

BELLEVUE ARTS COMMISSION



Bellevue Artist Soo Hong's artwork, *Bunny World*, was recommended for purchase and inclusion in the Bellevue Art Collection.



Community Development

October 6, 2020
ZOOM MEETING

Cover artwork: Presenting a Most Astonishing Feat by artist Judy Onofrio

“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



Community Development

Agenda

Agenda

Tuesday, October 6, 2020
Meeting: 4:30 p.m.
Zoom Meeting

Bellevue Arts Commission

Commission Staff Contact: 425.452.4852

The City of Bellevue Arts Commission meeting for October 6, 2020 will be conducted virtually via Zoom Webinar. The public can access the meeting here, <https://cityofbellevue.zoom.us/j/99571064663> using Password: 750735 or by connecting to the Zoom Webinar using Webinar ID: 995 7106 4663 and Password: 750735. For those members of the public unable to access internet services, a telephone option will be made available to listen to the proceedings. The phone number to access the meeting is 1 (253) 215-8782 , Webinar ID: 995 7106 4663 and Password: 750735.

1. **CALL TO ORDER** 4:30
Chair Malkin will call the meeting to order.
2. **APPROVAL OF AGENDA AND MINUTES** 4:30 – 4:35
 - A. Chair will ask for approval of the agenda.
 - B. Chair will ask for approval of the September 2020 regular meeting minutes.
3. **ORAL COMMUNICATIONS** 4:35 – 4:45
There will be no opportunity for oral communications at this meeting. All written comments received prior to 3 p.m. on October 6, 2020 will be read or summarized into the record at the meeting. If you wish to provide written comment to the Arts Commission, please email mstamm@bellevuewa.gov with the subject line “Written Communications – October 6”.
4. **ACTION, DISCUSSION, AND INFORMATION ITEMS**
 - A. BelRed Streetscape Art Concepts 4:45 – 5:10
 - B. 130th Streetscape Artwork Concept Update 5:10 – 5:30
 - C. Portable Artworks – Approval of purchase 5:30 – 5:55
 - D. Arts Audience Participation Survey 5:55 – 6:20
5. **COMMISSION QUICK BUSINESS** 6:20 – 6:25
6. **REPORTS** 6:25 – 6:30
 - A. Commissioners’ Committee and Lead Reports
 - B. Project Updates from Staff
8. **ADJOURNMENT** 6:30 pm
Chair will adjourn the meeting.

Bellevue Arts Commission meetings are wheelchair accessible. Captioning, American Sign Language (ASL), or language interpreters are available upon request. Please phone at least 48 hours in advance 425-452-6168 (VOICE) for ADA accommodations. If you are hearing impaired, please dial 711 (TR). Please contact the Arts Program at least two days in advance at mstamm@bellevuewa.gov or call 425-452-4064 if you have questions about accommodations.

ARTS COMMISSION MEMBERS

Philip Malkin, Chair
Maria Lau Hui, Vice Chair
Lydia Aldredge
Ashmita Gulati
Carl Wolfeich
Vacant seat
Vacant seat

COUNCIL LIAISON

John Stokes

STAFF CONTACTS

Scott MacDonald, Arts Community Manager, 425-452-4852
Manette Stamm, Arts Program Assistant, 425-452-4064



Community Development

Minutes

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 Wolfeich 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 *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, *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 *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 *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 *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.



Community Development

Action & Discussion

BelRed Streetscape Art Concepts

At this meeting, the artist Jill Anholt will present draft proposals for two public art concepts for discussion. These concepts are possible early implementation measures of the draft public art plan including in the BelRed Streetscape Plan (in development).

BACKGROUND

Jill Anholt was selected in late 2017 as the planning artist for the BelRed Streetscape Plan. Her scope of work included development of the public art chapter for the plan and two public art concepts for potential early implementation of the plan. The broader plan was delayed throughout much of 2019, with staff projecting completion by early-2021. The draft public art chapter (Attachment A) was presented to the commission at the May 7, 2019 Arts Commission meeting. The content in the chapter has been modified to fit the template of the plan and respond to staff feedback.

ARTIST BIOGRAPHY

Jill Anholt is an artist living in Vancouver, BC. She works on individual and collaborative projects often working closely with design teams. She is an accomplished arts planner working on a long list of urban planning projects. In her words:

Jill's work is inspired by hidden stories, systems and qualities discovered in a place which she weaves into dynamic spatial installations that invite active engagement with a viewer. She is interested in unearthing the complex relationship between nature and culture; exploring the inter-connectedness and interdependence of human and earth systems, and how these systems are sense-able through our bodies. Her installations create intrigue and interest, upending preconceptions and revealing the world by helping see anew what has become too familiar, or what is unseen or unknown to most of us.

THE BELRED STREETScape PLAN

The BelRed Streetscape Plan will guide the development of BelRed's street network as the area transitions to a mixed-use neighborhood. The draft plan includes the following chapters: Introduction, Background, Design Intent, Street Typologies, Public Art and Streetscape Elements. The draft plan includes the following design principles that directly or possibly indirectly relate to public art:

- **CREATIVE + ARTISTIC:** Design streets to inspire creativity. Streets should be platforms for temporary and permanent public art, and where possible, for performance. Use of color, art, natural elements are integrated into streetscapes to support BelRed's innovative identity and enhance and unify nodal character.
- **ADAPTIVE:** Design streets that allows them to transition with land use development and evolving transportation options over time. Streets should be adaptable and support changing needs and priorities, including potentially repurposing space, for new transportation modes, practices, and amenities, curb space management, parking needs, sidewalk uses, public space, stormwater management, art and performance, community events and markets, and other features.

DRAFT PUBLIC ART VISION

Public art in BelRed will respond to and help to mediate the transitional nature of its streetscapes in both time and in space, reflecting the distinct character and experience of the district and its diverse communities. The collection of works created will strive to unite geographical, social and cultural contexts,

enriching the experience of residents and visitors to the BelRed district and stimulating civic discourse. Public Art in BelRed's streetscapes will aspire to have an interest across time and across repeat visits for a broad range of public audiences, ensuring relevance as the district transforms in the future.

DRAFT PUBLIC ART TYPOLOGIES

The proposed art program for BelRed is intended to provide for a range of artistic approaches, supporting works that are longer-term as well as short-term and rotating. The goal is to inspire artists working at all scales and in various mediums to create pieces that are impactful and meaningful. Spanning multiple disciplines and durations, collectively these works will create a layered and multi-dimensional experience for viewers. Art opportunities have been classified into four typologies:

THRESHOLDS*: Integrated, permanent physical elements which lend identity and character to their site, marking places of interest or significance within the community.

CROSSINGS: Groups of artworks that mark the intersection of natural and human systems.

PLATFORMS: Platforms for public art that provide space for rotating, temporary or event-based artworks to animate the streetscapes.

MOBILE WORKS*: Artworks that are temporary in location, activating different areas of the district over time as they move from place to place.

**Public art concepts presented today are considered Thresholds and Mobile artworks.*

PUBLIC ART CONCEPTS

121ST AND SPRING BOULEVARD SCRAMBLE – THRESHOLD TYPOLOGY ARTWORK

This location marks the entrance to 120th Station in the Spring District from Spring Boulevard. The pedestrian crossing at 121st and Spring Boulevard is termed a scramble. A scramble is an intersection where pedestrians are free to cross in any direction when the signal allows. Adjacent to the scramble is a plaza that connects to a bridge over the 120th Station just to the north. The proposed artwork lies in the space between a pedestrian scramble and the plaza - two places of activity and intersection.

Artwork Goal: The artwork is to have a dialogue with pedestrians, commuters and cyclists who will likely pass by the piece multiple times a day during their commutes. It is to be interactive, welcoming, and/or spark contemplation and reflection about the work's immediate surroundings and the wider Spring District.

The artist focused in on this location because it offers a unique transition between different activities and conditions, including:

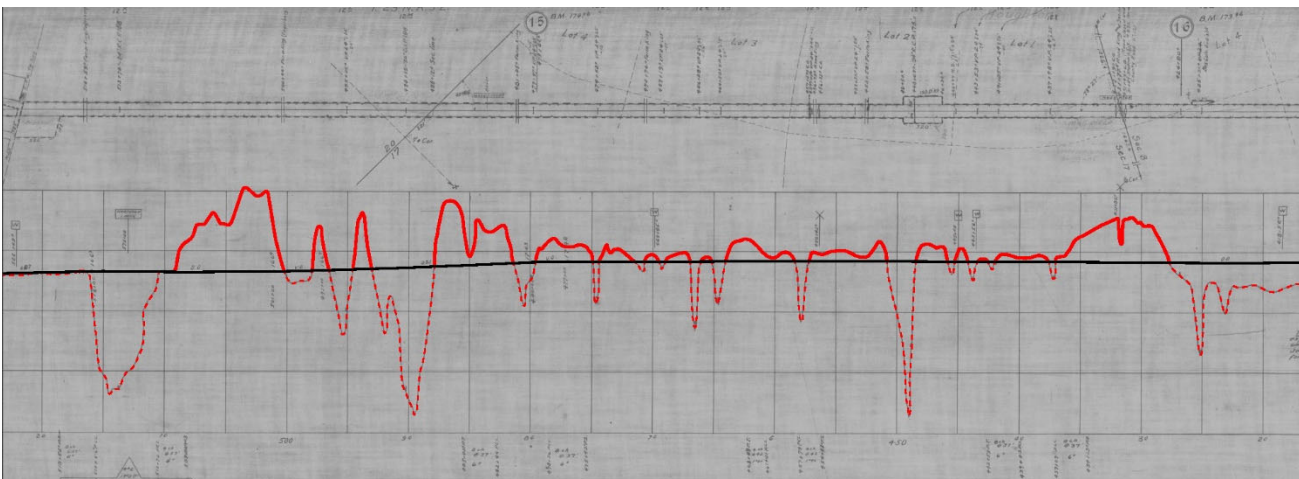
- Individual random pedestrian movement and collective mechanized linear movement: pedestrian scramble vs. mechanized train
- The past and the present: where paths of historic Beltline and current East Link Light Rail Line diverge
- The natural landscape and human-made infrastructure: natural terrain manipulated to lay railroad

Artwork Concept: Cut and Fill

The artist proposes a dynamic undulating sculptural ribbon created from bent recycled and cast rails creates a gateway to the new LRT station. The work creates a threshold that speaks to both the past and present condition of the site, creating a portal for people to move through as they enter/exit the pedestrian scramble or the light rail station.



The form is inspired by the historic “track profile” of the Beltline (1904), that illustrated how the land was manipulated to create a relatively flat rail line for the train: cutting high elevation land and filling low areas.



1904 Beltline Track Profile showing topography that was cut and filled to lay the track.

The words “cut” and “fill” are repeatedly applied to the undulating form to indicate how the natural profile of the land was manipulated to create a flat rail line. These words are written in different languages of people who once lived in the BelRed area as well as those who live there now - a representation of the shifts of different ethnicities in the site over time.



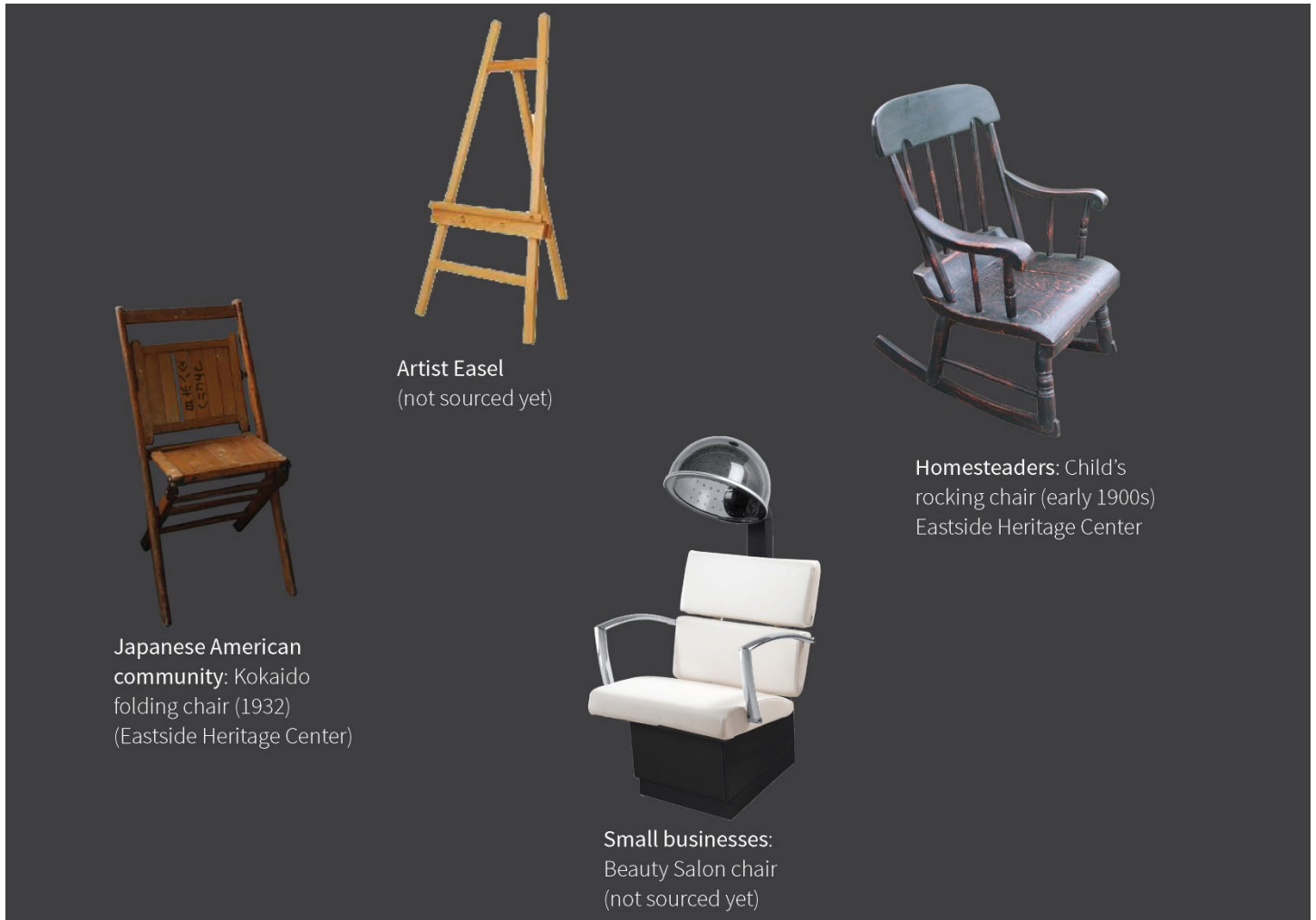
MOBILE ARTWORKS – MOBILE TYPOLOGY ARTWORK

The artist is proposing singular or a series of artworks that can be moved around BelRed as the area transitions from its current condition into a neighborhood with high-density, transit-oriented development, BelRed’s streetscapes, all either built in connection with new development or in anticipation of forthcoming development, will act as the first indication of change. It is important for art to play a role in this transition so that BelRed’s creative character is celebrated and carried forward.

Artwork Goal: The artist wishes to create works that highlight unique stories of BelRed’s past. As BelRed transitions and the proposed works are moved to new sites, the artworks in themselves begin to create or facilitate wonder, intrigue and a sense of place in each location they occupy.

Artwork Concept: Lost and Found

Displacement has been a huge part of BelRed’s history and will be as it continues to transition to a dense mixed-use neighborhood. For the proposal, the artist is exploring how objects can trigger memories of cultures and uses that have been displaced through BelRed’s history. She is also interested in how these objects can be re-imagined and relocated to create new situations of occupation and social exchange in the present.



Japanese American community: Kokaido folding chair (1932) (Eastside Heritage Center)

Artist Easel (not sourced yet)

Homesteaders: Child's rocking chair (early 1900s) Eastside Heritage Center

Small businesses: Beauty Salon chair (not sourced yet)

Objects from BelRed's past.

For this concept, the artist proposes a collection of four movable cast bronze “rooms,” each recalling a specific collective displaced in BelRed: **family, community, business and artist**. These “rooms” can be used and occupied like how they were in the past, evoking intimate, everyday acts from BelRed's past. Cast bronze transforms these everyday objects into timeless pieces that will continue to change over time as the artwork patinas. These movable “rooms” will occupy empty parking spots throughout the district, becoming small social enclaves that are discovered and searched for in surprising locations

Four concepts are provided on the following pages: *Family, Community, Business and Artist*

Family Concept



Community Concept



Business Concept



Artist Concept



NEXT STEPS

Following comments from the commission, staff will review the concepts and available funding and come back to the commission with a staff recommendation. If the commission votes to approve the staff recommendation, staff will begin contracting with the artist for the chosen work.

ATTACHMENTS

Attachment A: Draft BelRed Streetscape Plan – Public Art Chapter

STAFF CONTACT

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05

PUBLIC ART (DRAFT)

- 5.1 CULTURAL CONTEXT
- 5.2 ART IN BELRED
- 5.3 CONCEPTUAL FRAMEWORK
- 5.4 THEMATIC FRAMEWORK

CULTURAL CONTEXT

Art in everyday life brings a sense of meaning and place to local residents, gives visitors a lasting memory and a reason to visit, and reflects a city's long-term investment in the future and the vitality of its citizens. Art plays a significant role in creating places where people feel connected, inspired and challenged, and where they want to return again and again. The art and cultural vision developed as part of the BelRed Streetscape Plan will play a vital role in creating community cohesion, active streetscapes and a new sense of place and engagement in the neighborhood.

The purpose of this public art plan is to guide how public art will become part of BelRed's streetscapes throughout their development and transformation. It aims to establish a strong and cohesive vision for public art, develop a thematic framework that helps tie together future public art opportunities in the district, and to outline the role public art will play in creating identifiable, vital places within the BelRed community.

The public art chapter of the BelRed Streetscape Plan is intended to address art in or facing streetscapes within BelRed. It understands BelRed's streetscapes as spaces that are constantly in flux and proposes ways in which public art can fit into a neighborhood where development is likely to take place over many years and stages.

BelRed's status as an Arts District positions it as an important place to encourage the creation and exhibition of art as part of the culture of the city of Bellevue as a whole. This plan is unable to address a chief concern of providing affordable and available space for artists and arts organizations within BelRed. It can, however, help anchor the arts into BelRed's public realm, working to provide space for artworks, performance, and artistic expression within the streetscape network.

This plan intends to create enriching, meaningful art opportunities for artists. "Enriching" means that the work does more than mark a location. Instead, it offers the chance to immerse the resident, visitor or passerby in a unique experience that incites pause, reflection and is an invitation to interact, respond or engage in a new perspective or way of thinking. The plan will provide history and cultural context, develop a vision and thematic framework for public art in the district, establish overarching public art principles, and determine public art typologies and potential art locations within BelRed's streetscapes.

BelRed is located between Bellevue's technology-heavy dense urban Downtown to the west, Microsoft headquarters in Redmond to the east, Overlake to the northeast, and Wilburton to the south. It currently is home to many light industrial production plants, small businesses, and commercial services. Due to much of BelRed being rezoned from light industrial to more dense mixed use neighborhoods in 2009 in preparation for light rail coming to Bellevue, BelRed is going through a significant transformation. This change will take place over many years, positioning BelRed within an interesting condition, with one foot in the past and one in the future.

The high level vision for BelRed looking forward, involves a pattern of nodal development that will create a series of unique communities within the wider district. The light rail stations at 120th Avenue (the Spring District node) and 130th Avenue (the Arts District node) will become their own identifiable neighborhoods with multi-story high density commercial and residential development. The intention is for these nodes to become smaller, walkable community pockets linked by mass transit. A third node focused on large-scale retail shopping will be located in the Eastern part of BelRed.

Currently, different areas of the district are changing at different paces. Most development to date has been clustered in the Spring District node, the area closest to downtown. There, many projects, including the coming REI headquarters, are currently under construction and some large multi-unit residential buildings have already been completed. Other areas of the district have yet to see significant change from when BelRed was zoned light industrial. Though light industry has significantly declined since the turn of the 21st century, Safeway and Coca-cola still each have large bottling facilities and distribution centers located just outside of the Spring District. Further east, where the Arts District node at the 130th Avenue light rail station will be located, a high density of auto mechanic shops, beauty salons, self-storage yards, and car dealerships occupy industrial strip malls that line many of the streets. Hidden within the fabric of these strip malls are some artists and art organizations who moved into the area as larger spaces became available for affordable rents.

Interestingly the BelRed area originally housed a diverse community of immigrants living and working on the land

prior to WW2, before the district's was converted into a predominantly commercial and light industrial area.

BelRed's future vision is catalyzed by upcoming high density residential development, planned for the nodes located around the two light rail stations in the district. As people begin to settle in these homes, the community is becoming a once again multicultural, diverse place, with immigrants from around the world moving to the area to live and work.

As the streetscape and buildings of BelRed have begun to transform so have the types of businesses settling in the district. Recently, many digital companies, startups and education centers in the tech industry have established themselves in BelRed, backed by its proximity to Downtown Bellevue and the Microsoft campus in Redmond. The Global Innovation Exchange (GIX), a global education partnership between the University of Washington, Tsinghua University in Beijing, and Microsoft to develop leaders in technology innovation, has its Seattle campus in the Spring District.



BelRed today, with light industrial buildings housing commercial services and the beginnings of development in the Spring District.

At the heart of the new development in BelRed is a goal to create a network of parks and open space that stem from the restoration of a number of natural riparian areas crossing the neighborhood. Five creeksheds cut through the district, but all have been neglected for many years. There are plans to daylight and establish a native plant riparian corridor around one stream system: West Tributary. Another creekshed, Goff Creek, has sections that currently run above ground and is likely to be partially restored. These natural corridors will bisect pockets of more intense development, providing access to open space and a reprieve from city life.

The route of the former Lake Washington Belt Line railway has recently been transformed into the Eastrail corridor, a dedicated cycling and pedestrian path that runs 24 miles through communities to the East of Lake Washington. The corridor is a crucial piece to connect the network of recreation trails that will spread through BelRed and beyond.

Due to the implementation of the BelRed Streetscape Plan, the district's streets will undergo rapid change over the next several years. It is likely that arterial streets will be built or refurbished before new buildings and smaller scale streets are constructed around them. This places the streetscapes, and the public art within them, as the mechanism through which change is taking place in BelRed moving forward.



Concept rendering of the future of BelRed, with pockets of intense urban development concentrated around rapid transit stations and bisected by natural corridors. Rendering developed by VIA Architects for the City of Bellevue's use.

ART IN BELRED

The decline of light industry throughout BelRed in recent years has led various artists, arts organizations, and creative businesses to move into empty commercial developments and warehouses in the district. Most are currently hidden from view, veiled within the fabric of the neighborhood. Many of these organizations and businesses are dedicated to children's arts programming as well as a substantial concentration of music-related businesses, including recording studios, practice spaces, custom guitar shops, music stores and businesses offering children's music lessons. There are also a number of dance studios in the area, including Pacific Northwest Ballet's Francia Russell Center; a campus for one of the top ballet training institutions in the United States.

Recent cultural asset mapping shows many of the artists, art organizations and creative businesses located in BelRed are currently concentrated around the 130th Station node. As a result, a high-level vision was proposed by the City for this node to become the heart of the BelRed Arts District: a vibrant neighborhood with artist live/work studios, galleries, art events, and public art. Much work still needs to be done to support and establish artists and art organizations in BelRed, especially as pressures on the arts community increase due to neighborhood development.

Public art, currently installed and in progress in multiple areas in BelRed is beginning to encourage creativity spilling into BelRed's streetscapes, which this plan will expand upon. Included in BelRed's current public art collection is Christian Moeller's *Nails*, a linear series of large-scale painted steel structures that resemble abstracted nails driven into the ground. The piece is located along the Eastside Rail Corridor beside Sound Transit's Operations and Maintenance Facility East, and alludes to the historical use of the corridor as a rail line.

Salmon Woman & Raven, a bronze sculpture by local Washington artist Tom Jay in 1991 is located within Bellevue Highlands Park, near one of BelRed's creeksheds. The piece speaks to the beauty of the natural world and its interconnectedness to human community, art and tradition.

Artist Po Shu Wang has an upcoming project in the district, located at the corner of 130th Avenue and Spring Blvd. His piece, to be completed with the construction of 130th Avenue, is a sound bath that transforms BelRed's unique magnetic declination into a sonic experience, creating a musical score that expresses the community's place and identity. The artist is also working with the project architect of 130th Avenue to integrate an abstraction of this musical score into the pavement design of the streetscape.

With the completion of the Eastlink rail system will come three more public art pieces integrated into the design of the stations. At Wilburton station (located at the southwestern edge of BelRed), Philip K. Smith III is designing an active cross-shaped tower that reflects the surrounding context during the day and is illuminated by colorful internal lighting at dawn and dusk.

Louie Gong, an artist with both Indigenous and Asian heritage, is designing a series of cut metal pieces for the inside of 120th Station in the Spring District. The pieces represent a phoenix and a dragon, illustrating the blending of cultures and legends in the Pacific Northwest.

At 130th Station, in the Arts District, artist Patrick Marold is developing an integrated piece into the railing of the station. The artwork is activated by the natural environment, casting dynamic shadows on the ground when hit by the sun.

There is also an interpretive element honoring the story of Japanese Americans who lived in the area that will be located at the Bridge at NE 8th Street along the Eastside Rail Corridor. [\(need more information about this\)](#)

Although vastly different in concept, materiality and scale, each of these existing and upcoming public art projects in BelRed, along with the public art opportunities proposed for BelRed's streetscapes in this plan, will help visitors and residents feel connected and inspired as BelRed develops into a uniquely rich and multi-layered new community with art and creativity at its center.

INCLUDE IMAGES OF ARTWORKS

CONCEPTUAL FRAMEWORK FOR PUBLIC ART

Through our thorough investigation of the existing context and future vision for BelRed, an overarching theme emerged that provides a kind of conceptual framework for thinking about the proposed public art typologies within BelRed’s streetscapes:

“THE INTERMEDIARY/IN-BETWEEN”

BelRed’s streetscapes occupy the liminal space between buildings, physically acting as the intermediary space between specific locations where people work, live and play. In this way they become the interstitial connective material of the community, with potential to become active, lively spaces where people want to congregate and exchange ideas. Public art can play a critical role in these streetscapes, mediating between private and public conditions and providing a layer of intrigue and wonder that activates and transforms the community.

As significant change continues to occur in BelRed over decades as the district develops, there exists an opportunity to also occupy a time between states, within the tension created between BelRed’s history and its future. Public art can become a mediator of this “in-between” condition, helping to bridge this gap and providing opportunities to explore and question the tensions and dichotomies inherent in this ongoing transformation.

Streetscapes, and the public art created within them, can act as the driving mechanism through which change is taking place in BelRed. As many streets will be built or refurbished before new buildings along them are constructed, public art in the streetscapes can be at the forefront of change, an opportunity to both contemplate the district’s future and respect its past; a

way to root identity and placemaking into the district’s transformation over time.

Along with being rooted in this particular and unique conceptual frame of reference, artworks created for BelRed’s streetscapes will also contribute to and support the overall mission for Public Art for the City of Bellevue as a whole.

BELLEVUE PUBLIC ART MISSION

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

PUBLIC ART VISION FOR BELRED

Public Art in BelRed will respond to and help to mediate the transitional nature of its streetscapes in both time and in space, reflecting the distinct character and experience of the district and its diverse communities. The collection of works created will strive to unite geographical, social and cultural contexts, enriching the experience of residents and visitors to the BelRed district and stimulating civic discourse. Public Art in BelRed's streetscapes will aspire to have an interest across time and across repeat visits for a broad range of public audiences, ensuring relevance as the district transforms in the future.



THEMATIC FRAMEWORK

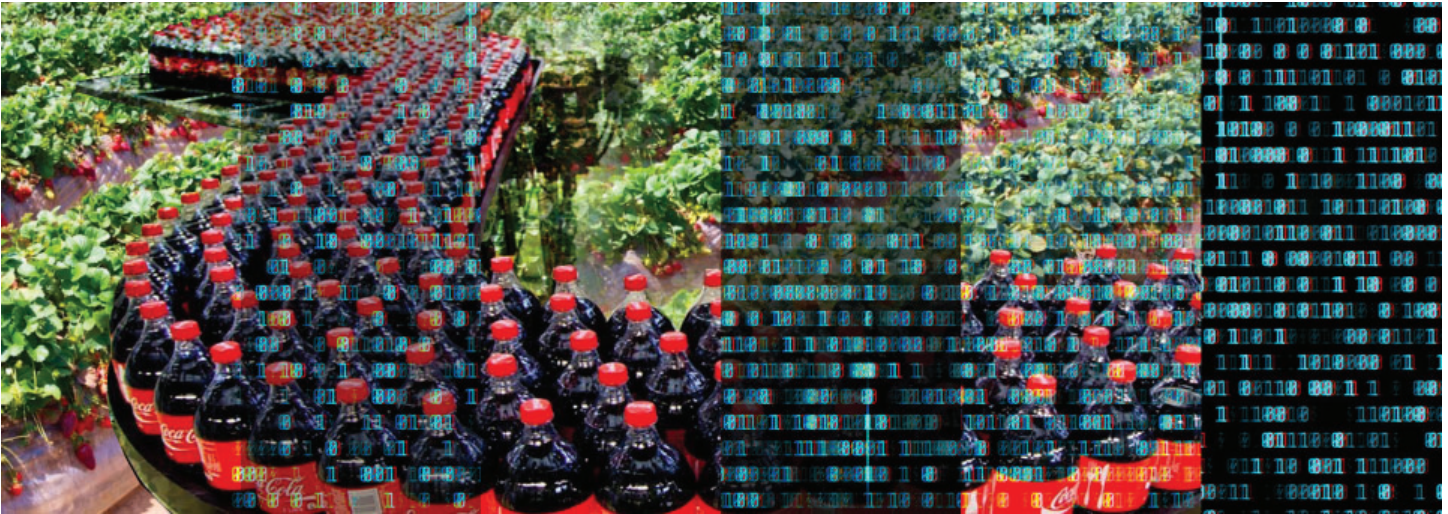
The following thematic framework derives from an in-depth investigation of the BelRed context as summarized in the earlier sections of this document. The conceptual underpinnings outlined in this section are not meant to be prescriptive, but rather to inspire future artists about BelRed's unique context and to give them a "jumping-off" point to develop their own response to the particular conditions of their project. Public art opportunities that develop as a result of this plan can vary in terms of scale, temporality, medium and approach but are expected to be responsive to BelRed's unique context in some way.

As BelRed continues to evolve over the next decade or more, the idea of change is critical. Although it is likely that many areas of BelRed will look drastically different within the span of a decade, change in the neighborhood will not be cohesive nor consistent. Thematically, artwork created as a response to, or mediator of change can help people adjust to and embrace the district's transitional state as well as forming an expansive framework that can tie the artworks created into a cohesive collection. The characteristics inherent in a transformation – namely a shift in appearance, in state, in experience, in location, or over time will inform each opportunity and the way each artist works.

Three themes for public art, rooted in the concept of change, represent a broad foundation for public art in BelRed. Each theme exists within an "in-between," drawing from BelRed's past, present and future to understand the neighborhood as a vibrant, unique place.

These themes include:

- Analog/Digital
- Natural Reclamation
- Intertwining Cultural Dialogues



ANALOG/DIGITAL

BelRed is currently undergoing a change from a place where physical products were once grown, farmed, made and stored, to a place where digital industries and information are developed.

Physical industry that grew or produced material goods once dominated BelRed, at first in the form of agricultural production and then more recently as packing plants, bottling factories, and self-storage yards. Agricultural production disappeared from the area by the 1960s and light industrial production has been in decline for many years. In its place, digital industry is beginning to establish, including a variety of tech startups and video game developers, as well as the Global Innovation Exchange (GIX). Additionally, BelRed’s location along a mass transit corridor between Microsoft’s headquarters in Redmond and Downtown Bellevue, positions it as a place where people working in digital industry are likely to live.

These extensive shifts in business and land-use happen over decades. As BelRed continues to experience change, it is likely that analog and digital industries will continue to operate next to each other in changing amounts.

There is an opportunity for artists to investigate this push and pull between the analog and the digital present within BelRed, with explorations that examine the relationship between what we can physically touch and what exists only virtually. Investigations could range from such things as the *tangible* in relation to the *ephemeral*, the *concrete* to

the *fleeting*; what exists *physically* in relation to what exists in “*the cloud*.”

Possibility also exists for artists to consider the digitization of the analog world. Everyday life, over time, appears to be becoming more and more virtual, with work, social interaction and many services now facilitated by digital technology. How does technology change the way that we occupy and interact with place? What does this mean for how art is displayed and interpreted in the public realm?

These concepts could be considered both thematically and in the approach of the artwork created. Artwork could occupy the streetscape in a physical form, through a digital medium, or by way of an interplay between the two. Artists could also challenge how artwork occupies the streetscape at different time scales, with opportunities to create ephemeral works, temporary artworks and performance-based artworks.

Reference Projects:

- Sunset/Sunrise, Sans façon. Hamm, Germany, 2014
- Hello Lamp Post, PAN Studio. Various locations, 2013-present
- Variegation Index, Regents Place Campus London, 2019, Jason Bruges Studio
- McLarena, daily tous les jours, Various locations, 2014-present



NATURAL RECLAMATION

BelRed’s history describes the process of clearing one land use to make way for another. Once a series of rich creek ecosystems, the land was logged, farmed and then cleared to build large industrial buildings. Now we have come full circle, with goals to restore the natural creek systems and forests that used to cover the area hundreds of years ago. Future plans to re-claimate major riparian areas that have been neglected for a long time will position nature and open space at the heart of the community while being surrounded by urban development.

Along with this, the BelRed Streetscape Plan also envisions the development of new “Green Streets” (reference page) replete with both natural and human-made elements such as trees, native vegetation and stormwater infrastructure that will provide ecological and hydrological functions as well as serve to connect open spaces across the corridor.

Nature and human industry have also been connected throughout BelRed’s history. Recent industry ignored the hydrology and natural systems present in BelRed in favor of clearing the land to build large scale factories, industrial strip malls and parking lots. In contrast, Japanese American farmers in the early 20th century utilized the stream systems to irrigate their farms by harnessing the power of gravity to pipe water from the streams to their crops.

Artists have the potential to reflect on the tensions between natural and urban settings. This includes exploring the vertical layering of these systems when they meet in the public realm (for instance, when a stream meets a street), as well the interplay between nature and the urban experience.

Nature could also be interrogated as a function and indicator of time. Our primary visual experience of time is through nature, as the sun moves across the sky over the course of a day or the seasons change over the course of a year.

Reference Projects:

- *Ground Water SeaLevel*, Germaine Koh. North Vancouver, BC, 2014
- *Light Keeper*, Caitlind r.c. Brown, Wayne Garrett, and Studio North. Toronto, ON, 2019
- *New York Crossings*, Ned Kahn. Queens Tunnel Midtown, NYC, 2017



INTERTWINING CULTURAL DIALOGUES

As BelRed develops, it is rapidly becoming a multicultural, diverse community, where immigrants from around the world are settling at increasing numbers. Today, 40% of Bellevue's population were born in another country.

BelRed's history is marred with racism and discrimination. In the early 19th century Japanese American people encountered countless prejudices. They were unable to gain American citizenship as immigrants and were barred from owning land in Washington State due to an alien land law passed in 1921. During WWII, after Japanese forces attacked Pearl Harbor, 300 Japanese American people from Bellevue were taken to incarceration camps. Their land was stolen and many of their homes burnt down.

It is impossible to think about BelRed's future as place that welcomes diversity without contemplating its past. Art can try to bridge the gap between these two realities, providing opportunities for artists to honor and reflect on diverse cultural histories, identities and memories.

The growing cultural diversity of residents in BelRed also opens up opportunities to examine how cultures become intertwined over time. Artists have the chance to tackle and express in the streetscape what it means to live in a new place that is emerging within the space where cultures, ideas and people from around the world meet

over time, pondering questions such as: What happens to the memories of those other places and cultures as time passes? What happens when there is an intersection of diverse cultures in the same space? How does the next generation contend with their own cultural identity and history in a multicultural space? How are dialogues complicated when diverse communities are embraced in the present when outlawed in the past?

The recurring history of displacement in BelRed could also be considered, with Japanese Americans being forced to leave their land during WWII and current businesses being forced out by new development today. Artworks could reflect on what it means to fill, occupy and live in space available because others are displaced.

Reference Projects:

- *White Ashes 9*, Kenji Stoll, Bellevue, WA , 2019
- *The Other Apartment*, Jon Rubin and Sohrab Kashani. Pittsburgh, US and Tehran, Iran, 2019-2020
- *Borrando la Frontera*, Ana Teresa Fernandez. Tijuana, USA/ Mexico, 2011
- *Breathing Lights*, Adam Frelin and Barbara Nelson. Various locations, NY, 2016
- *Teeter-Totter Wall*, Rael San Fratello, El Paso Texas/Juarez, Mexico 2019

PUBLIC ART PRINCIPLES

These principles are intended to inform, refine and shape the way in which art will take place in the BelRed district. These values form the foundation of the conceptual framework that will drive the process for public art. The principles are meant to be integral and integrated into every opportunity that results from this art plan, while also freeing and inspiring artist to delve, challenge and explore broad possibilities.

REFLECTIVE OF CONTEMPORARY PRACTICES

The program of works created will reflect contemporary art and the many ways in which artists practice; informed by and created in consideration of best practices and approaches internationally.

CONTEXT SPECIFIC

Artworks will be based in the geographical, historical and social context of this site and location within the city, characterized by the strong natural elements that converge here. This unique context will form the foundation of art opportunities creating a base knowledge that encourages interpretation and creative approaches that are unique, conscious and sensitive to place.

RESPOND TO TIME, DURATION AND CHANGE

Art created will not be static but will encourage and reflect the reality of change, evolution and transformation occurring within the District. Opportunities will focus on not just space, but also time allowing for an active and potentially evolving relationship with the viewer.

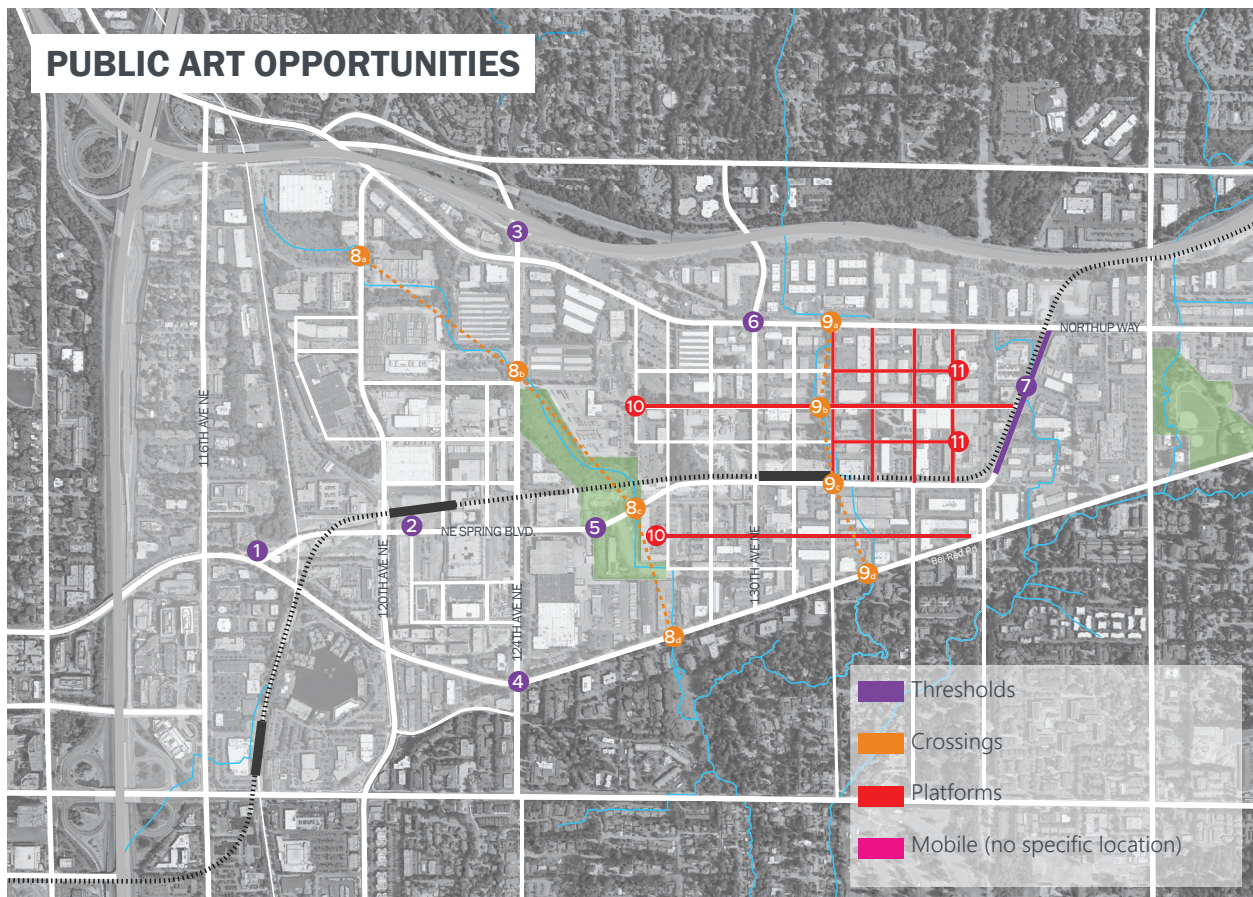
EXCHANGE, DIALOGUE AND DISCUSSION

The program of works created will seize the energy, ideas and connectedness that characterize innovative learning communities, channeling it to encourage social exchange, dialogue and discussion broad in nature and reflective of this context.

A CONSIDERED FUTURE

Artworks and artistic approach throughout will be mindful and intentional in considering overarching sustainability principles and objectives as well as environmental impact.

PUBLIC ART OPPORTUNITIES



Public art in BelRed’s streetscapes has the chance to offer a contemporary approach, encouraging work to be made that is about, and reflects our current context. Together, BelRed’s public art collection should express a cohesive artistic vision, while each individual commission contains a vitality that is brought through the specific approach and process of each contributing artist.

The art opportunities identified within BelRed are intended to create a diverse range of artistic explorations and expressions within the district throughout its transformation for many years to come. They will reflect the public art vision and principles established in this document, involve artists in creating a dialogue between their practice and the site, and include a range of works in scale, temporality, medium and approaches.

The following list indicates the factors that contributed to the determination of prioritizing and selecting potential public art opportunities within BelRed:

- Visible and Accessible Location
- Timing and Open Opportunity for Artist Involvement
- Logistics of Site Development
- Reflective of Plan Principles
- Opportunity for Impact

PUBLIC ART TYPOLOGIES

The proposed art program for BelRed is intended to provide for a range of artistic approaches, supporting works that are longer-term as well as short-term and rotating. The goal is to inspire artists working at all scales and in various mediums to create pieces that are impactful and meaningful. Spanning multiple disciplines and durations, collectively these works will create a layered and multi-dimensional experience for viewers.

With this in mind, art opportunities have been classified into four typologies:

THRESHOLDS

Integrated, permanent physical elements which lend identity and character to their site, marking places of interest or significance within the community.

CROSSINGS

Groups of artworks that mark the intersection of natural and human systems

PLATFORMS

Platforms for public art that provide space for rotating, temporary or event-based artworks to animate the streetscapes

MOBILE

Artworks that are temporary in location, activating different areas of the district over time as they move from place to place



THRESHOLDS

A threshold represents the starting point of an experience or place. It can also be thought of as a suspended moment between two realities. Thresholds hold an important distinction from boundaries, referencing zones of transition instead of hard lines between two distinct ideas or spaces.

BelRed’s location in northern Bellevue positions it between many established areas with their own unique and contrasting characters. High-rise buildings in Downtown Bellevue lie to the west, the more residential neighborhoods of Wilburton and Highlands to the south, Bridle Trails State Park to the north, and the Microsoft campus in Overlake to the northeast.

As BelRed slowly transforms, its pattern of nodal development will create pockets of distinct character within the district. In particular, the light rail stations at 120th Avenue and 130th Avenue will each become their own identifiable neighborhoods, as well as a third more commercial node located in the eastern part of BelRed. Artworks that create conceptual thresholds between all of these unique areas can help link those areas together, establishing central moments of identity within neighborhoods. They can mark a transition or change in character. They can register significant places in parks, plazas, corners, intersections and transit hubs. They will

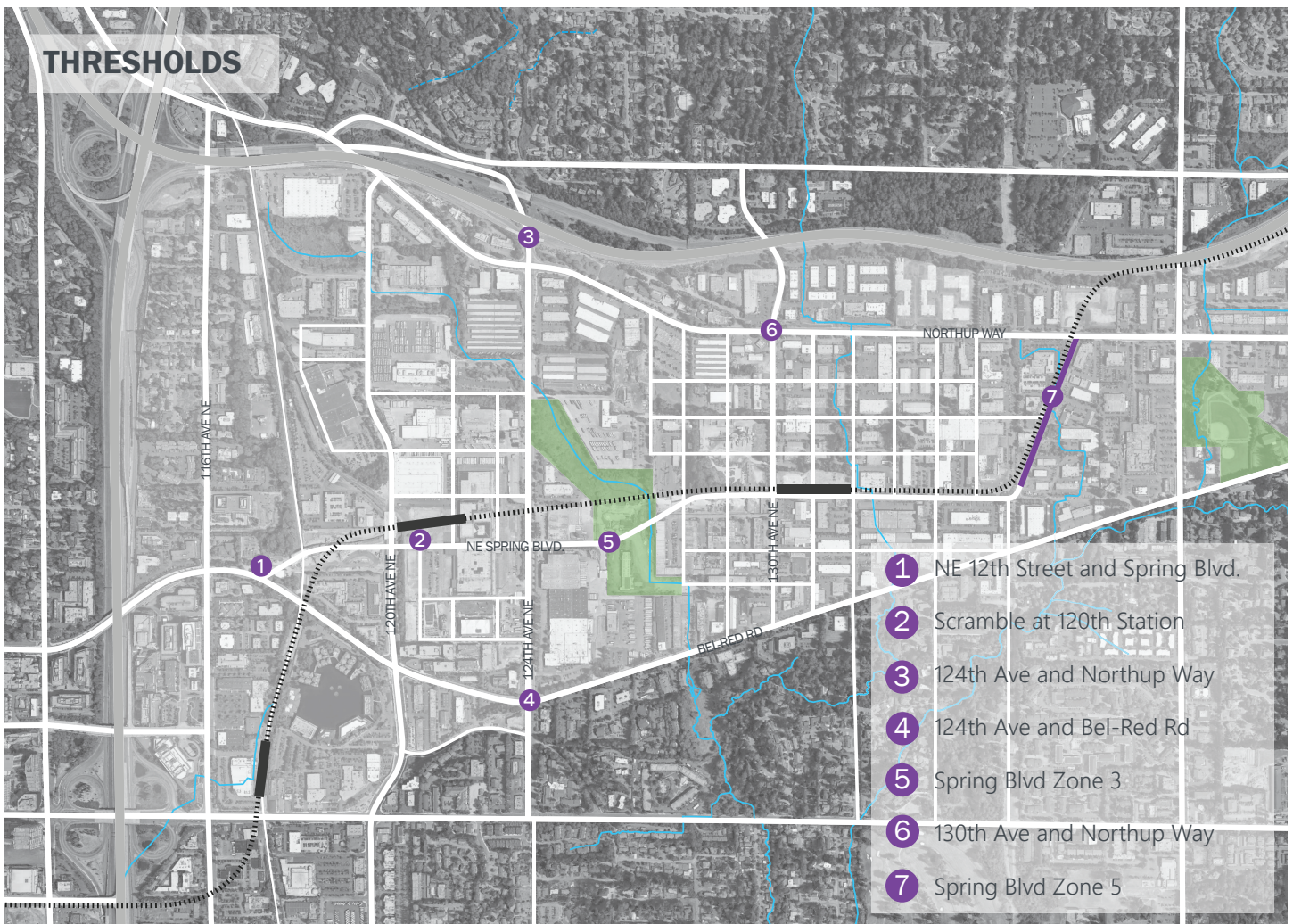
help lend identity to their site.

Threshold artworks will do more than just mark a location. They provide a chance to immerse the resident, visitor or passerby in a unique experience that incites pause and reflection, inviting people to interact, respond or engage in a new perspective or way of thinking about a particular place and time.

These works will be mostly be seen by people in cars or on public transit but there will be some opportunity for engagement by cyclists and pedestrians. Threshold works should be of substantial scale and material in order to have presence within their specific site.

Reference Projects:

- *Monument to East Vancouver*, Ken Lum. Vancouver, BC, 2009
- *Untitled (Toronto Lamp Posts)*, Tadashi Kawamata. Toronto, ON, 2009
- *Passage*, Lillienthal + Zamora. Seattle, WA, 2015
- *Transforest*, Lead Pencil Studio, Seattale WA, 2019

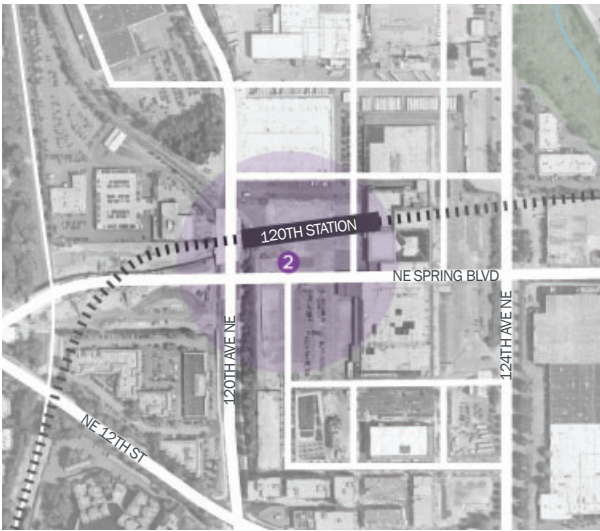


1 NE 12TH STREET AND SPRING BLVD.

The intersection of NE 12th Street and Spring Boulevard is the main entrance and exit to BelRed, linking Downtown Bellevue to the neighborhood. It is a threshold to the Spring District, the node around 120th station that is currently in the process of development. The intersection acts as a connecting point for cars, pedestrians and cyclists to key elements of BelRed. It is both the beginning of NE Spring Boulevard, the main road that runs through the district, and a planned link for cyclists and pedestrians to enter the Eastside Rail Corridor, an integral piece to the network of trails that will spread through BelRed and beyond.



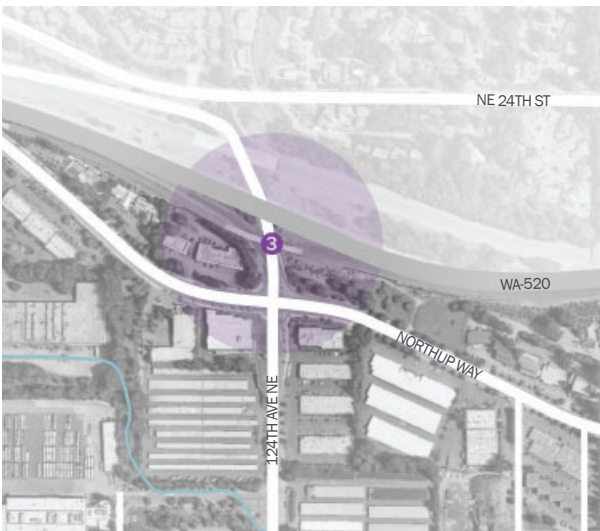
Goal: Artist to create a work (or possibly 2 pieces in dialogue across the street from one and other) that strongly reflects the identity of BelRed. The work should leave a strong visual impression on those who pass by it and begin to connect and mitigate the space between BelRed and its surrounding context.



2 SPRING BLVD SCRAMBLE AT 120TH STATION

This location marks the entrance to 120th Station in the Spring District. One must pass by it when leaving the light rail station and walking towards the Spring District. It lies in the space between a pedestrian scramble and a plaza - two places of activity and intersection.

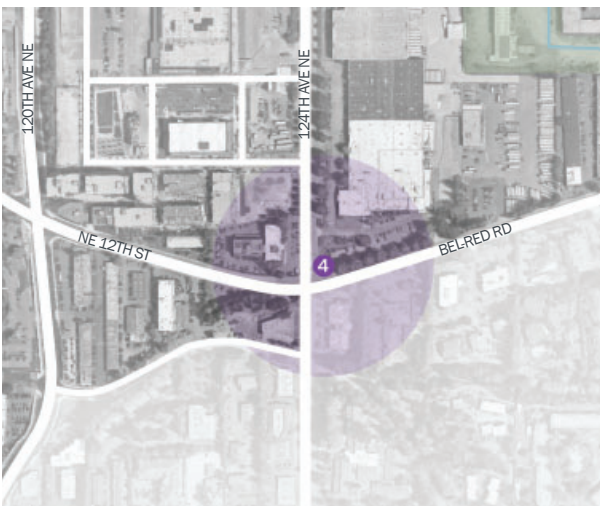
Goal: The artwork is to have a dialogue with pedestrians, commuters and cyclists who will likely pass by the piece multiple times a day during their commutes. It is to be interactive, welcoming, and/or spark contemplation and reflection about the work's immediate surroundings and the wider Spring District.



3 124TH AVE AND NORTHUP WAY

This intersection is an important entrance and exit for cars to and from BelRed off of Highway 520, connecting the area to surrounding communities in Seattle, Redmond and Kirkland. The site is bisected by a highway overpass that has the potential to become a vibrant passageway if used as a canvas for art. It is visible to cars and pedestrians from 124th Ave NE. WSDOT plans to renovate the overpass. An artist should be included at the start of the renovation design process.

Goal: To create a vibrant and memorable entranceway into BelRed that is of a scale that it can be appreciated by people in a passing vehicle and pedestrians from a distance on 124th.



4 124TH AVE NE AND BEL-RED RD

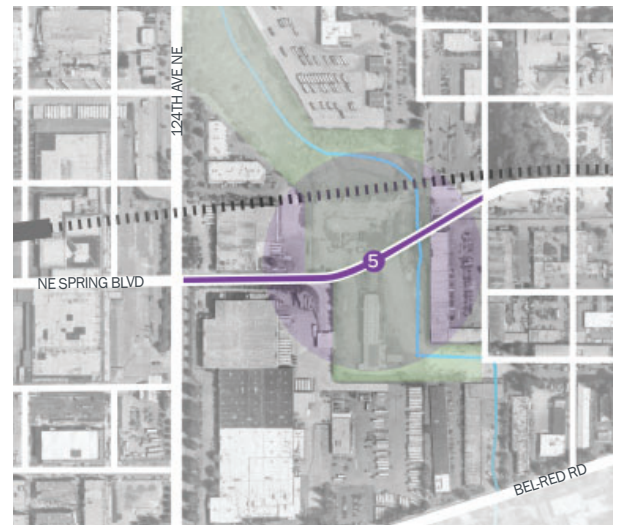
This location identifies a transition between BelRed and Wilburton along 124th Ave NE. It lies in an area once farmed by Japanese American farmers and at the threshold between a residential neighborhood, the heart of the former light industrial area and density of the Spring District. With the transition to mixed use development from light industrial happening at very different speeds depending on the property, this site is unique because of its history and changing and distinct conditions.

Goal: To create a work, or a linear series of works that visually connect BelRed's history, current context and possible future. The work could respond to time and reflect on the potential transformation of the spaces adjacent to site in the future.

5 SPRING BLVD ZONE 3

Zone 3 of NE Spring Blvd is planned to be an elevated road and multi-purpose path for cyclists and pedestrians that rises above the West Tributary. This future bridge will be highly-visible and afford views down to the open space below. An artist should be brought onto the design team at the beginning of the project to identify and realize a distinct opportunity for art within the design of the overland bridge.

Goal: Integrate art into the infrastructure design of the bridge in a way that creates a powerful experience for bicyclists, pedestrians and vehicles as they move through the district. The work could reflect on the layering of natural and human systems, possibly engaging with people both under and on top of the bridge.



6 130TH AVENUE NE AND NORTHUP WAY

130th Ave NE is to be a bustling, active, retail streetscape that acts as the heart of the 130th Station node, a more residential area imagined as the core of the arts district. This intersection with Northup Way marks the north end of 130th Ave and defines where pedestrians become a priority. It also delineates the start of Po Shu Wang's integrated streetscape art to be installed along at key locations along the street.

Goal: Create a human-scaled, three-dimensional, interactive work that fosters a sense of play, activates the intersection and invites participation from passerbys. The work should thoughtfully consider its dialogue with Po Shu Wang's nearby street surfacing project.



7 SPRING BLVD ZONE 5

Along NE Spring Blvd Zone 5, the LRT is to sit at-grade beside the road. This road will act as the edge of the arts district and should embody the vibrancy envisioned for that area. The east side of the road is anticipated to be the beginning of the commercial node, an area that is likely to remain similar to its current state. The corridor is currently under construction, so art will likely need to be integrated after the roadway is complete.

Goal: Activate the space between the LRT line and the road through a linear, human-scaled, experiential artwork that captures the spirit of a community driven by the arts. The work should engage with both pedestrians and those traveling through the site on the LRT.





CROSSINGS

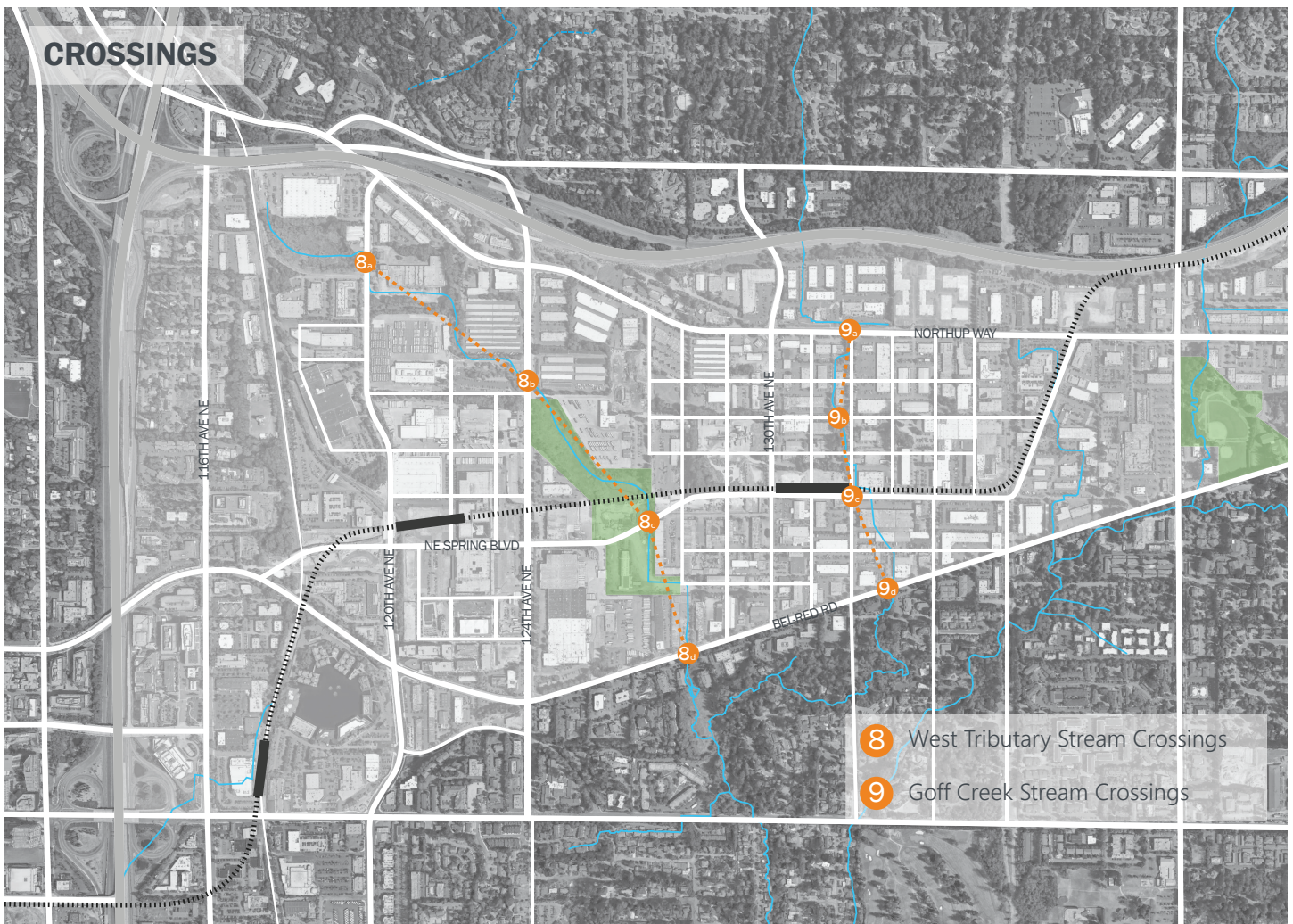
Crossings are junctions where different elements intersect. They involve a layering of parts as systems compete for right of way within the same space. Crossings can also refer to a journey or action of moving through something, implying the presence of a narrative as one completes that journey.

“Crossing” artworks within the BelRed public art typologies are intended to interpret the intersection of natural and urban systems.

Each Crossing artwork is composed of a set of locations that mark where a restored natural creek system meets the street network. Each set corresponds to locations along the same stream, providing opportunity for the artist or artists to develop a narrative that links their series of artworks together. These sets of artworks will allow people to understand the stream networks that extend throughout the district and how those networks overlay on top of human systems. They reveal themselves slowly as one moves through the district, bringing attention to hidden systems below the ground.

Reference Projects:

- *Lost Streams*, Marian Penner Bancroft. Vancouver, BC, 1994
- *Reclamation*, Anna McDonald. Burke Gilman Trail, Seattle, WA, 2014
- *Lost Stream Found*, Jill Anholt. North Vancouver, BC, 2013



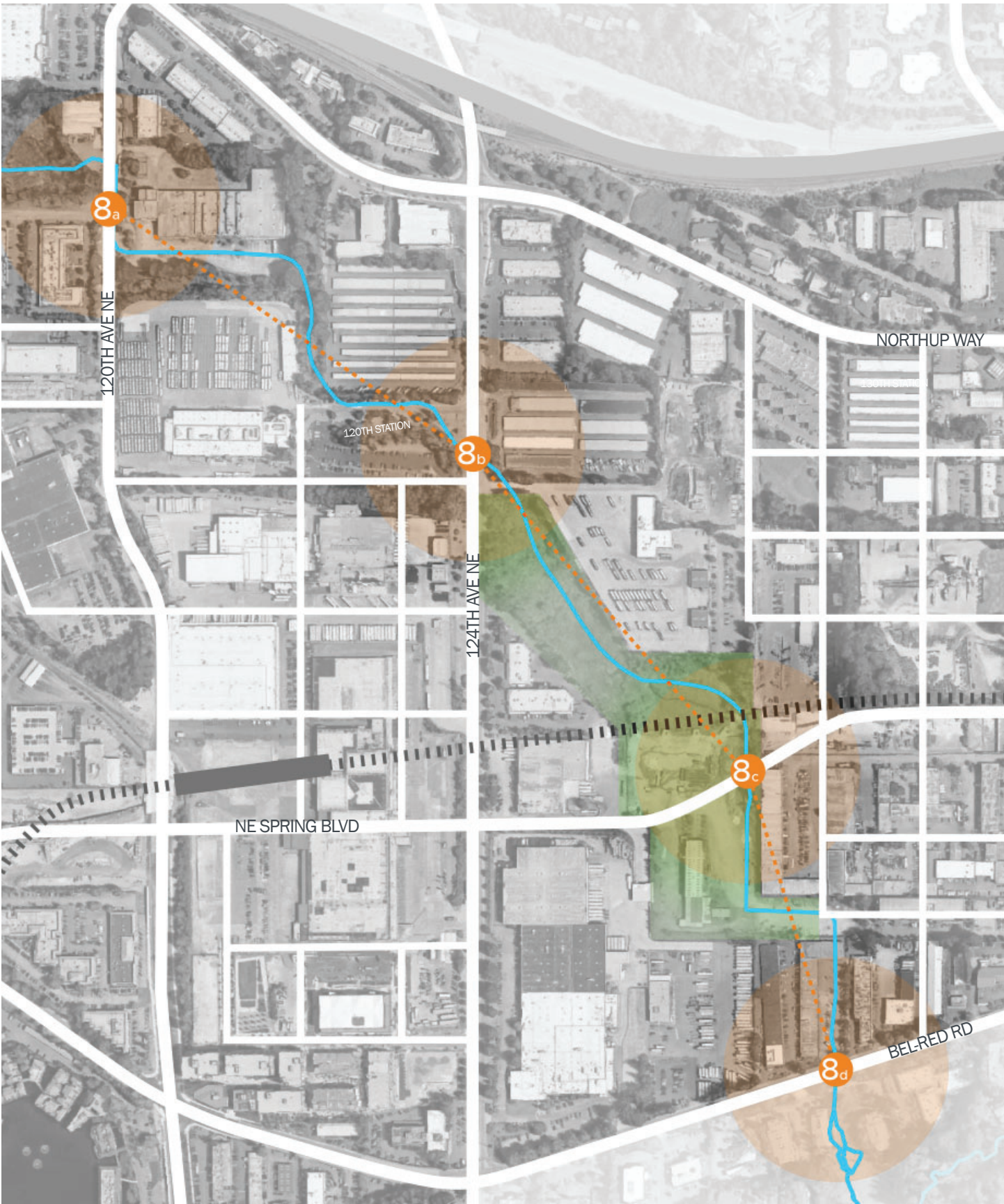
8 WEST TRIBUTARY STREAM CROSSINGS

(map on following page)

West Tributary is an arm of Kelsey Creek that bisects the Western half of BelRed. The majority of the creek is currently hidden from view or inaccessible, but the vision for the future includes daylighting the stream and restoring a 100-ft native plant riparian corridor on either side of the creek throughout its length in BelRed. There are also plans to develop a large community park around the stream where it cuts between the Spring District and 130th Station nodes in the center of the neighborhood.

Places where West Tributary crosses major arterials provide opportunities to reveal the layers present below the ground on the streetscape.

Goal: One artist to create a set of four interrelated works that explore the layering of human and natural systems and consider a narrative that weaves through each work, revealing itself slowly as one moves through the district. The works could use the street as a surface for artwork, be standalone 3D works or utilize lighting and sound, but should have a dialogue with each other and the wider site.

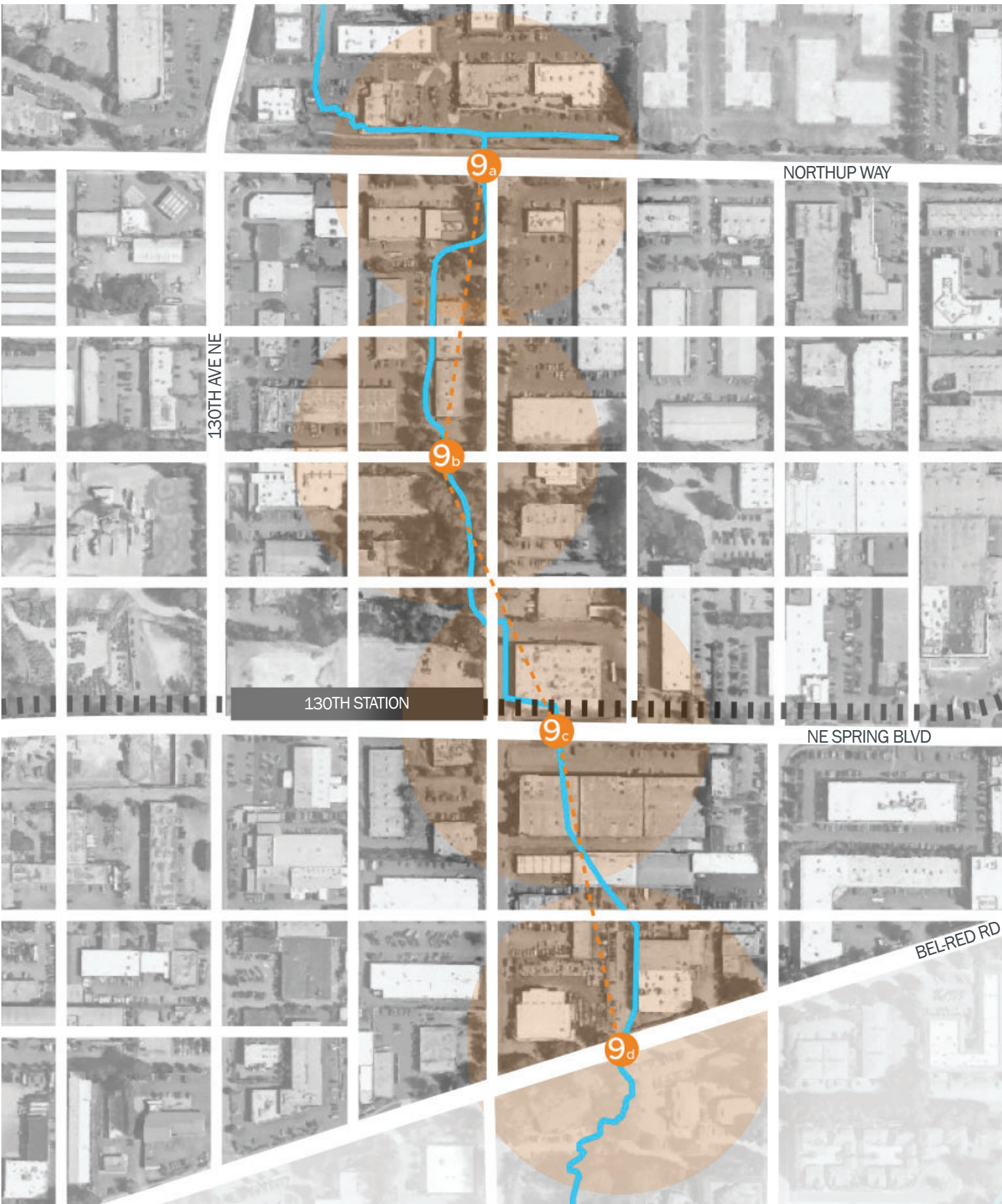


9 GOFF CREEK STREAM CROSSINGS

(map on following page)

Goff Creek is a small creek east of West Tributary stream that cuts through the middle of BelRed in the 130th Station node (Arts District Node). It currently runs through back alleys and industrial parking lots, and will likely remain hidden for the foreseeable future, possibly even running underground beneath buildings yet to be constructed.

Goal: Various artists to contribute to a collection of works throughout publicly accessible locations on the path of the stream that explore the layering of human and natural systems and draw attention to the natural amenities that are hidden within our urban fabric. **The commissioning of these works should be taken on by developers of the various sites that pass overtop of Goff Creek.** Artists may also consider examining the historical role streams played in diverting water to irrigate Japanese American farms.





PLATFORMS

Platforms serve as spaces designed to be activated by intervention. They are created to provide an opportunity for others to come and display or perform for an audience, forming a stage to exhibit expression and opinion.

Platforms for public art within the BelRed Streetscape are intended to be incorporated into the streetscape design of local and pedestrian streets. These platforms will build infrastructure for art and art programming into the streetscape, enabling public art to become the “in-between” that creates place in BelRed as the district continues to transform. They will create a dynamic layer of interest in the neighborhood, contributing to placemaking and interaction.

Developers who are creating public gathering spaces within local streets (a 30' x 65' plaza) are required to build a type of platform for temporary artwork within or near the plaza. The type of platform provided is to be open-ended. It could be, to provide some examples, a plinth with a supply of power for lighting, a wall, a ground surface, or an overhead canopy. Each platform design should be conceived of with context in mind and designed with artist input to ensure they are suitable for the community.

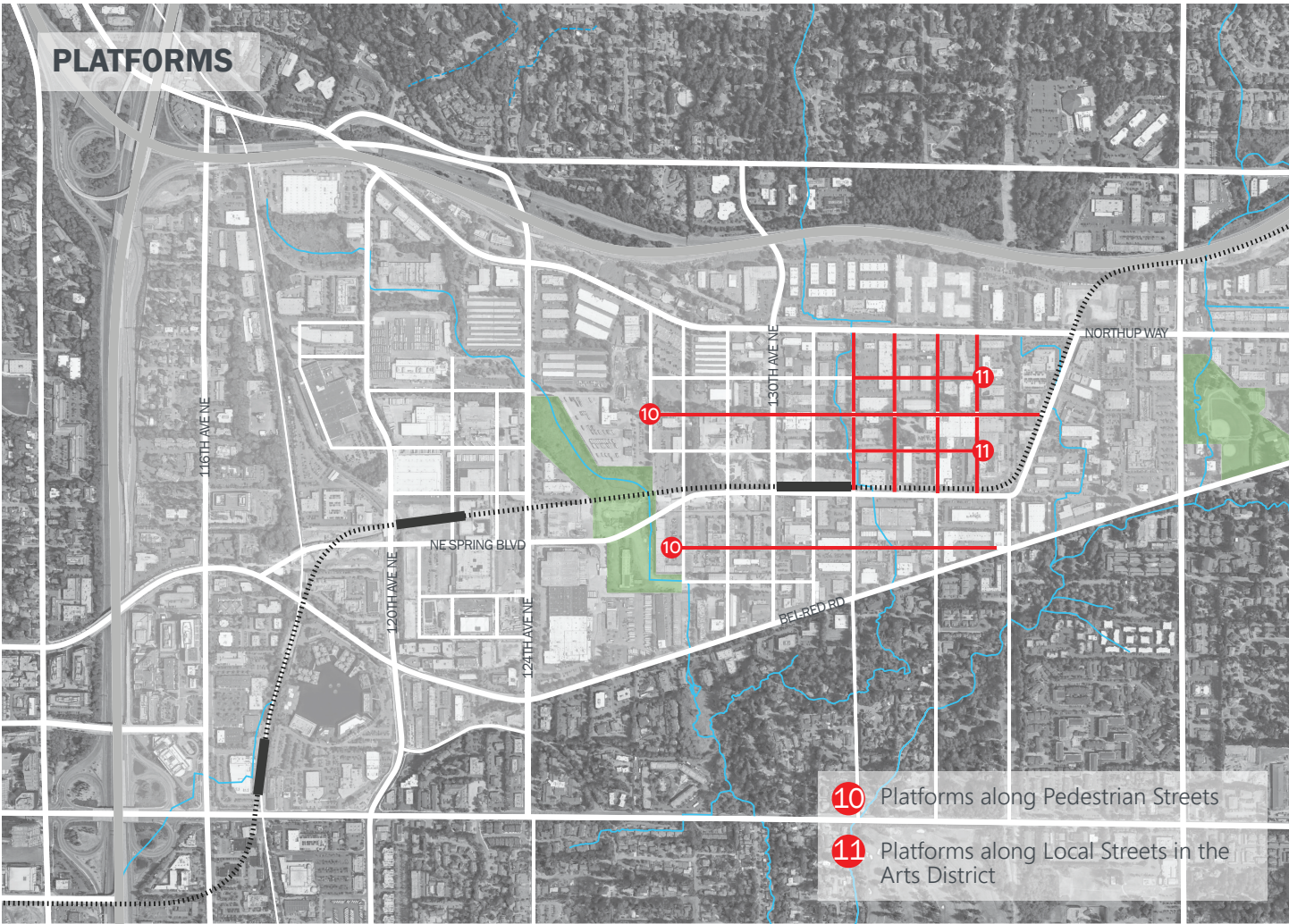
The intent of these platforms is to provide a canvas that artists are able to populate however they choose; as a

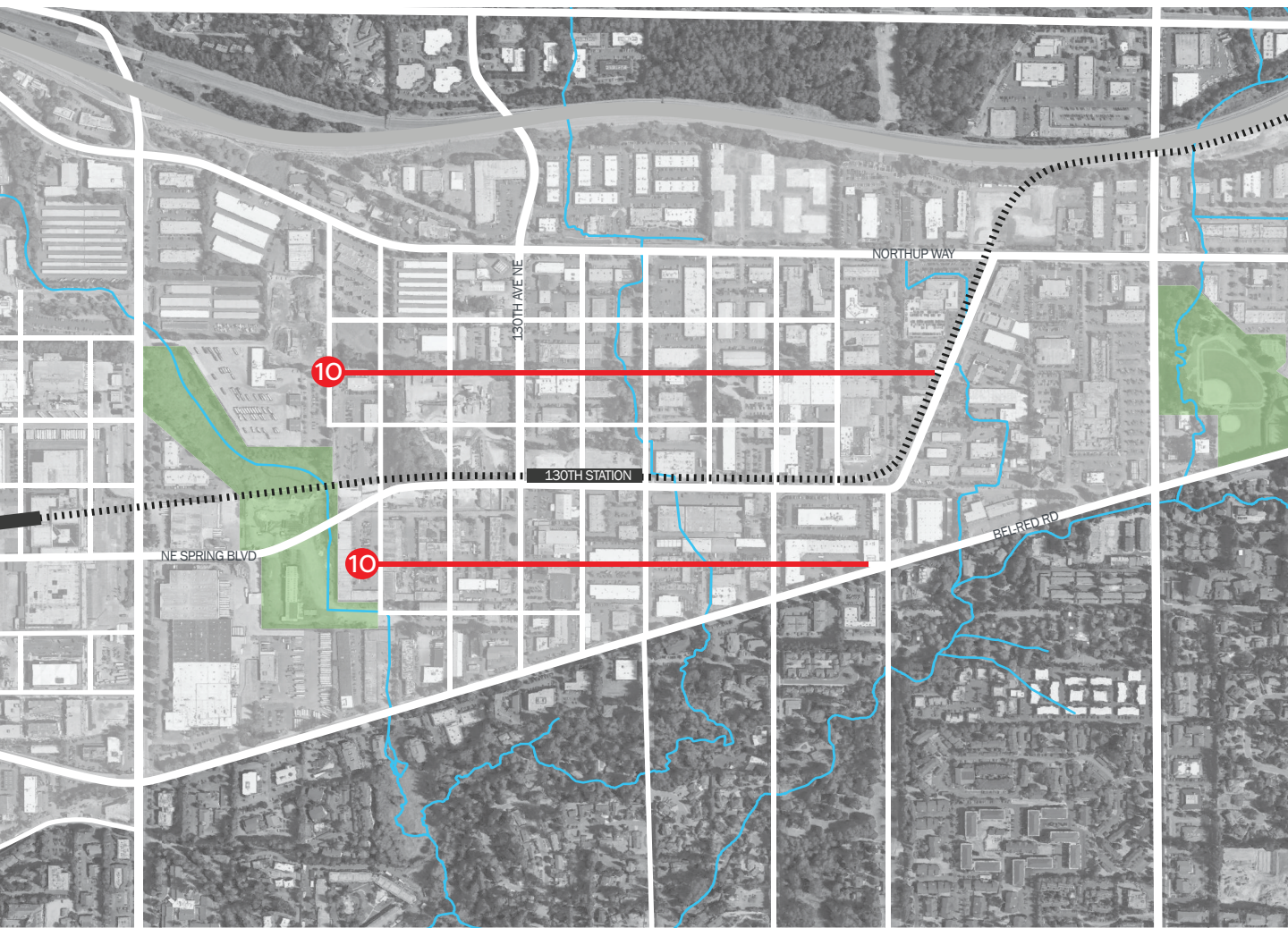
stage for performance-based artwork, plinth to exhibit work, surface to project digital artwork, etc. They are to be activated by rotating temporary artworks, with a focus on providing an opportunity for local or emerging artists to display their work within the streetscape.

These platforms will help strengthen BelRed as an “Arts District” that people want to come back to over and over again. They will layer an element of change onto the streetscapes, allowing public art within BelRed to evolve over time as the community transforms around it.

Reference Projects:

- *Vancouver Art Gallery Offsite*, Various Artists. Vancouver, BC, 2009-present
- *Midnight Moment*, Various Artists. Times Square, NYC, 2012-present
- *Columbus Never*, Janet Zweig. Columbus, OH, 2012
- *Fourth Plinth*, Various Artists. Trafalgar Square, London, 2003 - present
- *Storefront Theatre*, Matthew Mazzotta. Lyons, NE, 2015

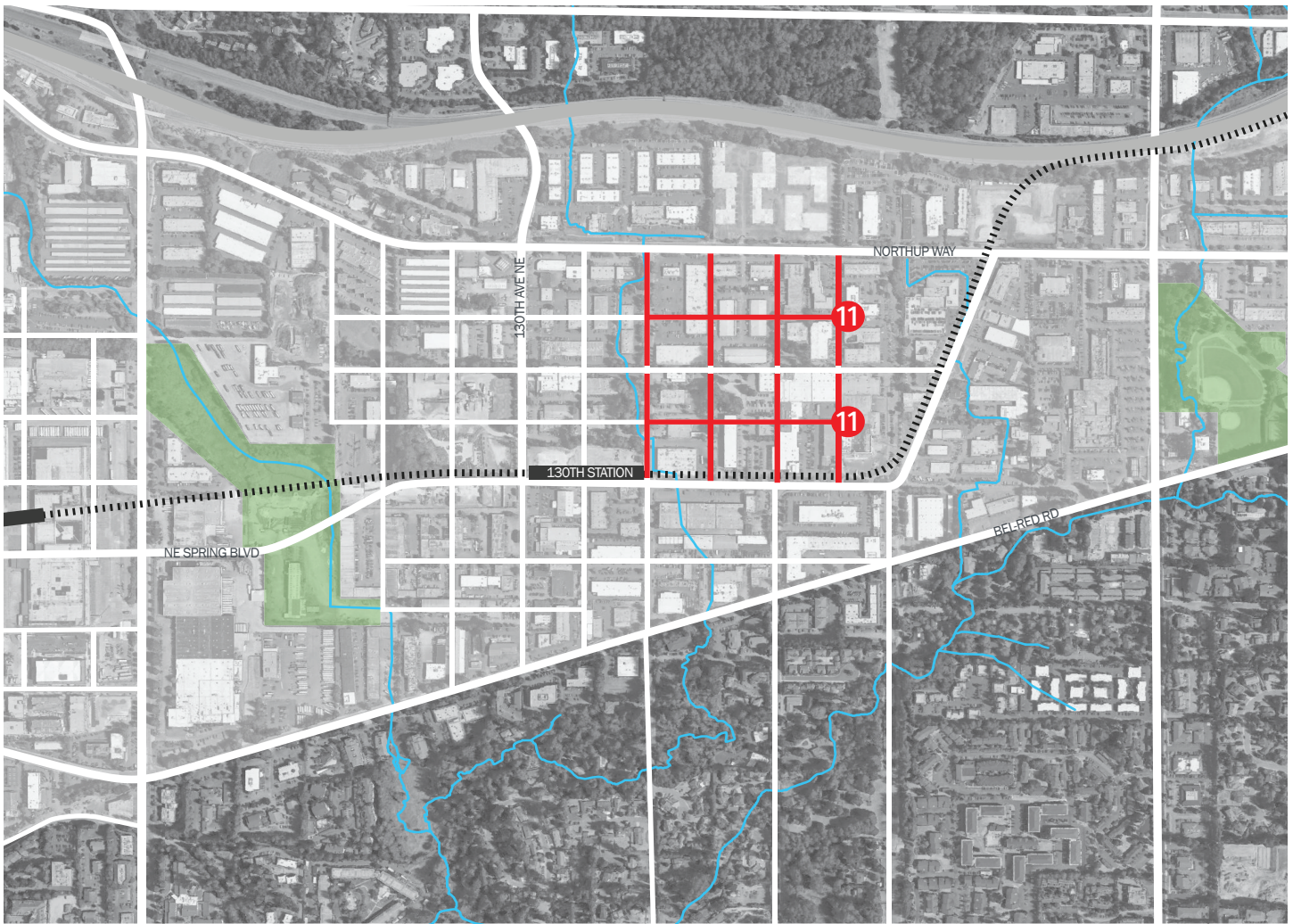




10 PLATFORMS ALONG PEDESTRIAN STREETS

Pedestrian streets in BelRed will be active, lively streetscapes that give priority to pedestrians and cyclists. Integrated art will be a crucial factor in generating a feeling of place within these streets and drawing people to want to occupy them.

Goal: To create a sense of continual renewal and fresh perspectives along pedestrian streets by establishing large platforms for artistic expression for each pedestrian street. The platform(s) could be designed to allow for any number of artistic mediums and approaches to be displayed or performed, but should be incorporated in such a way that there is sufficient space for people to congregate and enjoy a broad artistic experience.



11 PLATFORMS IN THE ARTS DISTRICT

The BelRed Arts District, to be located at the 130th Station node, is imagined to be a vibrant neighborhood with artist live/work studios, galleries, art events, and public art. Local streets in this area, to be designed and built largely by developers, provide an opportunity to integrate art into the urban fabric of the district. Any developer constructing a local street in this area is required to provide a platform for temporary artwork wherever there is a 30' x 65' plaza.

Goal: To provide a network of diverse, smaller-scale platforms for artistic experimentation within the urban fabric of BelRed's Arts District, helping bring artistic expression outside of the buildings and into the streetscape. Platforms should be designed with a focus on the types of work local artists are doing to provide artists working in the area space to exhibit or perform. Various platforms should also be designed to allow for spontaneous interventions by the public or local artists.

Reference Projects:

- *Forgotten Songs*, Michael Thomas Hill. Sydney, AU, 2011
- *Future Phenomena*, Amanda Browder. Columbus, OH, 2010
- *The Fourth Plinth*, Various Artists. London, UK, 2005-present



MOBILE WORKS

A mobile object is able to move freely within a space. It refers to something that is adaptable and versatile, with the ability to belong in many different contexts and locations.

Mobile artworks in BelRed will be works that can move, allowing them to be relocated within the district from time to time. The works themselves can be permanent, but their location will be temporary.

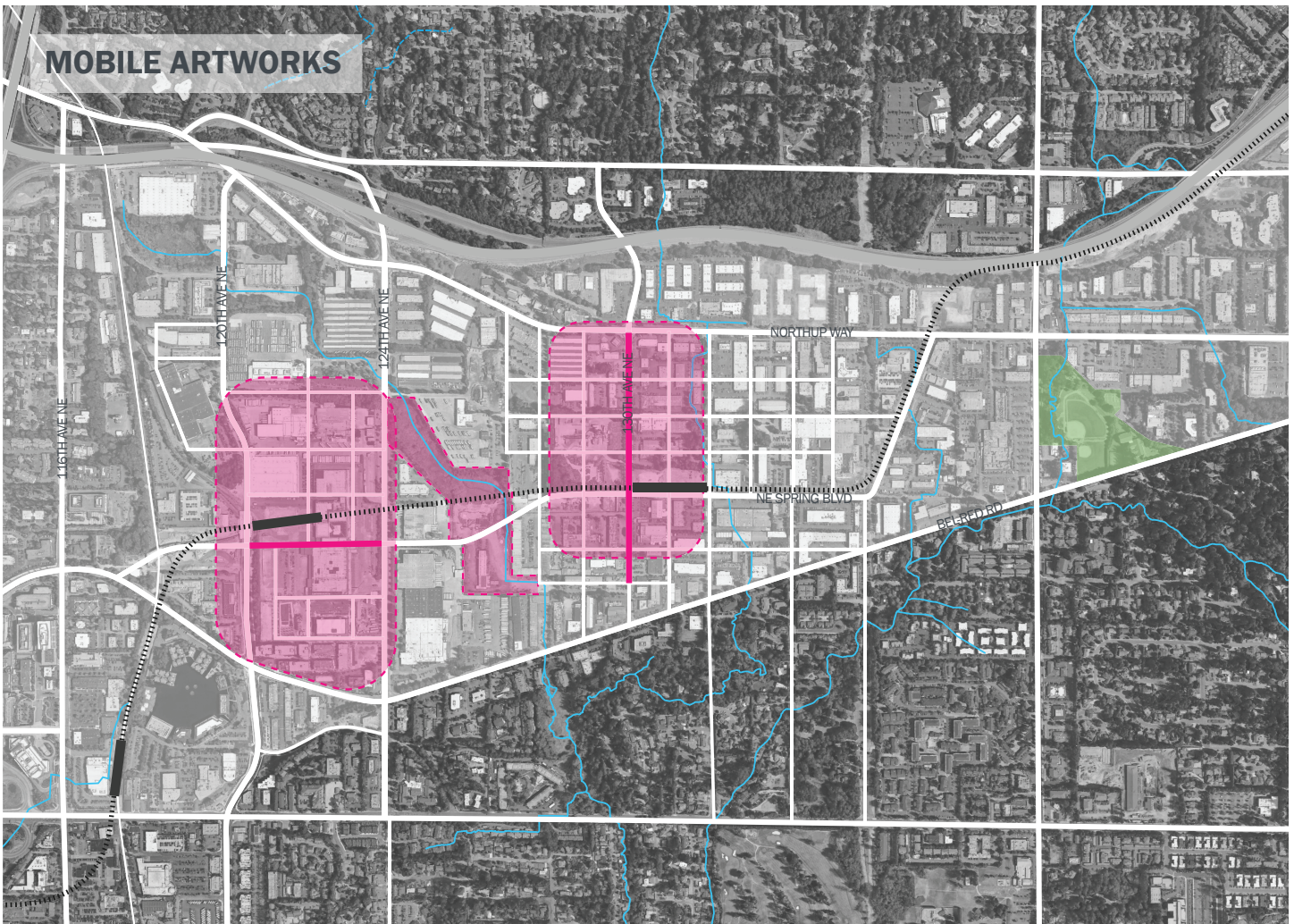
These mobile works will occupy BelRed’s streetscapes, acting as an important factor in how the streets are activated as the neighborhood continues to transform from its current condition to a high-density, transit-oriented community. They will relocate from one location to another throughout the district, possibly in correlation with areas that are under construction or in the midst of a transformation. In each location, the mobile artwork will create a place in the streets that draws people to want to stay. This will help build community identity within the streetscapes during times of transition, when it is possible that streets will be constructed before new buildings are completed.

The intention of these mobile works is to activate and animate a street by becoming a focal point for people to gather around and interact with, draw attention to, create

a dialogue about, or simply reflect BelRed’s unique identity in some manner. They could be single works or multiple movable pieces in a series, occupiable or functional or could become a kind of mobile platform for artistic expression.

Reference Projects:

- *Red Ball*, Kurt Peschke. Various Locations, 2001-present
- *Redmond Moving Art Center*, Janet Zweig. Redmond, WA, 2014-present
- *Park*, Marko Simcic. Vancouver, BC, 2008-present
- *Sign in the Northwest Passage*, Kevin Schmidt. Various locations, 2010



12 ARTWORK MOVES TO DIFFERENT LOCATIONS THROUGHOUT THE DISTRICT OVER TIME

As the district undergoes a transformation from its current condition to a high-density, transit-oriented community, BelRed’s streetscapes will act as the first indication of change to come. Art becomes an important factor in how these streetscapes are activated in the time between now and the future.

Goal: Artist to create a work that is able to move to different places throughout the district, creating or facilitating wonder, intrigue and a sense of place in each location it occupies. The work could be a single mobile piece or multiple mobile pieces that occupy the streetscape right-of-way in some manner. The work or series of works, are not meant to be situated in sites permanently but rather should move or be moved according to altering events or development in the area as determined by the artist’s concept.

130th Streetscape Art Concept Update

At this meeting, the artist Po Shu Wang will present an updated public art concept for discussion.

BACKGROUND

Po Shu Wang was selected in 2018 for a public artwork to be integrated into the 130th Streetscape design in BelRed. Construction of the 130th Streetscape project will be completed prior to the opening of the Eastlink light rail system in 2023. The budget for this project including design, fabrication and installation is \$200,000. The budget is split between the Public Art Program and Urban Boulevards, a program focused on improvements in the Right-of-Way.

Po Shu Wang has presented a previous artwork concept to the commission and received feedback. Taking that feedback, the artist developed a new version of his concept to be presented to the commission today.

ARTWORK CONCEPT

Artist Po Shu Wang developed the concept working from specific elements of the site and the BelRed area. Elements developed by Po Shu Wang include a paving pattern integrated into the streetscape design and construction project and an experiential artwork with incorporated sound and lighting elements. The following pages provide additional information about his proposal.

NEXT STEPS

Following comments from the commission, staff will work with the artist to address any questions the commission has and bring the proposal back to the commission for their recommendation.

ATTACHMENTS

Attachment A: 130th Ave Streetscape Artwork Proposal

STAFF CONTACT

Scott MacDonald, Arts Community Manager
425-452-4852, smacdonald@bellevuewa.gov

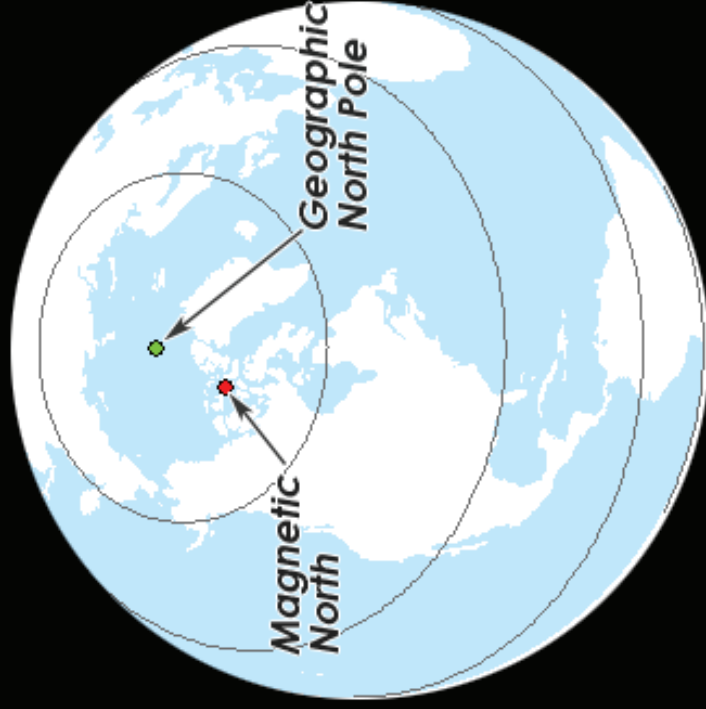
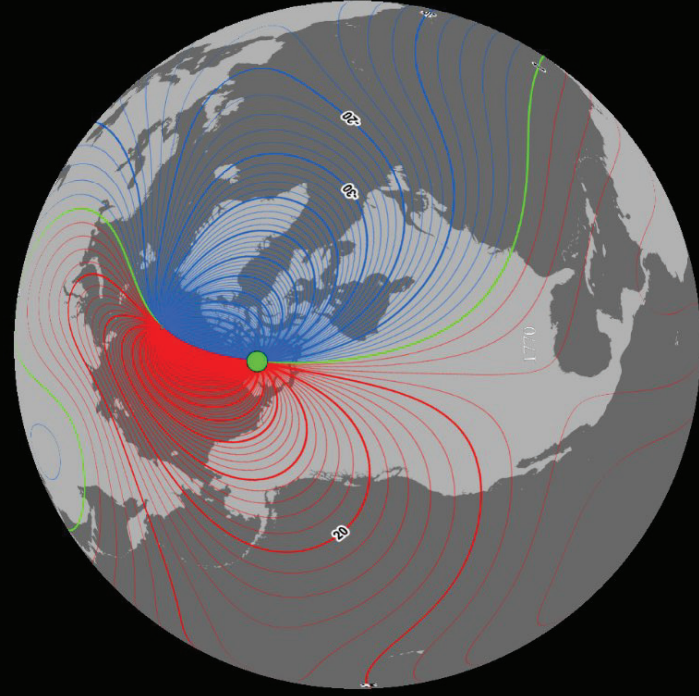
130th Ave Streetscape
ARTWORK PROPOSAL

Po Shu Wang - LIVING LENSES

LOCATION INSPIRED CONCEPT

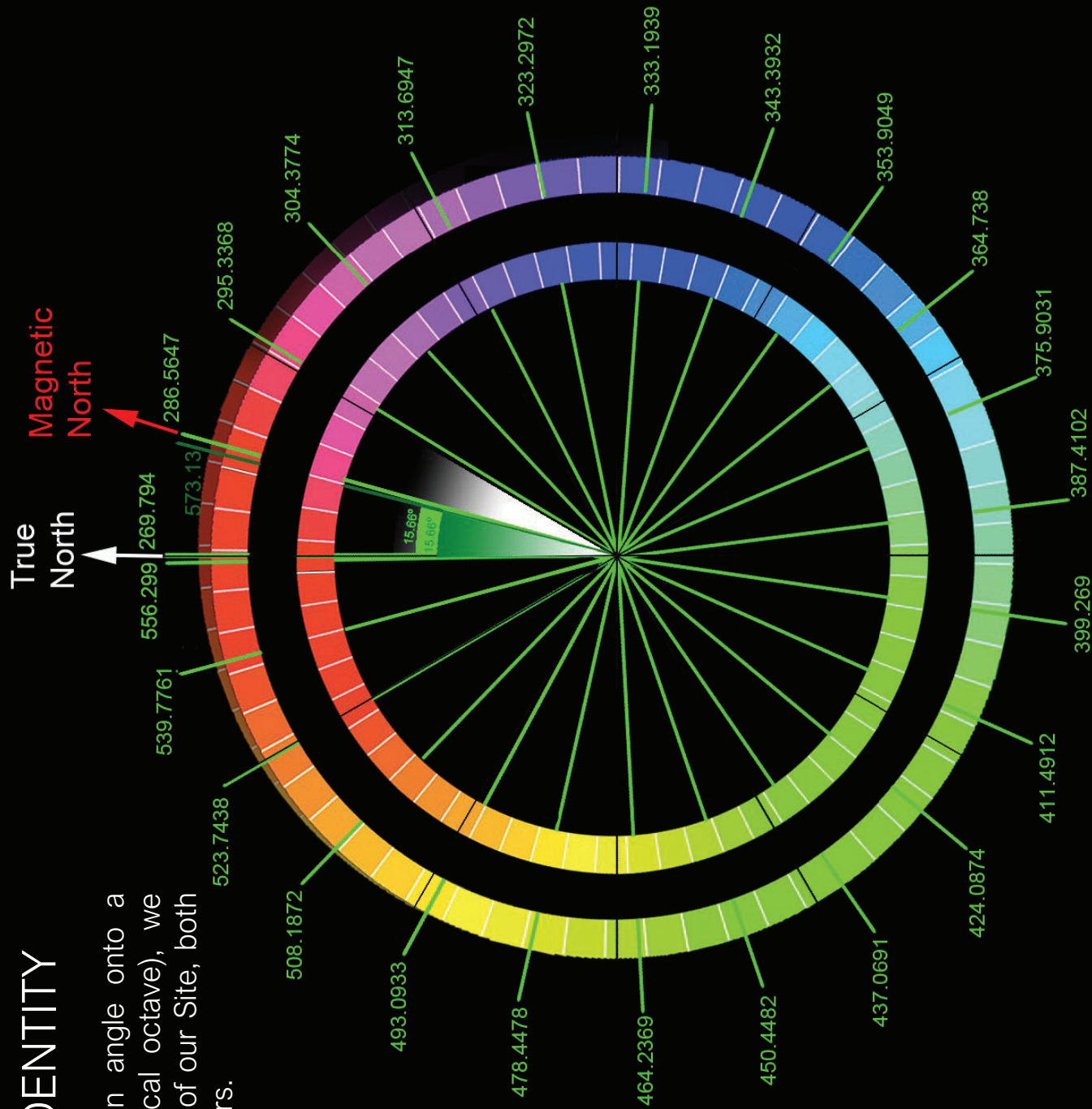
PLACE IDENTITY and INSPIRATION

A straight forward way to identify a location on our globe is its magnetic declination. Our site's coordinates are 47°37'27.75"N - 122°10'1.42"W. Its Magnetic Declination is 15.66° E (as of 2018-03-14), with $\pm 0.37^\circ$, and moving by 0.14°W per year. This simple yet dynamic identity is the inspiration for my proposal.



TONAL CHROMO IDENTITY

Applying the 15.66° declination angle onto a Tone Circle (wheel of a musical octave), we obtained the chromatic identity of our Site, both in its tonal and chromo characters.

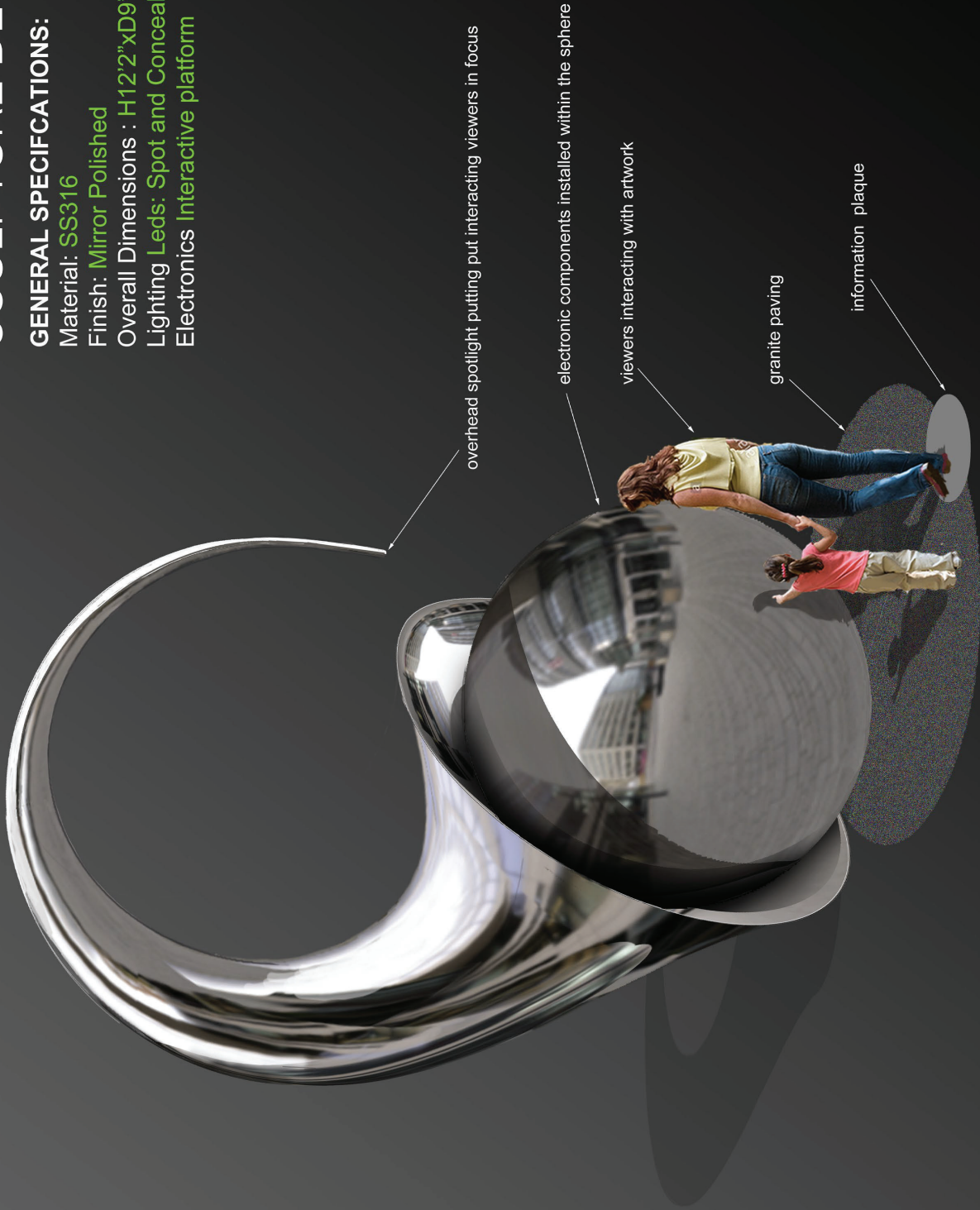


NEW SCULPTURE

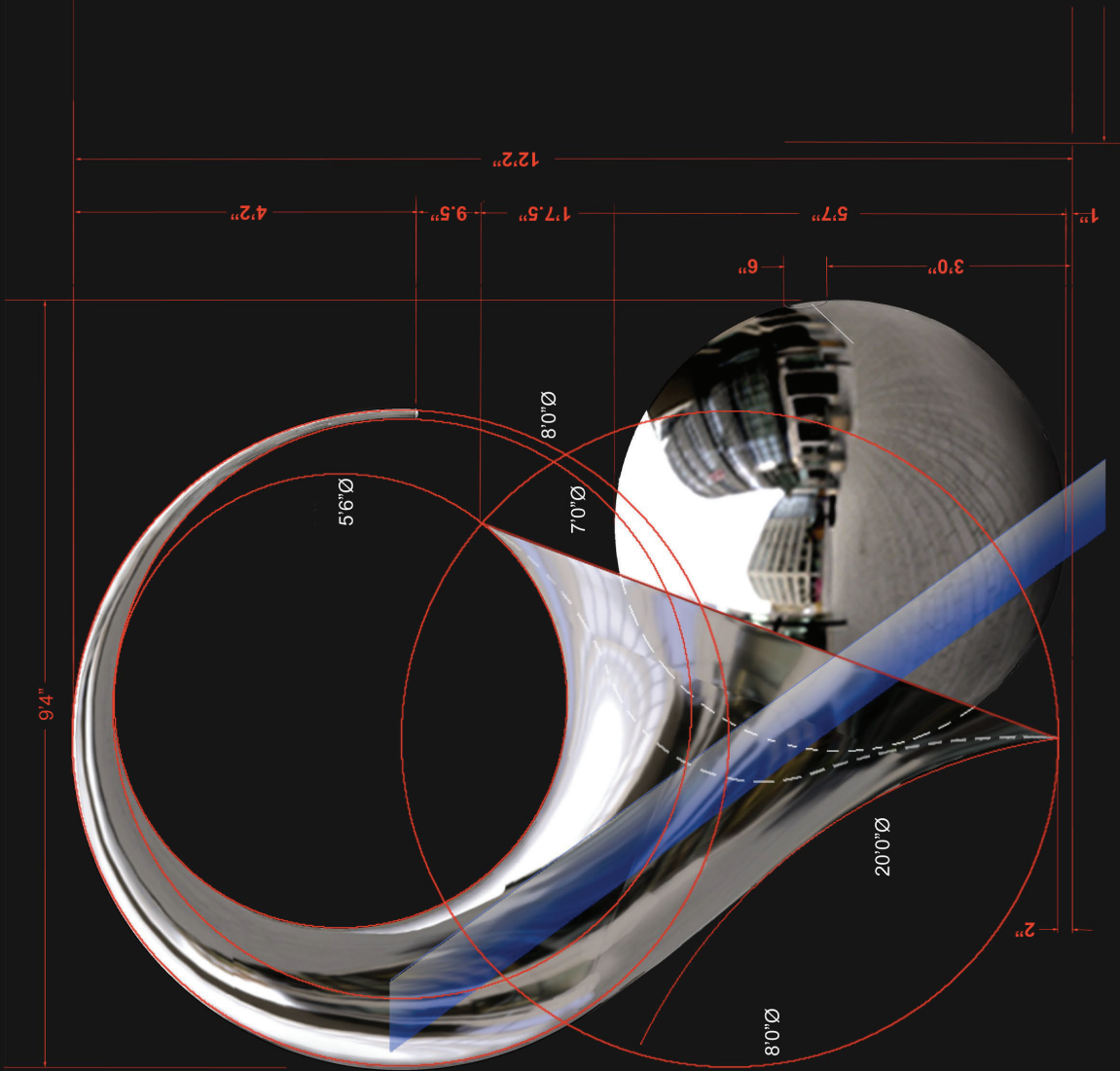
SCULPTURE DESIGN 2

GENERAL SPECIFICATIONS:

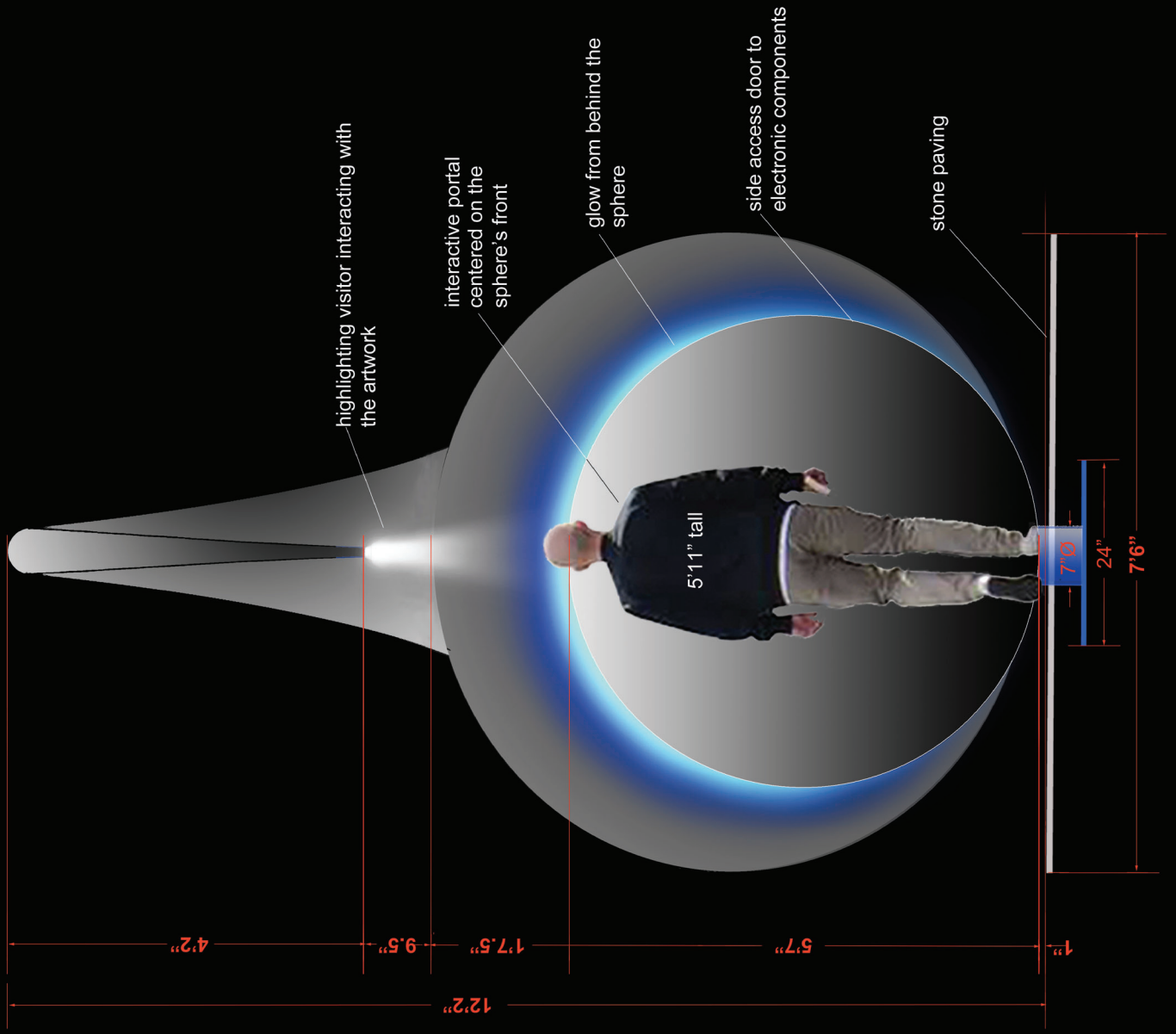
- Material: **SS316**
- Finish: **Mirror Polished**
- Overall Dimensions : **H12'2"xD9'4"x8'0"**
- Lighting **Leds: Spot and Concealed Array**
- Electronics **Interactive platform**



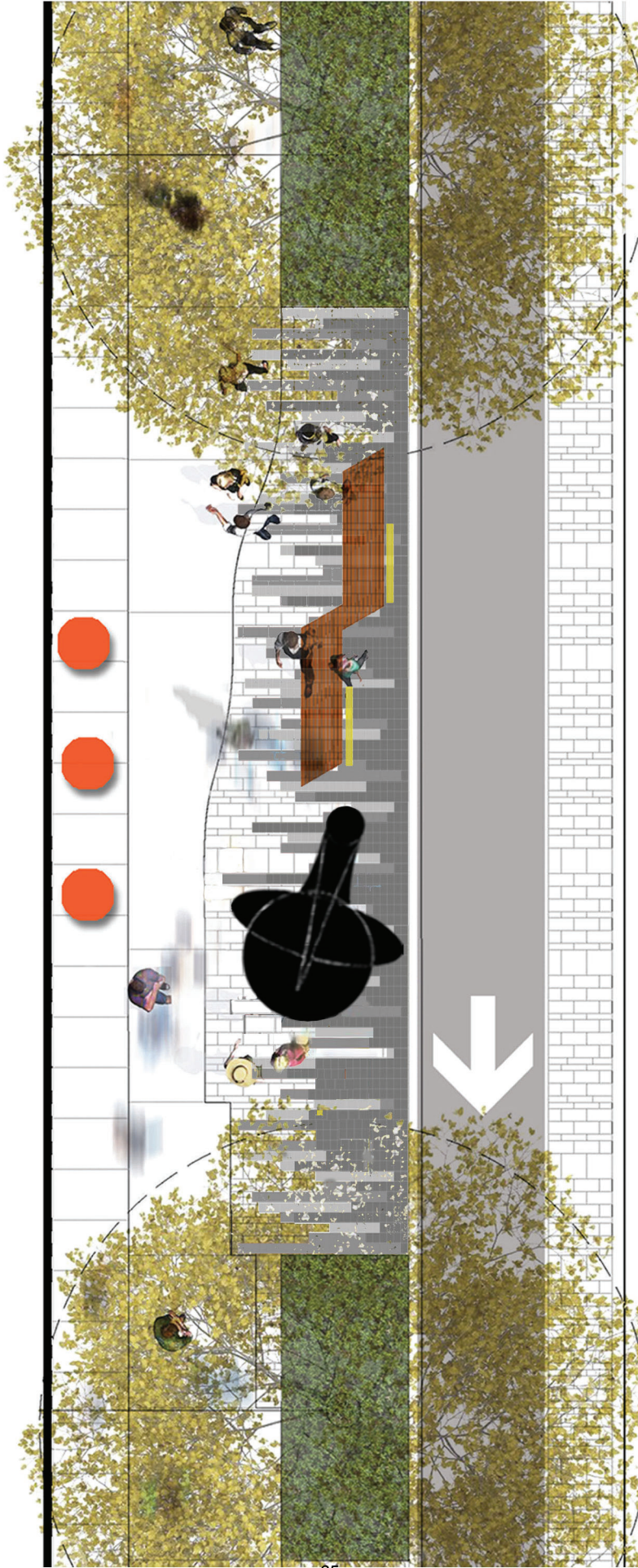
SIDE ELEVATION



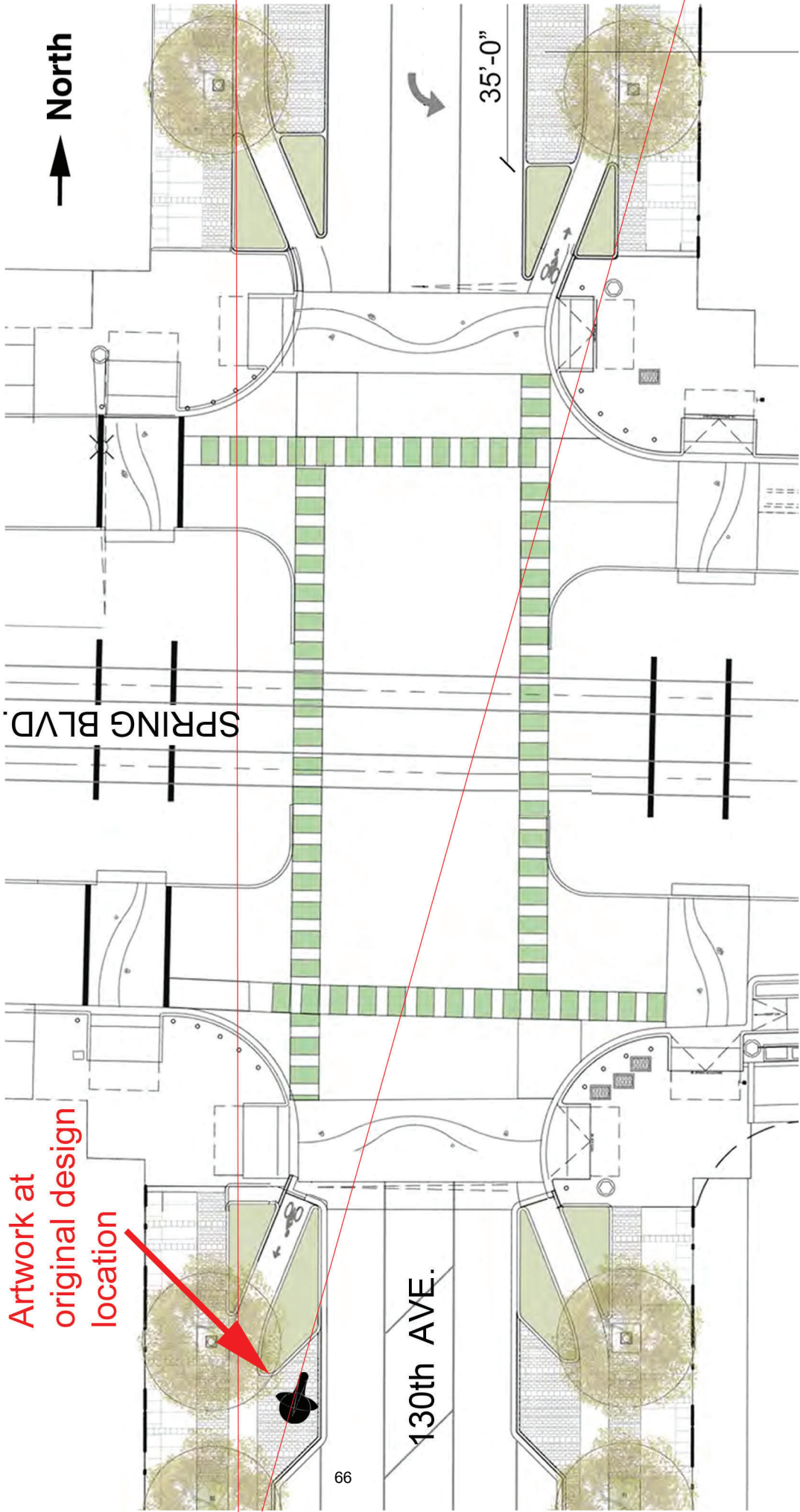
FRONT ELEVATION



OPTION A - SCULPTURE SITED AT MID-BLOCK



OPTIONS B - SCULPTURE SITED AT SPRING BLVD



Artwork at original design location

North

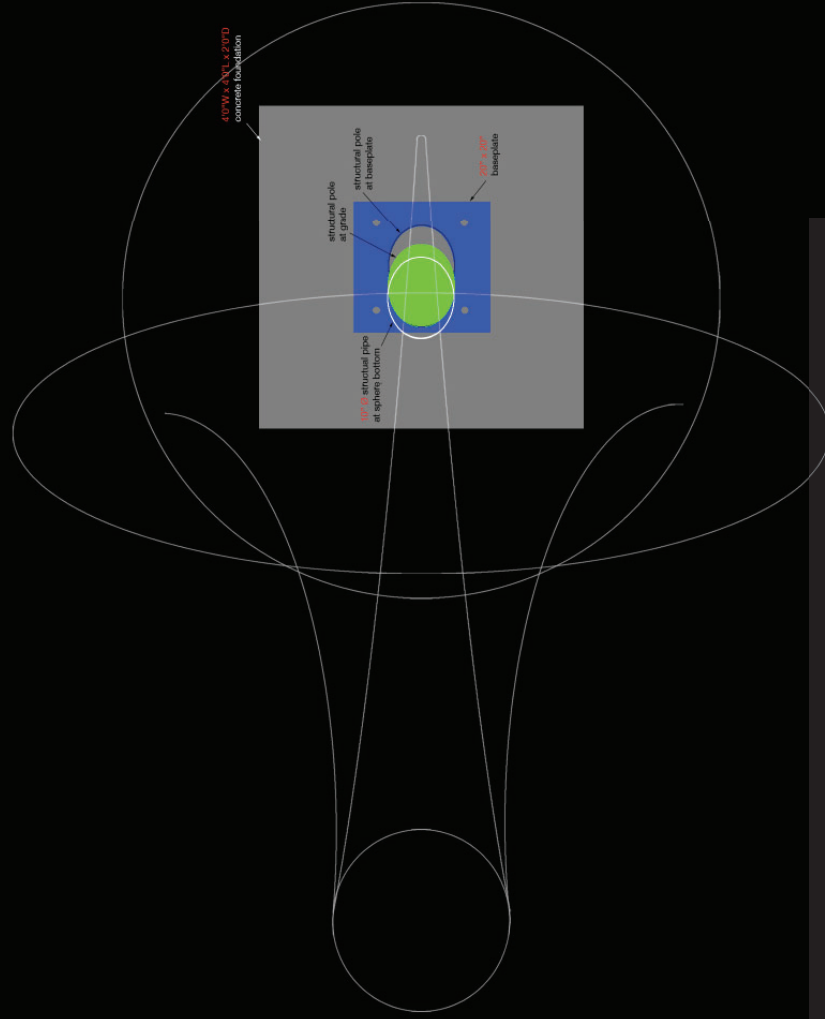
130th AVE.

SPRING BLVD.

35'-0"

SITE INSTALLATION DETAIL

Foundation and Base Plate Plan - with preliminary dimensions
Scale 1" : 2'0"



SCULPTURE DESIGN 2

GENERAL SPECIFICATIONS:

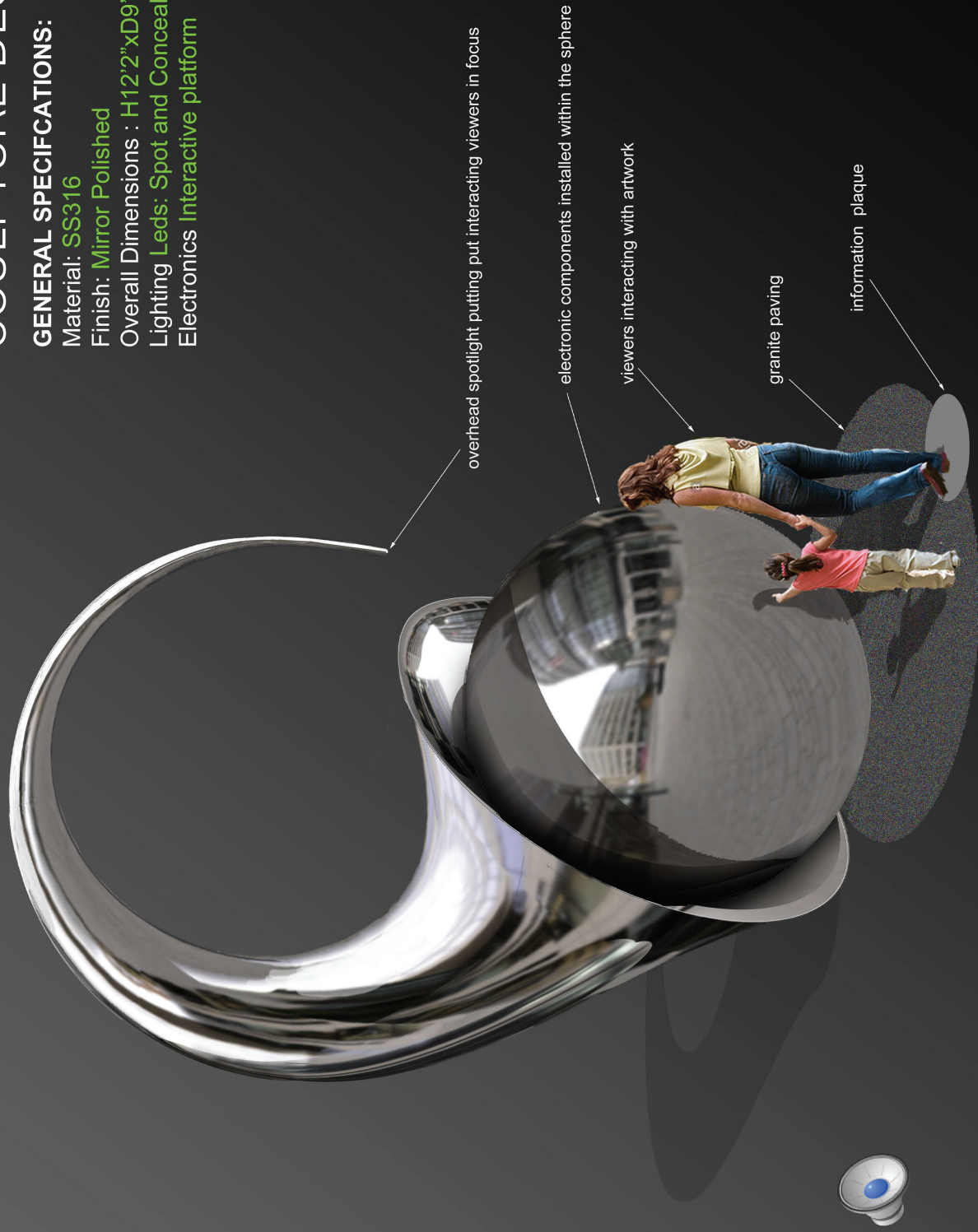
Material: **SS316**

Finish: **Mirror Polished**

Overall Dimensions : **H12'2"xD9'4"x8'0"**

Lighting **Leds: Spot and Concealed Array**

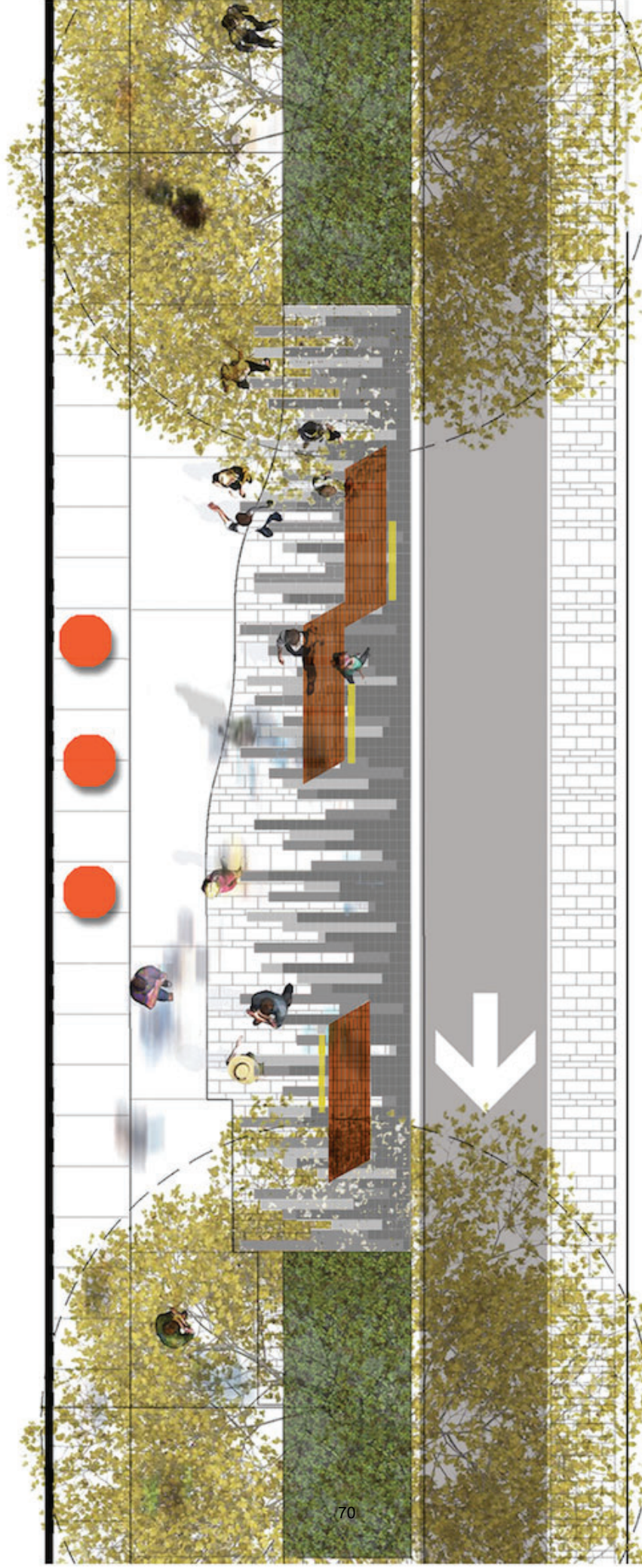
Electronics **Interactive platform**



COMMUNITY INVOLVEMENT

- Planned involvement with local choir groups and singers to lend their voices for our voice bank that needed for evolving the Bellevue musical composition. This is over the background Magnetic Declination Music.
- On-going interactive involvement into the future.

PAVING DESIGN COLLABORATION
with Project Architect Michael Cannon



Paving design developed utilizing the tonal scales
identified and used in the sculpture

Information and Discussion

Tuesday, October 6, 2020

Bellevue Arts Commission

Zoom Meeting: 4:30 pm

Portable Art Call -

At today's meeting, staff will present the portable artworks recommended for purchase by the Portable Art Selection Panel for the Bellevue Art Collection and seek a motion to approve the purchases.

BACKGROUND

For this call, the City of Bellevue Public Art Program sought to purchase artworks from artists working and living within King, Snohomish, and Pierce Counties. The call was open between July 17th and August 17th, 2020 and received 194 artist submissions with over 1,440 artworks available for purchase. Artists were able to submit up to 10 artworks in various mediums, including two-dimensional visual art (drawings, mixed media, painting, photography, prints, and textiles), electronic art (digital, film, new media, and video) and small three-dimensional artwork.

The selection panel consisted of:

- Arts Commission Chair Philip Malkin – Bellevue resident, artist
- Genevieve Tremblay - former Arts Commissioner, Bellevue resident, educator and artist
- Ellen Ito - Tacoma Art Museum's Collections Manager, curator of 2019 Bellwether's Today's Special installation at Bellevue Arts Museum

The panel reviewed all application materials, including bios, statements, resumes and artworks for purchase. The criteria for selection included artistic merit and compelling themes relevant to the mission of the collection. The total budget for purchase of portable artworks was \$24,000 plus sales tax with a maximum price of \$2,400 per artwork and artist. An additional budget is available for framing and installation costs.

RECOMMENDED ARTWORKS FOR PURCHASE

The panel recommends purchasing a total of 20 artworks from 17 artists totaling \$24,925. The total for these artworks is above the budget by \$925. The panel felt strongly that the selected pieces formed a concise body of new work for the Portable Collection. This additional cost can be covered by the separate framing and installation budget.

Title	Artist	Price
<i>Portraits of refugee girls - 3, 4 and 5</i>	Humaira Abid	\$2,400
<i>Desert Compilation #4 (Lazo),</i>	Juan Alonso-Rodríguez	\$1,500
<i>PNP Treaty Necklace</i>	Denise Emerson	\$400
<i>PNP Treaty Earrings</i>	Denise Emerson	\$125
<i>Tower: II (Anxiety)</i>	Season Evans	\$2,400
<i>Street Canoe</i>	Dan Friday	\$800
<i>Mother with Son, Applying for U.S. Citizenship</i>	Malayka Gromally	\$1,150
<i>Young Woman, Applying for U.S. Citizenship</i>	Malayka Gromally	\$1,150
<i>Map 1</i>	Aaliyah Gupta	\$1,500
<i>Bunny World</i>	Soo Hong	\$2,200
<i>Refined: The Appearance of a Cham Waffle Maker</i>	Lauren Iida	\$1,150
<i>Undecided: The Appearance of the Taxi</i>	Lauren Iida	\$1,150
<i>Untitled 6254</i>	Ken Kelly	\$1,000

<i>Nature Stories</i> Layout A	Eunice Kim	\$1,600
<i>stiqayu? (Wolf) Panel</i>	Shaun (Qwalsius) Peterson	\$900
<i>Border Crossing</i>	Juliana Kang Robinson	\$1,200
<i>Habitat Nostalgia</i>	Kristen Ramirez	\$500
<i>Boxfront Quartet</i>	Preston Singletary	\$800
<i>Hummingbird's Journey II</i>	Fox Spears	\$600
<i>Untitled Cyan</i>	Ko Kirk Yamahira	\$2,400
	TOTAL	\$24,925

STAFF RECOMMENDATION

Staff recommends the purchase of the above portable artworks for inclusion into the Bellevue Arts Collection.

OPTIONS

Option 1: Commission motions to approve the purchase of the recommended artworks by the Portable Art Selection Panel.

Option 2: Commission elects not to approve the purchase of the recommended artworks by the Portable Art Selection Panel.

Option 3: Commission elects to recommend to purchase a selection of the artworks recommended by the Portable Art Selection Panel.

NEXT STEPS

If the commission votes to recommend the purchase of these artworks, staff will work to procure the artworks throughout October. Staff will then develop a catalog to assist with siting of the new works in city-owned public buildings. Prior to installation staff will pursue possibly showcasing the new additions for public view as conditions allow.

ATTACHMENTS

Attachment A: Recommended Artworks for Purchase

STAFF CONTACT

Manette Stamm, Public Art Assistant
425-452-4064, mstamm@bellevuewa.gov

ATTACHMENT A: RECOMMENDED WORKS FOR PURCHASE

The following artworks were recommended for purchase by the Portable Art Selection Panel.



Portraits of refugee girls – 3, 4 and 5 **Humaira Abid**

Artist Home Location: Renton

Medium: Gouache and pigments of handmade wasli paper

Size: 6.25 x 9.25, 9 x 12 & 7.75 x 6.25 inches unframed

Year: 2017

Artist Statement: I received my art education in Pakistan at a time when it was considered more of a hobby than a profession, especially for women. Against the wishes of my family, I went to the National College of Arts (NCA) in Lahore and studied sculpture and miniature painting. I have always had the impulse to push boundaries – of traditional mediums, materials and concepts - to create something entirely new. Drawing from the foundation of my traditions and heritage in my art techniques, I apply these to contemporary themes and subject matter in my artwork.

I feel objects are like people. They can tell you where they come from; they can have personality and evoke emotion. I use everyday objects as symbols in my work and present them in unconventional ways to create new meanings. I use my work to talk about social issues and stereotypes, particularly taboos and overlooked issues. I feel as an artist, it's our responsibility to educate and be a voice for these things. With the added layer of my global perspective as an artist who works in both Pakistan and the United States, I often explore themes from women's lives that are rarely openly acknowledged in the world of fine art – miscarriage, family, relationships, violence and freedom.

My work is conceptual, but also rooted in craft and technique. I believe that a work of art is successful when concept and execution are in balance. If a tool I need does not exist, I create it. If I need to create a new technique for my work, I develop it. I use woodworking techniques from carving to sandblasting, and tools from a small chisel to an axe, to create unique textures and details. I obtain unusual wood and materials from around the world to achieve my desired results for each piece.

I chose wood as my primary medium to bring a woman's voice and point of view to this male dominated medium. Currently, I often blend South-Asian miniature painting, created painstakingly with brushes as small as a single hair, with carved sculpture and installation to create surreal environments that contain many shades of meaning and symbolism.



Desert Compilation #4 (Lazo)
Juan Alonso-Rodríguez

Artist Home Location: Seattle

Medium: Acrylic on 300lb hot press Arches watercolor paper

Size: 30" x 22"

Year: 2019

Artist Statement: The act of creating is a necessary form of meditation for me. It is the serenity I seek. My work is an on-going exploration of abstraction based on forms both found in nature and those conceived by human ingenuity. I am influenced by the organized balance, pattern and perceived symmetry found in nature as well as that of architecture that lives in harmony with the natural world. I am often inspired by traveling to new environments and discovering unfamiliar landscapes, particularly when the newness of a place accentuates its uniqueness. The works submitted with this application were inspired during two recent art residencies in a desert setting.



PNP Treaty Necklace
Denise Emerson

Artist Home Location: Burien

Medium: Bead Art

Size: 18" x 8"

Year: 2019

Artist Statement: Being born into and belonging to two tribes that are rich with tribal symbolism, stories and history gives me ideas and cultural identity that I can use to create and express the cultures I belong to with art symbols, colors, and text.

From my parents talking to me about being Navajo and Skokomish, I created posters for my room as a teenager. I continued to create Native art with beadwork, painting, and drawing. After finishing the graphic design program at the University of Washington, I moved onto digital art and using Excel to create bead art designs. (Continued on next page.)



PNP Treaty Earrings
Denise Emerson

Artist Home Location: Buriem

Medium: Bead Art

Size: 1.5" x 1.25"

Year: 2017

(continued): I began researching and studying historical photos for my art designs. The designs on historical objects and historical photos became a part of my design compositions. The photos could be of people, rugs, ceramics, and beadwork. They become a part of my art whether it's beading, digital art, and future tile art. Currently, I am researching and studying Plateau tribal flat bag bead art. Those designs are becoming line art in Illustrator.



Street Canoe
Dan Friday

Artist Home Location: Shoreline

Medium: Skateboard, Acrylic

Size: 44" x 9.25" x 1.25"

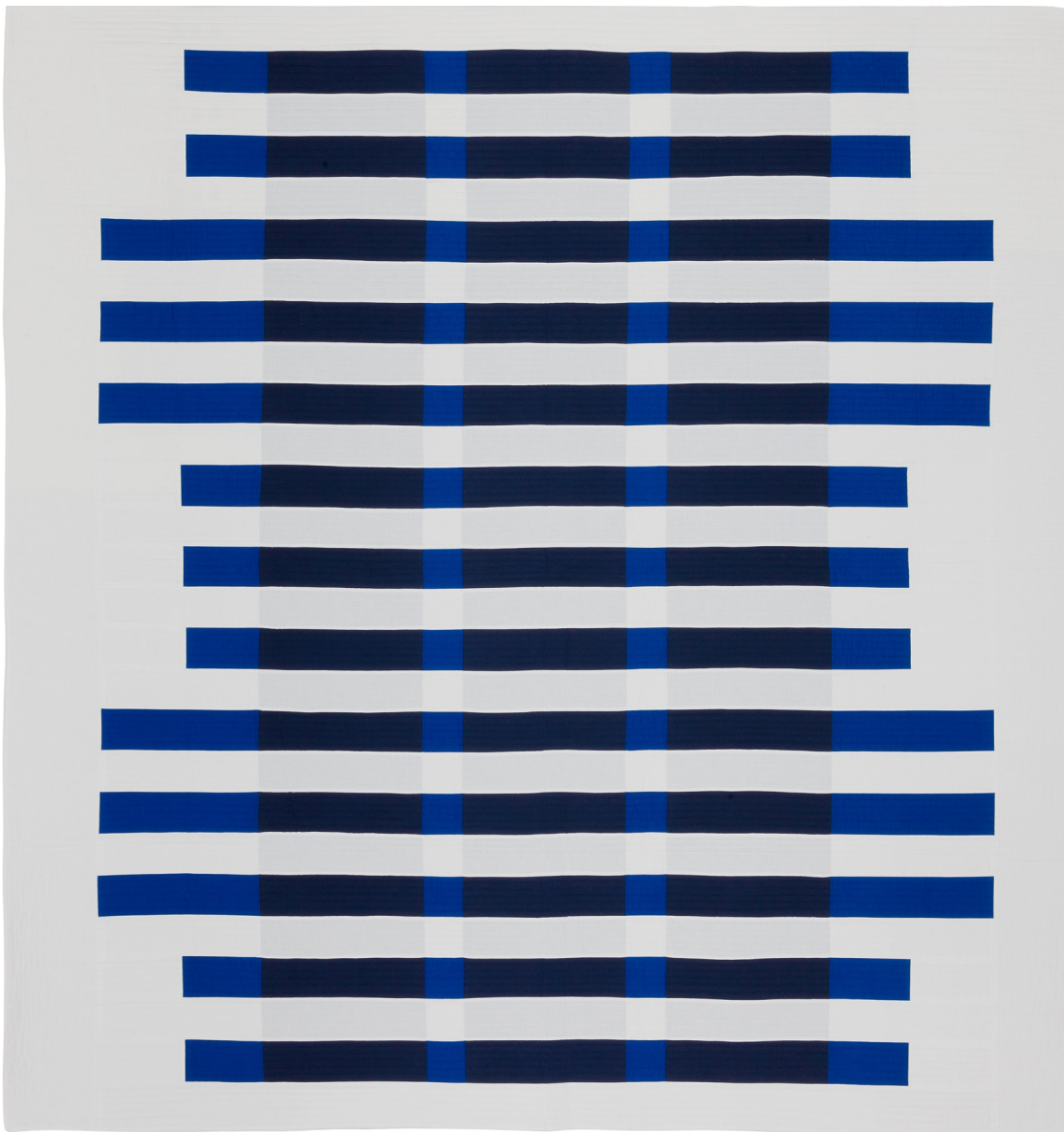
Year: 2018

Artist Statement: Creativity was fostered in me by my family from an early age. Living without TV and knowing our rich cultural heritage of the Lummi Nation, meant that making things with our hands was a regular activity.

I typically work with simple themes and forms, and often employ subtle silhouettes when making my totems. It is a pleasure seeing inanimate objects taking on a life of their own. The more narrative work is usually a personal expression or a means of processing a life event, often with an underlying statement. When I saw glass blowing for the first time, it felt as though I grew an inch! That is to say, a huge weight was lifted from my shoulders. I had finally figured out what I wanted to be when I grew up. This was no small feat for someone who, as a youth, was rebellious and misguided.

Glass altered my life. In spite of my colorful past, and by the grace of a loving community, I found my passion in glass. Living as an artist may not be directly saving the world, but perhaps we are saving ourselves and hopefully, in the process, making the world a better place.

Although Friday is primarily a glass artist, he participated in an exhibition that we curated of skateboards and longboards, titled "Fast Forward". This was the work he created for that group exhibition. The design is made up of Coast Salish design elements, and incorporates the double circle imprint that he stamps into all of his glass works.



Tower: II (Anxiety)
Season Evans

Artist Home Location: Seattle

Medium: Cotton quilt

Size: 87" x 78"

Year: 2018

Artist Statement: Originally from Southeastern Pennsylvania, Season is a self-taught quilter and highly influenced by the traditional quilt patterns she saw as a child. Since then, she has made her home in various cities and uses those experiences to adapt traditional patterns to create a new narrative. The shapes and patterns used reflect her home and community while the method and materials used recall traditional quilt making influences.

Season uses quilts as objects and as storytellers. Using craft as a means of storytelling carries the weight of its historical context. The quilt making process strengthens her relationship between the material and this context. She is fascinated by the essentials of the materials and the root of pattern. It is also a continually evolving process which allows Season to tell stories, exploring place and identity, with the goal of connecting traditional craft and contemporary life.



Mother with Son, Applying for U.S. Citizenship
Malayka Gromally

Artist Home Location: Seattle

Medium: Ink, watercolor, gouache on handmade paper made in India from recycled clothing

Size: 19" x 25"

Year: 2019

Artist Statement: My father and maternal grandfather were immigrants. I grew up on my family's stories of war and hardship. As a child, I vicariously experienced their challenges adapting to American culture. In 2017 I participated in protests against anti-immigration laws. Inspired, I began a 4Culture Art Projects Grant to paint immigrant women. The paintings in my submission include portraits of members of the Ethiopian Community in Seattle, and of people applying for United States citizenship at the International Rescue Committee.

My work focuses on the genuineness of individuals and human connection. Robert C. Morgan best encapsulates this in his catalog essay about my work: "In Malayka's drawings, we sense a human volition on the part of her subjects to become accepted for who they are – not as statistics but as a people with the same concerns anyone would feel no matter what destiny they have been given."



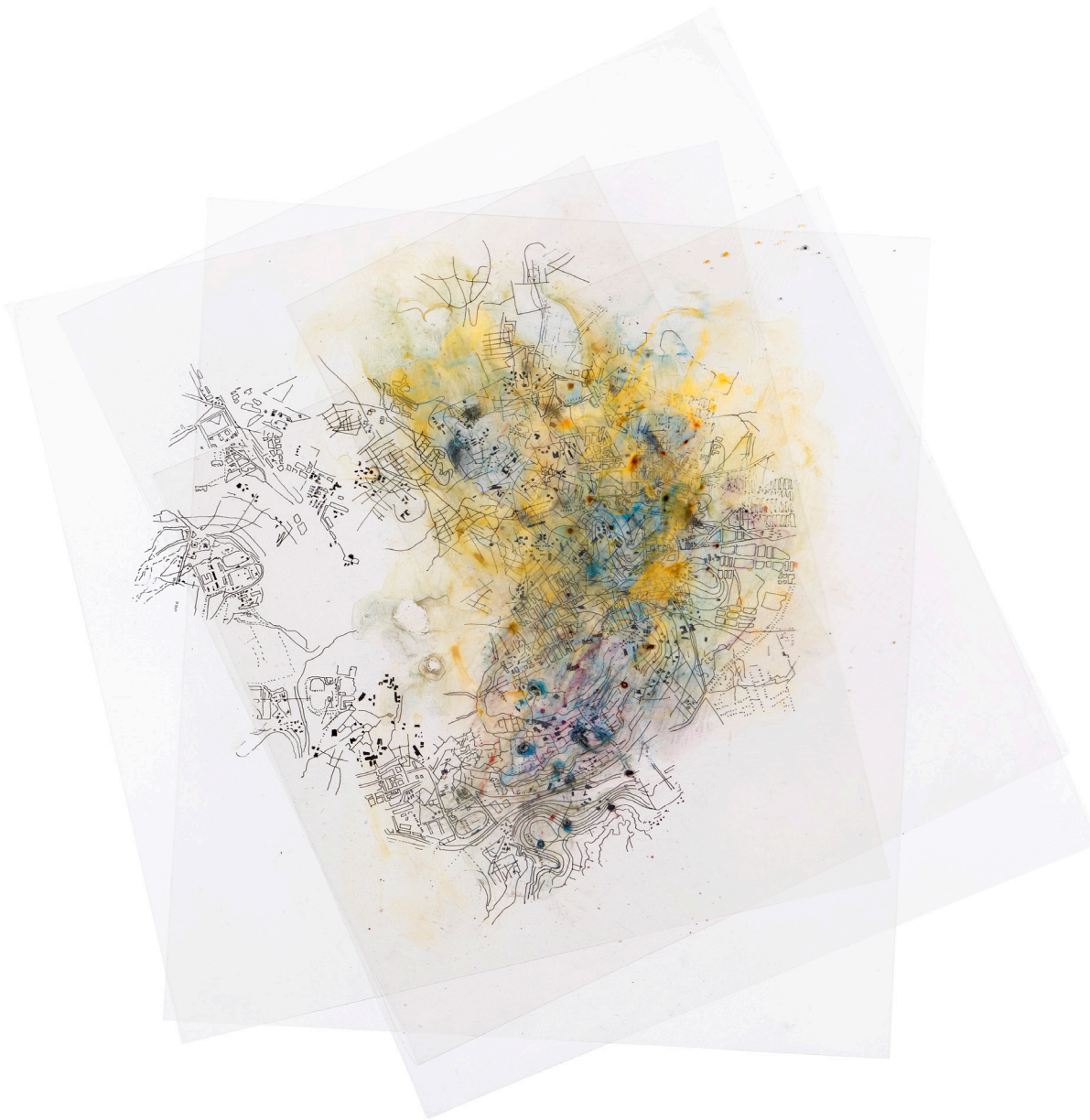
Young Woman, Applying for U.S. Citizenship
Malayka Gromally

Artist Home Location: Seattle

Medium: Ink, watercolor, gouache on handmade paper made in India from recycled clothing

Size: 25" x 19"

Year: 2019



Map 1
Aaliyah Gupta

Artist Home Location: Seattle
Medium: Mixed media on duralar
Size: 32" x 33.5"
Year: 2017

Artist Statement: We use maps to figure out where we are going: my “maps” tend to ask us where we have been. My new work is an exploration of cartography and memory – the maps we hold on to in our hearts but no longer exist, fragments that we try to piece together to preserve the landscapes of our memory. How layers of history lie buried under our streets, invisible and forgotten. How maps are drawn and redrawn with every war, fire, or folly. How repairs are possible but never perfect because seams will always be visible.



Bunny World
Soo Hong

Artist Home Location: Bellevue

Medium: Acrylic and oil stick

Size: 40" x 30"

Year: 2020

Artist Statement: Uncertainty and obscurity has been everywhere and is still happening in my daily life. In many countries, people often feel displaced or vulnerable because they don't understand the status of their minds and how to express them clearly. The state of ambiguity intrigued me, leading to produce abstract imagery.

My painting process consists of analyzing, interpreting and understanding my own experiences. I fill the open space with bright colors, peculiar shapes, chromatic gradation and fine gestural lines. Sometimes I challenge my painting by peeling, scumbling, and pouring, looking for unprecedented textures. This process implements a stream of unconsciousness and an automatism technique, creating innate freedom. The surface is blended with vivid colors on a neutral background, often added with solid-colored and contour lines. These elements generate a dreamlike atmosphere and convey illustrative traits.



Refined: The Appearance of a Cham Waffle Maker
Lauren Iida

Artist Home Location: Seattle

Medium: Hand-cut paper, watercolor and ink

Size: 23" x 15.5"

Year: 2020

Artist Statement: I have always been a nomadic person. My adventurous tendencies still run through every fiber of my being. I have always longed to connect with my Japanese heritage but because of lasting trauma through the generations since the Japanese incarceration during WWII in the US and subsequent loss of my family's connection to its cultural heritage, I have largely been left to do this on my own, and mostly through my own research and artmaking. (Continued on next page.)



Undecided: The Appearance of the Taxi Driver's Wife

Lauren Iida

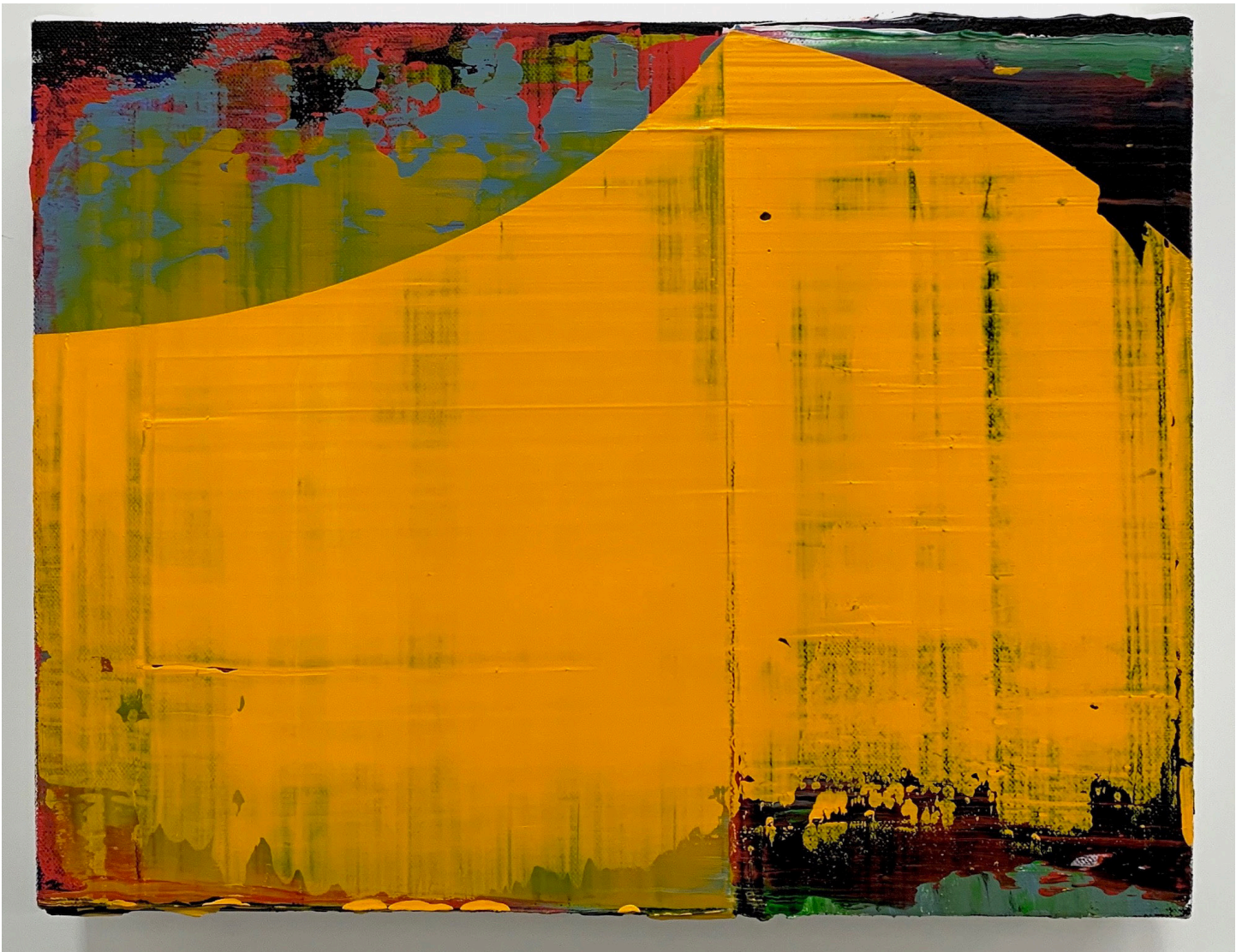
Artist Home Location: Seattle

Medium: Hand-cut paper, watercolor and ink

Size: 21.5" x 16"

Year: 2020

(continued): I have lived between Seattle and Cambodia over the last twelve years and this series reflects the mixed cultural impact I have from my biological and environmental influences, past and present. I am a sort of documentarian, relying heavily on photographs I take around Cambodia to inspire my artwork. The result is a mix of many characteristics of where I come from, where I am today, and the multifaceted culture I have created for myself.



Untitled 6254

Ken Kelly

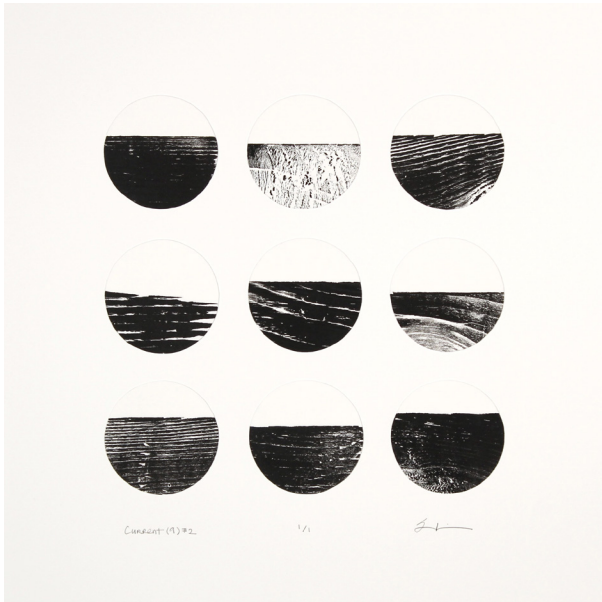
Artist Home Location: Seattle

Medium: Oil on panel

Size: 10" x 12"

Year: 2020

Artist Statement: I do not paint from a place of content, or subject matter; my paintings do not “reference” anything overt or pre-ordained, nor do they address any issues or topics within or outside of art. My paintings have always been intuitive, gut-level explorations of visual perception and the sensual joys of color, form and materials. You can therefore say that I am a formalist, yet I don’t ascribe to formalism as a doctrine or a worthy end unto itself—it is simply the driving force behind my choices and actions when I am actually making a painting. While I do not consciously try to direct the associations or readings that a viewer might take from my work (that’s the viewer’s job), I do hope that the paintings read as more than the formal elements that they consist of. Of late, my growing passion and involvement with the wilderness surrounding our urban life here in Seattle has started to affect how I think in the studio—the connection is indirect, nebulous, and probably not apparent to a viewer, but I think that I am increasingly trying to somehow capture and suggest the sense of beauty, awe, and wonder that the wilds beyond the city instill in me. This is pretty new for me, and it is definitely a work in progress, but such constantly evolving motivations have always been what propels me forward.



Nature Stories
Eunice Kim

Artist Home Location: Ravensdale
Medium: reclaimed wood, monoprint, hand-cut, paper, collage
Size: 12" x 12" each
Year: 2020

Artist Statement: Nature Stories series finds material and inspiration in reclaimed wood. When my spouse and I tore down an old barn on our rural studio grounds, I fell instantly in love with weathered surfaces of oldgrowth timber that comprised the building. Working with what nature provides and printing from actual specimens, I find and coax out narratives from aged grains, knots, cracks, and imperfections in the wood – a process best described as ‘meditation on seeing.’ Work is conceived on the premise that all of nature may be found in a single example of its expression. It invites reflection and engagement through universal language of natural forms and tactile, minimalist aesthetic straddling realism and abstraction that touches both the emotion and intellect. During these difficult and tumultuous times, Nature Stories encourages and inspires viewers to slow down and see mindfully the beauty that is all around us.



stiqayu? (Wolf) Panel
Shaun (Qwalsius) Peterson

Artist Home Location: Milton

Medium: Limited edition giclée print on cradled aluminum backing with Acrylic facing

Size: 24" x 18"

Year: 2020

Artist Statement: Wolf has often been described to me through the teachings of our people as a source from which we can learn a great deal of respect. From Wolf we have learned to work together and have respect for those of rank and nobility. Wolf has also been a keeper of justice within the old stories that continue today. However, it is seen throughout the world I hope to pay respect to not just an “animal” but an ancestral leader through the art that I create in my life.

The Moon is a recurring figure in my work and for good reason. It has long been an important part of our mythology. Long ago the Moon was born from a star being father and a human mother who dared to venture into the sky world with her sister. The women came back longing for their families where the moon was raised as a child among the people known as dakwibat (Changer/Transformer). There are many stories that put him as a central figure forever changing the world in his time. I am often taken by our mythology when I admire the moon rising in the twilight as night falls.



Border Crossing
Juliana Kang Robinson

Artist Home Location: Mercer Island
Medium: Gouache, silver ink, fabric collage
Size: 22" x 30"
Year: 2020

Artist Statement: My focus as an artist is to deepen my studio practice and fully engage myself in creating work that further embodies the spirit of unity or HanSan, Korean for "One Mountain." HanSan is the notion that the whole is more than the sum of its parts. A mountain is more than simply soil, plants and rocks just as we people in a society are greater when unified, more than simply labels, nationalities or tribes. My work draws from the visual language of territorial markers such as flags, fences, banners or mounds that represent barriers and subvert them to create a new meaning, one of transformation and unity. My goal is to create visual representations of this concept that spur viewers to ponder the beautiful and complex way that different parts can come together to unify and elevate us beyond the self. I hope what I create spurs thought and discussion on the need for unity in our society to combat divisions and territoriality in our world.



Habitat Nostalgia

Kristen Ramirez

Artist Home Location: Seattle

Medium: Gouache, watercolor, ink on paper

Size: 30" x 22"

Year: 2018

Artist Statement: I am a visual artist who makes work that is inter-disciplinary, multi-media, and when possible, site-specific. I am trained as a printmaker, but find comfort in experimenting across concepts and materials, borrowing the tools from graphic design, urban planning, and anthropology. Over twenty years, I have worked comfortably in studio environments, in academic classrooms, on the streets painting murals, and in collaboration with other artists working in community. I am an artist who has worked across both sides of the table: championing artist residencies on city draw bridges as an arts administrator, teaching Spanish-speaking youth printmaking skills, painting murals with adults experiencing homelessness, creating visual art across diverse media. I believe that public art is a form of interdisciplinary, political, social, and cultural communication and that artists ought to be as essential to our lives as doctors, plumbers, and teachers.

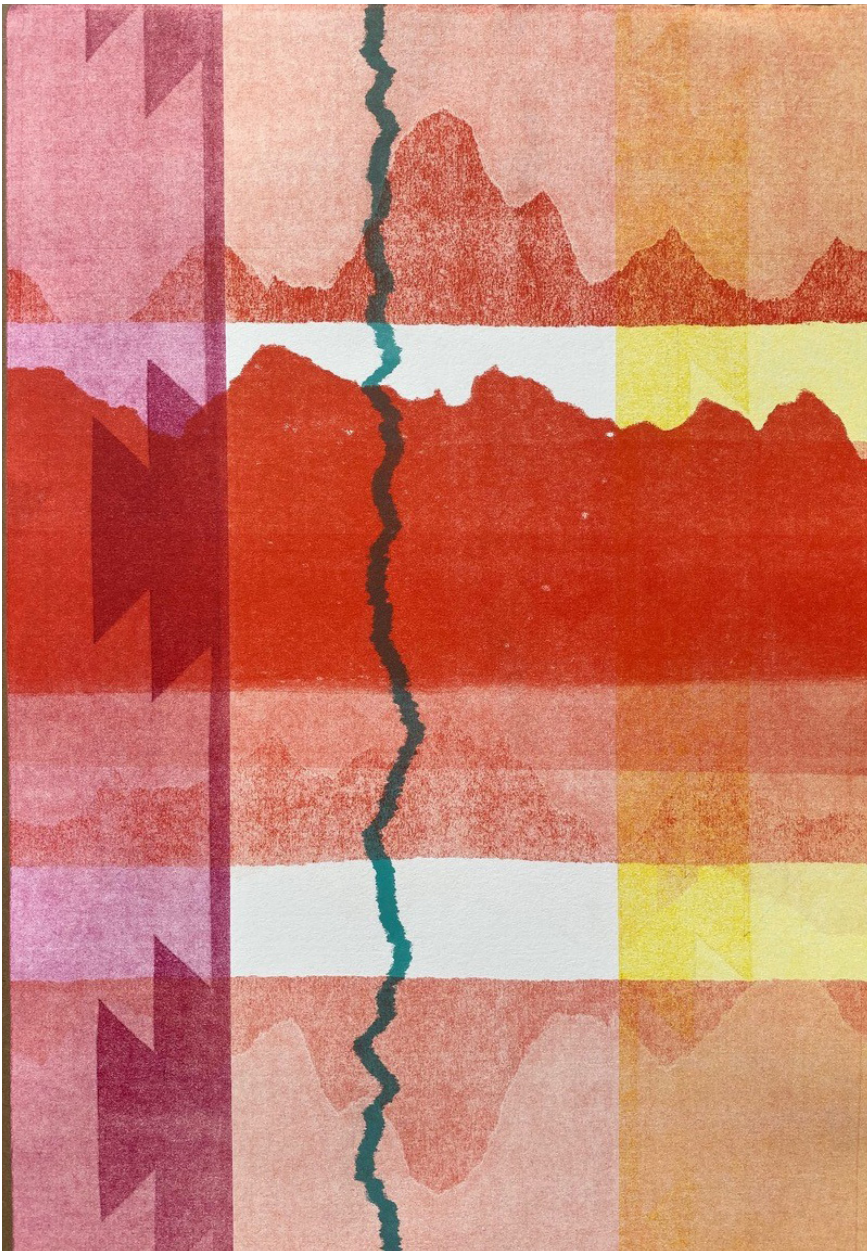


Boxfront Quartet
Preston Singletary

Artist Home Location: Seattle
Medium: Limited Edition Serigraphs
Size: 18.5" x 15" each
Year: 2020

Artist Statement: The art of Preston Singletary has become synonymous with the relationship between European glass blowing traditions and Northwest Native art. His artworks feature themes of transformation, animal spirits, and shamanism through elegant blown glass forms and mystical sand carved Tlingit designs.

Singletary learned the art of glass blowing by working with artists in the Seattle area including Benjamin Moore and Dante Marioni. As a student and assistant, he initially focused on mastering the techniques of the European tradition. Throughout his over thirty years of glass blowing experience, he has also had opportunities to learn the secrets of the Venetian glass masters by working with Italian legends Lino Tagliapietra, Cecco Ongaro, and Pino Signoretto. In 2010, he was awarded an honorary Doctor of Arts degree from the University of Puget Sound.



Hummingbird's Journey II

Fox Spears

Artist Home Location: Bellevue/Seattle

Medium: Monotype print (oil-based inks on BFK Rives with graphite)

Size: 22.25" x 15.25"

Year: 2019

Artist Statement: My art practice over the last decade has mostly focused on reinterpreting traditional Karuk basketry designs into contemporary art mediums such as monotype prints and paintings. I often explore the relationship between geometric patterns and organic shapes. These shapes are often included to reference landscape elements like mountains or water. On occasion, representations of animals are shown in my art as well.

The pieces I make are a deliberate continuance of visual (and other) aspects of Karuk culture. Their creation and presence is an inherent act of resistance against colonial assimilation, even though I am not usually meaning for them to be politically charged. My art is made with these intentions: to thank and honor my ancestors, grieve and heal historical traumas, and to contribute to the creation of new Indigenous futures.



Untitled Cyan
Ko Kirk Yamahira

Artist Home Location: Seattle
Medium: Partially unwoven canvas
Size: 20" x 20"
Year: 2020

Artist Statement: I consider that the subjectivity is formed through the repetitive process of deconstructing the existing objects, and ruminating on such process. There is no specific aim to find a meaning, neither in the creative act itself, nor through the creative process. The totality of the meaning can be found in the continuation of the process. Therefore the reason for the creative act would be found in different inquiry.

The obsession of pursuit of the meaning is unlocked by the pure enjoyment of creative act. The obsession in turn would release the meaning of the search by forgetting the initial inquiry. There are innumerable ways to enact the process, however there is one answer to the result of the process. Within the answer contains two opposing perspectives that has no hierarchy. The point of view, both subjective and objective, as well as the scale of the perception would affect the location of the answer. I sense the distance to the answer gets ever more shorter as I repeat the inquiry.

The answer certainly exists in the past and it could simply be overlooked. The past always has the potential for the new discoveries for me. Since the inquiry originates within my mind, thus the approach to look and find the answer can change completely. It shifts while depending of my state of mind. So it is both firm, as well as transient. Creation of the artworks comes after my deconstructive process on already existing canvas, separating vertical and horizontal threads. The totality of the meaning can be found in the continuation of the process. Therefore the reason for the creative act would be found in different inquiry.

Arts Audience Participation Survey

At today's meeting, staff will present the final report on the Arts Audience Participation Survey.

BACKGROUND

As a potential measure to better understand perceptions and experiences of arts audiences during the pandemic, staff developed a survey that looked at three main topic areas: general profile of survey responders, desired safety measures and comfort around a future return to in-person events and gauging interest in alternative models of presentation; virtual, moving indoor events outdoors, or other. Recognizing that Eastside audiences may have different perceptions than Seattle-based audiences, Bellevue partnered with the Eastside Arts and Culture Coalition and the cities of Issaquah, Kirkland, Redmond and Renton to assist in maximizing the number of Eastside responses. Bellevue administered and drafted the survey with partner input. In total, the survey received 1,074 responses largely from Eastside audiences. Outreach on the survey was done through the city's channels, social media, and arts organization's networks. The survey was offered in Chinese, English, Japanese, Korean, Russian, Spanish, Ukrainian, and Vietnamese.

MAJOR TAKEAWAYS

This survey should be considered a moment in time since attitudes may change as time and conditions evolve. Respondents to the survey were generally active participants in the arts with 99% of respondents attending an arts, cultural or educational experience within the last year. They also trended older with 44% of respondents 55 years of age or older – 21% higher than the general population of the Eastside. Major takeaways include:

- Arts on the Eastside doesn't stop at individual city's borders. Woodinville, with just 1.7% of the survey respondents living there, had 18% of respondents attend events there.
- Bellevue is the arts and cultural heart of the Eastside. Bellevue, where 38.4% of respondents lived, had 82% of respondents attending events within the city, even higher than Seattle (78%). The next closest Eastside city was Kirkland (39%).
- 57% of respondents wanted a regularly available vaccine with only 5% of respondents not needing any precautions once an event is allowed.
- Age somewhat determines comfort level with returning to in-person events or if an event was offered outdoors. Younger audiences typically were open to less precautions and potentially returning to in-person events sooner than older audiences but this wasn't absolutely consistent.
- On virtual events, overwhelmingly respondents liked the convenience of attending, including not having to park or travel, and also noted that they were now able to attend events nationally and internationally. 37% of respondents had paid for a virtual event although many people still prefer in-person events.
- Impact of the arts during the pandemic: Respondents expressed a feeling of loss, both financial and emotional, with several stating that this loss had contributed to their depression, loss of creativity in themselves or their kids, and impacts to their relationships and marriages ("loss of date nights"). Many also expressed that the arts pivoting to a virtual format or new types of opportunities like the painted storefronts, had helped them during this pandemic.

NEXT STEPS

Staff will be assessing if further modifications to Bellwether and other programs need to be made to align with the findings from the survey report. Several Eastside arts organizations have expressed a desire to release a similar survey later in the fall to assess whether attitudes have changed.

ATTACHMENTS

Attachment A: Arts Audience Participation Survey – Summary of Results

STAFF CONTACT

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Arts Community Manager

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ARTS AUDIENCE PARTICIPATION SURVEY

SUMMARY OF RESULTS

Prepared by City of Bellevue
September 2020



City of Bellevue
Arts & Culture

In partnership with the Eastside Arts & Culture Coalition
and the Cities of Issaquah, Kirkland, Redmond and Renton

EXECUTIVE SUMMARY

BACKGROUND

Arts, cultural and educational experiences have been heavily impacted during this time of stay-at-home and social distancing to slow the spread of COVID-19. The goal of this survey was to better understand how audiences are feeling and to provide useful information to organizations and artists as they develop or consider programs for their own arts community. The City of Bellevue created this survey in partnership with Issaquah, Kirkland, Redmond, Renton and the Eastside Arts and Culture Coalition. In total, the Eastside Arts Audience Participation Survey received 1,074 responses in the seven out of eight languages it was offered in.

ABOUT THE FINDINGS

This survey should be considered a “moment in time” because presumably perceptions, particularly around safety of in-person events, will change. It is also focused on Eastside audiences (Renton up to Bothell and east) that may have different levels of comfort than other audiences. Also of note, this survey is not statistically valid. That said, it does provide a window into what different types of audiences are experiencing in

this mostly virtual arts world, how they feel about returning to in-person events of different sizes and whether they are interested in new ways of experiencing their chosen artforms.

Survey responses were collected from June 19th to July 17th, 2020. Languages offered included Chinese (Traditional), English, Japanese, Korean, Russian, Spanish, Ukrainian and Vietnamese. Outreach for the survey was done largely through the networks of arts organizations themselves, Bellevue’s and partner city’s social media channels, press releases and outreach to diverse groups.

It is important to note that the survey responders on average were older, but for example the 30 respondents (roughly 3%) under the age of 18 still provide useful information. Additionally, while Bellevue residents made up the largest percentage of respondents (38.4%), there was representation from all Eastside cities, most towns, and unincorporated areas as well.

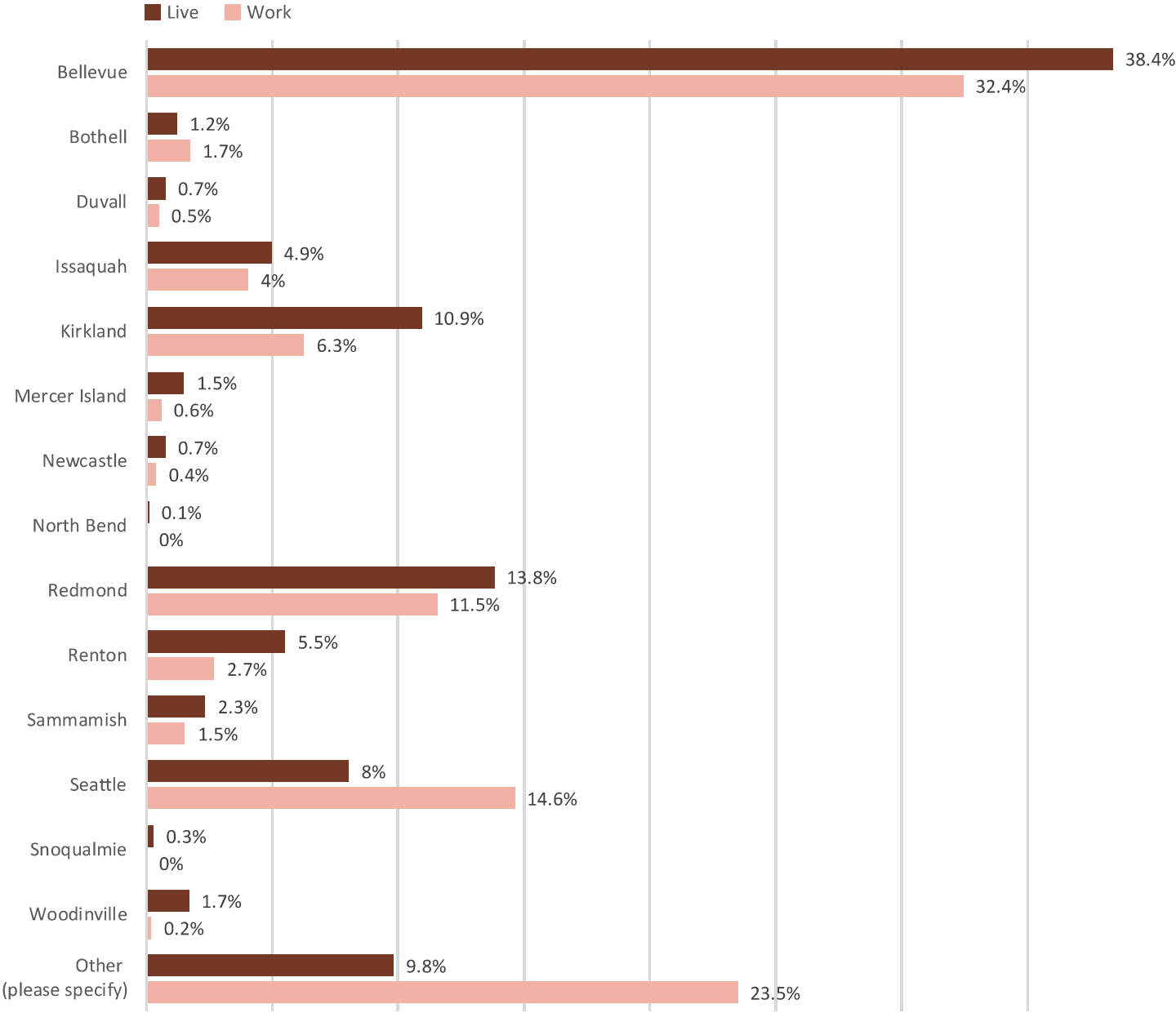
PART I: AUDIENCE PROFILE

Question 1: What city do you live in?

Answered: 1,071 Skipped: 3

Question 2: What city do you work in?

Answered: 1,039 Skipped: 35



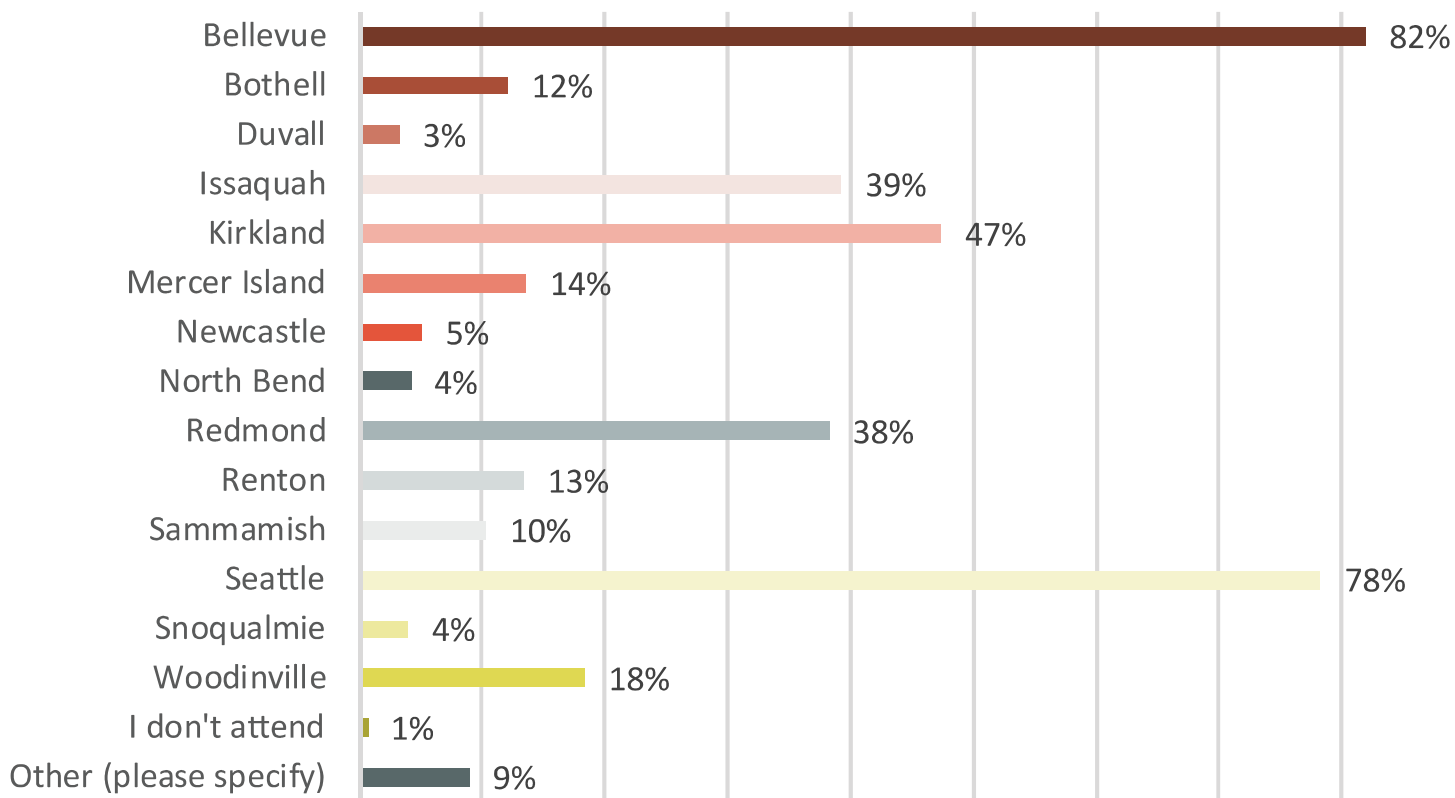
KEY TAKEAWAYS:

- **Representation Across the Eastside:** The survey received some level of representation from all Eastside cities with Bellevue leading at 38.4% of respondents.
- **On Where People Work:** “Other” typically meant

retired, virtually or unemployed. Respondents being retired, pre-job (under 18), work-from-home or unemployed may be the reason behind the higher number that skipped the work question.

Question 3: In which city or cities do you attend arts, cultural or educational experiences? (check all that apply)

Answered: 1,071 Skipped: 3



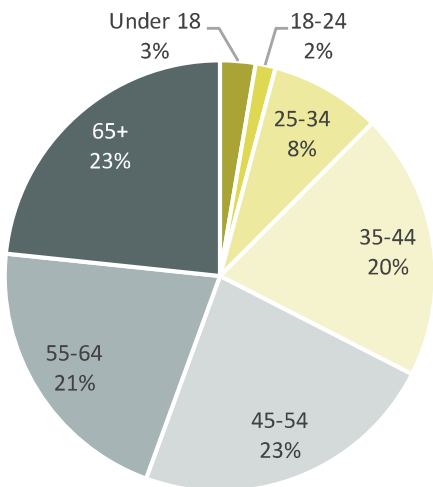
KEY TAKEAWAYS:

- **Bellevue led all cities as a destination for arts, cultural or educational experiences at 82%**, outpacing Seattle at 78%.
- **A Connected Eastside:** Responses to this question illustrate that participation in arts, cultural and educational experiences doesn't stop at the border of Eastside cities. Some examples include:
 - **Issaquah:** 4.9% of respondents live in Issaquah vs. 39% of respondents attend experiences there - roughly 8 times the respondent population
 - **Redmond:** 13.8% of respondents live in Redmond vs. 38% attend experiences - roughly 3 times the respondent population

- **Woodinville:** 1.7% of respondents live in Woodinville vs. 18% attend experiences - roughly 10 times the respondent population
- It is important to note that **respondents were a highly engaged arts and cultural audience** with only 1% of respondents not attending events.

Question 4: What is your age?

Answered: 1,058 Skipped: 16

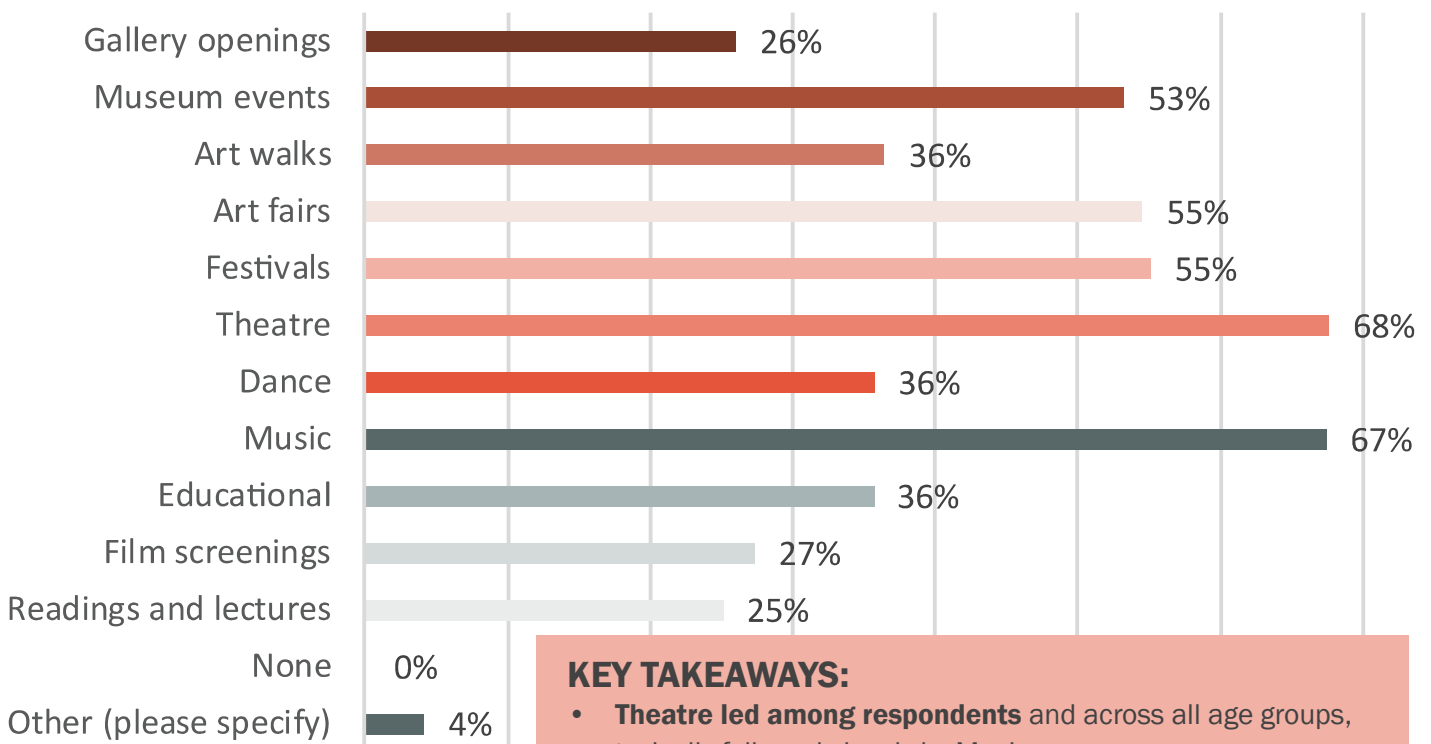


KEY TAKEAWAYS:

- **44% of respondents were 55 years of age or older.** That is far higher than the actual population of the Eastside with 23% 55 years and older. Only 3% of respondents were under 18 vs 23% of the actual population. While the percentage of respondents age 18-24 was just 2%, this group makes up only 6% of actual Eastside population.
- Many arts, cultural or educational experiences appeal more to different age groups. For example, using age as a filter on the types of events respondents normally attend, **only 4.5% of people under 24 attended gallery openings.** Conversely, as age increased respondents were far more likely to attend gallery openings with 32% of people 55 years and older attending gallery openings.

Question 5: What types of arts, cultural and educational experiences do you normally attend most? (Check all that apply)

Answered: 1,072 Skipped: 2

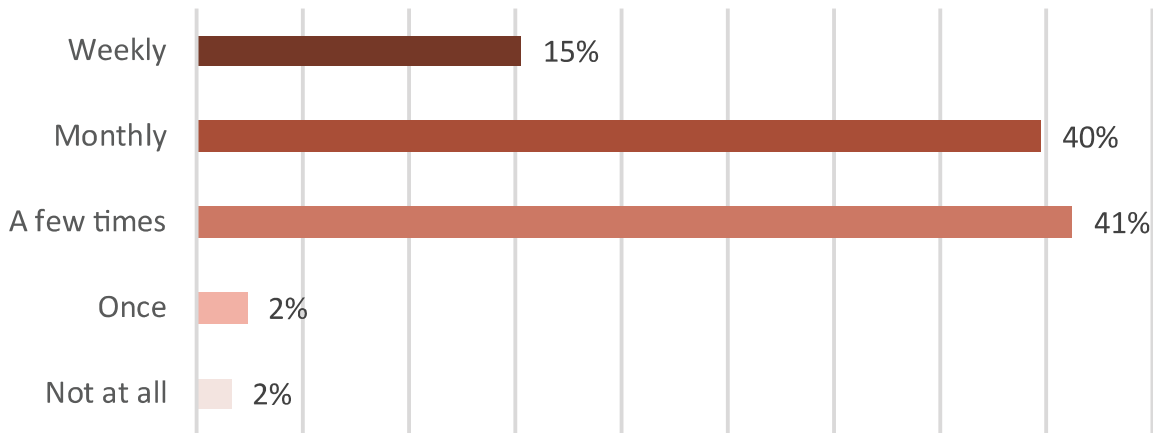


KEY TAKEAWAYS:

- **Theatre led among respondents** and across all age groups, typically followed closely by Music.
- **Age:** Under 18 respondents overwhelmingly favored Theatre and Dance.
- **Music** consistently ranked high among all age groups.

Question 6: Within the past year, how often did you attend an art, cultural or educational experience in person?

Answered: 1,071 Skipped: 3



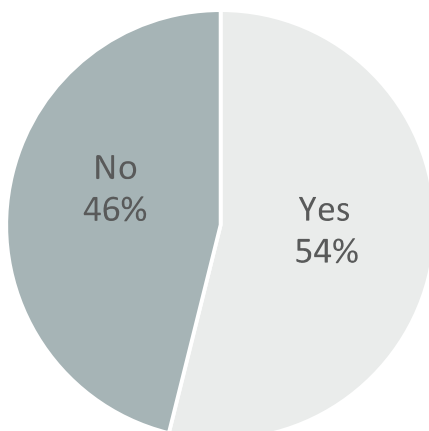
KEY TAKEAWAYS:

- **96% of respondents** attended experiences at least a few times a year.
- **54% of respondents** under the age of 18 attended experiences weekly.
- **18-24 year-olds and 25-34 year-olds** attended events less frequently than other age groups with

50% and 56% respectively attending experiences a few times within the past year compared to only 36% of all other respondents with higher percentages attending experiences weekly or monthly.

Question 7: Within the past year, have you had season tickets or memberships to any arts, cultural or educational organizations?

Answered: 1,069 Skipped: 5



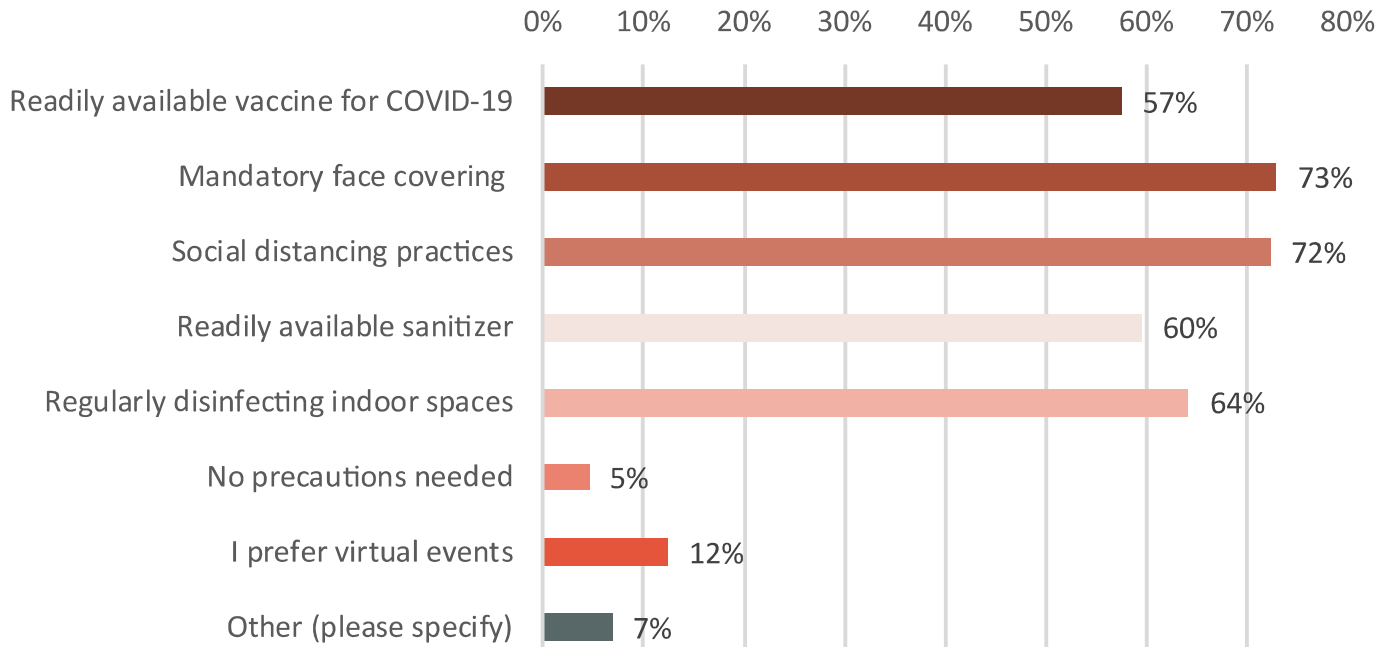
KEY TAKEAWAYS:

- This question was requested by a number of Eastside organizations. Understanding whether an engaged audience also hold season tickets or memberships can be informative to how organizations build their revenue models and safety protocols.
- **Frequency:** Season ticket/membership holders attend events more frequently (71% at least monthly compared to 35% among non-season ticket/membership holders).
- **Paid Virtual Events:** 37% of season ticket/membership holders paid for virtual events compared to 27% of non-season ticket/membership holders.

PART II: IN-PERSON PARTICIPATION

Question 8: Once Washington State allows in-person arts, cultural or educational experiences, which of the following COVID-19 accommodations would you require to feel comfortable attending? (Check all that apply)

Answered: 1,042 Skipped: 32

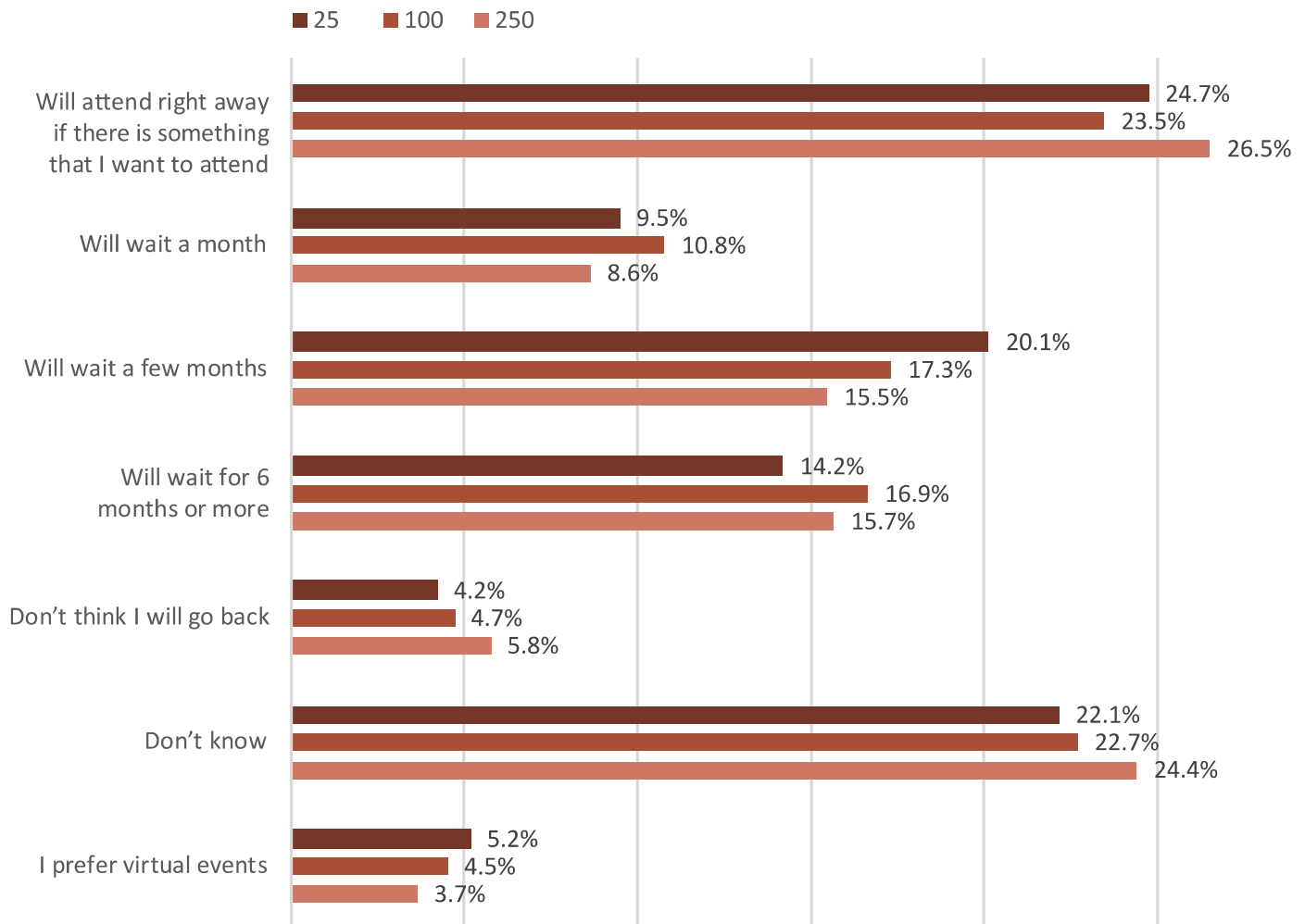


KEY TAKEAWAYS:

- **Only 5% of respondents** didn't need any additional precautions to feel comfortable attending arts, cultural or educational experiences.
- **57% of respondents** wanted a readily available vaccine before feeling comfortable attending experiences.
- **“Other” Responses:** themes in responses included updated HVAC systems or quality ventilation, low infection rates on top of a readily available vaccine, a preference for outdoor events vs indoor events during the pandemic, safety monitors, and a preference for virtual events.
- **Age:** there wasn't a huge variation in responses among different age groups. Minor differences include people under 18 slightly more comfortable returning to in-person experiences without a vaccine and respondents that didn't need any precautions trended down the older the age of the respondent.
- **Season Ticket/Membership Holders:** this group of respondents consistently favored more precautions than non-season ticket/membership holders including a readily available vaccine, mandatory face coverings, social distancing practices, readily available sanitizer and regularly disinfecting indoor spaces.

Question 9-11: Once Washington State allows gatherings of 25, 100, and 250 or more people, how long would you wait before attending an in-person art, cultural or educational experience?

Question 9 Answered: 1,042, Skipped: 32 | Question 10 Answered: 1,040, Skipped: 34 | Question 11 Answered: 1,041, Skipped: 33



KEY TAKEAWAYS:

- **A moment in time:** Responses to this question should be considered as a moment in time and may not be indicative of how Eastside arts audiences are feeling now.
- There is some variation from smaller to larger gatherings but not significant.
- **22% to 24% of respondents** not knowing how long they would wait to attend gatherings of different sizes seems to represent a lot of uncertainty about future conditions.
- **Age:** The percentage of respondents that didn't know how long they would wait steadily increased by the size of event up to 33% of respondents 65+ not knowing how long they would wait to attend gatherings of 250 or more.
- **Season Ticket/Membership Holders:** Respondents that had season tickets/memberships were slightly more likely to attend small events right away (26% vs 23%). The larger the gathering this flipped with holders less likely to attend right away and uncertainty increasing.

PART III: ALTERNATIVE PLATFORMS FOR EXPERIENCING ARTS, CULTURE AND EDUCATION

Question 12: Since March of this year, have you attended or participated in any paid and/or unpaid virtual art or cultural program or educational experience?

(Check all that apply)

Answered: 996 Skipped: 78

KEY TAKEAWAYS:

- **Note:** Responses to this question seem to indicate that respondents were confused about what was being asked. Therefore, the only numbers that we do have confidence in are the numbers of respondents that attended paid virtual experiences.
- **Paid Virtual Experiences:** 33% of respondents indicated that they had attended a paid virtual experience.
- **Season Ticket/Membership Holders:** 65% of respondents that paid for virtual arts, cultural and educational experiences were season ticket/membership holders. Comparing this to the percentage of season ticket/membership holders that paid for experiences (37%) there appears to be an opportunity for organizations to increase paid content geared towards season ticket/membership holders.
- **Age:** 61% of respondents under 18 attended a paid virtual experience. Respondents 45 to 64 made up 48% of those that paid for a virtual experience. This slightly outpaces their share of the total population (44%) of respondents (Question 4 on age).

Question 13: Has anything limited your virtual participation, such as price or access to the Internet? (fill in the blank)

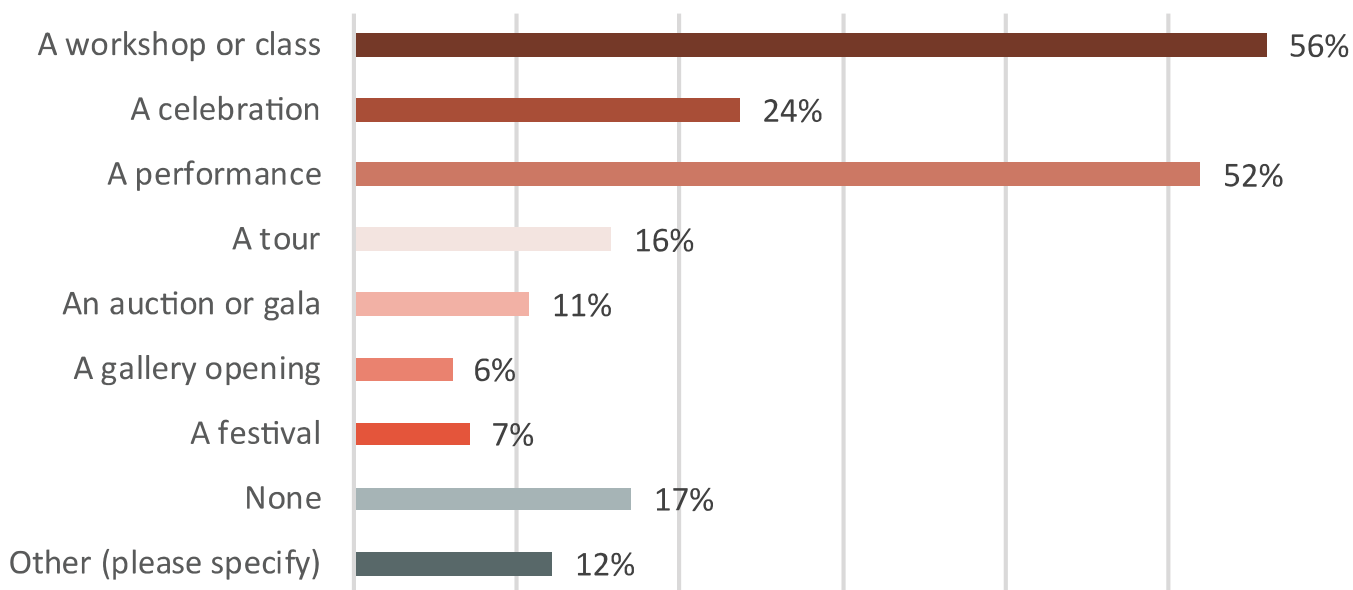
Answered: 610 Skipped: 464

KEY TAKEAWAYS:

- **Most respondents had no limitations** to virtual participation.
- **Other consistent responses included:**
 - Speed, availability and reliability of Internet
 - Online fatigue after on-line meetings at work
 - Sound quality over the Internet
 - Patience with connectivity issues
 - List of available virtual events
 - Experience doesn't warrant the cost
 - Lack of interest in virtual experiences
 - Timing of events can be challenging for people with jobs
 - Concerns about virtual platforms getting hacked or lack of platform accounts
 - Unemployed or limited income

Question 14: What types of arts, cultural and educational experiences have you attended or participated in virtually? (Check all that apply)

Answered: 975 Skipped: 99



KEY TAKEAWAYS:

- **56% of respondents had attended a virtual workshop or class** followed closely by attending performances (52%).
- **“Other” Themes Include:** Book clubs, art demonstrations on Instagram, group practices, readings, conferences, artist talks, artwork

critiques, museum/gallery tours, movie screenings, and open mic and trivia nights.

- **Age:** 76% of respondents under the age of 18 attended a workshop or class. 29% of 25 to 34 year-olds attended a celebration outpacing other groups. Performances ranked high across all age groups except 18 to 24 year-olds (23%).

Question 15: Please describe what, if anything, you like or enjoy about virtual arts, cultural and educational experiences? (fill in the blank)

Answered: 577 Skipped: 497

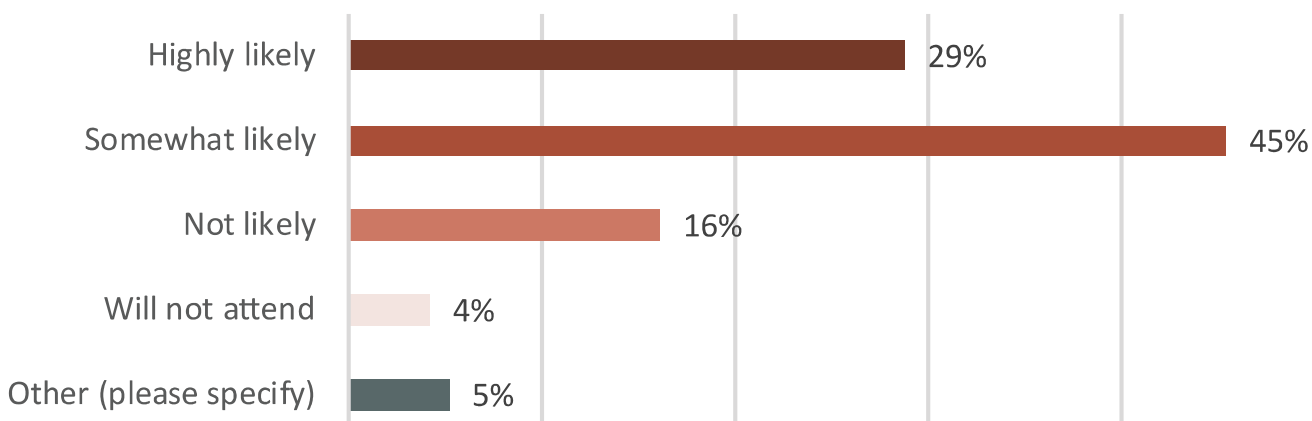
KEY TAKEAWAYS:

- **Overwhelmingly respondents cited the convenience and accessibility of virtual experiences**, also often noting that they are no longer limited by regional offerings but can engage internationally.
- **Other consistent responses included:**
 - Not having to travel
 - Flexibility to view recorded performances

- Virtual experiences are often cheaper
- Virtual classes can accommodate students that may feel shy, or uncomfortable performing during in-person classes
- Connecting with community
- Virtual events can feel more personal
- Parents can attend events without hiring a sitter removing additional fiscal and logistical hurdles for participation

Question 16: If an art, cultural or educational experience that interested you offered the event outdoors and practiced physical distancing, how likely would you be to attend?

Answered: 990 Skipped: 84



KEY TAKEAWAYS:

- **74% of all respondents were somewhat or highly likely to attend** an art, cultural or educational experience they were interested in if offered outdoors with physical distancing.
- **Age: 80% of respondents under the age of 65** were highly or somewhat likely to attend although this trended down from younger to older groups.
- **Season Ticket/Membership Holders:** Season ticket/membership holders led all other respondents as “highly likely” (30% vs 27%).
- **The “Highly Likely” Respondents and Events They Normally Attend (Question 5):** Of the respondents that were “highly likely” to attend an event if outdoors with distancing, 43% normally attend dance experiences compared to 36% of all respondents. This group attended events like festivals higher (60% vs 55% all) and attended educational experiences, readings and lectures, and art fairs less than all respondents.

Question 17: How have arts, cultural and educational experiences, or the lack of, impacted you during the pandemic? (fill in the blank)

Answered: 710 Skipped: 364

KEY TAKEAWAYS:

- Many respondents expressed that they felt there was a **“void” or “feeling of loss”** in their lives with so many arts, cultural, or educational experiences canceled.
- **Others missed the community and social aspect** of in-person events and large events such as festivals, ballet, theatre and other performances.
- **Other consistent responses included:**
 - Loss of employment or full-employment (artists or other types of employment)
 - Artists incomes have dropped or disappeared
 - More difficult to support local artists
 - Depression and feeling disconnected
 - Kids feeling less creative and imaginative
 - Impacts to relationships - loss of “date nights”
 - Virtual events have given people something to look forward to



Community Development

Reports

PROJECT UPDATES

GENERAL

Artspace

No updates to report.

GRANT PROGRAMS

2020 Funding Cycle and Allocations Committee

Update: Reminder – Commissioners Rebecca Lewis, Carl Wolfteich and Lydia Aldredge are on the Allocations Committee this year. Manette has sent an email with important dates for training and reviewing applications. We received 41 applications this with over 10 new applicants.

CIP Cultural Arts Fund

No updates to report.

Power Up Bellevue

Update: The PowerUp Bellevue learning cohort will take place virtually this year during October in three 1.5-hour long workshops. The program will focus on virtual tools for fundraising and art presentation and will be open to all grantees and Eastside organizations and individuals.

PLANNING PROJECTS

BelRed Arts District

No updates to report.

BelRed Streetscape Plan Update

No updates to report.

Cultural Compass

No updates to report.

PUBLIC ART

130th Streetscape Public Art

Update: Staff will give an update at this meeting.

Bellwether 2019

Update: Filming for Bellwether’s virtual performances took place between September 18-21 at the Bellevue Botanical Garden, Bellevue Arts Museum and the Downtown Park.

Downtown Park Public Art

Update: On September 7th, City Council approved the fabrication contract with THEVERYMANY, LLC, the artist. The artist is currently working on final design and engineering.

East Link Public Art

No updates to report.

Grand Connection

No updates to report.

Lattawood Park

Update: A problem was discovered with the projectors planned to be used in the artwork and the artist is working to procure new projectors.

Public Art Collection & Maintenance

Update: Staff is still working to get a contractor hired to do the maintenance and renovations needed for the collection.

Portable Art Collection Call

Update: Staff will give an update at this meeting.

Eastside Artist Roster

Update: As of September 22nd, 48 applications for the roster have been started or completed.