

# BELLEVUE ARTS COMMISSION



The Commission will review possible allocations for the City's Arts Grants Program. These grants fund a wide range of cultural activities, arts organizations working in Bellevue, and artist's special projects.



Community Development

**October 27, 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



# Agenda

Tuesday, October 27, 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 27, 2020 will be conducted virtually via Zoom Webinar. The public can access the meeting here, <https://cityofbellevue.zoom.us/j/91512417830> using Password: 383775 or by connecting to the Zoom Webinar using Webinar ID: 915 1241 7830 and Password: 383775. 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: 915 1241 7830 and Password: 383775.

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, 20, 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 27, 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](mailto:mstamm@bellevuewa.gov) with the subject line “Written Communications – October 27”.
4. **ACTION, DISCUSSION, AND INFORMATION ITEMS**
  - A. Bellwether 2020 Update 4:45 – 5:15
  - B. Grant Allocations – Approval of recommendation 5:15 – 5:45
  - C. Arts Audience Survey Report 5:45 – 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](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  
Judy Gowdy  
Ashmita Gulati  
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 20, 2020  
4:30 p.m.

Bellevue City Hall  
Virtual Meeting

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

COMMISSIONERS ABSENT: Commissioners Aldredge, Gowdy

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

OTHERS PRESENT: Councilmember Stokes; Jill Anholt, Jill Anholt Studio; Po Shu Wang

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 Commissioners Aldredge and Gowdy, both of whom were excused.

2. APPROVAL OF AGENDA AND MINUTES

A. Approval of Agenda

A motion to amend the agenda to add a welcome to the new Commissioners, Monik Martinez and Judy Gowdy, was made by Commissioner Gulati. The motion was seconded by Commissioner Lau Hui and the motion carried unanimously.

There was agreement to continue allowing written communications only.

**Motion to approve the agenda as amended was made by Commissioner Gulati. The motion was seconded was by Commissioner Wolfteich and the motion carried unanimously.**

B. Approval of Minutes

Commissioner Gulati called attention to page 6 and noted the title of the work donated to the city should be shown as *Simply Respect*.

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

3. ORAL COMMUNICATIONS – None

4. ACTION ITEMS AND DISCUSSION ITEMS

#### A. Welcome to New Commissioners

Chair Malkin and the Commissioners took a moment to introduce themselves to the new Commissioners, Monik Martinez and Judy Gowdy.

Commissioner Martinez said she works for the Bellevue School District and has a professional career in social services. She said she also leads a youth-led non-profit, likes to paint and draw, and loves music.

#### B. BelRed Streetscape Art Concepts

Arts Community Manager Scott MacDonald said the BelRed streetscape plan is fairly self-explanatory in that it involves planning for the future of BelRed streets. He said there is a robust public art chapter, currently in draft form, that largely represents the work of Jill Anholt, who was selected by a panel consisting of an Arts Commissioner, a number of community members, and professional artists. The selection of Ms. Anholt was unanimous among the panelists. Ms. Anholt is an active artist in Vancouver, B.C. and has numerous large public art projects under her belt, as well as small, more intimate and personal projects. BelRed is envisioned as an arts district and Ms. Anholt's work on the streetscape is aimed at setting the stage. The draft document will be subject to staff review and refinement, and the transportation director will ultimately need to sign off on it.

Continuing, Mr. MacDonald said Ms. Anholt was charged with developing the public art chapter for the plan as well as two art concepts. That latter was added as a way to jump start the planning work Ms. Anholt had done. The concepts involve a series of mobile artworks that are intended to be moved around as BelRed transitions from its current mix of light industrial and new development to primarily a mixed use environment; and a permanent installation that will effectively mark the route to the 120th light rail station from the new Spring Boulevard. The design guidelines developed for the plan are creative, artistic and adaptive.

Commissioner Lau Hui asked if a site has been fixed in terms of a final location. Mr. MacDonald said the site for the 121st artwork is designed for that location. The locations for the mobile artworks are intentionally not fixed.

Mr. MacDonald said the Commission will be updated at a future meeting in regard to the budget and what can and cannot be funded. If the Commission feels strongly about following a project that cannot be initially funded, consideration will be given to how to potentially get there in the future.

The Commissioners were reminded that the current contract work was for conceptual design. The next contract will be for final design or schematic design, and fabrication and installation. The schedule is flexible. The mobile artworks should probably be done sooner, and for the site adjacent to the light rail the aim is on 2023 so that it can be a landmark for the station.

Chair Malkin asked if there will be any synergy or collaboration between the work of Ms. Anholt and the work by Po Shu Wang on the 130th project. Ms. Anholt said the work done by Mr. Wang predated her involvement with the project. However, his work and the work of other artists previously commissioned has been incorporated into the overall art plan narrative. Mr. MacDonald added that Mr. Wang is proposing to collaborate with local singers.



Ms. Anholt said the project has been both interesting and challenging. She said she appreciated the opportunity to do both art planning and strategizing and to test the strategies through opportunities and concepts. She said she has been working for a number of years in public art and is always interested in hidden stories and systems qualities that can be woven into dynamic installations that try to invite active engagement with viewers. She said she is particularly interested in the relationship and interconnectedness of natural and cultural systems, and in how human bodies occupy space and absorb and participate within artworks, and in creating moments in the world where preconceptions are upended, leaving the viewer curious and questioning their relationship to time and place.

Ms. Anholt said the Bel-Red streetscape plan conceptual framework includes guiding principles, concepts and directives throughout the plan. The major idea is the notion of the intermediary or the in-between. The streetscape occupies the liminal space between buildings, physically acting as the intermediary space between specific locations where people live, work and play. In that way they are the interstitial connected material of the community and they have the potential to become active, lively spaces where people want to congregate and exchange ideas. Public art can play a critical role in streetscapes by mediating between private and public conditions and providing a layer of intrigue and wonder that activates and transforms the community. Significant change is occurring in Bel-Red and as the district develops there is the opportunity to also occupy the time between states, between the tension created by the area's history and its future. Streetscapes and the public art created within them can act as the driving mechanism through which change is taking place.

Within the master plan, some public art typologies have been created. They are meant to provide a range of different artistic approaches for works that are long-term and permanent, and short-term rotating works. The goal is to inspire artists working at all different scales and in various mediums to create pieces that are impactful and meaningful.

Collectively the works will create a layered and multidimensional experience for viewers. With that in mind, four different art typologies were created with the first being thresholds, which are integrated, permanent and physical elements which lend identity and character to their site, marking places of significance or character. The second typology, crossings, are groups of artworks that mark the intersection between natural and human systems. Platforms, the third typology, are places for public art to provide space for temporary or event-based artworks to animate streetscapes, and the fourth typology, mobile, involve works that are temporary in location, activating different areas of the district over time as they move from place to place.

Ms. Anholt said the Spring Boulevard scramble marks the entrance to the 120th station in the Spring District. Those leaving the station must pass by it when walking toward the Spring District. It lies in the space between a pedestrian scramble and a plaza. The goal for the artwork is to have a dialog with pedestrians, commuters and cyclists who will likely pass by the piece multiple times per day. It is to be interactive, welcoming, and to spark contemplation and reflection about the work's immediate surroundings and the wider Spring District. This site is a very interesting transition zone between different conditions. The scramble has chaotic and random individual pedestrian movements, while just below is the collective, mechanized linear movement of the train. It is also a place where the past and present come together. There is also interest in the natural landscape and human infrastructure. When rail lines are laid, the landscape is smoothed out. Areas that are elevated are cut, while areas that are low are filled, all to create a line that is as flat

as possible. Accordingly, the title for the art concept is *Cut and Fill*. It is a dynamic undulating sculptural ribbon created from bent, recycled and cast rails that creates a gateway to the new light rail station. It is meant to speak both to the past history and the present condition of the site. Those entering and exiting from the station will pass through it. The work is inspired by the historic profile of the beltline from 1904 that was discovered in the archives. The words “cut” and “fill” are written in different languages of people who once lived in the Bel-Red area as well as those who live there currently, evoking the shifts of different ethnicities of those who have occupied the site over time. Consideration is being given to translating the words into First Nations, Chinese, Japanese and Spanish.

Ms. Anholt said the idea of the mobile typology artwork is that the works, while permanent, move from location to location over time throughout the district. As the district undergoes a transformation from its current condition to a high-density transit-oriented community, the streetscapes will act as the first indication of changes to come. Art becomes an important factor in how the streetscapes are activated in the time between the current and the future. The goal is for an artist to create different works that are able to easily be moved, creating or facilitating wonder, intrigue and a sense of place in each location it occupies. Bel-Red has an interesting history of implementing sweeping changes in land use and occupation, morphing from a natural landscape to farmland to light industry. The current development places the area in line with another transformation. Over time the changes have resulted in many different people and businesses being pushed out of Bel-Red to make way for new uses. The mobile work has the ability to occupy the in-between space and to help knit communities together as the transformation occurs.

The concept entitled *Cut and Fill* speaks to the notion of displacement in BelRed by examining how objects that trigger memories of other cultures and uses that have become displaced can be reimaged and relocated to create new situations of occupation and social exchange in the present. A collection of four moveable, cast bronze “rooms,” have been created, each of which recall a specific collective displaced in the Bel-Red: family, community, business and artist. The “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. The movable “rooms” will occupy empty parking spots throughout the district, becoming small social enclaves that are discovered and searched for in surprising locations. The Eastside Heritage Center archives and other places were looked to identify objects from the past and different situations that existed in Bel-Red that no longer exist or are becoming less common as the district changes. The “rooms” will consist of family in which there is a Japanese American Kokaido folding chair; artist, featuring an easel; homesteader, with rocking chairs; and business, featuring a beauty salon chair.

Chair Malkin asked what the length of the *Cut and Fill* piece is. Ms. Anholt said it is almost 80 feet long. Chair Malkin said one of his concerns is that as conceptually rendered the work is permanent given that it is embedded in the ground. He said that might create a challenge as the district changes and develops. Mr. MacDonald said the view in the rendering looks toward an open space planned for the Spring District development. That space continues over the light rail station via a bridge. The open space is not at risk of redevelopment, thus the work is not at risk of having to be moved.

Chair Malkin said he liked the concept of *Cut and Fill* and the mobile works, but said there is the overarching question of maintenance and protecting them.

Commissioner Gulati asked if the public will be able to use the “rooms” chairs to sit on. Ms. Anholt said people will absolutely be able to use the chairs. They are intended to evoke remnants of what came before while facilitating new futures and narratives as well. Because they are bronze, the more people sit on them the more shiny and polished they will become.

Commissioner Wolfteich asked how the mobile works will be moved from place to place. Ms. Anholt said the entire “room” will be designed to be picked up with a forklift and relocated. The individual chairs will be permanently fixed to the platforms.

Answering a question asked by Commissioner Lau Hui about moving the works, Ms. Anholt said the “rooms” will be designed with adjustability to allow for different curb slopes and the like. She also clarified that each “room” is meant to occupy a parking spot and to look strange and catch the eye. They are intended to be unusual and surprising.

With regard to *Cut and Fill*, Commissioner Lau Hui asked about the beltline, from which the idea was drawn, wondering where the line was historically located. Ms. Anholt shared with the Commission a map showing the historic beltline, noting that the Eastrail line is part of it and that the 120th station is the first that pulls away from the original beltline to create a new line.

Commissioner Wolfteich asked if the Japanese Kokaido chairs will include Japanese writing on them. Ms. Anholt said they will and stressed the importance of doing that.

Commissioner Gulati asked if any consideration had been given to attaching to each piece a plaque to help people understand what the artist had in mind and what the associated story is. Ms. Anholt agreed that there should be some information available to the viewers. Mr. MacDonald added that it is rare for works in Bellevue’s collection to have a plaque, although there is a project being developed that will do that across the collection. Any signage would be addressed in the next phase of the contract, which is final design. He added that all of the concepts will be vetted by the Japanese American community as part of the final design phase.

With regard to the business “room,” Chair Malkin said it would be interesting to have the work evoke a recognizable business in the district.

Commissioner Lau Hui said she would like to see *Cut and Fill* pushed to be more engaging and better tied to what it is referring to.

### C. 130th Streetscape Artwork Concept Update

Mr. MacDonald reminded the Commissioners that artist Po Shu Wang was also hired in 2017. He said Mr. Wang is a very accomplished international artist who has been a finalized on a number of local city panels and noted that he has since his selection for the 130th project been working with the streetscape design team. The project is approaching 100 percent design. The work is designed to be a cohesive all-encompassing project. Mr. Wang will begin installation of his work after construction of the street is complete in late 2022 or early 2023.

Mr. MacDonald noted that Mr. Wang had previously shared with the Commission his early concept of a work involving a large tuning fork and an interactive sphere with a sound element. Given the questions raised by the Commission and other constraints and opportunities, Mr. Wang worked to update the work. While the original concept is

retained, the representation and the form has changed. A video was played showing the work and demonstrating the tonal range that would be part of the piece.

Mr. Wang said the work is about the identity of the location and the year. The music is the interaction between true north and magnetic north. Mr. MacDonald clarified that magnetic north is a few degrees off of true north, and depending on where one is on the globe, magnetic north has a slightly different declination from true north. The basis of the work is sound that is specific both to precise location and to the moment in time given that the declination changes given the variations in the tilt of the earth.

Mr. Wang explained that when one approaches the work from the front, they encounter the proximity center of the sphere. The piece senses their presence and if the person waves their hands closer or further away, the tone will change. What the public will be interacting with will actually be the voices of local choir groups. The background music is the interaction between magnetic north and true north. The public will keep the work alive by becoming part of the creators and interacting with their fellow residents. The work will look at history from the present tense, and those looking at it and interacting with it will be creating the history.

Answering a question asked by Chair Malkin about the singers, Mr. Wang said they will be locals and their voices will be sampled. The key is specific and is not of equal temperament. The pitch is slightly different from equal temperament, which is the musical scale. The singers will be given the notes and they will be asked to improvise with the background music. Fragments of each singer will be embedded in the interactive software, which will be triggered when a person approaches the sculpture.

Mr. Wang explained that the sphere will serve as a resonator. Tuning forks and resonators were in the old days used to tune instruments. Every cavity has a pitch, and the sphere will be tuned to the desired pitch. When the voices are heard they will resonate with the fundamental based on the identity of the place.

Commissioner Lau Hui commented that participants come in all different shapes and sizes and asked if each will produce different sounds by interacting with the sculpture. Mr. Wang said the sound effects will be generated based on proximity rather than height or shape. Raising one's hands or waving in front of the work will generate different sounds.

Chair Malkin asked if the sound will be localized to within a few feet of the sculpture. Mr. Wang confirmed that it will be, adding that he did not want to broadcast the sounds widely given the intent to generate an intimate interaction.

Commissioner Wolfteich commented that there is some drift to magnetic north, which means the declination changes slightly over time. He asked if the work takes into account the very small changes in declination. Mr. Wang said the software will have built into it the magnetic inclination at the time the work is created.

Chair Malkin asked about the mechanics of the piece that make it work. Mr. Wang said the work needs power to run its electronic components, all of which are easily obtainable. The platform used is Cycling '74 but the software is customized to work as a standalone unit on a microprocessor. The lifespan of the work is projected to significant. The exterior material is 316 stainless steel and the interior material is 304 steel. The light that will illuminate the work is an LED and will shine from the back side of the sphere and will reflect in the flared opening.

Commissioner Lau Hui said the piece is exciting and said children will have a fun time interacting with it. Mr. Wang said adults will have fun with as well.

#### D. Portable Artworks – Approval of Purchase

Arts Program Assistant Manette Stamm said the call put out on July 17 ran through August 17. A total of 1440 pieces were submitted from 194 artists located in King, Snohomish and King counties. Each artist was allowed to submit up to ten different works that were currently available for purchase. The works were allowed to be in various mediums, including two- and three-dimensional works and electronic art. A selection panel that included Chair Malkin, former Arts Commissioner Genevieve Tremblay and Ellen Ito from the Tacoma Art Museum met and selected 20 works and recommended them for purchase. The criteria for the selection included artistic merit and compelling themes relevant to the mission of the city's art collection. The total budget for the purchase of the works was set at \$24,000, plus tax, with a maximum of \$2400 per artwork and per artist. The call went out in the midst of Covid-19 and was intended both to support local artists and grow the city's portable art collection.

Ms. Stamm said the works selected by the panel exceed the budget by \$925. She said the staff were confident the overage could be covered by the additional budget set aside for framing and installation costs. A photo of each work was shown to the Commissioners.

Chair Malkin said the panel engaged in a great deal of discussion about all of the pieces. Consideration was given to the quality and aesthetic value of the works as well as the artists themselves in terms of regional representation. The selected artists represent a broad cross section ranging from indigenous persons and different ethnic groups. The overarching consideration with all of the pieces was in regard to the quality of the works.

Mr. MacDonald added that the works initially selected by the panel exceeded the budget by \$15,000 to \$20,000. Each review round was exceptionally competitive given that there was a lot of very excellent works. It was fortunate that many artists currently have works they are willing to sell. In years past there have been calls issued for works priced at up to \$25,000 per piece. Under that process the city acquired two works. Careful consideration was given to what the community needs now, and to what the city's collection needs. Portable artworks offer the community a whole new take on cultural stories in ways fixed public artworks can never do.

Commissioner Martinez asked where the permanent collection lives. Mr. MacDonald said currently the collection spread out over a number of public places, including parks, streets and public buildings. All of the city's portable works, with very few exceptions, are sited at City Hall. Going forward, the process for the new additions will be to create a catalog and then work with city buildings to see the works spread throughout the community in public places.

Chair Malkin said going forward he would like to see the collection shown in total at some venue. The community could then be invited to see the entire collection as a whole. Mr. MacDonald said staff was willing to move forward to see that come to fruition.

Commissioner Gulati asked if the works to be purchased will be displayed at City Hall or some other public building and not just housed in storage. Mr. MacDonald said initially they will be put into storage, but as the framing and site selection work is done they will be moved out of the storage. There is no desire to keep any works in storage.

A motion to approve the purchase of the works as recommended by the panel was made by Commissioner Gulati. The motion was seconded by Commissioner Wolfteich and the motion carried unanimously.

5. COMMISSION QUICK BUSINESS – None

6. REPORTS

A. Commissioners' Committee and Lead Reports – As Noted

Mr. MacDonald reported that he and Commissioner Gulati had a conversation about how to help artists, particularly those who previously have participated in the city's art fairs. He said the Bellevue Downtown Association is planning to hold the 2021 6th Street Fair, and the Bellevue Arts Museum is planning a fully virtual art fair for the last weekend in July of 2021. If possible, the virtual fair will be converted to an in-person event. The Bellevue Festival of the Arts is no longer in operation. No one can say for sure yet what 2021 will look like in terms of the arts fairs. He said his conversation with Commissioner Gulati was focused on how to help artists sell their work in Bellevue, something that is an important element of an arts community. Given that the city has only a handful of galleries, the arts fairs offer artists the most opportunities.

Commissioner Wolfteich asked by what date a decision must be made about going with an in-person Bellevue Arts Museum fair. Mr. MacDonald said the museum has not given him a final cutoff date. Typically their process for receiving entrance fees wraps up in December. For 2020, they waited until April to cancel the event. A turnaround to make the event in-person would likely happen in April at the latest given the logistics involved.

B. Project Updates from Staff – As Noted

Ms. Stamm reported that the Allocations Committee is currently reviewing applications. She said there were a total of 13 new applicants. The requests total \$255,000, plus an additional \$25,000 for the Power Up grants. The grants program runs over the course of the year and the application period for 2021 just closed.

A motion to extend the meeting by five minutes was made by Commissioner Gulati. The motion was seconded by Commissioner Wolfteich and the motion carried unanimously.

With regard to Bellwether, Mr. MacDonald reported that the event is still adjusting to living in the Covid-19 world. He said a number of projection projects are being planned with digital works shown on monitors, though the locations are being reevaluated given the complexities of working with property owners. Connections are also being made with Downtown property owners to do some kind of light display with the tower lights of Downtown. That would be more of a special event, like on New Year's Eve, that could be widely viewed from different places. Parks has an effective moratorium on anything happening in Downtown Park that involves people gathering. An update on Bellwether will be given to the City Council on November 9.

Mr. MacDonald reported that the Lattawood Park public art project has faced some technical issues. He said they have been resolved and the current schedule has the installation work being done the first week of November.

Mr. MacDonald informed the Commissioners that the Council approved an \$856,000 contract for an artwork in the Downtown Park. He said they saw the work as essential to economic recovery, Bellevue's brand as a creative place, and a tourism strategy.

Mr. MacDonald added that the city has done two rounds of grant funding to businesses and arts organizations. Between those two rounds a total of \$65,000 of new funding has gone to arts organizations and arts-focused or creative businesses. A new grant is open to non-profits that help other organizations with things like capacity building.

7. ADJOURNMENT

Chair Malkin adjourned the meeting at 6:39 p.m.



# Action & Discussion



# Information

Tuesday, October 27, 2020  
Meeting: 4:30 pm

Bellevue Arts Commission  
Information Only

## Bellwether 2020 Update

At this meeting, staff and Bellwether's Creative Director, Ben Beres from SuttonBeresCuller, will provide an update on this year's Bellwether.

### BACKGROUND

Bellwether, first called the Bellevue Sculpture Exhibition, was started in 1992 as a collection of temporary static sculptures placed for four-months around Downtown. In 2017, as part of the Grand Connection Framework Plan, it was reimagined "as an annual 10-day curated multi-disciplinary exhibition and festival. The switch from a four-month to a 10-day format will concentrate the action into a smaller time frame, allowing energy and attention to be fully paid to a more vibrant and exciting event."

In 2018 and 2019 this new model of Bellwether was increasingly successful. Attendance grew dramatically at events in both years, such as opening night events that drew over 750 people each year compared to Bellwether's previous opening events with 150-200 people. In 2018, artwork was located at City Hall, Bellevue Arts Museum, Downtown Park and at the Bellevue Connection plaza (Compass Plaza). In 2019, the program expanded beyond those sites to hosting events at Meydenbauer Center Theater, added an arts market and brought music to Bellevue's streets with a marching band procession from one event to another. 2019 was also the year staff began to meet audience members that had flown to the area specifically to experience Bellwether.

### EVENT THEME

Each year since 2018 Bellwether is given a theme, approved by the Arts Commission, by the show's hired Creative Director, the artist collective SuttonBeresCuller. These themes relate to the overall theme of the Grand Connection, the theme of connection. The themes help curators working with artists develop artwork proposals for each Bellwether. In 2019, the theme was Taking Root. In 2020, the theme of Growth was chosen early in the year.

On how the theme for 2020 has shifted slightly since the onset of the pandemic, in the words of the Creative Director, "We wish to offer a glimmer of hope, rebirth, and excitement. We want to show that the art's do not stop, even during a pandemic. This year's theme was to be Growth, taking the previous year's theme of Taking Root and turning it into action. While the theme still remains Growth, the pandemic has shown a new light on a number of aspects of what that means – growth can be about hope, it can be about survival, a return or a celebration. Bellwether is not only an investment in the future of Bellevue's creative and artistic identity but also in the community today and the artists and creatives that help tell our stories, highlight beauty and hope and bring us together even when we can't be physically."

### BELLWETHER 2020 REIMAGINED

Bellwether has been reimagined for 2020 to operate safely and consistently with state rules during COVID-19. This year's show will feature projected digital artworks set inside and on the exterior of the Bellevue Arts Museum. The shows site, [www.bellwetherart.org](http://www.bellwetherart.org), will feature all the Bellwether artworks online that are also available for in-person viewing at the museum. The show will take place from December 5 – January 16<sup>th</sup>.

While Bellwether has featured digital artworks in the past, digital artworks have never been the focus of the show. Due to the pandemic and a desire to reduce opportunities for transmission of the virus, staff felt it was important to limit the number of physical artworks that could be touched. The Creative Director hired by the city, artist collective SuttonBeresCuller, sought to use that constraint as an opportunity to focus Bellwether on digital artworks.

Already underway in planning in March for a full in-person event, staff quickly pivoted to carrying forward visual artists that would have been showcased in 2020 into Bellwether 2021. For the performance-based artists that were working on new works for Bellwether 2020, it was challenging to move their performances to 2021. For these artists, the Creative Director saw an opportunity to highlight not only the artist's performances through film but also as an opportunity to market Bellevue as a beautiful and creative place. The three performers were paired with a site and were filmed at the Bellevue Botanical Garden, the Downtown Park and the Bellevue Arts Museum. The artists performed movement, dance and spoken word. Produced films of the performances will be made available virtually and shown in the lobby of the Bellevue Arts Museum during Bellwether. The film production company will also create a compilation film of all the artworks in this year's show.

While most in-person art events have been cancelled in 2020, this year's Bellwether offers Bellevue an opportunity to:

- Occupy a creative void throughout the region while keeping the community safe;
- Allow community members to experience the artworks at their leisure whether in-person or from the comfort of their own home; and
- Test new types of projects that can be carried forward into future years including:
  - Expansion of virtual programming;
  - Development of marketing-like materials in the filmed performances for use beyond Bellwether; and
  - More digital and technology-based forms of artwork. Given Bellevue's and the Eastside's strengths in the technology sector, staff sees these opportunities as possible models for future public-private collaborations and partnerships.

## **NEXT STEPS**

Staff is working to finalize all projects and site agreements with property owners. Additionally, staff will:

1. Market the show through social media, city information channels, the Bellevue Downtown Association's Heart of Bellevue Campaign, Visit Bellevue and paid advertising.
2. Collaborate with partners including the Bellevue Downtown Association and the Bellevue Arts Museum.
3. Continue to plan Bellwether 2021 with future updates provided to the Commission.
4. Work to develop partnership models with nonprofit organizations and businesses to help expand and run Bellwether.

## **ATTACHMENTS**

None

## **STAFF CONTACT**

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

# Action

Tuesday, October 27, 2020

Bellevue Arts Commission

Zoom Meeting: 4:30 pm

Commission Staff Contact: 425.452.4852

## 2021 Grant Allocations

City Staff with support from the Allocations committee will present its funding recommendations for the 2021 Eastside Arts Partnerships, Special Projects, and Power Up Bellevue funding programs. The Commission will be asked to endorse these recommendations, and a Commission representative will bring these endorsements to Council for its review and approval on November 16, 2020.

**Motion:** A motion to endorse the Allocations Committee's 2021 funding recommendations for Eastside Arts Partnerships, Special Projects, and Power Up as presented for City Council for approval.

### ALLOCATIONS COMMITTEE REVIEW PANEL

Maria Lau Hui, Bellevue Arts Commission, Vice Chair

Carl Wolfteich, Bellevue Arts Commission

Amy Huang, Artist

Janell Johnson, Endowment & Planned Giving, Village Theatre

### GRANT APPLICATION AND ALLOCATION PROCESS

Since 2001, the City Council has allocated annual grant funding generated by the general fund to support artists and arts organizations that provide arts, cultural, and heritage programs and services in Bellevue through three programs: Eastside Arts Partnerships, Special Projects, and Power Up Bellevue. Recommendations are developed through an in-depth application process administered by the Arts Program and evaluated by an Allocations Committee appointed by the Arts Commission. The Committee considers the quality of the creative engagement, the public benefits generated for Bellevue residents and visitors, and the organizational capacity and sustainability of the applicants.

### 2021 FUNDING RECOMMENDATIONS

The Allocations Committee recommends that a total of \$145,000 be allocated to 42 individuals and nonprofit organizations at their meeting on October 26th:

\$112,550 allocated to 32 nonprofit organizations in Eastside Arts Partnerships.

\$17,450 allocated to six individuals and four nonprofit organizations in Special Projects.

\$15,000 to three organizations in Power Up Bellevue, supported by 4Culture Sustained Support Grant

A list of each recommended allocation and a brief grant description is attached at the end of this action item.

## **2021 EASTSIDE ARTS PARTNERSHIPS ALLOCATIONS**

### **PROGRAM GOALS**

Eastside Arts Partnerships provides operating support to nonprofit organizations providing annual arts, cultural and heritage programs in Bellevue. The City provides annual support for organizations and individuals bringing arts to the community, recognizing the value the arts bring to our quality of life, the education and development of our children, the vitality of our businesses, and our sense of connectedness to the community. EAP encourages programming quality and sustainability; arts access for Bellevue residents; artistic, managerial and fiscal excellence, and greater cooperation and collaboration among arts groups.

### **PROCESS AND CRITERIA FOR EVALUATION**

Panelists separately reviewed and scored the applications on how well they demonstrated the stated criteria on a scale of 1-10. The scale consists of six qualities in ascending order from no achievement to most achievement: not competitive (1); fair (2-3); good (4-5); great (6-7); excellent (8-9); exceptional (10). Panelists provided scores for the following criteria:

#### **1. Creative Engagement**

- Quality and effectiveness of the organization's existing and proposed arts, cultural, and heritage programming and services to meet the cultural needs of an audience and/or constituent group.
- Extent of creative and civic participation by Bellevue's diverse residents and visitors.
- Meaningful creative and civic opportunities for working artists, cultural workers and volunteers.
- Diversifies the forms of art, creative experiences and cultural resources available to Bellevue residents and visitors.

#### **2. Public Access and Benefit for Bellevue Residents and Visitors**

- Quality and extent of public benefits offered to Bellevue residents and visitors.
- Significant access to cultural opportunities to under-served groups, or, demonstrates improved access by underserved people and communities over time.
- Marketing strategies and reach are appropriate to target audience(s) and attendance.
- Effort and evidence of inclusive communications to new and/or underserved people and communities, particularly those who speak a language other than English at home.

#### **3. Organizational Capacity and Sustainability**

- Demonstrated financial capacity and stability.
- Evidence of community support, which may include, but is not limited to, in-kind or cash donations from individuals, foundations, corporations, or other government sources.
- Strength of organizational governance.

Then, the panelists' scores were averaged into single scores for each applicant. These scores were used in distributing funding. The higher score an application received, generally more of their request was awarded.

## RECOMMENDED 2021 ALLOCATIONS FOR COMMUNITY PARTNERS

(awards up to \$5,000 or 50% of Operating Budget)

ORGANIZATION	GRANT PURPOSE	REQUEST Operating Budget (2021 estimate)	2021 GRANT ALLOCATION % of Request
Lake Washington Symphony Orchestra	For a free, Education Concert for 5th grade students in the Spring which will include virtual classroom visits, clinics and demonstrations with a potential project for cross-district collaboration.	\$5,000 \$140,000 3.6% of OpB	\$2,250 45%
StoneDance Productions/CHOP SHOP: Bodies of Work	For a contemporary dance festival promoting work accessible to a diverse audience, offering free and open to all ages and abilities dance classes, providing a platform for dance artists, and contributing to Bellevue's cultural richness.	\$5,000 \$26,420 18.9% of OpB	\$3,500 70%
The Sustain Music Project	For a monthly live-streamed concerts series in which classical musicians collaborate with artists of different mediums, focusing on mental well-being, and specifically working with Sophia's Place to livestream to women's shelters.	\$5,000 \$24,750 20.2% of OpB	\$3,500 70%
Bellevue Youth Choirs*	For a weekly virtual musicianship workshop focusing on skills such as rhythms, scales, modes, and sightreading, with the goal of inspiring confidence in musicians 8-18 and producing free virtual choir videos.	\$5,000 \$32,304 15.5% of OpB	\$2,250 45%
Bellevue Chamber Chorus	For a series of virtual choir releases associated with variety of themes expressing seasons and human spirit in song. Releases are once a month and free to the public on social media (Facebook and YouTube).	\$3,000 \$30,000 10% of OpB	\$1,800 60%
Orquesta Northwest	For a virtual Latino arts & culture concert/event in March 2021 to recognize Mexico's Benito Juarez. Considered the "Lincoln of Mexico," a celebration of his life and accomplishments aligns with equity and social justice goals.	\$5,000 \$96,000 5.2% of OpB	\$2,000 40%
Asunaro d.b.a. Japan Fair	Project for Japan Fair to provide a one-day free access to a Japanese Community's enterprise, cultural and educational media sites.	\$4,500 \$9,000 50% of OpB	\$2,700 60%
Evergreen Association of Fine Arts (EAFA)	For funding monthly meetings (Zoom or otherwise) that includes paid guest artist demonstrations. Guest artist demonstrations to be made available to members and the general public via EAFA's monthly newsletter and other potential online sources.	\$1,500 \$24,000 6.3% of OpB	\$1,500 100%
Barvinok Ukrainian Dance Ensemble	For offering residents a discount and to perform at numerous Bellevue festivals and private events for free as a show of support to our beloved community.	\$5,000 \$17,000 29.4% of OpB	\$500 10%
Theatre33	For general operating support to cover the lease of the black box theater space and virtual and live (when feasible) events for the 2020-2021 theater season, with emphasis on expanding and flourishing youth program.	\$5,000 \$101,842 4.9% of OpB	\$2,250 45%
City Opera Ballet	For our 35th Anniversary ballet production of The Little Match Girl at Meydenbauer (live if possible, otherwise online adaptation)	\$5,000 \$227,488 2.2% of OpB	\$500 10%
Acoustic Sound d/b/a Wintergrass Music Festival	For free monthly online episodes of an all-ages acoustic show, Pocketgrass, quarterly Youth Academy online instruction classes and a Spring online performance with the Youth Orchestra performing acoustic music in collaboration with Seattle Pacific University.	\$5,000 \$100,000 5% of OpB	\$3,500 70%
Performing Arts Festival of the Eastside	For a virtual music festival April 5 - 19, 2021 (tentative) for K-12 music students in greater Bellevue in piano, strings, woodwinds and voice, including public access to recorded student performances.	\$2,000 \$18,050 11.1% of OpB	\$1,200 60%
JIA Foundation (Japanese in America Foundation) *	For US-Japan Friendship Coming of Age Celebration event: To empower Japanese in America by helping them gain cultural identity, promote communication among generations of JIA families, and introduce Japanese culture to the community.	\$2,500 \$8,000 31.3% of OpB	\$1,125 45%

<b>BAYFEST Youth Theatre/BAYFEST Education*</b>	For an after-school online “Virtual Active Arts Academy” to provide active and fun drama and movement classes focusing on building social-emotional skills, personal connections and reducing isolation for 10-18 year-olds, taught by top teaching artists.	<b>\$5,000</b> \$143,430 3.5% of OpB	<b>\$3,000</b> 60%
<b>Seattle-Tashkent Sister City Association ↑</b>	For our 23rd annual Navruz celebration in March 2021 at the Vasa Park Ballroom in Bellevue. The event will be full of fun with delicious Central Asian food and entertainment.	<b>\$3,711</b> \$7,422.95 50% of OpB	<b>\$500</b> 13.5%
<b>Eastside Heritage Center</b>	For expanding our ability to give free access to historical objects, artifacts, and educational resources online through programs, exhibitions and historical interpretation that reaches those facing physical/financial barriers.	<b>\$5,000</b> \$161,879 3.1% of OpB	<b>\$2,250</b> 45%
<b>Seattle Chinese Chorus</b>	For a concert or virtual event open to public in 2021 (date to be determined) at city of Bellevue.	<b>\$5,000</b> \$14,910 33.5% of OpB	<b>\$500</b> 10%

\* New Applicant

↑ Power Up Applicant

## RECOMMENDED 2021 ALLOCATIONS FOR PRO PARTNERS

(awards up to \$10,000)

<b>Bellevue Arts Museum</b> ↑	For in-person and online experiences that are affordable to Bellevue residents including our new "pay-what-you-can" admission to the museum; free online gallery tours and free online family activities.	<b>\$10,000</b> \$3,371,000 0.3% of OpB	<b>\$8,500</b> 85%
<b>Bellevue Youth Symphony Orchestra</b>	For a season of weekly orchestra rehearsals culminating in performance projects, which enhance the lives of student musicians by providing dynamic musical experience, fostering collaboration, and building personal responsibility through the pursuit of artistic excellence.	<b>\$8,000</b> \$300,000 2.7% of OpB	<b>\$5,600</b> 70%
<b>Evergreen City Ballet</b>	For live+virtual 2021 season, Nutcracker and ECB's Spring Production in full-length and family-friendly 1- hour versions at the Meydenbauer and community venues, offering reduced tickets, open rehearsals, multilingual discussions and free "Boys Dance Too" workshops.	<b>\$10,000</b> \$640,000 1.6% of OpB	<b>\$7,000</b> 70%
<b>Village Theatre</b>	For Village Theatre's Youth Education Programs, serving 7,380 Eastside students (about 6,708 Bellevue residents) in grades K-8 with KIDSTAGE Online classes that offer project-based learning in small groups	<b>\$10,000</b> \$2,265,107 0.44% of OpB	<b>\$7,000</b> 70%
<b>Music Works Northwest</b>	For free community outreach activities, including online and in-person concerts and events, educational videos and more, increasing access to music experiences for low income families, persons on fixed incomes, seniors, youth and special needs populations.	<b>\$10,000</b> \$1,024,200 0.98% of OpB	<b>\$7,000</b> 70%
<b>KidsQuest Children's Museum</b>	For 2021 arts programming, virtually, out in the community, and onsite at KidsQuest Children's Museum when safe to do so.	<b>\$10,000</b> \$2,412,900 0.41% of OpB	<b>\$8,500</b> 85%
<b>AMpowering (Formerly Ravishing Women)</b> * ↑	For celebration of festival called Festival of Harvest featuring folk dances, traditional food featuring crops and harvest, traditional singing, dresses, games and bringing communities together. It will be good to celebrate all together.	<b>\$10,000</b> \$50,000 20% of OpB	<b>\$1,000</b> 10%
<b>Kirkland Arts Center</b> *	For qualifying Bellevue Residents to take Kirkland Arts Center's virtual quarterly art classes or limited onsite ceramics classes, with social distancing measures in place, at a free or reduced rate at KAC.	<b>\$10,000</b> \$400,000 2.5% of OpB	<b>\$2,000</b> 20%
<b>Emerald Ballet Theatre</b>	For 2020-2021 season of free public online programs, including streaming video performances, interactive children's presentations, Masters classes & classes by Teaching Institute students, virtual arts & culture scavenger hunt, and Nutcracker holiday presentation with NPACF.	<b>\$7,500</b> \$170,000 4.4% of OpB	<b>\$5,250</b> 70%
<b>91.3 KBCS</b>	For diverse music programming featuring both live and recorded local artists, which will be available free to the public via broadcast and the KBCS website for their enjoyment and learning.	<b>\$10,000</b> \$934,841 1.07% of OpB	<b>\$7,000</b> 70%
<b>Pacific Northwest Ballet (PNB)</b>	For school-year and summer dance education, free-of-charge to Bellevue School District students in schools serving low-income, culturally/ethnically diverse communities and those experiencing homelessness, and benefiting youth at PNB's Eastside School (scholarships offered).	<b>\$7,500</b> \$14,000,000 0.05% of OpB	<b>\$6,375</b> 85%
<b>American Asian Performing Arts Theatre</b> ↑	For a presentation of AAPAT's annual series of "Ode to Spring" – a Chinese Lunar New Year variety show featuring 100+ local and international artists, with free video of the presentation offered to BSD teachers.	<b>\$10,000</b> \$55,000 18.2% of OpB	<b>\$3,000</b> 30%
<b>Pacific Ukrainian Society</b> ↑	For Pacific Ukrainian Society to keep providing open to public cultural and heritage events like NW Ukrainian International Festival. Typically events include art masterclasses, dance performance, ethnic fashion show, ethnic singers, complimentary kids area.	<b>\$10,000</b> \$60,000 16.7% of OpB	<b>\$1,000</b> 10%
<b>Tasveer</b>	For a multi-week South Asian Film Festival that includes both virtual and in-person screenings and post-film Q & A sessions, and industry panels. Many of these events will be free and will take place in the City of Bellevue. We do not turn away anyone due to lack of resources; we ensure that all those interested are able to join, regardless of income level.	<b>\$10,000</b> \$350,000 2.9% of OpB	<b>\$8,500</b> 85%
<b>* New Applicant</b> ↑ Power Up Applicant		<b>EAP TOTAL:</b>	<b>\$210,211</b> Requested <b>\$112,550</b> Awarded

## **2021 POWER UP GRANT ALLOCATIONS**

### **PROGRAM GOALS**

Power Up Bellevue helps leaders of arts and cultural nonprofits reach the next level of organizational development. Rooted in Bellevue's unique cultural landscape and community assets, the program provides project funding, a learning community, and technical assistance to existing and recent Eastside Arts Partners. The goals are to strengthen our partners' ability to fulfill their mission and increase the capacity of organizations to serve Bellevue residents and visitors.

### **PROCESS AND CRITERIA FOR EVALUATION**

Panelists reviewed the proposals and recommended funding based on the following criteria:

- Readiness to engage in capacity building as determined in the *Five Elements Self-Assessment*.
- Clearly articulated capacity building need and a feasible project or proposal to address it.
- Commitment to capacity building.

The three Power Up grants were chosen based on the strength of the applicant's application and alignment with the purpose and goals of the Power Up grant. The award decision was also balanced with the applicant's overall score from an Organizational Self-Assessment offered by 501 Commons, a nonprofit support organization.



## RECOMMENDED 2021 ALLOCATIONS FOR POWER UP

ORGANIZATION	GRANT PURPOSE	IMPACT	2021 GRANT ALLOCATION Project Budget
<b>The Seattle-Tashkent Sister City Association</b>	The POWER UP will strengthen our ability to meet our mission since we'll have an opportunity to accommodate more people by renting a larger place in order to follow social distancing rules and regulations in 2021, or to have more cash in our hands to invite paid professional artists or artisans with their unique workshops to make it more interesting and useful for the public.	We need the POWER UP because we want to grow our presence in the greater Seattle area and to strengthen our organization with the new volunteers and interested people. If we are awarded funding, we will use it for expanding our work and our local presence, not only on upcoming Navruz, but also throughout next years via our exchange programs. A big number of people we serve live in Bellevue area, with POWER UP we will have the opportunity to strengthen our ties with them and get to involve even more audience.	<b>\$0</b> \$7,700
<b>Pacific Ukrainian Society</b>	The Power Up will strengthen the ability of our organization to meet its mission by providing access for all to Ukrainian culture and heritage. Funds will help to adapt team to current and post COVID-19 operation mode and help to provide training for volunteers and personnel	Pacific Ukrainian Society is organization that spends almost 100% of raised funds for projects and doesn't spend enough to develop organization itself. Power Up will be used to grow organization, for training, and implementation of technics and practices that will allow organization to continue its growth. This will result in more quality programs and events for Bellevue residents	<b>\$5,000</b> \$12,750
<b>AMpowering (Formerly Ravishing Women)</b>	Our goal is to help communities and provide them with all necessary support to help them be empowered and live with dignity and hope. PowerUp can help us achieve our goal and mission, as every event created help communities to come and enjoy, businesses to get promotions, few people to get paid assignments and earn, provide opportunity promote diversity & inclusion and equity. Our events are with a purpose to bring communities together and bridge the gap.	Doing an event not only help us to serve people, but it also helps us to build a better brand and grow. The impact of this funding will help us strengthen communities and also develop more capacity and experience to grow. Our objective I to deepen the impact by continuing the effort and widen to involve more culture and arts form in this event. We are attaching few slides to showcase the help done during COVID that has helped us to expand our reach and we will continue to help and serve communities. Arts will be a reason to bring them together.	<b>\$0</b> \$20,000
<b>American Asian Performing Arts Theatre</b>	The expansion of the Bellevue studio or a new rental studio with equipment is being planned, so the Power Up grant would be greatly beneficial in helping AAPAT continue to bring the highest-quality performances to friends and family in the Pacific Northwest. We hereby request \$5,000 funding from the Power Up grant. Mr. Hengda Li, the artistic director of AAPAT, will ensure the grant be used in studio expansion, equipment purchase, and studio improvement to better accommodate and serve dancers. This will be a capacity-building project for the performing arts theatre.	The grant funding from the City of Bellevue would directly contribute to the diversity of art and culture in Bellevue. More ethnic communities could be represented, more professional artists hired, and more cultural education fulfilled. The Power-Up grant funding will directly benefit Bellevue by enabling AAPAT to continue putting on performances. With the absence of the Seattle studio, AAPAT is effectively unable to train sufficient performers for any performance. We truly appreciate the support we have from the City of Bellevue. Thank you for taking the time to consider our application.	<b>\$5,000</b> \$7,400
<b>Bellevue Arts Museum</b>	We seek a Power Up grant to help build meaningful relationships with our visitors, members and supporters and inspire more giving from a broader base of donors. Our goal for this investment is to achieve the first driver of our strategic plan: "sustain organizational stability" by developing and nurturing supporters and increasing contributed income. Consistent, increased donor income will secure our future so we can continue to deliver our mission: "to provide a public forum for the community to contemplate, appreciate and discuss visual culture."	One year from now, our relationship with Bellevue residents and visitors will be richer and more rewarding on both sides. The public will enjoy the ease of online, mobile or walk-up ticketing. Member discounts will be automatically applied at point of sale including in the museum shop. Customers will make purchases online with mobile phone-responsive online transaction pages, processed through a single shopping cart. With more insight into our database, we will target individuals with the marketing and fundraising communications that are most meaningful to them — including messaging in languages other than English as appropriate. Volunteers will feel that their time is valued as we coordinate their time and resources through consolidated calendar tools that improve scheduling efficiency and accuracy.	<b>\$5,000</b> \$48,111
<b>Power Up TOTAL:</b>		<b>\$35,000 (\$5,000 each)</b> Requested	<b>\$15,000</b> Awarded

## **2021 SPECIAL PROJECTS GRANT ALLOCATIONS**

### **PROGRAM GOALS**

Special Projects fosters creativity and innovation in the arts and access to art, culture and heritage by new and under-served people and communities. Project funding encourages innovative projects by artists and communities that fill in cultural gaps and inspire new forms of creative participation, particularly for under-served groups.

### **PROCESS AND CRITERIA FOR EVALUATION**

Panelists separately reviewed and scored the applications on how well they demonstrated the stated criteria on a scale of 1-10. The scale consists of six qualities in ascending order from no achievement to most achievement: not competitive (1); fair (2-3); good (4-5); great (6-7); excellent (8-9); exceptional (10). Panelists provided scores for the following criteria:

#### **1. Artistic Innovation**

- Quality and promise of the proposed arts, cultural, and heritage project to meet the cultural needs of an audience and/or constituent group.
- Innovative approach to foster creative and civic participation by Bellevue's diverse residents and visitors, particularly underserved people and communities.
- Fills a gap in art, cultural, or heritage offerings and opportunities not regularly available to Bellevue residents and visitors.

#### **2. Public Access and Benefit for Bellevue Residents and Visitors**

- Quality and extent of public benefits offered to Bellevue residents and visitors.
- One or more compelling, feasible public events in Bellevue is clearly described.
- Marketing strategies and reach are appropriate to target audience(s) and attendance.

#### **3. Project Feasibility**

- Demonstrated experience of project leaders to accomplish the scope and scale of the project.
- Evidence of thoughtful planning including clearly articulated goals and process for evaluation.
- Realistic budget and timeline.

For Special Project grants, applicants that scored higher received a larger percentage of funding based on their asking amount, similarity to EAP grants. In some cases, the panel made recommendations for larger or smaller awards based on the feasibility of the proposal and its potential impact on Bellevue residents.

## RECOMMENDED 2021 SPECIAL PROJECTS GRANT ALLOCATIONS

ARTIST OR ORGANIZATION	ARTISTIC SERVICES & PUBLIC BENEFIT	REQUEST Project Budget % of project budget	2021 GRANT ALLOCATION % of Request
Path with Art*	For a 4-session mixed media collage workshop with artist Victoria Raymond at The Sophia Way women's shelter and a videotaped publicly-accessible artist talk.	<b>\$5,000</b> \$18,250 27.4%	<b>\$2,000</b> 40%
Soo Hong*	For a virtual art exhibition called "Rain Village" and zoom workshops open to the public to discuss the meaning of home.	<b>\$3,000</b> \$4,040 74.5%	<b>\$2,200</b> 73.3%
Eastside Jazz Club*	For the presentation of our Annual Jazz Extravaganza including National and Local artists renowned for the entertainment and education of Eastside Jazz enthusiasts.	<b>\$1,200</b> \$8,520 14.1%	<b>\$750</b> 50%
Dr. Savita Srinivasa*	For an Indian classical dance-theater production in Bellevue sharing a rare Indian legend about a powerful woman via a novel script and free interactive workshops.	<b>\$4,000</b> \$14,800 27.1%	<b>\$2,000</b> 50%
Eden Helstein/Evolution Studios Inc.*	Drive In Wallstream™ - Adaptive, real-time drive-in livestream concept. Experience the arts in a safe, interactive way! Displayed through audio/visual technology broadcasted to our 700ft2 wall.	<b>\$10,000</b> \$10,000 100%	<b>\$1,500</b> 15%
Paige Barnes*	For four virtual interactive dance performances for Bellevue residents inspired by acupuncture's pulse listening method - August 2021, free to the public.	<b>\$8,000</b> \$32,920 14.3%	<b>\$2,400</b> 30%
Humaira Abid*	For art installation at Bellevue Arts Museum focused on current-issues, equality, protests, social-justice on view and free to public for one year, and artist-talk/educational-program.	<b>\$10,000</b> \$15,000 66.7%	<b>\$3,000</b> 30%
Japan Creative Arts/The School of TAIKO	For performing arts concert(s) and workshops with master Taiko Artist Ringtaro Tateishi and other professional Japanese artists from around the US.	<b>\$3,000</b> \$70,750 4.2%	<b>\$2,000</b> 66.67%
Katrina Sather/Collaboration on Canvas *	For the facilitation and completion of two collaborative paintings and story collection with 70 homeless participants and a public display (visual and audio) upon completion.	<b>\$4,650</b> \$5,500 84.5%	<b>\$1,000</b> 21.5%
Huayin Performing Arts Group	For a series of forums/ workshops open to public and a performance at one of Bellevue performing arts centers to promote appreciation for culture diversity especially underserved segments such as youth and seniors	<b>\$2,780</b> \$6,700 41.5%	<b>\$600</b> 21.6%
* New Applicant			
Special Projects TOTAL:		<b>\$45,500</b> Requested	<b>\$17,450</b> Awarded

## 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

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## 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.

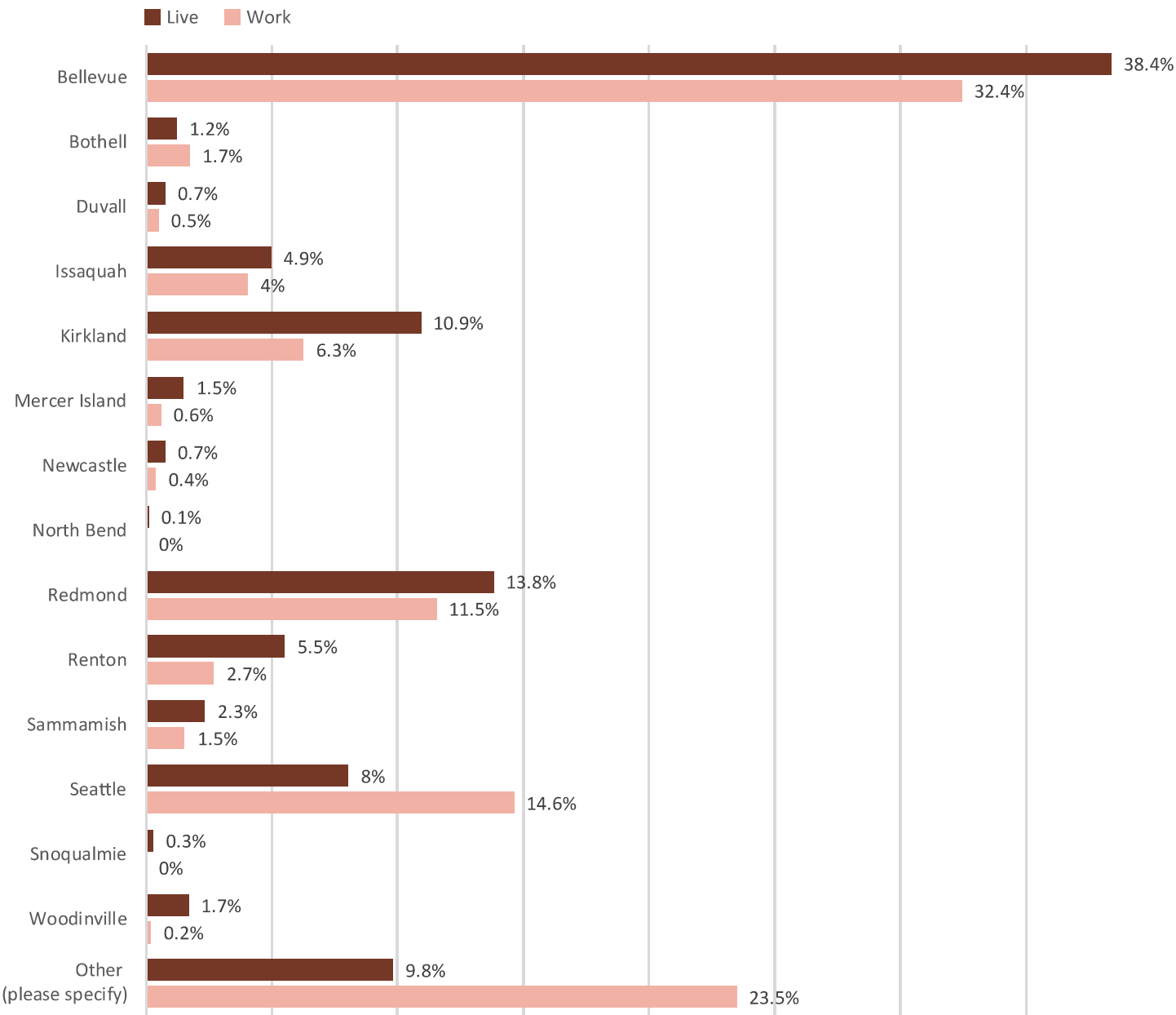
# PART I: AUDIENCE PROFILE

## 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:

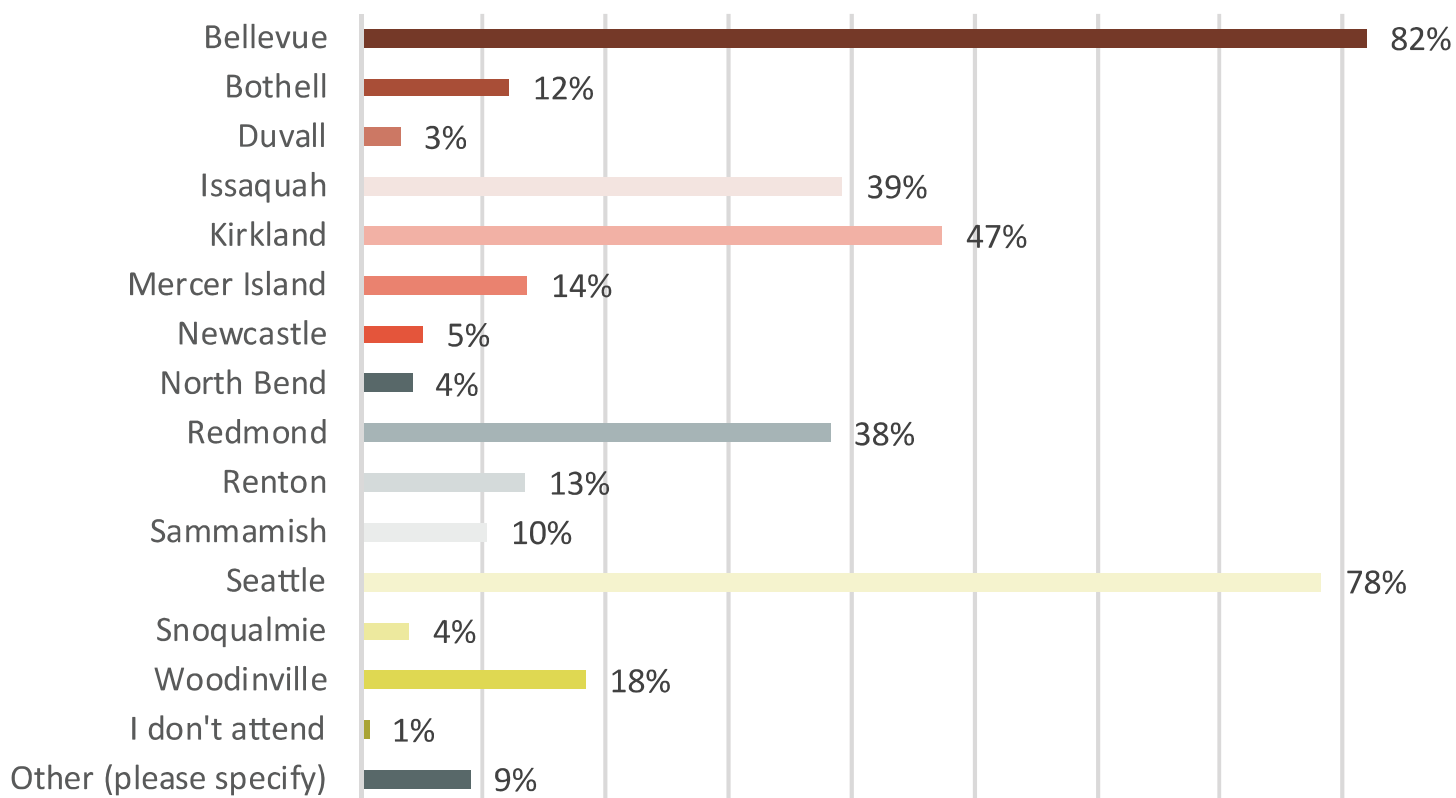
- **Representation Across the Eastside:** The survey received some level of representation from all Eastside cities with Bellevue leading at 38.4% of respondents.
- **On Where People Work:** “Other” typically meant

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



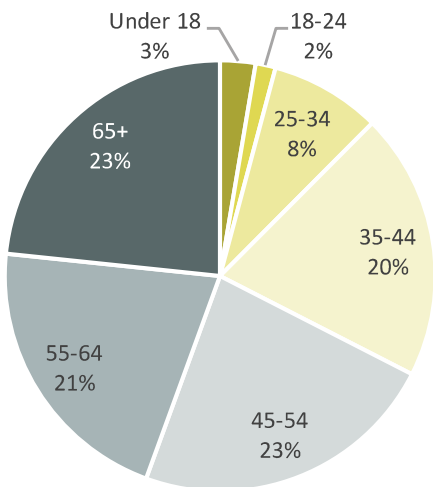
#### KEY TAKEAWAYS:

- **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

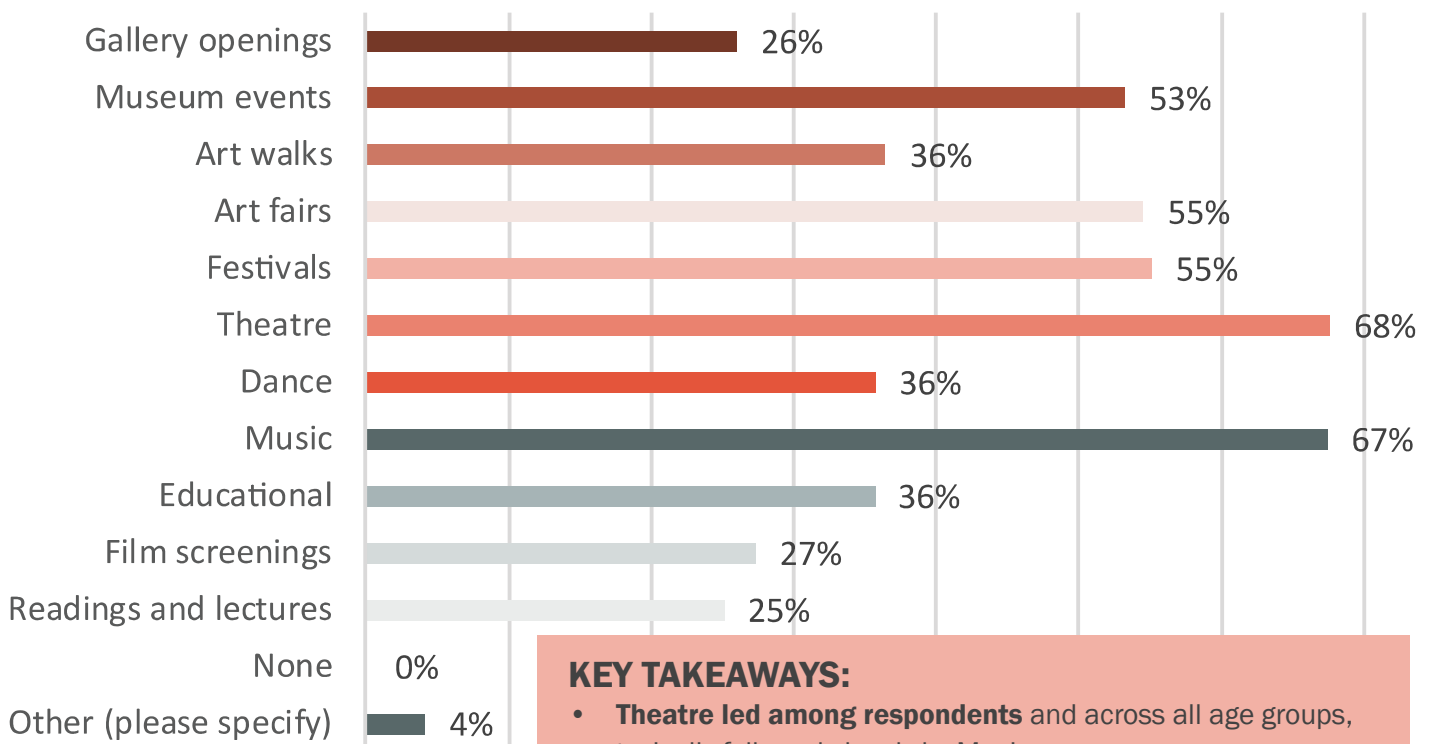


### KEY TAKEAWAYS:

- **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

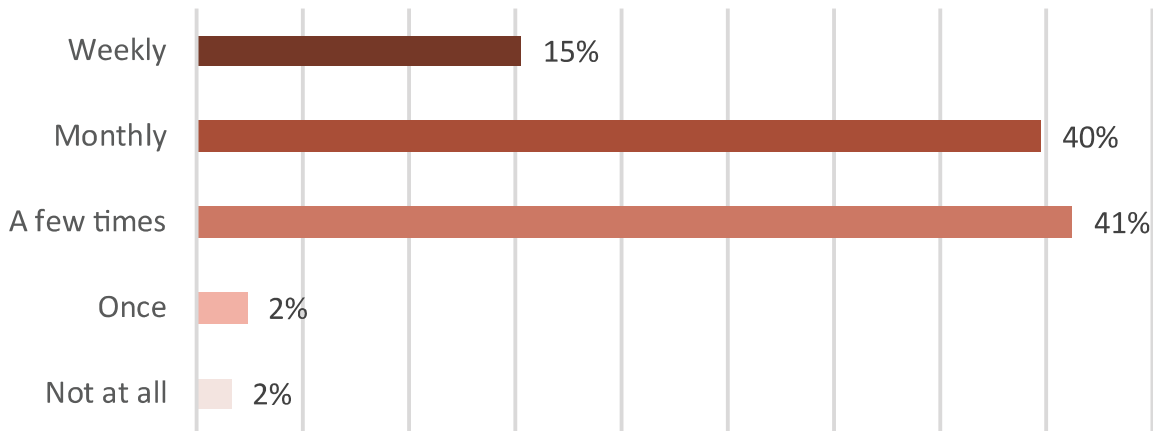


### KEY TAKEAWAYS:

- **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



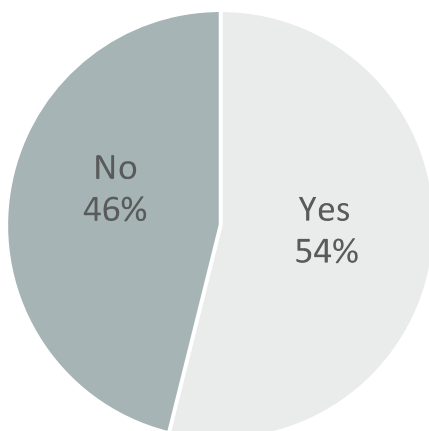
### KEY TAKEAWAYS:

- **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



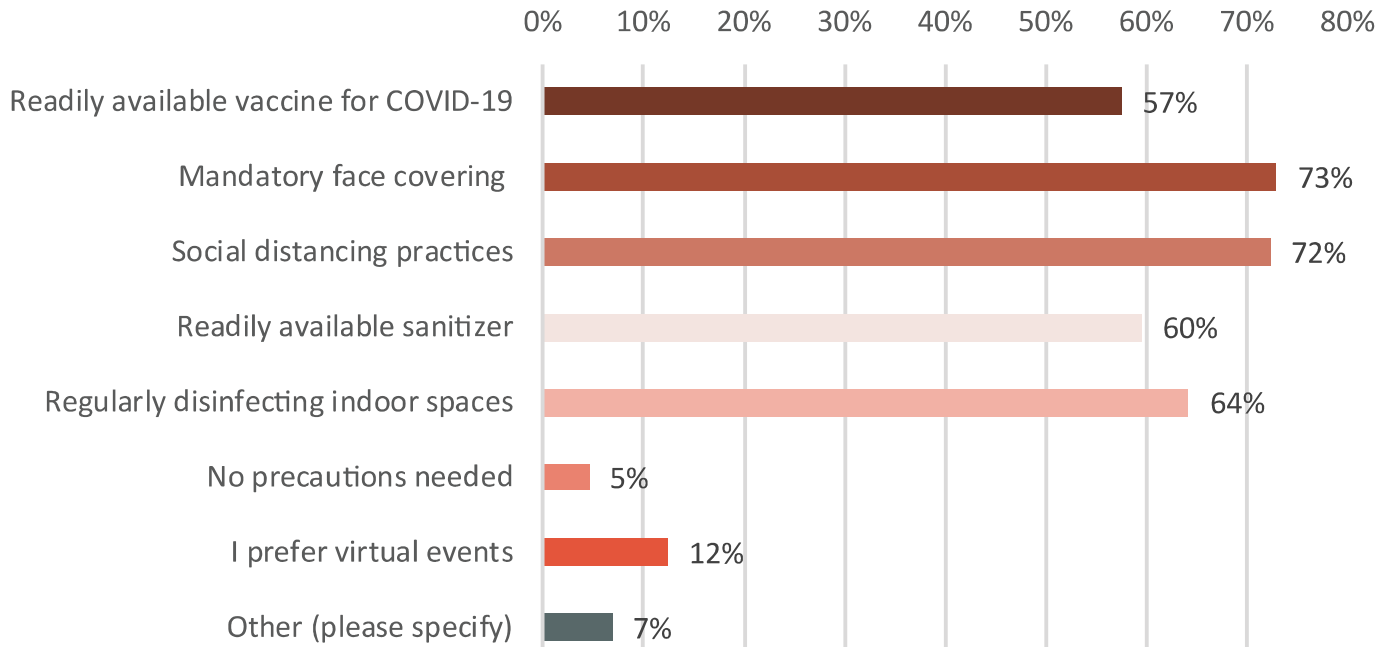
### KEY TAKEAWAYS:

- 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

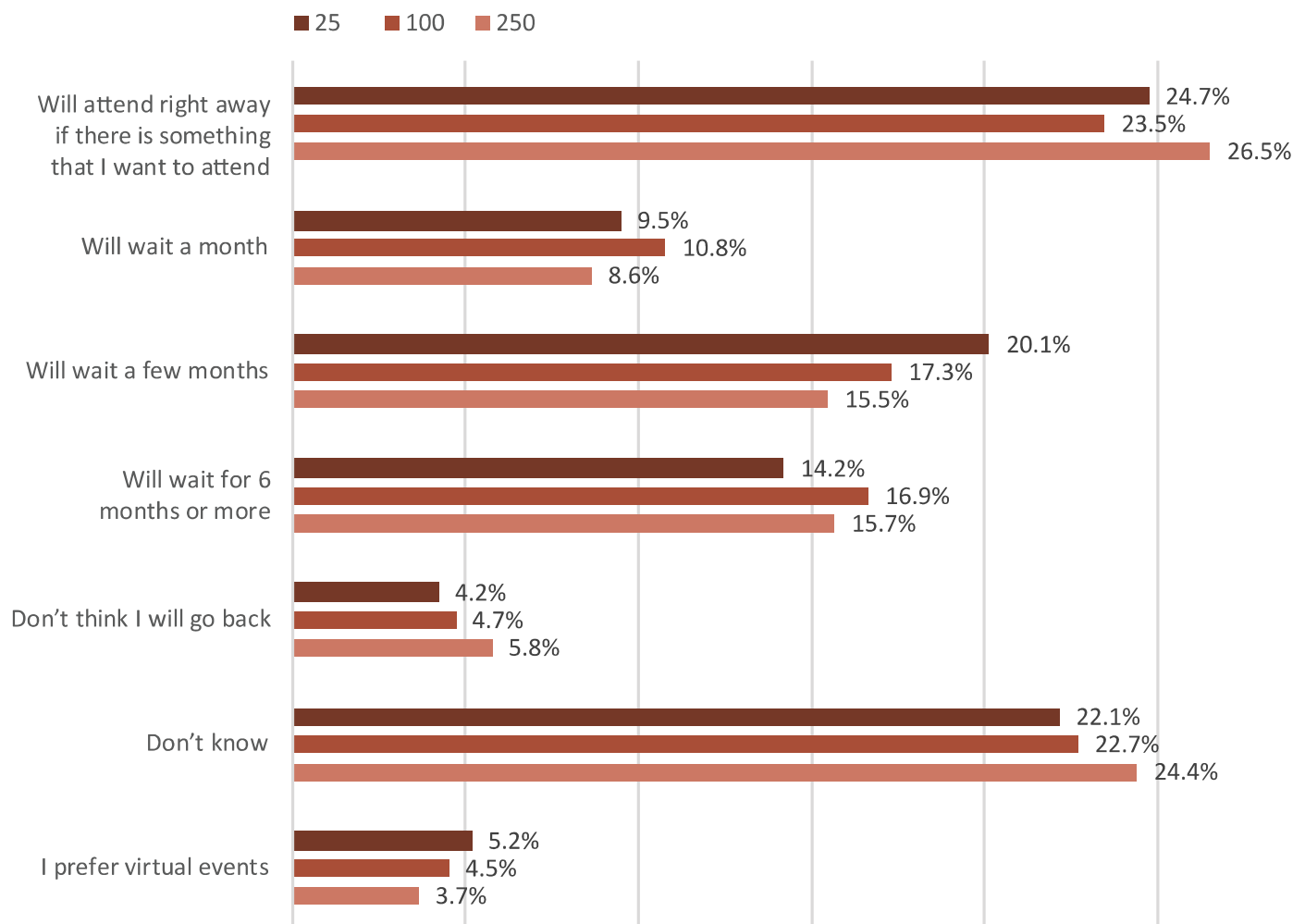


### KEY TAKEAWAYS:

- **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)**

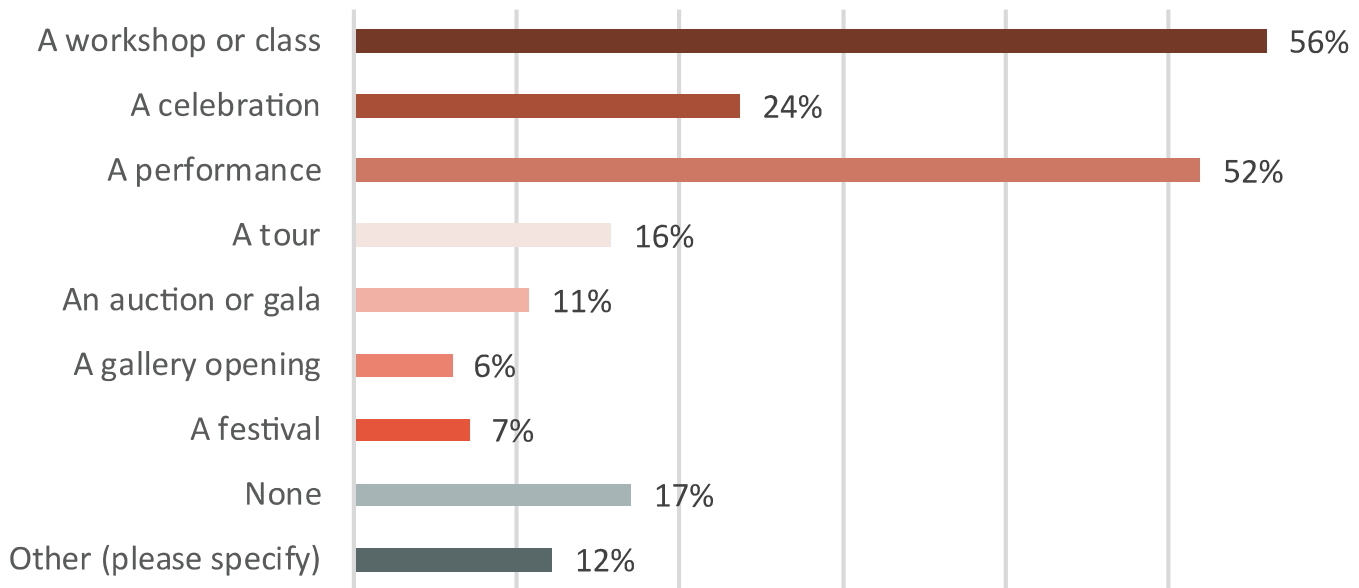
Answered: 610 Skipped: 464

### 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)

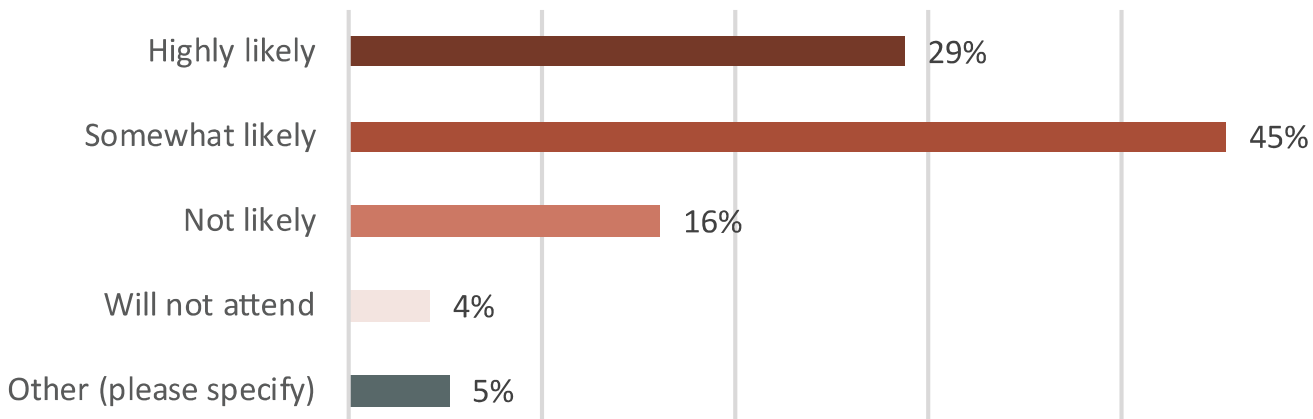
Answered: 577 Skipped: 497

### 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

#### 2021 Funding Cycle and Allocations Committee

**Update:** An update will be provided at today's meeting.

#### CIP Cultural Arts Fund

No updates to report.

#### Power Up Bellevue

**Update:** All sessions will have concluded as of October 21<sup>st</sup>. A verbal update will be provided to the commission at the meeting.

### PLANNING PROJECTS

#### BelRed Arts District

**Update:** Katie Miller, the consultant working on outreach work that will inform the BelRed Arts District plan, is set to start outreach with BelRed stakeholders and the broader community. Details on how to engage with this outreach will be sent out to the commission when they are available.

#### BelRed Streetscape Plan Update

No updates to report.

#### Cultural Compass

No updates to report.

### PUBLIC ART

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

No updates to report.

#### Bellwether 2020

**Update:** An update will be provided at today's meeting.

Downtown Park Public Art

No updates to report.

East Link Public Art

No updates to report.

Grand Connection

No updates to report.

Lattawood Park

**Update:** A final install schedule should be available by tonight's meeting and will be shared during project updates.

Public Art Collection & Maintenance

No updates to report.

Portable Art Collection Call

**Update:** Following the action by the Commission at the October 20<sup>th</sup> meeting, staff will begin work to complete any purchases recommended by the Commission.

Eastside Artist Roster

**Update:** Staff is working to launch a utility box art wrap program in BelRed in early 2021 that would only be open to artists that were signed up on the roster.