

BELLEVUE ARTS COMMISSION
REGULAR MEETING
MINUTES

September 1, 2020
4:30 p.m.

Bellevue City Hall
Virtual

COMMISSIONERS PRESENT: Chairperson Malkin, Commissioners Aldredge, Gulati, Lau Hui, Lewis, Wolfteich

COMMISSIONERS ABSENT: None

STAFF PRESENT: Scott MacDonald, Manette Stamm, Community Development Department

OTHERS PRESENT: Katie Miller, Consultant

RECORDING SECRETARY: Gerry Lindsay

I. CALL TO ORDER

The meeting was called to order at 4:31 p.m. by Chair Malkin who presided. All Commissioners were present with the exception of Commissioner Aldredge who was excused.

2. APPROVAL OF AGENDA AND MINUTES

A. Approval of Agenda

Motion to approve the agenda was made by Bellevue. The motion was seconded was by Commissioner Gulati and the motion carried unanimously.

B. Approval of Minutes

Motion to approve the August 4, 2020, minutes as submitted was made by Bellevue. The motion was seconded was by Commissioner Gulati and the motion carried unanimously.

3. ORAL COMMUNICATIONS – None

4. ACTION ITEMS AND DISCUSSION ITEMS

A. Bel-Red Arts District

Arts Community Manager Scott MacDonald introduced Katie Miller who has been doing planning work for the city via a 4Culture grant called Creative Consultancies. He said she is working on some Bel-Red Arts District work and has been rethinking the outreach component in light of the current pandemic restrictions.

Ms. Miller said she is a Seattle-based installation artist. She said her work often explores changing urban landscapes and how perception of place is influenced by surroundings. She said she was drawn to the Bel-Red Arts District planning project through her work with Intellectual Ventures Laboratory on 132nd Avenue NE.

The Bel-Red Arts District was first designated as an arts village as part of the 2009 Land Use Code update, which transformed the vision for the Bel-Red area from a light industrial and commercial area into a dense mixed use urban district. The area now has a wide array of artists and organizations, businesses and makers, with the largest concentration near the future 130th light rail station and the 130th Avenue NE/Spring Boulevard area. However, not much has been done since the designation as an arts village to cement the district in the community. The upzoning as part of the Land Use Code update and the coming light rail line has resulted in dramatic increases in property values and new development. The result is that many businesses and organizations are facing economic pressures, including rising rents and the possibility of losing their spaces.

Ms. Miller said she worked with Mr. MacDonald to submit an application for the 4Culture Creative Consultancies program with the aim of developing a plan for the Bel-Red Arts District. The application was approved in late 2019.

The overarching question underlying the planning exercise is what it will take to position the creative sector in Bel-Red as a central figure in the growth of the Bel-Red area, ensuring that existing artists and creative businesses will benefit from future investment and attracting new artists and creative businesses to the neighborhood. The scope of work was predicated on that question and includes working with the community to establish a common vision that will help build consensus on direction, and identifying projects to create a unique and authentic identity for Bel-Red. She said she would be conducting outreach and would build relationships with a broad section of Bel-Red creative community members. She said her work would include enlisting a diverse group of stakeholders, including artists, art professionals, business leaders, non-profit leaders and cultural practitioners to form a community group to help steer the development of a Bel-Red Arts District action plan.

The scope of work has been broken down into two phases. The two immediate phases of the work will be supported through the 4Culture Creative Consultancies program, while the third phase is planned for the future. In Phase I the work will focus on research and discovery. Phase II will involve outreach and engagement, then in Phase III a three- to five-year arts district action plan will be developed along with an artist demonstration proposal.

The Phase I work is just being completed. The work included a review of existing plans and work previously done related to the Bel-Red Arts District. It also involved extensive research on arts and cultural district planning strategies, and reviewing creative placemaking toolkits that have been developed by leaders in the field over the last ten or twenty years. Time was also spent in reviewing case studies of arts districts in the region, throughout the United States, and in Europe and South American to build a foundation of knowledge on which to build. The work has informed the outreach strategy and the approach to the project.

Phase II is just getting under way. The focus will be on gathering community input given how vital local voices are to the co-creation of the arts district vision and the development of an action plan for Bel-Red. Due to the pandemic, however, the work has shifted from in-person engagement to online surveys, virtual one-on-one interviews, and virtual small group discussions to develop a deeper understanding of key topics and concerns. The need to consider equity in the planning project is clearly recognized and to that end a goal has been set to reach stakeholders that are both economically and racially diverse. The goal for community outreach is to have at least 150 unique engagements. The work will include reaching out to a variety of arts organizations, arts constituencies and Bel-Red businesses.

Ms. Miller said the research highlighted some specific areas of interest to cover with the outreach efforts. They include things that are working currently, things that are not working, and things that should be considered for the longer term; the unique definition Bel-Red has of arts and culture; the identity of Bel-Red and what could contribute to its identity as an arts district; visibility of the arts and how to increase it; space affordability and the types of affordable spaces that are needed; funding opportunities to support the arts district; retention of existing artists and arts organizations and the attraction of others to the district; and community events and arts programming in Bel-Red.

Chair Malkin asked about the toolkit mentioned as part of Phase I. Ms. Miller said much of her research involved looking at the creative placemaking strategies and toolkits from the National Endowment for the Arts, Americans for the Arts, and Art Place America, all of which are strong leaders in the field of creative placemaking. Many of the toolkits outline different types of arts and cultural districts and indicate the variety of ways in which historic arts districts were formed. Chicago has metropolitan agency for planning that has created a unique step-by-step guide based on questions like “What is in the community?” “Who is in the community?” “What kinds of arts are in the community and how are they supported?” and “Is there a coalition of the community working together and are they looking for designation as an arts district?” From there the toolkit asks about project types such as public art projects are projects that help to identify an area as an arts district. Toolkits also address things like how arts districts have been funded in the past and how some are currently being funded.

Bellevue asked how the BelRed area was chosen to be an arts district. Ms. Miller said the light industrial area of BelRed had rents that were quite low and affordable. Quite a few artists, arts organization, musicians and dancers chose to locate there, as did businesses like art supplies and musical instrument sales and rentals. Mr. MacDonald added that what BelRed had was besides just available space was spaces that were often large and adaptable. Much of that infrastructure has been in place for decades. Some, admittedly, have moved out of the area as rents have risen, but others have since moved in. The reason behind the original designation was the fact that BelRed was where most of the smaller arts groups were located, as were some larger organizations such as Pacific Northwest Ballet.

Chair Malkin asked if any lessons were learned as part of conducting the research that would apply to the BelRed area. Ms. Miller allowed that there were lessons learned. Some involved artists regenerating districts with high levels of crime and many vacant building that were not well kempt and turning them into better and livable areas. For some such districts crated in the 70s and 80s, there was an influx of people to the areas and buildings were sold for redevelopment as condominiums. There were lessons learned about both creating unique spaces and retaining them over time, about zoning, the types of spaces artists need, and what artists need in order to do their work.

Relative to the outreach phase, Chair Malkin asked if there is a comprehensive list showing artists and arts organizations that are known to be in the area. Ms. Miller said staff did quite a bit of research on the Bel-Red area over the last year or so, and that will serve as a good starting point for businesses and artists in the district. Arts Program Assistant Manette Stamm said as part of her thesis work she did a lot of research and physical exploring of the area. She said she worked through a very outdated list and updated it to reflect existing businesses. There is also data available from other projects that have been focused on the arts district over the years.

Bellevue asked if there is funding available that had been earmarked for the Tateuchi Center, which will no longer happen. She suggested a performing arts space in BelRed, even if it is not huge, likely would be better attended than a facility in downtown Bellevue. Mr. MacDonald clarified for the record that the Tateuchi Center is still an active organization working to establish itself. They have not been defunded and they enjoy a very active board.

Chair Malkin asked if there were a way to take the old PACE project and leverage some of their work in favor of the arts district. Mr. MacDonald said the city had an agreement at one time with the Tateuchi Center which has since expired. PACE is welcome to come back to the city and try to negotiate similar terms. He stressed that PACE was a 2000-seat theater, something which if located in Bel-Red would not make sense for a variety of reasons. A 400- or 600-seat theater is what the community needs. If the city gets the NEA grant to help fund the ArtsSpace scope of work, it could lead to something similar to the 12th Avenue project in Seattle. He stressed, however, that it would still be a win if in the end all the Bel-Red district had was artist studios and living spaces, but there is the opportunity to think a bit bigger. Chair Malkin suggested that element should be folded into the outreach phase as a talking point.

B. Bellgate

Mr. MacDonald explained that *Bellgate* is a prominent artwork in downtown Bellevue and has been for some time. The work is by artist Lee Kelly and is located at Compass Plaza at NE 6th Street and 106th Avenue NE. The piece is one of Bellevue's earliest public artworks. In 1983 Bellevue and the Bellevue Allied Arts Council (BAAC), which was an advocacy non-profit made up of community members, entered into an agreement to jointly commission *Bellgate*. From its conception the work was always intended what was then called the pedestrian corridor and which is now called the Grand Connection. Mr. Kelly was selected following an invitational call by a panel of six members, including a member of the Bellevue Arts Commission. In 1985 the \$50,000 work was installed. The city paid \$15,000 of the total which equaled a 30 percent share, which through the agreement is what Bellevue officially owns. The BAAC owns the balance. That organization had until May 30, 2020, to keep its organization active.

Continuing, Mr. MacDonald said the last remaining member who had been paying dues to the state has passed away. Per state regulations, the member's spouse has until September 30, 2020, to pay the late dues on the organization. If that payment is not made, the organization will dissolve. The question is what will happen to the organization's 70 percent ownership share. Per the agreement between the city and the BAAC, their ownership stake would transfer to the Bellevue Arts Museum. When informed of that fact, the Bellevue Arts Museum expressed a strong desire to not take ownership of the work and a willingness to work with the city in the event the city would want to enter into an agreement under which the museum would transfer its ownership to the city.

Further complicating the issue is the fact that in 2018 Onni Group purchased the site that encompasses the DOXA church and the adjacent Barnes & Noble. Redevelopment of the site was planned to begin toward the end of 2020, though that has been delayed for various reasons. The plan now is to build three towers on the site starting in 2021. Because the redevelopment work will include demolishing the area where *Bellgate* is located, if the city gains ownership of the work it will be necessary to determine where it can be stored and where it should be reinstalled. While those specific issues will be addressed down the road, ownership of the work will need to be resolved before those conversations can take place.

Mr. MacDonald said there are specific issues for the Commission to consider in working out a path forward for the work and the city's possible role. There are intrinsic risk issues involved. Per the original agreement, the BAAC was to carry some amount of insurance on the work, but there is no indication they have been paying for any insurance any time recently. If the city gains full ownership, it will become the liable party if something were to happen. The city's risk manager has indicated no concerns with the additional risk, however. Per the original agreement, the city has no obligation to maintain the work, but the BAAC has not been maintaining it. There is some maintenance work needed currently, and the condition report drafted by 4Culture in 2019 rated the work as being in fair condition, which can be translated as meaning there are no major safety issues or repairs needed.

Mr. MacDonald said the city will not in the future want to enter into any partnership with a non-profit organization to own an artwork. Such arrangements offer little certainty relative to how long the non-profit will be around. One option would be to deaccession the work if the Bellevue Arts Museum does not want it and the city does not want to take on full ownership of it. The appraisal of the artwork adds an interesting wrinkle. In 2019 it was appraised at \$95,000. That figure, however, does not match the rate of inflation since 1985, which suggests the piece is worth over \$122,000. That is an indication that there is no market for the piece in the art collector realm.

Mr. MacDonald said the recommendation of the staff was for the city to pursue an agreement with the Bellevue Arts Museum to transfer ownership of the work to the city in the event the BAAC fully dissolves and its ownership transfers to the museum. Full ownership will make it easier to relocate the artwork following redevelopment. Under single ownership the city would be able to guarantee proper insurance coverage. Minimal maintenance is needed and the city is better equipped to effect the work than the museum is. The other option would be to recommend against the city seeking full ownership of the piece.

Answering a question asked by Chair Malkin, Mr. MacDonald clarified that per the agreement the Bellevue Arts Museum agreed in 1983 to take full ownership of the piece under the circumstances outlined. That was when they were building a collection, but the museum does not now have a permanent collection. The museum believes taking ownership of the work could result in a financial hit at a time when the organization is trying to focus on being solvent.

Chair Malkin agreed with the recommendation of staff that the city should seek to take ownership of *Bellgate* and retain it as part of the Grand Connection. Commissioner Gulati agreed. Bellevue agreed as well, noting that since the work has been where it is for so long it has become a part of the identity of the city. Commissioner Gulati said it was part of the Bellevue community long before the downtown became what it is now.

Chair Malkin asked what the financial burden would be for either the city or the Commission to move the work and store it until it can be relocated. Mr. MacDonald said there has not been an estimate made for that cost. The city's position is the work should stay on the site as the site redevelops. The area will still be open space after redevelopment and the city would want to negotiate with the property owner to include the piece into their redevelopment plans. He added that for many years the city has included the full cost of the piece for insurance purposes, so taking full ownership would not increase that line item cost.

Commissioner Wolfeich asked what the likelihood is of the work being incorporated into the redevelopment plans for the site. Mr. MacDonald said there have been some

preliminary and introductory conversations with the property owner, but he stressed that the city is not there yet. That issue will be the subject of a future conversation with the Commission.

A motion to recommend that the staff pursue attaining full ownership of the *Bellgate* artwork was made by Bellevue. The motion was seconded by Commissioner Wolfteich and the motion carried unanimously.

C. Ashmita Gulati Artwork Donation

Mr. MacDonald said a donation of art to the public art collection by artist Ashmita Gulati. He noted that the collection mission was rewritten a few years ago with the Commission and it outlines the notion that the city is a vital platform for cultural exchange and creative expression. Living artists are tapped to enrich the collective experience of Bellevue's public spaces through permanent commissions and a growing collection of movable artworks funded through the public art program. A segment of the collection is devoted to works that raise the discourse of the planning aspects of Bellevue civic life; explore the diverse identities of Bellevue residents; convert culture's international connections into currents into an interplay between nature and the urban experience. The city's art collection helps to document the dynamic moments and complexities of Bellevue's cultural life. The collection is an important resource for future generations.

Mr. MacDonald informed the Commissioners that eight works had been donated to the collection. They vary from donations made by collectors and individual artists. There are also community assets listed in the collection resulting from communities coming to the city asking for help maintaining works in their areas, and there are also gifts from foreign governments and sister cities in the collection.

Ms. Gulati is a Bellevue-based painter who was born in Mumbai but who has lived in the city for a couple of decades. Her works explore her experience of place and environment and also dips into social currents. She has a huge body of work, has created numerous commissions and participated in a number of local exhibitions and events. Her view is that artists are products of their environments in that they are sensitive to what they visual see and feel around them, shaping much of what they do and invigorating energy to the canvass. Her works balance color in very captivating ways.

The work proposed for donation is entitled *Simply Respect*. It is part of the artist's *It's a Wonderful World* series that was all created during the Covid-19 pandemic as a response to the unrest and uncertainty. In the artist's own words, *Simply Respect* was inspired by the great power of the Black Lives Matter movement, and she was passionate about actively expressing what she felt in her own way. The work is acrylic and molding medium painted onto canvas. It measures 30 by 48 inches.

Mr. MacDonald said the recommendation of the staff was to approve the acceptance of the donation of *Simply Respect* by Ms. Gulati into the Bellevue art collection. He said the recommendation is based on the quality of the artwork and its relevance to the city's art collection mission. Accepting the work will represent only a minor financial impact to the city, resulting from the cost of hanging and securing the work. He added that it is much easier to find suitable locations for portable artworks and to keep them out of storage.

Chair Malkin observed that there is precedence for artists to donate to the city's collection. He asked if the donation could be leveraged in a way that other artists would consider making donations to the collection, or if that is a direction the Commission and/or the city would want to take. Mr. MacDonald said artwork donations can be a

slippery slope. He said that would become evident during the discussion of the next agenda item on the deaccession policy. When artwork is offered for free, there is a higher likelihood that it will be accepted. That is not always the best solution. An outdoor permanent work could require significant costs to install, and if there is no immediately identified site for the work, there could be significant costs associated with storing the piece. The Commission needs to be careful in considering the donation of works in terms of the caliber of the work and the connection to the mission of the collection. Mr. MacDonald said while donations can be a good thing, it is often preferable to pay artists for their work instead of soliciting for donations.

Chair Malkin agreed the city should not solicit for donations, but he suggested the work the Commission is doing should be promoted in a more public way, particularly around the work of building the public art collection. Mr. MacDonald said the Commission is at an important point in the history of the collection where it will be able to showcase basically a brand new collection. The donation of Ms. Gulati would be part of that push.

Commissioner Lau Hui having a piece in the city's collection will elevate the status of the artist and helping them become more recognized. Mr. MacDonald agreed and said that is in fact a return on an artist's donation. Commissioner Lau Hui stated that *Simply Respect* would be a good addition to the collection, and that it would be good to have a local artist with a work in the pool. In working to build up the city's collection, attention needs to be given to the demographics of the artists.

Mr. MacDonald said the portable works selection panel that met recently will not release the full list of artists and works until it is brought before the Commission and the works are all confirmed in terms of availability. He shared, however, that the artists selected were overwhelmingly diverse. Two of the selected works are by Bellevue residents.

A motion to recommend accepting the donation of *Simply Respect* by artist Ashmati Gulati was made by Bellevue. The motion was seconded by Commissioner Lau Hui and the motion carried unanimously.

D. Deaccession Policy and Carlos Basanta Artwork

Mr. MacDonald noted that the city's public art program has a number of draft policies that are intended to drive the public art process. Most if not all of the policies have not been finalized by the Commission. He said the deaccession policy was the first to be brought before the Commission for review, though he added that the full set of policies would ultimately be reviewed by the Commission. He sought from the Commissioners general direction to be used in crafting a draft policy for a deeper review.

Mr. MacDonald said deaccession is a tool used by collections to remove artworks from the permanent collection. Deaccession can happen for a number of reasons. Artworks have life spans that can sometimes be expanded but not always. For instance, *Night Blooming* that was installed in 2018 at the botanical garden should, according to the artist, have only a 25-year life span, which is generally a typical timeframe for public artworks. Depending on the materials used, where the works are sited and how they were crafted can contribute to either a shorter or longer life span. The most recent deaccession from the city's collection was the Pat McVay work *Life Cycle* which was located at Chisholm Beach Park. In that instance the Commission chose to trade the work for a new work from the artist.

The age of the city's collection may make use of the deaccession policy more regular as artworks pass their life span. A number of the pieces in the collection are in the 20- to 30-

year timeframe. Additionally, maintenance funds do not keep pace with new projects. According to the 4Culture collection review, there are currently nine works in need of restoration, but there is sufficient budget for only two of those restorations. While maintenance is now a priority, in the past it was not and that has left many works without maintenance for at least eight years, and the assumption is that contributed to further deterioration.

New technology in works can be expensive to maintain, and *Reed Rookery* is a prime example of that. That issue may need to be specifically addressed in the deaccession policy. Some permanent artworks were acquired without having a site identified, which generally equates to having existed before being accepted into the collection, which could mean their actual age is older than the acquisition date. The full age of each piece needs to be considered when making decisions about doing major restorations or maintenance, and even when is the right time to deaccession a piece. Once the decision is made to deaccession a piece, options relative to being able to sell or donate it vary.

The criteria for deaccessioning artwork includes fraudulent or inauthentic pieces; works that are inferior to other works by the same artist; works that have received significant adverse public reaction over a longer period of time; works that are damaged beyond repair; works that pose a public safety threat; works that are not on display or only rarely are on display due to lack of having a location; and works that have been stolen or are missing. There are also practical reasons such as the city evolving over time, transportation projects and park redevelopment projects that affect sited works, or that make them no longer publicly accessible. Works must be ADA compliance. Finally, under the Visual Artist Rights Act, artists have the option of disassociating their names from works that are not cared for correctly, among other reasons.

The actions available with deaccessioning works include selling them, trading them for another work by the same artist, donating them to another public entity, and destroying or recycling the work. The actions are limited by circumstances, such as a sale may not be feasible due to a lack of market for the work; the original artist may have passed, making trading for a new piece difficult; and site specific or integrated works are more likely to require destruction.

Mr. MacDonald said he did not believe it would be helpful to wordsmith the existing draft. He suggested instead the Commission should think about the mission of the collection and to look specifically at whether or not the policy is missing reasons for deaccessioning or not deaccessioning artwork, and to consider how the policy can inform the Commission's thinking relative to the accession policy. Down the line the Commission will likely want to establish a committee or one or two Commissioners to work through the policy language and draft updates.

Chair Malkin commented that one key for deaccession is the cost of keeping artwork, either for storage or maintenance. Of course, the condition of the work is also key.

Commissioner Lau Hui asked why the city acquired the Carlos Basanta piece but never put it out. Mr. MacDonald said the original way the Commission and the city acquired artwork was through the Bellevue Sculpture Exhibition, which became Bellwether. Typically after each exhibition, the Commission would be presented with either a short list or the full list of works that had been displayed, and the Commission would then vote to pursue purchasing a work. Commissioner Lau Hui said the Commission should be mindful of having a location for works before choosing to acquire them. Mr. MacDonald agreed and suggested that should be part of the donation and accession policy.

Mr. MacDonald said thinking about the deaccession policy forces the Commission to consider the life and body of the collection as something that evolves over time. It is perfectly acceptable to take artworks that have shorter life spans. While there is a nuance to how to think about works and projects the Commission wants to have a lasting impact or that are symbolic of a moment, it should also be okay to include works that tell other types of stories that might address a shorter timescale.

Chair Malkin said that certainly might be the case in acquiring pieces that may be dynamic or electronic, such as virtual reality works, that likely will in time see their technology become obsolete. Mr. MacDonald agreed and pointed out that at the time they are acquired such pieces would have value for the city.

Chair Malkin and Mr. MacDonald suggested Commissioner Aldredge might be the right Commissioner to appoint to review the policy language and propose revisions. They also agreed that work should be held off until the full Commission has an understanding of the draft policies.

Mr. MacDonald said the Carlos Basanta work, *The Man Who Stole the Golden Egg*, was purchased by the city in 2004 for \$18,000. It is made of ferrocement, which involves wire mesh with a thin layer of cement and an applied patina. The work has been in storage for roughly 16 years after having been in the Bellevue Sculpture Exhibition for roughly three and a half months. He stressed the need to not have works in storage, particularly paid storage as the city faces a budget shortfall. There are currently only two works in paid storage that are not there because of Sound Transit projects. There have been multiple efforts since it was purchased to get Parks to accept the work for one of their properties. Parks turned the work down, citing artistic merit and deterioration issues around the connections. The work could be repaired but only at significant cost and effort. There is little confidence the work could be kept in a safe condition, if a site were to be found for it, for any longer than what it was originally installed for.

Mr. MacDonald said in the opinion of staff, the work meets the deaccession criteria. He stressed that deaccessioning an artwork is an important decision and said the issue would be brought back before the Commission with specific recommended actions.

Bellevue said it makes no sense to have a work only to keep it in storage for 16 years.

Chair Malkin asked where the artist is in his career. Mr. MacDonald said he does not have a website but is registered on sculpture.org. The city last interacted with him eight years ago when he applied to be in Bellwether; the work he submitted was not accepted. It is not known if he is still working as an artist. Chair Malkin agreed that it did not make sense for the city to pay to keep the work in storage. If it cannot be located in a safe and protected space, and properly maintained, it should be deaccessioned. He said his preference would be to give it back to the artist if it cannot be sold or donated for some value.

Commissioner Wolfeich asked what material the egg is made of. Mr. MacDonald said it also is ferrocement and then painted. Applying a patina is a process that generally involves heat.

5. COMMISSION QUICK BUSINESS – None

6. REPORTS

A. Commissioners' Committee and Lead Reports – As Noted

B. Project Updates from Staff

Mr. MacDonald said the city applied for an National Endowment of the Arts grant to cover the ArtSpace market study. ArtSpace includes two options: surveying artists, and a large scope of work that includes arts organizations within the city or within the usershed extending out 50 miles. It will not be known until the spring if the grant has been approved.

Mr. MacDonald reported that Arts Program Assistant Mannette Stamm has been working with the organizations that received grants for 2020 but who are not able to fulfill their original contracts, specifically events, due to the pandemic. Expenses incurred but not refunded, such as rental fees, can be billed to the city for reimbursement. Organizations that were going to conduct a cultural festival in October but have had to cancel them are not allowed to apply their grants to a different event, but staff are working with the city attorney's office to determine if there can be any flexibility allowed.

An update on the Power Up program will be provided to the Commission at the October meeting.

Consent on the Downtown Park public art fabrication contract is set to be before the Council. That will be the launch point for the exciting project.

Chair Malkin asked if there is any risk the Council will not approve the fabrication contract. Mr. MacDonald said the Council certainly has that option. In the current environment some may think that art is not a priority. The project is, however, viewed as a tourism driver. The Council approve the design and voiced support for the project in February.

The Lattawood Park project foundations have been poured. The week installation was planned the artist reported that part of the artworks would be delayed by six weeks. The view now is that the work will be completed by early in October.

Mr. MacDonald said over a thousand artworks were submitted from 194 artists for the portable art collection. He said the list would be brought before the Commission in October.

The Eastside artists roster has gone live and anyone who considers themselves to be an artist can be included on the roster. There are currently more than 30 artists who have submitted materials or are in the application process.

With regard to the vacant Commission position, Mr. MacDonald reported that interviews are scheduled for the second week of September. He said the interview panel would consist of himself, Chair Malkin and Councilmember Stokes. Some good candidates have applied.

8. ADJOURNMENT

Chair Malkin adjourned the meeting at 6:31 p.m.