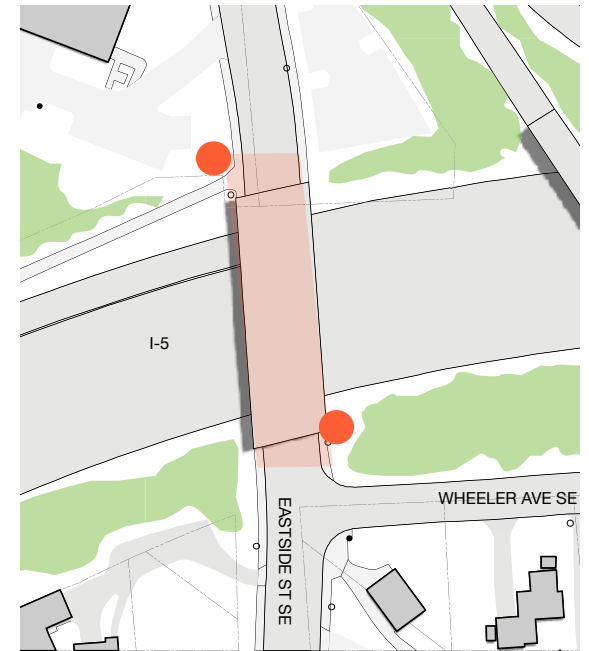
## ■ PLACE MAKING

### OPPORTUNITIES

- Make bicycle and pedestrian connections more prominent and comfortable.
- Look for opportunities to provide amenities for pedestrians and cyclists, such as seating, wayfinding or a neighborhood information kiosk.
- There is ample space in the right-of-way for art.

### CONSIDERATIONS

- The area is large, and placemaking elements will need to be used thoughtfully to use resources well.



“we want to stitch the neighborhoods together”

—Neighborhood input

# 3 MARTIN WAY / PACIFIC AVENUE SE



## THREADS

- Martin Way and Pacific Avenue Southeast cross at an oblique angle in the form of a “bow tie” at a site that feels like an entryway into the center of Olympia from the east.
- Route 99 once passed through Downtown and turned right on 4th Avenue, making this an important early route for automobiles. Big Tom is part of that history.
- The arterials separate the Upper Eastside neighborhood on the north and Eastside to the south.
- This crossing and its history of auto-dominance have left difficult pedestrian crossing conditions.
- Paired art pieces will work well at this crossing, with related pieces in each of the two large landscaped triangles.



# 3 MARTIN WAY / PACIFIC AVENUE SE

## TEXTURES

### PEOPLE POWER CROSSINGS

Art at this site can look for ways to make crossing the street easier and more pleasant. Paving treatment and landscape could make crosswalks more visible and waiting more pleasant. Consider art on crossing flags in the near-term.

### BEAUTIFUL BOW TIE

The two triangular landscape areas are well maintained with plantings. The gateway art can build on the landscape, possibly by expanding interest into additional “islands” in the median. While landscape is not likely for the smaller islands because of maintenance, other art such as stone or mosaic would be a possible treatment. Increased landscape could be part of the art treatment, possibly drawing on the Neighborhood Fruit Tree project.

### ROADSIDE ATTRACTION

One option for art at this site is to play on the language of the mid-century auto era. Big Tom's is a landmark from that era, and a colorful piece of Olympia.



Giant poppies



Sotol Duet, Jon Isherwood



Highway landscape, City of Industry, Caltrans



Big Tom signs, Olympia



# 3 MARTIN WAY / PACIFIC AVENUE SE

## ● PLACE MARKING

### OPPORTUNITIES

- This site should have Markers at each landscaped triangle to visually connect the intersection.
- The Markers have the opportunity to bring the spirit of the neighborhoods to the Martin Way and Pacific Avenue SE

### CONSIDERATIONS

- Consider views of the Marker from all directions
- Do not overwhelm the scale of the neighborhood.

## ■ PLACE MAKING

### OPPORTUNITIES

- Look for ways to create a safer intersection
- Consider artistic treatment of the ground plane and crosswalks
- Consider potential use of the City-owned property on the northwest corner as a neighborhood meeting place
- This site is an excellent candidate for near-term art on the pedestrian flags and their container.

### CONSIDERATIONS

- The timing of the art would best be synchronized with intersection improvements.
- If art proceeds without the intersection improvements, do not encourage unsafe pedestrian movement.



# 4 HARRISON AVENUE NW / DIVISION STREET NW



## THREADS

- Harrison Avenue NW is a major route connecting Downtown to the west.
- Division is a major north-south route, becoming Black Lake Boulevard to the south.
- This site is a major vehicular intersection in West Olympia, and has been mostly developed with auto-oriented shopping.
- Neighborhoods South Westside and Northwest neighborhoods are adjacent to the site.
- Over the past few years, a non-profit has been developing the southeast corner of the intersection as West Central Park, an important oasis in the community.



# 4 HARRISON AVENUE NW / DIVISION STREET NW

## TEXTURES

### GARDEN GATE

The art could extend the presence of West Central Park outward to other corners of the intersection, reinforcing the idea of crossing. While space for Markers is limited, there are ways to have a strong impact without using a large footprint, such as Juanjo Novella's metal lace road arch (page 23) or the hanging red pine cone below. Using the street poles is a possibility, as is done with the dragons in Seattle's Chinatown.

### SHARED OASIS

The idea of extending the human scale and greenery of the park is a way to magnify the impact of the park. Finding ways to humanize the intersection and to connect the neighborhoods. Possibilities include crosswalk and sidewalk treatment, and a shelter for the bus stop in the spirit of the park.



Wisteria "tree"



Hanging Red Pine Cone, Floyd Delzinga



Vertical Tree Garden, Urbanarbolismo



Martin Brunt, Chinatown Dragon



Pavers, Westlake Park, OLIN



Coming Home, Jennifer Kuhns, 2017, Capitol Boulevard, Olympia

# 4 HARRISON AVENUE NW / DIVISION STREET NW

## ● PLACE MARKING

### OPPORTUNITIES

- The Markers should draw attention to the human scale elements—garden and landscape of the park.
- Extend the green and human-scale character of what is currently Westside Park into and across the intersection.
- Welcome people to Westside Park.
- Consider the idea of comfort, possibly a spot to be sheltered from the rain.
- Consider using existing poles as structure for the Markers.

### CONSIDERATIONS

- Leave space at the intersection to allow for a potential right turn lane from Division on to Harrison.
- Art cannot be distracting to drivers.
- The gateway should not compete with the park.
- Coordinate with Public Works if existing poles are being considered.
- The shape of the Marker should contrast with the poles that hold traffic signals etc.

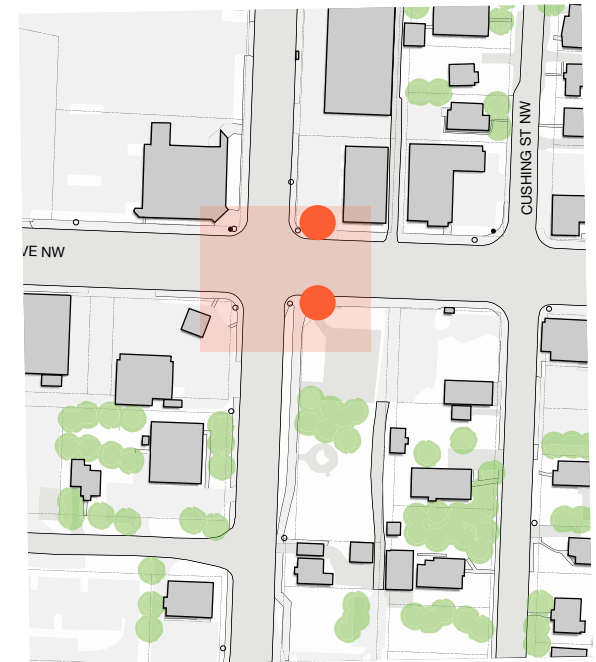
## ■ PLACE MAKING

### OPPORTUNITIES

- Add welcoming elements at the park entry and on other corners of the intersection.
- Continue the character of the materials being used in the park: natural materials and earth tones.
- Use landscape to strengthen the presence of the park.
- Consider improvements to the bus stop that bring the character of the park to the street.
- Consider improvements to street crossings.

### CONSIDERATIONS

- Include both South Westside and Northwest neighborhoods in the discussion of the art.
- Include IT in any consideration of the transit stop.



**“it could be a gateway  
to a kind of thinking”**

—Neighborhood input

# 5 CAPITOL BOULEVARD SE



## THREADS

- Capitol Boulevard is a civic boulevard that leads from Tumwater across I-5 to the State Capitol Campus and north to downtown Olympia.
- Capitol Boulevard runs along the bluff overlooking the Deschutes River to the west.
- Several neighborhoods are proximate to the gateway: Wildwood, Governor Stevens, Carlyon North, and South Capitol.
- Three streets coming off of Capitol Boulevard SE are primary entries into the neighborhoods.
- The street grid has a number of gaps because of topography.
- Bus stops are on both sides of Capitol Boulevard.
- The Wildwood Building has been a central point for the neighborhoods since 1938.



# 5 CAPITOL BOULEVARD SE

## TEXTURES

### OVERLOOK/BUS STOP

- The west side of the street does not currently feel like a “place,” although it looks out over the Deschutes River, orienting an observer in the magnificent topography of Olympia. It is also a well-used bus stop, but because it serves outbound passengers from Downtown, there are not many people who spend time waiting for the bus. An overlook would give the bus stop presence without being a waiting place. The second Marker could be associated with the bus stop on the east side, where people spend time waiting.

### HISTORY

- The Wildwood neighborhood was platted in 1922 as an addition to the City of Olympia. The Wildwood Building followed in 1938, as an exemplar of early suburban shopping, where families could patronize local stores. Designed by Olympia architect Joseph Wohleb, the building was a precursor to the mid-Century modern style.
- One of the three gateway neighborhoods, and the avenue serving it, are named for Governor Isaac Stevens. The first governor of the State

of Washington, and a General in the Army, Stevens is a powerful and somewhat controversial figure. There are opportunities to draw on, including his treaties that both sparked conflict and gave Native Americans fishing rights.



Wildwood Building, Joseph Wohleb



Penguin Parade, Tract Consultants and Wood Marsh Architects, Phillip Island Australia



Korkeasaari lookout tower, Ville Hara,



B & B Metal Art, Historic Banners, Dodge City, Kansas

# 5 CAPITOL BOULEVARD SE

## ● PLACE MARKING

### OPPORTUNITIES

- The Markers should be located to be seen driving both north and south on Capitol Boulevard SE.
- The Markers can complement the Wildwood Building to form a gateway.
- The Markers/Art can emphasize the relationship of the Boulevard and the territorial views.
- The Markers can highlight the connection to the Capitol.

### CONSIDERATIONS

- Complement, but do not overwhelm the Wildwood Building.
- Do not create unsafe conditions on the west side of Capitol Boulevard, considering personal safety and the visibility at the crosswalk.

## ■ PLACE MAKING

### OPPORTUNITIES

- Highlight the view to the Deschutes and the geography of Olympia.
- Support the architectural distinction of the Wildwood Building.
- Increase the awareness of a transit stop and the presence of pedestrians crossing Capitol Boulevard.
- Use art to emphasize the connection of the neighborhood to the capitol.
- Interpret the presence of the power lines and story of the electricity flowing through the wires.

### CONSIDERATIONS

- Increase the safety of pedestrians by slowing cars and making pedestrians more visible.
- Do not overwhelm the Wildwood Building.
- Ensure personal safety near the west edge of the site.



**“there are three neighborhoods; where is the center?”**

—Neighborhood comment

# 6 DESCHUTES PARKWAY



## THREADS

- Deschutes Parkway is part of the system of boulevards near the seam of water and land, experienced by motorists, cyclists, walkers and joggers.
- Deschutes Parkway is the green edge of the Capitol Campus.
- The Interpretive Center trail is a pedestrian thread that invites people on foot to explore the natural environment and local history.
- Even though there are sidewalks below Interstate 5, the highway is a significant perceptual barrier between the city limits of Olympia and points of interest nearby in Tumwater—the Historical Park and historic buildings.





# 6 DESCHUTES PARKWAY

## TEXTURES

### HISTORY

Archaeological excavating and carbon dating procedures have established a human presence at Tumwater Falls on the Deschutes River as far back as 2,500 to 3,000 years ago. The Nisqually and Squaxin tribes gradually established themselves in the area.

During the warmer months, Indians lived in lightweight homes that often had a portable mat roof made from tule reeds and cattails.

### CONNECTING TO THE CAPITOL

As part of the green edge of the Capitol Park system, the Deschutes site can highlight the connection of the Capitol to the city. Views across the lake to the Capitol dome are lovely and shift as you move along the paths and the boulevard.

### CONNECTING TO NATURE

The art crossing at this location can highlight the presence of the Interpretive Center, and the pathway that connects to Tumwater Historical Park. Art can draw on many themes connecting to the natural environment and nearby habitat.

### RUNNER/WALKER/CYCLIST PARADISE

The Deschutes Parkway Art Gateway is part of a popular network of trails that brings Olympians out to walk, jog, run and cycle. The 5-mile loop around Capitol Lake is a well-used jogging and running route.

Art at the Deschutes Parkway could offer amenities for cyclists, walkers and joggers. One possibility would be adding something sequential along the boulevard, related to the primary marker, that could give a rhythm to the long stretch of the road, such as distance markers.



*Woven cedar*



*Leaf Form II, Peter M. Clarke*



*Ceramic fish*



*River Walk Mile Markers, Jim Collins*



*Seward Park Trail Markers, Johnson Sutherland*

# 6 DESCHUTES PARKWAY

## ● PLACE MARKING OPPORTUNITIES

- The Markers should be located for visibility, especially with the view from the south where the curve limits visibility of the Interpretive Center.
- Make the Interpretive Center more visible and enticing.
- Create the feeling of a gateway as an entry to the City of Olympia.
- Highlight the connection of the trail to Tumwater Historical Park as a point of interest and a walking loop.
- Highlight nature, history, and connection to State Capitol.

## CONSIDERATIONS

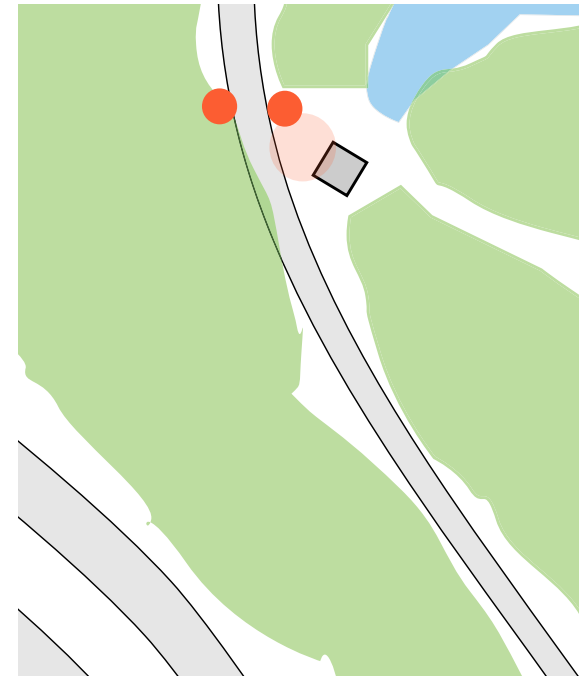
- Take into account the curve and visibility in locating the art marker.
- Consider views from both the north and from the south.
- Do not encourage people to cross Deschutes Parkway to the west side of the street.

## ● PLACE MAKING OPPORTUNITIES

- Invite people in to use the Interpretive Center and Trail, with ground plane and landscape improvements at the entry.
- Consider pedestrian comfort and ways of supporting walkers and runners.
- Highlight nature, history, and connection to State Capitol.
- Markers to give rhythm to trail would be helpful.
- This site would be an appropriate place for incorporating Native American art.

## CONSIDERATIONS

- Work with the State Department of Enterprise Services on parameters for the art and integration with displays at the Interpretive Center.
- Begin coordination with the State early in order to schedule necessary meetings with the State Capitol Campus Design Advisory Committee and State Capitol Committee.
- Contact tribes regarding their interest in the art.



**“Functionality, context and durability are the three factors of good design”**  
—Dennis Haskell, Capitol Campus Design Advisory Committee

# 7 HENDERSON/ESKRIDGE



## THREADS

- The site is at the juncture of Watershed Park and the Cain Road neighborhood.
- Henderson Boulevard winds through Watershed Park, becoming Plum Street north of I-5.
- Several schools are in the vicinity, which causes traffic congestion and increases the need for pedestrian safety at the intersection.
- Intersection improvements are expected in the next few years, likely a with a neighborhood scale roundabout.
- Safer conditions could encourage more walking and biking to school.



# 7 HENDERSON/ESKRIDGE

## TEXTURES

### WATER/WATERSHED PARK

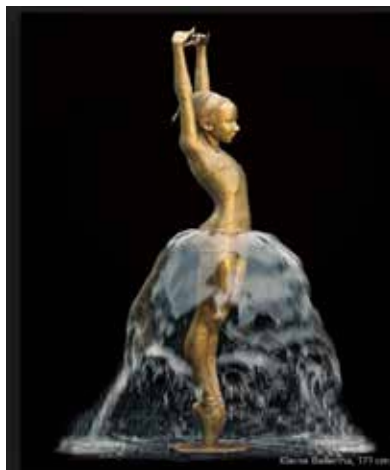
The presence of Watershed Park is key to the gateway, and offers much to draw on for art. The historic wells and the idea of water can be part of the art here, either literally or figuratively. Information about trails, about the neighborhood, and way-finding would be appropriate.

### SAFE TO SCHOOL

The presence of the schools is important to this site. Integration of art into the new intersection design can help slow traffic and highlight pedestrian crossing zones in a beautiful manner. It might be helpful to note how close destinations are to encourage walking and cycling.

### MEETING PLACE

City-owned property on the northeast corner could be a meeting place for walkers and neighbors. Seating could take cues from nature, the park and the spirit of the neighborhood.



Bronze Sculpture, Małgorzata Chodakowska



Eco Pavers, F Street, Anchorage, Alaska



Tree Bench, Paul Sorey

# 7 HENDERSON/ESKRIDGE

## ● PLACE MARKING OPPORTUNITIES

- The Markers should welcome people coming southbound on Henderson Boulevard into the neighborhood.
- Markers also signify the entry to Watershed Park; consider how the Markers read in each direction.
- Time the construction to coincide with the road improvements.

## CONSIDERATIONS

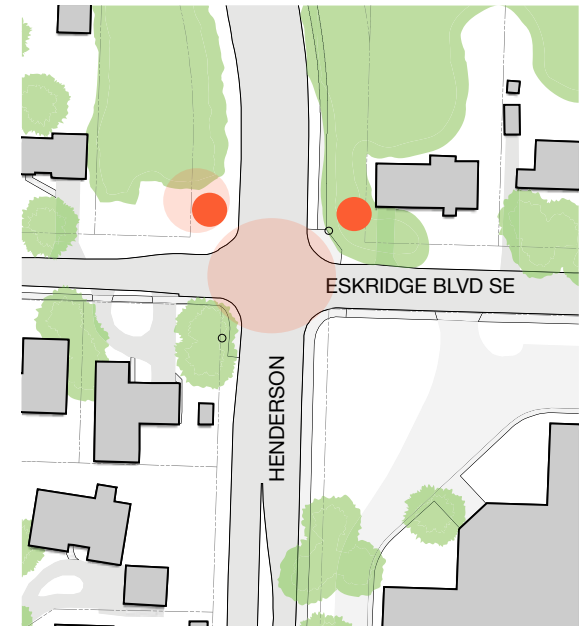
- Consider views of the Markers from all directions.
- Do not overwhelm the scale of the neighborhood.
- Let the natural environment be the primary experience.

## ● PLACE MAKING OPPORTUNITIES

- Look for ways to create a safer intersection.
- Consider artistic treatment of the ground plane, including crosswalks.
- Place making elements are recommended in the center of the roundabout.
- Let the beauty of nature lead the art.
- Consider potential use of the City-owned property on the northwest corner as a neighborhood meeting place.
- This site is an excellent candidate for near-term art on the pedestrian flags and their container.

## CONSIDERATIONS

- The timing of the crossings art would best be synchronized with intersection improvements.
- If art proceeds without the intersection improvements, do not encourage unsafe pedestrian movement.



**“safety at this intersection is paramount!”**

–Neighborhood input

# 8 EAST BAY DRIVE



## THREADS

- East Bay Drive runs along the east side of Budd Inlet to Downtown.
- The site is at the north City limits of Olympia.
- A trail head for access to Priest Point Park is just off of the gateway. Trails through the forest lead to the water.



# 8 EAST BAY DRIVE

## TEXTURES

### FOREST CONNECTION

The woods and the trail at Priest Point Park are important components of the crossing. People use the trail head to park and walk the trails, and dog walkers frequent the trail head. The crossing art could be part of making the trail head more visible, with a pedestrian connection and amenities such as seating and potentially drinking fountains for people and dogs.

### PRIEST POINT PEOPLES

There is an opportunity to draw on the history of the people that have made Priest Point their home. This includes the Native Americans, and the priests that the point was named after.



Land Art, Cornelia Konrads



Salmon Bone Bridge, Lorna Jordan



Land Art, Cornelia Konrads

# 8 EAST BAY DRIVE

## ● PLACE MARKING

### OPPORTUNITIES

- Welcome motorists into Olympia at a northern boundary.

### CONSIDERATIONS

- Let the natural environment be the primary experience for East Bay Drive as a civic boulevard. Art should enhance the natural setting and not compete by using strong colors or materials that distract.
- Consider shifting the location of the Crossing to the south, near the south-bound exit of Priest Point Parkway. People cross the median between trails at this point, and the alternate location may be preferable if there is a way to increase pedestrian safety. Coordinate with Public Works on the selection of location and design for safety.

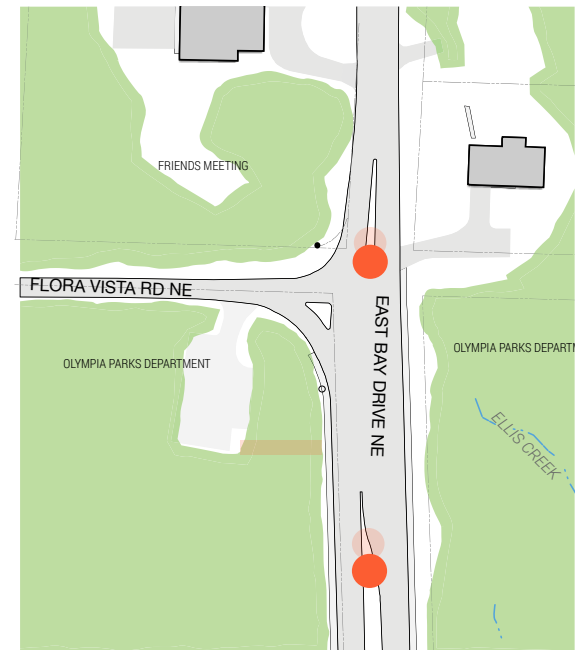
## ● PLACE MAKING

### OPPORTUNITIES

- The site could make the trail head more visible, which may also reduce problems with vandalism at the parking lot.
- Art can draw on the rich history and help make it visible to park users.
- Opportunities exist for providing information on plants and habitat of the Northwest forest.

### CONSIDERATIONS

- Do not obscure sight lines for cars coming out of Flora Vista.
- Do not encourage pedestrian crossings.



“artwork should be ‘soft’ and fit in with nature”

–Neighborhood input



**framework**



# A Five-Year Municipal Art Plan for the City of Olympia

## Introduction: Mission and Goals of the Olympia Arts Commission

1. The Municipal Art Plan: What and Why
2. Planning for Public Art
3. Project List for 2019
4. Planning Context
5. Other Activities
6. Summary Spreadsheet



# **The mission of the Olympia Arts Commission is to help enrich the lives of the people of the region by making visual, performing and literary arts vital elements in the life of our community.**

The Commission’s purpose is to promote and encourage public programs to further development, public awareness, and interest in fine and performing arts and cultural heritage, and to advise City Council in connection with these. The Olympia Arts Commission (OAC) was created to provide expertise regarding the visual and performing arts and cultural heritage, and to reach out within and beyond the community to expand artistic and cultural programs and services for the citizens of Olympia. (Olympia Municipal Code (OMC) 2.100.100, 2.100.110)

Supported by City staff, the OAC pursues this mission through a public art program that includes programming and events, services, outreach, education and networking, and the purchase, placement and maintenance of works of art in the community.

## **1. Municipal Art Plan (MAP): What and Why**

The MAP is the annual budget and spending plan for the Municipal Art Fund, and it provides direction and accountability for the use of public resources in support of the arts.

City Ordinance calls for the OAC to “prepare and recommend to the City Council for approval a plan and guidelines to carry out the City’s art program,” (OMC 2.100.140) and notes that a municipal arts plan should prescribe the projects to be funded from the municipal arts fund. “*Municipal Arts Plan* means a plan outlining the City expenditures of designated funds for public art projects for a one-year period.” (OMC 2.100.160)

Olympia’s public art programs and purchases are funded through two sources: a \$1 per capita allocation from the City’s General Fund that was initiated in 1990, and a 1% for Art set-aside for City construction projects over \$500,000 in value. Funds from these sources are deposited in a Municipal Arts Fund (MAF). The MAP establishes budgets for new public art projects undertaken by the City, whether in conjunction with new capital projects or independent of them. Projects range from small (less than \$15k) to major (over \$50k) installations involving design teams, and may include visual, literary and performing arts.

## **2. Planning for Public Art**

The OAC develops an Annual Work Plan that details program initiatives and activities of the City’s art program to promote the work of local artists and the arts within our community, and for the purchase of public art (including paid performances) to enhance and enliven the community. These public art purchases are the focus of the MAP.

To develop funding projections for the MAP and budgets for individual projects, City staff reviews the Capital Facility Plan to identify projects that trigger the 1% for Art set-aside. These projects and their locations, impacts, and estimated public art budgets are initially reviewed by the Art in Public Places Committee (APP) of the OAC, and then considered by the full Commission. The Commission generates a complete project list that includes planned capital-funded purchases as well as other projects identified in the Commission’s Annual Work Plan.

This project list forms the core of the Municipal Art Plan, which the Commission then recommends to City Council for approval.

In developing plans for public art projects, a number of conditions and values are considered to determine the best use of available resources for the benefit of the arts and the community. As a starting point, capital project-generated funds are considered for art projects at or near the site of the construction to enhance the public improvement, or to mitigate for the impact of the improvements.

The funding for art generated by small capital projects is often too small to be very effective. In these cases, funds from multiple projects may be combined, or \$1 per capita funds added when available, to create a viable public art project budget. Balancing opportunities for multiple small projects versus fewer, more significant projects is an important planning consideration. Combining funds can bring a significant installation of public art to a capital improvement project that is too small to generate funds on its own, but which may be desirable because of location or community access. In selecting projects, programs and works of art, the OAC will consider how proposals accomplish the following:

- **Contribute to broad distribution of public art throughout Olympia.**  
Commissioners will consider the relative representation of art among City neighborhoods, and seek to distribute public art broadly throughout the community.
- **Provide for diverse forms of art within the public collection.**  
A wide range of style, media, subjects and viewpoints will offer perspective and interest for everyone.
- **Bring new ideas, innovation, or thinking to the community.** Encourage community conversation with focus on broader art experiences and culture and heritage focus.
- **Achieve a balanced City collection that includes a strong local base but also has regional and national reach.**
- **Ensure artwork is maintainable and safe.**
- **Ensure artwork is well-suited to chosen site or venue.**

### 3. Project List for 2019

The following slate of projects is diverse in arts disciplines and are located throughout Olympia. These investments in the arts support current and future endeavors, care for the collection we have and offer opportunity for local and regional artists, from youth through professional, to benefit the community and shared built environment. Together, this slate of initiatives will contribute to the creative and cultural arts in Olympia in the following ways:

- Expanding a diversity of the arts deeper into our neighborhoods and beyond the downtown core,
- Investing in the future of the arts and artists in our community, and showcasing their talent,
- Continuing with successful programs that are embraced by the community.

Park Utility Box Wrap -\$13,000 – For a special Parks version of the popular Traffic Box Wrap project, up to 10 utility boxes in Olympia parks will be wrapped with artwork by local artists of all ages and printed on vinyl. As vinyl is expected to last up to 3 years, wraps may be replaced in following years, depending on project evaluation. This project is intended to provide opportunities for youth and emerging artists.

Music Out Loud – Performance - \$2,970 - Funds to be used for three performances per three sites (9 performances total) during the summer months, in association with the ODA's Third Thursday event.

Percival Plinth Project – \$26,000– This ongoing project hosts loaned sculpture (up to 17) for an exhibition of one year along Percival Landing. During the month of July, the public is invited to vote for the sculpture they wish for the City to purchase.

Olympia Art Crossings - \$75,000– Sited at key "gateway" locations surrounding the downtown, creative works of art that reflect community and neighborhood character to mark passage between downtown and our neighborhoods. West Bay Drive is the initial location.

City Hall Rotating Exhibit Support - \$1,200 - Install display infrastructure (exhibition stands and picture rails) preparatory and curatorial services, to support rotating exhibits of visual art and cultural artifacts for public interest and enjoyment, inside City Hall. Exhibits will be supported by concurrent presentations open to the public.

Poet Laureate - \$1,500– Biennial Poet Laureate program, to promote poetry as an art form, expand access to the literary arts, connect the community to poetry, and promote poetry as a community voice that contributes to a sense of place. Funds cover an annual honoraria and small fund for materials and supplies.

Arts and Culture Organizations Granting Program - \$20,000– The Arts Commission will kick-off the inaugural year of Grants to Arts Organizations.

Washington Center Exhibition Community Canvas: 30 Years of Public Art in Olympia - \$1,000– Exhibit to explore the connections between art and people ranging from creative experiences like Arts Walk to works that are part of Olympia's public art collection. See the history and future of creative community building through the arts.

Speaker Series - \$2,500 - Work cooperatively with the Olympia Heritage Commission to create a public forum for exploring relevant and timely topics in the humanities, heritage and the arts, through events (up to 2) featuring selected guest speakers.

#### **4. Planning Context**

Beginning in 2015 the OAC adopted a five-year budget planning horizon to allow a longer look ahead, facilitating planning for prospective capital projects that will be phased over several years, and for ongoing costs associated with others.

Taken together with the efforts described in the 2019 Work Plan, this 2019 budget and MAP reflect a continuing effort to build supportive social and practical infrastructure for the arts and artists in Olympia, supporting the creative energy that the arts bring to our community. The evolving overarching framework for art, culture and history (ArCH) in Olympia has been identified, and 2019 will see the organizational underpinnings beginning to form. Grants to Arts Organizations projects and the first Olympia Arts Crossing effort will unfold over the course of the year, informing both processes as we plan for the future.

The balance of 2019 projects reflect this Commission's goal to continue with programs that have shown strong popular support and public engagement, including Arts Walk, the Plinth Project, and Traffic Box Wraps.

Additionally, an invitational model will be explored for temporary exhibitions at City Hall, as well as as Humanities Speakers Series.

### 5. Other Activities

Maintenance and conservation efforts are necessary to preserve the integrity of the City’s collection for the benefit of the community. Funding for conservation and maintenance is provided from interest drawn on the MAF. Commissioners visit each piece in the collection on a yearly basis, both to get to know the collection and to flag issues for staff review. Interest earned on the MAF will continue to provide a fund source for needed treatment and conservation care. 2017 was the first year to engage a .25 parks seasonal staff person for annual public art cleaning/maintenance.

### 6. Budget Summary & 5-Year Prospective

<b>FIVE YEAR MUNICIPAL ART PLAN</b>							
	<b>2018 Actual</b>	<b>2019</b>	<b>2020</b>	<b>2021</b>	<b>2022</b>	<b>2023</b>	<b>Total</b>
<b>Projected Revenue</b>							
Available balance	408,750	418,526	327,356	236,186	144,016	129,346	1,983,234
\$1 per capita	52,000	52,000	52,000	52,000	52,000	52,000	362,000
Capital projects 1% for art (received)							187,141
<b>Revenue Total</b>	<b>460,750</b>	<b>470,526</b>	<b>379,356</b>	<b>288,186</b>	<b>196,016</b>	<b>181,346</b>	<b>2,532,375</b>
<b>Projects</b>							
Traffic Box Wrap	13,000	13,000	13,000	13,000	13,000	13,000	81,615
Music Out Loud - Artwork							68,500
Music Out Loud - Performance	2,860	2,970	2,970	2,970	2,970	2,970	17,710
Percival Plinth Project	24,725	26,000	27,000	28,000	28,000	28,000	185,955
Olympia Art Crossings		75,000	75,000	75,000			275,000
City Hall Rotating Exhibit Support		1,200	1,200	1,200	1,200	1,200	6,100
Poet Laureate (biennial)	1,639	1,500	1,500	1,500	1,500	1,500	10,139
Washington Center Exhibition		1,000					1,000
Grants to Arts and Culture Organizations		20,000	20,000	20,000	20,000	20,000	100,000
Downtown Pedestrian improvements							
Speaker Series		2,500	2,500	2,500	2,500	2,500	12,500
<b>Expense Totals</b>	<b>42,224</b>	<b>143,170</b>	<b>143,170</b>	<b>144,170</b>	<b>66,670</b>	<b>66,670</b>	<b>746,019</b>
<b>Remaining Balance</b>	<b>418,526</b>	<b>327,356</b>	<b>236,186</b>	<b>144,016</b>	<b>129,346</b>	<b>114,676</b>	<b>1,786,356</b>



## General Government Committee

### Police Auditor Scoping (OPD Update)

**Agenda Date:** 2/26/2020  
**Agenda Item Number:** 6.B  
**File Number:**20-0173

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**Type:** information **Version:** 1 **Status:** In Committee

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**Title**

Police Auditor Scoping (OPD Update)

**Recommended Action**

**Committee Recommendation:**

Not referred to a committee.

**City Manager Recommendation:**

Receive a briefing on the Police Auditor scope of work. Briefing only; No action requested.

**Report**

**Issue:**

Whether to receive a briefing on the Police Auditor scope of work.

**Staff Contact:**

Aaron Jelcick, Interim Police Chief, Police, 360.753.8255

**Presenter(s):**

Aaron Jelcick, Interim Police Chief

**Background and Analysis:**

The City of Olympia used a Police Auditor from 2003 until 2009 when it was eliminated as one of many budget cuts driven by the recession. Police Chief Aaron Jelcick will provide the committee with an overview of the Police Department's past practice with Police Auditor's; information on how other agencies use police auditors; and current practice using a contracted attorney.

**Neighborhood/Community Interests (if known):**

We provide this update in the interest of open communication and transparency.

**Options:**

N/A

**Financial Impact:**

The City Council has allocated \$30,000 towards a Police Auditor.

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**Type:** information **Version:** 1 **Status:** In Committee

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**Attachments:**

Presentation

2003 OMC Chapter 2.38.000

Current OMC Chapter 2.38.000





# Police Auditor Scope

# Past Experience

- 2003 – 2009
  - Independent review and audit of use of force and serious misconduct complaints and investigations
  - Comply with Ordinance No. 6220 (OMC 2.38)
  - Review 25% of all other complaints
  - Policy Recommendations
  - File quarterly reports

# Other Agencies

- Independent review and audit of use of force and/or serious misconduct complaints and investigations
- Policy recommendations
- Produce reports
- Present to governing body

# Current Practice

- Contracted Attorney
  - Independent review and audit of serious misconduct complaints and investigations
  - Policy recommendations
- OPD
  - Professional Standards Report
  - Present to Council



Thank You

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**02.38.000 - Chapter Contents**

**Chapter 2.38**

**POLICE AUDITOR**

**Sections:**

- 2.38.010 Police Auditor.
- 2.38.020 Purpose.
- 2.38.030 Selection and compensation.
- 2.38.040 Term of service.
- 2.38.050 Termination of service.
- 2.38.060 Qualifications.
- 2.38.070 Duties and Responsibilities.
- 2.38.080 Reporting.
- 2.38.090 Confidentiality.
- 2.38.100 Independence of the Police Auditor.

(Ord. 6220 §1, 2002).

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**02.38.010 - Police Auditor**

The City Council may, by contract, retain the services of a Police Auditor. The Police Auditor shall be totally independent from the Police Department and shall report to the City Council.

(Ord. 6220 §1, 2002).

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**02.38.020 - Purpose**

The purpose of retaining a Police Auditor is to provide an independent review and audit of investigations of complaints about the Police Department and/or its employees. The specific goal is to increase public trust and confidence in the professional accountability systems of the Police Department.

(Ord. 6220 §1, 2002).

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**02.38.030 - Selection and Compensation**

The Police Auditor shall be selected by the City Council. The Police Auditor may be retained under a professional service contract for the term specified in this Chapter, under conditions and for compensation determined appropriate by the City Council.

(Ord. 6220 §1, 2002).

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**02.38.040 - Term of Service**

The term of the Police Auditor professional service contract shall be one year. The Police Auditor may be retained for further one-year terms as determined appropriate by the City Council.

(Ord. 6220 §1, 2002).

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**02.38.050 - Termination of Service**

The professional services contract of the Police Auditor may be terminated under the conditions set forth by the Council in the contract.

(Ord. 6220 §1, 2002).

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**02.38.060 - Qualifications**

The Police Auditor shall have the following minimum qualifications:

- A. A history of exemplary personal and professional conduct and integrity;
- B. The ability to establish a broad base of credibility in the community;
- C. A law degree or an advanced degree in a relevant social science;
- D. Knowledge of and experience with contemporary investigative techniques;
- E. Knowledge of labor law as applied to public safety employees;
- F. Excellent written and oral communications skills; and
- G. Facility with basic social science statistical analysis techniques.

(Ord. 6220 §1, 2002).

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**02.38.070 - Duties and Responsibilities**

The Police Auditor shall have duties and responsibilities set forth in this Section, as follows:

- A. The Police Auditor shall review police professional standards investigations relating to complaints about the Police Department or its employees to determine if the investigations meet the standard of being complete, thorough, objective, and fair.
- B. The number of complaint cases to be reviewed annually shall include all complaints about police employees which allege the use of excessive or unnecessary force, civil rights violations, or bias and any other cases described in the contract.

- C. Each investigative audit conducted by the Police Auditor is intended to be an impartial review of the Police Department's internal investigative process and a verification of the Department's compliance with established policy and procedure. Investigative audits shall not duplicate or interfere with any internal investigation. Materials utilized by the Police Auditor in investigative audits are confidential and anonymous, containing the name of no employee, complainant, or witness.
- D. The Police Auditor shall make a written request to the Chief of Police for further investigation whenever he/she concludes that further work is needed for an investigation to meet the established standard. The Chief of Police may respond to such requests from the Police Auditor either by providing the additional investigation or by providing the Police Auditor with a written explanation indicating the reasons why the requested investigation is not being completed. The City Manager shall be provided with a copy of the written response in all cases where the Chief of Police elects not to conduct additional investigation requested by the Police Auditor.

(Ord. 6220 §1, 2002).

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**02.38.080 - Reporting**

At a minimum, the Police Auditor shall file a mid-year and an annual report with the City Council, and shall provide the City Manager with a copy thereof. The reports shall include, but not be limited to:

- A. A listing of each complaint case audited during the reporting period, indicating the following:
  - 1. The complaint type;
  - 2. Whether additional investigation was requested, and, if so, the type of response provided (i.e., compliance with the request or receipt of a written explanation);
  - 3. A finding on each case audited indicating either:
    - a. That the case met the established investigative standard or
    - b. After response to a request for further investigation, the case failed to meet the investigative standard;
- B. An analysis of key trends and patterns; and
- C. Recommendations for revisions to process, policy, procedure or training stemming from the audit process.

(Ord. 6220 §1, 2002).



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**02.38.090 - Confidentiality**

The Police Auditor shall be bound by and shall comply with all state and federal laws relating to access to and confidentiality of law enforcement records and information, and to the privacy rights of individuals. The Police Auditor shall not produce any report which contains the name of any individual police employee, complainant, or witness unless required by state law.

(Ord. 6220 §1, 2002).

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**02.38.100 - Independence of the Police Auditor**

At all times, the Police Auditor shall be totally independent and findings, requests for further investigations, recommendations, and reports shall reflect the views of the Police Auditor alone. No person shall attempt to undermine the independence of the Police Auditor in the performance of the duties and responsibilities set forth in 02.38.070.

(Ord. 6220 §1, 2002).

## Chapter 2.38 POLICE AUDITOR Revised 5/19

### 2.38.000 Chapter Contents

#### Sections:

- [2.38.010](#) Police Auditor.
- [2.38.020](#) Purpose.
- [2.38.030](#) Selection and compensation.
- [2.38.040](#) Term of service.
- [2.38.050](#) Termination of service.
- [2.38.060](#) Qualifications.
- [2.38.070](#) Duties and Responsibilities. Revised 5/19
- [2.38.080](#) Reporting.
- [2.38.090](#) Confidentiality.
- [2.38.100](#) Independence of the Police Auditor.

(Ord. 6220 §1, 2002).

#### **2.38.010 Police Auditor**

The City Council may, by contract, retain the services of a Police Auditor. The Police Auditor shall be totally independent from the Police Department and shall report to the City Council.

(Ord. 6220 §1, 2002).

#### **2.38.020 Purpose**

The purpose of retaining a Police Auditor is to provide an independent review and audit of investigations of complaints about the Police Department and/or its employees. The specific goal is to increase public trust and confidence in the professional accountability systems of the Police Department.

(Ord. 6220 §1, 2002).

#### **2.38.030 Selection and Compensation**

The Police Auditor shall be selected by the City Council. The Police Auditor may be retained under a professional service contract for the term specified in this Chapter, under conditions and for compensation determined appropriate by the City Council.

(Ord. 6220 §1, 2002).

#### **2.38.040 Term of Service**

The term of the Police Auditor professional service contract shall be one year. The Police Auditor may be retained for further one-year terms as determined appropriate by the City Council.

(Ord. 6220 §1, 2002).

#### **2.38.050 Termination of Service**

The professional services contract of the Police Auditor may be terminated under the conditions set forth by the Council in the contract.

(Ord. 6220 §1, 2002).

#### **2.38.060 Qualifications**

The Police Auditor shall have the following minimum qualifications:

- A. A history of exemplary personal and professional conduct and integrity;
- B. The ability to establish a broad base of credibility in the community;
- C. A law degree or an advanced degree in a relevant social science;
- D. Knowledge of and experience with contemporary investigative techniques;
- E. Knowledge of labor law as applied to public safety employees;
- F. Excellent written and oral communications skills; and
- G. Facility with basic social science statistical analysis techniques.

(Ord. 6220 §1, 2002).

### **2.38.070 Duties and Responsibilities** Revised 5/19

The Police Auditor shall have duties and responsibilities set forth in this Section, as follows:

- A. The Police Auditor shall review police professional standards investigations relating to complaints about the Police Department or its employees to determine if the investigations meet the standard of being complete, thorough, objective, and fair.
- B. The number of complaint cases to be reviewed annually shall include all complaints about police employees which allege the use of excessive or unnecessary force, civil rights violations, or bias and any other cases described in the contract.
- C. Each investigative audit conducted by the Police Auditor is intended to be an impartial review of the Police Department's internal investigative process and a verification of the Department's compliance with established policy and procedure. Investigative audits shall not duplicate or interfere with any internal investigation. Materials utilized by the Police Auditor in investigative audits are confidential and anonymous, containing the name of no employee, complainant, or witness.
- D. The Police Auditor shall make a written request to the Chief of Police for further investigation whenever the Police Auditor concludes that further work is needed for an investigation to meet the established standard. The Chief of Police may respond to such requests from the Police Auditor either by providing the additional investigation or by providing the Police Auditor with a written explanation indicating the reasons why the requested investigation is not being completed. The City Manager shall be provided with a copy of the written response in all cases where the Chief of Police elects not to conduct additional investigation requested by the Police Auditor.

(Ord. 7187 §3, 2019; Ord. 6220 §1, 2002).

### **2.38.080 Reporting**

At a minimum, the Police Auditor shall file a mid-year and an annual report with the City Council, and shall provide the City Manager with a copy thereof. The reports shall include, but not be limited to:

- A. A listing of each complaint case audited during the reporting period, indicating the following:
  - 1. The complaint type;
  - 2. Whether additional investigation was requested, and, if so, the type of response provided (i.e., compliance with the request or receipt of a written explanation);
  - 3. A finding on each case audited indicating either:
    - a. That the case met the established investigative standard or
    - b. After response to a request for further investigation, the case failed to meet the investigative standard;

- B. An analysis of key trends and patterns; and
- C. Recommendations for revisions to process, policy, procedure or training stemming from the audit process.

(Ord. 6220 §1, 2002).

### **2.38.090 Confidentiality**

The Police Auditor shall be bound by and shall comply with all state and federal laws relating to access to and confidentiality of law enforcement records and information, and to the privacy rights of individuals. The Police Auditor shall not produce any report which contains the name of any individual police employee, complainant, or witness unless required by state law.

(Ord. 6220 §1, 2002).

### **2.38.100 Independence of the Police Auditor**

At all times, the Police Auditor shall be totally independent and findings, requests for further investigations, recommendations, and reports shall reflect the views of the Police Auditor alone. No person shall attempt to undermine the independence of the Police Auditor in the performance of the duties and responsibilities set forth in 2.38.070.

(Ord. 6220 §1, 2002).

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**The Olympia Municipal Code is current through Ordinance 7229, passed January 21, 2020.**

Disclaimer: The City Clerk's Office has the official version of the Olympia Municipal Code. Users should contact the City Clerk's Office for ordinances passed subsequent to the ordinance cited above.

Olympia's Codification Process (<http://olympiawa.gov/city-government/codes-plans-and-standards/municipal-code.aspx>)

**Municipal Code contact information:**

Email: [adminservices@ci.olympia.wa.us](mailto:adminservices@ci.olympia.wa.us)  
(<mailto:adminservices@ci.olympia.wa.us>)  
Telephone: (360) 753-8325

City Website: <http://olympiawa.gov>  
(<http://olympiawa.gov>)  
Code Publishing Company  
(<https://www.codepublishing.com/>)





## General Government Committee

### Preparation for Annual Meeting with Advisory Committee Chairs

**Agenda Date:** 2/26/2020  
**Agenda Item Number:** 6.C  
**File Number:**20-0191

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**Type:** discussion **Version:** 1 **Status:** In Committee

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#### **Title**

Preparation for Annual Meeting with Advisory Committee Chairs

#### **Recommended Action**

##### **Committee Recommendation:**

Not referred to a committee.

##### **City Manager Recommendation:**

Give guidance on the agenda for the General Government Committee's annual meeting with advisory committee chairs.

#### **Report**

##### **Issue:**

Whether to review what the General Government Committee wishes to discuss with committee chairs.

##### **Staff Contact:**

Kellie Purce Braseth, Strategic Communications Director, Executive, 360.753.8361

##### **Presenter(s):**

Kellie Purce Braseth, Strategic Communications Director

#### **Background and Analysis:**

Annually the General Government Committee meets with advisory committee chairs to review proposed work plans and discuss other timely issues. The 2020 meeting is currently scheduled for March 25.

Possible discussion topics include:

- 2020 Work Plan and emerging issues
- Feedback on advisory committee member application review process
- Review of committee guidelines/roles and expectations (please see attachment)
- Orientation and training for new and existing members
- Other topics?

**Neighborhood/Community Interests (If known):**

N/A

**Financial Impact:**

None

**Attachment:**

Advisory Committee Roles and Expectations



# Advisory Committee Roles and Expectations

City of Olympia WA City Council Office  
PO Box 1967  
Olympia WA 98507-1967

The Olympia City Council welcomes community comment and involvement.

Informally, individuals and groups share perspectives and advice with the City Council by phone, e-mail, personal contacts, and letters. Formally, the City Council accepts public testimony at its regular meetings, and the City sponsors open houses, community forums, and public hearings throughout the year on specific issues. In addition, the City Council has established several advisory boards and committees to provide advice on key issues.

## **The General Role of Olympia's Advisory Boards and Committees**

Advisory committees are a structured way for individual citizens to share their opinions and perspectives, study issues, and develop recommendations in a focused, small group structure. The primary purpose of advisory committees is to provide judicious advice, from a citizen perspective, to the City Council which is the City's elected policy-making body.

Advisory committee activities may include study of critical issues, hearing public testimony, independent research, and reviewing staff reports and recommendations - all of which is intended so that the committee is prepared to discuss, formulate, and forward well-developed, thoughtful recommendations to the City Council in a timely manner.

## **City Council Decision Making**

In making decisions, the Olympia City Council considers general citizen comment, advisory committee recommendations, staff recommendations, Council priorities and goals, research and background information, and individual Councilmember perspectives.

The City Council expects to receive recommendations from advisory committees that reflect the individual and collective knowledge and thinking of the committee, particularly from a citizen perspective. Your recommendations may be transmitted as part of the staff report or as a distinct memo or report either attached to the staff report or transmitted separately to the City Council. The staff liaison for your committee can assist with this effort; and in all cases, a copy of your recommendation or report should be filed with both the staff liaison for your committee and with the City Council Executive Office as it is a public record.

The City Council also expects that City staff will present recommendations from a professional perspective. There may be times when the professional opinions and recommendations of City staff differ in part or in whole from yours or that of the committee, and that's okay. Differences of perspective are inherent in policy formulation and deliberation work of an organization that welcomes diverse perspectives.

There also may be times when your advisory committee's recommendations will not prevail or will be modified by the City Council. It is important to recognize that this is not a rejection of the integrity of the recommendation, but is an inevitable part of the process of municipal decisionmaking where a variety of views, perspectives, and recommendations are considered.



## **Advisory Committee Work Plans**

Each Committee is expected to propose an annual work plan to the City Council for consideration early each year. In developing the work plans, committees are to consider:

- City Council established or adopted goals and priorities, including the City's Comprehensive Plan, annual Council goals, master plans, budget, and so on.
- Resource availability - budget, staff support, committee member time.
- Departmental work priorities.
- Committee member knowledge, interest, and expertise.

The work plans are formally reviewed and adopted by the City Council . The Council has asked that when the plans are transmitted, each be accompanied by a letter from:

- The committee chair outlining the past year accomplishments and highlighting the top two proposed priorities;
- The respective department director or staff liaison addressing resource availability to accomplish the work items and relationship of the proposed items to planned departmental activities for the year.

During its review, the City Council may change or modify a committee's proposed work plan so that it reflects Council priorities, available resources, and emerging issues. Once adopted by City Council , the work plan serves as the basis for a committee's focus and effort during the year, although the Council may, from time-to-time, refer other issues to the committee during the course of a year.

## **Expectations for Advisory Committee Members**

The Council's General Government Committee has adopted general Rules of Procedure for Olympia's advisory committees/commissions.

It is expected that:

- All advisory board and committee meetings are to be conducted in public session and noticed in accordance with State law, unless otherwise advised by Olympia 's City Attorney.
- Individual committee members and the collective group will be fair, impartial and respectful of the public, staff, and each other.
- Committee members will respect the limitations of their individual and collective authority. The role of the committee is to advise the City Council and/or staff. Please keep in mind that committee appointment does not empower you to make final decisions, unless authorized by State law or the group's enabling ordinance, or to supervise staff.
- Members will strive to appreciate differences in approach and point of view, whether from each other, the community, the City Council , or staff.
- Each member will participate in the group's discussions and work assignments, without dominating the discussion or activity of the committee.
- The committee chair will ensure that all members have a fair, balanced and respectful opportunity to share their knowledge and perspectives.
- The committee will attempt to reach consensus on issues. If consensus is not possible, strong differing opinions such as "minority" opinions should be recorded and acknowledged in the committee's report to the City Council.
- There are "no surprises" from the Committee either in the nature of the work being undertaken by the committee or the method and timing for conveyance of recommendations to the City Council. The staff liaison fulfills an important role in assisting the committee in this regard.

Please be careful to not deliberate about Committee work and issues via e-mail or in unnoticed "side meetings or gatherings" as these actions may be in violation of open meeting laws. The City attorney is available to consult with or provide advice to committees in this regard and on any other legal issue.

### **Staff Liaisons**

Each Olympia advisory board, commission, or committee has an assigned staff liaison. In addition, the City's Communication Director serves as a general liaison with the committees on behalf of the City Council and the City Manager.

The word liaison is used deliberately by the City to describe the nature of the staff role in relation to the committee, instead of the phrase "committee staff." A liaison is defined as "one who maintains communication."

While Olympia's committee liaisons have some differing duties, depending on past committee practice, time availability, and departmental resources, in general Olympia's staff liaisons are responsible for:

- Ensuring that meeting notifications and recordkeeping occurs consistent with applicable State laws.
- Serving as a communication link between the committee, City administration, departments, and the City Council, as appropriate.
- Providing professional guidance, issue analysis and recommendations.
- Assisting the committee with research, report preparation, and correspondence in keeping with the committee's Council-approved work plan and depending on their work load and time availability.
- Making sure the intent of the advisory committee is not lost after a decision, and that it is conveyed to the City Council in a timely manner.
- Assisting the advisory committee in staying on track and focused.
- Presenting advisory committee recommendations to the City Council, if requested to do so by either the committee or the City Council.
- Maintaining a positive working relationship with the Chair and committee members.

The liaisons are staff professionals with significant work responsibilities in addition to their committee liaison activities. In general, the liaisons are individuals who have significant staff responsibilities that relate to the same work area as the committee. The liaisons do not work "for" or "at the direction of" the committee. They are professionals who work with the committee to develop information and recommendations for Council consideration.

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The Olympia City Council's General Government Committee prepared this document.  
The most recent review and update was in 2005.



## General Government Committee

### Final Recommendations and Timeline for Community Development Block Grant (CDBG) Program Year 2020 Action Plan

**Agenda Date:** 2/26/2020  
**Agenda Item Number:** 6.D  
**File Number:**20-0158

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**Type:** recommendation   **Version:** 1   **Status:** In Committee

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#### **Title**

Final Recommendations and Timeline for Community Development Block Grant (CDBG) Program Year 2020 Action Plan

#### **Recommended Action**

##### **Committee Recommendation:**

Not referred to a committee.

##### **City Manager Recommendation:**

Review proposals for economic development activities from which to select final recommendations and identify the public process timeline for the CDBG Program Year 2020 (9/1/20 - 8/31/21) Action Plan for Council action.

#### **Report**

##### **Issue:**

Whether to review proposals for economic development that could be included in the final recommendations for the CDBG Program Year 2020 Action Plan and identify the public process timeline.

#### **Report**

##### **Staff Contact:**

Anna Schlecht, Community Service Programs Manager, Community Planning and Development Department (360-753-8183).

##### **Presenter(s):**

Anna Schlecht, Community Service Programs Manager.  
Mike Reid, Economic Development Director.

#### **Background and Analysis:**

Staff will offer preliminary options for economic development to be included in Program Year (PY) 2020 Community Development Block Grant (CDBG) Annual Action Plan (September 1, 2020 - August 31, 2021).

On November 14, 2019, staff held a community partner meeting to discuss options for CDBG-funded economic development activities with a broad range of community partners who are identified in the attached “Community Partners Consulted: CDBG-Funded Economic Development Options”. A “Request for Proposals” (RFP) was released January 21 with a deadline of February 11, 2020. Additionally, staff held two application workshops on January 27 and 31, 2020. A total of three proposals were received from which staff developed the following preliminary options for consideration:

**\$20,000      Asset Building Coalition (ABC)**

Provides financial literacy training for service providers who will in turn offer those services for their very low-income Olympia clientele to strengthen their income and earning potential.

**Actual request = \$25,000**

**\$15,000      Enterprise for Equity (E4E) *New PY 2020 total of \$35,000***

Provides expanded Micro Enterprise training along with other technical assistance to strengthen Olympia’s low- and moderate-income entrepreneurs and their micro business start-ups

**Actual request = \$25,000.**

**\$10,000      Thurston Economic Development Council (TEDC)**

*New PY 2020 total of \$40,000*

Provides expanded Scale-Up training along with scholarships to other highly effective business training opportunities to strengthen Olympia’s small business community and to generate jobs for low- and moderate-income people. **Actual request = \$50,000**

**Public Process:** Once the Committee develops its recommendations, the following timeline will allow for a robust public process:

<b>February 26, 2020:</b>	<b>General Government Committee final recommendations</b>
May 27, 2020:	<b>Optional</b> - Final Committee recommendations
June 2, 2020:	Council action to launch the CDBG Citizen Participation Process
June 3 - 18, 2020:	15 Day CDBG Citizen Participation Process
June 9, 2020:	Public Hearing - PY 2018 CDBG Annual Action Plan
July 7, 2020:	Council review and approval of draft PY 2020 Annual Action Plan
July 15, 2020:	Submission of PY 2020 Annual Action Plan to HUD

**Prior Discussions:** This issue was discussed at General Government Committee meetings held on September 25 and November 20, 2019. At the November meeting, the Committee requested additional information on potential economic development activities as stated above.

**Draft Recommendations for CDBG-funded Activities** - The attached “REVISED DRAFT PY2020 Community Development Block Grant Allocations & Activities” includes these preliminary options for economic development activities in the full scope of recommendations developed by the General Government Committee. These activities are drawn from recommended CDBG Five-Year Consolidated Plan strategies.

**CDBG Program Purpose:** The CDBG Program was created as a “bundled” federal program

intended to aid the development of viable urban communities, by providing:

- Decent housing;
- Suitable living environment; and,
- Expanding economic opportunities, principally for persons of low and moderate income.

All applicable regulations for the CDBG Program are contained in 24 CFR 570. The coming PY 2020 will be the third year of the next Five-Year (2018 - 2022) CDBG Consolidated Plan, also referred to as the CDBG Five-Year Strategic Plan. This strategic plan currently identifies housing and land acquisition for housing to be the highest priorities, however each year the Council can revise the priorities based on current needs.

**Neighborhood/Community Interests (if known):**

All neighborhoods and community stakeholders have an interest in how federal CDBG funds are invested in community development programs and projects.

**Options:**

- 1) Review proposals for economic development activities from which to select final recommendations and identify the public process timeline for the CDBG Program Year 2020 (9/1/20 - 8/31/21) Action Plan for Council action.
- 2) Delay the process to recommend proposed activities as well as development of the public process timeline for Program Year 2020 (9/1/20 - 8/31/21) Community Development Block Grant Program (CDBG) and seek additional information.

**Financial Impact:**

The PY 2020 (September 1, 2020 - August 31, 2021) Annual Action Plan will guide the investment of an estimated \$450,000. This includes \$350,000 in new CDBG funds, \$100,000 in CDBG Program Income (Estimates have increased since 2017). This also includes the reallocation of approximately \$500,000 of unspent prior year funding.

**Attachments:**

Community Partners Consulted - CDBG-Funded Economic Development Options  
Revised Draft PY 2020 CDBG Allocations & Activities  
CDBG Program Annual Cycle

**Community Partners Consulted – CDBG-Funded Economic Development:**  
Community Development Block Grant Program Year 2020

Organization	Contact Person	Description of Economic Development Activities &/or Program Name ( <i>PLEASE NOTE: Copies of full CDBG proposals available upon request</i> )	PY 2020 CDBG \$ Request	Staff Identified Preliminary Options
Thurston Asset Building Coalition	Mayra Pena	Train social service providers to include financial literacy training in their services to help low-income Olympians strengthen their income & earning potential	\$25,000	\$25,000
Arbutus Folk School	Stacey Waterman-Hoey	Training program for arts-crafts entrepreneur start-ups	\$0.00	\$0.00
Economic Development Council (EDC)	Michael Cade Kaylee Ferguson	Scale-up Training & technical assistance for existing small businesses & scholarships for other business training	\$50,000	\$10,000
Educational Service District – ESD 113	Gerald Grubbs	Gravity Program – Trades Entry Classroom for Post GED / pre-apprenticeship & job skills training	\$0.00	\$0.00
Enterprise for Equity (E4E)	Lisa Smith	Micro-Enterprise training and technical assistance for low income entrepreneurs & micro-enterprise start-ups	\$25,000	\$15,000
NW Cooperative Development Center (NWCDC)	Diane Gassoway	Cooperative Business Assistance: Fostering Community Economic Development primarily through the cooperative business model	\$0.00	\$0.00
Olympia Downtown Alliance (ODA)	Todd Cutts	Downtown Safety Program: Association of Downtown business & property owners DoBIZ: Downtown intensive training Program	\$0.00	\$0.00
Pacific Mountain	Corinne Watts	WorkSource Training Centers: Providing workforce training by sector	\$0.00	\$0.00
Thurston Chamber of Commerce	David Schaffert	Works with broad range of community partners to address the challenges and opportunities before our community.	\$0.00	\$0.00
West Olympia Business Alliance (WOBA)	Craig Ottavelli	Business Association of Westside business owners	\$0.00	\$0.00
		<i>TOTAL REQUESTS</i>	\$100,000	
		<b>TOTAL PRELIMINARY OPTIONS</b>		<b>\$50,000</b>

## REVISED DRAFT CDBG PY 2020 Allocations & Activities

Following is a **DRAFT** CDBG PY 2020 (9/1/2020 – 8/31/2021) breakdown of proposed projects, recipients, HUD defined goals and objectives and the actual proposed funding amount by activity to be considered by the General Government Committee on February 26, 2020

Recipient	Project	Outcomes	HUD Goal(s)	HUD Objectives	Proposed Funding
Housing / Land Acquisition	TBA	Increased new housing inventory	Housing	LMH: Low/Moderate Income – Housing	\$205,000
Enterprise for Equity	Micro Business Training & Technical Assistance	Assistance for up to 10 businesses with fewer than 4 employees	Micro Enterprise	LMI: Low/Moderate Income Direct Assistance	\$35,000*
Thurston Economic Development Council	Small Business Training & Technical Assistance	Assistance for up to 40 small businesses with more than 4 employees	Economic Development	LMJ: Low/Moderate Income Jobs	\$40,000**
Thurston Asset Building Coalition	Financial Literacy Training for Social Service Providers	Train 25 – 40 Social Service Providers who will in turn directly assist low & moderate income people	Economic Development as Public Services	LMI: Low/Moderate Income Direct Assistance	\$25,000***
City of Olympia	Olympia Downtown Ambassadors	Outreach for up to 150 street dependent people daily	Public Services	LMC: Low/Moderate Income – Limited Clientele	\$55,000
City of Olympia	Program Administration	Planning & administrative for a compliant CDBG Program	N/A	N/A	\$90,000
		<b>TOTAL</b>	<b>PY 2020</b>	<b>ALLOCATIONS</b>	<b>\$450,000</b>

### ANTICIPATED FUNDING:

SOURCE	AMOUNT
PY 2020 Grant Award	\$350,000
Program Income	\$100,000
<b>TOTAL PY 2020 FUNDING</b>	<b>\$450,000</b>

\*Includes an **additional \$15,000** of economic development funding from Special RFP

\*\* Includes an **additional \$10,000** of economic development funding from Special RFP

\*\*\***New economic development** activity for very low-income people. Estimated Social Services 15% Cap for PY 2020 = \$82,500 (\$55,000 – Ambassador Program & \$25,000 – Asset Building Coalition = \$80,000)

# OLYMPIA CDBG PROGRAM – ANNUAL CYCLE

