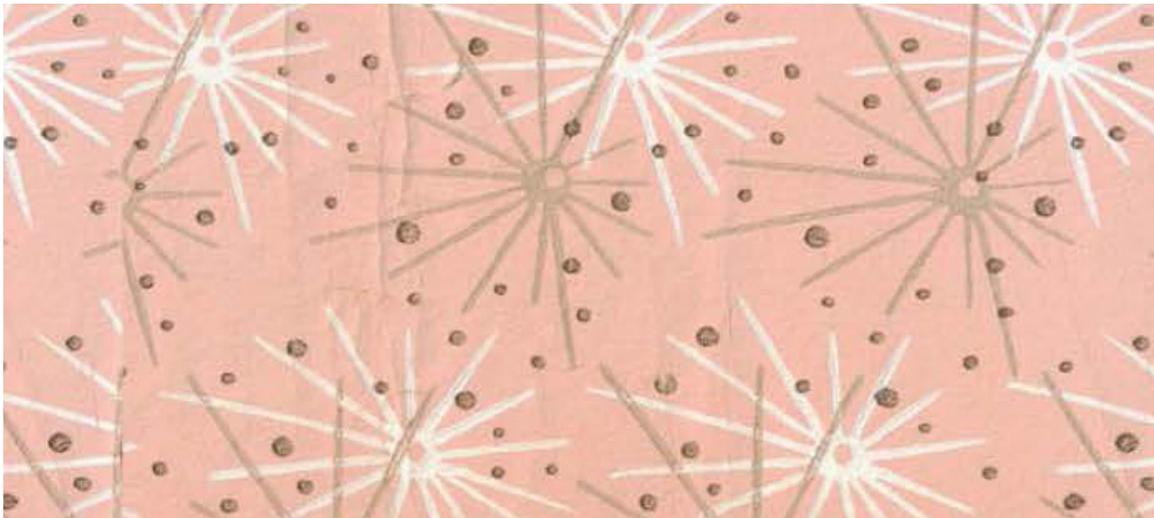


City of Bellevue
ARTS
p r o g r a m

Bellevue Arts Commission



Staff has been working to get an artwork located in Lake Hills. New information and a discussion of options will take place at the April meeting. Above image is the background image for the WeAreLakeHills.org site run by the Lake Hills Neighborhood Association.

Planning and Community Development

April 4, 2017
Regular Meeting



“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

Agenda

Department of Planning and
Community Development

Agenda

Tuesday, April 4, 2017

Bellevue Arts Commission

Meeting: 4:30 p.m.

Bellevue City Hall, 1E-109

Commission Staff Contact: 425.452.4105

-
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 March 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. Lake Hills public art proposal 4:40 – 5:00
 - B. Downtown livability code updates: feedback on incentives 5:00 – 5:20
 - C. Draft capacity building proposal 5:20 – 5:50
 - D. Update on King County “Access for All” Potential Ballot Measure 5:50 – 6:00
 5. **COMMISSION QUICK BUSINESS** 6:00 – 6:05
 6. **REPORTS** 6:05 – 6:10
 - A. Commissioners’ Committee and Lead Reports
 - B. Project Updates from Staff
 7. **CORRESPONDENCE, INFORMATION** 6:10 – 6:15
 - A. Written correspondence (if any)
 - B. Information
 2. Committees
 8. **ADJOURNMENT** 6:15
Chair Manfredi will adjourn the meeting.

Wheelchair accessible. American Sign Language (ASL) interpretation is available upon request, and large print agendas 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.

Department of Planning and
Community Development

Minutes

BELLEVUE ARTS COMMISSION
REGULAR MEETING
MINUTES

March 7, 2017
4:30 p.m.

Bellevue City Hall
Room 1E -109

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

COMMISSIONERS ABSENT: None

STAFF PRESENT: Joshua Heim, Scott MacDonald, Department of Planning and Community Development; Patricia Byers, Development Services Department

OTHERS PRESENT: Zac Culler, John Sutton, SuttonBeresCuller

RECORDING SECRETARY: Gerry Lindsay

I. CALL TO ORDER

The meeting was called to order at 4:31 p.m. by Chairperson Manfredi who presided. All Commissioners were present with the exception of Commissioner Lau Hui, who arrived at 4:33 p.m.; Commissioner Wolfteich, who arrived at 4:36 p.m.; and Commissioner Madan, who arrived at 4:42 p.m.

2. APPROVAL OF AGENDA AND MINUTES

A. Approval of Agenda

Arts Program Coordinator Scott MacDonald proposed reversing the order of items 4A and 4B.

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

B. Approval of Minutes

Motion to approve the January 12, 2017, minutes as submitted was made by Commissioner Malkin. Second was by Commissioner Lewis and the motion carried unanimously.

3. ORAL COMMUNICATIONS – None

4. ACTION ITEMS AND DISCUSSION ITEMS

B. Draft Downtown Public Art Code and Incentives

Mr. MacDonald said work to update the Downtown Land Use Code has been under way for the last three years. The Planning Commission will be conducting a public hearing on the proposed draft on March 8 at 6:30 p.m. The hearing will provide opportunity for the public to comment on the document.

The process began in 2014 with the Downtown Livability Initiative CAC, of which Commissioner Jackson was a member. The work of the CAC was guided by a set of Council principles. The elements of the update that focus on art are within the amenity incentive system and the design guidelines. In the current code, the list of amenities developers can choose from include underground parking, water features, plazas, public art and performing arts space.

Code Development Manager Patricia Byers explained that building height is less important to developers than is FAR, which is the actual bulk of a building. Developers will invariably try for the maximum amount of FAR because the more they can put in a building the more money they will be able to make. Amenity points are needed to get from the base FAR to the maximum FAR, and the amenities are chosen to benefit the public.

Mr. MacDonald said the design guidelines drive the appearance, layout and orientation of building components. While a standard is a requirement, a guideline is guiding force.

Ms. Byers explained that the amenity system is broken down into a point system. For 500-square foot outdoor plaza at a value of 9:1, the developer is awarded 4500 points. Developments must achieve a certain level of points in order to get to the maximum FAR. Typically, developers offer up several amenities to get the points they need.

Mr. MacDonald said the performing arts space amenity is calculated at 16:1, meaning for every square foot of built out performing arts space, the developer gains 16 additional square feet of buildable space. The ratios are typically translated from costs per square foot. For instance, it was estimated that the cost to build out performing arts space was determined to be \$400 per square foot. Using the exchange rate of \$25 per square foot that was set for the entire amenity system that translates into the 16:1 ratio.

Chair Manfredi asked if the ratios relate to gallery space versus a performing arts space, and if a developer would gain by putting in a parking space versus performing arts space. Mr. MacDonald said there is a list of 18 different amenities. Parking, which is an amenity in the current code, has been removed from the proposed code. Gallery space is not included under the performing arts space amenity.

Commissioner Jackson said the CAC determined that parking is not something for which developers should be awarded points given that parking is an absolute necessity. The original code, which was written more than 30 years ago, did incent structured parking.

Chair Manfredi asked to what extent public art is incentivized under the proposed approach, especially if all a developer needs is points that can be achieved by providing some less expensive amenity. Mr. MacDonald said the exchange rate normalizes things across all amenities by providing a base. It is the ratio associated with each amenity that can increase the likelihood of being selected. Ms. Byers said if the thinking is that public art is lacking in some sector of Downtown, testimony to that end should be offered at the public hearing or in writing. If recommended by the Planning Commission, the points for that sector can be raised. As drafted, public plazas in the Northwest Village, City Center North and East Side Center districts have a higher ratio because the need for plazas in those areas is greater. The public hearing on March 8 is expected to generate a large number of comments. The work of the Planning Commission to begin formulating a recommendation is anticipated to begin on March 22. It would be good to have any recommendations from the Arts Commission forwarded to the Planning Commission by then. The Commission will likely continue to work on its recommendations through mid-April.

Mr. MacDonald said the current code has an incentive for a category called sculpture. The only design criteria associated with it is that the artwork must be located outside a building entrance. The proposed code expands the design criteria to allow for public art to be sited throughout an entire development as long as it is publicly accessible or easily visible from public rights-of-way, sidewalks or pedestrian way . The bonus points are based on value determined by an appraisal approved by the Bellevue Arts Program, and the design criteria includes a stipulation regarding maintenance, scale, types of art, and lighting.

Commissioner Jackson asked how public art is to be distinguished from architectural features in things like paving, handrails and seating. Mr. MacDonald said the determination is to be made largely through the appraisal process. Ms. Byers said nothing has been heard from anyone having an issue with the procedure as proposed, which involves review by experienced planners, having the work appraised, and approval by the Arts Program.

Commissioner Madan commented that appraisals are very subjective and go far beyond just what the developer may say a work is worth. Ms. Byers agreed but said it will be necessary to avoid getting into good art versus bad art. The process for the amenity system is relatively onerous in its current form and the Council provided direction to simplify it. To that end, staff has been seeking to avoid adding any extra steps.

Mr. Heim added that because appraisals must be accepted by the Bellevue Arts Program, the Commission could set up its own criteria for approving works. Such a package likely would include the artists' resume, the concept design of the work and the budget. Ms. Byers said she would need to verify whether or not the Commission could take that approach. She said she would be concerned about developing a completely separate process that could take on a life of its own.

Commissioner Jackson pointed out that where appraisals are called for, they usually are required to be independent. There should at the very least be no ambiguity with respect to who would be making the appraisal. Ms. Byers said those are the very kinds of tweaks that can be made to the proposed code. Mr. MacDonald said similar language is incorporated into the BelRed code. Ms. Byers agreed to look at the BelRed code language.

Commissioner Jackson said she was pleased to see the definition of what constitutes public art expanded. She asked if "other elements visible to the public" would include things like the Chihuly work in Lincoln Square given that it is visible from the sidewalk. Mr. MacDonald said that work and others like it that are part of the public's experience will count.

A. Lattawood Park Artist Selection Process

Mr. MacDonald said action was needed by the Commission to approve a call distribution process for selecting an artist for the Lattawood Park public art and lighting project. Once a process is established, staff will draft a call and bring it to the Commission for approval.

Commissioner Malkin asked about how many artists will be on the call list once a process is identified. Mr. Heim said for the Grand Connection there were some 15 artists on the list. Given the budget size, a minimum of five artists must be included.

Commissioner Madan said he is strongly opposed to invitational calls. He said calls should be open to any who want to apply, though certain artists certainly can be invited to apply. The invitational approach invariably leaves out artists who might be perfectly suited to do the work simply because they will not hear about it.

Mr. MacDonald noted that the Commission previously voted to approve a public art project in Lattawood Park. He explained that the total project budget is \$105,000. The Neighborhood Enhancement Program for the Factoria/Eastgate community voted to include pedestrian lighting in Lattawood Park, so \$25,000 of the budget will come from that pool and will cover the electrical work to be managed by the Department of Parks and Community Services. The balance of the project cost will be funded by the Public Art Program. Given the size of the budget and the technical requirements of the project, it makes sense to be specific about inviting artists. The invitational call approach allows for reviewing previous works, and the very personal connection associated with the invitational approach promotes engagement by the artists. By contrast, the panel approach under which a selected panel makes a recommendation to the Commission for approval, there could be 150 applicants, a large majority of which may not have the technical experience needed to create the project safely. Ultimately that could result in a liability the city would have to accept.

Commissioner Madan countered by saying nothing would prevent having an open call with all of the technical constraints specifically listed. Where the requirements are restrictive, there is an automatic filtering of the applicants, thus avoiding the selection of an artist without the required experience. Mr. MacDonald said that has not been his experience. Commissioner Jackson added that one of the key arguments for an invitational call is that the people with the experience would be willing to spend their time to apply. She said she has participated as a member of a panel where artists with no public art experience at all submitted applications that had to be reviewed, taking up time the panel could otherwise use reviewing qualified applicants.

John Sutton with SuttonBeresCuller asked if it would be possible for staff to vet the applications from an open call to weed out those unqualified to do the work ahead of the panel being seated. Mr. MacDonald said that approach is not covered by the Commission's currently adopted policies. The policies allow for an open call to artists and for a limited or invitational call to artists. A process would be required to revise the policies.

Mr. Heim clarified that under the adopted policies, where there is an open call to artists, the panel is the body that must review the applications. With an invitational call, the artists to be invited would be determined by the staff. Where a panel must review a large number of applications, the process can take as many as three days. Mr. MacDonald added by policy at least half of any panel is made up of people who are not artists or have any experience with the arts. Commissioner Jackson added that the panel could choose an artist with no electrical experience at all, leaving the Commission and staff to deal with it.

Mr. Heim pointed out that an invitational call was used to find an artist for the Grand Connection. He said because a certain type of applicant was needed, he spent time on the phone with colleagues asking for candidate recommendations.

Commissioner Madan said it is very hard for artists who are not already doing a certain kind of public art project to ever land a public art project of that nature. The result is an "in" circle of artists who get all the projects of the kind they have worked on previously. The pipeline for getting artists into public art is very broken; artists can sometimes land small projects, but to get to that big thing, the steps are completely missing and there is no way for them to climb up, even if they have great talent and all the engineering skills they need to do a project.

Commissioner Jackson agreed but said she was once burnt twice shy after the Bridle Trails experience where the project was delivered two years late and well over budget. It is a real disincentive to community participation when something like that happens. The Commission should be somewhat risk averse. Creating projects like the one in Bridle Trails should

absolutely be done with an open call to artists, and should even include incentives to encourage artists new to public projects. It could be the Commission should consider adding a technical expertise component into project budgets specifically to help new artists.

A motion to approve an open call to artists was made by Commissioner Malkin. The motion was seconded by Commissioner Lewis and it carried 4-3, with Commissioners Malkin, Lewis, Wolfeich and Madan voting for, and Commissioners Jackson, Lau Huiand Chair Manfredi voting against.

Commissioner Jackson pointed out that because of the need to treat each applicant equally, the panel will need to spend the same amount of time reviewing each application. Even those who are totally unqualified and have created nothing at all since high school will be treated equally under the process.

C. Draft Opportunities for Art and Culture in the Grand Connection

Mr. Heim reported that the SuttonBeresCuller team was back to follow-up on the Commission's January meeting where information was shared regarding their public engagement work and a very draft vision.

Mr. Heim called attention to page 23 of the packet and said the map highlighted what was heard from the public about specific cultural spaces. He noted the spaces included Downtown Park, the pedestrian corridor, private development areas, Old Bellevue, the transit center and Compass Plaza. The map on page 24 located minor points of interest every 15 to 20 seconds along the Grand Connection, major points of interest every four to five minutes. The map also indicated the location of cultural plinths.

Mr. Sutton explained that minor points of interest could be wayfinding and sculptural elements, whereas major points of interest could be signature sculptures, artist-designed canopies and cultural institutions. Cultural plinths are defined as places specifically designated for art performance activities, such as Compass Plaza and the old school foundation in Downtown Park.

Mr. Sutton said a few specific opportunities were identified by the survey results, so the team has developed a summary of needs, objectives and opportunities for each space. Downtown Park was identified most often as appropriate for art opportunities. Several meetings have been held with staff from the parks department where it was clarified that they want to see the park remain open and available for everyone; they are opposed to having the bulk of the Grand Connection programming occur in Downtown Park. Downtown Park is seen as the location for the gateway, however, and that will be one of the major recommendations.

Mr. Culler said there is a current park department plan to create an entrance to the park at the corner of NE 4th Street and Bellevue Way. He noted that page 27 of the packet included a rendering of the current plan for that entrance. There are multiple visions for how the gateway could happen, but there is a clear consensus that the gateway needs to happen.

Commissioner Jackson pointed out that the main entrance to Downtown Park is not currently at the corner of NE 4th Street and Bellevue Way, rather it is midblock on NE 4th Street across from Bellevue Square. Mr. Sutton agreed but said the parks department's plans re-envision its location. Mr. Heim explained that the parks department has put the vision on hold until the vision for the Grand Connection is solidified, after which they will modify their gateway plans as needed.

Mr. Sutton said the recommendation relative to Downtown Park will be to include a large-scale gateway-type sculpture. There will be numerous opportunities to foster partnerships between the parks department, the Commission and private landowners to create new public art in the area of the park, including artistic sidewalk pavement treatments and opportunities for cultural events.

Commissioner Lau Hui referred to the northeast corner of the diagram on page 28 and said it was her understanding that the building on that site is nearing completion. Mr. Sutton confirmed that and added that the intent is to raise the entire intersection of NE 4th Street and Bellevue Way to match the street level. The plan is to do the same at each of the major hubs along the Grand Connection. The treatment is already in place at Compass Plaza. Instead of pedestrians having to step down from a curb, the cars must drive up onto the raised area which has the effect of slowing them down. Such intersections can be closed off for special events, making the entire area a public plaza.

Commissioner Lewis asked about the connection from Downtown Park to Meydenbauer Bay. Mr. Sutton said the connection through the park would begin at the gateway entrance and wind diagonally to the circle and on to NE 1st Street, west to 100th Avenue NE, south to Main Street and Bellevue Place.

Commissioner Madan asked how the minor points of interest along the connection would be funded. Mr. Sutton said specific recommendations will be made as things progress, but the idea is to place small-scale works such as placements on light poles.

Mr. Heim reminded the Commissioners that the project began with an eye on establishing a vision for the Grand Connection. The arts and cultural elements are part of the overall vision. The current work is intended to create a vision, not an implementation plan. Once the Council accepts the vision, it will be up to them to figure out how to pay for it.

Mr. Culler said the team has been thinking about reimagining Bellwether as a ten-day all-inclusive arts festival in the downtown core, as opposed to a biennial sculpture exhibition. The festival approach would include temporary installations, performances, live music and food trucks. Each year there would be a different theme and a curated exhibition.

Mr. Sutton said the belief is that such an approach would allow for engaging a much broader section of Bellevue and encourage more partnerships with and between existing institutions, with various organizations hosting events in conjunction with the festival. For the first year, the team believes the theme should be the idea of connections. Mr. Culler added that the team believes the festival approach should be tried for three years, beginning in 2018, allowing time to gauge the level of success and the response from the community before committing to the approach on a more permanent basis.

Commissioner Madan voiced his support for the idea. He said another approach would be to continue with Bellwether in its current format and adding a five- or ten-day festival on top of it. He said the logistics do sound somewhat complex.

Mr. Heim said the team was not seeking anything more than feedback on the opportunities that have been identified. The Commission will in April be asked to endorse a plan.

Chair Manfredi asked the team landed on ten days as opposed to five days or 30 days. Mr. Sutton said the idea is to have the event start on a Friday and span two weekends, and to expand beyond just the visual arts. One opportunity the team has been looking at is the Red Ball Project. Mr. Culler said the project can be set up relatively quickly and is very impactful. It can be moved to a new location every day and as such can serve as an anchor piece that

literally will spell out the Grand Connection, reappearing in a new spot along the connection every day for ten days. It can be set up low enough for people to directly interact with it, or it can be installed up high, such as between buildings, which makes for great images.

Commissioner Jackson called attention to the first bulleted item on page 41 and suggested adding to the end of it the notion of public art.

Commissioner Malkin suggested the concern over having the event run for a full ten days is somewhat misplaced in light of the proposed three-year effort to try out different ideas and gauge interest in the Grand Connection. The challenge, of course, will be in actually bringing all the elements together. Mr. Sutton agreed and clarified that all of the individual elements from the performances to the sculptures would be aimed at drawing attention to and activating the Grand Connection route. The need to remain flexible will be key and the program will need to be designed to allow for the placing of permanent works while allowing for the placement of temporary works.

Answering a question asked by Chair Manfredi about the Meydenbauer Bay Park project, Mr. Heim said the bid has been finalized and construction is set to begin in May and be completed by the summer of 2018. Three artworks will come online during that time. Additionally, in the summer of 2018 the first raised intersection between Compass Plaza and the California Pizza Kitchen will be completed.

Mr. Sutton said the hope is that those who participate in the arts fairs will be out and about more often. By providing the cultural plinths and other opportunities, Bellevue's creative identity will become recognizable.

Mr. Sutton said the pedestrian corridor, which is currently defined as the section between the transit center and Compass Plaza, will eventually be a pathway that will unify the entire Grand Connection. It is certainly ripe for doing smaller projects along it, including wayfinding and minor points of interest.

The biggest issue for Main Street/Old Bellevue is its proximity to Meydenbauer Bay. The bay should be serving as a true asset but it is not really visible and still will not be even after the Meydenbauer Bay Park project is completed. The objective will be to support events and temporary works of art and civic placemaking as part of creating a clear and well-defined route for the Grand Connection to connect with Meydenbauer Bay.

With regard to the transit center, which already is a major hub and which will be rapidly changing as the new light rail station is developed, the opportunity exists to turn it into a true people hub with strong artistic and cultural elements.

Mr. Culler said the objective relative to Compass Plaza is to create a dynamic and engaging center where people want to be. There are opportunities for encouraging partnerships between the city, the Bellevue Downtown Association and private landowners to development programming and art plans that coincide with existing events and infrastructure. DOXA church has expressed an interest in collaborating, in possibly having a mural on the side of their building, and in having people use their space for community oriented events. The plan to dramatically expand Compass Plaza envisions either moving or deaccessioning the two major sculptures there, *Bellgate* and *City within the City*. Compass Plaza is the center of Downtown and as such it should have a major signature artwork that serves as a wayfinding device and as an icon for the city.

Mr. Heim said the intent is to get the plan to a point where the Commission can feel comfortable presenting it to the public and seeking their input during an extensive comment period.

Commissioner Malkin asked if any shift relative to the venues for the sculptures can be expected for the 2018 exhibition. Mr. Heim said the plan is to build on what the Commission has been doing but focus on the major points along the Grand Connection route. Mr. Sutton added that the crossing of I-405 will may offer options as well, though work in that area remains somewhat ambiguous.

Mr. Heim pointed out that as the work to develop the downtown light rail station ramps up, several prime venues for siting art during the exhibition will be lost, including the plaza and the pavilion. Additionally, because access to City Hall will become difficult, it may not be feasible to site indoor works inside along the concourse. There have been preliminary discussions with the Bellevue Arts Museum which has indicated they would welcome a partnership with Bellwether for siting works in their lobby.

D. Onsite Grant Review Program

Mr. Heim said steps are being taken to implement an onsite grant review program to supplement the grant applications for the Eastside Arts Partnership and Special Projects. The reviews document the service provided and also operate as independent reviews that speak to things like quality and attendance. The onsite reviews can also be used to replace the information that was lost with cessation of the interview process.

Mr. Heim noted that three of the Commissioners had already completed reviews of programs.

Commissioner Jackson pointed out that in fact the Commission used to have the onsite review program in place. Commissioners made an effort to attend as many of the programs as possible. What stopped the practice was limited time on the part of Commissioners and the fact that often free tickets were not provided. She pointed to the packet description of the program instructions and called attention to the statement “be a patron not a critic” and clarified that reviews are written by critics. She suggested that “patron” was the right word but proposed some word other than “review” should be chosen, such as “audit” or “visitation.” Mr. Heim said he had struggled with finding the right term and would welcome suggestions from the Commissioners. He said he was trying to get away from the notion of a review as it might be written for publication. Commissioner Jackson said what critics write are critiques of performances, whereas what is needed is a report on the programs and how well they meet the objectives established in approving the funding grant. She said she would accept use of the word “report” in place of “review.”

Commissioner Malkin voiced support for the proposed onsite review program. He agreed, however, that it would be an impediment if the Commissioners were obliged to purchase their own tickets for the events they attend to report on. Schedules could also be a detriment. Mr. Heim pointed out that the programs are required under the terms of their grant to provide two free tickets.

Mr. Heim said his goal for 2017 was to have one review for each of the Eastside Arts Partnership and special events applications, but said he would prefer to have two for each.

Commissioner Jackson thanked Mr. Heim for pulling together the Bellevue Spring Arts calendar that was included in the packet. She stressed the need to have the information posted to the website so the public can be better informed as well. Mr. Heim said the events

will appear on a calendar on the city's new website once it is released. He said he also would try to get the information published in *It's Your City*.

5. COMMISSION QUICK BUSINESS

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 – As Noted
 - i. Committees – As Noted

8. ADJOURNMENT

Chair Manfredi adjourned the meeting at 6:36 p.m.

Department of Planning and
Community Development

Action & Discussion

Action and Discussion

Tuesday, April 4, 2017
Meeting: 4:30 pm

Bellevue Arts Commission
Action and Discussion

Lake Hills Pole Art

Arts Program staff will present an update to the commission regarding the status of the Lake Hills Pole Art project.

Background

For the last year and a half staff has been working towards getting an agreement to locate artwork on Puget Sound Energy's poles with the wireless providers that lease the poles from PSE. These providers have asked for a non-negotiable item in the agreement that would allow them to request that artwork be taken down within 30 days for any or no reason.

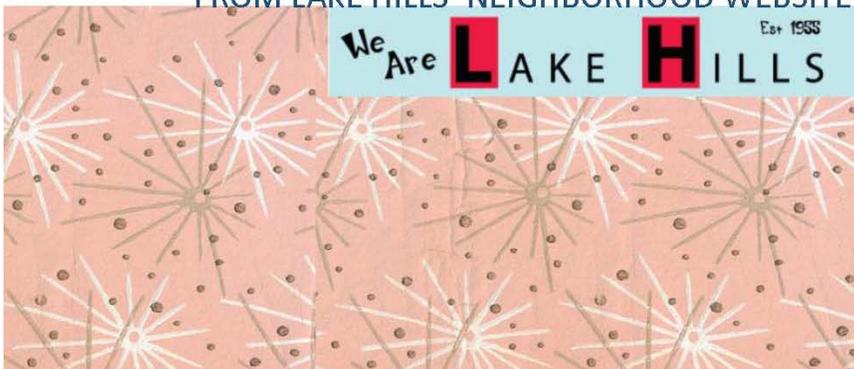
Given the large investment from the Public Art Program in form of funding and the community in the form of input and engagement, staff has been trying to come up with an alternative that would meet the original request from the Arts Commission, to have an artwork sited on the poles, without the risk of damaging the public trust and wasting valuable public art resources. The worry is that if staff were to go ahead with the traditional multiyear public art process in this location, we could create a bitter situation if the wireless provider requested the artwork removed.

Potential Solution

Given the constraints of the agreement with the wireless providers, staff has been looking for an option to site an existing artwork on the PSE-owned poles in Lake Hills in order to meet the Arts Commission's earlier recommendation. Delight in Green by artist Danielle Foushee and accessioned by the Arts Commission following its run in this past year's Bellwether, appeared to be the perfect solution.

WHY LAKE HILLS: DELIGHT IN GREEN

FROM LAKE HILLS' NEIGHBORHOOD WEBSITE



DELIGHT IN GREEN DRAWS REFERENCES FROM
MID-CENTURY MOTIFS

ADAPTABLE DESIGN



The artwork, features a mid-century mobile-like form with blue and yellow acrylic discs set in a steel frame, matches the neighborhoods mid-century roots and would also only require a new mounting bracket to be

made in order to install it on one of the large PSE poles. In fact, almost the exact form of the artwork shows up as the background of the We Are Lake Hills website, a site run by the Lake Hills Neighborhood Association. It should also be mentioned that the agreement that the Arts Program made with the Transportation Department regarding the current home of Delight in Green on Bellevue Way was that the artwork would be there on a very short-term and temporary period before it was relocated elsewhere.

To further explore this potential solution to this issue, staff presented the idea of siting Delight in Green on the PSE poles in lieu of a full scale community driven public art project to the East Bellevue Community Council on April 7th. The Community Council heard from staff on the background of the Lake Hills Pole Art project, the issue with the agreement with the wireless provider, and Delight in Green as a possible solution. The Council opened up the conversation to the audience of about 30 people to hear their thoughts. Of the roughly fifteen community members that spoke, all expressed approval of the artwork. The Community Council's comments echoed the audience's approval of the artwork and the appropriateness of the piece for Lake Hills, but they did have concerns and questions regarding the site of the poles. While they felt that a new artwork shouldn't be commissioned for the poles, they also had reservations with spending money on fabricating a new bracket for the artwork to fit the poles with the risk of the wireless provider requesting removal. Their suggestion was to site the artwork somewhere else in Lake Hills on a standard pole, as the current bracket is fabricated to fit those poles as is. The EBCC suggested two possible sites for a permanent home for the Delight in Green artwork: Main Street and 148th and on 148th at the Lake Hills Greenbelt Trail crossing.

Following the meeting, the Lake Hills Neighborhood Association Board of Directors submitted a letter to staff expressing their approval of the idea of Delight in Green coming to Lake Hills. The letter is contained at the end of this agenda item.

Next Steps

Given the challenges of commissioning a new artwork under the conditions of the agreement, siting an artwork on the PSE poles isn't feasible. As an alternative solution to siting artwork that fits the character of the neighborhood in Lake Hills, staff sees locating Delight in Green on a standard street light pole as a perfect solution. Staff welcomes feedback on the two sites currently under consideration for Delight in Green:

1. Lake Hills Greenbelt Trail Crossing on 148th – the red disc represents the approximate art location.



2. 148th and Main Street across the street from Hopelink: a new midblock crossing was constructed just east along Main Street. Additional landscaping will be done this spring in the Right-of-Way. Hopelink is located in the right side of the below image.



See the following page for the Lake Hills Neighborhood Association Board letter that was submitted to staff by Graham Siebe with the full board approval.

Date: March 24, 2017
To: Bellevue Arts Commission
Scott MacDonald, Associate Planner, smacdonald@bellevuewa.gov
From: The Lake Hills Neighborhood Association Board of Directors
Subject: Lake Hills Pole Art Location

First, we appreciate you presenting this project at the EBCC meeting on March 7. That is where most of us became aware of the specific details. The piece *Delight in Green* was a favorite of ours from the Bellwether Exhibition, and we are delighted that the Arts Commission is considering the Lake Hills neighborhood as a permanent location.

However, we have some specific concerns with the proposed location on the wireless poles off 156th and Lake Hills Boulevard.

- First, while we appreciate the negative appeal of these three poles, the location is not particularly high visibility. For example, we believe most pedestrian traffic in the area tends to travel inside the Lake Hills Shopping Center plaza, as there are no building entrances on the side facing the wireless poles.
- Also, we understand from the EBCC presentation that using these poles will require fabrication of a mounting bracket costing several thousand dollars.
- We are concerned about how adapting the artwork to the much larger wireless pole will affect the visual appeal of the piece.

We believe there are a few potential locations that are both higher visibility and would allow reuse of the existing bracket that fits the standard square light pole found throughout the city.

Thinking about the whole of lake hills, we think there is an excellent potential location to install *Delight in Green* on the East side of 148th Ave SE where the Lake to Lake Trail crosses and enters the Larsen Lake Blueberry Farm. This location has several important characteristics.

- It is one of the busiest pedestrian routes in the area
- It has good visibility from a high-traffic street
- It would strengthen the appeal of the trail and park
- There is a standard light pole already at this location

If this location proves unfeasible for some reason, we would also suggest the vicinity of 148th and Main Street, which also has high pedestrian and vehicle traffic, as well as many standard light poles.

Concerning the three poles off 156th, we believe something should be done to improve the look of these poles. However, we would like to see it be done in a way that includes all three poles, and is potentially cheaper (including the opportunity cost of the artwork).

Thank you for your consideration. This letter represents the collective opinions of the board members. If you have any questions, please feel free to reach out to Graham Siebe or anyone else on the board.

Downtown Livability Code Update: Feedback on

Arts Program staff will present a draft letter to be transmitted to the Bellevue Planning Commission on behalf of the Bellevue Arts Commission that provides feedback on the proposed Downtown Land Use Code updates for public art based on a previous Arts Commission discussion.

BACKGROUND

On March 7th, the Arts Commission received an update on arts-specific elements in the draft land use code amendment package. These included incentives in the proposed amenity incentive system and guidelines that drive the integration of art elements with developments. Specific amenities discussed included: Performing Arts Space, Public Art, and Water Feature. The Arts Commission provided feedback and a desire to formally transmit these ideas to the Planning Commission.

<p>11. Performing Arts Space: Space containing fixed seating for public assembly for the purpose of entertainment or cultural events (live performances only).</p>	16:1	16:1	16:1	16:1	16:1	16:1	16:1
<p>16 bonus points per square foot of performing arts space provided.</p> <p>DESIGN CRITERIA: This bonus shall apply only to performing arts spaces that are less than 10,000 square feet.</p>							
<p>12. Public Art: Any form of permanent artwork that is outdoors and publicly accessible or visible from a public place.</p>	40:1	40:1	40:1	40:1	40:1	40:1	40:1
<p>40 bonus points per every \$1,000 of appraised art value.</p> <p>DESIGN CRITERIA:</p> <ol style="list-style-type: none"> 1. Must be located outside in areas open to the general public or visible from adjacent public right-of-way, perimeter sidewalk or pedestrian way. 2. May be an object or integrated feature of the building's exterior or other visible infrastructure such as paving, hand railings, walls, seating or other elements visible to the public or in publicly accessible areas. 3. Public art can include murals, sculptures, art elements integrated with infrastructure, and special artist designed lighting. 4. Stand alone or landmark artworks should be at a scale that allows them to be visible at a distance. 5. Value of art to be determined through appraisal accepted by Bellevue Arts Program. 6. Maintenance of the art is the obligation of the owner of that portion of the site where the public art is located for the life of the project. 							
<p>13. Water Feature: A fountain, cascade, stream water, sculpture, or reflection pond. The purpose is to serve as a focal point for pedestrian activity.</p>	40:1	40:1	40:1	40:1	40:1	40:1	40:1
<p>40 bonus points per every \$1,000 of appraised value of water feature, or actual construction cost, whichever is greater.</p> <p>DESIGN CRITERIA:</p> <ol style="list-style-type: none"> 1. Must be located outside of the building, and be publicly visible and accessible at the main pedestrian entrance to a building, or along a perimeter sidewalk or pedestrian connection. 2. Water must be maintained in a clean and non-contaminated condition. 3. Water must be in motion during daylight hours. 							

April 4, 2017

John deVadoss, Chair
Bellevue Planning Commission

Dear Mr. deVadoss and members of the Planning Commission,

On behalf of the Bellevue Arts Commission, I submit this letter to provide feedback on the arts-specific elements in the draft land use code amendment package under consideration.

The Arts Commission appreciates the inclusion of public art and performance space as key features of the amenity system. We generally support the updated Downtown Livability amenity incentive system as presented to us on March 7, 2017, and support the arts-specific elements with some exceptions.

We understand and support the proposed updates that expands the definition and siting of public art beyond standalone sculpture at building entrances. While we recognize that integrated art features can improve the architectural interest of buildings, we believe this is not the primary public benefit of art in the public realm. It is to create a memorable record of our civic experience. As a form of collective community expression, we believe public art reflects and reveals the contours and wells of our society. What distinguishes public art is both its location in a public place and the affinity between artist and community. And it is this interactive process between artist, community and site that gives interest and meaning to our city.

To that end, we have identified areas of the public art incentive that could use revision as indicated in *italics*:

“12. Public Art: Any form of permanent artwork that is outdoors and publically accessible or visible from a public place. *The purpose is to create a memorable record of our civic experience and affinity between artist and community. This interactive process is what gives interest and meaning to our city.*”

“2. May be an *artist-made* object or *artist-made* integrated feature of the building’s exterior or other visible infrastructure such as paving, hand railings, walls, seating, or other elements visible to the public or in publicly accessible areas.”

“5. Value of art be determined through an *independent* appraisal accepted by the Bellevue Arts Program.”

All great cities have great art. The arts in its many forms not only confers collective identity for a city but is often its soul. In Bellevue, our soul expresses itself in a vibrant, high quality collection of public artworks in both public and private spaces and a small but growing schedule of annual performances. As you know, this is unique for cities of our size and it is what makes us special. Our hope is that this situation endures and thrives. Therefore, we respectfully ask that you carefully consider changes to the incentive system that may reduce or inhibit the likelihood of public art and performance space to be realized in Downtown Bellevue.

Thank you for the opportunity to provide feedback and your partnership in elevating the arts as a driving force toward greater downtown livability.

Yours sincerely, Paul Manfredi, Chair, Bellevue Arts Commission

Design Guidelines and the Arts

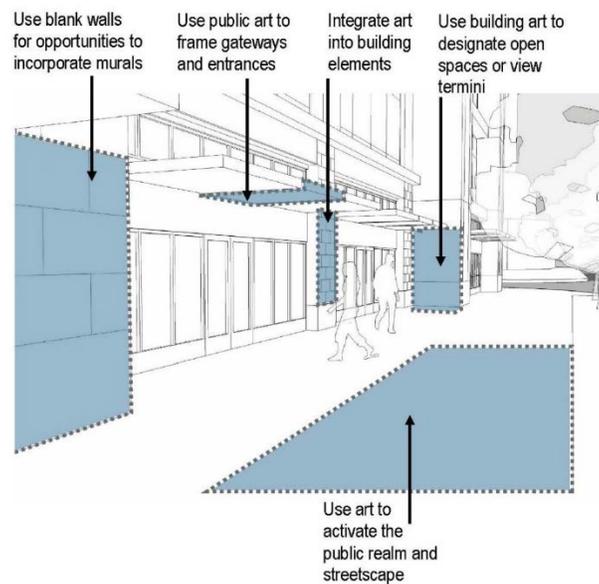
Below are proposed guidelines that will guide the integration of art into buildings and public spaces. A new emphasis is placed on integration, as compared to the current approach which allows for setting an artwork on a foundation outside of a building entrance. From the proposed amendments:

5. Integrate Artistic Elements.

a. Intent. Artistic elements should complement the character of a site, building or district as a whole. Art enriches the development by making buildings and open spaces more engaging and memorable. Art is integral to creating a memorable experience for those who live, work, and visit Downtown, especially when the art is integrated into the design of the building or outdoor space. To maximize the opportunities for art on a site, applicants are encouraged to include artists on design teams.

b. Guidelines.

- i. Use art to provide a conceptual framework to organize open spaces including plazas, open spaces, setbacks, and streetscapes;
- ii. Use art to mark entryways, corners, gateways and view termini;
- iii. Integrate art into building elements, including but not limited to: facades, canopies, lighting, etc;
- iv. Designate a location for the artwork that activates the public realm and is in scale with its location; and
- v. Use materials and methods that will withstand public use and weathering if sited outdoors.



Action and Discussion

Tuesday, April 4, 2017
Meeting: 4:30 pm

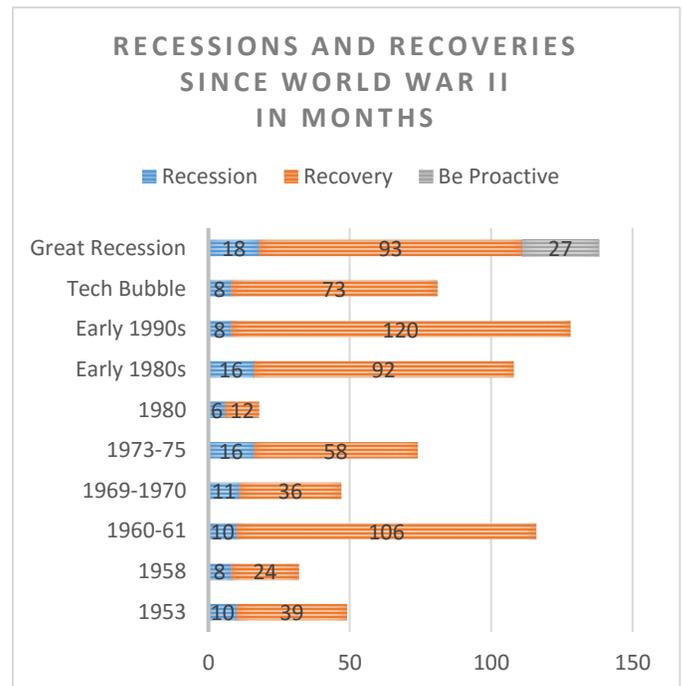
Bellevue Arts Commission
Action and Discussion

Capacity Building: Level Up Bellevue

At today's meeting staff will present an analysis of the needs of Bellevue's arts and heritage nonprofits and discuss a draft proposal for a new, time-limited capacity building program called Level Up Bellevue that addresses these need through the 4Culture Sustained Support grant award of \$30,000 for 2017-2018.

WHY CAPACITY BUILDING AT THIS TIME

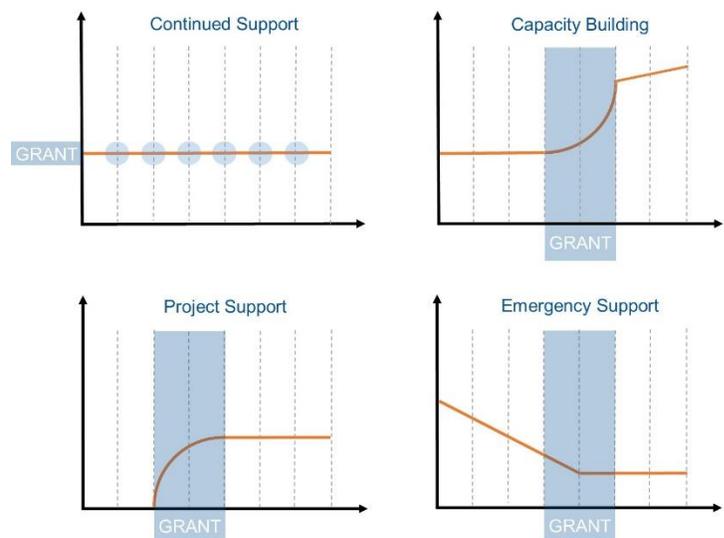
History proves that arts nonprofits in Bellevue that lack cash reserves and reliable, affordable space are at high risk of scaling back, moving out, or shutting down during times of economic recession. By the end of the first year of the recession (2008), Bellevue's arts nonprofits reported a collective loss of \$1.7 million of net assets. By year four of the recovery (2013), eight nonprofits were no longer operating in city. As we approach what is likely the tail end of this current economic period of recovery and prosperity as indicated in the chart to the right, the City can be proactive and play a key role in helping arts and heritage nonprofits in Bellevue build and maintain their core infrastructure to survive, adapt, and thrive in our fast-changing community. Please see the attached report for more information.



NEEDS

Artists and arts organizations funded through Eastside Arts Partnerships and Special Projects in Bellevue were surveyed and convened for a coffee chat in March to discuss immediate and future organizational needs. The top two most important issues facing organizations in the next 1-3 years are maintaining and growing patrons and becoming a vital community resource. If given additional time and resources, the top three activities these organizations would pursue are financial planning, board development and facility planning. Additionally, capacity building was identified as the second most important form of support behind continued support. Please see the attached 2017 Organizational Survey results for more information.

Types of funding support

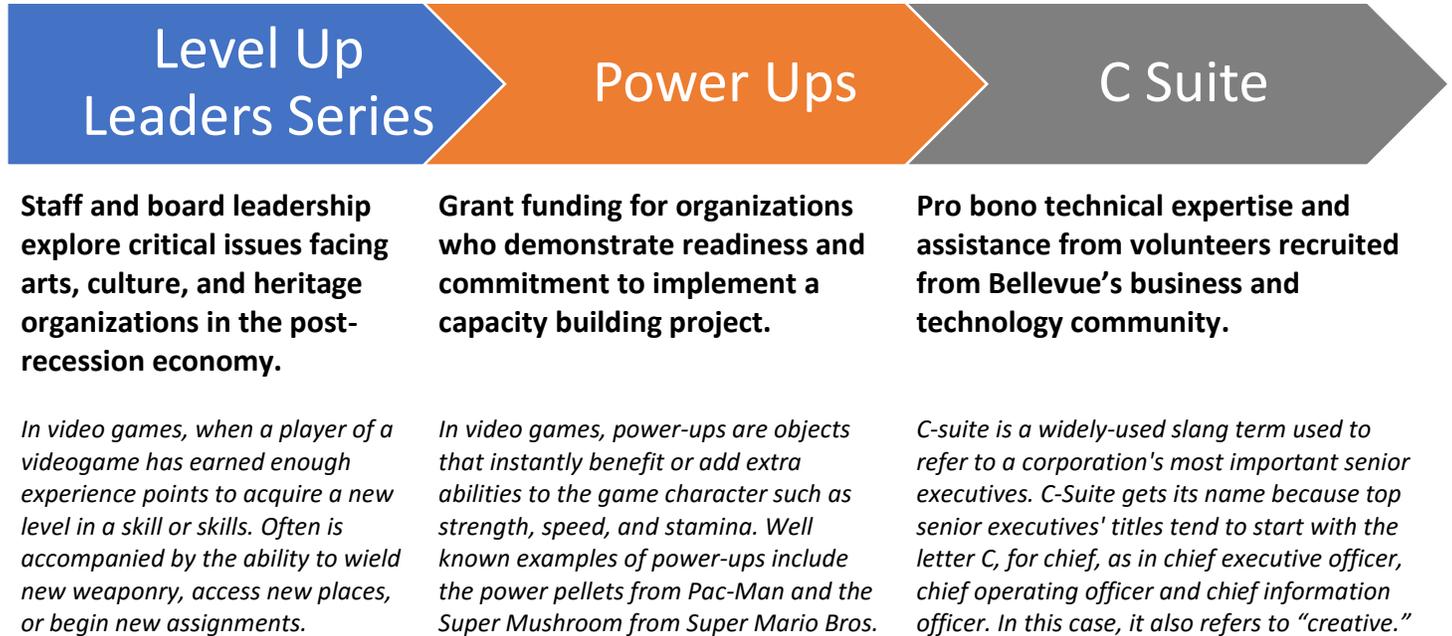


LEVEL UP BELLEVUE

Draft proposal

WHAT

Level Up Bellevue aims to help arts and heritage nonprofit leaders and artists reach the next level of organizational development through structured support and targeted resources. Rooted in Bellevue's unique cultural landscape and community assets, the time-limited program provides:



WHY

Nonprofits need certain capacities in order to deliver results. These include strong leaders, financial management, technology and office space, as well as softer things like communications, adaptability and relationships. Capacity building describes the process of developing a nonprofit's ability to deliver its mission effectively now and in the future by changing what they are capable of doing. This change can be the result of many activities including education and training, peer-to-peer cohorts, communities of practice, technical assistance, and funding support.

Problem: The majority of arts and heritage nonprofits participating in the City's funding programs are either undercapitalized (not producing an annual budget surplus or maintaining adequate cash reserves) or space insecure (lack of reliable access to affordable space that meets their needs).

Objectives:

1. Provide an open, community-focused education series for arts and heritage nonprofit leaders and artists.
2. Increase access to organizational capacity building information for first time nonprofit leaders and volunteers from non-traditional backgrounds.
3. Help leaders understand the changes in community needs, civic priorities and the arts and heritage funding environment for long term success.

Performance measures	2017	2020
<i>Space security:</i> % of organizations who report having reliable access to affordable space that meets their needs	9	
<i>Capitalization:</i> Reserve ratio (expendable net assets/total annual expenses) \geq 30%	1	
<i>Retention:</i> Number of nonprofit organizations with active programs in Bellevue	31	31

WHO

This program targets organizations who indicate capacity building as either their preferred or second choice form of support as indicated in the 2017 Organizational Survey:

Types of Support	First Choice	Second Choice
Continued grant support to maintain current programs and operations	Acoustic Sound dba Wintergrass Anindo Chatterjee Institute of Tabla Bellevue Youth Symphony Orchestra Emerald Ballet Theatre Huayin Performing Arts Group KidsQuest Children's Museum Pacific Northwest Ballet Syncopation Dance Project StoneDance Productions: Chop Shop	Bellevue Arts Museum Bellevue Chamber Chorus Eastside Heritage Center Global Organization Arts Leadership
Capacity building investments to facilitate resilience, change and growth	Eastside Heritage Center Evergreen Association of Fine Arts Global Organization Arts Leadership Music Works Northwest Bellevue Chamber Chorus Tasveer	Acoustic Sound dba Wintergrass artEAST Bel-Red Arts StoneDance Productions: Chop Shop Japan Creative Arts
Project grant support for startup, capital projects or a special program	artEAST Japan Creative Arts	Anindo Chatterjee Institute of Tabla Bellevue Youth Symphony Orchestra Huayin Performing Arts Group Lake WA Symphony Orchestra Tasveer Syncopation Dance Project
Emergency support to stop growing deficits, declining audiences or relief from an unforeseen circumstance	Bellevue Arts Museum	Emerald Ballet Theatre Lake WA Symphony Orchestra

HOW

Timeframe

MAR	APR	MAY	JUN	JUL	AUG	SEP	OCT	NOV	DEC
Proposal	Program development, Org. assess. & recruit volunteers			Materials development	Registration	Level Up Sept 11-Oct 16		Demon. Grant application process	

Budget

ITEM	AMOUNT	NOTES
Instructors (5x)	\$7,500	\$1,500/session; \$250/hr.; 2 hr. session 4 hr. prep
Materials development	\$1,500	Graphic design; translation
Supplies & materials	\$750	Print outs
Refreshments	\$750	\$150/session for coffee and cookies
Volunteer support	\$3,000	Recruitment and training
Demonstration grants	\$15,000	3 grants at \$5,000 each
Contingency	\$1,500	
Total	\$30,000	

Report: The Impacts of the Great Recession on Bellevue’s arts and heritage nonprofit organizations

The Great Recession (December 2007 – June 2009) greatly impacted Bellevue’s arts, culture, and heritage community. This reports provides an analysis of the financial position of the nonprofit organizations participating in the city’s Eastside Arts Partnership funding program during and after the Great Recession, from 2008 until 2014. The aim is to draw a relationship between core capacity issues, namely financial management, and long term survival and sustainability during and after economic downturns.

Eastside Arts Partnerships cut in half

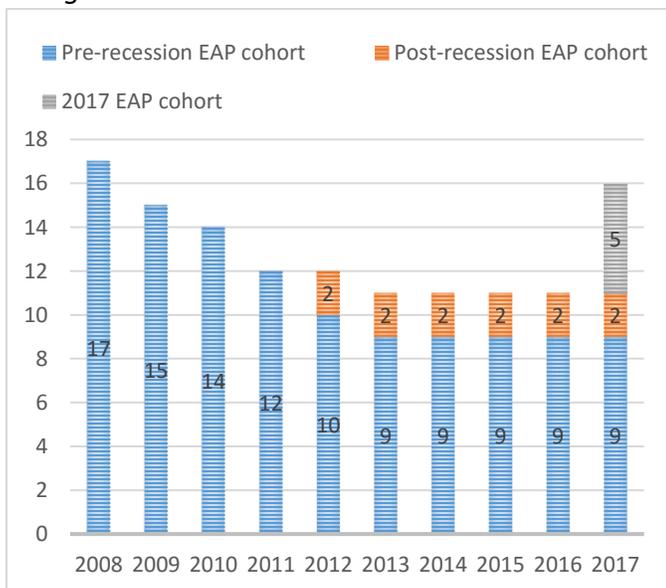
At the beginning of the recession in 2008, seventeen nonprofit arts organizations were funded either through the Eastside Arts Partnerships (EAP) program or by the City Council. By 2013, nine were operating with enough organizational capacity in Bellevue to qualify for EAP support. That is, providing ongoing programming or services within Bellevue city limits. The remaining organizations had to scale back their public programs, move out due to space issues or shut down completely including:

Scaled back: Ballet Bellevue and Northwest Sound Barbershop currently receives periodic Special Projects funding support;

Moved out: Bellevue Civic Theatre, Cascadian Chorale, Columbia Choirs and the International Youth Ballet;

Shut down: Bellevue Opera/ Peccadillo Players and Bellevue Philharmonic Orchestra.

EAP grant awards 2008 - 2014



Yoyo capitalization during the aftermath

The impacts of the great recession were immediate. Six of the eight Bellevue pre-recession EAP cohort members that persist today ended their 2008 fiscal year with a budget deficit as reflected by red squares in the chart below. While all but one of these organizations ended their 2009 fiscal year with a budget surplus as reflected in the chart below by green squares, the majority of these organizations would cycle through operating deficits and surpluses during the first three years of the recovery (2010-2012). It would take four years for the majority of Bellevue EAP organizations to be capitalized. Please note: two organizations no longer reach the threshold of being required to file the IRS EZ Form 990 based on their annual budget.

Capitalization rates (%) of Bellevue EAP awardees.

2008	2009	2010	2011	2012	2013	2014
(7.5)	(4.3)	1.33	(5.25)	(1.3)	7.74	10.5
3.09	14.5	0.8	(3.1)	(4.4)	1.1	8.0
(2.6)	0.6	(1.1)	0.4	1.6	5.24	8.5
(8.5)	0.4	2.0	(1.7)	(1)	18.8	(0.8)
(23)	(35)	(29)	(27)	99.6	7.2	81.3
(27)	9.6	(29)	(23)	(19)	(25)	(21)
(5.9)	5.4					
(11)	6.0					
10.6	33.5	(16.1)	6.1	5.8	7.2	1.7
(9.8)	15.9	5.54	(1.9)	8.5	12.8	0.4

Net assets: the bridge to survival

Every EAP cohort member that persists today did so by relying on assets, or cash reserves, to offset budget deficits at the end of fiscal year 2008. In fact, between fiscal year 2007 and 2008, EAP members lost a combined total of \$1.7 million in net assets. By 2014, the loss grew to \$2.85 million dollars resulting in an annual combined “burn rate” of \$407,000 each year between 2008 and 2014.

Percent change in net assets from the preceding year of EAP awardees.

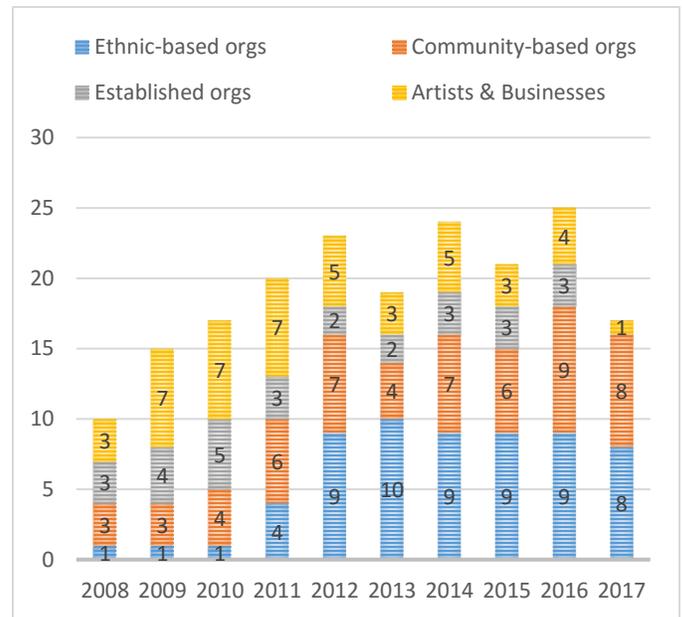
2008	2009	2010	2011	2012	2013	2014
(24)	(16)	6	(23)	(8)	50	49
(2)	12	0	1	0	5	4
(47)	5	(7)	2	10	30	38
(905)	(4)	(18)	19	9	(167)	(9)
(12)	(20)	(21)	(27)	75	7	76
(5)	2	(4)	(4)	(3)	(5)	(2)
(24)	7					
(8)	7					
0	113	(35)	10	13	14	27
(78)	510	35	(10)	47	53	0

The few organizations that remained were able to take advantage of the subsequent recovery and economic expansion to facilitate organizational growth such as the KidsQuest Children’s Museum who just opened their new facility in Downtown Bellevue. In fact, three organizations from the pre-recession cohort have dealt with or are dealing with space insecurity including the Bellevue Arts Museum, Pacific Northwest Ballet and Music Works Northwest. All have appealed to the City for emergency facility support.

New roles for Special Projects

At the start of the Great Recession in 2008, a handful of individual artists, established nonprofit organizations with paid full time staff, and community-based organizations led by part-time staff or volunteers received Bellevue Special Projects funding. Within three years, the number of Special Projects grants doubled from ten to twenty.

This increase was the result of more artists and community-based organizations seeking support albeit at different times. The number of artist projects funded more than doubled from three to seven in the second year of the recession but returned to pre-recession levels by 2013. This suggests that artists relied on Special Projects funding to offset lost income or opportunities during the recession and recovery period. It should be noted that only one individual artist who initially received funding during this time has persisted within Special Projects: Eva Stone with Stone Dance Projections (2010).



Special Project grant awards 2008-2014

By contrast, the number of grants to community-based organizations did not increase until 2011. By 2013, the number of community-based organizations receiving grant awards more than tripled. An analysis of first-time grant awards reveals that ethnic-based organizations (as indicated by an asterisk*) fueled this growth:

*2010: From Within Nucleus**

2011: Eastside Nihon Matsuri Association; Emerald Ballet Theatre; Seattle Chinese Chorus*; Theatre Simple*

*2012: Sammamish Symphony; Show Brazil**

2013: Asian American Performing Arts Theatre; Evergreen City Ballet; Four Seasons Chorus*; Hengda Dance Academy*; Huayin Performing Arts Group*; Hwa Sheng Chinese Opera Club*; Seattle Chinese Chorus**

Of the fourteen community-based organizations to receive a grant for the first-time ten were ethnic-based organizations. Notably, the rise in ethnic-based nonprofit organizations also tracks the growth of Bellevue’s ethnic population from 40 in 2010 of the total population to 50 percent in 2015.

Q2 What organization do you represent?

Answered: 19 Skipped: 0

#	Responses	Date
1	EAP 91.3 KBCS	3/30/2017 3:28 PM
2	EAP Emerald Ballet Theatre	3/30/2017 12:16 PM
3	EAP Bellevue Arts Museum	3/28/2017 4:35 PM
4	Special Projects Global Organization for Arts and Leadership (GOAL)	3/28/2017 1:13 PM
5	EAP Emerald Ballet Theatre (EBT) and Rel-Reds Arts District Group (B-RAD)	3/28/2017 12:39 PM
6	EAP Bellevue Youth Symphony Orchestra	3/28/2017 12:34 PM
7	EAP Lake Washington Symphony Orchestra	3/28/2017 12:31 PM
8	Special Projects Eastside Heritage Center	3/28/2017 12:22 PM
9	EAP Music Works Northwest	3/28/2017 12:17 PM
10	EAP Acoustic Sound d/b/a Wintergrass	3/28/2017 12:14 PM
11	Special Projects Syncopation Dance Project	3/28/2017 12:09 PM
12	Special Projects artEAST	3/28/2017 12:03 PM
13	EAP EAFA Evergreen Association of Fine Arts	3/28/2017 12:01 PM
14	EAP Bellevue Chamber Chorus	3/27/2017 7:49 PM
15	EAP Tasveer	3/27/2017 6:42 PM
16	EAP ACIT Seattle (The Anindo Chatterjee Institute of Tabla)	3/27/2017 2:03 PM
17	Special Projects Huayin Performing Arts Group	3/27/2017 1:55 PM
18	Special Projects StoneDance Productions	3/27/2017 10:12 AM
19	Special Projects Japan Creative Arts	3/24/2017 1:44 PM

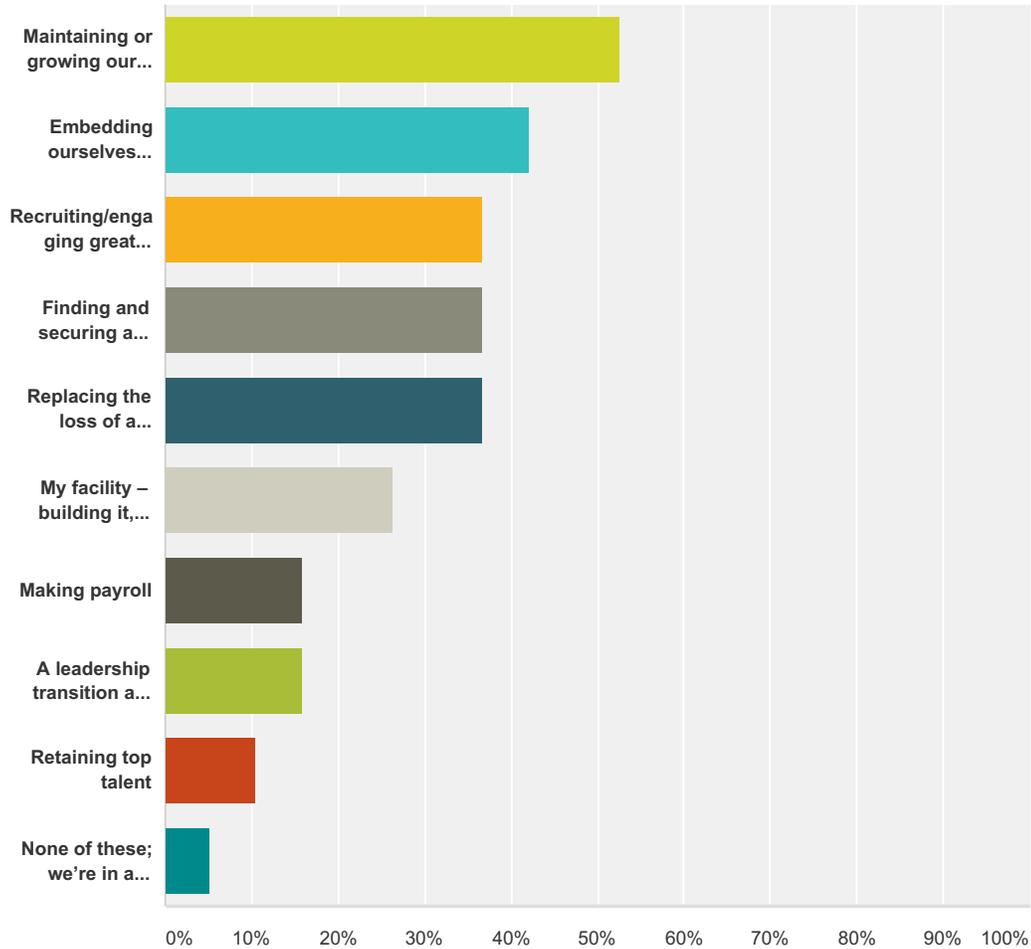
Q3 What is the most promising development at your organization right now?

Answered: 17 Skipped: 2

#	Responses	Date
1	Increased audience	3/30/2017 3:28 PM
2	Just finished our Magic Bus presentation at Sunset Elementary School in Issaquah. There were over 600 students plus faculty & parents. So close to 700 audience. Now on to Youth America Grand Prix Finals in New York, the Spring Show and Summer Program.	3/30/2017 12:16 PM
3	Finalizing commitments towards helping BAM become financially sustainable.	3/28/2017 4:35 PM
4	Currently, GOAL is concluding the second semester of its Leadership, Arts, Performance (LEAP) Academy (ages 6-18) with the original production of Beauty and the Beast in May 6, 2016 on the stage of International High School-Bellevue, after successfully competing our first semester production of The Nutcracker Musical in December 2016 on the stage of Bellevue High School. Additionally, we are increasing our reach in the Bellevue community by expending the daily schedule of open community performing arts classes for adults in the morning. Also, this Summer, GOAL is offering two sessions of our Summer Intensive Performing Arts Leadership all day camps for children ages 6-14.	3/28/2017 1:13 PM
5	our students and our faculty! Our students have a lot of passion, dedication and talent developing into amazing dancers and exceptional adults. We are fortunate to have our international faculty, who are talented teachers and artists sharing their art and knowledge with our Eastside community	3/28/2017 12:39 PM
6	Getting more community involvement	3/28/2017 12:34 PM
7	Partnerships with a diverse group of musicians and composers.	3/28/2017 12:31 PM
8	We just did a board retreat and made a two year commitment to get our name and mission to be more recognizable.	3/28/2017 12:22 PM
9	Post-move (2014) increased stability in enrollment, now allowing us to start launching new programs including contemporary chamber music songwriting; increasing access for seniors, adults, youth	3/28/2017 12:17 PM
10	Our board is in the strategic planning process. Stakeholder feedback has been at a high level of engagement, which promises to inform a good discussion at the June board/staff retreat.	3/28/2017 12:03 PM
11	Streaming our demonstrations and reaching over 500 viewers, reaching a newer, broader audience	3/28/2017 12:01 PM
12	Currently it is audience building	3/27/2017 7:49 PM
13	Growth in staff	3/27/2017 6:42 PM
14	Our Access to Ustads project is bringing world-class artists to King County, including Bellevue, for performances and educational programs. We are excited to continue developing and expanding this program, which serves all ages including free & discounted events.	3/27/2017 2:03 PM
15	Partnering with cultural troupes on China to produce high quality shows and forums that promote cultural exchanges and appreciation for diversity, especially to the young generation	3/27/2017 1:55 PM
16	The expansion of our community outreach programs and the continued presentation of professional contemporary dance in Bellevue.	3/27/2017 10:12 AM
17	Bellevue World Taiko Festival Taiko classes and workshops	3/24/2017 1:44 PM

Q4 What do you consider to be the 3 most important issues facing your organization in the next 1-3 years?

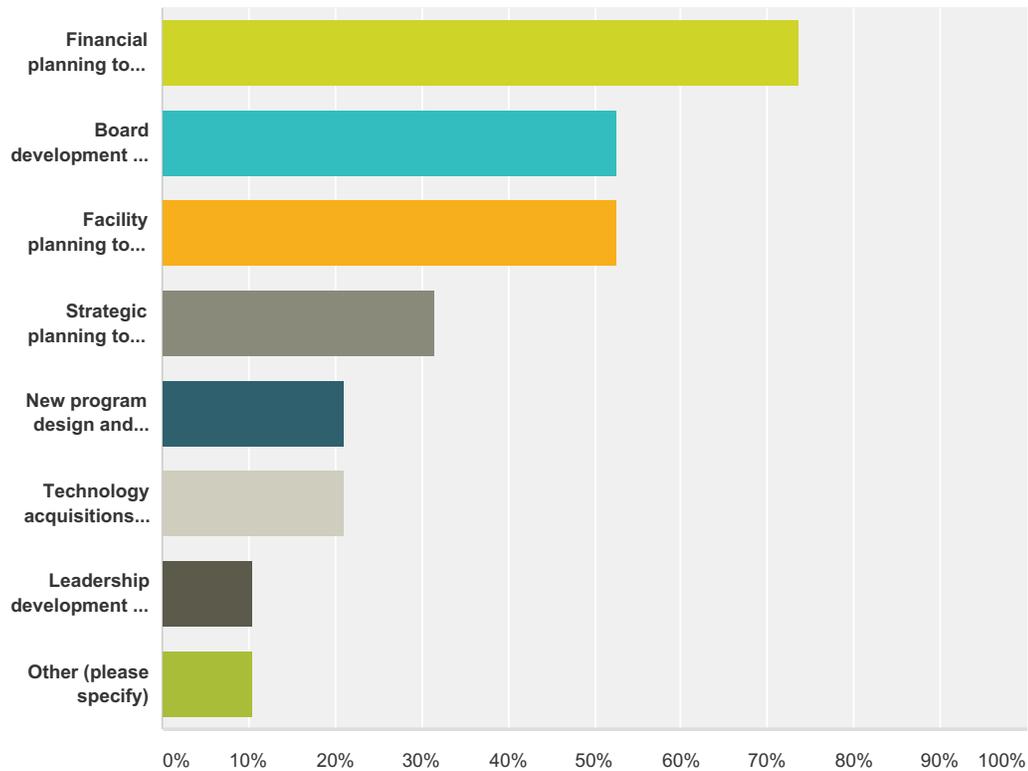
Answered: 19 Skipped: 0



Answer Choices	Responses
Maintaining or growing our patrons: audiences, students or visitors	52.63% 10
Embedding ourselves within Bellevue as a vital community resource	42.11% 8
Recruiting/engaging great board members	36.84% 7
Finding and securing a venue for our next season or project	36.84% 7
Replacing the loss of a significant funder or revenue source	36.84% 7
My facility – building it, fixing it, or renovating it	26.32% 5
Making payroll	15.79% 3
A leadership transition and succession planning	15.79% 3
Retaining top talent	10.53% 2
None of these; we're in a comfortable place	5.26% 1

Q5 If my organization had the time and resources, we would focus on (pick 3):

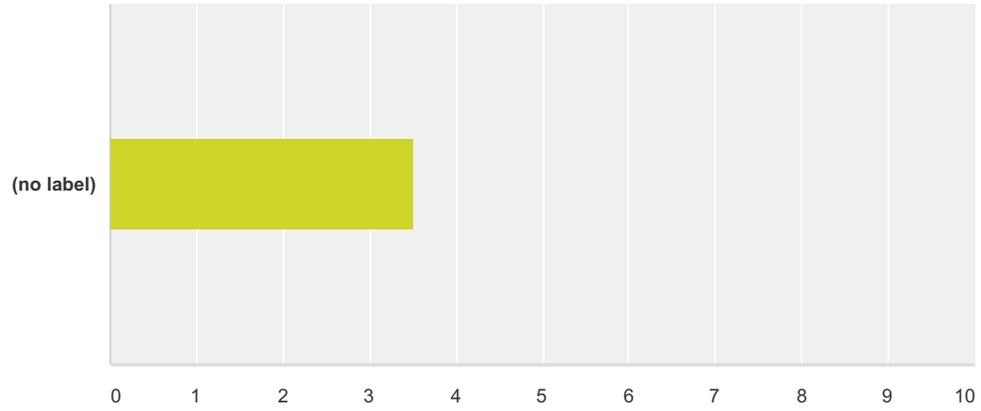
Answered: 19 Skipped: 0



Answer Choices	Responses
Financial planning to create cash reserves for stability, growth or change	73.68% 14
Board development to increase our advocacy and fundraising capabilities	52.63% 10
Facility planning to secure reliable access to affordable space that meets your needs	52.63% 10
Strategic planning to realign our vision and mission with changes in the community	31.58% 6
New program design and evaluation for either quality improvement, innovation or patron development	21.05% 4
Technology acquisitions to improve communications, data capture and online commerce	21.05% 4
Leadership development to work through a leadership transition	10.53% 2
Other (please specify)	10.53% 2
Total Respondents: 19	

Q6 Please respond to the following statement: My organization has reliable access to affordable space that meets our needs.

Answered: 19 Skipped: 0



	Strongly agree	Somewhat agree	Somewhat disagree	Strongly disagree	N/A	Total	Weighted Average
(no label)	0.00% 0	31.58% 6	47.37% 9	15.79% 3	5.26% 1	19	3.50

Capacity Building for Arts, Cultural and Heritage Organizations in Bellevue

Q7 Feel free to comment further about your space situation:

Answered: 15 Skipped: 4

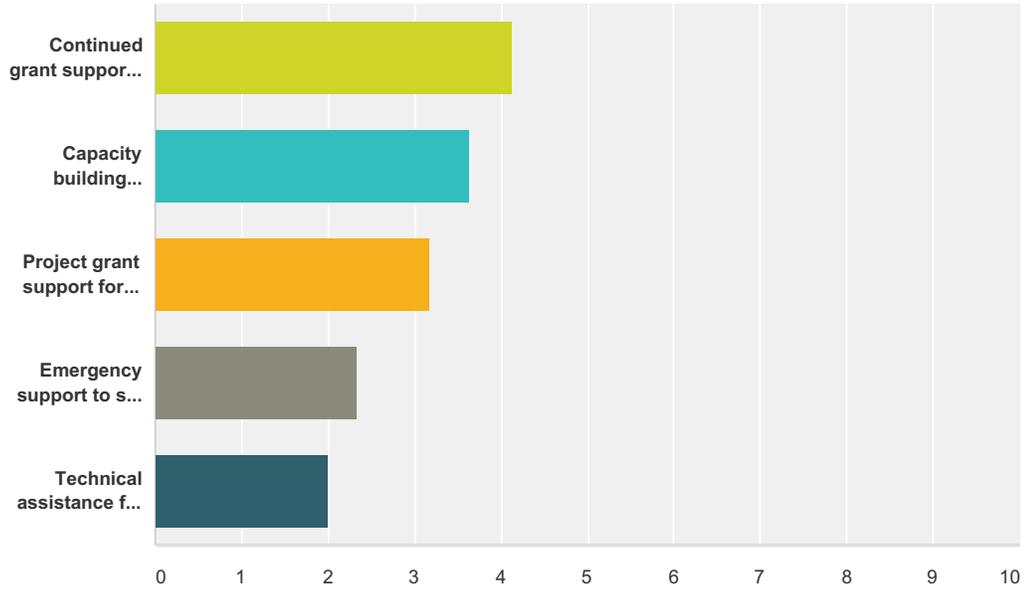
#	Responses	Date
1	We are renting space now, that is 5000 sq.f. We need big space in order to operate. When our lease will be up by September 2019, the price per year will go up from 100K to 148K for rent. It is hard to say how we can produce/plan almost 50K extra per year.	3/30/2017 12:17 PM
2	Currently, GOAL is leasing a rehearsal space studio in the facility of Lake Sammamish Foursquare Church in Bellevue WA and rents the performance venue from Bellevue School District. It will be very helpful for our organization if the City of Bellevue can provide GOAL a facility for our classes, rehearsals and performances where we can reach the full potential of the organization.	3/28/2017 1:14 PM
3	Our lease expires in 2 years and they have doubled our rent. We will have to move if we can find new space, including an expensive floor build-out & move, or if we increase fees we may price ourselves out of the market. 7. Our Home studio space – our rent has continued to increase prohibitively and prevented us from growing our space. In 2 years our current lease expires and the landlord is planning to double the rent (from \$100k to \$198k). Moving will be costly and difficult, which we know because we have looked into it before. Parking is a challenge during certain times of the day/evening. Room to grow – because space is so expensive we have not expanded our space to meet our growth needs, but maintained a very conservative growth plan. Rehearsal and Performance space – we cannot get affordable or adequate rehearsal or performance space in Bellevue for the dates we need. Aside from the location, we are pretty happy with Northshore Performing Arts Center, but their foundation is now relying on our December performances to save/support their foundation! We had to make a deal with them to essentially give them the upside profit from our performances in order to keep our December performance dates.	3/28/2017 12:42 PM
4	This is the most stressful part of my job, despite the fact that the Bellevue School District is very helpful. We can't plan very far in advance.	3/28/2017 12:35 PM
5	We are lucky to even survive as an organization because a church rents it out to us for next to nothing. Plus they have great parking, wheel chair accessible.	3/28/2017 12:32 PM
6	We are incredibly fortunate to exchange work for (paid and volunteer) for office space in the McDowell House. However, our wonderful collection is in Totem Lake and not available for the public to view.	3/28/2017 12:24 PM
7	We love our new space for lessons and classes. We sometimes struggle to find appropriate, affordable performance spaces. Resonance is a wonderful new space, but still incurs costs, especially evening and weekend hours.	3/28/2017 12:19 PM
8	We currently are Artists in Residence at Crescendo Dance Academy and Extension Dance Theatre, which fortunately takes care of our biggest expense for rehearsal space. However, if this partnership were to not continue in the future, this would be a big issue for us. That requires the businesses to stay strong enough to support us, but they struggle with costs and competition as well.	3/28/2017 12:12 PM
9	Our current space is market rate and too small to run our four programs. We also have storage space. As we consider, in our strategic planning process, whether to remain where we are or to move, it is unclear where on the Eastside that we can find ample, affordable space. While we are tied to expensive space, it is difficult to take too many programs outside of our space.	3/28/2017 12:07 PM
10	Rent is expensive, plus lack of artists studio space	3/28/2017 12:02 PM
11	KBCS is a professional radio station, operating in 2 suburban Bellevue ranch houses	3/28/2017 8:21 AM
12	Meydenbauer is extremely expensive and most church venues are either very expensive as well or don't offer everything that is needed to showcase a quality choral concert.	3/27/2017 7:57 PM
13	We have held weekly tabla drumming classes in Bellevue at Eastside Bahai Center for years now, and although they are really great folks who provide space at reasonable cost, they often close or cancel rentals for their own events. Also, we hold concerts in Bellevue, and its hard to find a smaller reasonably priced theater space (200-300 seats).	3/27/2017 2:08 PM
14	The word "affordable" is fluid for our organization.	3/27/2017 10:18 AM

Capacity Building for Arts, Cultural and Heritage Organizations in Bellevue

15	<p>Taiko drumming can make loud sound. So, we need find stand-alone building or large sound proof room. Both are so expensive. And we lease the space only weekend right now. Taiko is very expensive. Students don't have own Taiko. Our organization bring everywhere we could do it. If we get right place, we could glow our organization and many people could take our class in weekdays. Right place is No worry for Taiko drumming. Store Taiko at the space or in the building. Use weekdays Thank you for reading, Ringtaro</p>	3/24/2017 2:03 PM
----	---	-------------------

Q8 At this stage in your organization's development, what form of support is more important to meet your mission, serve Bellevue and plan for the future (rank 1-5)?

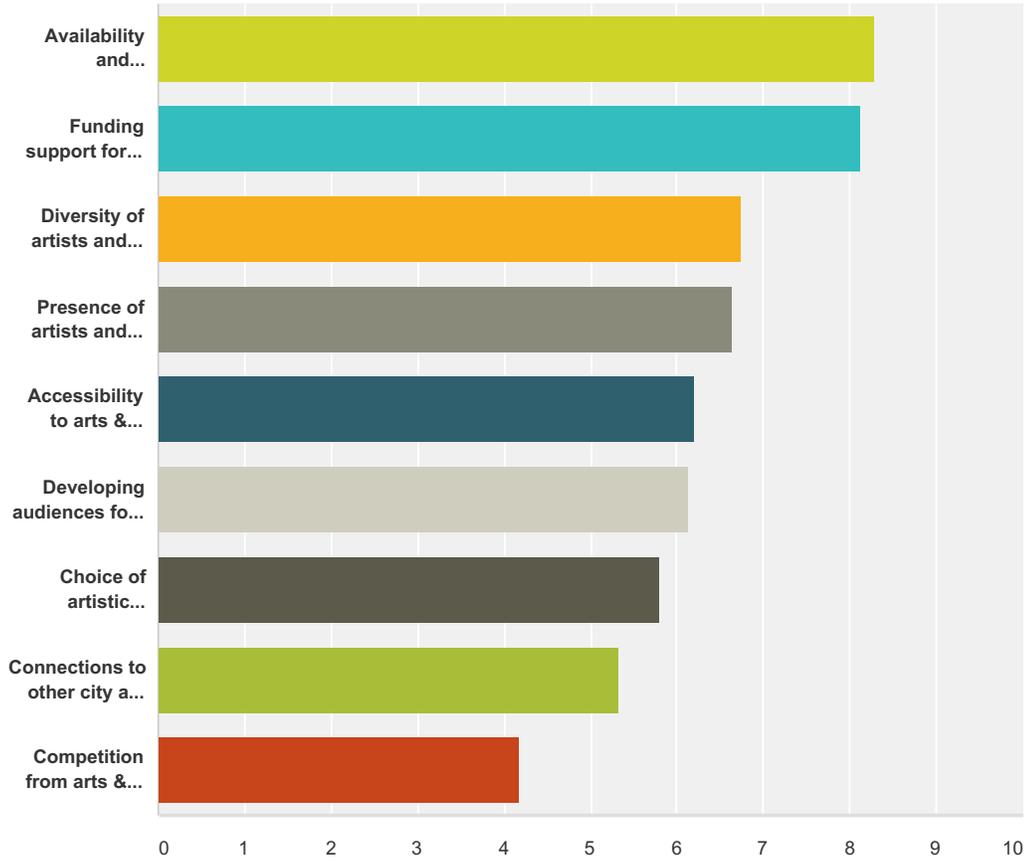
Answered: 19 Skipped: 0



	1	2	3	4	5	Total	Score
Continued grant support to maintain current programs and operations	43.75% 7	25.00% 4	31.25% 5	0.00% 0	0.00% 0	16	4.13
Capacity building investments to facilitate resilience, change and growth	36.84% 7	21.05% 4	21.05% 4	10.53% 2	10.53% 2	19	3.63
Project grant support for startup, capital projects or a special program	11.76% 2	35.29% 6	17.65% 3	29.41% 5	5.88% 1	17	3.18
Emergency support to stop growing deficits, declining audiences or relief from an unforeseen circumstance	11.11% 2	5.56% 1	22.22% 4	27.78% 5	33.33% 6	18	2.33
Technical assistance for key issues (non-financial support)	0.00% 0	17.65% 3	11.76% 2	23.53% 4	47.06% 8	17	2.00

Q9 What do you consider to be the most important issues facing the arts and cultural sector in Bellevue? Please identify your top 5 in the order of importance (1 = most important):

Answered: 19 Skipped: 0



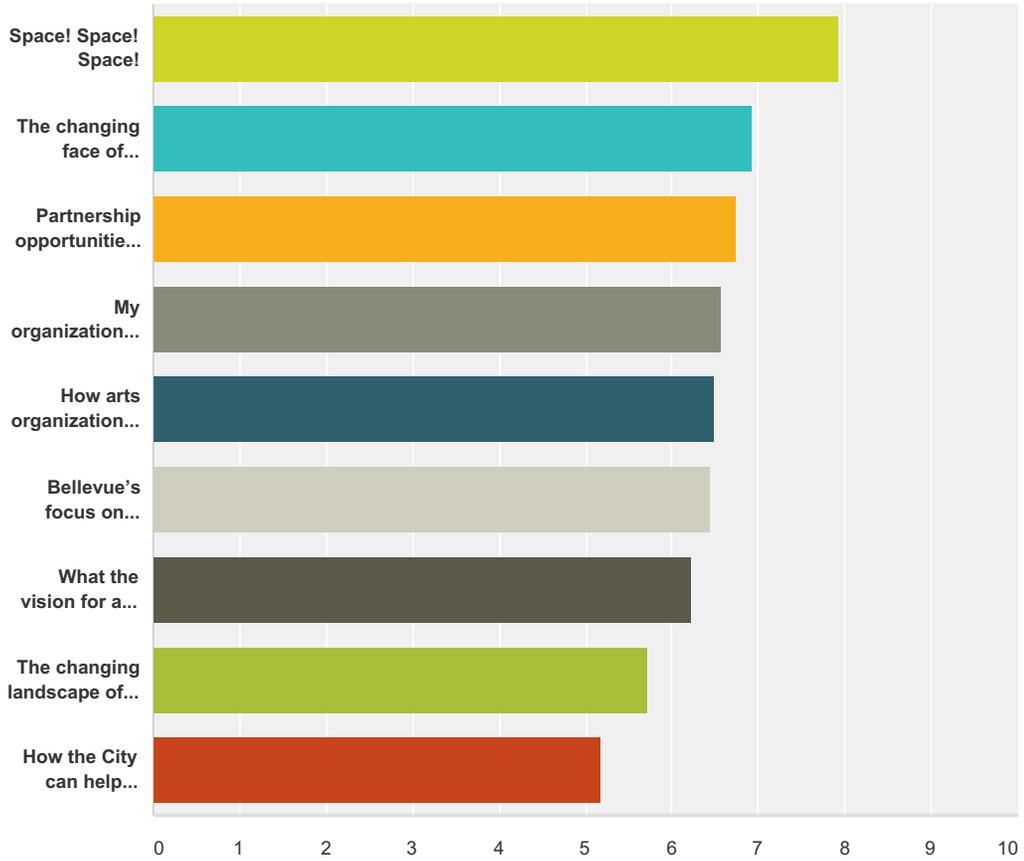
	1	2	3	4	5	6	7	8	9	Total	Score
Availability and affordability of venues for artists to use for performance, rehearsal, classroom, exhibit, or studio space.	57.14% 8	21.43% 3	14.29% 2	7.14% 1	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0.00% 0	14	8.29
Funding support for arts and culture	37.50% 6	43.75% 7	12.50% 2	6.25% 1	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0.00% 0	16	8.13
Diversity of artists and arts organizations in Bellevue	12.50% 1	25.00% 2	12.50% 1	25.00% 2	25.00% 2	0.00% 0	0.00% 0	0.00% 0	0.00% 0	8	6.75
Presence of artists and arts organizations in Bellevue	18.18% 2	9.09% 1	27.27% 3	27.27% 3	9.09% 1	0.00% 0	9.09% 1	0.00% 0	0.00% 0	11	6.64
Accessibility to arts & culture experiences for all segments of the community	7.14% 1	14.29% 2	21.43% 3	14.29% 2	35.71% 5	7.14% 1	0.00% 0	0.00% 0	0.00% 0	14	6.21
Developing audiences for arts & cultural activities	0.00% 0	21.43% 3	21.43% 3	28.57% 4	21.43% 3	0.00% 0	0.00% 0	7.14% 1	0.00% 0	14	6.14

Capacity Building for Arts, Cultural and Heritage Organizations in Bellevue

Choice of artistic offerings and events in Bellevue	0.00% 0	0.00% 0	60.00% 3	20.00% 1	0.00% 0	0.00% 0	0.00% 0	20.00% 1	0.00% 0	5	5.80
Connections to other city and community initiatives	11.11% 1	0.00% 0	11.11% 1	22.22% 2	33.33% 3	11.11% 1	0.00% 0	0.00% 0	11.11% 1	9	5.33
Competition from arts & cultural activities in nearby communities	0.00% 0	0.00% 0	0.00% 0	33.33% 2	16.67% 1	16.67% 1	16.67% 1	0.00% 0	16.67% 1	6	4.17

Q10 If this group were to meet again or semi regularly, which topics would you like to discuss? Please identify your top 5 topics in the order of interest (1 = most interested):

Answered: 19 Skipped: 0



	1	2	3	4	5	6	7	8	9	Total	Score
Space! Space! Space!	50.00% 7	21.43% 3	7.14% 1	14.29% 2	7.14% 1	0.00% 0	0.00% 0	0.00% 0	0.00% 0	14	7.93
The changing face of Bellevue's audiences and how to reach them	28.57% 4	14.29% 2	21.43% 3	7.14% 1	14.29% 2	14.29% 2	0.00% 0	0.00% 0	0.00% 0	14	6.93
Partnership opportunities and ideas for how we can work together	16.67% 2	16.67% 2	33.33% 4	8.33% 1	16.67% 2	0.00% 0	8.33% 1	0.00% 0	0.00% 0	12	6.75
My organization's wants and needs, and future plans	28.57% 2	14.29% 1	14.29% 1	14.29% 1	14.29% 1	0.00% 0	0.00% 0	14.29% 1	0.00% 0	7	6.57
How arts organizations can play a larger role as civic leaders in Bellevue	8.33% 1	16.67% 2	16.67% 2	33.33% 4	25.00% 3	0.00% 0	0.00% 0	0.00% 0	0.00% 0	12	6.50
Bellevue's focus on diversity including equity and inclusion	0.00% 0	36.36% 4	9.09% 1	27.27% 3	18.18% 2	9.09% 1	0.00% 0	0.00% 0	0.00% 0	11	6.45

Capacity Building for Arts, Cultural and Heritage Organizations in Bellevue

What the vision for art and culture should be in Bellevue	22.22% 2	0.00% 0	33.33% 3	0.00% 0	33.33% 3	0.00% 0	0.00% 0	11.11% 1	0.00% 0	9	6.22
The changing landscape of funding at the national, state and regional level	0.00% 0	21.43% 3	7.14% 1	28.57% 4	28.57% 4	7.14% 1	0.00% 0	0.00% 0	7.14% 1	14	5.71
How the City can help provide better leadership for the sector	0.00% 0	16.67% 1	16.67% 1	33.33% 2	0.00% 0	0.00% 0	16.67% 1	0.00% 0	16.67% 1	6	5.17

Q11 Do you have any comments or suggestions about how the City can best support arts, culture and heritage organizations in Bellevue?

Answered: 11 Skipped: 8

#	Responses	Date
1	For number 8 questionnaire, My apology, that I was not clear on that, Number 1 priority would be to Continue support. 2, Emergency support to stop growing deficits. 3, Capacity building investments. 4, Technical assistance.	3/30/2017 12:17 PM
2	I believe the City needs to lead the way for the community in showing its support for the arts(vocally, in planning and financially) as an essential piece of what makes and enhances the community we live in. The Eastside has struggled to support it's own cultural community, and we are at a critical juncture. With the growth of the Eastside, it is critical that we have accessible arts and culture for our residents, employees, etc in our local community.	3/28/2017 4:45 PM
3	The City of Bellevue could be extremely helpful for our organization by providing an affordable facility for our classes, rehearsals and performances. Also, could help us better market our program throughout the region in collaboration with the School District and the various city agencies.	3/28/2017 1:14 PM
4	1. Help us help ourselves, strengthen, develop, mature. 2. Get the school district on board with partnering for venues...they need \$\$, we need venues – it is a win-win! Why can't their faculty plan sooner or block out their time sooner? 3. Better use of city facilities including meeting rooms, community centers, etc. 4. Help artists, arts orgs & events to be visible & accessible to the community 5. Encourage business & tourism support of arts thru economic development, concessions to developers like they have for parking, etc. 6. Develop & support designated arts district – determine what that means.... Talk to Bel-Red Arts District group about their findings. • Visible local art – murals, sculpture, banners, etc. • Sidewalks, walkability • Affordable rents, venues so artists & arts groups can stay there, work there, perform/exhibit there. • Events 7. Make arts visible and accessible in Bellevue year-round, not just the summer Arts Fair in July. 8. Provide youth with local arts outlets, like Redmond Firehouse, the Redmond graffiti wall, etc. Another mainstream arts org that is growing rapidly is School of Rock and they were not at the meeting today. They take all of their performances to Seattle because they cannot find appropriate venues on the Eastside. Their needs differ from the groups in the room today, as they are looking for "real" rock music venues, not sanitized theater space. 9. Bellevue has a ton of youth arts orgs & lessons businesses.... How can we develop audience and supporters out of their parents?!	3/28/2017 12:45 PM
5	Convene, publicize, promote.	3/28/2017 12:36 PM
6	Regular meetings like this - thank you, Josh!	3/28/2017 12:33 PM
7	As an arts community choose one organization a month and have everyone/group do one thing to support, recognize and do a shout out to make them known to Bellevue & Eastside residents. We all need to be known: awareness and name recognition.	3/28/2017 12:30 PM
8	Continue to convene these meetings! Help us facilitate partnerships! Help us craft the larger message of Bellevue as a creative community!	3/28/2017 12:21 PM
9	Connect developers to arts organizations to bring more art in new buildings in Bellevue. The idea to have an inventory of available space in Bellevue is a good one. Be a host site for more training (development, infrastructure, etc.)	3/28/2017 12:09 PM
10	It would be nice if meetings were held regularly and all the topics listed above in question 10 discussed. Each topic has a lot of value for Bellevue arts groups.	3/27/2017 8:06 PM
11	Understand each other We just do try. We need space and finance.	3/24/2017 2:12 PM

Action and Discussion

Tuesday, April 4, 2017
Meeting: 4:30 pm

Bellevue Arts Commission
Action and Discussion

Update on King County “Access for All” Potential Ballot Measure

King County Executive Dow Constantine has forwarded legislation to the King County Council for its consideration that would place a measure on the countywide ballot that would increase the sales tax by 1/10th of a cent to fund a seven-year cultural access program—called “*Access for All*”. This memo is provided for information only.

BACKGROUND

Authority for this tax increase was granted by the state Legislature in 2015 and allows every county in Washington to place a cultural access program measure on the ballot. A cultural access program focuses on access to science, technology, visual arts, performing arts, zoology, botany, anthropology, heritage, and natural history institutions by public school students and those that are geographically and economically underserved. The purpose of a cultural access program is to increase participation in and access to the arts.

Over the past year, at the request of the County Executive, King County 4Culture drafted a preliminary program that would meet the intent of the cultural access legislation. The agency conducted informational meetings with regional arts and cultural associations, held five different study groups, and 15 public meetings throughout the county including: Bellevue, Burien, Issaquah, Renton, Seattle and Shoreline. Earlier this month, the County Executive formally transmitted a draft ordinance to the King County Council to establish the program.

If approved by the King County Council, *Access for All* would appear on the August 1 King County Primary election ballot as a proposition authorizing a sales tax increase of one-tenth of one cent. The County Council needs to take action to place the measure before voters by **April 17** in order for the measure to be on the August 1 ballot.

The proposed sales tax increase would generate approximately \$71 million in 2018, the first year of the program. Approximately \$8.4 million of the total would be generated by sales taxes in Bellevue in 2018. Based on the funding formulas described in the proposed ordinance and using 2015 attendance and budget numbers, Bellevue nonprofit arts, heritage and science organizations are estimated to receive approximately \$1.4 million in grant awards according to estimates provided by King County 4Culture. While the taxes would be collected beginning in 2018, distribution of the funds would occur beginning in 2019.

IMPACTS: ANALYSIS OF LOCAL BENEFITS TO BELLEVUE

Regional organizations in Bellevue

King County 4Culture estimates that two regional organizations based in Bellevue – the Bellevue Arts Museum and KidsQuest Museum – would receive over \$950,000 of new public investment under the proposed *Access for All* allocation formula. Regional organizations are defined as organizations with an annual budget over \$1.25 million and an annual attendance that exceeds 50,000. The funding formula to determine the exact awards is stipulated in the original 2015 state legislation as: an annual ranking by the combined size of their

average annual revenues and their average annual attendance, both over the three preceding years, in which attendance has twice the weight of revenues.

Community-based organizations

King County 4Culture estimates that 13 community-based cultural organizations based in Bellevue will receive over \$450,000 of new public investment under the proposed *Access for All* allocation formula. In 2015, these organizations received just under \$55,000 in public support from county motel-hotel tax revenues. This represents an 850% increase over 2015 grant awards. Community-based organizations are defined in the legislation as organizations with an annual budget less than \$1.25 million and an annual attendance below 50,000. Overall, the allocation formula suggests that *Access for All* will generate enough annual sales tax revenue for every community-based organization in the county to receive a grant award of up to 15% of its annual budget to a cap of \$200,000 per year.

Bellevue community-based organizations include the following:

- Puget Sound Group of Northwest Painters
- Bellevue Chamber Chorus
- Bellevue College Foundation/91.3 KBCS
- Bellevue Youth Symphony Orchestra
- Bellevue Youth Theatre
- Bulgarian Cultural and Heritage Center of Sea
- Cascadian Chorale
- Eastside Heritage Center
- Emerald City Ringers
- Music Works Northwest
- Performing Arts Festival of the Eastside
- Evergreen Association of Fine Arts
- Chinese Arts & Music Association

Additionally, the Bellevue Youth Theatre Foundation and the Friends of the Bellevue Botanical Garden will likely qualify to receive annual awards. These potential awards are not factored into the \$450,000 award estimate.

Public School Access

Currently, about two thirds of students in the Bellevue School District are served by regional arts, heritage and science organizations. In 2015, 15 regional organizations provided arts program at 22 of the 32 schools in the Bellevue School District (one-third of schools) and 19 regional organizations provided field trip experiences to 28 out of 32 Bellevue schools. Tillicum Middle School and Bellevue School District's Vocational Ed/Career Education Options were the only two Bellevue schools that did not receive one of these two services. Over the seven year life of the proposed *Access for All*, levy, 6,000 more students in Bellevue may have access to at least one of these services per year.

Bellevue School Districts schools and students served by regional King County arts and heritage organizations. Data provided by the 2015 Cultural Access Washington Education Survey.

Regional Arts, Heritage and Science Organizations in King County	Schools	Grades	Students	Schools	Grades	Students
	IN-SCHOOL PROGRAMS			ONSITE FIELD TRIPS		
ACT Theatre						
Book-It Theatre	7	K-5	2,523	1	6-8	48
Burke Museum	17	K-8	1,914	17	4, Mixed	1,914
EMP Museum				2	Mixed	135
Fifth Avenue Theatre				4	9-12	302
Flying House Productions						
Frye Art Museum	1	2	90	1	4	60
Henry Art Gallery						
KIDS Quest Children's Museum	10	K-5	1,415	2	PreK, 1	87
Museum of History & Industry (MOHAI)	15	K-5	1,726	8	1-8	805
Nordic Heritage Museum				1	3	64
Pacific Northwest Ballet	2	1,4	113	3	K-5	424
Pacific Science Center	9	K-5	3,451	18	K-12	2,348
Seattle Aquarium	1	1	100	3	PreK-3	151
Seattle Art Museum				4	K-7	481
Seattle Children's Museum						
Seattle Children's Theatre				8	K-8	1,026
Seattle International Film Festival	1	10	90	2	9, 12	340
Seattle Opera	4	K-5	549			
Seattle Repertory Theatre	3	9-12	79	1	9-12	160
Seattle Symphony	1	5	130	8	7-12	645
Seattle Theatre Group	1	9-12	2	7	9-11	212
Town Hall						
Village Theatre	2	1,3	175	9	K-5	1,969
Woodland Park Zoo	1		150	14	Mixed	1,210
TOTAL	32	PreK-12	18,846	32	PreK-12	18,846
TOTAL SERVED in 2015	22	K-12	12,507	28	PreK-12	12,381
ACCESS GAP in 2015	10	Pre-K	6,339	4	None	6,465

ATTACHMENTSA: Draft King County Ordinance 2017-0104 *Access for All*



Legislation Text

File #: 2017-0104, **Version:** 1

AN ORDINANCE creating the King County Access for All program, imposing a one-tenth of one percent sales and use tax to finance the King County Access for All program conditioned on voter approval, and providing for the submission to the qualified electors of King County at a special election to be held in King County on August 1, 2017, a proposition authorizing the sales and use tax imposed by this ordinance.

STATEMENT OF FACTS:

1. The Washington state Legislature declared in Chapter 24, Laws of Washington 2015, and twice unanimously endorsed through motions of the King County council, that there is a need to provide public and educational benefits and economic support for arts, science and heritage organizations.
2. King County residents would greatly benefit from improved public access to programs produced by nonprofit arts, science and heritage organizations that would be enabled by an increase in public funding for those organizations.
3. Providing increased financial support for arts, science and heritage organizations in King County is in the public interest and will serve multiple public purposes such as:
 - a. Enhancing and extending the educational reach and offerings of arts, science and heritage organizations will provide all King County residents with meaningful opportunities to explore personal creativity, learn about local history and understand the natural environment, leading to greater civic engagement;

b. K-12 public school students in all nineteen King County school districts will benefit from greater access to arts, science and heritage organizations, both through in-depth programs in their own classrooms and free visits to cultural attractions; and

c. Ensuring continued and expanded access to the facilities and programs of arts, science and heritage organizations by economically and geographically underserved populations will benefit all the residents of King County.

4. Arts, science and heritage organizations would benefit from financial stability that will enable them to continue and extend the numerous public benefits they provide.

5. An Access for All program as defined in this ordinance would help to achieve these public purposes and benefits by supporting hundreds of arts, science and heritage organizations providing activities and operating facilities open to the general public and will create new opportunities for economically and geographically underserved populations.

6. 4Culture convened a series of community meetings in 2016 involving scores of organizations, of all sizes, disciplines and geographic locations, and scores of individuals to develop recommendations regarding the principles for implementation and operation of an Access for All program.

7. A central theme from the community input is that equity, inclusion and access should be guiding principles of Access for All. Recommendations from the community to advance these principles include:

a. Past and existing inequities in access to arts, science and heritage organizations should be deliberately and intentionally addressed by providing higher levels of funding for community-based cultural organizations based in, representative of and serving audiences of communities that experience barriers to access;

b. The composition of boards, staff, audiences, membership and programs of regional cultural

organizations has not kept pace with demographic changes within the county community, which threatens their long term sustainability;

c. Organizations supported by Access for All should be a vital part of the day-to-day life in their communities;

d. Nontraditional and social service organizations that provide cultural programming in their communities should be eligible to receive project-specific funding to serve their constituents, even if the primary purpose of such an organization is not exclusively arts, science or heritage;

e. Field trips and cultural education should be augmented by programs provided by arts, science and heritage organizations in classrooms and in other community venues to expand the reach of participation;

f. Organizations receiving support from Access for All should reflect the demographics of King County in their staffs, board, memberships, audiences and programs; and

g. Access for All should be administered with transparency and accountability to the public.

8. Access for All funding for arts, science and heritage organizations will allow such organizations to expand open-to-the-public hours, offer discounted and free admission, award scholarships, participate in public school access programs and build and expand facilities in suburban and rural communities that do not have current facilities for cultural activities.

9. Access for All funding would advance fair and equitable access to arts, science and heritage organizations throughout King County and would remove barriers to access faced by many segments of the county population.

BE IT ORDAINED BY THE COUNCIL OF KING COUNTY:

SECTION 1. Findings. The council finds and declares that awarding program moneys to arts, science and heritage organizations as provided in this ordinance is a public purpose within the meaning of Article VII, Section 1 of the Washington State Constitution because such expenditure of public moneys will confer a benefit

of reasonably general character to a significant part of the public and primarily serves the public interest.

SECTION 2. Definitions. The definitions in this section apply throughout this ordinance unless the context clearly require otherwise.

A. "Access for All" means the program created by this ordinance for the purpose of enhancing and extending the educational reach and offerings of cultural organizations; ensuring continued and expanded access to the facilities and programs of cultural organizations by underserved populations; and providing financial support for cultural organizations to continue and extend the numerous public benefits they provide.

B. "Access for all fund" means the county fund that would be established and used exclusively for the purposes established by this ordinance.

C. "Administrative costs" means all operating, administrative, and maintenance expenses of the county and 4Culture related to the Access for All program.

D. "Community-based cultural organization" means a cultural organization that can further be characterized as:

1. An organization that is not a regional cultural organization; and
2. An organization that remains in good standing as a nonprofit corporation in Washington.

E. "Cultural organization" means a nonprofit corporation incorporated under the laws of the state of Washington and recognized by the Internal Revenue Service as described in section 501(c)(3) of the Internal Revenue Code of 1986, as amended, with its principal location or locations and conducting a majority of its activities within the county, not including: any agency of the state or any of its political subdivisions; any municipal corporation; any organization that raises moneys for redistribution to multiple cultural organizations; or any radio or television broadcasting network or station, cable communications system, internet-based communications venture or service, newspaper, or magazine. The primary purpose of the organization must be the advancement and preservation of science or technology, the visual or performing arts, zoology, botany, anthropology, heritage or natural history and any organization must directly provide programming or

experiences available to the general public. Any organization with the primary purpose of advancing and preserving zoology such as a zoo or an aquarium, must be or support a facility that is accredited by the Association of Zoos and Aquariums or its functional successor.

F. "Fiscal sponsor" means a community-based cultural organization that receives program moneys and contracts with a sponsored community-based cultural entity pursuant to the terms and conditions of this ordinance and guidelines developed by the program.

G. "4Culture" means the Cultural Development Authority of King County, a public corporation, established by the county under K.C.C. chapter 2.49.

H. "Non-tax exempt community-based cultural entity" means an organization that would qualify as a community-based cultural organization but for the fact that it is not recognized by the Internal Revenue Service as described in section 501(c)(3) of the Internal Revenue Code of 1986, as amended.

I. "Proceeds" means the revenue raised by the additional sale and use tax authorized by this ordinance and any interest thereon.

J. "Program" or "the program" means the Access for All program.

K. "Public benefits" means those discernable public benefits, comprised of equity and inclusion public benefits and general public benefits, identified in section 4 of this ordinance.

L. "Regional cultural organization" means a cultural organization that is also:

1. An organization that owns, operates or supports cultural facilities or provides performances, exhibits, educational programs, experiences or entertainment, that widely benefit and are broadly attended by the public;

2. An organization that is in good standing as a nonprofit corporation under the laws of the state of Washington, and has been for at least the three years preceding the year in which an allocation of program moneys is to be made to the organization;

3. An organization that has its principal location or locations and conducts the majority of its activities

within the county primarily for the benefit of county residents;

4. An organization that has not declared bankruptcy or suspended or substantially curtailed operations for a period longer than six months during the preceding two years;

5. An organization that, over the three years preceding the year in which an allocation of program moneys is to be made to the organization, either:

a. has minimum average annual revenues, annually adjusted for inflation consistent with chapter 36.160 RCW, of at least three million dollars; or

b. has both average annual revenues, annually adjusted for inflation consistent with chapter 36.160 RCW, of at least one million two hundred fifty thousand dollars and a minimum of fifty thousand annual attendees; and

6. An organization that is financially stable, provides substantial public benefits and has the capacity to demonstrate its status by providing an annual audit of finances and certification of attendance.

M. "Qualified nontraditional/social service and cultural agency" means a nonprofit corporation incorporated under the laws of the state of Washington with its principal location or locations and conducting a majority of its activities within the county that, while not necessarily its primary purpose, devotes a significant portion of its resources to the advancement and preservation of science or technology, the visual or performing arts, zoology, botany, anthropology, heritage or natural history and directly provides programming or experiences available to the general public, but not including: any agency of the state or any of its political subdivisions; any municipal corporation; any organization that raises moneys for redistribution to multiple cultural organizations; or any radio or television broadcasting network or station, cable communications system, internet-based communications venture or service, newspaper or magazine.

N. "Sponsored community-based cultural entity" means a non-tax exempt community-based cultural entity or a qualified nontraditional/social service and cultural agency that contracts with a fiscal sponsor for a specific cultural project that provides a public benefit pursuant to the terms and conditions of this ordinance and

guidelines developed by the program.

O. "Start-up funding" means administrative costs, including, but not limited to, legal costs, overhead costs and election costs, incurred by the county or advanced to the program after the effective date of this ordinance and before tax collections begin with the expectation that the funding will be repaid. Start-up funding also includes administrative costs incurred by 4Culture since October 9, 2015, in developing the program and working with the community on such program development.

SECTION 3. Access for All program.

A. The county hereby creates the Access for All program. The Access for All program shall contain the following elements:

1. Public school access program, designed to increase public school student access to cultural education opportunities by extending the offerings of cultural organizations both through programs provided at schools and at the facilities and venues of the cultural organizations, including the provision of transportation to facilities and venues;

2. Regional cultural organization access program, which shall annually provide moneys for operating expenses of regional cultural organizations that provide discernible public benefits, satisfy the requirements in chapter 36.160 RCW, and serve a regional audience; and

3. Community-based cultural organization access program, which shall annually provide moneys for operating, capital or project costs for community-based cultural organizations that primarily serve a local community and are not eligible for moneys under the regional cultural organization access program.

B.1. The county, through K.C.C. chapters 2.48 and 2.49, has authorized 4Culture to develop, implement and administer cultural programs in the county. Accordingly, and as authorized under RCW 36.160.070, the county elects to consolidate the administration of the program with that of 4Culture to perform the functions required under RCW 36.160.110.

2. The county designates 4Culture as the designated public agency for the Access for All program

consistent with chapter 36.160 RCW, this ordinance and the implementation plan described in section 9 of this ordinance. If the county dissolves 4Culture in accordance with K.C.C. 2.49.140, the county shall become the designated public agency and shall otherwise perform all of the duties of 4Culture under this ordinance.

3. 4Culture shall develop and maintain guidelines and eligibility and reporting requirements for all organizations that are provided moneys through the program consistent with chapter 36.160 RCW and this ordinance that govern the administration of the program. The guidelines shall include, but not be limited to, guidelines to help ensure that the organizations provide or continue to provide discernible public benefits. Program grant agreements shall require, among other things, that no person in the county shall, on the basis of basis of race, color, religion, national origin, ancestry, gender, parental status, marital status, sexual orientation, gender identity, age, disability, use of service or assistive animal, language, economic status, or geography, be denied the benefits of, or be subjected to discrimination under any program or activity receiving Access for All financial support.

4. As will be more fully described in the implementation plan, 4Culture shall, on request, provide administrative assistance to community-based organizations that have limited organizational capacity to apply for competitive funding.

5. 4Culture shall report the status of the program to the county executive annually. By March 31, 2018, and for each subsequent year that the program is funded, the executive must file the report in the form of a paper original and an electronic copy with the clerk of the council, who shall retain the original and provide an electronic copy to all councilmembers, the council chief of staff and the lead staff to the budget and fiscal management committee or its successor.

6. The 4Culture board of directors shall serve as the Access for All program advisory board.

7. In the event of a conflict between state law, this ordinance or the implementation plan, inconsistency shall be resolved by giving precedence in the following order: Washington state law, this

ordinance, and the implementation plan.

SECTION 4. Access for All program Public Benefits.

A. Cultural organizations must provide discernible public benefits to receive funding from the program. Through the Access for All program the cultural organizations funded shall provide one or more of the following discernible public benefits:

1. General public benefits. The following public benefits shall be referred to in this ordinance as "general public benefits":
 - a. Providing free and low-barrier opportunities for everyone in the county to take part in the region's cultural life and participate in arts, science and heritage programs;
 - b. Providing performances and programs throughout the county that are created in and for local communities through partnerships between and among regional and community-based cultural organizations and with other community-based nonprofit corporations or other nonprofit entities;
 - c. Providing, through technological and other means, services or programs in locations other than where an organization's own facilities are located;
 - d. Providing cultural educational programs and experiences both at an organization's own facilities and in schools and other venues;
 - e. Broadening cultural programs, performances and exhibitions for the enlightenment and entertainment of the public;
 - f. Supporting collaborative relationships with other cultural organizations in order to extend the reach and impact of the collaborating organizations for the benefit of the public;
 - g. Bringing cultural organizations' programming and facilities into compliance with access requirements of the Americans with Disabilities Act;
 - h. Supporting organizations that strive to engage traditional cultures and crafts;

- i. Building and expanding cultural facilities in suburban and rural communities at a scale and size consistent with the county's and other applicable land use policies and development regulations;
 - j. Presenting free cultural festivals countywide;
 - k. Providing free events, programing and educational materials that enhance a cultural experience either before or after, or both, attending an exhibit, performance or event;
 - l. Providing arts, science and heritage career building opportunities for youth through internships and apprenticeships;
 - m. Establishing partnerships between cultural organizations or other cultural institutions to present new multidisciplinary cultural experiences;
 - n. Implementing organizational capacity-building projects or activities that an organization can demonstrate, to the reasonable satisfaction of the program, will enhance the ability of the organization to execute community outreach, communications and marketing strategies to attract and engage county residents with opportunities of access to cultural experiences and with emphasis on underserved communities; and
 - o. In the case of community-based cultural organizations, implementing organizational capacity-building projects or activities that an organization can demonstrate, to the reasonable satisfaction of the program, will enhance the ability of the organization to provide or continue to provide meaningful public benefits not otherwise achievable.
2. Equity and inclusion public benefits. The following public benefits shall be referred to in this ordinance as "equity and inclusion public benefits":
- a. Providing free and low-cost attendance to arts, science and heritage organizations and facilities for county residents who have economic, geographic and other barriers to access;
 - b. Providing free access to curriculum-related arts, science and heritage programs in class and at cultural sites for public school students throughout the county with emphasis on underserved students;
 - c. Increasing the diversity of staff and governing boards of cultural organizations, and increasing

investment in programs and organizations that represent and reflect the diversity of the county; and

d. Planning and implementing cultural programs and activities in communities and census tracts that are underserved.

B. Providing equity and inclusion public benefits is intended to result in meaningful progress toward achievement of the following equity and inclusion outcomes (“equity and inclusion outcomes”):

1. Overcoming economic and geographic inequities that limit access to the arts, science, and heritage experiences by expanding access to programs and activities at arts, science and heritage organizations in the county, such that visitors and audiences represent the diversity of the county;

2. Partnering with local communities by developing and nurturing relationships with local organizations to create programs and activities in and for the community; and

3. Making the boards, staff, programming, memberships and audiences of regional cultural organizations more representative of the diversity existing within the county.

SECTION 5. Tax imposed, conditioned on voter approval.

A. To provide necessary moneys for the Access for All program identified in section 3 of this ordinance and conditioned on the specific authorization of a majority of the voters voting on the proposition authorized in section 8 of this ordinance, an additional one-tenth of one percent sales and use tax is hereby levied, fixed and imposed on all taxable events within the county as defined in chapter 82.08, 82.12 or 82.14 RCW for seven years. The tax shall be imposed upon and collected from those persons from whom sales tax or use tax is collected in accordance with chapter 82.08 or 82.14 RCW, and shall be collected at the rate of one-tenth of one percent of the selling price, in the case of a sales tax, or value of the article used, in the case of a use tax. The additional sales and use tax shall be in addition to all other existing sales and use taxes currently imposed by the county under RCW 82.14.045.

B. If, as a result of the imposition of the additional sales and use tax authorized in subsection A. of this section, the county imposes an additional sales and use tax upon sales of lodging in excess of the limits

contained in RCW 82.14.410, the sales shall be exempted from the imposition of that additional sales and use tax.

SECTION 6. Deposit of tax proceeds.

A. The proceeds of the sales and use tax imposed under section 5 of this ordinance shall be deposited in the access for all fund and used solely for the purposes consistent with chapter 36.160 RCW.

B. The proceeds of the tax imposed under section 5 of this ordinance may not be used to supplant existing county funding. The county affirms that any funding similar to the funding available under this ordinance that the county usually and customarily provides to cultural organizations shall not be replaced or materially diminished as a result of funding becoming available under this ordinance.

SECTION 7. Use of tax proceeds -- allocations.

A. From the annual tax proceeds, an amount shall first be reserved for repayment of start-up funding.

B. From the remaining tax proceeds after reserving the amount required in subsection A. of this section, up to one and one-quarter percent of total tax proceeds available annually may be used for program administrative costs incurred by the county and 4Culture.

C.1. From the remaining tax proceeds after reserving the amounts required in subsections A. and B. of this section, ten percent of remaining moneys annually will directly provide moneys for the public school access program subject to RCW 36.160.100(2). If funding available under this program for student transportation is inadequate in any one year due to more demand for student transportation than can be funded, then the annual percentage allocation to the public school cultural access program may be increased up to twelve percent to provide additional moneys to ensure adequate funding of student transportation.

2. The public school access program shall increase public school student access to the programming offered and facilities operated by regional and community-based cultural organizations. Benefits shall be offered to every public school in the county, prioritizing those public schools with higher percentages of students attending the school who participate in the national free or reduced-price school meals program.

3. Regional cultural organizations must spend at least twenty percent of the moneys received under subsection D. of this section on the public school access program, including, but not limited to, the costs of bringing curriculum-based art, science and cultural education programs to classrooms to deepen the experience for students.

4. The public school access program shall provide moneys for transportation for public school students to attend and participate in age-appropriate programs and activities offered by cultural organizations. The public school access program shall provide moneys for district-wide cultural education plans and district cultural education coordinators and provide for the development of tools, materials and media by cultural organizations to ensure that school access programs and activities correlate with school curricula. The public school access program also shall provide training for teachers and providers of cultural education resources, including artists, historians, and scientists, as part of the development of such tools, materials and media to help ensure that such programs and activities correlate with school criteria.

D.1. From the remaining tax proceeds after reserving the amounts required in subsections A., B. and C. of this section, the program will annually distribute seventy percent of the moneys to regional cultural organizations through an annual ranking by the combined size of their average annual revenues and their average annual attendance, both over the three preceding years, in which attendance has twice the weight of revenues.

2. Moneys must be distributed among eligible organizations in ranked order such that an organization with a higher ranking receives higher funding provided, however, that no organization may receive moneys in excess of fifteen percent of its average annual revenues over the three preceding years. Moneys must be used to support cultural and educational activities, programs and initiatives, public benefits and communications and basic operations of cultural organizations under the regional cultural organization access program consistent with RCW 36.160.110(2), including the requirement that at least twenty percent of each regional cultural organization award be dedicated to participation in the public school access program as described in subsection

C. of this section. Moneys distributed to regional cultural organizations under this subsection may not be used for capital expenditures or acquisitions including, but not limited to, the acquisition of or the construction of improvements to real property.

E. From the remaining tax proceeds after reserving the amount required in subsections A., B., C. and D. of this section, including, but not limited to, moneys not distributed to regional cultural organizations because of the fifteen percent of annual revenue limit or the ranking requirement or otherwise, not more than eight percent shall be distributed annually to 4Culture for administrative costs of the Access for All program.

F. From the remaining tax proceeds after reserving the amount required in subsections A., B., C., D. and E. of this section, including, but not limited to, moneys not distributed to regional cultural organizations because of the fifteen percent of annual revenue limit or the ranking requirement or otherwise, all remaining moneys will be distributed annually to community-based cultural organizations to be used to support cultural and educational activities, programs and initiatives; public benefits and communications; basic operations; capital expenditures or acquisitions; and technology, equipment and supplies reasonably related to or necessary for a project funded under the community-based cultural organization access organization program and consistent with RCW 36.160.110(2).

G. The program may grant moneys to a fiscal sponsor for the purpose of contracting with a sponsored community-based cultural entity for specific activities or uses approved by the program, but only if the fiscal sponsor: retains control and discretion as to the use of the moneys; maintains records establishing that the moneys were used for purposes authorized under section 501(c)(3) of the Internal Revenue Code of 1986, as amended; and limits distributions to specific projects of sponsored community-based cultural entities that are in furtherance of the fiscal sponsor's own exempt purposes. Such a fiscal sponsor may provide program moneys to a sponsored community-based cultural entity only if the specific projects of the sponsored community-based cultural entity provide or continue to provide public benefits identified in section 3 of this ordinance. A fiscal

sponsor shall be fully responsible and liable for the completion of the specific projects of the sponsored community-based cultural entity provided program moneys under this ordinance and the provision of public benefits by such a specific project.

H. 4Culture shall develop guidelines for eligible expenditures for each program component identified in section 3 of this ordinance. The guidelines must be consistent with chapter 36.160 RCW and this ordinance.

SECTION 8. Call for special election. In accordance with RCW 29A.04.321, the King County council hereby calls for a special election on August 1, 2017, to consider a proposition approving the imposition for seven years, an additional sales and use tax of one-tenth of one percent for the purposes described in this ordinance. The King County director of elections shall cause notice to be given of this ordinance in accordance with the state constitution and general law and to submit to the qualified electors of the county, at the said special county election, the proposition hereinafter set forth. The clerk of the council shall certify that proposition to the King County director of elections in substantially the following form:

PROPOSITION___; The County Council adopted ordinance XXXXX to establish and fund a cultural access program. If approved, this proposition would fund public school and cultural organization access programs. The programs would increase free or discounted tickets for students, low-income families, and seniors to arts, science, and heritage programs and ensure equitable access across King County. It would also have dedicated transportation funds for public school students and in-classroom arts education in public schools. The program would be funded by an increase in the county sales tax 1/10th of 1 percent for 7 years beginning January 1, 2018. Should this proposition be:

Approved

Rejected

SECTION 9. Implementation plan.

If the sales and use tax is approved by the voters, then the program will develop and provide to the

county executive a King County Access for All program implementation plan. The county executive, in consultation with 4Culture, shall transmit the implementation plan to the council within ninety days of the certification of the election approving the sales and use tax. The implementation plan shall include the following:

A.1. Detailed program descriptions of the major elements of the Access for All program, which are the public school access program, the regional cultural organization access program, the community-based cultural organization access program and a framework for 4Culture administration of all programs.

2. The public school access program description shall include:

a. an overall summary of the public school access program and fund allocation within this portion of the Access for All program;

b. a description of district and school teacher training components of the public school access program including timeline and expected costs and outcomes;

c. a description of the goals, priorities and process for the public school transportation program that includes start-up timeline, communications strategy and respective roles that school districts, school teachers, cultural organizations' education programs and 4Culture will play in planning and delivery of the public school access program; and

d. a description of goals, priorities, and strategies for delivering the cultural organization's in-school and in-community education programs.

3. The regional cultural organization access program description shall include:

a, an overall summary of the regional organization access program and fund allocation within this portion of the Access for All program;

b. a proposal for regional cultural organizations to commit up to thirty percent of their awards towards equity and inclusion public benefits that are intended to make meaningful progress towards the equity and inclusion outcomes in this ordinance;

c. an explanation of attendance and revenue requirements and resources for regional organizations to use in reporting eligible revenue and attendance, including, but not limited to, guidelines for establishing attendance and revenue for the initial three transition years of the program;

d. a description of the process and reports for determining the baseline standard of continuous performance of public benefits provided, a description of guidelines for establishing the minimum level of equity and inclusion public benefits a regional cultural organization must provide to be eligible for funding under the program and descriptions of the discernible equity and inclusion public benefits and general public benefits consistent with RCW 36.160.090;

e. a public benefit reporting framework for regional organizations that includes standards for reports describing the organization's success in providing discernable equity and inclusion public benefits that resulted in progress towards achievement of equity and inclusion outcomes and general public benefits as anticipated in the organization's prior report and a preview of the equity and inclusion public benefits, expected equity and inclusion outcomes and general public benefits the organization plans to provide in the coming year;

f. a public school access reporting framework for regional cultural organizations to use in describing their participation in the public school educational activities as anticipated in the organization's prior report and a preview of the public school educational programs they intend to provide in the coming year;

g. a description of initial application procedures that will be used for the regional cultural organization access program to verify whether an organization is eligible for the program; and

h. a description of procedures to distribute funds annually and contracting and payment process and procedures for assuring transparency, accountability, and compliance in administering the funds, all consistent with chapter 36.160 RCW.

4. The community-based organization access program description shall include:

a. an overall summary of the community-based organization access program and fund allocation within this portion of the Access for All program for operating, project, capital, initiative and other funding

pools;

b. criteria for awarding funds to either eligible community-based organizations, including provisions allowing fiscal sponsorship of non-tax exempt community-based cultural entities, or qualified nontraditional/social service and cultural agencies, or both, for defined cultural project funding, and description of criteria for increasing awards up to thirty percent of an organization's budget for community-based cultural organizations that either are organized of, by and for communities and census tracts that are underserved or provide significant equity and inclusion public benefits, or both;

c. procedures for conducting competitive processes for supporting community-based organizations' operations, projects, capital and equipment programs and initiatives, and procedures for assuring transparency, accountability and compliance, all consistent with chapter 36.160 RCW;

d. a description of the community-based organization access program's countywide technical assistance and communications plan to promote broad participation by community-based cultural organizations;

e. descriptions of the community-based organization access annual application, panel and approval process for awarding annual or multiyear grants; the program will design the process to minimize the burden it places on applicant community-based organizations and will work to improve that process continuously from year to year;

f. description of contract and payment process for community-based cultural organization grants;

B. Description of any additional guidelines, consistent with chapter 36.160 RCW as the program deems necessary or appropriate for determining the eligibility of prospective regional cultural organizations or of prospective community-based cultural organizations to receive funding and for establishing the amount of funding any organization may receive;

C. Proposed policies that outline how fluctuations in revenue collections will impact the allocation

process, cultural organization eligibility and reporting requirements;

D. The establishment of a 4Culture advisory committee whose purpose is to advise, monitor, and provide oversight for achieving the equity and inclusion outcomes associated with the program; and

E. A proposed annual reporting framework between 4Culture and the county that includes a fiscal report of the distribution of funds, a performance report on each funded regional cultural organization's success in providing discernable public benefits as anticipated in the organization's prior annual report, a report on the preview of the public benefits each funded regional cultural organization's plan to provide in the coming year, a performance report of each funded regional cultural organization's participation in the public school cultural access program as anticipated in the organization's prior annual report and a preview of each funded regional cultural organization's planned participation in the public school cultural access program in the coming year, a performance report on each funded community-based cultural organization's discernable public benefits, and a management report identifying any proposed changes to the program panel process, eligibility guidelines, or reporting requirements.

SECTION 10. Ratification. Certification of the proposition by the clerk of the county council to the director of elections in accordance with law before the election on August 1, 2017, and any other act consistent with the authority and before the effective date of this ordinance are hereby ratified and confirmed.

SECTION 11. Severability. If any provision of this ordinance or its application to any person or circumstance is held invalid, the remainder of the ordinance or the application of the provision to other persons or circumstances is not affected.

Quick Business

Tuesday, April 4, 2017

Bellevue Arts Commission

- 1.
- 2.
- 3.

Department of Planning and
Community Development

Reports

PROJECT UPDATES

PUBLIC ART

Bellwether 2018: Exhibition & Art Walk

No updates to report.

East Link Public Art

No updates to report.

Grand Connection

Update, April 4, 2017: An update will be made at this meeting.

Lake Hills/PSE Poles

Update, April 4, 2017: An update will be made at this meeting.

Lattawood Park

Update, April 4, 2017: An update was previously scheduled for today's meeting but has been rescheduled to the May meeting.

Meydenbauer Bay Waterfront Expansion

No updates to report.

Night Blooming Donation

Update, April 4, 2017: Staff is currently advertising the work to construct the foundation for the art piece. Installation of the artwork is expected to be completed by the end of May.

Portable Art Collection

No updates to report.

Public Art Collection & Maintenance

Relocation of *Wild in the City*

Update, April 04, 2017: *Wild in the City* has been reinstalled in Robinswood Park.

OTHER PROJECTS AND PROGRAMS

Cultural Compass

No updates to report.

Storefronts Bellevue

No updates to report.

Funding, 2017

No updates to report.

Artspace Affordable Housing Feasibility Study

Update, April 04, 2017: Artspace's visit will take place May 9th through May 11th. Additional to meetings with staff which will include a tour of possible sites, they will be hosting:

1. Civic Leaders Focus Group
2. Finance and Funders Focus Group
3. Artists and Arts Organizations Group
4. Business Sector Focus Group
5. Public Meeting

The public meeting will take place May 10th at 7:00 PM at Bellevue City Hall in Council Chambers and on the Concourse. The meeting will feature a 30-45 minute presentation by Artspace in Council Chambers followed by a question and answer "Open House" style session on the Concourse.

Department of Planning and
Community Development

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 Bel Red, Carl Wolfteich
- Lake Hills, Becky Lewis
- Lattawood Park, Philip Malkin
- Bellwether 2018, ???

Planning group

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