

BELLEVUE ARTS COMMISSION



Artist Ashmita Gulati has offered to donate her work, "Simply Respect" to the Bellevue Art Collection, the city's public art collection. The work is acrylic on canvas and measures 30" x 48."



Community Development

**September 1, 2020
ZOOM MEETING**

"The arts are an important expression of how people think of and experience the city and each other. Bellevue seeks to foster a strong arts and cultural community chiefly supported through a wide range of artists, art and cultural institutions, and arts groups offering a variety experiences to an engaged audience."

-City of Bellevue, Comprehensive Plan, Urban Design & the Arts Element

Agenda

Tuesday, September 1, 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 August 4, 2020 will be conducted virtually via Zoom Webinar. The public can access the meeting here, <https://cityofbellevue.zoom.us/j/95684154807> using Password: **663096** or by connecting to the Zoom Webinar using Webinar ID: **956 8415 4807** and Password: **663096**. 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 **(253) 215 8782**, Webinar ID: **956 8415 4807** and Password: **663096**.

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 August 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 September 1, 2020 will be read or summarized into the record at the meeting. If you wish to provide written comment to the Arts Commission, please email mstamm@bellevuewa.gov with the subject line "Written Communications – September 1".
4. **ACTION, DISCUSSION, AND INFORMATION ITEMS**
 - A. BelRed Arts District 4:45 – 5:10
 - B. Bellgate 5:10 – 5:25
 - C. Ashmita Gulati Artwork Donation 5:25 – 5:50
 - D. Deaccession Policy and Carlos Basanta Artwork 5:50 – 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 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

Rebecca Lewis

Carl Wolfteich

Vacant seat

COUNCIL LIAISON

John Stokes

STAFF CONTACTS

Scott MacDonald, Arts Community Manager, 425-452-4852

Manette Stamm, Arts Program Assistant, 425-452-4064



Community Development

Minutes

BELLEVUE ARTS COMMISSION
REGULAR MEETING
MINUTES

August 4, 2020
4:30 p.m.

Bellevue City Hall
Virtual Meeting

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

COMMISSIONERS ABSENT: Commissioners Aldredge, Wolfteich

STAFF PRESENT: Scott MacDonald, Manette Stamm, Jennifer Ewing, Philly Marsh, Department of Planning and Community Development

OTHERS PRESENT: None

RECORDING SECRETARY: Gerry Lindsay

I. CALL TO ORDER

The meeting was called to order at 4:30 p.m. by Chair Malkin who presided. All Commissioners were present with the exception of Commissioners Aldredge and Wolfteich, both of whom were excused.

2. APPROVAL OF AGENDA AND MINUTES

A. Approval of Agenda

Motion to approve the agenda was made by Commissioner Lewis. The motion was seconded was by Commissioner Lau Hui and the motion carried unanimously.

B. Approval of Minutes

Motion to approve the July 7, 2020, minutes as submitted was made by Commissioner Lewis. The motion was seconded was by Commissioner Lau Hui and the motion carried unanimously.

3. WRITTEN COMMUNICATIONS – None

4. ACTION ITEMS AND DISCUSSION ITEMS

A. Environmental Stewardship Plan Update

Environmental Stewardship Program Manager Jennifer Ewing informed the Commission that the city is in the process of updating the Environmental Stewardship Plan. The work will include updating some overarching environmental goals and targets, and will include a list of actions to achieve them. The Environmental Stewardship Initiative, started in 2007, is the city's sustainability program. It has grown and evolved over the years and has been regularly updated. The City Council directed the current review and analysis of the plan, and directed engagement with the city's boards and commissions and to seek input. Staff have also conducted a couple of rounds of outreach and engagement with the public to gain input

around the visions and the goals and the potential actions for the plan. The timeline calls for having the draft plan before the Council later in the year and Council adoption by the end of the year.

Ms. Ewing said the process to date has included developing a suite a long-term goals and targets around things like reducing greenhouse gases emissions, renewable energy and zero waste of resources. While Bellevue has for some time had such goals, in some cases the goals are out of date and in need of being refreshed and aligned with King County and other regional partners. In addition to long-range 2050 goals, shorter-term 2030 goals are being drafted.

The work of updating the Environmental Stewardship Plan is building on the work done to date with the Environmental Stewardship Initiative, but it is acknowledged that what is in the current plan and what will be done in the coming five years will not necessarily be enough to achieve the long-term goals.

The public engagement process began early in March ahead of the Covid-19 shutdown. There was a good attendance at the open house. The outreach effort then was shifted to online in the form of a survey, presentations and a town hall, followed with focus groups with various businesses and associations. The youth have also been engaged in the planning process.

Ms. Ewing shared with the Commission several of the draft actions, starting with the notion of a sustainable district. The approach exists in some cities around the country in the form of neighborhoods where the main businesses and property managers have come together to set their own environmental goals that are in line with the city goals. Some models are focused on purely environmental goals, while others look at sustainability more broadly and include affordability and equity. Locally there has been some exploration of how the concept might fit with the arts district idea.

With regard to mobility and land use, Ms. Ewing said the transportation department is looking at developing a comprehensive mobility implementation plan. That plan will focus largely on commuting, but it will also consider how people get around to different events and retail destinations. The Commute Trip Reduction program, which has been in place for many years, is focused on helping businesses plan for how their employees get to work, but it has the potential to support other types of organizations with trip planning. Arts organizations could be involved in some of those efforts and take advantage of those resources.

On the energy side, the notion is how arts organizations might increase their access to energy efficiencies or renewable energy programs. The Environmental Stewardship Initiative ran a couple of solarize campaigns aimed at helping residents and small businesses install solar panels, but where groups of 30 or more work together on such projects, they can see the costs reduced. As part of those programs, the KidsQuest museum and the Bellevue Boys & Girls Club received free solar installations.

The draft actions in regard to zero waste include potentially banning single-use plastics. Arts organizations could possibly find ways to reduce waste resulting from the production of art and arts events, and take advantage of the resources the city has to offer to help increase their recycling.

Ms. Ewing allowed that arts and cultural organizations are currently struggling and have been very hard hit during the Covid-19 pandemic. It is understood that environmental stewardship is not necessarily top of mind for them. For the long-term, however, the focus will be on how the planning effort can support their economic recovery. By listening to the science and taking appropriate actions, the impacts of both Covid-19 and climate change can be reduced.

Chair Malkin asked how the Commission would go about submitting ideas and proposals for the process. Ms. Ewing said she would be happy to capture any feedback during the meeting as well as offline. Specific ways the Commission may play a role in implementing the plan have not been determined.

Arts Community Manager Scott MacDonald added the issue could be made a part of the Cultural Compass update. He said he had received a comment from Councilmember Stokes which reiterated his desire to encourage actions relative to environmental stewardship.

With regard to how the notion of a sustainable district might fold into the art district, Chair Malkin pointed out that eco-art is an genre that is happening around the country. He said any proposal for the art district should be looked at through the lens of eco-art, which can be widely defined as being environmentally centric. It includes the notion of doing no harm to the environment in the creation of art. The Cultural Compass should include a footnote indicating the Commission is inclined to look favorably on eco-art. Artists could be encouraged or directed to provide environmental impact statements as part of the grants process.

Commissioner Lewis asked if other cities ask artists to submit an environmental impact statement. Mr. MacDonald said he was not aware of any cities mandating such a submittal for public art projects. He pointed out, however, environmental impacts come up during the permitting process. Some programs, such as percent for art programs, are tied to certain types of capital projects that often are focused on environmental or ecological awareness. He said there is also the imperative of supporting a diverse community and highlighted the need to strike a balance.

Commissioner Gulati pointed out that there are many artists who work with recycled materials.

Commissioner Lau Hui suggested the environmental stewardship notion could be folded into the Bellwether project. One component of the exhibition could center on environmental art and be made an annual element. She also asked if the various boards and commissions will be allowed to review the final draft actions and offer comments to enhance them before they are presented to the City Council for approval. Ms. Ewing said the intent was to review the package with the boards and commissions and to seek their input. Once the draft plan is released, the Commission could offer comments and any new specific ideas to be flushed out and built on going forward.

Chair Malkin asked how an arts group would go about taking advantage of energy efficiency programs, and if there is a central location within the city groups can be pointed to for energy consultations. Ms. Ewing said most energy incentives are provided through Puget Sound Energy, though the city does assist people and businesses by pointing them in the right direction. Chair Malkin suggested something could be added to the city's website the Commission could point arts organizations to. Mr. MacDonald said that would be reasonable.

Chair Malkin also suggested encouraging arts groups to post the bus lines or light rail to take to get to their facilities. Ms. Ewing said that would be a good thing.

Chair Malkin said the Power Up program, which is focused on capacity building, could fit into the larger scheme of things. Ms. Ewing agreed and pointed out that on the environmental side there are a couple of burgeoning groups in the city that are moving toward becoming non-profits. The city wants to help them build capacity as well. There are also some partners, such as Hopelink, that provide some energy efficiency services, and those programs could be

grown as well through capacity building. Mr. MacDonald noted that for 2020 the Power Up program is focused on resiliency. There could be some lessons learned from it on the broader topic of resiliency and planning for the future that would not necessarily be specific to arts organizations.

Commissioner Gulati asked if there been any check-in with parks and recreation about eco-friendly programs. Ms. Ewing said she has been working closely with that department on the plan update. Much is already being done in the city's park network to advance sustainability, but there may be additional opportunities.

Chair Malkin said he was aware that the Bellevue Arts Museum several years ago received a grant for its energy efficiency program. Puget Sound Energy is very active in pursuing those kinds of things. The available opportunities need to be brought to the attention of arts groups, particularly those with facilities. Ms. Ewing said there are opportunities around community solar in which Puget Sound Energy enters into leases for the use of building roofs where they install solar panels. City Hall is currently looking at that option.

Chair Malkin asked Ms. Ewing if her group could sponsor a marketing campaign for electric vehicles and recruit visual artists to do things like designing branding wraps for electric vehicles or buses. Mr. MacDonald said that would be a good idea. Ms. Ewing agreed and said it could apply to city-owned electric vehicles and the electric vehicle charging stations.

B. Arts Audience Participation Survey

Arts Program Assistant Manette Stamm reminded the Commissioners that the survey was launched in June and the 1074 responses were collected through July 17. Eight different languages were used, and all but one were utilized. In general, the respondents are active and interested in the arts. Most were older but they live all across the Eastside, mostly in Bellevue. Bellevue was shown to be a very clear destination for arts and culture and educational experiences. The survey results indicate that Seattle residents who work on the Eastside represent an opportunity for Eastside organizations to grow their audience.

Mr. MacDonald said he viewed the fact that 38.4 percent of the respondents live in Bellevue as a success toward getting a fuller vision of the Eastside. If only Bellevue residents had responded to the survey, the picture would not be as complete. He added that there are no real barriers on the Eastside in terms of how people live; they routinely shop and conduct business in the various cities, and Bellevue was highlighted in the survey as a destination for the arts.

Ms. Stamm noted that 67 percent of the respondents were age 45 or older, with 45 percent being 55 or older. The most underrepresented demographic groups were those 34 years old and younger. The survey included educational experience as well as arts and cultural experiences, which on the Eastside are predominantly oriented toward younger participants. While the survey did not capture a complete picture of the total population, it does indicate that a rather large percentage of older audiences are participating in the arts.

Chair Malkin asked if the survey answers could be cross-referenced with the work being done by the Bellevue Downtown Association to survey downtown residents. He said it would be interesting to know if where Bellevue residents live influences how they participate in arts and culture events. Ms. Stamm said she would give that some consideration.

Mr. MacDonald said going forward it will be interesting to break down the responses by age. He noted that the respondents under the age of 34 totaled more than 130, which is significant. In any planning effort, getting 30 people at an open house, let alone 30 people commenting, is considered a decent response.

Chair Malkin said he read the data as being encouraging in that it indicated the respondents during normal times attend art fairs and festivals.

Ms. Stamm said it is noteworthy that the survey results showed Bellevue to be a clear destination on the Eastside for arts and cultural experiences, outpacing even Seattle. The respondents were able to check multiple cities in answering the question about where they attend arts, cultural or education experiences, and the top answers were Bellevue, Seattle, Kirkland and Redmond.

The survey asked what it would take to make the respondents feel comfortable in returning to in-person events. In generally, most indicated they wanted to see additional precautions such as masks and hand sanitizer along with social distancing, disinfecting spaces, and having a Covid-19 vaccine. Twelve percent of the respondents indicated they would prefer virtual events, while five percent said they needed no precautions at all.

Mr. MacDonald noted that collectively, 95 percent of the respondents indicated a desire to see some precautions taken when the Governor gives the all clear. He said it was interesting to hear things like people wanting very specific types of filters in HVAC systems, and about the gaps between performances being longer. It all translates into a lot of challenges for arts organizations, particularly those operating and hold events in space.

Ms. Stamm said the survey included a question that centered on the number of persons attending events, increasing from 25 to 100 to 250. Not all respondents felt the larger the gathering the less likely it would be they would attend. The responses to “I don’t think I will go back” and “Don’t know” increased as the gathering size increased, though the respondents indicated they were most likely to attend events with gathering sizes of 250, which was not expected. It is clear that a lot of people still do not know when they will choose to once again attend events.

The Commissioners were told the questions in Part III of the survey were more qualitative. Ms. Stamm said the hundred pages or so of responses are still being reviewed. The questions asked about kinds of alternative experiences and interactions with the arts during the shutdown, if there were any limits to virtual participation, and what the audience liked or did not like about virtual experiences offered. More than half of the respondents indicated they had attended at least one unpaid virtual experience, and more unpaid virtual experiences are attended than paid virtual experiences. The most popular types of virtual experiences the respondents reported attending were workshops and classes, followed by celebrations and tours. The survey asked how likely respondents would be to return if an event were held outdoors with social distancing practiced, something not currently allowed under the Governor’s order, and 74 of the respondents indicated they were likely or somewhat likely to attend such an event.

The question regarding the impact or lack of impact the arts have had on lives during the pandemic generated the most responses among the qualitative questions. Many mentioned despair and depression arising from a lack of socialization at events and not being able to directly participate in the arts. There were some who felt more inspired and thankful for virtual experiences, but most indicated they are missing the arts and are really feeling it.

Ms. Stamm said the next step will be to draft an executive summary. It will include an attachment with all of the results, graphs and accompanying explanations of the data. It will be finalized by the end of August and will be available to the public.

Commissioner Lewis said the information is good to have during a period of time when no one knows quite what to do.

C. Economic Development Plan – Creative Economy

Economic Development Manager Philly Marsh said the work to update the Economic Development Plan has been under way for about a year following the Council approving the objectives for the update. The plan was last updated in 2014 and since then much has changed, including the fact that the cultural arts program was incorporated into the economic development division. The plan is intended to be a five-year plan, though changing it to a chapter-based plan will make it more nimble and easier to update.

The eight objectives approved by the Council in July 2019 were 1) identify ways to support the creative economy; 2) explore new opportunities to support small business; 3) support more robust retail activity; 4) identify best practices for integrating new businesses into the community; 5) support capacity building for community groups; 6) integrate key recommendations from the Tourism Plan; 7) make the plan easier to update; and 8) support local workforce development options and programs.

Ms. Marsh said Avalanche Consulting was contracted to assist in updating the plan. The firm was subsequently was acquired by EY US but has continued to focus on the objectives and the data from previous studies, including the Bel-Red arts district work, the Creative Edge, the Cultural Compass, and from extensive stakeholder outreach. At a focus group in December 2019 attention was given to the needs and opportunities, and at a second focus group in January the work zeroed in on strategies to be considered. Ultimately, the creative strategies in the updated plan will serve as a companion document to the Cultural Compass.

From the planning effort, the objectives, the stakeholder engagement, research and data analysis, six focus areas have been identified: 1) capacity building and partnerships; 2) small business and entrepreneurship; 3) workforce; 4) retail; 5) creative economy; and 6) tourism. The direct strategies complement some foundational strategies that are more applicable to a citywide approach.

Ms. Marsh allowed that the Commission is well aware of the need for a creative economy and benefits and values it brings to the city. It creates vibrancy, interest, and activities for residents, employees and tourists. One thing focused on in the current planning effort is the difference between the digital creative economy versus the traditional creative economy.

The draft plan was slated to be brought before the Council for adoption on March 23. The Covid-19 pandemic triggered a need for the economic development division to make a turn toward being responsive to the immediate needs of businesses and organizations. In June the Council asked the division to reengage with the Economic Development Plan and to test drive the strategies and tactics in the plan in light of the Covid-19 impacts. Some things were clear from the start, including the fact that the social distancing guidelines made it impossible for creative organizations to function. That has had a huge impact on arts organizations and tourism. The city's tourism sector dropped 90 percent in terms of hotel occupancy and remains highly impacted. The arts audience participation survey results points out the need to be cognizant of the environment and to be able to stay nimble in addressing the needs of both the creative economy and the arts.

Ms. Marsh said the work of Mr. MacDonald and Ms. Stamm helped to make headway relative to the development of some of the strategies, especially around capacity building. They set up meetings with Eastside city art administrators to share information, make sure efforts were not

being duplicated, and working together to do more with less. They co-lead a new Eastside arts organization, and they expanded existing programming to focus on pandemic recovery.

Ms. Marsh said when the economic development division was asked to reengage with the Economic Development Plan, the consultant's new home with EY US afforded them a much larger dataset and wealth of knowledge from around the world relative to how the pandemic was effecting economies. The need to be nimble and to adapt to immediate needs underlies the high-level policy strategies. The consultant has found that great disruptions like pandemics do not create new challenges, they emphasize the things that already exist.

The fact that Bellevue had already done planning work put the city in a unique position to identify the needs and the opportunities. In making test runs, the strategies were not changed, though some strategies were revised based on things learned over the past few months. One of the strategies is to enhance Bellevue's leading position in the digital creative sector and encourage linkages with the traditional creative sector where possible. Another strategy is to focus on how to expand the audiences for Bellevue's multicultural organizations and what they offer. Focus has also been given to the Bel-Red arts district and developing the built and institutional infrastructure needed to position the district as a major destination. That will require establishing a working group to convene, foster and promote the district. On the planning side, consideration will be given to ways to incentivize art uses for new development in Bel-Red.

The initial focus will be on recovering from the pandemic. Once the economy begins to rebound, there will be a pivot to strategies that can only be realized when it is known what the new normal will be. It will be important to expand and promote festivals, events and activities to grow the creative economy sector and to promote a strong creative brand for Bellevue, something that cannot be done during a time of social distancing.

Ms. Marsh asked the Commissioners to identify what success should look like, and what role the Commission should play in helping to implement the strategies.

Chair Malkin asked if other cities are being used as a model in terms of integrating the digital and traditional creative economies. Ms. Marsh said there are benchmarks to follow from cities such as Boulder, Colorado, Santa Monica and Sunnyvale, California, Cambridge, Massachusetts, and Arlington County, Virginia. There is a mix of the digital and traditional creative communities across them all. Bellevue's divides between the digital and the traditional is one of the biggest ones out there.

Chair Malkin asked what lessons have been learned. Ms. Marsh said one lesson learned has been around the clear need to convene the digital sector, which as a tech sector does not always see itself as a creative sector. The work will require some relationship building and some activation, possibly through competitions. Mr. MacDonald added that the list of things that would be good to do should include identifying opportunities within existing programs to pair creative tech workers with artists to see what collaboration they could come up with. The Creative Edge to a large degree seeks to find the overlap between those worlds while continuing to support the traditional art forms.

Chair Malkin asked if the definition of culture to include the creative digital economy. Mr. MacDonald said that could be talked about as part of the Cultural Compass.

Commissioner Gulati pointed out that there had been talk about doing a series of digital projections on downtown buildings. Mr. MacDonald said that was part of Bellwether, though he stressed that it would not involve pairing of digital and traditional artists. It will serve, however, as a fledgling tryout for a more robust collaboration program as part of a future

Bellwether. The beauty of Bellwether is that such collaborations can be tried. There should be a clear vision for where there needs to be differentiation between the various sectors, but there should also be attention given to joining forces to reach the creative potential.

Commissioner Lau Hui commented that the digital technology sector in Bellevue is strong and does not need financial support from the city to strengthen their position in the creative economy. What needs to be done is to bring the rest of the grassroots organizations up to par by strengthening their capacity building. During the pandemic, arts organizations have lost more workers than any other sector, and the city needs to ensure those smaller organizations will have the capacity to move forward. The gap between the digital and traditional sectors should not be allowed to expand.

Mr. MacDonald said he received a note from Councilmember Stokes calling for encouraging the inclusion of affordable housing and work spaces for artists. He said there needs to be a strong base, which is the small arts organizations and the individual artists. In terms of financial support, it is true the city does not need to be throwing grant dollars toward tech employees. It is equally true that tech companies often look for unique opportunities to work with artists, and when that is done they bring a number of resources to an opportunity.

Chair Malkin said a precedent was set by giving a grant to Jen Tremblay who did a VR project at the Botanical Gardens. He said there are several area VR companies who likely would be open to partnering with the traditional art sectors. It is just a matter of being more cognizant of integrating the digital sector with the traditional sector. Moving forward with the arts space initiative should take into consideration the digital economy as well as the traditional economy as an overall umbrella reflecting the creative economy.

Ms. Marsh said the full draft of the plan will be presented to the Council on September 14. She said the Council saw the strategies and the recovery tactics in early July. Adoption will occur before the end of the year. Mr. MacDonald said the timing of the Commission's next meeting on September 8 will not allow for additional review by the Commission.

Chair Malkin asked if a Commissioner could be assigned to the working group. Ms. Marsh said that would in fact be helpful.

With regard to what success will look like, Chair Malkin suggested it will entail having a very visible technology element to Bellwether. Erasing the line between the digital and the traditional creative economies will be a success.

Commissioner Gulati suggested success will involve being eco-friendly, such as using technology instead of fireworks on the Fourth of July. Mr. MacDonald agreed there is an opportunity for the creative tech and the creative arts worlds to come together. The coming together will resonate a powerful message. He added that plans are in the works to do some sort of lighting display at midnight on New Year's Eve as part of Bellwether.

5. COMMISSION QUICK BUSINESS – None

6. REPORTS

A. Commissioners' Committee and Lead Reports – As noted

B. Project Updates from Staff

Mr. MacDonald said the original idea behind the Old Business support concept got shrunk to something that would allow two-way directional traffic to continue. The mural will not be a part of the project.

Mr. MacDonald said he recognized that the Commission would like to keep the discussion alive around possible artist affordable housing or spaces. To that end staff are working on an NEA Our Town grant under the heading of Bel-Red arts district planning. If funded, it will include the final two stages of the arts space feasibility study. A number of community arts organizations that work on the Eastside or are located in Bel-Red are being signed up as part of the application.

The Commissioners were informed that some organizations will not be using their grant money. Traditionally funds not used simply go away, but there is the potential for having a proposal brought to the table for how to reallocate the funding instead for a project occurring in 2020.

A final agenda for the Power Up program is being developed. It will be brought back before the Commission in September.

With regard to the 130th public art project, Mr. MacDonald said the artist has developed a new form for the work. That will be brought back to the Commission when there is time on the agenda. Work to get a fabrication contract signed for the Downtown Park work is ongoing and is set to be approved by the Council on September 8. The Lattawood Park project is under construction. All of the conduit for the electrical has been laid and work on the artwork foundations is set to begin in about a week, with placement of the artwork occurring within the month of August. Staff are also working to obtain quotes for the renovation work on the two works previously discussed by the Commission.

7. ADJOURNMENT

Chair Malkin adjourned the meeting at 6:32 p.m.

Information and Discussion

Tuesday, September 1, 2020

Bellevue Arts Commission

Zoom Meeting: 4:30 pm

BelRed Arts District Project

At today's meeting, artist Katie Miller will present a draft outreach strategy for the BelRed Arts District planning effort. Katie Miller and staff welcome feedback from the commission.

BACKGROUND

The Arts District was first designated as an Arts Village as part of the 2009 BelRed Land Use Code Update that transformed the vision for BelRed from a light-industrial and commercial area into a mixed-use dense urban district. The original designation of the Arts Village was a point on a map that represented the original location of the Pacific Northwest Ballet's Francia Russell Center. The center has since moved to a new facility and staff has learned a lot more about the arts activity in BelRed. The term Arts District began to be used because it more closely aligns with the current condition in BelRed – a wide array of arts organizations, businesses, artists and makers working across the district although more congregated in the areas adjacent to the future 130th Light Rail Station at 130th and Spring Blvd.

Since its designation as an Arts Village, the city hasn't done much to cement the Arts District in the community. Due to the upzone as part of the 2009 land use code update and coming light rail, property values have dramatically risen and many areas in BelRed are experiencing huge new developments like the Spring District, or smaller, although still large planned developments around the 130th station and other areas. The result of this economic pressure is already starting to be felt with organizations expressing concern about rising rents or losing their space all together.

In early 2020, Bellevue was awarded a Creative Consultancy from 4Culture to work to develop the plan for the BelRed Arts District. In a matchmaking process, Bellevue and artist Katie Miller agreed to work together on this project. Her contract is with 4Culture and is paid for by their Creative Consultancy program that partners artists and creative planners with local arts agencies. This is the second year that 4Culture has run this program.

CONSULTANT SCOPE OF WORK

The scope of work initially developed by Bellevue staff includes two immediate phases of work with a third planned for the future:

PHASE 1: Research and Discovery

PHASE 2: Outreach and Engagement

PHASE 3: A 3-5 Year Arts District Action Plan and Artist Demonstration Project Proposal

OUTREACH STRATEGY

The City of Bellevue's Cultural and Economic Development division is hosting Katie Miller as a creative consultant to facilitate the development of a Community Group that will help identify opportunities for the BelRed Arts District and integrate BelRed's creative community into a model of sustainable neighborhood development.

Miller will work with the community to establish a common narrative for the arts district that will help recognize a vision and build consensus on a direction and projects that will develop a unique and authentic identity for BelRed. Miller will conduct outreach to develop relationships with broad cross-section of BelRed creative community members and collect feedback on the BelRed Arts District. She will enlist a diverse group of stakeholders including artists and art professionals, business leaders, non-profit leaders,

and cultural practitioners to form the Community Group to steer the development of the BelRed Arts District Action Plan.

Community voices are vital to the co-creation of an arts district vision that is right for the BelRed neighborhood. Miller will implement an online survey, numerous individual interviews, and small focus group discussions to develop a deeper understanding of key topics and concerns. This approach will capture diverse voices and a broad audience of arts organizations, arts constituencies, and BelRed businesses. The goal of this community outreach is to have at least 150 unique engagements.

OUTREACH AREAS OF INTEREST

Outreach will be conducted through virtual one-on-one interviews, focus groups and surveys. Following a review of existing plans and previous work pertaining to the BelRed and the BelRed Arts District, areas of interest have been developed to drive the outreach. These include:

1. **Goals for BelRed Arts District:** What does success look like? What's working, what's not working?
2. **BelRed's Unique Definition of Arts and Culture:** What does the BelRed community consider as arts and culture?
3. **Identity of BelRed:** What's BelRed identity and what could contribute to its identity as an arts district?
4. **Visibility of the Arts District:** How do we increase visibility of the BelRed Arts District?
5. **Affordable Space:** What types of affordable space are needed? Housing, studio, practice space, live/work, long-term occupancy?
6. **Funding:** How do we financially support the BelRed Arts District?
7. **Retention & Attraction:** How do we retain and attract arts in BelRed?
8. **Community Events & Arts Programming In BelRed:** What is the need for and interest in access for arts for community members, schools, etc.

STAKEHOLDER OUTREACH

Miller and staff have worked to develop an initial list of stakeholders. Recognizing the need to consider equity, especially in planning projects, staff has set a goal of reaching a racially and economically diverse group of stakeholders during this project. The draft list of potential stakeholders includes:

- Heritage & cultural groups (such as Japanese Heritage society)
- Arts and cultural organizations working in BelRed
- Arts and cultural organizations wishing to locate to Bellevue
- Arts-related businesses in BelRed
- Arts-related business constituents
- Individual artists currently working in BelRed
- Community members/business owners already invested in the future of BelRed
- Artists working and using BelRed organizations
- Neighborhood Associations and their constituents in adjacent areas in Bellevue, Redmond, and Kirkland
- Small businesses currently in BelRed
- Existing and future mid-large businesses in BelRed
- Business stakeholders and possible partners such as Facebook, GIX, Digipen, PNW Ballet, developers, etc.
- Regional business stakeholders such as Microsoft or Amazon
- People who work in/near BelRed or Spring District
- Bellevue Arts Commission and other civic leaders
- Bellevue/Eastside arts leaders
- Eastside artists, architects, designers, makers
- Regional artists and cultural practitioners
- Schools, universities, and colleges
- Current and potential audience for BelRed arts and culture
- Potential residents of various ages from teen to senior

- Potential new businesses in BelRed
- Potential new arts related businesses
- Potential artists

STAFF CONTACT

Scott MacDonald, Arts Community Manager
425-452-4852, smacdona1d@bellevuewa.gov

Action and Discussion

Tuesday, September 1, 2020

Bellevue Arts Commission

Zoom Meeting: 4:30 pm

Bellgate

At today's meeting, staff will present an update and seek a recommendation on options to resolve the placement and ownership of Bellgate, an artwork by Lee Kelley and located at Compass Plaza at 106th Ave NE and NE 6th St in Downtown.

Option 1 Motion: A motion to recommend that staff pursue attaining full ownership of the Bellgate artwork.

Option 2 Motion: A motion to recommend that staff not pursue attaining full ownership of the Bellgate artwork.

BACKGROUND



Bellgate was created and installed by artist Lee Kelley in 1985 for the amount of \$50,000. In 1983, the City of Bellevue and the Bellevue Allied Arts Council (BAAC), a nonprofit arts advocacy organization formerly operational in Bellevue, entered into an agreement to jointly commission the artwork. The BAAC chaired the selection of the artwork, and administered an invitational call to four Northwest artists. Lee Kelley was selected by a jury, which included nine stakeholders and community members including a member of the Bellevue Arts Commission. The City of Bellevue owns 30% of the artwork with the remainder currently owned by the BAAC.

From inception, the project was commissioned and designed with the intent of locating the artwork in the area of where it now sits on the east side of 106th Ave NE and NE 6th St on what was called the Pedestrian

Corridor. The Pedestrian Corridor, now comprising the core of the Grand Connection through Downtown, ran along the NE 6th St alignment from Bellevue Way NE to 110th NE at the Transit Center. The artwork was moved from its original location, in a grass field with a gravel walkway through the artwork to its current location in the mid-90s. Per the agreement between the City and BAAC, the BAAC has been responsible for all maintenance of the artwork.

In the event of the BAAC dissolving, the portion of the ownership of the artwork controlled by BAAC would transfer to the Bellevue Arts Museum. The BAAC is no longer current with its dues to maintain its status as an entity as of May 31, 2020. The BAAC has until September 30, 2020 to remain an active organization and retain their ownership share. The husband of the last known and recently passed BAAC member has been unresponsive to calls and emails over the last year. The Bellevue Arts Museum has expressed a desire to not be the owner of the BAAC share (70%).

In 2018, Onni Development Corporation purchased the site (Doxa Church and Barnes & Noble) where the Bellgate artwork now sits. They plan to develop three towers on the property including a large open space.

This represents two issues for Bellgate:

1. Because of the development planned, ownership of the artwork needs to be clear with willing ownership engaged in the process.
2. Exactly where the artwork would be sited is still up for negotiation.

This agenda memo is solely focused on the issue of ownership. In the event that partial ownership transfers to the Bellevue Arts Museum, requirements to maintain the artwork also transfer. The museum does not wish to add this responsibility as it is outside of their current mission and programming.

ISSUES FOR CONSIDERATION

Insurance and Risk: The agreement between the BAAC and the City of Bellevue stipulates that the BAAC maintains property insurance and liability insurance (minimum of \$300,000) on the artwork. In the event of a claim, the City and BAAC would each pay the percent of their ownership of the claim. Bellevue owns 30% and would pay 30% of valid claims. Staff has no indication that the BAAC still maintains this insurance. If the ownership of the artwork were transferred to the museum or the City, the party would need to take on additional risk, or possibly pursue deaccession if no agreement is made between the parties. The City is self-insured and inclusion of this artwork under full ownership of the City, while being a nominal impact on insurance costs, would presumably expose the City to additional risk if there was a claim. Given the materials used for the artwork, staff's assumption is that this risk is low.

Maintenance of the Artwork: In the event that the artwork needs maintenance, the majority owner would be responsible for maintenance. Staff is not aware of any maintenance of the artwork in at least the last decade. A review of the artwork by 4Culture revealed that one of the cranks that turns one of the pieces on the top of the sculpture was nonfunctional. Costs to repair the crank are unknown. If the City were to attain full ownership of the artwork, it would need to be with the understanding that the artwork is considered "as-is" and repairs to current operation may not be undertaken.

Appraisal of the Artwork: In 2019, the City of Bellevue had the artwork appraised at a value of \$95,000. This amount leads staff to assume that deaccession is not the best option unless a buyer can be located quickly to meet the development timeline for the property. For reference, the original commission of \$50,000 in 1985 is equivalent to \$122,000 in 2020 dollars – in effect the value of the artwork has gone down since its commissioning.

Ownership structure: Joint ownership of an artwork between the City and an outside organization is not advisable. It can be assumed that the City will be an entity for the foreseeable future while an outside

organization may not be. Staff does not recommend that the City maintain its current ownership percentage.

STAFF RECOMMENDATION

Given the issues raised above, staff recommend that the City pursue an agreement with the Bellevue Arts Museum to transfer ownership, in the event that the BAAC fully dissolves and their ownership transfers to the museum. Reasons supporting this recommendation include:

- Single ownership will make it easier to locate the artwork following redevelopment of its current site.
- Under single ownership the City can guarantee that proper insurance for the artwork is in place. Additionally, risk appears to be low for this specific artwork.
- Stainless steel artworks typically need minimal maintenance and the City is better equipped to include this artwork into a maintenance program for the entire collection.

OPTIONS

Option 1: The City pursue developing a draft agreement with the Bellevue Arts Museum so in the event that ownership is transferred to the museum, the City and the museum can quickly execute the agreement.

Option 2: The City doesn't pursue a draft agreement and not take on additional ownership or responsibilities.

STAFF CONTACT

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

Action and Discussion

Tuesday, September 1, 2020

Bellevue Arts Commission

Zoom Meeting: 4:30 pm

Ashmita Gulati Artwork Donation

At today's meeting, staff will present a proposed donation to the Bellevue Art Collection by artist Ashmita Gulati. Commissioner Gulati will remove herself from the commission meeting during the presentation, discussion and voting on this topic.

Motion: A motion to recommend to approve the donation of the artwork *Simply Respect* by the artist Ashmita Gulati and include the artwork into the Bellevue Art Collection.

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

Throughout the history of the Bellevue Art Collection, the Arts Commission has voted to accept donations of artwork based on various reasons including aesthetics of the work, relevance to the collection, availability of sites for the work, artist's resume, and others. Donated works currently in the collection include:

- Lotus by Verena Schwippert (Surrey Downs Park)
- Rock Totem by James Fitzgerald (Downtown)
- When Then Becomes Now by J. Seward Johnson (Storage)
- Bridle Trails Gazebo (not an artwork but important to the Bridle Trails community)

GULATI DONATION

Artist Ashmita Gulati has proposed the donation of one of her artworks, titled *Simply Respect*. The painting is acrylic and molding medium on canvas. It measures 30" x 48". The retail price of the work is \$3,450. This would be a donation to the Bellevue Art Collection at no cost. If accepted into the Bellevue Art Collection, the artwork would be considered a portable artwork and could be sited in a number of public buildings and locations. Costs to hang and install the work would be funded by the Public Art Program budget.

ABOUT THE ARTIST

From the artist:

Ashmita is driven by her passion to interpret and draw out the unique beauty of natural and emotional elements that surround us.

She was born in Mumbai where she spent her formative years and after 5 years at University and a degree in art from Sir J.J. Institute of Applied Arts, she specialized in advertising and pursued a career in the same, working as a visual artist for the next 8 years in leading advertising agencies both in Mumbai and Bangalore, India. She moved to the US in the mid '90's and took a break from her work. In 2005 she began experimenting with

different mediums and styles on canvas and was influenced by everything she saw, felt, and experienced around her.

In her words, "Artists are a product of their environment. We are sensitive to what we visually see and feel around us which has shaped much of what I do, and in return I bring a new point of view and an invigorated energy to my canvas".

ABOUT THE ARTWORK



From the artist:

Over the past few months, I have been influenced by everything I have seen and experienced around me. Watching the dramatic impact by the COVID-19 pandemic, I started a new series of paintings titled "It's Still a Wonderful World".

*The highly textured painting above is part of the same series and is titled "**Simply Respect**," followed by great power of the Black Lives Matter movement. I was passionate about actively expressing what I felt, in my own unique way. That we need to all stand together no matter what the color of our skin because the color within us was the same.*

Our country has changed in the last six months. The passion and pride I feel towards this movement and the sadness watching a pandemic ravage the country I love, combined with great hope for our future, is the basis of this painting.

STAFF RECOMMENDATION

Staff recommends that the commission accept the donation. Staff's review of the artwork and the artist's qualifications demonstrates that accepting this artwork into the collection would be a public benefit. This review is based off of, but not limited to, the following elements:

- Aesthetic Quality: this artwork is high quality and consistent with the level of expertise exhibited by other works in the collection.
- Relevance of the artwork to the collection's mission: this artwork explores themes that are relevant to current events in the region and across the nation. Underlying themes are consistent with Council's commitment to diversity as a strength.
- Siting: due to the artwork being considered portable, the painting can be installed in a number of different sites and won't run the risk of incurring storage fees.
- Commission's desire to see more Bellevue artists engaged with the initiatives of the Bellevue Arts Program: the artist is a longtime resident of Bellevue.

ATTACHMENTS

1. Artist Resume

STAFF CONTACT

Scott MacDonald, Arts Community Manager
425-452-4852, smacdona1d@bellevuewa.gov

Ashmita Gulati
Bellevue, WA
ashmita@hotmail.com
www.ashmitagulati.com

I am a contemporary abstract artist driven by my passion to interpret and draw out the unique beauty of natural elements that surround us.

I have a degree in Applied Arts, specialized in advertising and pursued a career in the same, working as a visual artist and art director for the next 8 years in leading multinational advertising agencies in Mumbai and Bangalore, India. It involved working with some of the leading consumer organizations in the world.

My move to the Pacific Northwest in 1996 created a break in my advertising career but I resurfaced in 2005 with a fresh perspective leading me to pick up my paint brushes. Soon I was influenced by everything I saw, experienced and felt around me. My website informs you of all details.

Over the last few years I worked on multiple topics that are close to my heart and have had the opportunity to personally showcase my work and have amazing conversations regarding my art directly with viewers.

I do believe that I am a product of my environment and it has shaped much of what I do and in return my diverse experiences enable me to bring a unique point of view and an invigorated energy to my canvases. I look forward to hearing from you.

Key Skills

Abstract Art
2-Dimensional Design

Contemporary Design
Art Direction

Color Theory
Visualizing

Work Experience

Member of the Bellevue Arts Commission Board at the City of Bellevue; Nov 2017 – Present

Visual Artist Painter 2005 – Present

Senior Art Director - Corporate Voice (Bangalore, India) 1995 – 1996

Visualizer - Lowe Lintas Advertising (Bangalore, India) 1993 – 1995

Design Consultant (Mumbai, India) 1992 – 1993

Jr Visualizer - Lowe Lintas Advertising (Mumbai, India) 1989 – 1992

Education

Bachelor of Fine Arts (*Specialized in Advertising*) Sir J. J. Institute of Applied Art, Mumbai, India (1986 - 1989)

Bachelor of Fine Arts (Foundation) Sir J. J. Institute of Applied Art, Mumbai, India (1984-86)

High School – Bombay Scottish, Mumbai, India (graduated in 1984)

Ashmita Gulati
Bellevue, WA
ashmita@hotmail.com
www.ashmitagulati.com

Events participated in

Best of the Northwest (Fall) - Nov 2019; Redmond Arts Festival – July 2019
Kirkland Art Festival - August 2018; Bellevue Festival of the Arts - July 2018; Redmond Arts Festival – July 2018; Best of the Northwest (Spring) - March 2018;
Redmond Arts Festival - July 2017; Bellevue Festival of the Arts - July 2017; Kirkland Arts Festival - August 2017
Redmond Arts Festival - July 2016; Bellevue Festival of the Arts - July 2016; Kirkland Arts Festival - August 2016
Art showcasing at The Elements Gallery (Bellevue WA) - 2014 to 2016
Bellevue Festival of the Arts - July 2015
Event display at The Seattle Asian Arts Museum - April 2014; Bellevue Festival of the Arts - July 2014
Redmond Arts Festival – July 2013; Bellevue Festival of the Arts - July 2013
Event display at The ACT Theater (Seattle WA) - Oct 2012; Solo show (Bellevue WA) - April 2012; EAFA Group Show at the Seattle Design Center - Jan 2012
Group Show at The Parklane Gallery (Kirkland WA) - Oct 2011
Group Show at The Parklane Gallery (Kirkland WA) - Oct 2010
Event display at Seattle Art Museum - Oct 2010

Commissions

Below is a list of private residents from the Greater Seattle area and overseas, some who have visited me in my above shows and for whom I have privately commissioned and completed canvas paintings from 2017 - 19. All works were specific to client's needs in terms of sizing and availability.

- Arantza and Carlos Alonzo – 30"x36" (2 panels diptych) Complete size 30"x72" Kirkland resident, budget \$5000. Title – My City – Rejuvenating, project completed Feb 2019
- Erin Dahlgren – 40"x60" horizontal single piece canvas. Mercer Island resident, budget \$7500. Title – My City- Rejuvenating, project completed Nov 2018
- Connie Garvey – 40"x 40" (3 panels triptych) Complete size 40"x 120" Bellevue resident, budget \$10,000 Title- My City- Rejuvenating, project completed January 2018
- Mahesh Samat – 36"x48" single canvas. Resident of Singapore. Budget \$3000 Title – My City- Rejuvenating. Project completed May 2018
- Charu Bogdan – 30"x48" and 24"x30" (2 paintings) Bellevue resident, budget \$5000. Title – The Many Moods of the Northwest, projects completed October 2017
- The Jhamb Family – 24"x 30" (2 panels diptych) Complete size 24"x60". Budget \$3000. Title – My City- Rejuvenating, project completed August 2017

Deaccession Policies and Carlos Basanta Artwork

At today's meeting, staff will present Deaccession Policies reviewed by the commission in 2006. Following this review, staff will discuss an artwork that has been in storage since 2004.

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

Staff drafted Deaccession Policies for the commission's review in 2006. These types of policies are typical components of a public 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.

ISSUES

Staff has identified the following two issues for discussion at today's meeting:

1. Deaccession Policy Review – Staff would like to work towards updating all collection policies. This includes the Deaccession, Accession, Artist Selection, Jury Selection, and Donation, Gift and Loan policies.
2. Carlos Basanta's *The Man Who Stole the Golden Egg* – This artwork has been in storage for roughly 16 years and is a possible selection for deaccession.

DEACCESSION POLICY REVIEW

The public art collection was started in 1987. Since its start, the collection has grown to over 70 artworks located throughout the city. Some artworks are indoors, others are standalone artworks in parks and in the Right-of-Way and others are integrated into infrastructure. Each artwork, due to materials, siting, maintenance, construction and other conditions has a different lifespan. For most public artworks, a 25 year span is considered the life of the artwork. Many artworks will last much longer with proper maintenance, restoration and siting. Important elements of the deaccession policy review are:

- The growing age of the collection, and thus a possible increased need to utilize deaccession policies as artwork gets past their lifespan. During a recent review of the public art collection conducted by 4Culture, they noted nine different artworks in need of major restoration work. Two of those artworks are currently budgeted for restoration;
- The Public Art Collection continues to grow and evolve while maintenance funds don't necessarily keep pace;
- Maintenance is now being prioritized by staff but Bellevue hasn't had a regular maintenance program since 2010;
- New technologies are often more expensive to restore (*Longboat Reed Rookery* by Dan Corson);
- Existing artworks that aren't portable and need to be permanently sited need to have a site identified before they are purchased or donated to the collection (*Man Who Stole the Golden Egg* by Carlos Basanta); and
- Actions following deaccession can be limited:

- For most works, the sale of an artwork that has been deaccessioned might not be feasible;
- For older artworks, trading for a different artwork might not be feasible as a number of artists with work in the collection have since passed away;
- The Public Art Program primarily purchased artwork from the Bellevue Sculpture Exhibition (now Bellwether) prior to 2009. These artworks were typically existing and were not specific or built for Bellevue or their sites. This is important because the lifespan of the artwork is not from purchase date but fabrication date; and
- For artwork that is integrated and site-specific there may not be another option for deaccession other than destruction.

The Deaccession Policy includes a list of possible acceptable reasons for deaccessioning artworks. The following is the draft deaccession policy reviewed by the Commission in 2006. The red text below indicates references to the Accession Policy that do not exist in the latest draft (also developed in 2006) of the accession policy (to be reviewed at a later date). The below text has not been edited in any substantive manner since the commission last reviewed in 2006, with the exception of minor grammatical errors.

DEACCESSION POLICY

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. (1. Aesthetic Quality and Content)
- 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. (1. Aesthetic Quality and Content)
- The artwork has generated significant adverse public reaction over an extended period of time, 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. (1. Aesthetic Quality and Content) and (6. Lifespan, Durability and Long-Term Maintenance)
- The artwork is not, or is rarely, on display due to lack of a suitable site. (2. Location of Site)
- Changes in the use, character or design of the site have occurred that affect the integrity of the artwork. (2. Location of Site)
- The site for the artwork is going to be demolished, adapted or sold and no other suitable site is available. (2. Location of Site)
- The site is no longer publicly accessible. (2. Location of Site)
- Proposed project or site can not be modified to meet ADA regulations. (4. Technical Specifications and Feasibility)
- The terms of acceptance have not been fulfilled. (5. Budget and Contractual Information)
- The donation, gift or loan restrictions can no longer be met by the City. (5. Budget and Contractual Information)
- 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. (5. Budget and Contractual Information)

- The artwork has been stolen or is missing. (6. Lifespan, Durability and Long-Term Maintenance)
-
- 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 (6. Lifespan, Durability and Long-Term Maintenance)
- The artwork has been damaged beyond repair or damaged to the extent that it no longer represents the artist's intent. (6. Lifespan, Durability and Long-Term Maintenance) and (7. Vandalism and Safety)
- There is a documented history that shows the artwork is a threat to public safety. (7. Vandalism and 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.

FOR COMMISSION DISCUSSION ON DEACCESSION POLICY REVIEW

- Being mindful of the mission of the public art collection, are there any reasons for deaccessioning or not deaccessioning artwork that are missing from the policy?
- How can this policy inform how we think about the accession policy?



CARLOS BASANTA'S THE MAN WHO STOLE THE GOLDEN EGG

This artwork was first presented in Bellevue in 2004 as part of the Bellevue Sculpture Exhibition. It was originally fabricated in 2001. It is made of ferro-cement and purchased by Bellevue following the exhibition in 2004 for \$18,000. Ferro-cement is essentially wire mesh encased in a thin layer of cement. The artist then applied a layer of patina to the cement for color.

ISSUE

Staff is working to get all work out of storage. There are currently four artworks in storage, two of which are temporary while Sound Transit is

working on the City Hall Light Rail Station. The other artwork, a work by J. Seward Johnson called When Then Becomes Now, staff will work to site in 2021.

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 a number of 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 criteria 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 of time.

STAFF RECOMMENDATION FOR FUTURE CONSIDERATION

The staff recommendation is to deaccession the artwork, recognizing that this artwork will not be installed anytime soon and it continues to be a drain on available resources. Staff recognizes that deaccessioning an artwork is something that the commission should consider seriously. Staff plans to bring this issue back to the commission to consider. At that time, staff will present a recommended action for removing the artwork from the public art collection (sale, trade, donate, or disposal).

STAFF CONTACT

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Community Development

Reports

PROJECT UPDATES

GENERAL

Artspace

Update: Staff applied for a National Arts Endowment's Our Town grant for "BelRed Cultural Planning." This proposal includes funding for the final stages of the Artspace Feasibility Study, which includes an Arts Market Survey, which will survey artists and arts organizations on their space and facility needs. Grants are awarded in Spring 2021.

GRANT PROGRAMS

2020 Funding Cycle and Allocations Committee

Update: Staff continues to work through the specific issues that organizations have had fulfilling their grants in 2020.

CIP Cultural Arts Fund

No updates to report.

Power Up Bellevue

Update: Staff will have an update on the Power Up program and schedule at the October commission meeting.

PLANNING PROJECTS

BelRed Arts District

Update: Staff is working with artist Katie Miller on scoping out an engagement process aimed at better understanding the vision for the BelRed Arts District and developing implementation strategies to achieve that vision.

BelRed Streetscape Plan Update

No updates to report.

Cultural Compass

No updates to report.

PUBLIC ART

130th Streetscape Public Art

No updates to report.

Bellwether 2019

No updates to report.

Downtown Park Public Art

Update: The fabrication contract with THEVERYMANY will be on the consent agenda for approval at City Council's September 8th meeting.

East Link Public Art

No updates to report.

Grand Connection

No updates to report.

Lattawood Park

Update: Artwork foundations have been poured. Installation of the art pieces has been postponed until September due to fabrication delays.

Public Art Collection & Maintenance

Update: Staff is working to get quotes on the complete scope including restoration of Garden of Alternatives and Arc with 4 Forms.

Portable Art Collection Call

Update: Staff received over 1,000 submitted artworks from 194 different artists for the portable call. A panel, which includes Ellen Ito from the Tacoma Art Museum, Genevieve Tremblay, a Bellevue resident, artist and Cornish instructor, and Commission Chair Malkin are reviewing the artworks the week of August 24th. Staff will present recommended artworks for purchase to the commission at the October 6 meeting.

Eastside Artist Roster

Update: Artists have begun submitting materials for the roster. Applications have been slow but steady.