

City of Bellevue
ARTS
program

Bellevue Arts Commission



Artists Jim Hirschfield and Sonya Ishii were selected as the artist team to create a community and site responsive artwork that incorporates pedestrian lighting for Lattawood Park. Pictured above is their work *Beads* at Houston International Airport.

“The arts are an important expression of how people think of and experience the city and each other. Bellevue seeks to foster a strong arts and cultural community chiefly supported through a wide range of artists, art and cultural institutions, and arts groups offering a variety experiences to an engaged audience.”

-City of Bellevue, Comprehensive Plan, Urban Design & the Arts Element

Department of Planning and
Community Development

Agenda

Agenda

Tuesday, October 03, 2017
Meeting: 4:30 p.m.
Bellevue City Hall, 1E-109

Bellevue Arts Commission

Commission Staff Contact: 425.452.4105

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1. **CALL TO ORDER** 4:30
Chair Manfredi will call the meeting to order.
 2. **APPROVAL OF AGENDA AND MINUTES** 4:30 – 4:35
 - A. Chair Manfredi will ask for approval of the agenda.
 - B. Chair Manfredi will ask for approval of the September 2017 regular meeting minutes.
 3. **ORAL COMMUNICATIONS** 4:35 – 4:40
Chair Manfredi will entertain oral communications limited to three minutes per person or five minutes if representing the official position of a recognized community organization for other than main agenda items and public hearing subject.
A maximum of three people are permitted to speak to each side of any one topic.
 4. **ACTION ITEMS AND DISCUSSION ITEMS**
 - A. Presentations by organizations: Emerald Ballet Theatre & Wintergrass 4:40 – 4:55
 - B. 2018 Bellwether program update 4:55 – 5:15
 - C. Lattawood Park Artist Selection 5:15 – 5:35
 - D. 130th Avenue Public Art Project 5:35 – 5:45
 - E. Downtown Park Public Art Project 5:45 – 5:55
 - F. Artspace project update 5:55 – 6:15
 5. **COMMISSION QUICK BUSINESS** 6:15 – 6:20
 6. **REPORTS** 6:20 – 6:25
 - A. Commissioners' Committee and Lead Reports
 - B. Project Updates from Staff
 7. **CORRESPONDENCE, INFORMATION** 6:25 – 6:30
 - A. Written correspondence (if any)
 - B. Information
 2. Committees
 8. **ADJOURNMENT** 6:30
Chair Manfredi will adjourn the meeting.

Bellevue Arts Commission meetings are wheelchair accessible. Captioning, American Sign Language (ASL), or language interpreters are available upon request. Please phone at least 48 hours in advance 425-452-5379 (TDD). If you are deaf or hard of hearing, dial 711 (TR). Assisted listening devices are available upon request.

Please contact the Arts Program at least two days in advance jheim@bellevuewa.gov ▪ 425-452-4105 (Voice) ▪
Please dial 711 for assistance for the hearing impaired.

ARTS COMMISSION MEMBERS

Paul Manfredi, Chair

Philip Malkin, Vice Chair

Maria Lau Hui

Trudi Jackson

Rebecca Lewis

Carl Wolfeich

Mayor John Stokes, Council Liaison

STAFF CONTACTS

Joshua Heim, Arts Program Manager, 425-452-4105

Scott MacDonald, Arts Program Coordinator, 425-452-4852

Department of Planning and
Community Development

Minutes

BELLEVUE ARTS COMMISSION
REGULAR MEETING
MINUTES

September 12, 2017
4:30 p.m.

Bellevue City Hall
Room 1E -109

COMMISSIONERS PRESENT: Chairperson Manfredi, Commissioners Jackson, Lau Hui, Malkin, Wolfteich

COMMISSIONERS ABSENT: Commissioner Lewis

STAFF PRESENT: Joshua Heim, Scott MacDonald, Department of Planning and Community Development

OTHERS PRESENT: Lauren Millier, Greg Baeker, MDB Insight

RECORDING SECRETARY: Gerry Lindsay

I. CALL TO ORDER

The meeting was called to order at 4:39 p.m. by Chairperson Manfredi who presided. All Commissioners were present with the exception of Commissioner Wolfteich, who arrived at 4:42 p.m., and Commissioner Lewis, who was excused.

2. APPROVAL OF AGENDA AND MINUTES

A. Approval of Agenda

Motion to approve the agenda was made by Commissioner Malkin. Second was by Commissioner Jackson and the motion carried unanimously.

B. Approval of Minutes

Motion to approve the August 8, 2017, minutes as submitted was made by Commissioner Jackson. Second was by Commissioner Malkin and the motion carried unanimously.

3. ORAL COMMUNICATIONS

Chair Manfredi reported that the WASA International Art Center opened on September 10 in downtown Bellevue with a focus on contemporary Chinese art. The first exhibit includes art from the Shandong Art Museum. The opening was well attended and included Shandong officials and the Consular General from San Francisco as well as Councilmember Lee.

4. ACTION ITEMS AND DISCUSSION ITEMS

A. 2018 Grant Program Guidelines

Arts Program Manager Joshua Heim said the Allocations Committee, which is comprised of Commissioners Lewis, Lau Hui and Wolfteich, reviewed the 2018 grant program guidelines and formulated a recommendation that included no changes to the Eastside Arts Partnerships and special projects guidelines, and the inclusion of the Power Up Bellevue project. The Committee also recommended no changes to the application. He briefly reviewed with the Commissioners the Power Up Bellevue guidelines, noting that the project grant funds will be

capped at \$5000 and that hopefully four of those awards will be made. In addition there will be funds to support those participating in the Springboard program, and for some consultation work. Power Up Bellevue grants will only be awarded to those organizations in the Eastside Arts Partnerships program to avoid having organizations having to submit two separate applications. The deadline is two weeks after the main Eastside Arts Partnerships and special projects grants application deadline.

Commissioner Malkin said the program is very exciting.

Mr. Heim clarified that the granting budget consists of \$110,000 from the city's general fund and a combination of the \$15,000 annual award from 4Culture. The Power Up Bellevue program funding will come from 4Culture.

A motion to endorse the 2018 Grant Guidelines for the Eastside Arts Partnerships, special projects and Power Up Bellevue funding programs was made by Commissioner Jackson. The motion was seconded by Commissioner Wolfeich and the motion carried unanimously.

B. Power Up Bellevue Update

Mr. Heim said the Power Up Bellevue workshop is slated for September 30. He said a flyer had been sent out to every organization that over the last three years submitted an Eastside Arts Partnerships or special projects application. He noted that to date some 15 people had already registered for the four-hour event, which will begin at 9:00 a.m. at WeWork, a coworking space at Lincoln Square. Stories will be shared by some who have engaged in capacity building exercises, and three experts will provide an overview of the key issues of capitalization, space security and volunteers. During the power lunch segment, the attendees will split into three groups with the experts to focus on problem solving scenarios. At the end of the event, a few moments will be taken to highlight the Power Up Bellevue program and to encourage folks to apply.

C. Creative Edge Project Update

Mr. Heim reminded the Commissioners that the Creative Edge project is a partnership between the arts program and the economic development department. He said it is focused on learning about Bellevue's creative economy. The consultants have largely concluded the economic analysis phase and the first part of the stakeholder engagement phase, and they are ready to transition into the strategy development phase.

Lauren Millier with MDB Insight said she and Greg Baeker were two members of the consultant team who have been working on the Creative Edge project on behalf of the city of Bellevue. She noted that the team had been asked to identify how arts, culture and the creative industry contribute to the sense of community in Bellevue as well as to the broader economy. Both a quantitative and qualitative analysis has been done which will ultimately inform a strategy document and an actionable implementation plan that will help the city develop and retain a thriving creative sector through a sustainable level of support for arts and culture.

Ms. Millier explained that the research component has looked at the performance of the economy, including the creative economy. The phase included engagement with a select number of stakeholders and city staff, and a telephone survey of the business community. Based on the qualitative and quantitative work that has been done, some gaps in emerged that highlighted the need to circle back with some agencies, organizations and businesses to identify what can be done what can and should be done in terms of positioning the strategy. Once that is done, the team will begin looking at what the strategy for the creative economy and creative industries will look like. Specific focus will be given to what the city can be done over the next three years and where the city sees itself in the next ten years. Two narratives

have emerged, one on the for-profit side and one on the not-for-profit side. There is the traditional arts and culture as it has been understood, and there are the creative industries that employ the artisans and creative talent. How to support the two sides from a policy and implementation perspective is what is being grappled with currently.

Ms. Millier said the creative economy definition being used mirrors the definition being used in assessments by jurisdictions across North American, the United Kingdom and other countries in Europe. The data that has been sought at both the Bellevue and regional levels is needed to help understand the types of businesses actively engaged in the creative economy and the types of people and occupations employed in the various sectors. In Bellevue and regionally there is a clear dominance by the software community.

It is important to recognize that 88 percent of all existing jobs in Bellevue are held by people who do not live in Bellevue. That of course means commuting into the city every day. The order of magnitude is significant and has implications for how local businesses recruit and retain talent, and it has implications for the gridlock the city and the region experience. Overwhelmingly the bulk of those who come into Bellevue to work come from Seattle rather than from Redmond, Kirkland or other jurisdictions.

In looking at the performance of the city, a 14 percent growth in population can be expected, which means an additional 20,000 people by 2035. Additionally, those between the ages of 25 and 34 account for 85 percent of all new jobs regionally. How the workers in that age group want to live, where they want to live, the types of jobs they want to have and what they want to do after hours all has a direct bearing on some of the questions that need to be answered moving forward.

Ms. Millier informed the Commissioners that creative occupations have outperformed all other occupations within the region. There has been a 37 percent growth in the creative occupations as compared to 11 percent across all other occupations. The creative industries definition takes in businesses and occupations that underpin sectors of the economy beyond just those in the software and gaming sectors. Like creative occupational growth, creative industries have outpaced all other industries by an order of magnitude. That is important because the jobs are high-value jobs and are more likely to be resilient in times of economic downturn.

Ms. Millier said there is data in the report that looks at how the different subsectors within the economy have performed in terms of employment growth. It specifically points out the growth in software programmers and artists relative to other jobs.

Mr. Baeker said when focusing on creative economy strategies it is helpful to compile an inventory or database of all businesses, including non-profits; all festivals and events; the spaces in which creative expression and cultural participation take place; and all natural heritage features. In addition, it is helpful to know where they are located. By utilizing geographic information systems, each entity along with its information, location and contact information can become part of an interactive map. For planning purposes, the exercise yields information relative to distribution and concentration of the assets, including data about where they are not located.

Mr. Baeker said information has been gathered through a number of different channels, including a telephone survey of 100 creative businesses. The same survey was made available online for those not specifically contacted but who still wanted to contribute. In all, 214 businesses were reached, yielding statistical validity in the results. One of the big findings was that small businesses find it difficult to establish and grow a creative enterprise in Bellevue because space is too expensive; the same issue is faced by non-profits and individual artists.

In addition to the surveys, stakeholder interviews were conducted with members of the City Council, city staff, businesses, and with those in cultural communities.

In the values framework report there is a narrative around each of eleven themes drawn primarily from the interviews. The appendices provide specific and often very actionable kinds of things that can be done relative to each of the themes. It came as no surprise to anyone that affordable space was at the top of the list relative to the production side of the arts, namely artist studios and workspaces. Housing as an issue came up as well, though the report does not deal with it to any significant degree. People talked about cultural infrastructure, which was defined as the places where cultural activities take place. While that certainly included the Bellevue Arts Museum, the children's museum, and PACE, there was also the feeling that there is a need for other spaces in which people can participate in cultural activities, both in the downtown and distributed throughout the neighborhoods. Community centers, recreation centers and schools were highlighted as places in which to accommodate cultural participation space.

People talked a lot about partnerships and collaborations relative to strengthening the arts, culture and creative industries sector. Sustainable and resilient organizations can come about through sharing resources and spaces, and through collaborating on activities. No one has any illusion that the city could ever mobilize enough money to meet the needs of the entire sector, but the positioning of grants to organizations as economic assets as well as community assets might help make the case for an increased level of investment from the city.

There are challenges being faced relative to giving by individuals, foundations and corporations, namely that more such funds flow primarily to Seattle. Many are wanting to see that shift by arguing a sense of community.

Many believe there is a need to strengthen leadership and shared governance in light of mechanisms to support the collaborations and partnerships needed. Shared governance mechanisms exist in other cities and serve to connect the creative sector to the philanthropic and corporate communities in effective ways. There are also those who believe there is a need to broaden the city's acknowledgment of the leadership role Mr. Heim has brought to the city while at the same time recognizing there is a broader role to be played that cannot be filled by just one person.

Mr. Baeker said there is a need to connect Bellevue's diversity with the creative economy. There are in Bellevue communities with rich cultural traditions that are celebrated. The communities that have been in Bellevue for some time and feel as though their own culture has been secured are the ones who are willing and eager to engage other cultures in intercultural conversations.

There is a need to embed the arts and creativity throughout the city according to the survey results and stakeholder conversations. The focus of the comments was on public art in addition to pop-up places in the community where performances could happen. They were also talking about major projects the city is taking on, such as the Grand Connection and the Bel-Red district where the vision is to make art and creativity a central focus.

Comments were also made about the need to leverage the strength of the gaming industry. There are musicians, visual artists and writers who are employed in that sector, so ways should be sought to leverage connections between the non-profit and for-profit sides.

Comments were also made about the need to shift Bellevue's civic image, identity and brand. Bellevue is a relatively young city, and the downtown in particular was only recently built and is viewed by many as still being shiny, pristine or even sterile. Having arts and culture activities and indeed people on the streets in the evening will begin to shape a different

perception and brand for the city, which will also connect with tourists and draw people to Bellevue to spend their money.

Commissioner Malkin commented that all of the Commissioners have at various times talked about the points made. He asked if the data triggered any “ah hah” moments. Mr. Baeker said in his conversation with Councilmember Robinson he found her to be very articulate about all of the issues. She highlighted the need to talk about the city’s strengths in virtual reality and augmented reality. That certainly was a telling moment.

Ms. Millier said it is well known that the gaming and software industries dominate in terms of sheer order of magnitude. But in drilling down into the creative value chain, which involves those who create, produce, manufacture, distribute and provide support services, it was found that there are as many businesses in the creation segment as there are in production. Notwithstanding the level of employment, which is far greater on the production side, there are an equal percentage of businesses on the creation side, and overwhelmingly businesses on the creation side have less than five employees.

Commissioners Lau Hui and Jackson commented that there is not necessarily a connection between the creatives in the community and the production side of things. The creatives are not always feeding into the production industry, rather they are small one- to two-people creatives that are not providing content for production, rather they are providing content for sale. Ms. Millier pushed back on those comments on the basis of what was heard from the stakeholders. For instance, in video game design there is a level of animation, sound production, music and voiceovers, and much of the production relies on local artists. The stakeholders say there is a symbiosis between the creatives and production.

Mr. Heim commented that in Los Angeles there is a direct link between the theater community and the comedy clubs with the film industry. There are countless stories of people who made it in the film industry who practiced their craft at the comedy clubs. In Bellevue, however, the host museum does not show local artists, and the local musicians are not necessarily being employed by the production side of things. Commissioner Jackson said it goes without saying that any given gaming company has a creative department, and those are creatives that feed into production. The fact is, however, that there are a lot of creatives in Bellevue who are not feeding into those things. The local creatives certainly are contributing to the local economy, but the flow indicated in the chart is not necessarily as strong as it implies. It is not overly surprising to learn the high percentage of folks who commute in to Bellevue every day; Capitol Hill offers the 25-35 year olds a yoga studio on every street, a nightclub or two on every street, and a constant flow of innovative things in the bar/entertainment/restaurant categories. Downtown Bellevue simply does not offer the same incentives for people in that age group. Additionally, the rental market is much friendlier in Seattle.

Commissioner Malkin asked if any of the research found local artists being displaced by the growing economy. Mr. Baeker said the research had not uncovered any empirical evidence of that, but the notion was mentioned by several. Commissioner Malkin commented that Bellevue has organically grown into an artist enclave, but as the area redevelops the artists there are being displaced. Ms. Millier said the issue could be implied by the survey results that indicated the cost of space is problematic.

Chair Manfredi commented that the comparable cities in the analysis have similar relationships to larger cities. Capitol Hill in Seattle is clearly a main metropolitan center beside which Bellevue is a satellite. Becoming like Capitol Hill would be very difficult. The five strategic themes as outlined is good, but in many respects the data bolsters what the Commission has been saying for a long time. Going forward, the focus needs to be on developing a strategy. There is a need to expand creative spaces; the question is how to go

about accomplishing that. The upcoming workshop will serve as an example of what the Commission and the arts program can do in a leadership role. He said clearly the anchor arts organizations like the Bellevue Arts Museum and the Tateuchi Center will be key to Bellevue's success going forward, but the smaller organizations are important as well.

Commissioner Jackson asked if any of the comparable cities are as young as Bellevue is. Mr. Heim said Four Corners outside of Washington, D.C. is a classic edge city where there was nothing 40 years ago and which has become home to a number of corporate headquarters. The need to focus on arts and culture was picked up a decade ago and a performing arts center was constructed, but it failed miserably. The problem was that as a satellite the area did not have the needed arts ecosystem. Commissioner Jackson said a question asked in the orchestra business is has the audience died. The Tateuchi Center may in fact be a solution for 20 years ago. Orchestras around the area, regardless of how good they are, are having difficulties in getting people to come to concerts, and those who do attend are primarily gray haired. No one wants to see the Bellevue Arts Museum fail, but it may be teetering on the edge because of a monolithic central structure that no longer is viable in the era of Netflix.

Chair Manfredi pointed out that Benaroya Hall is operating at capacity and those who are attending are not all Seattlites. Many come from Bellevue and the Eastside. Arts Program Coordinator Scott MacDonald agreed but noted that the Benaroya Hall audience is typically not made up of 25-34 year olds. Mr. Heim said tastes change over time and as people age they mature in terms of content. All institutions are struggling with an evident generational break. The Seattle Art Museum Re-Mix project is trying to get the 25-34 year olds into the museum, the Seattle Repertoire has a similar focus. Commissioner Wolfteich said the same is true of the ballet and the opera. Mr. MacDonald noted that the big shows being done by the Seattle Art Museum are being skewed more toward culture and away from fine art; they are clearly trying to tie into cultural references that span generations.

Commissioner Malkin asked how Bellevue could embrace the same approach. He also questioned whether any of the tide of economic development is overflowing into the non-profit sector, pointing out that the Commission is certainly not seeing it when groups seek funding and call out the fact that their budgets continue to be flat. Mr. Baeker said there are a lot of questions being asked about conventional facilities. He said it remains to be seen what constitutes a cultural facility in a highly diverse community; it may not be a gallery at all, it may something that serves several functions.

Chair Manfredi pointed out that Meydenbauer Center is operating at capacity and many local arts groups wanting to get into the space simply cannot do so. Ms. Millier asked what it is about that venue that makes it so attractive, and Chair Manfredi said chiefly the reason is it is the only one. Commissioner Jackson added that while the Kirkland Performing Arts Center is not as large, it also does not have the backstage space, so groups wanting to put on large productions turn to Meydenbauer Center because it can accommodate them.

Commissioner Malkin commented that the Tateuchi Center will offer the advantage of having both a large theater space and a small theater space, but it offers no gallery space for visual artists. Chair Manfredi said there is clear evidence of need in the community.

Mr. Heim said earlier in the day he put in front of the task force the updated vision statement for the Cultural Compass. He shared it with the Commissioners as well and said the intent is to integrate the vision into the Creative Edge work.

Commissioner Jackson said the question is what should have the lead in the Creative Edge, economics or arts and culture. The city wants more tax revenues and more jobs, so the question is how the stimulating, connecting or nurturing the creative industries can make that happen. Chair Manfredi commented that once there is a vibrant community as defined by

cultural elements, people will want to come and work in that community. The natural result is that workers do better, companies do better, and there are more tax revenue and jobs. One option would be to support a creative space that focuses to some degree, maybe even to a large degree, on the gaming industry. Under the scenario, however, there would be no space for painters and the straight-up musicians; those artists would be pushed out and would no longer have any place in Bellevue. There is a lot going on within the creative industry within technology, so much so that the argument can be made to support it, the only question is whether or not in doing so will trigger the loss of the fine artists. He said the solution would appear to lie in connecting the creative/technology industry with fine artists in a productive way. The question remains what strategy will be needed to see that happen.

Mr. Heim said he has heard about cities that are separating the cultural industries from the creative industries and asked if that is what Bellevue needs to do. Ms. Millier said it would be better to define the big blob rather than try to focus on two smaller blobs. The city should resist the urge to try to be all things to all people. Trying too hard to tease the two sides apart could result in losing the opportunity to look at where the intersection can happen. There is an intersection and the focus needs to be on how to support it through programs, initiatives or policies, or through making stronger the narrative around what already exists in Bellevue. Bellevue has artists, musicians, photographers, videographers and a whole range of talent, all of which needs to be given attention in ways that will derive the best outcomes for the city.

Mr. MacDonald suggested the Cultural Compass vision actually does that in that it provides the why behind the work being done and the strategies being drafted. He said by pulling it all apart, the “why” will get lost. The vision is really a comprehensive look at a creative community. The discussions have included conversations about innovation and technology.

Mr. Baeker said it came to him while writing some of the narrative that people would read “creative sector” and think about the enterprise and industry side of things. While they may not necessarily be the case, the message should broadly be about the arts, culture and creative industries in order to span the continuum of activity. There is clearly a different narrative on the non-profit side that cannot be jettisoned. In the end, everyone should be able to find themselves in the document.

Mr. Heim said the task force offered feedback about adding a bullet point around encouraging the participation of businesses in the support of non-profits and artists. Ms. Millier pointed out that it is not that businesses do not give, it is that they do not give in Bellevue. It is not good enough to just give to the region and have it all end up in Seattle.

Mr. Heim pointed out that there is a great deal of good information in the reports. He said the original intent of drafting the vision statement was to make sure it is very pithy, but he suggested that adding some shorter nesting paragraphs would be in order, similar to what was done for the strategic initiatives. Commissioner Wolfeich said initially there was some text added to some of the themes that could still be expanded on. Mr. Heim said one good addition would be a clear definition of what is meant by the creative community.

Commissioner Jackson cautioned against creating a definition that is overly broad and thus no longer meaningful. The idea is to set a way forward while leaving room for growth and change. That which is the creative community currently will not be the creative community five years from now, and what is perceived as creative could well be quite different in the years to come.

Mr. Baeker said he came out of the non-profit side of the sector working for museums and in government drafting art policies. He said he resisted for a long time taking on economic arguments but eventually came around to sophisticated economic arguments, not short-term

profit margins. Community aesthetics is the second most important thing that draws people to a community. Quality of place is in fact an economic argument that should be embraced.

Mr. Heim said there is a clear relationship between businesses and non-profits and artists. The value chain is completely siloed. In visual terms, there are a number of non-profits operating in Bellevue that are satellites, including Pacific Northwest Ballet, the Pacific Science Center and Village Theater. At the same time there are the homegrown non-profits, including the Bellevue Arts Museum and Music Works Northwest. In many ways, the satellite approach is panning out better than the homegrown model, but it is the homegrown model that is the community development long-term game. One thing the Commission might focus is on what homegrown plus satellite equals.

Commissioner Jackson said one reason the satellite model is more success has to do with infrastructure, facilities and administration costs. One element of capacity building that the small local groups have is a bunch of spread sheets used to contact everyone who has previously been to one of their performances. The step up to a full-blown database requires a large investment. An organization like Pacific Northwest Ballet can simply add a school in Bellevue and all the attendees and parents can seamlessly be slipped into their contact system.

Ms. Millier said both the homegrown and satellite models have responded to a demand. She said it would be interesting to characterize the types of organizations that have developed as satellites and homegrown. The exercise could yield information about what the city needs to do.

Commissioner Jackson noted that Vancouver's film industry definitely started out as a satellite but has over the last 20 years become much more homegrown. The growth has primarily been economically driven. It was less expensive to film in Vancouver, and from there it was realized it would be cheaper to cast in Vancouver, and then to establish production companies there. Ms. Millier said the same thing plays out in any type of business. Economics and critical mass play clear roles. Bellevue has a significant critical mass in a wide variety of creative industries and occupations that have yet to be fully leveraged. She said the University of Waterloo in Ontario is a tech mecca. They are renowned for their computer science programming, they are the home of Blackberry, and they are where research in motion got its start. All kinds of firms have been spun off. San Jose and Silicon Valley started recruiting graduates from the University of Waterloo before concluding it would be better to put a satellite operation in Waterloo. The satellite operation has become profit centers in and of themselves, and a whole homegrown approach has emerged.

Mr. Heim suggested the city of Waterloo would make a good case study in light of what they did was leverage their strength as a satellite to create a genesis around homegrown. One short-term strategy for Bellevue might be to embrace satellite operations in a move to create a critical mass and ultimately leverage it into a homegrown scenario. In the middle is the question of whether or not Bellevue can have both homegrown and satellite, and if there is a strategy that can tie the two together.

Commissioner Jackson said education is one reason people want to live in Bellevue, and it is also an amenity that ties together the art groups. The Bellevue School District has a strong arts program throughout all 12 grades. Mr. Baeker said he had heard that a lot in doing the research.

Mr. Heim said Seattle's Creative Advantage program is essentially an artist in residence or teaching artists program. It is like a registry that works in partnership between the city and the school district. The program vets artists to serve as teaching artists, and the schools draw from the pool.

Ms. Millier said the question is how to leverage the graduates coming out of their high school educations so their talents can be used in the broader creative industries. Chair Manfredi commented that they are gone the moment they gain their diplomas. Ms. Millier said that is where the problem lies. The likelihood is that once they head on to higher education they will not stay in the arts. It would be wise to leverage the talent coming out of the high schools to entrepreneurial work or apprenticeships in businesses who are looking for talent and cannot find it.

Ms. Millier asked if there is a college of art and design in the Seattle region. She was informed by Mr. Heim about Cornish University in downtown Seattle. She said where there are conversations around satellite versus homegrown, and when the focus turns to where some of the gaps are in terms of fostering and developing linkages between arts culture and creative industries, the idea of trying to get a satellite art and design campus in Bellevue should be explored.

Chair Manfredi suggested such a satellite campus would make a good addition to the Spring District. Commissioner Lau Hui pointed out that it might be easier to incorporate an art and design component into the collaboration between Tsinghua University and the University of Washington.

Mr. Heim said a version of the presentation will be shared with the City Council in early October along with economic development staff.

5. COMMISSION QUICK BUSINESS

Commissioner Wolfteich reported that he attended the opening of the Francia Russell Center. He noted that the studio space is even more expansive than the Seattle facility and is much better than the former facility.

6. REPORTS

- A. Commissioners' Committee and Lead Reports – As Noted
- B. Project Updates from Staff – As Noted

7. CORRESPONDENCE, INFORMATION

- A. Written Correspondence – As Noted
- B. Information
 - i. Committees – As Noted

8. ADJOURNMENT

Chair Manfredi adjourned the meeting at 6:44 p.m.

Department of Planning and
Community Development

Action & Discussion

Action and Discussion

Tuesday, October 03, 2017
Meeting: 4:30 pm

Bellevue Arts Commission
Action and Discussion

Presentations by organizations

The Arts Commission had requested Arts Program staff to invite organizations receiving grant funding through the Eastside Arts Partnerships and Special Projects funding programs to present at commission meetings. At today's meeting representatives from Emerald Ballet Theatre and Wintergrass are scheduled to present on their grant funded activities.

Action and Discussion

Tuesday, October 03, 2017
Meeting: 4:30 pm

Bellevue Arts Commission
Action and Discussion

2018 Bellwether Program Update

At today's meeting the artist team SuttonBeresCuller, acting as the 2018 Bellwether curator, will present a draft curatorial statement and artist roster for the 2018 Bellwether program that responds to the 2018 Bellwether Program Guidelines and request Commission feedback. Materials will be presented at the meeting.

BACKGROUND

The Arts Commission endorsed a change from a committee-based approach to a curatorial approach for the 2018 Bellwether Program. This change was recommended in the Grant Connection Art & Culture Plan. The approach relies on well-respected local and international curators to develop a broad and diverse visual and performing arts program based on program guidelines endorsed by the Arts Commission. The shift to paid curators will accommodate a recommendation to change Bellwether from a biennial sculpture exhibition to an annual 10-day curated multi-disciplinary exhibition and festival.

Bellwether

From its beginnings in 1992 as the Bellevue Sculpture Exhibition, Bellwether has attracted people and sculptors from around the world to contribute creative vitality to Downtown Bellevue every other year. Now that people live in Downtown and creative talent is growing in the city, the festival exists to harness this energy and build the capacity of the community to sustain a lively and diverse arts scene in Downtown Bellevue by 2025.

Bellwether Mission

The name Bellwether was chosen as a symbol of the overarching mission of this exhibition and festival: to showcase Bellevue's creative future and stir creative energy, provide inspiration, and promote self-expression and out-of-the-box-thinking to turn that future into reality.

Bellwether Goals

- Build the arts community of artists, organizations, and stakeholders along the Grand Connection route to coordinate and share resources.
- Heighten awareness –of and make connections between activities along the entire route.
- Promote tourism and grow new audiences that are increasingly diverse, highly educated, and international.
- Cultivate a more active and interesting night life, especially for Downtown residents and employees.
- Enliven and enhance the streetscape and public spaces as an active and interesting place to be.
- Encourage experimentation, innovation, and risk-taking with an emphasis on diversity, technology, and community building.
- Support local and regional artists in the creation and presentation of new works.

Bellwether Program Guidelines

- Express the mission and meet the objectives of the Bellwether program.
- Explore an artistic and interpretive response to the topic of **“the cultural hub of the Eastside”**.
- Contextualize the response within relevant regional, national, and/or international conversations.
- Contribute to or advance an aspect of Bellevue’s art and cultural history.
- Allocate a program budget of \$95,000 for artist projects including events and public programs.
- Include a mix of artists including:
 - Different arts mediums and genres;
 - Diverse age, ethnic, and gender perspectives;
 - At least one artist who has not shown publicly in Washington State;
 - Local, regional, national, and/or international origins; and
 - International artists must have citizenship in countries with a current tax treaty with United States as listed in the IRS Publication 901 US Tax Treaties.

2018 TIMELINE

Program

- Hire curator **August 15**
- Curatorial statement & approach **September 15 October 2nd**
- Artist selection **November 15**
- Interpretive framework & project concepts **December 15**
- Final exhibition list & festival event and performance schedule **March 15**
- Final project proposals
- Submit permit applications
- Artwork fabrication begins
- Installation contractor selected **April 15**
- Complete artwork production/installation **July 18**

Marketing & Interpretation

- Marketing team selection **November 15**
- Brand & graphic identity **February 15**
- Final marketing & social media plan **March 15**
- Advertising production begins
- Interpretive content completed (text) **May 1**
- Interpretive media production begins
- Engagement strategy: Volunteer, docent/tours, and education **April 15**
- Marketing campaign begins **June 15**
- Interpretive material produced (brochures, website, etc.) **July 16**
- Bellwether preview party **July 19**
- Bellwether opens **July 20**

Lattawood Park Art + Lighting Public Art Project

A selection panel met to select three finalists to interview on September 14th. On September 27th, the selection panel interviewed the three finalists (two individual artists and one artist team) and selected Jim Hirschfield and Sonya Ishii as the artist team for this opportunity. Staff will present a short slide show of their work and discuss feedback from the artist selection panel regarding their selection. At the interviews, each finalist was allowed up to 15 minutes to present past work followed by 20 minutes of standardized questions provided to the finalists a week prior to the interviews.

Action: A motion to approve the artist selection of Jim Hirschfield and Sonya Ishii as the artist team as recommended by the artist selection panel for the commission of an artwork for the Lattawood Park Art + Lighting project.

PUBLIC ART OPPORTUNITY

The City of Bellevue seeks an artist, or artist team, to create a public artwork that will provide lighting to a portion, or all, of a roughly 270'-long pedestrian path in Lattawood Park (4530 155th Avenue SE, Bellevue, WA 98004). This path operates as the primary north-south pedestrian connection through the neighborhood, while the park serves as a community gathering place. The intent of this project is to represent the diversity of the surrounding community, and to foster residents' ownership of this park as the center of their community. The artwork's expression of the community's unique identity should increase use of the park and pedestrian path. Lighting will need to be integral to the artwork. The artist/team will be responsible for ensuring that lighting specifications meet community needs for lighting levels, as well as the technical, safety and maintenance requirements of the City's Parks Department.

The artwork is not required to provide lighting to the entire length of the path. Artwork could be located in one key location that will light the adjacent portion of the path. If this option is exercised by the artist/team and accepted by the Arts Commission, lighting for the remainder of the path will be done with standard low pedestrian path lighting.

The artist/team also has the option of using standard internal lighting fixtures (mechanism used in standard pedestrian path lights) used by the City at no cost to the artist budget.

The artist/team will need to engage or interact with the community in some meaningful way. The artist/team will work with the Project Manager to develop engagement methods that align with the conceptual framework of the proposed artwork. Investigation of the site and the community will play a large role in the accepted artwork. The selection panel will be looking for evidence of artworks that translate this engagement into design enabling communities to make a mark on the built environment.

SELECTION CRITERIA

The artist/team will be selected based on the following qualifications/criteria:

- Technical experience with integrating lighting within artwork;

- Quality and strength of past work in application materials and in finalist’s presentations;
- Strong conceptual skills and an ability to reflect or reveal site/community context in engaging ways;
- A command of placemaking and spatial relationships, an ability to respond to public spaces and to work with communities;
- Relevant previous experience such as budget, materials use, site context, and/or integrated approach to developing artworks with lighting;
- Availability to begin work in November of 2017.

BUDGET

\$80,000 for artwork plus \$25,000 for electrical work (managed separately) Budgets are inclusive of artist’s fees for design, professional lighting consultation if needed, fabrication, installation, shipping, travel and 9.5% Washington State sales/use tax. An additional budget is managed separately for electrical work needed to connect the lighting. Standard internal lighting fixtures are available at no additional cost to the artist/team if elected to be used.

FINALIST INTERVIEW QUESTIONS

1. We are interested in hearing your impressions and evaluations of the artwork opportunity site.
2. Many of the selection criteria include themes of placemaking and connecting/representing the local community and site. Please explain how you would approach this expectation, including examples of projects that incorporate ideas of placemaking and community or site engagement. Please note specific processes you have used in other projects.
3. How would your artwork speak to or engage audiences of all ages and diverse cultural backgrounds?
4. All the finalists are experienced public artists that often work on projects with larger budgets. What is it that specifically interests you in this project and how would you approach this project’s budget?
5. What would you describe as your most successful project and what project would be the least and why? How has your approach to doing public projects changed based upon these experiences?
6. What are you currently working on and what is your availability over the next nine months for design development?

ARTIST TEAM’S STATEMENT OF INTENT

As public artists, we find the process of collaboration energizing, with individuals working together to push the range of possibilities. We have significant experience having completed over 40 public works of art, with budgets from \$30,000 to \$950,000. These range from freestanding sculptures to sculptural environments. We have also worked in collaboration with over 20 design firms, ranging from large international firms to smaller local firms. We know the requirements and importance of designing within a project’s timeline, working with all constituents, and ultimately creating a project that offers the community a meaningful work of art.

We are influenced by a site’s characteristics, and our designs can be traced to the physical, sociological, and often, historical parameters of a site. Simultaneously, we strive to create work that ensures a variety of poetic experiences. Thus, as we research a site and its community, we look for a theme: Something about a place that inspires and directs our design; an inherent truth that lends itself to visual metaphor.

Our project "Beads" at the Houston Airport is a perfect example of an artwork that carefully blends site with metaphor. Used by numerous cultures, there are universal features of beads and that cut across cultural differences. Beads have been traded between cultures and have traveled across continents and oceans. As Houston is a community built around diversity, beads became an appropriate icon for the Meeter-Greeter area where travelers from around the world enter the city.

Our interest in Lattawood Park is steeped in our own history of using light as a medium and working on projects alongside and in concord with communities. [e.g., Recollections (Calgary, Alberta), Arizona, Landscape (Phoenix, AZ), Cary Arts Center (Cary, NC), Illusion of Place (Albuquerque, NM), Kuulo (Minneapolis, MN), Everglades (Ft. Lauderdale, FL), and Origami Wall, (Seattle, WA).]

ARTIST TEAM'S STATEMENT OF LIGHTING EXPERIENCE

As we show in our selected images, we have been working with light as an element for a number of years. At times light is used to highlight a work at night. However, at other times we have used both daylight (i.e., Meditation Room, Harlequin, Kuulo) and generated light (e.g., Meditation Room and Meditation Room II, Ring of Fire, Monument to an Education, and Illusion of Place) as a material and/or conceptual element. Whether using light as a material or a highlight, in all of our works, the strength of the designs lies in our ability to create a vision that is also a solution. We believe our projects are successful because we begin with strong aesthetic designs that engage the viewer; and once engaged, the viewer discovers layers of meaning within the work that offer a multifaceted and meaningful experience.

Currently, we are working with the firm Duracomm of Kansas City on two new projects, in El Paso and in Fort Worth, Texas. This new partnership has increased our ability to draw upon technologies in the vanguard of lighting, opening up new avenues of expression within the ever-changing world of lighting . If selected as finalists we would join forces with Duracomm to create a both unique and state of the art project for the city of Bellevue.

JIM HIRSCHFIELD and SONYA ISHII
312 Ridgcrest Dr., Chapel Hill, NC 27514 (919) 606-2759 jhirschf@email.unc.edu

MAJOR AWARDS and GRANTS

Americans for the Arts' 2010 *Public Art Year in Review* Best Public Art Works
Americans for the Arts' 2008 *Public Art Year in Review* Best Public Art Works
Americans for the Arts' 2003 *Public Art Network Year in Review*
North Carolina Arts Council; Artist Fellowship 2000
Weiss Urban Livability Symposium Fellowship 1999
North Carolina Arts Council; Artist Fellowship 1996
North Carolina Arts Council; Project Grant 1995
Cultural Olympiad Regional Designation Award in the Arts 1994
Hettleman Prize for Artistic Excellence; Fellowship 1993
Institute for the Arts and Humanities; Fellowship 1993
Artist Fellowship; North Carolina Arts Council 1993
North Carolina Arts Council; Fellowship, 1991
National Endowment for the Arts, Public Projects Grant through 1990
National Endowment for the Arts; Fellowship 1990
Institute for the Arts and Humanities; Fellowship 1990
Graham Foundation Award in the Visual Arts 1990
Allied Arts Foundation; Project Grant 1989
National Endowment for the Arts Regional Fellowship 1989
Artist Trust; Project Grant 1989
Art Matters Inc.; Individual Artist Grant 1988
King County Arts Commission; Individual Artist Grant 1988
Pollock Krasner Foundation; Artist Grant 1987
NEA/Rockefeller Foundation; Interdisciplinary Grant 1986
and/or; Individual Artist Grant 1984
National Endowment for the Arts; Planning Grant 1980

COMMISSIONS

City LYNX Gold Line Phase II Project, Charlotte, NC 2015
Rosemont Station, Baltimore, MD, 2015
Interstate Pedestrian Bridge, Denver Colorado, 2012
LeBonheur Children's Medical Center, Memphis, TN 2010
International Pain Center, Texas Tech University, Lubbock, TX 2009
Union High School Courtyard, Vancouver, WA 2009
Houston Airport System, Intercontinental Expansion System, Houston, TX 2008
Cary Art Center Renovation, Cary, NC 2007 (Design Team)
Calgary Transit Station, Calgary, Alberta, Canada 2006
University of Maine, Orono, Aubert Hall, Orono, ME 2005
Paseo del Norte Road Extension, (Design Team-Design Team Leader) Albuquerque, NM 2004
ImaginOn Library, Charlotte, NC 2003
Alum Rock Library, San Jose, CA 2003
Houston International Airport, Houston, TX 2001
Metro Transit Station, Cedar Riverside Station, Minneapolis, MN 2001
Grand Ave Overpass, Phoenix, AZ (Design Team-Artist) 2000
Anchorage Jail, Anchorage, AK 2000
Channelside and Ybor Transit Stations, Tampa, FL (Design Team-Artist) 2000
T. F. Green Airport Parking Garage, Providence, RI 2000
Bellevue Community College, Bellevue, WA 2000
Florida Atlantic University, Physical Science Building, Boca Raton, FL 1999
Middle Tennessee State University, Quadrangle Design Project, Murfreesboro, TN 1999
Meditation Room, Hope and Healing Center, Memphis, TN 1998
North Carolina School for the Arts, Sculptural Environment, Winston Salem, NC 1997
African Bridge, North Carolina Zoo, Asheboro, NC (Design Team-Artist) 1996
Meditation Room, Doernbecher Children's Hospital, Portland, OR 1996
South Regional Library, Charlotte, NC (Design Team) 1996
Broward Streetscape Improvement, Ft. Lauderdale, FL (Design Team-Artist) 1996
City of Atlanta Detention Center, Atlanta, GA 1994
Southwest Arkansas Arts Council, Hope Redevelopment Project, Hope, AR 1993

Duke Medical Center; Obstetrics/Oncology Lightwell Environment; Durham, NC 1993
Public Art Works; On Site 1991, Railroads; San Rafael, CA 1991
Duke Medical Center; Outdoor Plaza; Durham, NC 1990
Duke Medical Center; Pediatrics and Obstetrics Outdoor Environment; Durham, NC 1989
Washington State Arts Commission, Glenn Terrell Mall, Design Team; Pullman, WA 1988
Massachusetts Council on the Arts; Bunker Hill College; Charlestown, MA 1986
Connemara Foundation; Connemara; Dallas, TX 1986
Downtown Seattle Transportation Project (DSTP) 1986
Jane Mears Junior High School, Municipality of Anchorage, Anchorage, AK 1985
Washington Arts Commission; Horizon Junior High School; Spokane, WA 1984
Bumbershoot Festival "Gates", Seattle Arts Commission, Seattle, WA 1984
Seattle Arts Commission, Public Art Study, Seattle, WA 1984
International Sculpture Conference; Lake Merritt BART Station; Oakland, CA 1983
Washington State Arts Commission; Snohomish High School; Snohomish, WA 1983
Tacoma/Pierce Civic Arts Commission; Art Bowl; Tacoma, WA 1982
Seattle Arts Commission; Rainier Square; Seattle, WA 1981
Seattle Arts Commission; Passage Point Parks; Seattle, WA 1978

PUBLIC ART STUDIES

Jim Hirschfield and Sonya Ishii, Wake Forest Greenbelt Public Art Master Plan, Wake Forest, NC 2015
Jim Hirschfield, Salisbury History and Art Trail Design Team Charette, Salisbury, NC 2004
Jim Hirschfield with his Public Art Classes 1998-2000, Chapel Hill Public Art Master Plan, Chapel Hill, 2000
Jim Hirschfield, Sonya Ishii, Jack Mackie, Public Art Master Plan for the Kingdom, Seattle, 1988
Jim Hirschfield, Larry Rouch, Artwork/Network, Seattle Arts Commission, Seattle, 1984

MAJOR POSITIONS

Advisory council member to the Public Art Network (PAN) at Americans for the Arts (**HIRSCHFIELD**) 2015
Professor; University of North Carolina, Carolina, Chapel Hill, NC (**HIRSCHFIELD**) 1988 – Present
Instructor, Town of Chapel Hill Community Clay Studio, Chapel Hill, NC (**ISHII**) 2012 - Present
Public Arts Commissioner, Chapel Hill Arts Commission, Chapel Hill, NC (**HIRSCHFIELD**) 1994 - 1997
Consultants; Kingdom Art Plan, King County Arts Commission, Seattle, WA (**HIRSCHFIELD/ISHII**) 1988 - 1989
Consultants; Public Art Plan, Seattle Arts Commission, Seattle, WA (**HIRSCHFIELD/ISHII**) 1982 - 1984

SOLO EXHIBITIONS

Painted Bride Gallery, "Defining the Edge/Confronting the Next Millennium", Philadelphia, PA 1996
SECAC, "Was I a Man Dreaming I was a Butterfly or a Butterfly Dreaming I was a Man" Winston Salem, NC 1994
Asheville Art Museum, "Rousillion Dream", Asheville, NC 1994
SPACES, "Sultry Night", Cleveland, OH March 1994
ACME Arts, "Truth and Precepts", Columbus, OH 1994
Kala Institute, "Temporal Inversion" from "Seeing Time 92", Berkeley, CA 1992
Walker's Point Center for the Arts, "Symphonic Dream", Milwaukee, WI 1992
Sarratt Gallery, Untitled from "Site Specific Series", Vanderbilt University, Nashville, TN 1991
Nexus Contemporary Arts Center, "Duplicity", from Summer Solo Series Atlanta, GA 1991
Wake Forest University, "Observatory", Winston-Salem, NC 1990
North Carolina Art Museum, "Sylvan Draft", Raleigh, NC 1989
Seattle Art Museum, "Urban Chapel", Seattle, WA 1989
Henry Art Gallery, "Urban Chapel", University of Washington; Seattle, WA 1989
Justice White House, "Urban Chapel", Redmond, WA 1989
Burlington Green Park, "Urban Chapel", Kent, WA 1989
Bumbershoot Art Festival, "Urban Chapel", Seattle, WA 1989
University of California-Santa Cruz, "Winter Chapels" Santa Cruz, CA 1988
University of Nevada-Reno, "Dawn Chapel/Twilight Chapel", Reno, NV 1987
University of Hawaii, Untitled Installation Honolulu, HI 1987
Ohio State University, "Jim Hirschfield, Visiting Artist", Columbus, OH 1987
Sierra Nevada College, "Quiet Space with Four Doorways", Incline Village, NV 1986
Nevada Art Museum, "Delicate Moment", Reno, NV 1986
A.R.C. Raw Space, "Subterranean Chapel", Chicago, IL 1986
Mattress Factory, Untitled Installation, Pittsburgh, PA 1985
University of Washington, Untitled Installation, Seattle, WA 1984
North West Artist's Workshop, Untitled Installation, Portland, OR 1983
80 Langton St., Untitled Installation, San Francisco, CA 1982

and/or "Euphonic Metaphor", Seattle, WA 1980
Factory of Visual Art, Untitled Installation, Seattle, WA 1980

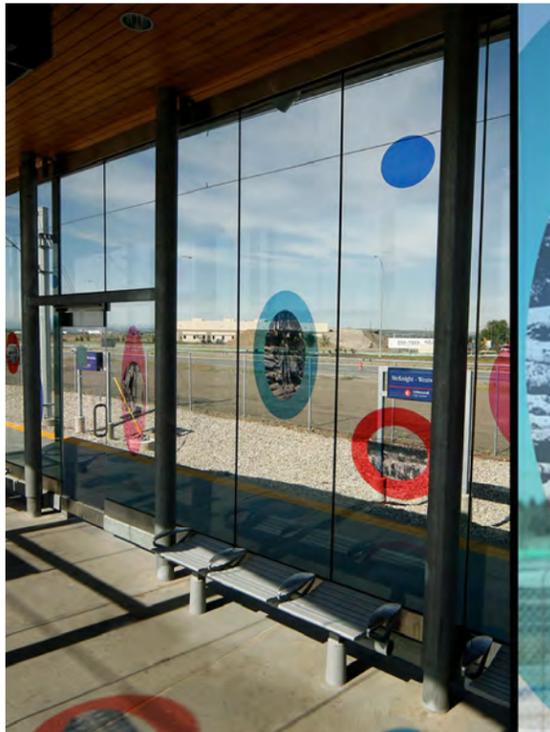
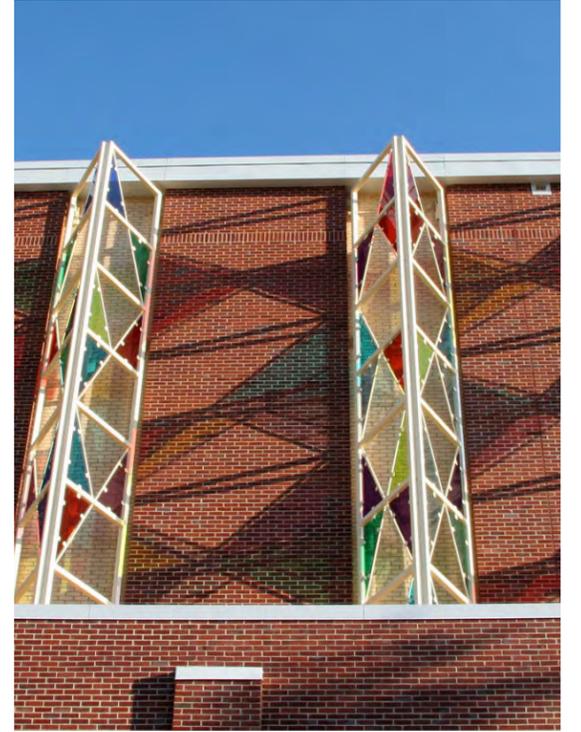
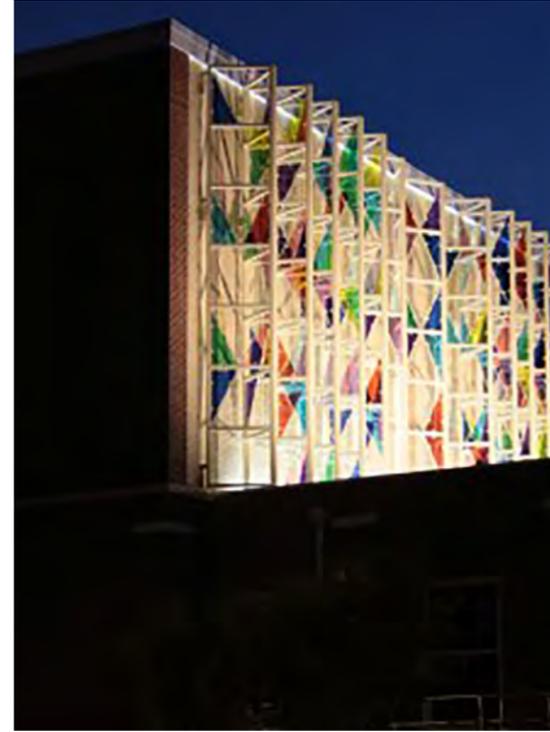
GROUP EXHIBITIONS

On the Road: Creative Transportation Design, Center for Craft, Creativity and Design, 2005
Hendersonville, NC, Funded by National Endowment for the Arts
Houston Arts Commission, Houston Airport Artwork, Houston, TX 2005
National Taiwan University, Taipei, Taiwan, Public Art Proposals 2005
Thresholds, Art and the Spiritual, , City Gallery, Charleston, SC 2003 - 2005
Owensboro Museum of Fine Arts, Owensboro, KY, South Carolina State Museum, Columbia, SC
Some Kind of Dream, Contemporary Art Museum, Raleigh, NC 2002
North Carolina Fellowship Awards Exhibition, Fine Arts Gallery Wake Forest University 2001
Tampa Museum of Art, Recent Public Art Projects, Tampa, FL 2001
University of North Carolina-Wilmington, Wilmington, NC (3-person show) 2000
Ackland Art Museum, Chapel Hill, NC 1999
NC Arts Council Film/Video & Visual Artists Fellowships 1996-1997 1998 - 1999
Randolph Arts Guild, Asheboro, NC/ Caldwell Arts Council, Lenoir, NC
Snug Harbor Cultural Center, New York, NY 1994
Duke University, Durham, NC 1994
Fayerweather Gallery, University of Virginia 1992
Ackland Art Museum, Chapel Hill, NC 1992
Sculpture Tour, University of Tennessee, Knoxville, TN 1992
The Bathhouse Exhibit, Arts Festival of Atlanta, Atlanta GA 1991
Weatherspoon Gallery, Greensboro, NC 1990
Atlanta College of Art, Atlanta, GA 1990
King County Arts Commission; Mercer Island, WA 1988
Brockton Art Museum; Brockton, MA 1986
San Francisco Museum of Modern Art; San Francisco, CA 1985
Artquake; Portland, OR 1984
Whatcom Museum of History and Art; Bellingham, WA 1982
The Farm Project; Arlington, WA 1981
and/or; Seattle, WA 1980
Museo Carillo Gil; Mexico City, Mexico 1980
University of Oregon Art Museum; Eugene, OR 1978
and/or; Seattle, WA 1976

PUBLICATIONS

4 Culture, Public Art Work Group, Richmond Oval Art Plan, Richmond, WA, p. 72
Le Bonheur Children's Hospital, Art with Heart, Memphis, TN p. 11
Center for Craft, Creativity and Design, On the Road Again....Creative Transportation Design, Hendersonville, 2005 pp. 69-72
South Carolina Arts Commission, Thresholds, Art and the Spiritual, Expressions of Art & Spiritual Life, 2004 p. 54
University of North Carolina, Endeavors, Chapel Hill, 2003. pp. 16-17
Contemporary Art Museum, Some Kind of Dream, Raleigh, 2002
North Carolina Arts Council, Creating Place, North Carolina's Artwork for State Buildings, Raleigh. pp. 15 & 35
North Carolina Arts Council, Artist Fellowship Exhibition, Wake Forest University, 2002
SECAC, Southeastern College Art Conference Review, Artwork for Multicultural Neighborhoods, 1999. p. 417
The Butler Institute, The Arts in Healing, Youngstown, OH 1995
SECAC, Southeastern College Art Conference Review, Spiritual Places, Spiritual Spaces, 1994. p. 328
Mint Museum of Art, North Carolina Arts Council Artist Fellowships 1992/1993, Charlotte, NC 1993
University of Tennessee, Sculpture Tour 92/93, Kingsport, 1993, p. 27
Artistes a la Napoule La Napoule Art Foundation, Editions du Cygne, 1992 pp. 70 & XX
International Contemporary Art Fair, Public Art Proposals, Yokohama, 1992 pp. A-34, P-33, & 265
Arts Festival of Atlanta, 38th Arts Festival of Atlanta, Atlanta, 1991 p. 11
Public Art Works, Public Art Works 1991, On Site 1991: Railroads, 1991
Wake Forest University, Jim Hirschfield Observatory, Winston-Salem, 1991
Mattress Factory, Mattress Factory: Installation and Performance 1982-1989, Pittsburgh, 1991 pp. 91-94
Arlene Raven, Editor, Art in the Public Interest, UMI Research Press, Ann Arbor, 1989, pp.316-317
Raw Space/ARC Gallery, Raw Space 1985/1986, Chicago, 1986, pp. 6 & 15
San Francisco Museum of Modern Art, art+architecture+landscape: The Clos Pegase Design Competition, 1985, p. 95
Renny Pritikin, Andrea Hassiba, 80 Langton St. Documentation, May 1981- April 1982, San Francisco, 1982 pp. 74-75
Jim Hirschfield "Sculptural Constructions Associated with Isolation" Leonardo Vol 12, No1, Winter 79 Oxford pp 41-42 1984

JIM HIRSHFIELD & SONJA ISHII



ANNOTATED IMAGE LIST

Jim Hirschfield and Sonya Ishii

Image 01: Meditation Room, Doernbecher Children's Hospital, Portland, OR 1998

Materials: Aluminum, Gold Leaf, Wood, Brass, Orchids, and Light
Dimensions: 18' x 18' x 9' (ht); Gold Leafed Panel 2' x 8'
Budget: \$50,000.00
Commissioned by: Doernbecher Children's Hospital with guidance from Portland's Regional Arts and Culture Council

Our Meditation Room uses light to create a contemplative environment. Visitors entering the space view a gold leafed panel hosting Bo leaf patterns. Natural light entering the room through this golden screen tints the space with yellow, blue and green patterns. Looking up the visitor beholds a geometrical pattern of light emanating from perforations of converging lines and concentric circles. A third ephemeral pattern is projected onto the floor echoing the mandala of the ceiling.

Image 02: Meditation Room II, Hope and Healing Center, Memphis, TN 1999

Materials: Aluminum, Gold Leaf, Wood, Light
Dimensions: 15' x 22' x 10' (ht); Gold Leafed Panels 2' x 8'
Budget: \$60,000.00
Commissioned by: Hope and Healing Center with guidance from Urban Art

Viewing the Meditation Chapel from its exterior, visitors perceive the intent of the work through gold colored aluminum panels hosting lighted laser cut lotus designs. The panels are also experienced from the interior, where another lotus pattern (a healing symbol) is projected onto the floor through a projector.

Image 03: "Ring of Fire", Bellevue Community College, Bellevue, WA 2002

Material: Steel, Light
Dimensions: 12' x 12' x 11'(ht)
Budget: \$49,000.00
Commissioned by: Washington State Arts Commission

Ring of Fire hosts an elegant flowing-lava design. Daylight highlights the design as the sun casts lava pattern shadows onto the plaza. At night, light illuminates the entire lava pattern through low tech but strategically placed spots lights.

Images 04 & 05: "Harlequin", Cary Arts Center, Cary, NC, 2011 (In collaboration with Artist Norie Sato)

Materials: Steel, Glass
Dimensions: 30' height, 60' Width, 4' Depth
Budget: \$400,000.00
Commissioned by: Cary Cultural Arts Division

Based on the renown *HARELQUIN* pattern, this work was created specifically for the Cary Arts Center's flytower. The work references the icons of theater, and subtly changes as light from the sun passes overhead creating colorful patterns on the walls of the flytower. The work changes dramatically at night when as strategically placed lights illuminate the work.

Image 06: “Recollections”, McKnight-Westwind Transit Station, Calgary, AB 2007

Materials: Photographs in Glass
Dimensions: 12” - 24” circles
Budget: 39,000
Commissioned by: City of Calgary Public Art Program

Recollections laminated into the glass of two shelters, colorful circles that frame historical images, many of which came from photo collections requested by the artists and donated by the families in the area. Approaching the stations passengers witness colorful dots dancing across the glass’ surfaces. Upon further inspection, they discover historical and contemporary images of their community.

Images 07: *Monument to an Art Education* , NC School of the Arts, Winston-Salem, NC 2001

Materials: Granite, Steel, Light
Dimensions: Each Obelisk: 6’ x 2’ x 10’
Budget: \$50,000.00
Commissioned by: North Carolina Arts Commission and the North Carolina School of the Arts

Monument to an Education consists of three 10’ high obelisks and ornamental plantings that together create a sculptural environment. Each obelisk hosts laser cut images that are metaphors for the effort it takes to achieve success in the arts: Hard work and dedication, taking leaps and ventures, and the pursuit of excellence. The images while subtle during daylight hours, become clear and animated as the sun goes down.

Image 08: Hirschfield/Ishii “Kuulo”, Cedar-Riverside Neighborhood, Minneapolis, MN, 2011

Materials: Aluminum, Stainless Steel, Concrete, Paint, Light
Dimensions: 9’ height x 2’ width x 2’ depth
Budget: \$120,000.00
Commissioned by: Minneapolis Arts Commission

KUULO is the Somali word for beads, and beads cut across cultural differences. Due to the large Somali populations in the Cedar-Riverside area, African beads became an inspiration for our designs that allude to the multiculturalism of the neighborhood.

Images 09 & 10: Hirschfield/Ishii “Illusion of Place”, Petroglyph National Monument, Albuquerque, NM 2007

Materials: Concrete, Stainless Steel, Tile, Metal, CMU Block, Paint, Chain Link Fence, light
Dimensions: Road is a mile long; Light Boxes: 4’ x 16’ (ht)
Budget: \$640,000.00
Commissioned by: City of Albuquerque’s Public Art Program

Through a variety of enhancements (color tiles, landscaping, etched stainless steel images, accordion walls, light boxes, and a pedestrian land bridge) *ILLUSION OF PLACE* strives to create was for this new chapter in the Petroglyphs monument’s history that while different, does not deny its past.

ONE SITE OR COMMUNITY-RESPONSIVE COMMISSION THAT WILL PROVIDE LIGHTING AT MULTIPLE LOCATIONS ALONG A PEDESTRIAN PATHWAY.

PUBLIC ART PROGRAM MISSION

The City of Bellevue seeks to be a vital platform for cultural exchange and creative inspiration. The City turns to living artists to enrich the collective experience of Bellevue's public places through permanent commissions and a growing collection of moveable artworks funded through the Public Art Program. A segment of the collection is devoted to artworks that raise the discourse on the defining aspects of Bellevue's civic life, exploring the diverse identities of our residents, converging cultures, international connections, technological currents and interplay between nature and the urban experience that make Bellevue's environment unique. Bellevue's art collection helps document the dynamic moments and complexities of Bellevue's cultural life and is an important resource for future generations.

BUDGET: \$80,000 for artwork plus \$25,000 for electrical work (managed separately)

Budgets are inclusive of artist's fees for design, professional lighting consultation if needed, fabrication, installation, shipping, travel and 9.5% Washington State sales/use tax. An additional budget is managed separately for electrical work needed to operate the lighting. Standard internal lighting fixtures are available at no additional cost to the artist/artist team if elected.

GENERAL OPPORTUNITY DESCRIPTION

The City of Bellevue seeks an artist, or artist team, to create a public artwork that will provide lighting to a portion, or all, of a roughly 270'-long pedestrian path in Lattawood Park (4530 155th Avenue SE, Bellevue, WA 98004). This path operates as the primary north-south pedestrian connection through the neighborhood, while the park serves as a community gathering place. The intent of this project is to represent the diversity of the surrounding community, and to foster residents' ownership of this park as the center of their community. The artwork's expression of the community's unique identity should increase use of the park and pedestrian path. Lighting will need to be integral to the artwork. The artist/team will be responsible for ensuring that lighting specifications meet community needs for lighting levels, as well as the technical, safety and maintenance requirements of the City's Parks Department.

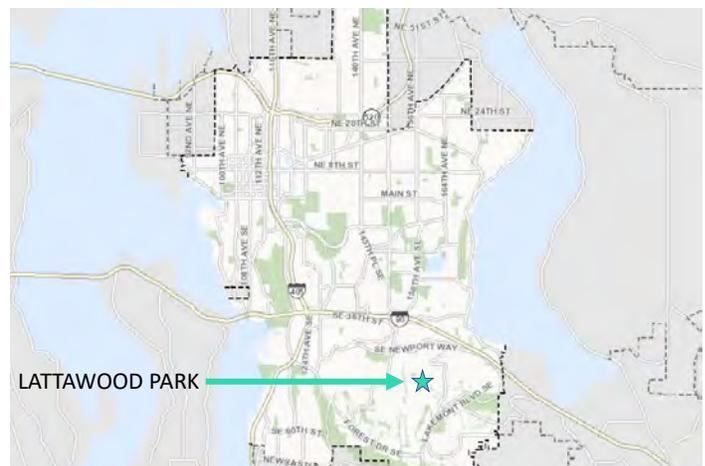
The artwork is not required to provide lighting to the entire length of the path. Artwork could be located in one key location that will light the adjacent portion of the path. If this option is exercised by the artist/team and accepted by the Arts Commission, lighting for the remainder of the path will be done with standard pedestrian path lighting.

The artist/team also has the option of using standard internal lighting fixture (mechanism used in standard pedestrian path lights) used by the City at no cost to the artist budget.

The artist/team will need to engage or interact with the community in some meaningful way. The artist/team will work with the Project Manager to develop engagement methods that align with the conceptual framework of the proposed artwork. Investigation of the site and the community will play a large role in the accepted artwork. The selection panel will be looking for evidence of artworks that translate this engagement into design enabling communities to make a mark on the built environment.



The artwork can be located at any point along the highlighted path or along the entire path.





SITE DESCRIPTION

Lattawood Park is a six-acre park located in south Bellevue, Washington that sits between two diverse suburban neighborhoods. The elevation of the park rises from roughly 730 feet above sea level in the northeast of the park to 780 feet above sea level in the southwest of the park. Because of the elevation, the park typically receives more periodic snowfall than much of the lower areas in the region. The park itself is largely split between the formalized park areas on the west (depicted above in the lighter green area) and the young forest to the east. The formalized area includes a large lawn, swings, a children's play area, a covered picnic area and a half basketball court. There is also a walking path along the perimeter of the formalized area as well as through it (as shown above). The young forest area to the east of the park includes a mulched trail that wind through the young trees and mostly native undergrowth crossing over the yearround running Vasa Creek via a small wooden bridge. The park has two entrances - one to the north and south with only the southern entrance having a few parking stalls.

The park operates as a physical bridge between the two communities to the north and south; absent the park, residents would be required to walk over a mile west or east to get to the other side. It is primarily used by children and families as a popular place to play, people out for walks, the community for special events throughout the year, and students walking to school. There is currently no lighting in the park, although there is electrical. Most Bellevue parks are closed after dusk but due to the important connection that this park creates, the path is used throughout the day and into the evening.

Lattawood Park is named after the Latta family, the longtime owners of the property before it was acquired by the City of Bellevue in 1996. Prior to the sale, the Latta family opened up their property to local kids as a place to play and explore. Prior to development as a park the large lawn was an open field making it inviting for kids playing games or seeking to have a snowball fight with the occasional snows. The two homes that sit in the notched out section of the park at the northwest corner are still owned and lived in by a child and grandchild and their families of the original owners.

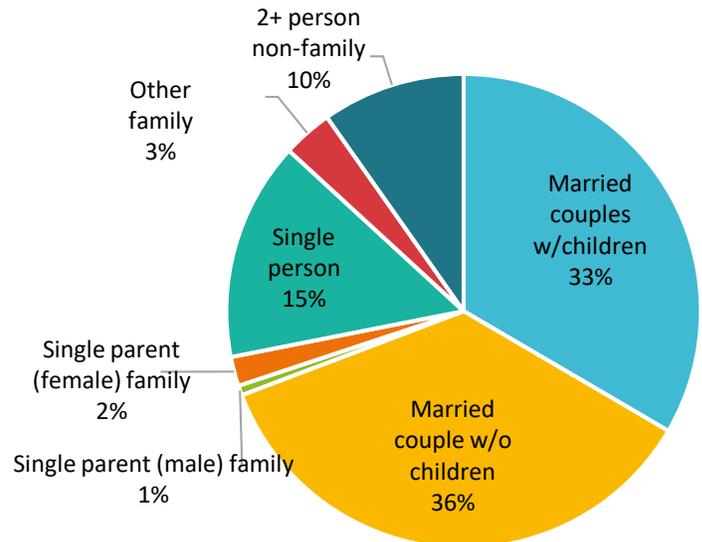
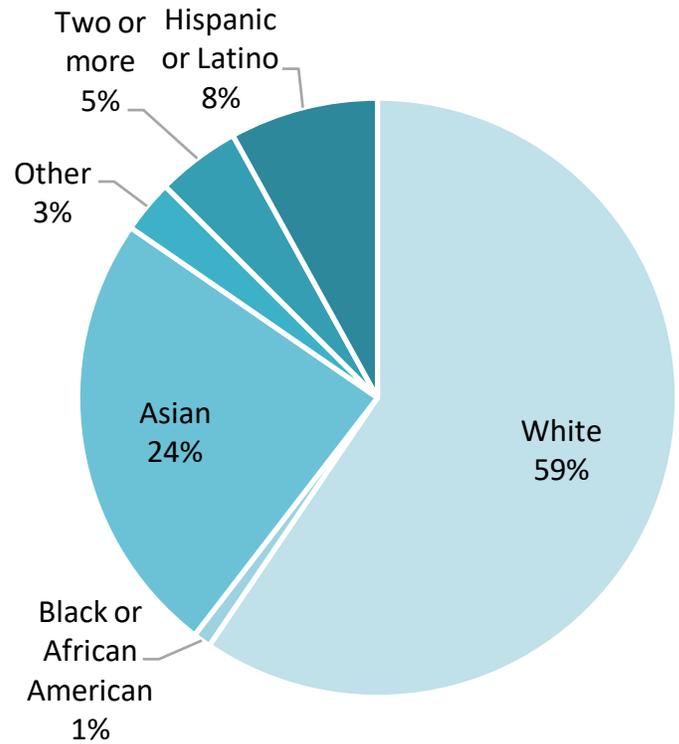
The park exists as a neutral place for the surrounding neighborhoods, rather than a place owned and celebrated by the community.

Like most of Bellevue, the adjacent neighborhoods have seen rapid growth in the diverse population over the last few decades. Current estimates of the diverse population are 41% of the total population. This is slightly behind the rest of Bellevue (at 50.5%) but follows the same trend of rapid change. Bellevue as a whole has 36% of its population born in a different country with 42% of the population speaking a language other than English in the home. Of the foreign born population surrounding Lattawood, it is estimated that 40% of them are not US citizens.

Economically, the surrounding neighborhoods are generally in-line with the median income of Bellevue, which is higher than most communities in the region and certainly higher than much of the United States. Bellevue's median income is \$113,877 (2016 approximate) and the median income of the neighborhoods surrounding Lattawood Park is \$102,616.

Roughly a third of households have children. Of the children and adults that are enrolled in school, roughly 38% are in grades 1-8, while high school and college students make up 21% and 22% respectively.

All demographic estimates for the neighborhood surrounding Lattawood Park are taken from data collection for US Census Tract 249.02, which is centered around the park and spans about a half mile in all directions from the park.



SITE PHOTOS - LOCATOR MAP ON PAGE 9



Looking into the park from the southern parking lot along the path to be lit. Notice the elevation change in the image. Many of the perimeter trees are deciduous resulting in more exposure in the winter. Lighting should not "light up" the neighboring houses.



About a third of the length down the path. Just ahead the path meanders to the right before correcting to meet the north entrance. In the right of the photo the elevation drops off pretty quick towards a retention area and the young forest area.



Turning back around from the previous image at the bend in the path and looking towards the south entrance. You can see the front end of a car parked in the small parking lot.



Looking back towards the path from the walking path that skirts the western perimeter of the park. The brown area of lawn in the retention area. The path into the forest area starts where the brown grass meets the forest on the right . This is taken from near the highpoint in the park.



This image was taken in winter just inside the park from the north entrance.



6

Looking south from the north entrance into the park. Vegetation obstructs the view into the park. Currently, street lighting extends somewhat down the path shown above before the path becomes dark.



7

The children's play area is used frequently typically although this was taken on a cold day in winter. Just beyond the swings is the path to be lit.



8

Looking northwest over the basketball court. There is a small view of Downtown Bellevue if the viewer moves farther west from where this image was taken. This is the highpoint in the park.



The picnic area is a popular place for birthday parties.



SELECTION CRITERIA

The artist/artist team will be selected based on the following qualifications/criteria:

- Technical experience with integrating lighting within artwork;
- Quality and strength of past work in application materials and in finalist's presentations;
- Strong conceptual skills and an ability to reflect or reveal site/community context in engaging ways;
- A command of placemaking and spatial relationships, an ability to respond to public spaces and to work with communities;
- Relevant previous experience such as budget, materials use, site context, and/or integrated approach to developing artworks with lighting;
- Availability to begin work in November of 2017.

PROJECT SCHEDULE*

- 1) Design Contracting (October 2017)
- 2) Concept Development (January 2017)
- 3) Design Development (March 2018)
- 4) Final Design (July 2018)
- 5) Construction Contracting (July 2018)
- 6) Fabrication & Installation (December 2018)
- 7) Accession & Project Closeout (February 2018)

*Schedules are subject to change

FINALIST INTERVIEWS

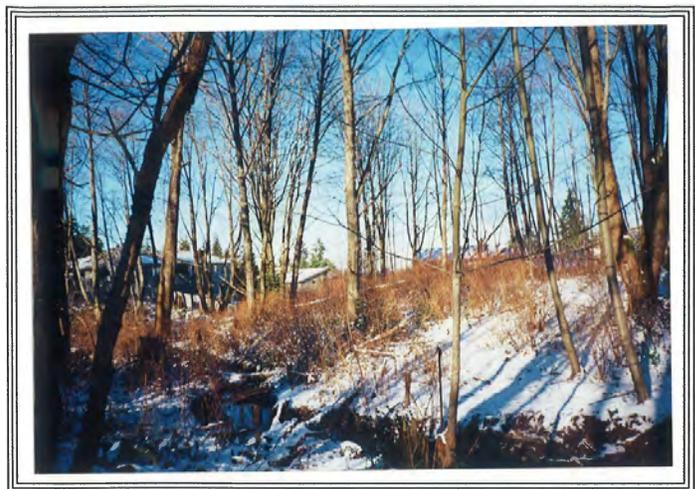
At the interview, finalists will present a 15 minute presentation to the panel of a selection of their past work highlighting approaches and working methods. Following the presentation by the finalist, the finalist will answer questions relating to this type of project. Questions will be sent out a week prior to the interview. On the basis of the interviews, the selection panel will then choose one artist or artist team. The panel reserves the right to make no selection from the finalist interviews. All finalists' interviews will be conducted via Skype. Details regarding connecting through Skype will be sent via email.

QUESTIONS?

IF YOU NEED HELP WITH YOUR APPLICATION OR HAVE QUESTIONS, PLEASE CONTACT:

SCOTT MACDONALD
PO BOX 90012
BELLEVUE, WA 98004
smacdonald@bellevuewa.gov
425.452.4852

HISTORICAL PHOTOS FROM CITY APPRAISAL / ACQUISITION



Action and Discussion

Tuesday, October 3, 2017
Meeting: 4:30 pm

Bellevue Arts Commission
Action and Discussion

130th Streetscape Public Art Project

Arts Program staff has been working with the City's Transportation department on integrating a commissioned artwork(s) into the design and eventual construction of the 130th Streetscape in BelRed. The call will be open to all applicants residing in the United States. Applications will be due November 5, 2017 at 12:00 PM. The 130th Streetscape Public Art Artist Call will be presented to the Commission at today's meeting. Staff will briefly walk the commission through the important components of the artist call before asking the commission for a recommended action.

BACKGROUND

Project site

130th Avenue NE, from Spring Boulevard to NE 20th Street, is BelRed's designated Shopping Street within the heart of the designated BelRed Arts District. The Shopping Street is envisioned as a street that is a destination, truly unique, not only within the BelRed district, but within Bellevue. This street will be a destination for something different.

Public art project

This opportunity for an artist or artist team will drive the character of this planned dense neighborhood. As such, the selected artist or artist team face a tremendous opportunity to build off and root the character of the surrounding creative community within the built environment, something that is sorely missing today.

SELECTION PROCESS

A panel of stakeholders, residents, arts professionals and an arts commissioner will be utilized in the selection of, first, the three finalists to be interviewed, and second, the selected artist or artist team to be recommended for approval to the Arts Commission. The panel makeup for this opportunity will be thus:

1. Arts Commissioner Wolfteich
2. Stakeholder 1: local arts organization representative (examples: BRAD member or Pacific Northwest Ballet representative)
3. Stakeholder 2: local BelRed musician or music teacher
4. Arts Professional 1: Bellevue resident, artist, favors technology or making (BelRed's positioning between tech centers or referencing BelRed's industrial past)
5. Arts Professional 1: Regional artist, experience working within broader civic projects

The panel will be assisted by advisors from the consultant team working on the broader streetscape design and staff from Transportation and the Arts Program.

BUDGET

The selected artist or artist team will receive \$140,000 for artwork design, fabrication, and installation.

Action: A motion to approve the 130th Streetscape Public Art Artist Call as presented.

Action and Discussion

Tuesday, October 3, 2017
Meeting: 4:30 pm

Bellevue Arts Commission
Action and Discussion

Downtown Park Public Art Project

The Arts Program has partnered with the City's Parks department and the Grand Connection project to integrate a signature artwork into the design of the northeast corner entrance of Downtown Park. The call will be open to all applicants residing in the United States. Applications will be due October 31, 2017 at 5:00 PM. Staff will present materials during the meeting.

BACKGROUND

Project site

The Downtown Park's North East (NE) corner is an important physical and aesthetic connection to Bellevue's Downtown area, while providing access to the downtown pedestrian corridor and functioning as a focal point for the City's Grand Connection from Meydenbauer Bay Park to the Wilburton Special Opportunity District. The corner will be developed as a portal -to and from the Downtown Park and serve as an urban plaza for informal gatherings and respite for Downtown residents, workers, and visitors. The NE corner will encompass this plaza, from which one can enter either the area of the canal/promenade to the west, the formal garden to the south, and provide access to Bellevue Way. In addition, the NE corner will incorporate a water feature different from others in the park and provide opportunities for integration of public art.

Public art project

As part of the recent Grand Connection Art and Cultural planning process, a significant artwork was proposed for the Downtown Park NE Corner Entrance. The recommendation is for a permanent sculptural tower or gateway to the park to create a significant entrance that responds to the existing design and neighborhood dynamic. The gateway should serve as a welcoming beacon to the park as well as a recognizable landmark. The notion of "gateway" is wide, providing the artist latitude to work closely with the design team to potentially leverage other park features as the art opportunity. Please see the attached Downtown Park section of the Grand Connection Art and Cultural Plan for more information.

BUDGET

The selected artist or artist team will receive \$275,000 for artwork design, fabrication, and installation.

SELECTION PROCESS

City of Bellevue staff will screen applications submitted under an RFQ to establish a pool of qualified artists. The list of qualified artists will be presented to the Downtown Park Artist Selection Panel, which consists of: one member of the Bellevue Arts Commission; two community stakeholders; and two arts professionals. The panel will identify three finalists who will be invited to participate in an orientation session with the project team and key stakeholders and an interview with the panel. The panel will select one artist and an alternate for review and comment by the Bellevue Arts Commission. Finalists will be paid an honorarium of \$1,000 plus travel reimbursement for their participation.

Action: A motion to approve the Downtown Park's North East (NE) corner Public Art Artist Call as presented.

G R A N D
CONNECTION
arts & culture
DOWNTOWN PARK
ART OPPORTUNITIES



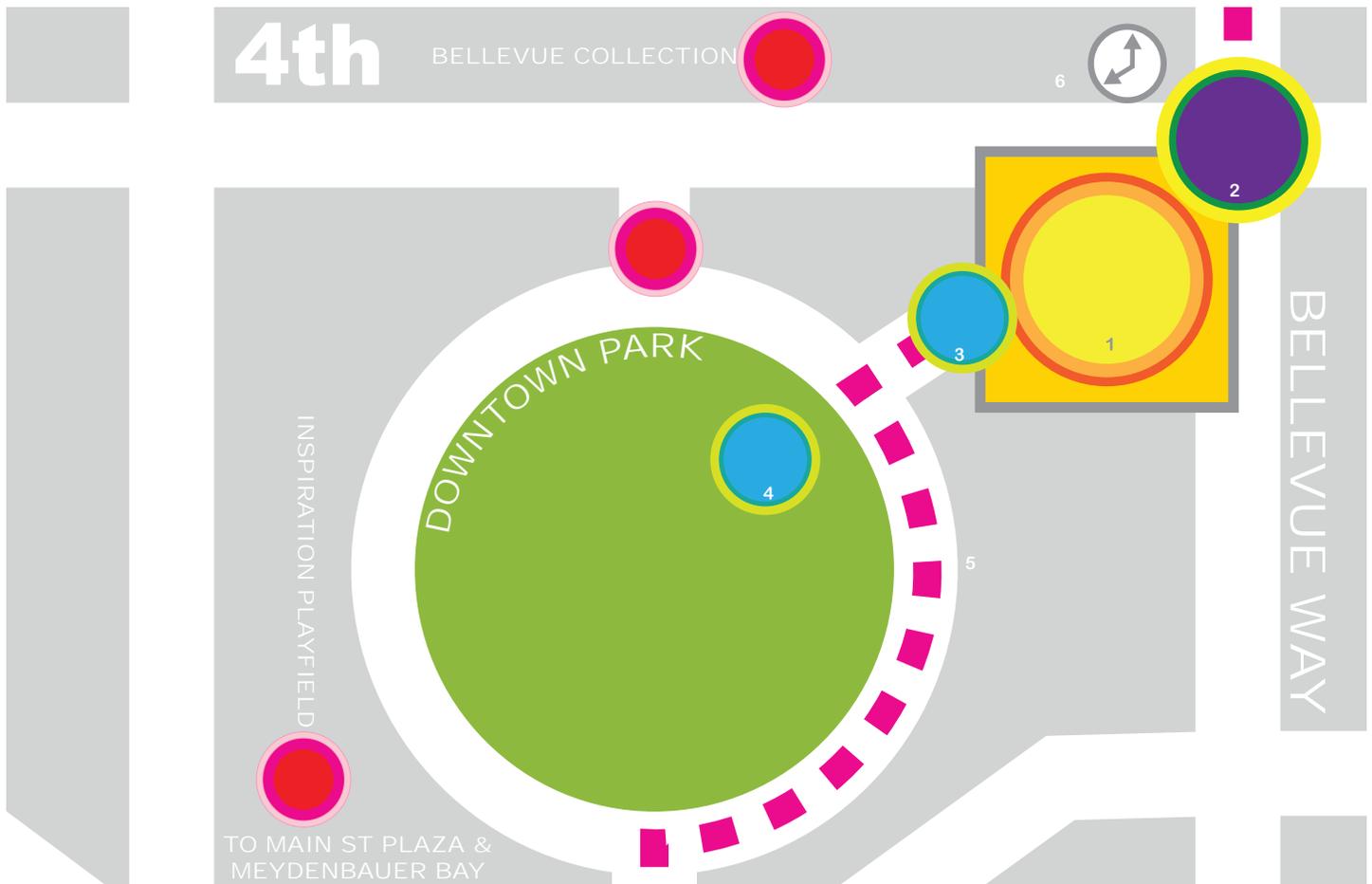
Albert Paley, *Animals Always*, St. Louis Zoo, St. Louis, MO, 2006

Vision

Art and culture have a designated place in Bellevue's largest urban park. A public art gateway welcomes the world to Bellevue Downtown Park, imprinting the importance of art, culture and design on the thousands of annual visitors that walk through its gates. Diverse neighbors connect with each other at cultural events and art programs at the park's NE entrance throughout the year. Each year, visitors anticipate the temporary artist-designed summer pavilion that provide interactive opportunities to be inspired and build a creative community.

Objectives

- Create a clear and well-marked entrance to Downtown Park at the corner of NE 4th & Bellevue Way NE with a public artwork in the form of a tower or gateway, as an alternative way of marking the entrance to Downtown Park.
- Activate civic space with temporary art exhibitions, performances, music, and other events in the entrance plaza.



Opportunities

Major Art Opportunity

1. Downtown Park Gateway

Design, fabricate, and install a permanent sculptural tower or gateway to Downtown Park to create a significant entrance to the park at the intersection of NE 4th and Bellevue Way. The gateway should serve as a welcoming beacon to the park as well as a recognizable landmark. The artwork should be highly visible from the street and respond to the design Downtown Park and its surrounding area.

Integrated Artwork

2. Art Crosswalk at NE 4th Street & Bellevue Way

An artist-designed paving or design for new raised intersection at NE 4th Street and Bellevue Way will create a safe, slow-speed crossing and public space while enhancing the pedestrian environment. An artwork that responds to and designed with the new NE 4th Street entrance and proposed gateway in mind will extend the welcoming effect of the park.

Cultural Plinths

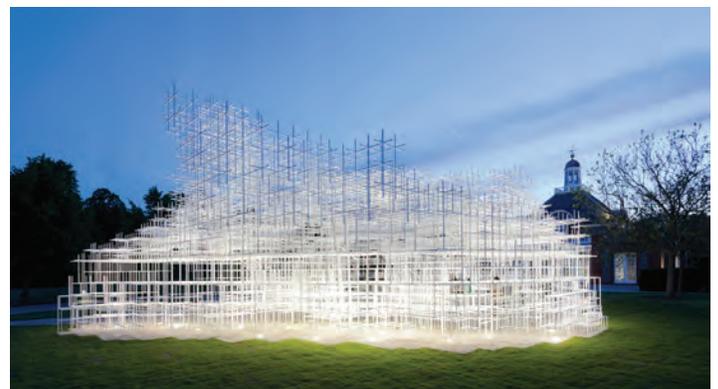
3. Gateway Plaza

A public gathering space near to the gateway can provide that neighborhood-park feel by supporting community events and other year-round programming including

Bellwether activities. This can be activated with little or no impact on other park activities. Regularly scheduled events can include movies in the park, a night market, light projections, and illuminated artworks in the winter, music, dance, and theatrical performances. Artist-designed features such as sculptural seating and lighting will reinforce the artist feel of the plaza.

4. The Setts

The setts that mark the old school administration building present a unique opportunity to celebrate design and the history of the site as former school. The raised concrete foundation within the circle promenade could serve as a cultural plinth for temporary installations that focus on the intersection of art and architecture such as a temporary summer pavilion where community events and programs are held in conjunction with the Bellwether exhibition.



2013 Serpentine Gallery Pavillion

Gateway Plaza



Minor Points of Interest

5. Small scale, discoverable sculptures, including paving and sidewalk treatments.

Wayfinding

6. Provide unique and cohesive wayfinding that identifies this location on the Grand Connection route, the immediate cultural amenities, and identifies the adjoining hubs. With the upcoming Sound Transit Light Rail addition this will be a unique opportunity to get people to explore the Grand Connection.



Lead Pencil Studio, *Non-Sign II*, Vancouver, B.C., 2010



Bicycle Arch, Memphis, TN, 2014



Roxy Paine, *Conjoined*, Madison Square Park, New York

Action Plan for Implementation

First Move: 2018

- Integrate artists into design team of NE 4th Street entry plaza project for the Downtown Park Gateway and raised-intersection at NE 4th Street and Bellevue Way. Commission a temporary summer pavilion at the "Setts" for Bellwether 2018.

Short term: 2018 – 2020

- Fabricate and install gateway sculpture
- Utilize The Setts for a summer pavilion for the Bellwether Program and activate with community programs.
- Commission artist-designed paving treatments and design the Art Crosswalk at NE 4th Street & Bellevue Way.
- Develop framework for programming at the Gateway Plaza including community event guidelines and a schedule.
- Develop artist-designed wayfinding.
- Complete a site analysis for any additional "minor points of interest" if needed.

Long term: 2021 – Ongoing

- Evaluate and expand upon programming at Gateway Plaza.

Case Study: Serpentine Gallery Pavillion

Since 2000, the Serpentine Gallery in London's Kensington Gardens has called on some of the world's top architects to design summer pavilions – temporary structures that are erected next to the Gallery itself for a three-month period. The Serpentine, which was built in 1934 as a tea pavilion, opened in 1970 as a showplace for exhibitions of modern and contemporary artists ranging from Matthew Barney to Dan Flavin, Ellsworth Kelley, Louise Bourgeois or Rachel Whiteread.

The pavilions in the Program that was conceived in 2000 by the Serpentine Director Julia Peyton-Jones, are the work of international architects or design teams who at the time of the Serpentine's invitation have not completed a building in England. A maximum of six months from invitation to completion is allotted. The only architecture program of its type in the world, the Serpentine Gallery Pavilions attract up to 250,000 visitors each summer. The Serpentine Pavilion is regularly ranked in the top 5 most attended architecture and design exhibitions worldwide in The Art Newspaper's annual survey of museums and galleries visitor figures. The architect Richard Rogers has stated, "The pavilions, erected for relatively little money, are unbelievably good. I couldn't single one out that I have liked more than the others – they have all been masterpieces.

Resources:
serpentinegalleries.org



TAAT, *Khor I, Temporary Theater*, Serpentine Gallery, London, U.K.



KIST Meditation Pavillion, Seoul, Korea, 2016



selgascano, Serpentine Pavillion, Serpentine Gallery, London, U.K. 2015

Tuesday, October 3, 2017
Meeting: 4:30 pm

Bellevue Arts Commission
Action and Discussion

Artspace Feasibility Report Update

At today's meeting, staff will present the final draft of the Artspace Feasibility Report for their review. Staff will discuss initial findings, the layout of the report, and Artspace's suggested next steps. This is an opportunity for the Commission to be introduced to the report with a much longer follow-up discussion planned to take place at the November Arts Commission Meeting. The following pages include the Executive Summary. A full copy of the report will be provided at the meeting. As the document is long, the Arts Commission is encouraged to read through the report over the next month prior to the November meeting.



Preliminary Feasibility Report

Bellevue, Washington
September 2017



Prepared at the request of The City of Bellevue

EXECUTIVE SUMMARY

The City of Bellevue invited Artspace, a national nonprofit real estate developer of affordable space for the arts, to conduct a Preliminary Feasibility Study (PFS) in order to evaluate the potential for long-term affordable space solutions for Bellevue's creative sector and to recommend next steps. The PFS is a process created by Artspace to respond to communities seeking their own affordable artist live/work, mixed-use-model development. Initially an Artspace development screening process only, the PFS has evolved over the years into a tool for advancing a community vision without regard to the project concept or eventual developer. Information is collected during a community visit consisting of a series of focus groups, community meetings, and site tours. Artspace uses its thirty-plus years of knowledge as a practitioner in the field, including regional experience, to make its recommendations for next steps. The study methodology is qualitative and focused on six areas:

- Project Concept
- Arts Market
- Funding/Financing
- Potential Sites
- Local Leadership
- Sustainable Community Impact

On May 9-11, 2017, Artspace – represented by Wendy Holmes, Senior Vice President of Consulting and Strategic Partnerships; Teri Deaver, Vice President of Consulting and Strategic Partnerships; and Julie Alexander, Asset Manager for Artspace's West Coast projects – conducted a Preliminary Feasibility Visit in Bellevue. What follows is an executive summary of the full Preliminary Feasibility Study, which contains Artspace's observations, findings and recommendations from its visit. For greater nuance, detail, citations, and context, please refer to the full report starting on page 12.



Source: Visit Bellevue Washington

Regional Observations

Bellevue is a city of 140,000 diverse residents on the east side of Lake Washington across from Seattle. Incorporated in 1953, Bellevue was historically a bedroom community to Seattle with a downtown chiefly known for Bellevue Square Mall. Now, with a rapidly developing urban downtown, growing BelRed area and a new East Link light rail line under construction with six Bellevue stations opening in 2023, the city is transforming itself into a multicultural economic center.

With all this change in sight, the Focus Group participants noted the creative community is getting displaced. Market-rate rents are rapidly rising and both individual artists and non-profit arts organizations anecdotally are feeling the pressure not only in the spaces where they create and practice their craft, but where they present it as well.

Bellevue has many exciting opportunities, including:

- Bellevue is transforming itself with light rail and re-imagining light industrial areas (BelRed and Wilburton) into vibrant and transit-oriented mixed-use neighborhoods;
- Policy in its Comprehensive Plan directs the City to strategically preserve some affordability for creative businesses and nonprofit arts organizations beyond affordable housing;
- 3 million square feet of new office space under construction or planned; and
- The new East Link light rail line that will dramatically change its connections to some of the other Eastside communities and Seattle, including many of Seattle's established arts and cultural districts.

Bellevue also faces challenges, such as:

- Expensive land prices;
- Fluctuating rental rates for retail/commercial/office space; and
- Development in BelRed is beginning to show signs of pressure and potential displacement of creative businesses and arts organizations.



Source: *Maydenbauer.com*

Findings Overview

PROJECT CONCEPT

In Bellevue, and throughout the Puget Sound region, affordable space is at such a premium that many kinds of affordable space are needed. During the Preliminary Feasibility Visit, a need was consistently expressed by the community for live/work housing, working studios, shared space with specialized equipment, and creative business/commercial space, that would serve both individual artists and their families and creative businesses in Bellevue and elsewhere on the Eastside. Artspace recommends three primary strategies to create affordable space in Bellevue:

1. Create an Artspace-model mixed-use facility that incorporates multiple types of creative space mentioned above;
2. Adopt/expand developer incentives to encourage carve-outs of below-market rate creative spaces in private developments; and
3. Curate a shared space collaborative for creative commercial enterprises and nonprofit arts-related organizations.

These strategies are not exclusive to one another and could be combined or implemented in multiple neighborhoods to help make Bellevue a place that attracts and retains creative enterprises and individual creative people who will live and work in Bellevue. The first concept mentioned above is most likely the strongest in terms of attracting and retaining creative people, particularly if the facility remains affordable over the long-term to help prevent displacement in the future.



Source: City of Bellevue

Artspace Model Live/Work Housing Defined

Space that meets standard residential codes (or a local live/work, or work/live ordinance) and is somewhat larger than a typical dwelling unit. In an Artspace developed project sizes typically range between 600-800 sq. ft. for an efficiency and up to 1,400 sq. ft. for a 3-bedroom unit. The space is designed flexibly, incorporating both wide open areas and private rooms, to allow artists and others working in creative fields to arrange and adapt their living and working environment in a way that best suits their artistic/creative and family needs. Durable surfaces allow residents to create in a variety of mediums anywhere in the space. Artist-friendly design features, amenities and management policies are adopted.

ARTS MARKET

A market survey would bear out how much and what type of creative space would be supported by demand in Bellevue, but given the discipline- and mission-diversity of the individuals and organizations/businesses interviewed, it is expected that a mixed-use project that includes live/work housing, private studio/creative work-only space, shared creative space, and commercial space for small businesses would find a strong market. This is based on feedback from the focus groups, and also on the strong demand evidenced by past surveys in the nearby cities of Everett, Olympia, and Tacoma, as well as the long waiting lists for housing at Artspace's three Seattle properties.

Given this experience and the interest shown during the focus groups and at the public meeting, demand for a mixed-use property in Bellevue is anticipated to be strong. It is recommended that a Bellevue-specific study of the arts market's need for creative space (for Artspace's version of their Arts Market Study, see the Artspace process in **Appendix III**) be conducted. This will quantify demand of artists currently living in Bellevue and on the Eastside in particular, but also to examine willingness of artists to relocate to Bellevue from elsewhere in King and Snohomish Counties. A survey of the arts market's space needs would test the assumptions that were formed during the course of this PFS, and determine:

- Amount artists pay for studio/work space;
- Amount artists pay for housing;
- Types of shared or community spaces that are most important;
- Types of private studio workspaces that are most important;
- Location preference; and
- Whether commercial space in a mixed-use project would serve both nonprofits and small creative businesses.

In addition to providing key information about the demand for space within the context of a mixed-use affordable artist housing project, a survey of the arts market's space needs would also provide valuable information for other developers and organizations who might consider carving out space for artists in their projects.

FUNDERS AND FINANCING

Artspace typically partners with the City and philanthropic community in identifying the resources for predevelopment and development, often a combination of Low-Income Housing Tax Credits, Community Development Block Grants, HOME funds, Federal Home Loan Bank, tax increment financing (where allowed by law), other housing and economic development programs, and private philanthropic support. When considering financial feasibility, it is important to note the multiple points of impact and return on investment a project of this nature could have, including but not limited to economic, adaptive reuse, and infrastructure investment in the cultural economy.

There is an impressive array of tools and comprehensive planning goals for affordable housing in Bellevue. While never easy, the opportunities for funding and financing are tremendous. City, County and State funding representatives were interviewed as a group and discussed the following funding programs. While none of these replace the depth of the substantial gap funding source, the Housing Trust Fund in the City of Seattle, they are more robust opportunities than found in many other communities in which Artspace has done consulting and/or development projects. Possible sources of funding for a mixed-income and mixed-use project include:

- Regional Equitable Development Initiative (REDI) Fund;
- ARCH Housing Trust Fund;
- Multifamily Property Tax Exemption Program;
- King County Housing Finance Programs (HOME Funds, Capital Financing Round, Interim Loan Program, Credit Enhancement Program, TOD Funds);
- State of Washington Housing Trust Fund (HTF);
- State of Washington Ultra-High Energy Efficient (UHEE) Fund;
- 4Culture;
- Building for the Arts (BFA); and
- Private philanthropic partners (Foundations, Corporations and Individuals).

To complement State, County and Federal funding programs, the City of Bellevue has its own municipal tools for projects that contribute to greater community goals such as those for affordable housing, including:

- Transportation impact fee waivers for workforce housing;
- Below-market rate land contributions and long-term land leases; and
- In BelRed, an in-lieu affordable housing fund for projects in this area.

A typical funding stack for an Artspace-model project includes a wide variety of sources, with approximately 80% of project costs coming from public sources and 20% from private sources, including a modest 1st mortgage. Each of the above potential resources and incentives would be explored fully during a predevelopment phase of work.

POTENTIAL SITES

During a Preliminary Feasibility Visit, Artspace’s primary goal is to identify potential areas or sites for further study should a project move forward. Among the factors considered are:

- Location;
- Access to Transit;
- Ease of/Opportunity for Acquisition/Timing;
- Potential for Sustained Community Impact/Alignment with Community Priorities;
- Viability for the Most Appropriate Project Type(s); and
- Other considerations, or “Intangibles.”

Three potential neighborhoods (Downtown, BelRed and Crossroads) were toured during the Preliminary Feasibility Visit and a fourth (Wilburton) emerged out of the focus groups and public meeting. All four of these neighborhoods would be appropriate for development of affordable creative space, each with its own strengths and weaknesses:

- **Downtown.** A centrally located, vibrant area, Downtown is walkable and highly accessible to transit. The city does own a large vacant property, but the development potential (FAR of 6.0 with a maximum height of 403’), currently under review by the City Council, far exceeds a typical affordable arts development without integrating an arts facility into a much broader development. A development here would help build the narrative of Bellevue as a cultural destination, and would most appropriately be mixed-use live/work with more emphasis on creative retail space.

- **BelRed.** BelRed is close to Downtown and will have excellent access to transit when light rail opens. Transit-oriented development as part of Sound Transit’s Operations and Maintenance Facility-East (OMFE) site could be an excellent opportunity for a mixed-use live/work facility with creative business space and artist studios. There are also opportunities for a TOD project around 130th Avenue, an area which has been identified for a cultural district. Many artists and nonprofit arts organizations are currently in BelRed and facing displacement; a development here would help them remain in the area and would also advance the initiative to turn BelRed into an Arts District.
- **Crossroads.** Crossroads is less centrally located and accessible to transit than the other three neighborhoods considered, though it is on an already-operating Bus Rapid Transit line. A mixed-use live/work facility with creative business space and artist studios could dovetail with efforts to re-imagine Crossroads Shopping Center and could have the opportunity to create strong connections with newer immigrant communities. Availability of appropriate real estate here is currently unclear.
- **Wilburton.** Between BelRed and Downtown, Wilburton is currently being re-envisioned through a Council-initiated planning process. It also will have excellent access to transit, with one LRT station within the community and an additional three within walking distance. A mixed-use live/work facility with creative business space and artist studios in Wilburton could help catalyze the creativity and innovation envisioned for the area and build a cultural bridge between BelRed and Downtown. The City currently owns the Lincoln Center property on 116th Avenue NE.

With a limited number of appropriate sites immediately available and the volatility of the real estate market in Bellevue, Artspace recommends getting a site under control as soon as possible. Sound Transit’s OMFE site should be the first site on which to focus. While data from a study of the arts market could confirm that this is a site of interest to artists, because of Sound Transit’s time frame for the OMFE site, it is critical that the City take steps now to begin conversations about a future mixed-use affordable artist housing project on the site, including potentially influencing the language in the forthcoming RFP. This site would qualify for TOD funds.

A second good alternative would be the Lincoln Center property in Wilburton.



Photos from the site tour, Source: Artspace

LOCAL LEADERSHIP

Local leadership is an area of focus that is hard to quantify, but vitally important to a successful new facility development or space initiative. Leadership is considered in two parts. First is the local, regional and state civic leadership including elected or appointed officials and staff. Second is the private sector, including arts/cultural, business, education, nonprofit, philanthropic and broadly the area's community leaders. The most successful projects include a coalition of supportive leaders from both the public and private sectors. For this reason, Artspace highly recommends local communities form a Core Group made up of both.

In Bellevue specifically, local staff leadership is extremely strong. In addition, the quality of the partners in the room for the Funding and Financing Focus Group were reflective of the leadership in the region at many levels. There was a true sense of partnership and collaboration that is often rare, especially between counties and cities.

In the future, and as this initiative continues, the arts community needs private sector representation in the Core Group to underscore the efforts of City staff. Adding creative sector voices to the table will also help with the next phase of work in determining the market demand for space.

SUSTAINABLE COMMUNITY IMPACT

Artspace's best projects are those that make a significant difference in the communities they serve, not only immediately but over time. This reflects both Artspace's nonprofit mission "to create, foster, and preserve affordable space for artists and arts organizations" and to its goal of "building better communities through the arts." Whatever gets built should address as many broad community goals as possible. Artspace looks for projects that have this potential, and given two otherwise equal development opportunities, preference is typically given to the one with the greater potential upside over the long haul.

Bellevue has several opportunities to combine the space needs of the broader creative community as part of a mixed-use artist housing project. These include:

- **Multicultural Facility.** Combining the potential physical space needs of a Multicultural Facility to be inside or adjacent to a future mixed-use affordable workforce artist housing project.
- **Creative Businesses and Nonprofit Arts Organizations.** Evaluating and quantifying the space needs of those organizations/businesses that will be losing their space in BelRed, for the purpose of including them as a tenant in a mixed-use artist housing project.



2016 Bellwether Art walk performance by Michelle de la Vega, Source: Miguel Edwards via City of Bellevue

Recommendations

- Conduct an Arts Market Study (see **Appendix III**) or similar study to test the potential for a mixed-use, 75-100 unit live/work project concept and to provide quantifiable data that may encourage multiple affordable artist space developments.
- Refine the project concept, per Arts Market Study or similar study results.
- Meanwhile, discuss priority areas of opportunity and agree upon two potential sites. It is recommended that one of these be Sound Transit's OMFE site, and that the City begin the process to influence the language in the RFP immediately. The other to possibly pursue is the Wilburton Lincoln Center City-owned site.
- By September 2017, identify a leader or leaders in the creative community to form an artist advisory group that can help engage the creative community in a future market survey, participate in development/design process, and serve in an advocacy role.
- Add more artist/creative business voices to the Core Group and the conversation in general, as well as representatives of culturally distinct arts organizations and members of new immigrant communities/communities of color.
- Consider combining space for a new Multicultural Facility into a mixed-use artist housing project.



EBT Gisele, Source: Gabe Heninger via City of Bellevue

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PROJECT UPDATES

PUBLIC ART

Bellwether 2018: Exhibition & Art Walk

Update, October 3, 2017: An update will be provided at today's meeting.

East Link Public Art

No updates to report.

Grand Connection

No updates to report.

Lattawood Park

Update, October 3, 2017: An update will be provided at today's meeting.

Meydenbauer Bay Waterfront Expansion

No updates to report.

Night Blooming Donation

No updates to report.

130th Streetscape Public Art

Update, October 3, 2017: An update will be provided at today's meeting.

Downtown Park Public Art

Update, October 3, 2017: An update will be provided at today's meeting.

Portable Art Collection

No updates to report.

Public Art Collection & Maintenance

Update, September 12, 2017: Staff is currently drafting a scope of work that will ultimately lead to a contractor developing and executing a maintenance plan. A number of artworks will require larger restoration efforts and will be contracted separately from the collection maintenance plan.

OTHER PROJECTS AND PROGRAMS

Artspace Affordable Housing Feasibility Study

Update, October 3, 2017: An update will be provided at today's meeting with a larger discussion with the Arts Commission planned for the November Arts Commission meeting.

Bellevue Creative Edge

No updates to report.

Cultural Compass

No updates to report.

Funding, 2017

Update, October 3, 2017: Funding Guidelines for Special Projects and Eastside Arts Partnerships were approved for 2018 by City Council on September 11th. Application materials for the two grant programs are now available: <https://planning.bellevuewa.gov/community-development/arts-and-culture/grants/>

Grant applications are due October 24, 2017 at 5:00 PM.

Power Up Bellevue

Update, October 3, 2017: Power Up Bellevue, the program formerly known as Level Up Bellevue, hosted a capacity building workshop at We Work Bellevue (10400 NE 4th Street in Downtown) from 9:00-1:00 PM on September 30th. Staff will provide more details about the event at this meeting.

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Information

COMMITTEE DESCRIPTIONS AND SUGGESTED ASSIGNMENTS

Below are suggested committee assignments and project leads for 2017. If you have any questions or would like to swap an assignment, please discuss with Chair Paul Manfredi.

2017 Suggested Assignments

Executive committee

- Monthly Arts Commission Meetings, Paul Manfredi lead
- Budget One reporting
- 2017 Annual Meeting

Allocations committee

- Becky Lewis, lead
- Maria Lau Hui, lead on pilot capacity building program
- Carl Wolfteich

Public art group

- 130th Avenue in BelRed, Carl Wolfteich
- Lake Hills, Becky Lewis
- Lattawood Park, Philip Malkin
- Downtown Park, Paul Manfredi
- 2018 Bellwether, UNASSIGNED

Planning group

- Artspace Artist Housing Feasibility Study, Philip Malkin
- Creative Edge, Paul Manfredi
- Grand Connection and Wilburton Land Use Study, Maria Lau Hui