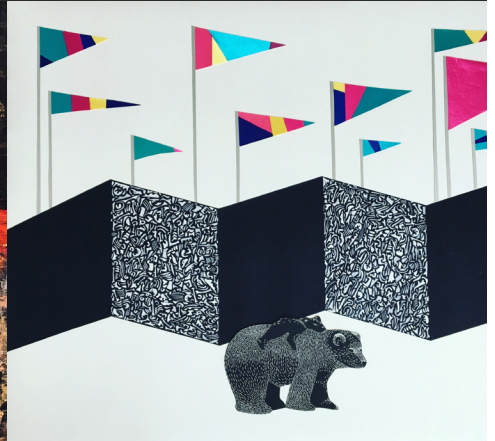
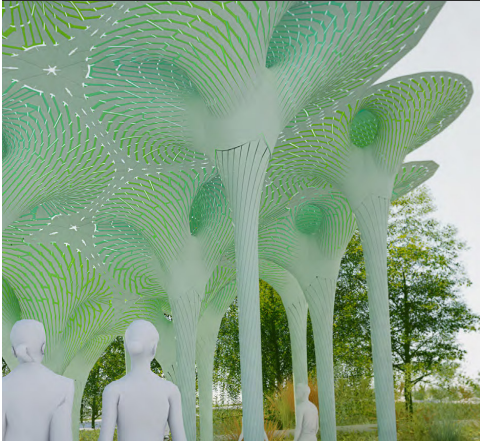


# BELLEVUE ARTS COMMISSION



*"The arts have been  
a lifeline."*

- Anonymous Survey Response



2020 has been unique and challenging for those working in the arts and our community. Staff will present a Year-In-Review to the commission to highlight how the pandemic impacted Bellevue's arts projects and programs. Above is a sampling of some of the work that took place in 2020.



Community Development

**DECEMBER 1, 2020  
ZOOM MEETING**

Cover artwork (Clockwise from upper left): Downtown Park NE Corner Gateway Artwork by Marc Fornes, *SIMPLY RESPECT* by Ashmita Gulati, *Border Crossing* by Juliana Kang Robinson, filmed performance by David Rue at the Bellevue Botanical Garden, *Refined: The Appearance of a Cham Waffle Maker* by Lauren Iida, artwork concept by Po Shu Wang, filmed performance by Randy Ford at the Downtown Park and *Bunny World* by Soo Hong.

“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*



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# Agenda

Community Development

# Agenda

Tuesday, December 1, 2020

Bellevue Arts Commission

Zoom Meeting: 4:30 p.m.

Commission Staff Contact: 425.452.4852

The City of Bellevue Arts Commission meeting for December 1, 2020 will be conducted virtually via Zoom Webinar. The public can access the meeting here, <https://cityofbellevue.zoom.us/j/98028193738> using Password: 219012 or by connecting to the Zoom Webinar using Webinar ID: 980 2819 3738 and Password: 219012. 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: 980 2819 3738 and Password: 219012.

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 October 27th 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 December 1 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](mailto:mstamm@bellevuewa.gov) with the subject line “Written Communications – December 1”.
4. **ACTION, DISCUSSION, AND INFORMATION ITEMS**
  - A. EastHUB 4:45 – 5:15
  - B. 130<sup>th</sup> Streetscape Artwork Recommendation 5:15 – 5:25
  - C. *Man Who Stole the Golden Egg* - Artwork Deaccession 5:25 – 5:45
  - D. 2020 Year-In-Review 5:45 – 6:15
5. **COMMISSION QUICK BUSINESS** 6:15 – 6:20
6. **REPORTS** 6:20 – 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](mailto: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  
Judy Gowdy  
Monik Martinez  
Carl Wolfteich

**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

October 27, 2020  
4:30 p.m.

Bellevue City Hall  
Virtual Meeting

COMMISSIONERS PRESENT: Chairperson Malkin, Commissioners Gowdy, Gulati, Lau Hui, Martinez, Wolfteich

COMMISSIONERS ABSENT: Commissioner Aldredge

STAFF PRESENT: Scott MacDonald, Manette Stamm, Department of Planning and Community Development

OTHERS PRESENT: Ben Beres, SuttonBeresCuller

RECORDING SECRETARY: Gerry Lindsay

I. CALL TO ORDER

The meeting was called to order at 4:32 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 Commissioner Lau Hui. The motion was seconded was by Commissioner Wolfteich and the motion carried unanimously.**

B. Approval of Minutes

**Motion to approve the September 1, 2020, minutes as submitted was made by Commissioner Wolfteich. The motion was seconded was by Commissioner Gulati and the motion carried unanimously.**

3. ORAL COMMUNICATIONS – None

4. ACTION ITEMS AND DISCUSSION ITEMS

Chair Malkin welcomed new Commissioner Gowdy and asked her to introduce herself. Commissioner Gowdy said she has been an interior designer for more than 50 years and has been fortunate enough to have clients with budgets big enough to afford hiring architects and designers and to purchase art and custom rugs. She said through it all she has felt an obligation to use some of her talents developed through those paths to help the general public. Art benefits everyone. She said she served on the board of Imagine Housing for nine years and participated in the planning of properties. For the most recently Imagine Housing project on Bellevue Way, the budget allowed for the purchase of 13 pieces of original artwork to hang throughout the building, allowing those living in affordable housing to benefit from good artwork. She said she also serves on the board of Eastside Baby Corner.

#### A. Bellwether 2020 Update

Arts Community Manager Scott MacDonald said Bellwether started as the Bellevue Sculpture Exhibition in 1992. It was then a biennial event that was almost exclusively an exhibition of already made works submitted by artists and reviewed and selected by a panel. In 2012 the exhibition expanded to include one or two works made specifically for the show. The exhibition was refocused and reimagined in 2017 as part of the Grand Connection work to develop the framework plan. It was condensed into a ten-day show featuring multimedia works, and the exhibition was rebranded as Bellwether. The artist collective SuttonBeresCuller was brought on board for the Grand Connection planning work and has continued on as the creative directors for Bellwether. In 2018 SuttonBeresCuller served as the chief curator and the new multimedia event featured some 50 artists, and the works were more focused on emerging contemporary artists within the region and nationally. That change was made in part to respond to where art is going generally, which is more time-based and more experiential rather than static sculptures. The new format has also opened the doors to focusing on partnerships. The 2018 event took over almost all of the Bellevue Arts Museum and included the locating of art at a number of private venues. In 2019 the show expanded its list of partners to include the Meydenbauer Center as a key site along with the Bellevue Arts Museum and City Hall.

Mr. MacDonald said Bellwether is working to reinforce Bellevue's creative and cultural identity. That can be seen in the diversity of the participating artists. In 2016 roughly 20 percent of the Bellwether artists were part of diverse groups; in 2018 that number rose to 35 percent, and in 2019 it was up to 65 percent. Adding in all of the speakers and panel experiences, the number was closer to 80 or 90 percent. The format change from a show lasting four months and featuring static works to a show lasting ten days featuring art and events has resulted in a dramatic increase in attendance. The opening event itself has seen upwards of a 400 percent increase. In 2019 there were 21 events over the ten days.

In February 2020 everyone was in full swing planning for the next version of Bellwether featuring works and events are various sites, including new sites. Then in March Covid-19 came along and disrupted everything. By May the decision was made to look at creating a different format for Bellwether, one that would survive having even the tightest restrictions in place. The new show shifted from its normal time, the second week of September, to start in December, and it has been extended to allow more time for people to participate without having to gather in groups or touch things. The decision was made to focus the show on digital artwork. All of the art will be made available both in person and online so people can decide how they want to engage. Much is being learned about what should be carried forward even post Covid-19. The expansion of the online content is one such area. Arts organizations who started putting their art content online have found their reach extended, both locally, across the nation and worldwide.

Mr. Ben Beres with SuttonBeresCuller said much of the planning work done for the 2020 exhibition has been moved down the line to 2021. In effect, planning for two Bellwether events has been occurring at the same time. Originally it was thought that digital projects would occur throughout the city featuring the theme of growth, hope, survival and return. Bellwether has always been celebratory in nature and has always highlighted the works of regional artists. At the heart of Bellwether is the importance of commissioning new works. There are 12 visual and video artworks are lined up, and agreements were just recently approved with the Bellevue Arts Museum to put everything on their building and in their building. There will be projections on the interior, from the exterior to a couple of places,



and there will be monitors facing out toward the street and inward in the lobby. One of the drawbacks is that the projections will only happen when it is dark. Having the Bellevue Arts Museum as a venue is very good. Three separate dance videos were filmed a couple of months ago with a full production team in the Botanical Garden, at the Bellevue Arts Museum and at Downtown Park. Each is 10 to 15 minutes long and highlights the beauty of Bellevue. The approach may be an avenue to follow in the future as well. Work is underway with some of the towers in the Downtown to include a lighting component.

Mr. Beres said there is already much planned for 2021. A curator by the name of Magan Stelljes is on board. She is a glass artist has an incredible network that will bring in artists from all over. Also on board is Priscilla Dober whose works are very interactive. Additional community oriented artists are under consideration. More online works will also be in the mix. The hope is the event will be held again in September.

Mr. MacDonald said the lessons learned in 2020 will be applied in 2021 to make the event even bigger. Bellevue's big connection between tech and art is a great area for the show to continue to explore. The films mentioned by Mr. Beres are going to be absolutely beautiful and they will serve as a way of showcasing both artists in different parts of Bellevue and different areas of the city. They will be great for the community and will serve as fertile ground for the arts in the city.

Chair Malkin asked if it was safe to assume there would be some analytics for the online experience so it can be known how big the audience is and where it is coming from. Mr. MacDonald said the videos and digital works will be hosted on the website and on Vimeo. That usually comes with a variety of analytics. In past Bellwether exhibitions, measures could only be taken of the major events within enclosed spaces. Other arts organizations are seeing their online events gain up to three times the normal number of views over in-person events. Some organizations are even seeing up to 100 times the viewership.

Mr. Beres said the video production company, Frontrunner Films, has done a great job. He said he was anxious to produce additional films in other areas of the city, including the Wilburton Trestle and the new Meydenbauer Bay Park. In many ways the videos will serve as digital postcards for the city.

Chair Malkin asked about the number of Eastside artists included in Bellwether both for 2020 and 2021. Mr. Beres said more will be involved in 2021. For 2020 one of the main artists is Maha Petric, whose works will be projected onto the front of the Bellevue Arts Museum on Bellevue Way. Also on board is Humaira Abid, an Eastside artist. Chair Malkin pointed out one argument of the Commission in past years has been that the featured artists were predominantly from Seattle and other areas rather than from the Eastside. He said it was good to see a pivot in the direction of using local artists.

Chair Malkin asked if the three films will continue beyond just the dates of the festival. Mr. Beres said the online components will be available in perpetuity. Mr. MacDonald added that the city will own the rights to use the films for as long as it wants, and not just on the Bellwether site. The videos will be highly crafted works.

Commissioner Lau Hui asked if a Bellwether launch party is being planned. Mr. MacDonald said there are no such plans currently. Chair Malkin suggested something could be done virtually. Mr. MacDonald said he would talk about that with the team and circle back to the Commission. Mr. Beres added that the museum does not want to host an opening event because of their capacity limits, but the event itself will be advertised well in advance, including the opening weekend.

## B. Grant Allocations

Arts Program Assistant Mannette Stamm said the grants program has been around since 2001, though initially it had a different format. It is now bigger and better and there are three different granting programs: the Eastside Arts Partnerships, PowerUp and special projects grants. The Allocations Committee consisted of four reviewers, Commissioners Lau Hui and Wolfeich representing the Commission, and two outside arts professionals. The budget for 2020 matches the budget for 2019. The recommendation of the Allocations Committee is to fund all 42 applicants for a total allocation of \$112,550 for the Eastside Arts Partnerships, specifically 32 non-profit organizations; \$17,450 to six individuals and four non-profits for special projects grants; and \$15,000 for three different organizations with PowerUp grants.

The Eastside Arts Partnerships program provides operating support to non-profits working in Bellevue that provide annual arts, culture and heritage programs. Two different programs within the Eastside Arts Partnerships provide two different levels of funding. The first is for larger non-profits and has a limit of \$10,000, while the other is for smaller organizations that are primarily run by volunteers and has a limit of \$5000.

The Allocations Committee reviewed 32 applications and considered creative engagement, public access and benefit for Bellevue residents, and the organizational capacity and sustainability of the applicant. The total funds requested were \$210,211. In all, 29 organizations applied, all of three of which were funded in previous years. The average award for each kind of Eastside Arts Partnerships grant is \$3517, or about 54 percent of the average request. The average for the Pro Partner program is \$5552, while the average for the Community Partners program is \$1935.

The PowerUp program is aimed at helping leaders of arts and culture non-profits reach the next level in their organizational development. The funds can be used for such things as board development, capacity building and improving technologies. The criteria utilized by the Allocations Committee were readiness to engage in capacity building, a clearly articulated need and project feasibility, and level of commitment to capacity building. There were five applications submitted for a total funding request of \$25,000. The Committee recommended funding three of the five applications for a total of \$15,000, with each award being \$5000. Organizations that receive PowerUp grants become part of a cohort that conducts different workshops. That element of the program for this year was opened to any Eastside organization and three virtual workshops were conducted.

The goals for the special projects program are to foster creativity and innovation, and to increase access to art, culture and heritage. The grants are primarily awarded to artists and individuals for specific projects. Applicants can apply once and they can be renewed once after receiving a grant for a project. Ten applications were submitted totaling \$35,500. The applicant pool included one renewal and nine new special project applications. The Committee recommended funding all of the applications with an average award of \$1745, or about 38 percent of the average request.

Commissioner Lau Hui said she saw a lot of improvements made in the allocations process. She said her first time serving on the Allocations Committee was several years ago involving all paper applications. That has now transitioned to all online applications, which is much easier and more efficient. Staff did an excellent job of doing the tabulations and setting up the evaluation work and the streamlined approach is far more efficient. With regard to the applicants, she said they have also evolved to be more self-sustaining.

Commissioner Wolfteich said the special projects portion of the allocation process could be improved. The applicants were given a suggested limit of \$3000. The Eastside Arts Partnerships has a limit of \$10,000 for Eastside Arts Partnerships Pro Partners and \$5000 for Eastside Arts Partnerships Community Partners. The special projects applicants should be given a \$3000 maximum. There is a limited amount of money available for special projects and the applicants were all over the map in terms of heading the funding guidelines, with some requesting as much as \$10,000. Others stayed within the \$3000 guideline, and that created a certain inequity. Those who did not adhere to the guidelines often were rewarded with more money because their request was higher.

Mr. MacDonald allowed that the suggestion was a good one and agreed it should be considered next time around. The Allocations Committee will also continue to look at diversity, equity and inclusion in reviewing and promoting the grants.

Commissioner Wolfteich stated that overall the process was very good. He thanked the staff for all their diligent work ahead of the Allocations Committee meeting.

Chair Malkin asked what the thinking was behind giving the Kirkland Arts Center some funding. Commissioner Wolfteich said he was not full onboard with funding that application, but there was support from the other panelists. The Kirkland Arts Center is a great organization but they do not operate in Bellevue per se. There are plenty of other Eastside organizations that offer classes that are attended by Bellevue residents and under that argument any organization in the Seattle area could be funded if Bellevue residents are involved.

Mr. MacDonald said he understood the notion of wanting to support organizations that are specifically based in Bellevue. However, the program is also aimed at supporting audiences. A big part of the audience for the Kirkland Arts Center are Bellevue based. Their application was specific to reducing fees for Bellevue residents. Any organization can apply, but they must demonstrate a benefit for Bellevue. The panel concluded that the Kirkland Arts Center application succeeded in that regard.

Commissioner Wolfteich said he shared his opinion with the panel and in the ensuing discussion the amount awarded to Kirkland Arts Center was reduced. A requirement to simply indicate a program serves Bellevue residents can open the door to a lot of organizations to apply for limited funds.

Commissioner Gowdy asked how organizations know to apply for funding from the program, noting that many of the organizations on the list have been previously funded. Ms. Stamm allowed that the program does fund a lot of organizations year in and year out. She said staff works with a consultant to conduct outreach in the Bellevue community. They include outreach in languages other than English. The program is also promoted via the city's communications team through social media. Mr. MacDonald commented that in 2014 the organizations that applied mirrored those that applied the year before. There was not a lot of targeted outreach done, particularly to diverse organizations, in those years and even following them. Since then the makeup of the pool of applicants has expanded from about 20 organizations to over 40. There are other organizations out there, and other artists, that could be applying for special projects funding.

Commissioner Martinez asked what the special projects proposals typically look like. Ms. Stamm said many of the grants, not just special projects, are event based, which of course will make things interesting for the coming year. A number of the special projects applications for 2021 involve virtual productions. Commissioner Wolfteich added that

there was quite a range evidenced in the applications, with some proposals being very detailed, and others evoking little more than an idea with less supporting groundwork. The Committee chose to reward those with more detailed explanations and timelines.

Chair Malkin said the years past the Commission has funded specific art projects. In 2019 a VR collaboration at the Bellevue Botanical Gardens was one such project. There are special projects that go beyond just performances.

Commissioner Martinez noted that on average recipients were awarded only about 38 percent of their requests and asked if the applicant must come up with the balance of the funding elsewhere. Ms. Stamm said applicants are cautioned against relying fully on grant funding. The Allocations Committee in fact looks at that issue in determining whether or not to fund an application. Applications with diverse funding plans are viewed more favorably.

Commissioner Gulati said it is questionable when an applicant says a project will cost \$15,000, is only asking for \$5000, and provides no narrative around where they will find the balance.

Ms. Stamm clarified that the grants program works on a reimbursement basis. Even if a project is awarded funding, if the work is not completed the funds are not allocated. At the end of the year, grantees are required to submit a report outlining who they served, how they were served, how they were able to execute the scope of work, and the degree of success they achieved. Only then are they allocated the funds awarded to them. Mr. MacDonald added that it is rare for a grantee to decide not to do their project at all and just walk away from the money. He said he has only seen that happen once or twice, and usually it involved an individual artist who decided not to move ahead with their proposal. Organizations are pretty good about getting projects done.

Commissioner Wolfteich said the Covid-19 situation has certainly added challenges that could lead to a higher proportion of organizations unable to pull off their proposals. Some of the planned events are for in-person experiences but they include an online contingency. Some organizations did not indicate any logistics for an online event, and that could mean there will be a higher incidence of events not going forward.

Mr. MacDonald informed the Commissioners that the city received some CARES Act funding. A total of 37 \$5000 grants were awarded to businesses, with 13 of them going specifically to arts and cultural non-profits, totaling about 50 percent of the total grants program. Additionally, October 26 was a deadline for another grant for up to \$25,000 for arts and cultural organizations that support either non-profits or artists as sole proprietor business owners.

A motion to approve the grant allocations as recommended by the Allocations Committee was made by Commissioner Gowdy. The motion was seconded by Commissioner Gulati and the motion carried unanimously.

### C. Arts Audience Survey Report

Mr. MacDonald stated that early in the pandemic it was known that there would be some huge hits to the arts and cultural community. Staff met with more than 25 arts and cultural organizations that work in Bellevue, though they were not necessarily all located in Bellevue, to talk about their challenges and financial impacts. Many organizations were hoping to hold their summertime camps, which are big revenue generators. That was in March and April, and admittedly much has changed since, but it was clear early on that



there would be financial impacts. Like many other cities, Bellevue did not have access to additional funds and the focus was on finding ways to help arts organizations and artists without trying to come up with new dollars. The city hired a consultant to provide technical assistance to organizations applying for Paycheck Protection Program loans, and information sharing about grants and additional funding sources. The portable art collection call was changed from two purchases from major artists to 20 artworks in order to help as many artists as possible, particularly emerging artists.

Mr. MacDonald said the arts survey was seen as an opportunity to help organizations by gathering data from their audiences. It was heard from the earlier conversations that many of the smaller organizations do not have the capacity to talk to their communities, in large part because the smaller organizations had to immediately let people go. The survey was seen as an opportunity to learn from the experiences of the different organizations about virtual content and innovative ways to reach audiences, and about barriers to participation. The survey was offered in eight different languages as one way of making it as welcoming as possible. Staff worked with organizations to craft the questions and to determine in which languages the survey should be offered.

There were 1074 responses to the survey across all of the languages. A partnership approach was taken with Issaquah, Redmond, Renton and Kirkland on the strength of the argument that from an audience perspective there is no distinction between an organization working in Bellevue and an organization working across a border given the fluidity of the communities. The Eastside Arts and Cultural Coalition played a big role in reviewing the survey questions. The respondents to the survey were not all from Bellevue so the results offer a broader view of the Eastside arts community.

Chair Malkin asked if the “other cities” reference included other cities in the Puget Sound region, such as the San Juan islands. Mr. MacDonald said it more refers to cities like Covington, Milton or Enumclaw. The number of responses from those outlying areas was quite small.

Mr. MacDonald stressed the importance of recognizing from the survey results that nearly every city punched above its weight in terms of the percent of residents attending events. For instance, Woodinville had only 1.7 percent of the survey respondents, yet 18 percent of the respondents overall reported attending events in Woodinville. For many of the cities, as much as five times the number of respondents from their jurisdictions indicated they attend events in those jurisdictions. That certainly was true for Bellevue where 38 percent of the respondents live in Bellevue, while 82 percent reported attending events in Bellevue. That is a clear indication that Bellevue is the heart of the arts and cultural world on the Eastside. Bellevue event beat Seattle among the respondents, which was not expected.

Forty-four of the survey respondents were 55 years old and over. The percentage of Bellevue’s population in that age group is only 23 percent. Data from various arts organizations shows that those participating in the offerings of arts and cultural organizations are either very young and older, so clearly the survey missed capturing input from those in the younger demographics. Even so, the responses were telling in terms of issues of safety and Covid-19 precautions different populations want.

The major take away from the question related to the type of arts and cultural experiences people are attending was that theater and music were by far the top responses. For those respondents in the younger demographic categories, it was dance and theatre that stood out. For those in the 25 to 44 age groups, the indication was they

attend events less and favor festivals more, which generally are events that are easier to take kids to.

The question asking how often the respondents attended an arts, cultural or education experience within the last year, 55 percent indicated attending events at least weekly or monthly. Mr. MacDonald stressed that the survey was released just a couple of months into the pandemic and that the answers might have been different further into the pandemic. The survey results showed a clear correlation between the number of respondents that have subscriptions and memberships and how often they attend art events. The question of whether or not the subscription or membership model is the best approach is something arts organizations often debate. He allowed that those who responded to the survey are part of a very active arts audience. Only one percent of the respondents indicated not attending events yearly. Fifty-four percent of the survey respondents reported having season tickets or memberships.

With regard to the types of accommodations required before attending arts and cultural events once events are allowed, 57 percent indicated a desire to have a readily available vaccine. That is a huge factor to consider, especially for performing arts organizations. Not only is it necessary to have a vaccine available, there must be the perception that it is readily available and that its use is widespread. Things like mandatory face coverings were not in place at the time of the survey, nor were social distancing, the use of hand sanitizers and disinfecting indoor spaces, all of which are now part of all organizations current reopening plans. For thing like theater productions and dance performances, it is simply not economically viable to accommodate social distancing because it limits the number of seats that can be filled.

The questions addressing the size of events people might feel comfortable attending, 25 or less, 100 and 250 or more, were aimed at determining if there was a difference in the perception. The biggest take away was that the bigger the event, the more people were unsure about attending. There were no big differences in the responses based on age or memberships or season ticket holders. Clearly people are more comfortable with smaller events.

Mr. MacDonald allowed that the question asking if respondents had since March participated in any paid or unpaid program was confusing. The question did unveil the fact that 33 percent of the respondents had paid for a virtual event, a disproportionate amount of which are membership and season ticket holders. There appears to be an opportunity for arts and cultural organizations to gear content toward that population to try to increase revenues. The younger audiences paying for virtual events were largely taking classes.

Mr. MacDonald said the fill-in-the-blank questions were the most interesting and fruitful. They served as an opportunity for the community to share their direct thoughts and experiences. The vast majority of the respondents answering the question about what limited their virtual participation indicated no limits. For others, the speed, availability, reliability of internet connections, along with sound quality, was a big issue, particularly for those wanting to take music classes or see a musical performance. Some were not patient enough with having connectivity issues. Others indicated a desire to find a list of what is available relative to virtual events. Some suggested that for them the virtual experience was not worth the cost, though many arts organizations are offering virtual events for free; for those who do charge, the fee is around a third of the original in-person cost. Some expressed concern about being hacked while participating in a virtual program, while others indicated being unemployed or on a limited income kept them from participating.

The responses to the question regarding the types of arts, cultural and educational experiences attended virtually showed that performances and workshops or classes are the two main types of events. Other themes included book clubs, art demonstrations on Instagram, group practices, readings, artist talks, critiques, museum talks and panel discussions. Seventy-six percent of respondents under the age of 18 reported having attended an event or workshop. The open-ended question about what the respondents like or enjoy about virtual arts experiences generated comments about convenience and accessibility, not having to travel, park or pay for toll fees, reduced cost, and parents having better access due to not having to get a sitter.

In terms of equity and inclusion, Mr. MacDonald allowed that there certainly are barriers to the virtual environment. In general, however, the respondents did not talk much about technical or financial barriers to attending events, rather they talked more about benefits to accessibility. Every organization, every building and every in-person event has coded design into it that makes people feel like something is or is not for them. It can take the form of how people dress, or if they look like the rest of the audience. Virtual events offer the opportunity to break down some of those barriers and give people the opportunity to feel welcome exploring new things.

To the question asked about events offered outdoors with proper social distancing, the responses were generally favorable. People are interested in seeing things in person under those strictures. Even in the 65 and older demographic, 85 percent indicated they were either somewhat or highly likely to attend such an event.

The question regarding how the arts or the lack thereof has impacted the respondents during the pandemic generated widely ranging and very honest responses. While some of the answers given were heartbreaking and sad, there was also a lot of hope expressed. Many expressed a sense of loss from the lack of arts; others missed the communities they had previously connected with via arts and cultural offerings. There were a number of artists or professionals working at arts organizations who had been made unemployed by the pandemic. Artist incomes have dropped, and it is harder to support local artists. Many said they were depressed without expanding on that. Others talked about seeing less creativity in their kids and in themselves. Many did, however talk about how the arts have been a lifeline to them during the pandemic. Several mentioned the murals that went up all over Seattle in boarded up buildings.

Chair Malkin asked what feedback the Council gave to the same presentation. Mr. MacDonald said the presentation to the Council was made just before they considered the tax increase for affordable housing of 0.1 percent. The mayor asked the Council to submit questions and comments, and comments that were just follow-up questions were submitted. Unfortunately there was no opportunity for a full discussion.

Chair Malkin commented that similar surveys have been done in the past and said they have been used as data points to bolster increased funding for the arts. The allocation for the arts has not seen an increase for nearly 20 years. Mr. MacDonald pointed out that the budget under consideration by the Council has no cuts to the grant or public art allocations, though it also includes no increases. In a year where the city is facing a ten percent budget shortfall, it is significant that the arts programs are not facing cuts.

5. COMMISSION QUICK BUSINESS – None

6. REPORTS

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

Ms. Stamm said the PowerUp cohort, which is separate from the grants but includes grantees, has had three meetings. There have been 30 to 40 people in each meeting and the level of participation from people across the community was strong.

Ms. Stamm noted that a survey regarding the BelRed Arts District is live and can be found on the city's Arts Commission webpage. She noted that there have been about a hundred responses so far. The survey will close just before the November holidays.

With regard to the Eastside Artists Roster, Mr. MacDonald said staff was looking at launching a utility box art wrap program in Bel-Red in early 2021. That program will most likely expand into the Downtown and other parts of the city. It will be open only to artists who are on the roster.

Chair Malkin asked if there are opportunities to keep promoting the roster beyond just social media. Ms. Stamm said updates to the roster will not close for the foreseeable future. Every opportunity that comes along to use the roster will also be tapped for promoting the roster.

## 8. ADJOURNMENT

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





Community Development

# Action & Discussion

# Information

Tuesday, December 1, 2020  
Meeting: 4:30 pm

Bellevue Arts Commission  
Information Only

## EASTHUB

At today's meeting, the commission will be given a presentation by Ray Cullom, Executive Director of a new Eastside startup arts-focused organization, EastHUB.

### EASTHUB'S ORGANIZATIONAL MODEL

From EastHUB:

*EastHUB will transform our region by building a groundbreaking network of shared, sustainable arts and cultural spaces through an innovative process that is quick, cost-effective, and inclusive. A new nonprofit founded in 2020, EastHUB is working to make Bellevue and the Eastside the cultural capital of the Northwest. Scores of arts and culture groups already exist within our brilliantly diverse Eastside, and most have been priced out of rehearsal and performance space due to the current real estate boom or lack sufficient resources and infrastructure to build and manage their own spaces. Dozens of development projects in Bellevue and throughout the Eastside are currently under construction or in the pipeline to break ground within the next two-three years. Through an inclusive and equitable process, EastHUB will engage with the community to imagine, and then bring to life, a network of rehearsal, performance, and gathering spaces that truly works for everyone in our community.*

*Arts and cultural spaces will include theaters, galleries, rehearsal studios, music halls, and dance venues.*

*An arts infrastructure is critical for creating communities where people want to live and work and businesses want to grow and invest. Arts and cultural spaces create an environment where residents and workers make new connections, often breaking down demographic and economic barriers, as they come together in shared experiences that enable their communities to flourish. **The development of a comprehensive and purposeful arts infrastructure now, as our region embarks on significant urban growth, is critical for the future prosperity and vitality of Bellevue and the Eastside.***

### ATTACHMENTS

None

### PRESENTER CONTACT

Ray Collum, Executive Director at EastHUB  
[rayc@easthub.org](mailto:rayc@easthub.org)

### STAFF CONTACT

Scott MacDonald, Arts Community Manager  
425-452-4852, [smacdonald@bellevuewa.gov](mailto:smacdonald@bellevuewa.gov)

# Action Requested

Tuesday, December 1, 2020  
Meeting: 4:30 pm

Bellevue Arts Commission  
Action Requested

## 130<sup>th</sup> Streetscape Artwork Recommendation

Staff seeks a motion to recommendation to approve the artwork concept as presented by artist Po Shu Wang at the October 20, 2020 Arts Commission Meeting.

### BACKGROUND

Po Shu Wang was selected in 2018 for a public artwork to be integrated into the 130<sup>th</sup> Streetscape design in BelRed. Construction of the 130<sup>th</sup> 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.

On October 20, 2020, artist Po Shu Wang presented his artwork concept design to the commission for discussion. General feedback from the commission was positive.

### 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.

### STAFF RECOMMENDATION

Staff recommends that the commission approve the concept design for the artwork planned for the 130<sup>th</sup> Streetscape project.

### NEXT STEPS

If the commission recommends to approve the artwork concept, artist Po Shu Wang will progress to completion of Final Design. Final Design will be presented to the Arts Commission upon completion for approval. This project is working towards installation in late 2022.

### ATTACHMENTS

Attachment A: 130<sup>th</sup> Ave Streetscape Artwork Proposal

### STAFF CONTACT

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

130th Ave Streetscape  
ARTWORK PROPOSAL

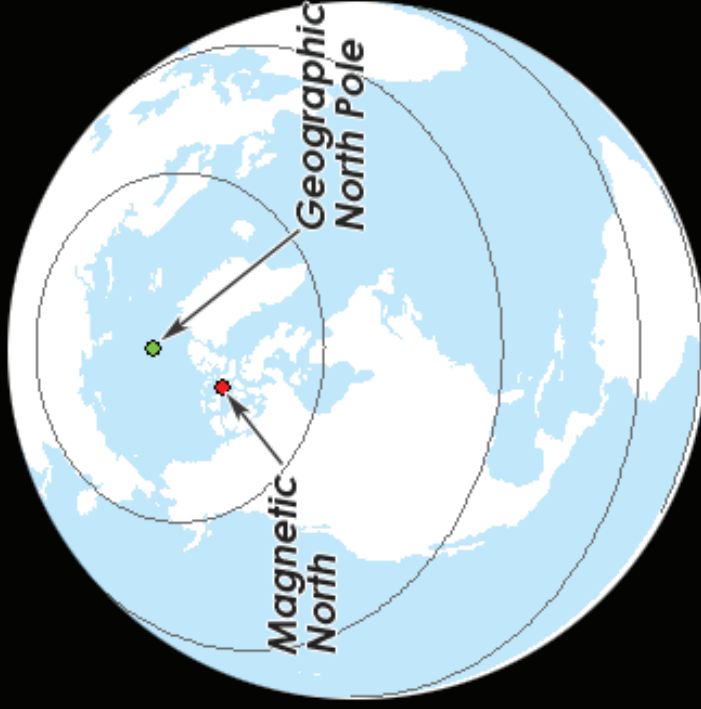
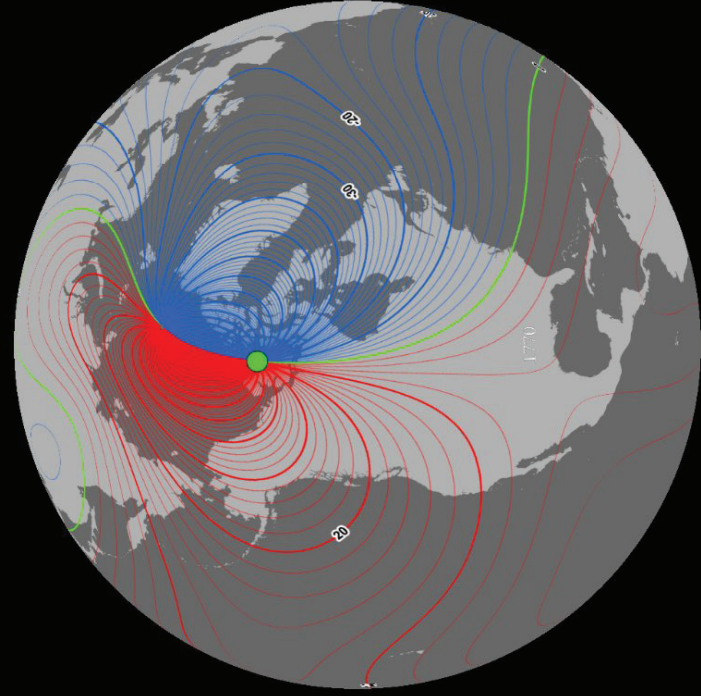
Po Shu Wang - LIVING LENSES



## LOCATION INSPIRED CONCEPT

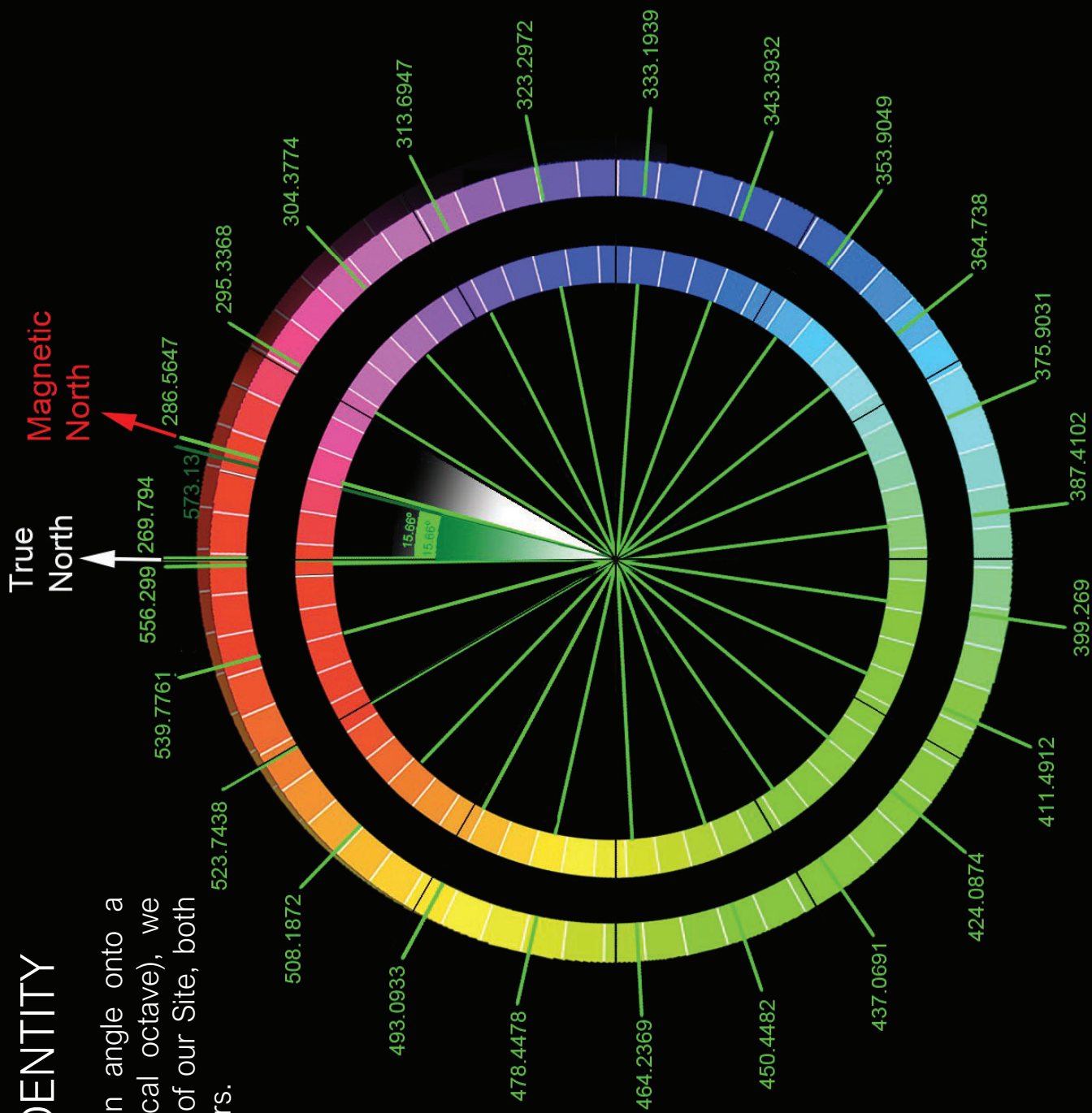
# PLACE IDENTITY and INSPIRATION

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:

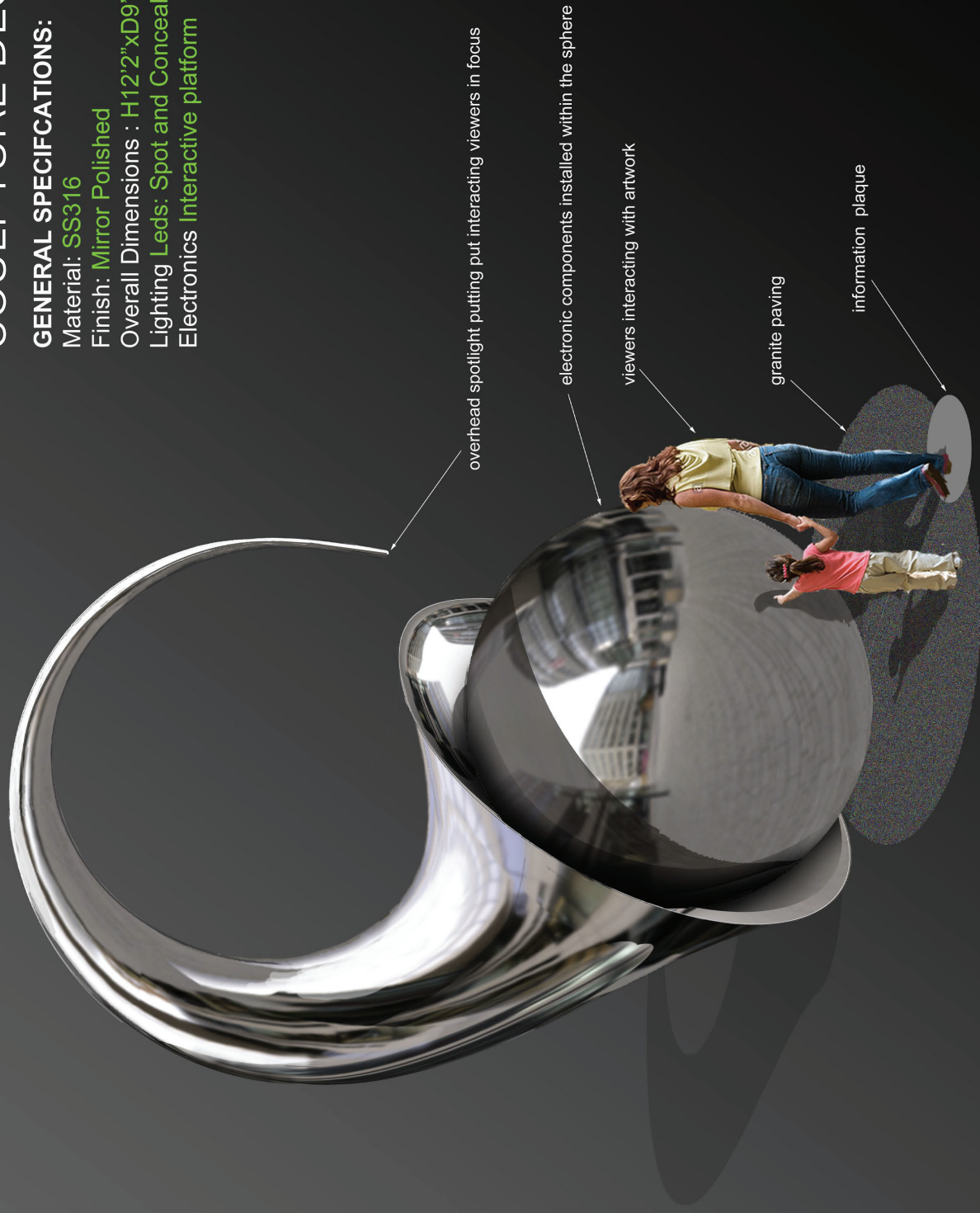
Material: **SS316**

Finish: **Mirror Polished**

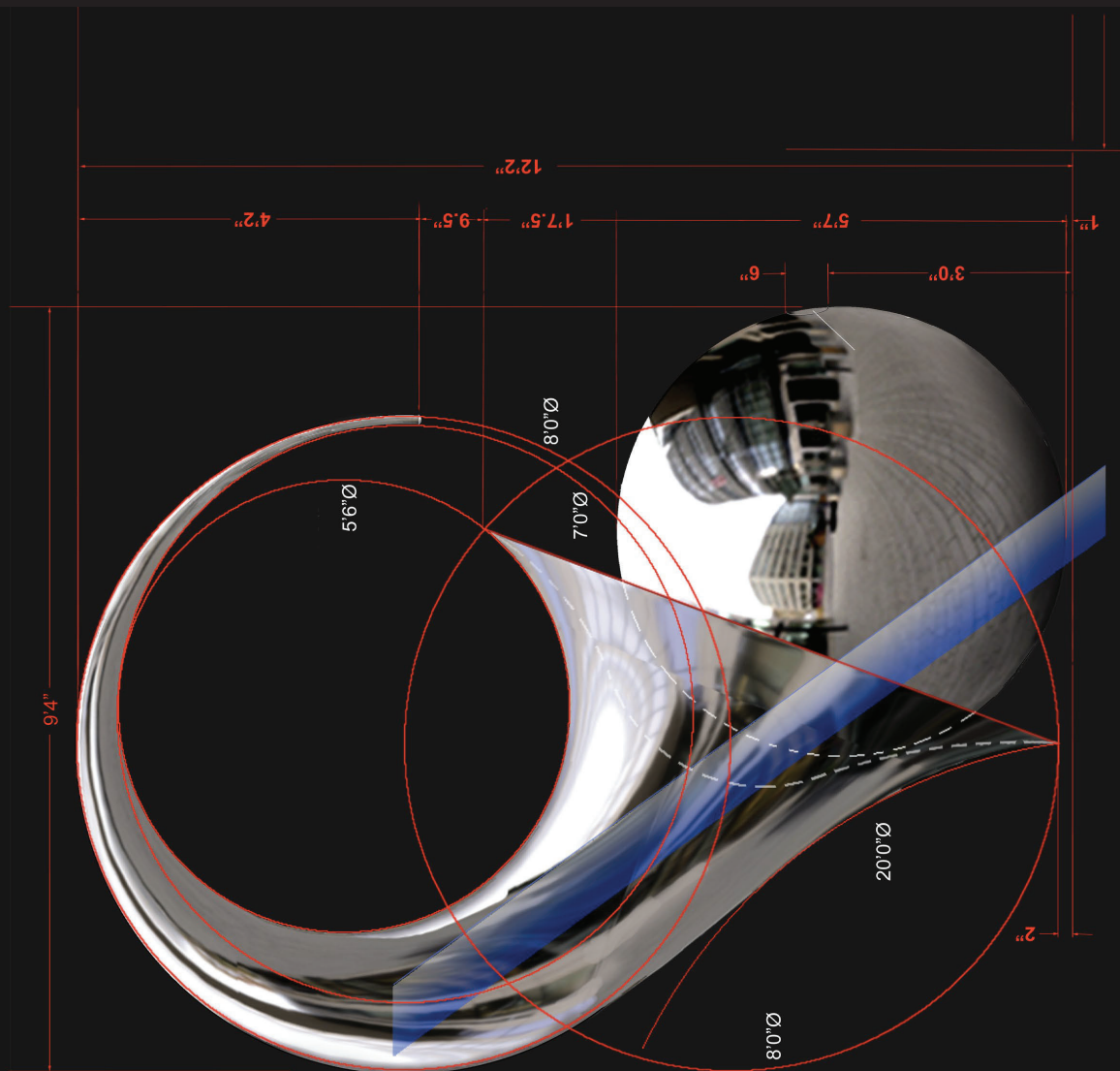
Overall Dimensions : H12'2"xD9'4"x8'0"

Lighting **Leds: Spot and Concealed Array**

Electronics **Interactive platform**

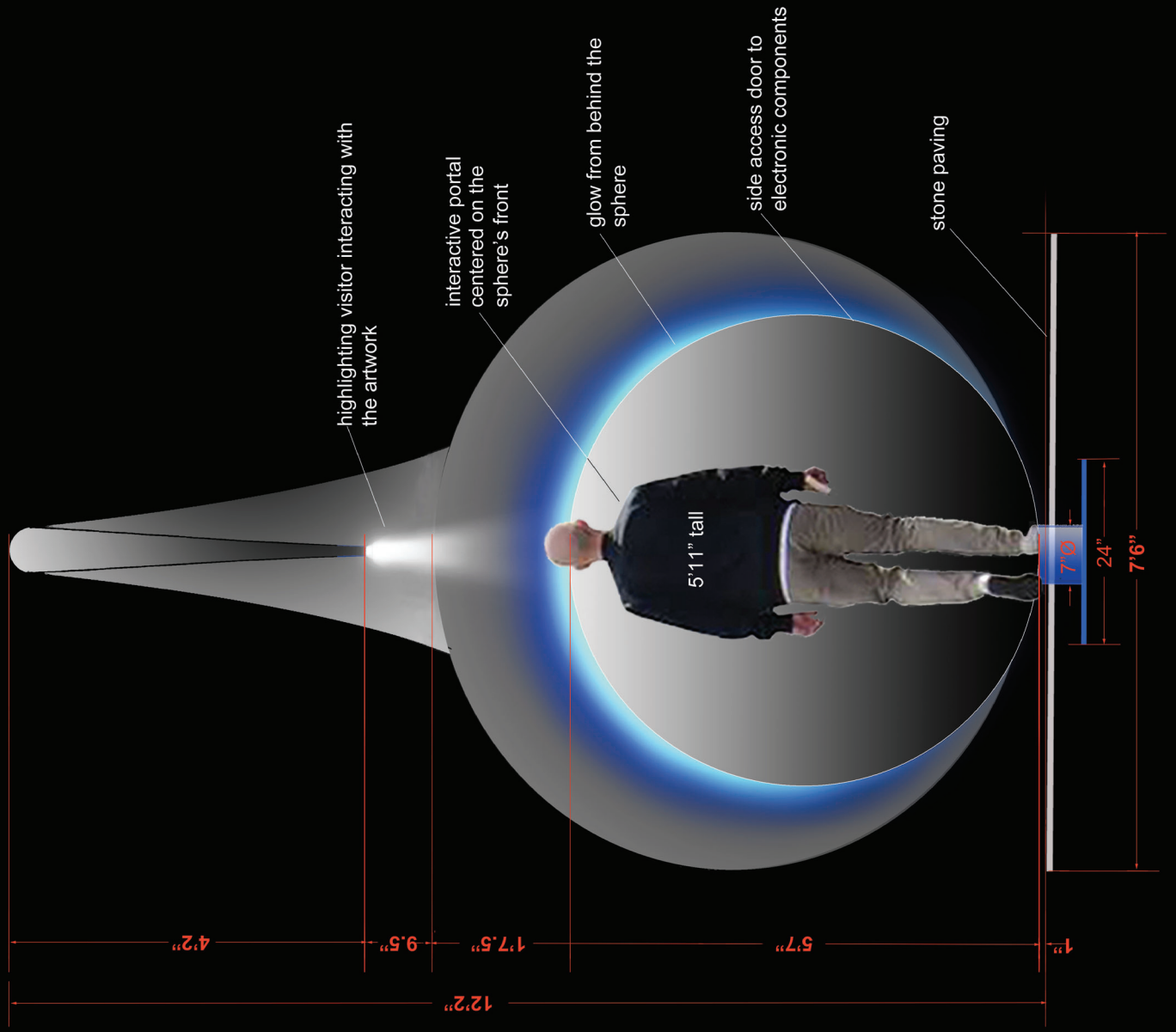


# SIDE ELEVATION

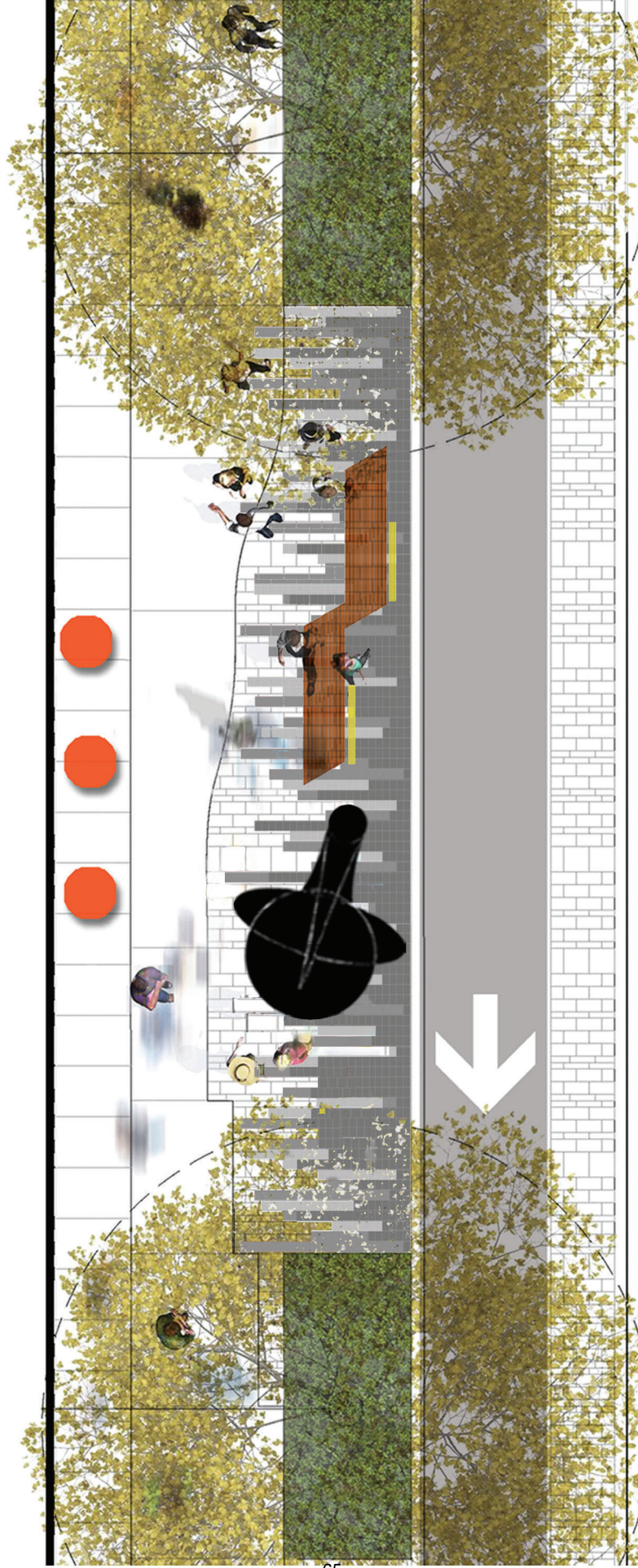




# FRONT ELEVATION

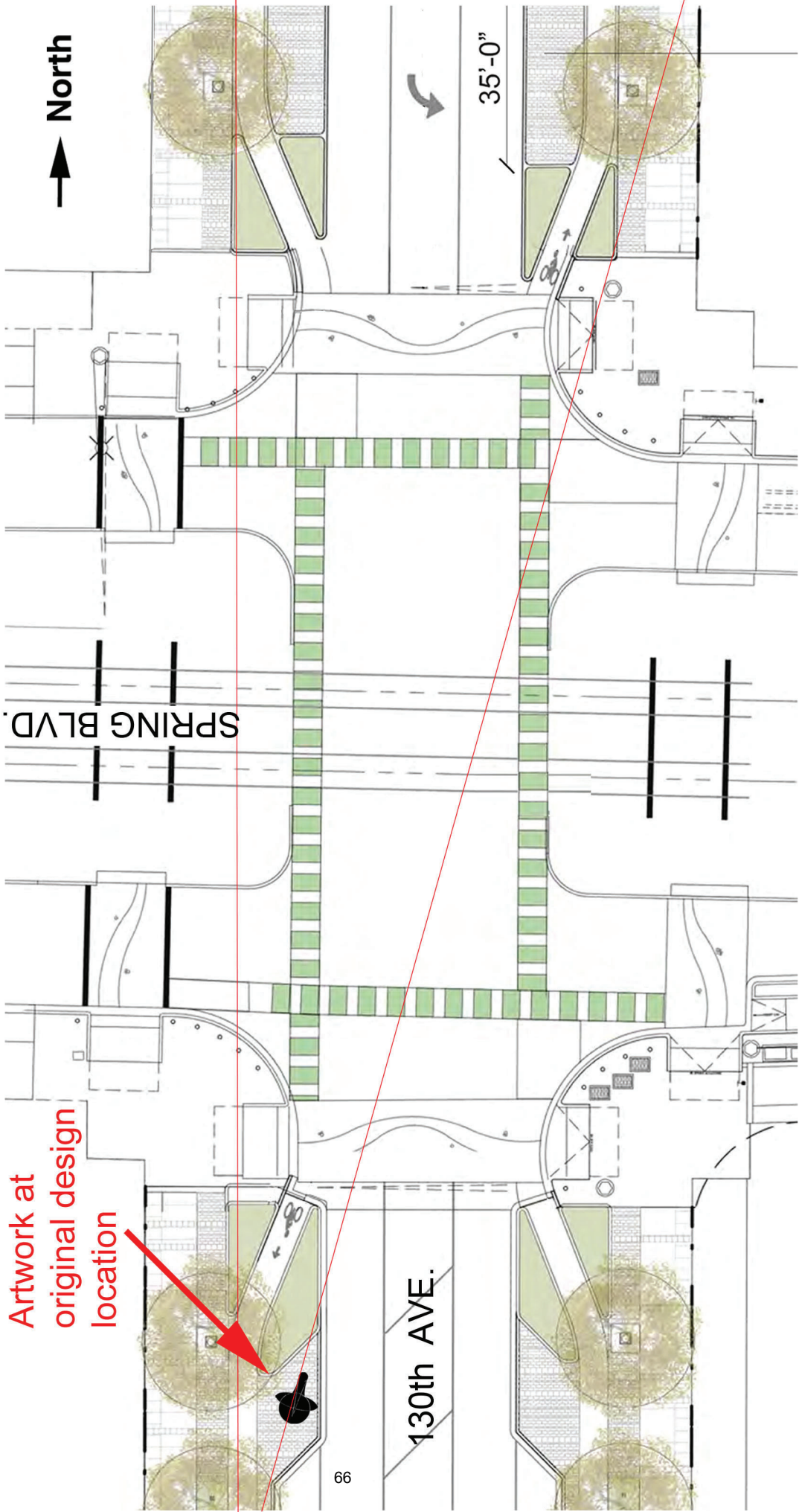


# OPTION A - SCULPTURE SITED AT MID-BLOCK



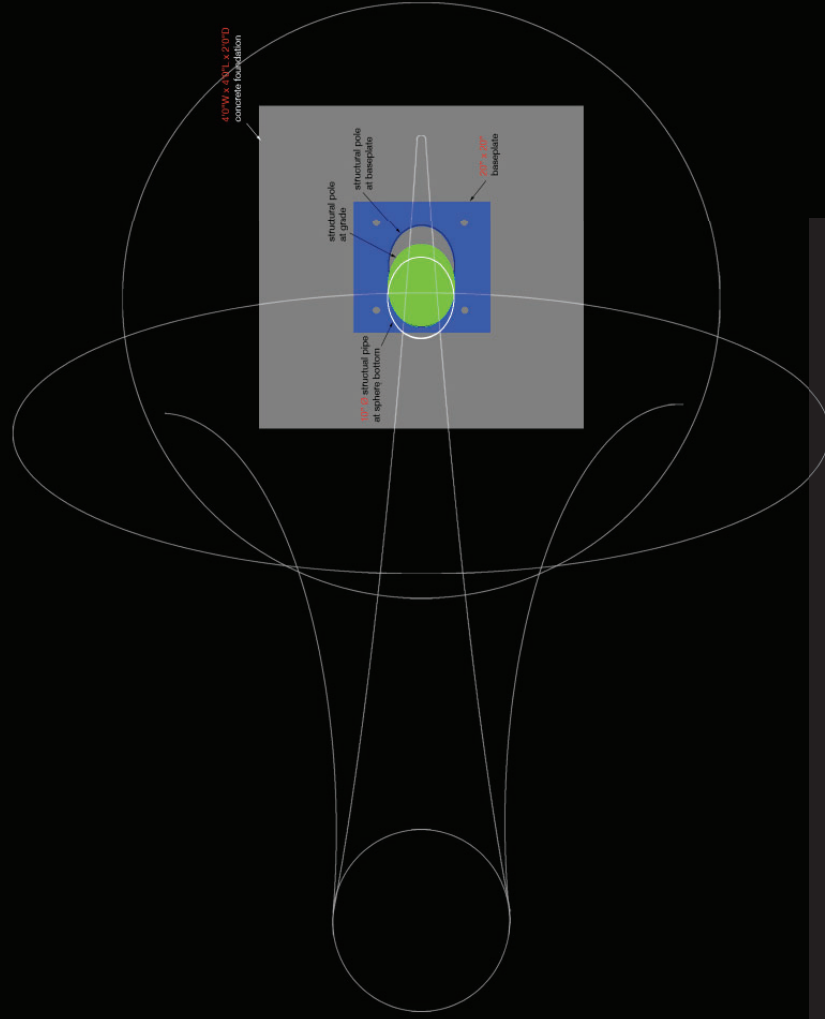


# OPTIONS B - SCULPTURE SITED AT SPRING BLVD



# SITE INSTALLATION DETAIL

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



# SCULPTURE DESIGN 2

## GENERAL SPECIFICATIONS:

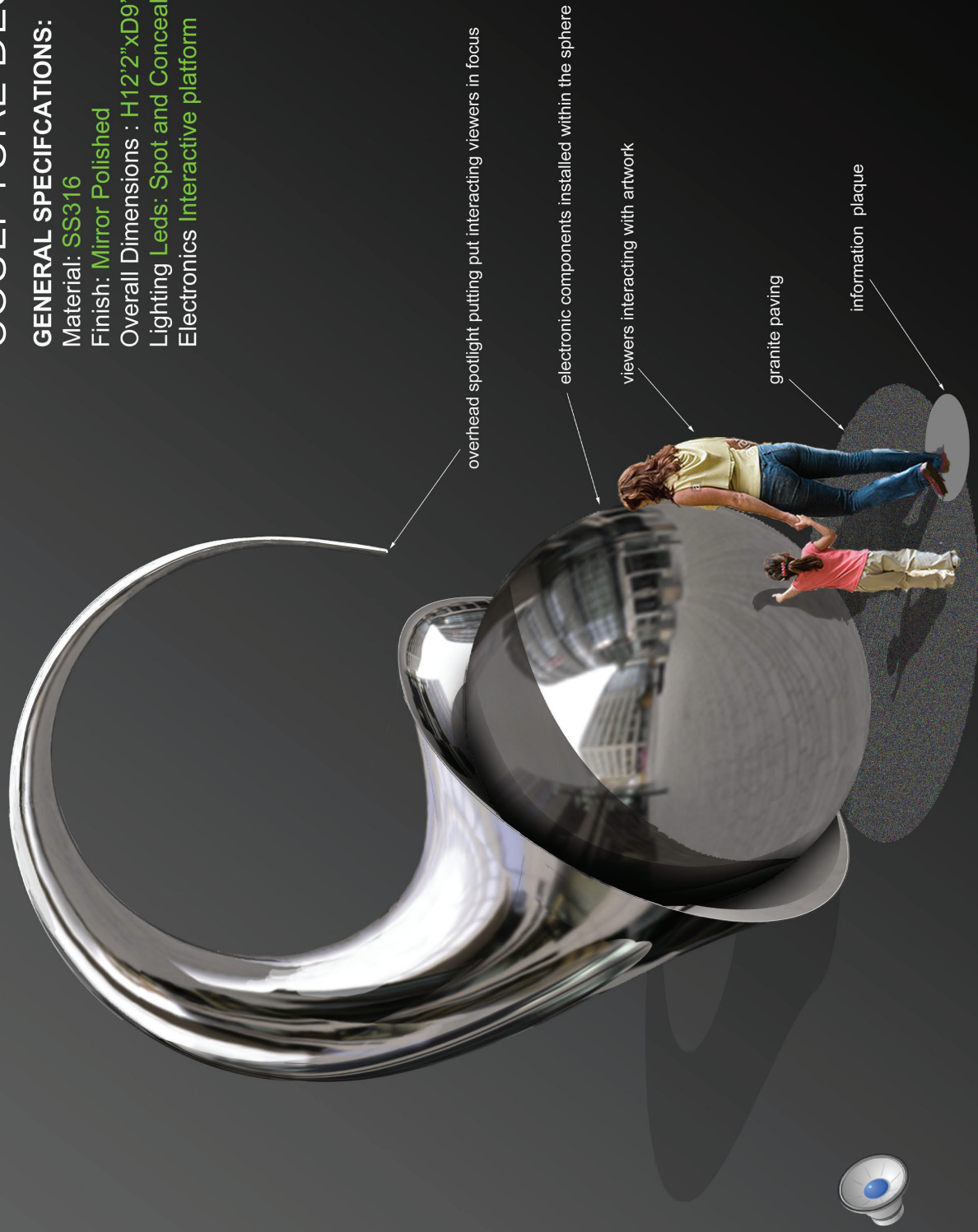
Material: **SS316**

Finish: **Mirror Polished**

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

Lighting **Leds: Spot and Concealed Array**

Electronics **Interactive platform**



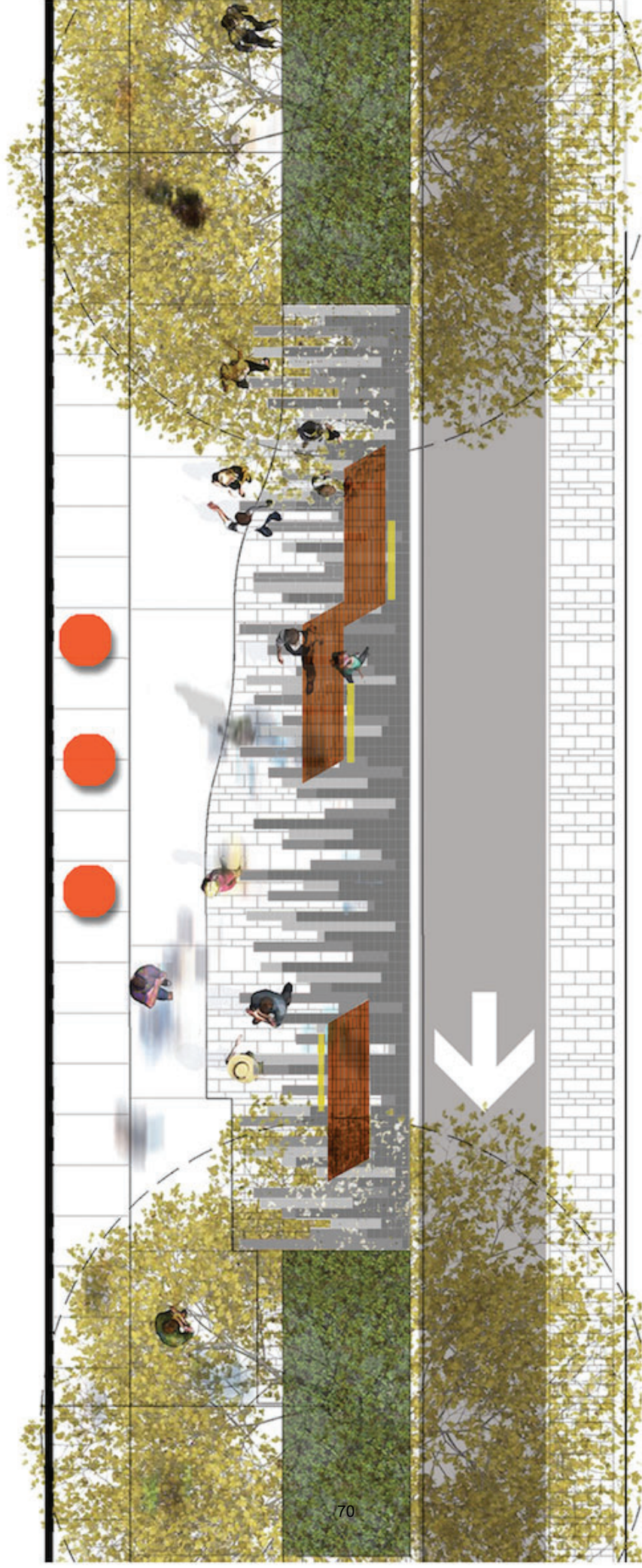
## COMMUNITY INVOLVEMENT

- 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

# Action Requested

Tuesday, December 1, 2020

Bellevue Arts Commission

Zoom Meeting: 4:30 pm

Action Requested

## ***Man Who Stole the Golden Egg - Artwork Deaccession***

At today's meeting, staff will present a proposed deaccessioning of the artwork *Man Who Stole the Golden Egg* by Carlos Basanta. Staff will ask the commission to recommend the deaccession the artwork.

### **BELLEVUE ART COLLECTION'S MISSION**

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

### **BACKGROUND**

Deaccessioning an artwork is an important practice for maintaining a public art collection. Deaccessioning artwork means that it will no longer be owned by the city and will not be considered as part of the Bellevue Art Collection. As artwork ages and deteriorates, or for a variety of reasons, it can become necessary to remove artworks from the collection. The most recent deaccession was done for the artwork *Life Cycle* by Pat McVay. In this instance the artwork was beyond repair. At that time staff proposed to contract with the artist to make a replacement, which is now installed at Chism Beach Park.

Staff presented the 2006 Deaccession Policies and the artwork proposed for this deaccession at the September 1, 2020 Arts Commission meeting. At that time, the commission voiced general support for deaccessioning the artwork although no formal recommendation from the commission was requested.

### **ISSUES**



Carlos Basanta's artwork has been in paid storage for roughly 16 years. There have been multiple efforts to try to site the work in parks, in the right-of-way and at other public locations that have all been unsuccessful. The most recent such effort was done in 2017. The Parks and Community Services department specifically cited artistic merit as a reason for not locating it in parks.

The current deaccession policy lists several reasons for deaccessioning an artwork. One of those reasons is "the artwork is not, or is rarely, on display due to lack of a suitable site." This artwork clearly fits within this criterion for deaccession.



Furthermore, even if a site were to be located, the artwork would need restoration prior to installation. In reviewing images of the base taken at the time of purchase in 2004, it appears that the artwork was beginning to degrade following the few months it was installed as part of the Bellevue Sculpture Exhibition. Given that the artwork began to degrade after being outside for just a few months, staff is not confident that the artwork would be safe if sited outdoors for any period.

### **Deaccession Criteria:**

The Deaccession Policy lists several reasons an artwork may be deaccessioned. For this artwork, two of the criteria for deaccession apply:

- The artwork has faults of design or workmanship, requires excessive repair, or repair is impractical or unfeasible.
- The artwork is not, or is rarely, on display due to lack of a suitable site.

Due to the deterioration of the artwork and that a site hasn't been located in 16 years, these criteria are the basis for staff's recommendation to deaccession the artwork.

### **Action Following Deaccession:**

The Deaccession Policy lists four possible actions following deaccession of an artwork. These include the sale of the artwork, trading the artist for a new work deemed of higher quality, donation of the artwork to another public entity, or destruction. As public funds were used for the original purchase of \$18,000 for the artwork, returning the artwork to the artist is not an option.

1. **Sale:** Staff is doubtful that the artwork would find a buyer anytime soon given its current condition. Storage fees would most likely continue to be a burden on the public art budget while a sale is sought.
2. **Trade:** Staff does not recommend this option unless there is already an identified site, which there isn't. In the case of the deaccession and replacement of *Life Cycle*, the new artwork replaced the old one on the original foundation.
3. **Donation:** Given the deterioration of the artwork, staff doesn't recommend donating this artwork to another public entity.
4. **Destruction:** Staff recommends this action following deaccession.

### **DEACCESSION RECOMMENDATION**

Staff recommends the deaccession of the artwork *The Man Who Stole the Golden Egg* by Carlos Basanta. This recommendation, if made, would remove the artwork from the Bellevue Art Collection. Following deaccession, staff would work to arrange for disposal.

### **NEXT STEPS**

If the commission recommends the deaccession and destruction of the artwork, staff will work to arrange the removal of the artwork from storage and disposal of the artwork.

### **ATTACHMENTS**

Public Art Collection: Deaccession Policy

### **STAFF CONTACT**

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



## **PUBLIC ART COLLECTION: DEACCESSION POLICY**

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Works eligible for consideration for deaccession through this policy include all artwork in the Public Art Collection. The Public Art Collection is comprised of artworks acquired through gift, donation, loan, purchase, or commission in accordance with the accession policy of the Public Art Program. *Note: This will exclude Sister City gifts and artworks not acquired through the Public Art Program.*

### **PROCEDURES**

At the end of each maintenance cycle as defined by staff or as needed, the Bellevue Arts Commission may review the Public Art Collection to determine those artworks that might warrant deaccession.

### **CRITERIA**

The recommendation to deaccess artwork from the collection will be supported by one or more of the following criteria. Each of the criteria on the list is considered a changed condition to its correlating criteria in the Accession Policy (listed in parenthesis below):

- The artwork is found to be fraudulent or not authentic.
- The artwork has been determined to be of inferior quality in comparison with comparable works by the same artist based on critique by a qualified arts professional.
- The artwork has generated significant adverse public reaction over an extended period, a minimum of five years. This review shall be taken cautiously and only in advisement of the City Attorney's Office to avoid the potential influence of periodic fluctuations in tastes or immediate pressure of public controversy.
- The artwork has faults of design or workmanship, requires excessive repair, or repair is impractical or unfeasible.
- The artwork is not, or is rarely, on display due to lack of a suitable site.
- Changes in the use, character or design of the site have occurred that affect the integrity of the artwork. The site for the artwork is going to be demolished, adapted or sold and no other suitable site is available.
- The site is no longer publicly accessible.
- Proposed project or site cannot be modified to meet ADA regulations.
- The terms of acceptance have not been fulfilled.
- The donation, gift or loan restrictions can no longer be met by the City.
- The artist legally exercises the right of disassociation granted by the Visual Artists Rights Act of 1990, preventing the use of his or her name as the creator of the artwork.
- The artwork has been stolen or is missing.
- The work can no longer be maintained according to the maintenance plan provided. If no plan is provided, then as defined by Public Art Program staff and approved by Bellevue Arts Commission
- The artwork has been damaged beyond repair or damaged to the extent that it no longer represents the artist's intent.
- There is a documented history that shows the artwork is a threat to public safety.

### **ACTIONS**

If any of the criteria above is found to be true, then the Bellevue Arts Commission may vote whether to deaccess the work or not. Artworks may only be deaccessed upon vote by the Bellevue Arts Commission. Upon deaccession the artwork will be disposed of in accordance with the City Municipal Code Chapter 4.32 Sale of City Property.

1. **Sale:** If at the recommendation of the Bellevue Arts Commission the city chooses to sell the artwork, the sale will be done in compliance with Bellevue City Code provisions and conditions of acquisition. The artwork's true market value will be stated when the work is listed for sale. No artworks shall be sold or traded to members of the Bellevue Arts Commission or Public Art Program staff, consistent with the City of Bellevue conflict of interest policies. *Note: Funds from the sale of artwork will go into the public art program CIP project if such allocation is consistent with City Financial Policy.*
2. **Trade:** Instead of selling the work, the Bellevue Arts Commission may recommend trading the work through artist, gallery, museum, or other institution for one or more artworks of comparable value by the same artist.



3. **Donate to another public entity:** Public entities include such agencies as public libraries, public schools, municipalities, and state and federal agencies.
4. **Destruction of the work or recycling of the materials:** If the artwork is deteriorated or damaged beyond repair or if it is determined to have no value the Commission may recommend that the City destroy or recycle the artwork. The artwork or its remains shall be disposed of by Public Art Program staff upon approval by the Bellevue Arts Commission. It is the obligation of the Public Art Program staff to ensure that all disposals with regard to the Public Art Collection be publicly conducted and documented in the minutes of the Bellevue Arts Commission.

## 2020 Year-In-Review

At today's meeting, staff will present a review of the 2020 Arts Program work.

### COVID-19

The pandemic overshadowed most of 2020 and its impacts are expected to continue well into 2021. Historically, the Arts Program has focused on defined projects and programs with a smaller emphasis on being engaged in the broader Eastside arts community. Covid-19 and the associated shutdown of most arts activities has escalated a need for the program to be more focused on supporting the arts outside of ongoing programs like our grants program, public art projects, cultural planning and other typical activities. The pandemic has also exposed that working together is critical to the resiliency of the Eastside arts ecosystem. Collaborations, like the formation of the Eastside Arts and Culture Coalition in response to the pandemic have proven extremely beneficial for organizations seeking information and resource sharing. Bellevue has also convened biweekly meetings with Eastside arts administrators from the cities of Kirkland, Issaquah and Redmond to discuss how we can coordinate and support the arts across the Eastside.

Listening to stakeholders, including artists, creative business owners, and arts organizations has helped inform how we can assist the arts community. Early in the pandemic staff took part in one-on-one listening sessions with these stakeholders. Themes from these virtual meetings stressed the peril that the arts community faces, specific financial issues organizations are working through and how they are planning for the future.

There is obviously tremendous unmet need for support and relief in the arts community as a result of the ongoing pandemic. Artists and arts organizations are at risk of not being able to continue serving the community. Bellevue has developed various programs and tools, including:

**Support for organizations and arts businesses:** With the resources available, Bellevue has been able to provide technical assistance with federal loan and relief programs and some additional financial support on top of the relief that's been offered from federal, state and county sources. To date, Bellevue has granted an additional \$96,000 in Covid relief grants to arts organizations and arts-focused businesses. The Power Up Program, normally open to only recipients of the three awarded Power Up grants, was retooled to be focused on developing skills to aid organizations through the pandemic, such as conducting online classes, philanthropy, and other topics. This program was open to all arts and cultural organizations working on the Eastside and the three sessions averaged 32 attendees. Bellevue is also a co-lead of the Eastside Arts and Culture Coalition, a collective of roughly 20 Eastside arts organizations, formed in the first few weeks of the statewide shutdown.

**Support for artists:** Bellevue has worked to support artists through existing programs. Bellevue has been able to pay the roughly 40 artists originally slated to present work in Bellwether 2020 50% of their stipends for artwork commissioned that will now be shown as part of Bellwether 2021. Additionally, as part of the Portable Art Collection call, Bellevue supported an additional 17 artists from Bellevue and the region with artwork purchases.

The new restrictions released by the Governor on November 15<sup>th</sup> reduce capacity of some indoor activities and important for Bellevue, close both KidsQuest Children's Museum and the Bellevue Arts Museum from

in-person operation. Hopefully this closure is short-term, but these restrictions, and others already in place, will have lasting impacts on the arts long after the pandemic has passed. The Eastside Arts Audience Survey measured audience's perceptions around the pandemic and experience with virtual arts experiences. Garnering 1,074 responses from across the Eastside, the survey illustrated that the Eastside has a passionate arts audience that is attended virtual events but also highly concerned with safety. It should be expected that a return to normal attendance by some segments of the arts audience will be protracted well beyond when a vaccine is readily available.

## **SOCIAL MOVEMENTS**

2020 saw widespread protests seeking justice for institutional racism and violence against largely black and brown people. While this impacts all aspects of city government, the arts is often highly engaged in social movements such as this. Many artists have worked to express this in their artworks. Eastside arts organizations have expressed the desire to look at their programs and have better representation on their boards and staff. The Arts Program is committed to our projects and programs providing an opportunity to further conversations of social justice and to reducing barriers to participation and increasing representation. Diversity is our strength and we are committed to serving this diverse community.

## **ARTS GRANTS**

Grants continue to be an important part in supporting and fostering a vibrant arts community. There was a lot of uncertainty around whether grantees would be able to fulfil their grant agreements to receive their full granted funds with the pandemic. Luckily, most grantees were able to shift their events and programs online fulfilling the terms of their grant agreement. Remarkably, some organizations experienced three times or more the audience they would normally receive with in-person events when shifted online. Some organizations either weren't able to host their event due to restrictions or elected not to. Staff will have a final tally of unclaimed grant funding following the deadline for organizations to submit grant invoices on November 30, 2020.

Recommended 2021 grants will be presented to City Council on December 7<sup>th</sup>. More details about 2020 and 2021 grants are below:

### **2020 Grants:**

- Total funds: \$145,000
- Total requests: \$286,302
- Awarded organizations or artists: 41
- New organizations or artists: 12
- Organizations with unclaimed grants: 4

### **2021 Grants:**

- Total funds: \$145,000
- Total requests: \$255,711
- Awarded organizations or artists: 42
- New organizations or artists: 13

## **PUBLIC ART**

Public art projects took important steps forward in 2020. These included:

- **Downtown Park NE Corner Artwork by Marc Fornes** – City Council approved the fabrication and installation contract for this artwork setting it up to be the largest single investment in a public artwork in Bellevue's history. This project is on-schedule to be completed over the Summer of 2021.
- **Lattawood Park Lighting and Artwork by Jim Hirschfield and Sonya Ishii** – This artwork should be completed by the end of 2020 in time for the darkest part of the year.

- **130<sup>th</sup> Streetscape Artwork by Po Shu Wang** – The commission will consider the recommendation to approve the concept design for this artwork slated for BelRed in late 2022 or early 2023.
- **BelRed Streetscape Artwork Concepts by Jill Anholt** – The commission heard a presentation and provided feedback on two early concepts for public art projects in BelRed. Staff plans to make a recommendation for the commission to consider at the January commission meeting.
- **Portable Art Collection** – 21 new portable artworks have been added to the Public Art Collection in 2020 including 20 purchased from 17 local and regional artists and one artwork donated by local artist Ashmita Gulati.
- **Public Art Collection Maintenance and Restorations** – Staff is close to selecting a contractor to perform annual maintenance work on the collection and restoration of two artworks – Arc with 4 Forms by George Baker and Garden of Alternatives by Brian Goldbloom. Bellevue has not had a regular maintenance program in roughly ten years.
- **Bellgate Artwork Ownership Resolved** – The first major commissioned artwork for what is now the Grand Connection, Bellgate, located at NE 6<sup>th</sup> and 106<sup>th</sup> is now under full city ownership. Per the original agreement with the now-disbanded Bellevue Allied Arts Council, the City owned 30% of the artwork. When the Arts Council's ownership stake transferred to the Bellevue Arts Museum following their dissolution, the City worked with BAM to attain full ownership of the artwork by the City.

## **BELLWETHER**

At the start of 2020, the Creative Director for Bellwether 2020, SuttonBeresCuller, was working to finalize artists and their artwork proposals for a show much like Bellwether 2018 and 2019 – a show focused on events and experiences and in-person viewing of contemporary visual art. By May, it started to become clear that this model would be challenging to accomplish this year. The Creative Director quickly worked to pivot the show into digital projected artworks setting the new time for Bellwether to open in December. As this work progressed and the model felt too dispersed, the decision was made to locate all artworks at the Bellevue Arts Museum, following their protocols since they had been allowed to reopen under strict guidelines.

With the restrictions released by the Governor on November 15, museums have been closed at least through December 14<sup>th</sup>. The Bellevue Arts Museum has decided to close at least through the end of the year. Staff, after hearing from the Creative Director on their recommendations, have made the decision to cancel Bellwether 2020 and include all planned artworks in Bellwether 2021 currently planned for September.

In the interim, there will be a Bellwether website, [www.bellwetherart.org](http://www.bellwetherart.org), that will feature glimpses of coming work, a showcase of past highlights and an online holiday market for current and past Bellwether artists.

## **BELRED ARTS DISTRICT**

In 2019, the Arts Program applied for a Creative Consultancies grant through 4Culture. This year Bellevue was awarded funds to hire a consultant to work on the BelRed Arts District plan. Artist Katie Miller started work in early 2020, researching the area, digging into documents, and looking at other arts districts. Becoming more familiar with BelRed, Miller formulated research around eight areas of interest. These helped inform interviews with major stakeholders in the area, along with a survey that launched in October. To date, Miller has interviewed at least 15 stakeholders, including the developer of the Spring District and businesses located within BelRed, and the survey has received over 200 responses. The next steps will be to summarize findings, results, and key takeaways into a final report.

## **SUPPORTING EASTSIDE ARTISTS**

Bellevue launched an Eastside Artist Roster in 2020. This roster is open for use by all Eastside cities if the artists elect to allow other cities to access their information. While only roughly 30 artists have completed their roster application, staff anticipates this number to increase as some future art opportunities will be specific to artists signed up on the roster. The first roster-specific program will be an art and utility box program for BelRed set to launch in early 2021.

### **EASTSIDE ARTS AND CULTURE COALITION**

Near the start of the pandemic in the United States, leadership from KidsQuest and the Bellevue Arts Museum started meeting regularly to share information. These meetings have grown into an active group that includes a wide range of arts organizations across the Eastside. The group co-facilitated by KidsQuest, Bellevue Arts Museum and the city of Bellevue, has established an advocacy taskforce that is looking at developing a coordinated arts advocacy plan for the Eastside. They are also working to recruit cultural organizations serving diverse communities. Participation from many of these groups has been intermittent and inconsistent. This will be an area of growth for the coalition in 2021.

### **PLANNING**

City Council approved an updated Economic Development Plan on November 2, 2020. This plan includes a creative economy goal and associated strategies. These include:

**CE 1. Enhance Bellevue's leading position in the digital creative sector and encourage linkages with the traditional creative sector where possible.**

CE 1.1 Pursue regional collaboration that supports and promotes the creative cultural sector in Bellevue.

CE 1.2 Expand audiences for Bellevue's multi-cultural organizations and offerings.

**CE 2. Develop the built and institutional infrastructure needed to position the BelRed Arts District as a major destination.**

CE 2.1 Establish a working group to convene, foster and promote the BelRed Arts District.

CE 2.2 Reduce barriers for arts uses and improve prioritization of the arts incentive for new development in the BelRed Arts District.

**CE 3. Promote and expand festivals, events and activities to grow the creative economy sector and promote a strong creative brand for Bellevue. (Growth)**

CE 3.1 Explore options for the City to initiate a public private partnership to construct and manage multi-purpose creative arts spaces.

### **ARTS COMMISSION**

Due to the pandemic the Arts Commission's meetings from April through June were cancelled. Commission meetings have been held virtually since July. Upon resumption of commission meetings Chair Malkin and Vice Chair Lau Hui were elected to commission leadership.

The Commission has seen two commissioners leave or reach their term limit in 2020. Former Chair Paul Manfredi's last meetings would have been in April and May of 2020 but due to the pandemic the commission was unable to recognize his contributions to the commission and the city of Bellevue. Staff plan to invite him back into the commission early 2021 to celebrate his contributions. Also departed from the commission, Commissioner Becky Lewis, who had been on the commission for six years, elected to move to the East Coast to be closer to family. She had been active in the Bellevue community for over twenty years and will be missed on the commission.

The commission also received two new members – Monik Martinez and Judy Gowdy. The commission is lucky to have these two new talented members.

**UPCOMING IN 2021**

Staff will present an update on the 2021 work plan to the commission early next year.

**ATTACHMENTS**

None

**STAFF CONTACT**

Scott MacDonald, Arts Community Manager  
425-452-4852, [smacdona1d@bellevuewa.gov](mailto:smacdona1d@bellevuewa.gov)



Community Development

# Reports

## PROJECT UPDATES

### GENERAL

#### Artspace

No updates to report.

### GRANT PROGRAMS

#### 2020 Funding Cycle and Allocations Committee

**Update:** An update will be provided as part of the Year-In-Review agenda item at today's meeting.

#### CIP Cultural Arts Fund

No updates to report.

#### Power Up Bellevue

**Update:** The Power Up Program had 30-34 people attend each of the three learning sessions from across the Eastside. The consultant has provided a list of recommendations for staff to consider for future implementation of the Power Up Program and arts grants.

### PLANNING PROJECTS

#### BelRed Arts District

**Update:** A survey on the BelRed Arts District has received over 200 responses. Katie Miller, the consultant working on the project, has also conducted over fifteen interviews with key stakeholders. She will have a summary report early next year.

#### BelRed Streetscape Plan Update

No updates to report.

#### Cultural Compass

No updates to report.

### PUBLIC ART

#### 130<sup>th</sup> Streetscape Public Art

**Update:** The commission will be asked to vote on a recommendation to approve the artwork concept presented by the artist at the October 27, 2020 Arts Commission meeting.

#### Bellwether 2020

**Update:** An update will be provided as part of the Year-In-Review agenda item at today's meeting.



Downtown Park Public Art

**Update:** The artwork is currently scheduled to be installed during the Summer of 2021.

East Link Public Art

No updates to report.

Grand Connection

No updates to report.

Lattawood Park

**Update:** The artist is working through the final electrical design for the artwork lighting with the fabricator. Install will occur as soon as that is concluded.

Public Art Collection & Maintenance

No updates to report.

Portable Art Collection Call

**Update:** Staff has started to receive purchased artworks from artists. Once all work has been received staff will work to frame and locate sites in the new year.

Eastside Artist Roster

No updates to report.



Community Development

# Information

**BAM BIENNIAL 2021**

## ARCHITECTURE & URBAN DESIGN

**SUBMISSIONS DUE JAN 1, 2021**

-- MORE INFORMATION & APPLICATION FORM AVAILABLE AT [BELLEVUEARTS.ORG](http://BELLEVUEARTS.ORG) --

BELLEVUE ARTS MUSEUM is seeking artists, designers, and makers of all disciplines working in the Northwest (AK, ID, MT, OR, and WA) to apply to the upcoming exhibition, *BAM Biennial 21: Architecture & Urban Design* (scheduled to open November 2021).

Artists are invited to take a creative approach to architecture and urban design, investigate questions surrounding equity and the built environment during a pandemic, and to view the Biennial as an opportunity to push the boundaries of their vision and skill. Proposals for new work are strongly encouraged.

The BAM Biennial focuses on work by Northwest artists, designers, and makers with an emphasis on new work. It is a themed exhibition, occurring every two years with a new theme.

### BAM BIENNIAL 2021 AWARD:

\$1,500 cash, plus opportunity for a solo exhibition at BAM within two years.

### JURORS:

#### James Garrett Jr.

Co-founder & Managing Partner,  
4RM+ULA

#### Benedict Heywood

Executive Director & Chief Curator,  
Bellevue Arts Museum

#### Simba Mafundikwa

Architectural Designer, GGLO Design

#### Christopher Shaw

Engineer/Artist, Design and Creative

#### S Surface

King Street Station Program Lead,  
Seattle Office of Arts & Culture

ART | CRAFT | DESIGN

## BELLEVUE ARTS MUSEUM

510 Bellevue Way NE Bellevue, WA 98004  
[bellevuearts.org](http://bellevuearts.org)

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US POSTAGE

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BELLEVUE, WA  
PERMIT #192



\*\*\*\*\*AUTO\*\*ALL FOR AADC 980  
CITY OF BELLEVUE - ARTS COMMISSION  
450 110TH AVE NE  
BELLEVUE WA 98004-5514



# CALL FOR PROPOSALS

2021BAM  
BIENNIAL

## ARCHITECTURE & URBAN DESIGN

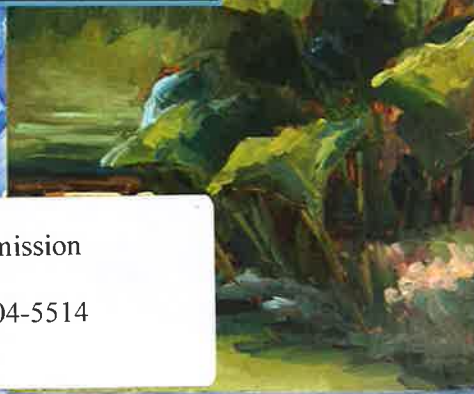


Bridge Island  
**STUDIO TOUR**  
*The heart of local art!*

Bridge Island Studio Tour  
 Box 10623  
 Bridge Island, WA 98110



**Welcome to the 36th annual Winter Studio Tour!**  
 A Virtual Tour all month long in December 2020



Bellevue Arts Commission  
 450 110th Ave NE  
 Bellevue, WA 98004-5514



# 2020 WINTER TOUR

## Welcome to the 36th annual Winter Studio Tour.

We are hosting a virtual online event this winter, and launching a brand new website just for you!  
With 38 wonderful regional artists, you're sure to find some great gifts and items for yourself.

Stay connected to your favorite artists, and find some wonderful new artists along the way! Each artist goes through a stringent jury process, so you are assured quality craftsmanship and original designs.  
We are so thrilled to bring you our Winter Tour in this exciting new format.

**Thank you for your loyal patronage to the Bainbridge Island Studio Tour!**

**DEBRA AREND** Fused glass

**ANDREW BERGH** Fine art photography

**MIKE BISKUP** Watercolor and India ink

**KAREN BROOKS** Functional & sculptural pottery

**SYLVIA CARLTON** Oil, acrylic, ink

**MEREDITH CHERNICK** Pottery: functional/sculptural

**MARTHA COLLINS** Wood jewelry

**GAIL COUPAL** Jewelry

**ERROL DOW** Wildlife & landscape photography

**GINNY FORD** Jewelry

**JANI FREIMANN** Mixed media, oil, graphite

**PAGE GEHRKE** Sea glass jewelry & mosaics

**PAULA GILL** Jewelry & block prints

**GIGI GODFREY** Oil and gouache

**KATE GOODMAN** Encaustic and collage

**SANDY HAIGHT** Watercolors

**MICHELLE JOHNSON** Felted wearables & decor

**GINNY KING** Mixed media

**ANYA KOULTYSHEVA** Linen wearables

**MELODY MALEITZKE** Mixed media

**MARA MAUCH** Fused glass jewelry

**LESLIE NEWMAN** Limited edition abstracts

**ROBERT NICLAS JR.** Wood

**LINDA PAWSON** Mixed media

**LINDA RICCI** Porcelain pottery

**KATEY RISSI** Fiber art & illustration

**DINAH SATTERWHITE** Photography

**ROB SATTERWHITE** Outdoor metal sculpture

**EILEEN SORG** Colored pencil, watercolor & ink

**SYDNI STERLING** Acrylic & mixed media

**RAQUEL STOKES** Acrylics, oils, analog collage

**DANNA TARTAGLIA** Oil paintings

**DARCY THOMPSON** Garden art & jewelry

**PASSIKO TRUE** Sterling silver jewelry

**MICHELE VAN DERRICK** Mixed-media, acrylics

**YOSHIKO YAMAMOTO** Wood block prints

**JEFF YEAGER** Repurposed metal art

CHECK OUT  
OUR NEW  
WEBSITE!

**WWW.BISTUDIOTOUR.COM**

Artist Interviews & Studio Photos

Calendar of Artist Activities

Customer's Art Photos