



OFFICE OF ARTS & CULTURE
SEATTLE

From: Calandra Childers, Acting Director
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Date: July 20, 2021

Subject: **2019 & 2020 Public Art Annual Report – Related to Ordinance 125636**

Executive Summary

In 2018, the City Council passed Ordinance 125636 requesting that ARTS provide an annual report on the Public Art program and Municipal Art Fund for 2018 through 2022. This report includes detailed analysis of new projects per calendar year, highlights innovative outreach and community engagement strategies, demographic data and balance of unprogrammed funds. In 2020, we commissioned a record number of BIPOC artists and pivoted programming to meet the demands of COVID-19 and the racial reckoning following the murder of George Floyd. We continue to maintain over 60 active public art projects each year and add new projects in coordination with our partner City agencies to advance both the 1% for Art and their department and program goals.

Background

Seattle's Public Art program is nationally known and recognized for being one of the first cities in the United States to adopt a percent-for-art ordinance in 1973. For nearly five decades, the program has continued to grow, adapt and innovate to meet the needs of our City and give a voice to artists and community in shaping art in parks, libraries, community centers, on roadways, bridges, utilities, and other public venues. The Public Art program is responsible for permanently sited and temporary art projects, portable works, and the conservation of artwork funded by the percent-for-art ordinance.

In 2018, the City Council requested that ARTS provide an annual report to Council for 2018 through 2022 which describes:

- I. New projects public arts funding will support;
- II. The size and number of new projects as compared to the size and number of projects funded since 2015;
- III. How the Office of Arts & Culture has conducted outreach and community engagement, particularly to underrepresented communities and communities of color; and
- IV. The balance of unprogrammed funds for each year.

Due to COVID-19, ARTS was not able to present the annual report to Council in 2020. This report details, 2019 and 2020 data in addition to current 2021 Public Art projects.

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I. New Projects

This section defines new projects as those launched within the specific calendar year, focusing specifically on 2019 and 2020. The Public Art program generates funds from eligible capital projects, with many of our permanently sited projects associated with the City's public works projects. With capital construction projects typically structured with long planning, design and construction schedules, the timelines for 1% revenue collection and project implementation can be protracted, and we can be working on projects for many years before the associated artworks can be installed, often at the tail end of a building project. This circumstance often necessitates our allocating funds in small increments over several years as well as keeping track of a project until the artist or artistic team can access a site once construction is complete.

2021

For new projects in 2021, the Public Art program is focused on how art can play a key role in the City's reopening and recovery due to COVID-19 while continuing to center racial equity in how we implement and steward resources across all our projects. An example of this work is **Created Commons**, a multi-agency effort to create a vital lifeline to fund artists and creatives in activating public space for community resiliency and economic recovery through temporary installations, performance, music and dance from July – September. 2021 is an important year for the installation of several significant permanently sited artworks for the **AIDS Memorial Pathway** and the **Central Waterfront** that have been in development for several years. We are continuing to work with our partner City agencies to scope new public art projects to advance upcoming capital construction projects such as Fire Station 31 with FAS and define departmental priorities with SCL through a newly established Artist in Residence.

2020

In 2020, the Public Art program executed multiple new projects that prioritized creating opportunities to fund artists, specifically BIPOC artists, to document, respond and create artwork in response to the COVID-19 crisis. Listed below are descriptions of projects demonstrating our ability to shift and pivot programming to address the impacts of global pandemic:

- **Public Art in Your Front Yard**- In April 2020, ARTS developed this project to provide economic assistance to artists impacted by the loss of work and income. In total, 12 artists (the majority of whom were BIPOC) were commissioned to create three designs that were printed on corrugated yard signs and placed in specific neighborhoods prioritized via the City's race and social equity index data. This project also was an opportunity to foster unity and hope as the effects of the pandemic were creating hardships for many in the community.
- **Essentially Seattle** – This project features 25 artists who document essential City services in the time of Covid-19 and mandated restrictions on physical movement and gatherings. Partners for the project include SPU, SCL, SFD, HSD, and Arts & Cultural districts. The photographs highlight City frontline employees on the job along with community essential workers.
- **Downtown Business Murals** - ARTS partnered with OED to commission artists to create murals on boarded up businesses in the Downtown core, CID, Ballard, and Lake City neighborhoods as a means to provide economic support for artists. ARTS also commissioned artists to photograph these works that were installed in the early days of the pandemic.
- **BLM Mural** - ARTS partnered with SDOT to work with Vivid Matter Collective, who created the Black Lives Matter mural, to recreate the street mural that was damaged.

- **SLURP** –In partnership with SDOT, the Maynard Alley Partnership and several small businesses, artist Akiro Ohiso created a ground plane mural inspired by noodles, steppingstones, the immigrant journey, and the diversity of intersecting cultures inhabiting the Chinatown/International District of today.
- **Emerging Together** - Following the loss of funding for the Arts in Parks program, ARTS partnered with SPR to fund four artist projects to provide economic support to artists and provide art experiences for the public in a safe environment.
- **Public Art Boot Camp** - Following a two-year hiatus, ARTS restarted Boot Camp under a new framework that offered commissions to Boot Camp participants. 12 artists were selected to participate in monthly online workshops/classes that focused on different aspects of public art commissions. Each workshop was tailored to correspond with the current phase of design or fabrication to provide guidance and information for work that was currently relevant for the artists. Quarterly workshops were presented to the public, providing an opportunity for anyone to attend and gain knowledge and information into the public art realm. Those same 12 Boot Camp artists were awarded a commission for Art Interruptions or Seattle Center Activations.
- **Art Interruptions** - In partnership with SDOT, multiple emerging artists were hired to create temporary artworks in Licton Springs.
- **Seattle Center Activations** – In partnership with Seattle Center, multiple emerging artists were hired to create temporary artworks on the campus.
- **Spruce St. Mini Park** - SPR received several requests to include a mural as part of the playground redesign. ARTS used this project to beta test a new process to work with community members to have them influence the scope of work, artwork location and artist selection. ARTS also hired two planning artists with ties to the Central District to assist with the community scoping of the project.
- **Public Art Roster 2021 – 2023** - The Roster serves as one method of selecting artists for upcoming Public Art Projects and is also publicly available as a visual showcase of 100+ talented regional and national artists.
- **SDOT Bridge Artists in Residence** - Fremont Bridge hosted comics artist ET Russian and University Bridge hosted artist Roger Fernandes for three months in which they were asked to create an original work of art (comic/graphic novel) that responded to the site location. These books were printed, placed in the Seattle Public Library and will be distributed upon reopening.

2019

In 2019, the Public Art program completed a record number of projects and launched the EMuseum that allows the public to engage with the City's 400 permanently sited/integrated artworks and over 3,200 portable artworks virtually. The projects listed below launched in 2019, with some still ongoing.

- **AIDS Memorial Pathway** - Selections made for 3 permanent projects: (1) Connecting Artworks, (2) Centerpiece Artwork, (3) Cal Anderson. As a private/public partnership the City worked closely with the non-profit AIDS Memorial Pathway to create three monumental and meaningful artworks within the new Transit Oriented development and Cal Anderson Park which was installed summer 2021.
- **AIDS Memorial Pathway Public Art Bootcamp and AMPLify Memories** – Public Art temporary projects in/around AMP for Pride 2019. This training workshop included examples of public art, budgets, fabrication, contracts, and brought community together around issues unique to queer art, history, and the impact of HIV/AIDS across communities. The Bootcamp culminated in an

RFQ and staff reviews of applications for AMPLify Memories, 5 temporary public art projects that were installed in/around Cal Anderson Park and the Capitol Hill Light Rail station.

- **Little Saigon Park** - Partnering with SPR, we commissioned artist Kalina Chung to develop artwork for the new Little Saigon Park. The call for artists specified that applicants needed to demonstrate a connection to the CID. Community engagement was emphasized and Kalina dedicated many hours meeting with community groups and individuals including SCIDPDA, Friends of Little Saigon, and Nisei Vets.
- **Future Ancient** - In coordination with the remodel of the Seattle Asian Art Museum in celebration of the reopening and remodel of the building within Volunteer Park, a special projects curator, Che Sehyun developed a series of opening events which transitioned to online content during the COVID Stay Home, Stay Safe mandate.
- **Taylor Creek** - ARTS partnered with SPU to develop a natural area that highlighted the City's efforts to preserve salmon habitat and created opportunities for the public to engage with the space. Emphasis was focused on creating a space for BIPOC communities to engage with the natural area; we commissioned artist Olalekan "LEK" Jeyifous specifically for his past projects that included community engagement. LEK met with the Rainier Beach Action Coalition, East African Community Services Group, and then known as Vietnamese Friendship Association (now Kandelia) as part of his outreach efforts during the design phase.
- **SPU Kit of Parts** – SPU partnership to create a catalogue of artistic design enhancements in bioretention facilities across the City as a community engagement tool for communities to personalize their neighborhoods.
- **Alki Pump Station** – ARTS partnered with SPU on the surface renovation for Pump Station 38, which includes a ground treatment and integrated art into ground plane and safety railing. Installation anticipated for late 2022 – early 2023.
- **FLOW** - In partnership with SPU and the Ship Canal WaterQuality Project, FLOW:Art along the Ship Canal was launched as means of mitigating the construction fencing throughout Ballard/Wallingford/Fremont as well as an opportunity for emerging artists
- **Ship Canal Project** - Three permanent artworks along the route of the underground infrastructure being built as part of the Ship Canal Water Quality Project. These artworks will be installed in 2023/24 towards the culmination of the capital project.
- **Downtown Alone Together** - In cooperation with SDOT and the Imagine Downtown initiative, artist Juliana Kang Robinson created a thermoplastic crosswalk and a series of signs leading to the artist-designed cross walk at the intersection of University and First.
- **Viaduct Party** - This one-day festival in February 2019 was in partnership with the Office of the Waterfront and WSDOT and welcomed approximately 70,000 people to enjoy art, music and celebration in order to say goodbye to the Viaduct prior to the permanent closure and demolition.
- **Fresh Perspectives II** – For the City's collection, Fresh Perspectives II brought youth voice, eye, and vantage point to the purchase of nearly 60 portable works.

II. Annual Data

The table below shows the numbers of projects that have been initiated, completed, and are active. By active we mean in development, in design or construction; we did not include projects that are essentially completed, dormant and waiting for administrative closeout.

In addition, “initiated” indicates that the projects were identified, and funds allocated in any given year; because of the nature of partnering on capital projects, it may take several years before we select an artist to work on a commission for that project.

PROJECTS BY YEAR

	2020	2019	2018	2017	2016	2015
Number of Active projects*	61 (144)	65 (83)	62 (74)	70 (82)	59 (75)	63 (89)
Number of New Projects	14	6**	11	21	15	20
New Projects Budget Range	\$18,000 - \$450,000	\$35,000 - \$2,100,000**	\$10,000 - \$230,000	\$1,200 - \$200,000	\$10,000 - \$250,000	\$4,922 - \$308,000
New Projects Total Funding	\$1,368,082	\$2,540,000**	\$975,093	\$1,737,509	\$1,279,967	\$1,423,922
Number of Completed Projects	10	16	9	9	12	10
Completed Projects Budget Range	\$18,000 - \$225,000	\$18,000 - \$2,122,757	\$3,000 - \$202,000	\$3,000 - \$170,00	\$3,000 - \$400,000	\$3,000 - \$200,000
Completed Projects Total Funding	\$748,738	\$3,092,938	\$623,732	\$556,600	\$1,243,000	\$692,385

*parentheses indicate total with sub-commissions included, representing projects with multiple commissions with several projects

** Includes Seattle Center and AIDS Memorial Pathway projects from non 1% funds

SELECTED INDIVIDUALS AND TEAMS

The majority of Public Art demographic information is collected at the application stages. For the years 2019 and 2020, we are reporting this data by selected individual public artists and by selected teams. We also have comparable data for those who advanced beyond the initial selection panel. See data appendices for detailed analysis of demographics by race/ethnicity and gender.

- In 2020, **47** individual artists were awarded Public Art commissions. Additionally, **3 teams** of artists received commissions for public art projects, for a combined 47 individuals working solo and 7 artists working on teams, **employing 54 artists** in total.
- In 2019, **21 individual artists** were awarded Public Art Commissions. Additionally, **3 teams of artists** received commissions for public art projects, for a combined 21 individuals working solo and 6 artists working on teams, **employing 27 artists** in total (*in reality, there were 25 artists due to one team receiving two opportunities*).
- **All applicants:** In 2019, records show that there were **592 applications received** for temporary and permanent public art calls. In 2020, records show there were **437 applications received**.

- The number of artists who were commissioned nearly doubled between 2019 and 2020.
- Racial representation of BIPOC artists also doubled in that year, with the number of BIPOC artists who were commissioned growing from **17 artists to 36 artists**, in the past year, respectively.

III. Outreach & Community Engagement

We continue to evolve our outreach and community engagement strategies to ensure that we are diversifying the field of public art by creating new opportunities that prioritize BIPOC artists. In 2020, the program was able to innovate and pivot to remote engagement that resulted in an increase in our overall impact. The ability to scale up the recruitment of more BIPOC artists at parity with the surge in opportunities also correlates with the strategic recruitment processes which leaned into (1) invitationals and (2) direct select opportunities, as opposed to the default, (3) open calls; this was due to and during the pandemic. Racial uprisings in the aftermath of the murder of George Floyd was a major turning point for government at every level and an inward awareness of how better representational diversity could be addressed in policies, practices, and procedures.

2020

In 2020, we implemented new models for public art engagement through intentional partnerships and the utilization of virtual tools to increase accessibility to programming such as the **Public Art Bootcamp** where artists participated in monthly online workshops/classes that focused on different aspects of public art commissions. In response to the rise in anti-Asian hate and the racial uprisings after the murder of George Floyd, we partnered with community on several projects such as the **BLM Mural** and **COVID Business Murals** to commission artists to create murals on boarded up businesses. We piloted compensating community members to develop the scope of work which is traditionally done by City staff for projects such as **Spruce St. Mini Park Mural** in the Central District and worked closely with business and community stakeholders in the Chinatown/ International District for the **Slurp Mural** in Maynard alley. The shifts in our programming in 2020 resulted in nearly 70% of total commissioned art going to BIPOC with the highest increase in Asian/Asian American, Native/Alaskan Native/Indigenous, and Black/African American/African identified artists.

2019

For 2019, the Public Art program explored new public/private partnerships and embedded more time to working with communities to meet with stakeholders to shape intentional projects. This is best exemplified by our work on **Fresh Perspectives II**, an effort to bring youth voice, eye, and vantage point into the City's collection. Most portable artworks are selected by a panel of arts professionals. For this iteration, we had a panel of youth select works for purchase directly from digital submissions and planned field trips to the Wing Luke Museum and Foster White Gallery for the youth to learn about curation. Additional examples of projects that illustrate how we have been rethinking traditional outreach and engagement include the **SAM Future Ancient, Public Art Boot Camp – AMP Edition** and **Taylor Creek Culvert Replacement** project. For the Public Art Boot Camp – AMP Edition, we had a cohort of 15 LGBTQ+ artists that met with the AMP's Advisory Group, multiple local non-profits and advocacy groups, including POCCAN, Entre Hermanos, Lifelong AIDS Alliance, Bailey Boushay House, and many others that resulted in the commission of multiple temporary art projects in Cal Anderson park during Pride.

IV. Balance of Unprogrammed Funds

We continue to work with our partner City agencies to develop projects that advance both the 1% for Art and their department and program goals. Throughout 2019 and 2020, we have continued to maintain over 60 active ongoing projects and in 2020 scoped 14 new additional projects to address unprogrammed funds.

The largest pool of unprogrammed funds is with SPU and SCL. Starting in 2021, SCL will have a new Artist in Residence that will work across the department to identify 1% for ART priorities. The Artist in Residence will be supported by the newly formed SCL Steering Committee that has representatives across the department's divisions and culminate in the creation of an art plan to be completed January 2023 that details priority investments. This is the first Artist in Residence since 2012. In addition, we are working closely with SPU's Design and Innovation Lab to create opportunities for public art projects.

Department	2021 Unprogrammed Funds	2020 Unprogrammed Funds	2019 Unprogrammed Funds
Seattle City Light	\$1,713,695*	\$1,426,318	\$1,419,206
Seattle Public Utilities	\$2,042,165*	\$631,904	\$542,048
Facilities and Administrative Services	\$0	\$0	\$0
Seattle Center	\$9,221	\$9,221	\$48,921
Parks and Recreation*	\$140,665	\$153,688	\$135,120
Seattle Department of Transportation	\$1,654,192	\$1,021,930	\$945,638
Total	\$5,559,938	\$3,243,061	\$3,090,933

*Based on 75% accomplishment rate for 2021 1% estimated allocation. Utilities billed quarterly on actuals.

APPENDIX ONE: Artist Demographics for Public Art in Seattle 2019-2020

Data is drawn from **applicant voluntary demographic information** from open calls, invitationals, and direct select opportunities in temporary and permanent installations for Public Art 2019-2020. There is additional reporting out about our Civic Art Collection, broken out from the commissioned works.

1A. Demographics of Individual Artists Early Stages of Selection Process versus Commissioned, 2019-2020

Race / Ethnicity	Early Stage Candidates 2019	Commissioned 2019	Early Stage Candidates 2020	Commissioned 2020
Asian / Asian American	24.2% (8)*	14.3% (3)	23.3% (14)	23.4% (11)
Black / African American / African	21.2% (7)	14.3% (3)	15% (9)	17% (8)
Different Identity	12.1% (4)	14.3% (3)	3.3% (2)	2.1% (1)
Hispanic / Latina/o/x	6.1% (2)*	9.5% (2)*	8.3% (5)*	8.5% (4)*
Middle Eastern / North African	0.0%	0.0%	1.7% (1)	1.7% (1)
Native / Alaskan Native / Indigenous	3% (1)	4.8% (1)	16.7% (10)*	17% (8)*
Native Hawaiian / Samoan / Pacific Islander	0.0%	0.0%	0.0%	0.0%
White / European	27.3% (9)*	38.1% (8)	25% (15)*	29.8% (14)
Declined to state	6.1% (2)	4.8% (1)	6.7% (4)	0.0%
Blank / No response	0.0%	0.0%	0.0%	0.0%
TOTALS by Individuals	100.0% (33)	100.0% (21)	100.0% (60)	100.0% (47)
TOTALS including commissioned artists, including teams*		(27)		(54)

*Denotes that these racial/ethnic communities are even better represented once factoring in the identities of the team level data presented below. At the time of this data collection, this report did not yet factor in BLM artists and Spruce Street commissioned artist teams, for an additional 14 BIPOC artists.

1B. Artist Team Level Data of Early Stages and Those Commissioned, 2019-2020

Year	Racial Demographics of Small Teams Who Advanced to the Interview Stages	Demographics of Small Teams of Artists Commissioned
2019	3 out of 6 teams who advanced beyond the initial selection were commissioned. The 12 artists who were on these 6 teams identify as Hispanic/Latinx (4); Asian (3); white (3); and 2 who were unclassified or provided a different identity.	For 2019, the identities within 3 small teams included 6 artists who identify as: Hispanic/Latinx (4); with 2 unclassified or different identity given.
2020	3 out of 5 teams who advanced beyond the initial selection were commissioned. The 11 artists who had a chance to interview on these 5 teams identify as: Native/Indigenous (3); Hispanic/Latinx (3); White (2); 3 are not classified or indicated different identity.	the identities within these 3 small teams whose individuals add to 7 more artists commissioned included Native/Indigenous (3); Hispanic/Latinx (2); white (1); and 1 who was unclassified.

1C. Gender Identity for Individual Artists

Gender	Early Stages Candidates 2019	Commissioned 2019	Early Stages Candidates 2020	Commissioned 2020
Female	15	11	26	23
Non-binary	2	2	4	4
Male	9	6	27	19
Decline to state	4	1	3	1
Left blank	2	0	0	0
Total	33	21	60	47

1D. Transgender Identity for Individual Artists

Based upon input, this question is reported out separately.

Transgender categories	Early Stages Candidates 2019	Commissioned 2019	Early Stages Candidates 2020	Commissioned 2020
Transgender	0	0	2	2
Cis-gender	21	17	28	20
Decline to state	3	3	4	1

Note: question was not uniformly asked on all applications in past years.

APPENDIX TWO: Portable Art Works

The City of Seattle owns over **3,000 portable artworks** in its Civic Art Collection and has been collecting for over 40 years. These artworks will enter the Seattle City Light Portable Works Collection managed by the Office of Arts & Culture. They will be displayed throughout city galleries and offices.

Fresh Perspectives II (2019) received 358 eligible applicants for artwork, and of this group, the panel selected **58 artists**. Fresh Perspectives II brings youth voice, eye, and vantage point into the City's collection. Most portable artworks are selected by a panel of arts professionals. By having a panel of five to seven youth select works for purchase directly from digital submissions, we can bring new and diverse ideas into our collection. The panelists were chosen by four area high school teaching artists.

Individual Identity	All eligible applicants	Round 2 of selection process	Artists with Purchased Works 2019
Asian/Asian American	9% (31)	13% (19)	16% (9)
Black/African American/African	3% (12)	5% (8)	7% (4)
Different Identity	2.7% (10)	1% (2)	2% (1)
Hispanic/Latinx	3% (12)	4% (6)	7% (4)
Middle Eastern/North African	1% (3)	1% (1)	2% (1)

Multiracial	5% (17)	5% (8)	9% (5)
Native/Alaskan Native/Indigenous	8% (28)	9% (14)	9% (5)
Native Hawaiian/Samoan/Pacific Islander	0%	0%	0%
White/European	55% (196)	51% (78)	40% (23)
Declined to State	14% (49)	11% (16)	10% (6)
TOTALS	100%	100% (152)	100% (58)

Seattle Together: Creating the Future, Portable Art Works (2020)

Works can [be viewed here](#)

	Eligible Applicants	Artists with Purchased Works
Individual Artists	646	78
Galleries	170	20
Total Eligible Applicants	816	98

All Eligible Applicants

Individual Identity	Applicants overall	Galleries	Individual Artists
Asian / Asian American	9% (74)	(11)	(63)
Black / African American / African	3% (25)	(5)	(20)
Different Identity	6% (46)	(3)	(43)
Hispanic / Latina/o/x	5% (37)	(6)	(31)
Middle Eastern / North African	1% (9)	(3)	(6)
Native / Alaskan Native / Indigenous	7% (59)	(45)	(14)
Native Hawaiian / Samoan / Pacific Islander	0%	-	-
White / European	60% (490)	(82)	(408)
Declined to state	9% (76)	(15)	(61)
TOTALS	100% (816)	21% (170)	79% (646)

A demographic breakdown of the 97 artists whose work was purchased for this selection.

Individual Identity	Commissioned	Galleries	Individuals
Asian / Asian American	13.40% (13)	3	10
Black / African American / African	6.19% (6)	0	6
Different Identity	6.19% (6)	1	5
Hispanic / Latina/o/x	5.15% (5)	1	4
Middle Eastern / North African	2.06% (2)	0	2
Native / Alaskan Native / Indigenous*	13.40% (13)	11	3

Native Hawaiian / Samoan / Pacific Islander	0.00%	-	-
White / European	49.48% (48)	4	44
Declined to state	4.12% (4)	0	4
TOTALS	100% (97)	20	78

APPENDIX THREE: Panelist Data

Starting in 2019, we introduced an anonymous exit survey administered to all selection panelists, below are just the demographic information that was aggregated. We also collected feedback for process improvements.

Panelist Data

Individual Identity	2019	2020
Asian/Asian American	26% (7)	25% (7)
Black/African American/African	0%	7.14% (2)*
Different Identity	11% (3)	7.14% (2)
Hispanic/Latina/o/x	7% (2)	7.14% (2)
Middle Eastern/North African	0%	0
Native/Alaskan Native/Indigenous	0%	0
Native Hawaiian/Samoan/P. Islander	7% (2)	0
White/European	44% (12)	53.6% (15)
Declined to State	4% (1)	0
TOTALS	100% (27)	100% (28)

Gender	2019	2020
Female	16	19
Non-binary	1	0
Male	7	9
Decline to state	1	0
Different identity	2	0
Total	27	28

Transgender / CisGender categories	2019	2020
Transgender	1	0
Cis-gender	25	28
Decline to state	1	0
Total Responses	27	28

This was an incomplete portrait of all selection panelist demographics, as response rates ranged between 75% to full, depending on the project(s). We are also missing the 7 youth panelists from Fresh Perspectives. In 2020, the response rate was 72%, as we pivoted to virtual panels and were competing with screen fatigue.

APPENDIX FOUR: Work for Hire

Photography of Permanently Sited Artwork

The 2020 permanently sited artwork photography project contracted with 13 POC photographers to improve our image bank for 39 artworks sited in the public realm. Each direct-select photographer was paid \$1,500 dollars to photograph three assigned artworks. This project was in response to the covid-19 pandemic and the economic effect on the arts community. The intention was to hire and pay local artists at a time when many were greatly impacted by lack of available work.

Fabricators/tradesman data was not collected as part of the reporting process.

APPENDIX FIVE: EMUSEUM

Emuseum is a powerful online portal to the City of Seattle's Civic Art Collection. It currently features **2,741 artworks of the 3,908 portable and permanently sited artworks in the collection.** The site is continually being updated with artworks as we improve and expand our image bank. Nearly all the artworks have label texts to provide historical information and/or artist statements to add context to the users experience and understanding of the collection. From the main landing page users can view artworks in many different categories, such as council district and artwork medium. The site also enables users to view permanently sited artwork locations via the mapping function. In addition, users can engage with the collection by creating favorites to share with friends, family, and colleagues via a hyperlink or through social media. <https://seattlearts.emuseum.com/collections>. We are also cross-listed on the City's [Performance Seattle](#) page.