

BELLEVUE ARTS COMMISSION



Nails, by Christian Moeller, was installed by Sound Transit on the Eastrail on the west side of their operations and maintenance facility in BelRed.



Community Development

**APRIL 6, 2021
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

Community Development

Agenda

Tuesday, April 6, 2021

Bellevue Arts Commission

Zoom Meeting: 4:30 p.m.

Commission Staff Contact: 425.452.4852

The City of Bellevue Arts Commission meeting for April 6, 2021, will be conducted virtually via Zoom Webinar. The public can access the meeting here, <https://cityofbellevue.zoom.us/j/92144787935> using Passcode: 618937 or by connecting to the Zoom Webinar using Webinar ID: 921 4478 7935 and Passcode: 618937. 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: 921 4478 7935, and Passcode: 618937.

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 02/02/2021 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 April 6 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 – April 6”.
4. **ACTION, DISCUSSION, AND INFORMATION ITEMS**
 - A. Performing Arts Center Eastside Update 4:45 – 5:15
 - B. Utility Box Wrap Program – Recommended Artists 5:15 – 5:45
 - C. BelRed 121st and Spring Artwork 5:45 – 6:15
5. **COMMISSION QUICK BUSINESS** 6:15 – 6:20
6. **REPORTS** 6:20 – 6:30
 - A. Commissioners’ Committee and Lead Reports
 - B. Project Updates from Staff
8. **ADJOURNMENT** 6:30 pm
Chair will adjourn the meeting.

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

February 2, 2021
4:30 p.m.

Bellevue City Hall
Virtual Meeting

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

COMMISSIONERS ABSENT: None

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

OTHERS PRESENT: None

RECORDING SECRETARY: Gerry Lindsay

I. CALL TO ORDER

The meeting was called to order at 4:31 p.m. by Chair Malkin who presided. All Commissioners were present with the exception of Commissioner Wolfteich who arrived at 4:58 p.m.

2. APPROVAL OF AGENDA AND MINUTES

A. Approval of Agenda

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

B. Approval of Minutes

Motion to approve the January 12, 2021, minutes as submitted was made by Commissioner Gulati. The motion was seconded was by Commissioner Lau Hui and the motion carried unanimously.

3. ORAL COMMUNICATIONS – None

4. ACTION ITEMS AND DISCUSSION ITEMS

A. Committee Assignments

Arts Community Manager Scott MacDonald noted that the Chair has the sole authority for appointing Commissioners to the individual committees. He said there still is work to be done to determine the scope of work for each committee. Committees are limited to no more than three members to avoid triggering an official public meeting that would need to be noticed. Committees are a valuable tool though they got somewhat lost in the Covid-19 shuffle specifically and admittedly were underutilized over the last four years. Commissioners assigned to committees generally serve only a single year. Committees play an advisory role to the staff, who then advise the full Commission.

Mr. MacDonald said there are six proposed committees, beginning with the grants and funding committee. The committee usually has one or two members and focuses largely on the pre-application process that leads up to the work of the allocations committee. Specifically, the committee is tasked with looking at issues around equity and making sure the process is open to all with as few barriers to entry as possible. Any updates to the guidelines must be approved by the full Commission and the City Council. On the funding side of things, there was recently a request made by the Mayor for the Commission to look into mechanisms for additional arts funding. If that work is taken on, the committee would be the initial touch point for all things concerning arts funding.

The three-member allocations committee reviews the grant applications and makes recommendations to the full Commission.

The two-member public art committee has a fairly broad scope in focusing on informing arts policies, advising staff on upcoming public art opportunities, and determining artist and art selection panels. At least one member should be familiar with and passionate about diversity, equity and inclusion methods.

Mr. MacDonald said the Bellwether committee could have either two or three members. The committee advises staff in regard to the planning work for Bellwether and the transition from a city run and produced show to an externally run with city engagement show. One Commissioner on the panel will serve on the creative director selection panel.

The BelRed Arts District committee will focus on what is a major Council initiative that is part of the economic development plan. The committee should have one to two members, at least one of which should be very familiar with how the city's incentive systems in the Land Use Code work. The committee will help plan for and inform implantation of the Arts District and will focus things like issues in the Land Use Code, community organizing, and preparing for the launching of the implementation plan.

Mr. MacDonald explained that the one-to- two-member community partnerships committee will focus on getting the city and the arts program out into the community by working with organizations, developing partnerships, and building the overall capacity of the arts ecosystem in Bellevue and across the Eastside in line with the vision of the Cultural Compass. The city recognizes that it cannot do everyone on its own, thus partnerships are needed along the lines of EastHub and the Eastside Arts and Culture Coalition. The Artspace Market Survey is another partnership that would fall under the work of the committee.

Mr. MacDonald said it can be assumed that each committee will meet no more than three times in 2021. Ms. Stamm added that the allocations committee involves a lot of work. It has roughly a month to read through about 40 applications. Accordingly, members on the committee should be on no more than one other committee other than the public art committee, which has the second busiest scope of work for 2021.

Chair Malkin indicated his desire to serve on the public art and the community partnerships committees. He suggestion attention also needs to be given to the issue of growing the city's portable art collection. Mr. MacDonald said that work will be part of the work done by the public art committee.

Commissioner Gulati said she wanted to serve on the BelRed Arts District committee given that she lives in the area, and also the public art committee.

Commissioner Aldredge volunteered to serve on the allocations committee. She added that she would also like to serve on the public art committee given her background in public art. She noted that she is an architect and knows a lot about the Land Use Code incentive systems, though not specifically in Bellevue.

Commissioner Lau Hui noted her preference to sit on the grants and allocations committee. She said she also would like to serve as part of the BelRed Arts District committee. She said over the last few years she has done a lot of work in Bellevue and is familiar with the city's Land Use Code.

Commissioner Gowdy said she believed it would be good for her to serve on the allocations and community partnerships committees.

Commissioner Martinez said she was willing to serve on any committee but was passionate about the work of the Bellwether committee. She also expressed an interest in serving on the community partnerships committee.

Commissioner Wolfteich noted his preference for the Bellwether and BelRed Arts District committees. He said he has some background in working with the Land Use Code.

Commissioner Gulati offered to serve on the grants and funding committee.

Mr. MacDonald said the final list of committee assignments would be compiled and sent out in the next couple of weeks ahead of the Commission's March meeting. He said for some of the committees some background work will need to be done ahead of their first meeting, while for others things are queued up and can get right to work. The first committees up will be Bellwether, potentially community partnerships, and grants and funding.

Commissioner Gulati asked for more information about the Mayor's request to study potential new sources of funding for artists and arts organizations, or the arts in general. The city has what is called an eight-hour rule, which means any work directed by the Council that will take eight hours or more of staff time must be approved by the full Council. Chair Malkin and Commissioner Lau Hui are in conversations with Councilmember Stokes to bring up the issue before the Council, but there is no guarantee the Council will give that direction. Through HB-1058, the legislature gave all counties in the state the ability to impose a sales tax of 0.01 percent without a vote of the community. That is one possible mechanism for increasing funding. King County has until the end of the year to decide whether or not to approve the tax, and if the decision is positive, the City Council would then need to authorize it locally. Other possible sources of funding include increasing the admissions tax for ticketed events, which other cities regionally use.

B. Art Policies

Mr. MacDonald said most major or established public art collections have adopted art policies. He said Bellevue's collection, while not major, can certainly be considered to be established given that it has works of all different lifespans coexisting within the collection, and a series of different media and materials.

Policies guide the general processes and should aid in the decision making process. Policies should be descriptive without being specifically prescriptive. Policies are not rules, rather they serve to help administrators and the Commission through the process of a public art process in order to achieve the best possible outcome within given

parameters. Where policies are overly prescriptive, the result can be a collection that all looks the same. Works with long lifespans are important to have, but it is also important to have works that have short lifespans. Policies should be drafted in a way so as to remove any barriers to opportunities. Too often an unfortunate quality of many public art collections, including Bellevue's, is that they tend to favor artists of the male and Caucasian demographics.

More broadly, the policies should clarify what representation within the collection means. Representation could be about Bellevue's population, or the population of the Eastside, but it could also be about the broader region. It could also be that representation of traditionally underrepresented groups actually means they will need to be overrepresented in the collection.

Mr. MacDonald shared with the Commissioners a list of issues to be considered. He stressed the need to be consistent with the city's procurement guidelines. The maintenance and lifespan of works should be considered and documented for incorporation into the maintenance budget. An example is *Long Boat Reed Rookery* at City Hall, the repairs for which are estimated to be \$75,000; the question for that work is whether it might make more sense to deaccession the work, given that it still has value, and replace it with a different work for roughly the same amount of money. Maintenance is not a bad issue; it is only bad when it cannot be afforded.

Continuing with the list of issues, Mr. MacDonald said sites have not always been identified before accession. The result is acquired works sitting in storage facing deterioration issues. A policy is needed to help make decisions about when to accept the donation of a work. Given that there currently is little or no guidance, all such requests are currently brought before the Commission for consideration.

The mission of the collection should drive the selection of artists. The Commission-approved mission has proved to be very helpful and valuable in the public art process. Panels have found it helpful to their decision making. It should be incorporated into the policy for accessions, whether by donation or purchase.

The collection should feature a mix of local, regional and national artists. Bellevue is an international city, but that does not mean only internationally known artists should be hired. Temporary artworks should be expanded to include anything with a lifespan of less than ten years, and they need to have their own policies. Temporary works serve as opportunities to try new things and test new media. New media should not be precluded from permanent works provided they are added via informed decisions.

General policies are needed about understanding the lifespan of a specific kind of work, particularly those that include any kind of electronic component. Purchasing and stockpiling supplies that may become obsolete and no longer be made should be part of the project budget up front.

Chair Malkin asked about art located on private property that is obviously accessible to the public. He asked if those works should be considered by the Commission as part of the policies in terms of how a work may or may not fit in with the city's bigger goals. Mr. MacDonald said that is an issue that will come down to the discussions specific to the Land Use Code.

Commissioner Aldredge made reference to the Amazon collection in Downtown Seattle, or the works located in Freemont which were brought about by the Freemont Arts Council and private dollars rather than by Seattle Arts Commission. Private works certainly can

have an impact on the character, look and feel of a neighborhood and the only way to manage that is through land use policies.

Commissioner Gulati said Microsoft's collection is very enjoyable and well chosen. As their construction work progresses, they will be added more works. The works are easily accessible by the public, and all of it is paid for by Microsoft.

Mr. MacDonald said the Council is particularly interested in the formation of partnerships to fund public art. That may or may not need to be addressed through a separate policy.

Commissioner Lau Hui stressed the need to consider accessibility when considering public art. There are many art works in Bellevue that are provided by private parties that are accessible to the public, though that is not clear in all cases. Signage is needed to make it clear the public has access to the works. Mr. MacDonald pointed out that city policies will need to be specific to publically owned artworks.

Commissioner Aldredge said that could be another tie-in to the Land Use Code. She noted that there is a building in downtown Seattle that has a work by Henry Moore. The development was awarded bonus building height in exchange for the artwork on the front plaza. Over the years works by the artist became more and more valuable, and when the building was sold the new owner tried to sell the piece and ship it out of Seattle. Because of the specific way in which the Land Use Code was written, however, he was precluded from doing so without removing several stories from the top of the building. In talking about public/private partnerships, the city should be very careful in writing code to preserve the public benefits gained in exchange for additional building height and bulk.

Chair Malkin asked if the concept of partnerships with the private sector would extend to organizations like Sound Transit. Mr. MacDonald said only in cases where works are jointly owned. Artworks associated with city building projects would be owned by the city and as such would be included in the public art collection and subject to the normal acquisition process.

Mr. MacDonald said the proposed policy list includes a temporary works policy for works with a lifespan of less than ten years; an accession policy covering the process of acquiring permanent artworks through purchase or donation; and a deaccession policy addressing and guiding the process of removing works from the collection. He said the next steps will include working with the public art committee to review the policies in place in other cities. The staff will generate draft policy language for the committee and ultimately the Commission to review. The full policies will be before the Commission for final approval at some point during 2021.

Commissioner Gulati asked if the policies will be updated on an annual basis or just every so often. Mr. MacDonald said there is no set schedule for reviewing and updating the policies. The policies should be considered to be a framework and as issues come up that clearly do not work within the framework, there may be a need to update the policies. The policies should be thought of as standard operating procedures for staff and the Commission to follow.

C. Utility Box Wraps Program Call for Artists

Ms. Stamm noted that as previously pointed out, there are several existing vinyl utility wraps in Bellevue. Many cities have instituted programs to wrap utility boxes with art, and the proposed call would be the first time the arts program has launched such a program. The goal of the call is to provide opportunities specifically for Eastside artists and to help

bring character, intrigue and beauty to the public realm by covering up to 15 boxes in BelRed. BelRed, which is designated as an arts district, was formerly farmland and an industrial area. It is home to a wide array of arts organizations, businesses, practice spaces, artists and makers. The call will be eligible to all visual artists living in east King County. Applicants will need to submit an artist statement, an artist biography, five images of example artwork, and image descriptions for all submitted works. The artists will have to be registered on the Eastside Artist Roster. The application will have to be completed by midnight March 5. Once works are submitted, a panel will review them and a recommendation will be made to the Commission for artist approval on April 6. The selected artists will be notified on April 7, and then they will need to submit their draft designs by April 28. The final designs will be due by May 5 ahead of the Commission's final design review action in June. Final layout confirmation with the artists will be done in June and July, with installation occurring in July and August.

Ms. Stamm said the criteria for selection will be artistic merit, compelling themes relevant to the call and the BelRed area, and example artworks consistent with the design guidelines. Diverse artists will be encouraged to apply. The review panel will be comprised of one Commissioner who also is a member of the public art committee, one community member and one art professional. Final approval of the artists selected and their final designs will be given by the Commission.

The design guidelines address the content and graphic guidelines, the expected lifetime of the works, licensing of the works, possible acts of vandalism against the works, and identifies the corridor opportunities.

Advertising of the call will begin immediately following approval of the call by the Commission.

Commissioner Wolfteich asked if the history of the BelRed area is included in the call materials. He added that the fact that the area was home to Japanese farmers before they were incarcerated during WWII could serve as a unifying theme. Ms. Stamm agreed that understanding the history of an area is important in the design of artwork. The Japanese history specifically is something an artist might consider and respond to. That specific historical context, however, is not specifically included the call materials.

Commissioner Aldredge asked if the budget anticipates maintaining the wraps. She said she had been in contact earlier in the day with Sound Transit's head of maintenance and curating who indicated the organization has done a lot of temporary art and wraps in the Kent-Des Moines area, areas that saw a lot of vandalism. Where vandalism has occurred, Sound Transit has chosen to replace the works that cannot be repaired. Works in Kent have constantly been subject to vandalism which have led Sound Transit to discuss how long they should continue to replace the wraps. She asked if the city has plans for addressing vandalized works too damaged to be repaired. Ms. Stamm said the type of vinyl to be used will have anti-graffiti properties. The slicing of wraps attached to a surface has been proven to be common in Bellevue. Artists will need to be made to understand that the timeline for the works will be five to ten years. The budget will not include replacing any works beyond their lifespan.

Commissioner Aldredge added that the acts of vandalism of the Sound Transit wraps appear to be specifically aimed at works by the most diverse artists. The resulting message was disturbing and could not go unaddressed. That fact should be on someone's radar in regard to the Bellevue project. Mr. MacDonald said during his tenure on the urban design side his work included installing utility box wraps in Bellevue. He said that was nine years ago and in Old Bellevue. He said he was not aware of any wrap in the

city that has needed to be replaced. He allowed, however, that diversity and artists addressing specific issues could potentially draw out those who normally would not seek to vandalize wraps. He added that the wraps are considered to be one-time installations, but instances of vandalism that appear to involve racist, bigoted or hated intent would be a different scenario and it would be incumbent on the city not to acquiesce to that type of activity by just removing the artwork.

Chair Malkin asked what the thinking was behind limiting the call to just King County and the Eastside, and why it should not be opened up to statewide artists. Ms. Stamm said the clear guidance of the community and the Commission has been in favor of finding more opportunities to represent Eastside artists. Additionally, there is an intent to incentivize people to sign up on the Eastside Artists Roster, which is specific to the Eastside. Chair Malkin said he was thinking of changing the call, but did point out that because the Bel-Red Arts District has the potential of being more of a draw, broader representation would be a good thing.

Mr. MacDonald concurred with the comments made by Ms. Stamm about building opportunities and responding to direction from the Commission. He said in the broader context, the arts district is made up of people and there will ultimately need to be representation at all levels. He allowed that the call, as it is specific to artists living on the Eastside, there could be fewer artists eligible with a direct connection to the Japanese American community and the history of much of BelRed being farmed by Japanese Americans prior to their incarceration during WWII. He said the call could be amended to think about the Spring Boulevard corridor as being open to artists within Washington state, and the other locations being open to Eastside artists. That would allow more Japanese American artists to apply.

Commissioner Aldredge said she preferred the call as written. She said the project is relatively small and it should serve as an opportunity for emerging local artists. There will be other and bigger opportunities in BelRed that could be open to everyone.

A motion to recommend the Wraps Program call for artists as written was made by Commissioner Aldredge. The motion was seconded by Commissioner Gulati and the motion carried unanimously.

5. COMMISSION QUICK BUSINESS

Commissioner Martinez reported that she was recently invited to the Friends of Bellevue cross cultural center meeting. She said citizens are gathering to brainstorm what the center could look like and how to advise the city concerning it.

6. REPORTS

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

Mr. MacDonald reminded the Commissioners that the Bellwether Winter Market would remain up through February 12, which is Lunar New Year. He said the market showcases a wide range of works for sale directly from the artists who have participated in past Bellwethers.

Mr. MacDonald said he is still meeting weekly with the creative director and the graphic designer to talk about the 2021 and 2022 Bellwether events. Ideas around what other partnerships might be pursued are being discussed.

The Lattawood Park public art project is fully functional and operational. The artist is not happy with one non-lit component near the north end of the park and he wants to lower the height of it. A couple of additional LEDs are also going to be installed to help illuminate the path between pieces.

Mr. MacDonald reported that a maintenance contract is under review with the consultant for *Arc with Four Forms*. The work will be restored along with *Garden of Alternatives* in McCormick Park under the same contract.

With regard to the Eastside Artists Roster, Mr. MacDonald said the goal for the year is to grow the roster. That will tie into some opportunities for capacity building across the Eastside. Other ways for Bellevue to show leadership on the Eastside are being investigated.

The city remains in Phase II of the reopening plan. For the arts that means museums are allowed to open at 25 percent capacity, though individual groups are limited to no more than six people. That could potentially allow Kids Quest to reopen though there are currently no plans for them to open at least in the next couple of weeks. With regard to theater companies, it is likely it will be near the beginning of 2022 before they start operations and performances.

A business the Small Business Association just released a new program called Shuttered Venues. The program involves awarding grants specific to arts and culture venues that have been closed during Covid-19. The program is open to arts organizations as well as for-profit arts businesses like practice spaces and recording studios.

At the state level, HB-1058, which gives county councils the ability to implement tax increases specific to the arts, will be out of committee soon. There is also pending before the legislature a bill to create a creative economy advisory group that would tasked with looking at new and traditional art forms and how they support the statewide economy. That could lead to more state support for the idea of the creative economy.

8. ADJOURNMENT

Chair Malkin adjourned the meeting at 6:27 p.m.

Information

Tuesday, April 6, 2021

Bellevue Arts Commission

Zoom Meeting: 4:30 pm

Commission Staff Contact: 425.452.4852

Performance Art Center Eastside Update

At today's meeting, the commission will be provided with an update on the Performance Art Center Eastside (PACE) organization and project from their Executive Director, Roxanne Shepherd, and Board Chair, Eric Stelter. This is an information only session.

BACKGROUND

The attached pages provide background materials on the history of the organization, its vision and other key details for the commission to be aware of.

NEXT STEPS

For the commission, no future action is currently planned.

STAFF CONTACT

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



PACE's Board Chair, Eric Stelter, and Interim Executive Director, Roxanne Kröon Shepherd, appreciate the opportunity to bring the Bellevue Arts Commission up to date on the work undertaken over the last year and a half and to answer any questions.

PACE is not requesting anything from the City or Arts Commission at this time.

MISSION

PACE transforms lives and enriches the community by presenting artistic, cultural, educational, and entertainment experiences of the highest quality for all within our reach.

VISION

PACE will continuously enhance the quality of life in our region, using the transcendent power of the Arts to open hearts, engage minds, and create understanding and appreciation among the diverse communities we serve.

VALUES

PASSION: Capture the hearts and minds of all with energy, enthusiasm, and conviction.

ARTS: Delight audiences through traditional, emerging, and relevant talents and genres.

CONNECTED COMMUNITY: Use our Eastside cultural hub to bring people together to create memorable, enhanced entertainment and arts education experiences.

EXCELLENCE: Outstanding performance across all functional areas and deliverables achieved through fun, effective collaboration, transparency, and fiscal accountability.

ENDS

Note: "Ends Statements" are a component of The Policy Governance Model which PACE now employs as the structure through which Board and Staff collaborate.

PACE exists to create this overarching END: fulfill the need on the Eastside for a cultural heart that transforms the community.

Further refinements of this overarching END include the following:

The community will together take a critical step in creating a great city.

- A world-class arts organization will serve, educate, and entertain the Eastside in the heart of its 'downtown'.
- Culture and entertainment will be a strength with which Eastside businesses recruit talent.
- PACE will be a hallmark public-private partnership.
- PACE will provide an opportunity for many to give meaningful expression to their wealth.
- PACE's development of a new generation of funders will extend the Eastside's tradition of meaningful civic engagement.
- The Eastside market will recognize and reward PACE's excellence in governance, programming, and community engagement.
- Increased state, county, and eastside cities' funds will be allocated to Eastside arts organizations.

A living, breathing, cultural hub will advance Eastside residents' cultural experiences and community pride.

- The Eastside community will hold gatherings and events made possible by the size, scale, and technological capabilities of PACE venues which include a 2,000+ seat flexible performance hall, tech studio theatre, and ample public spaces.
- Eastside students of all ages will experience arts education across multiple disciplines.
- PACE's leadership as an umbrella organization enables smaller arts groups to thrive.
- Eastside teachers looking to foster analytical, practical, and creative thinking will have an arts integration resource.
- A collaborative, motivated professional team will build and flourish within an intentional culture.

Eastside audiences will delight in sharing deep and rich experiences.

- Meaningful artistic entertainment - the ultimate luxury - will be delivered to the entire Eastside community.
- PACE's offerings will enrich the Eastside by distinctively reflecting the community: "can-do", immigrant, and tech-savvy.
- Our diverse audience will enjoy a variety of quality artistic and entertainment experiences that include traditional, fun, relevant, creative, and cutting-edge.
- Unconstrained by conventional resident companies, PACE will appeal to all by the program variety presented.
- PACE will be a welcoming place for everyone who visits or performs there.
- Established Pacific Northwest performing arts and presenting organizations will reach a broader audience by playing also on the Eastside.

PACE has undertaken a Community Engagement process through which we are now "testing" these ENDS Statements and anticipate their evolution as we learn more about and from the community we are committed to serving.

A list of key dates in PACE's history is attached.



Key dates in PACE's history:

DATE	Milestone
1973	First statement published by the City of Bellevue of the community's need for "development and operation of a cultural center."
1982	City of Bellevue publishes a report demonstrating "strong support" for a performing arts center
2003	PACE incorporated as 501 (c)3 Pat Herbold serves as first board chair Dick Collins hired as first Executive Director Act One Guild established
2003	Freeman Family commits to donate the land Ron Smith succeeds Herbold as Board Chair
2006	John Haynes recruited as second Executive Director
2007	Skip Rowley begins as Board Chair
2008	Gates Foundation \$6MM grant launches building design Peter Horvitz begins as Board Chair
2009	City of Bellevue contributes \$2MM towards building design
2010	Tateuchi Foundation commits \$25MM Naming Gift – at the time, the largest gift to an arts facility in the country
2015	City of Bellevue commits \$20MM – largest capital investment in a nonprofit in the city's history (agreement expired) Alex Smith begins as Board Chair
2017	Freeman Family and Microsoft Corporation both announce \$10MM challenge match gift opportunities
2017	Arakawa Family commits \$10MM – matched by Microsoft and the Freeman Family – to capture name of 2,000 seat concert hall
2018	Total pledged and contributed surpasses \$127.6MM – largest amount ever raised for an arts capital project in the northwest
2018	Ray Cullom recruited as third Executive Director
2019	Tateuchi and Arakawa Foundations release naming rights Eric Stelter succeeds Alex Smith as Board Chair
2020 & 2021	Roxanne Kröon Shepherd tapped as Interim Executive Director PACE: clarifies and publishes organization's values; Board adopts Policy Governance Model as organizational structure and articulates organizational purposes; conducts SWOT analysis employed as basis for Real Time Strategic Plan which maps activities through Nine Sequenced Stages; completes planned activities in Stage One, "Transition to Governing/earning the next stage"; strategic actions undertaken within Stage Two, "Recruiting a Partner Naming Donor." PACE launches <i>Arts Without Barriers</i> to provide the joy of live performance across Bellevue
PROJECTED	
2021	PACE and Partner Naming Donor negotiate agreement
2021+	Stage 3: PACE regains commitments from previous significant donors
	Stage 4: Design finalized; permit and construction planning
	Stage 5: Legal components completed and construction financing arranged
	Stage 6: Groundbreaking! Construction and Community Campaign begin!
	Stage 7: Programming, staffing, and commissioning undertaken and completed
	Stage 8: Opening Celebrations and Inaugural Season Enjoyed
	Stage 9: Stabilized Operations

Tuesday, April 6, 2021

Bellevue Arts Commission

Zoom Meeting: 4:30 pm

Commission Staff Contact: 425.452.4852

Utility Box Wraps Program

At today's meeting, staff will present the selection panels recommended artists for the commission of artwork to wrap up to 15 utility boxes in BelRed as a part of Phase I of the Utility Box Wraps Program,

BACKGROUND

For this call, the City of Bellevue Public Art Program sought to select artists for a series of signal and utility boxes in BelRed. Artists applying for the call were required to be registered on the Eastside Artist roster and living within East King County (Bellevue, Bothell, Duvall, Issaquah, Kirkland, Mercer Island, Newcastle, North Bend, Redmond, Renton, Sammamish, Snoqualmie and Woodinville). The call was open between February 3rd and March 3rd, 2021 and received 70 artist submissions. Artists were able to submit up to 5 example artworks in various mediums. Stipends range from \$750 to \$4,000, depending on available box types and layout.

A panel reviewed all application materials, including bios, statements, resumes and work samples. The criteria for selection included artistic merit and compelling themes relevant to this call, specifically BelRed.

The selection panel consisted of:

- Arts Commissioner Ashmita Gulati – Arts Commissioner
- Katie Miller – Artist, author of the recent BelRed Arts District report focused on research and outreach
- Eden Helstein – BelRed business owner, Evolution Rehearsal Studios

RECOMMENDED ARTISTS

A list of recommended artists will not be available before the completion of this packet; therefore, the Arts Commission will receive a complete list of selected artists along with their submitted work samples at the meeting.

STAFF RECOMMENDATION

Staff will present their recommendation on the panel's selection at the meeting.

OPTIONS

Option 1: Commission motions to approve the commission of artworks from the selection of artists recommended.

Option 2: Commission elects not to approve the commission of artworks from the selection of artists recommended.

NEXT STEPS

If the commission votes to approve the selection of artists, staff will assign artists locations and assist the artists with draft and final design layout. Final designs will be presented to the Arts Commission for approval before being installed.

STAFF CONTACT

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BelRed 121st and Spring Artwork

At today's meeting, staff will their recommendation to proceed with design development of an artwork concept for an area adjacent to the intersection of Spring Boulevard and 121st Avenue NE developed by artist Jill Anholt.

ARTIST BIOGRAPHY

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

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

BACKGROUND

In late 2017, Jill Anholt was selected by a panel comprised on community members, professional artists, and one arts commissioner to be the planning artist for the BelRed Streetscape Plan. The BelRed Streetscape Plan will guide the development of BelRed's street network as the area transitions to a mixed-use neighborhood. The draft plan includes the following chapters: Introduction, Background, Design Intent, Street Types, Public Art and Streetscape Elements.

As part of her contract to work on the streetscape plan, she was tasked with developing two pre-concepts for artworks as potential projects for early adoption of the public art plan included in the streetscape plan. A pre-concept should be considered a very early thought with a lot of work still to come including further development of the idea driving the artwork, its form and materials, and how it fits in a site.

On October 20, 2020, artist Jill Anholt presented her two concepts for feedback from the commission. These concepts were titled:

1. *Cut and Fill* – an early concept for a location next to Spring Boulevard and 121st
2. *Lost and Found* – an early concept for a set of mobile artworks

VISION FOR PUBLIC ART ON BELRED'S STREETS

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

The public art plan in the BelRed Streetscape Plan includes four public art typologies, or types of opportunities, including:

1. THRESHOLDS*: Integrated, permanent physical elements which lend identity and character to their site, marking places of interest or significance within the community
2. CROSSINGS: Groups of artworks that mark the intersection of natural and human systems
3. PLATFORMS: Platforms for public art that provide space for rotating, temporary or event-based artworks to animate the streetscapes
4. MOBILE WORKS: Artworks that are temporary in location, activating different areas of the district over time as they move from place to place.

* *Cut and Fill*, recommended by staff to proceed with design, is considered a Thresholds artworks.

STAFF RECOMMENDATION

Staff is recommending two actions:

1. Proceed with concept and design development for the *Cut and Fill* project adjacent to the intersection of Spring Boulevard and 121st Avenue NE near the future 120th light rail station. Budget for remaining design and construction of this artwork is \$205,000.
2. Hold on further development of the mobile artwork concept – *Lost and Found* – until work capacity and budget allow and if prioritized above other opportunities.

This is based on the following attributes:

- The artwork has the potential to be a landmark for the area and marks the main access to the light rail station.
- The artist has begun meeting with community groups connected to past populations of inhabitants of BelRed, including meeting with a group of descendants of Japanese American farmers that worked in Bellevue. The response for the group was overwhelmingly positive and supportive of the idea. Additional meetings with other groups would be scheduled if the project moves forward.
- The artist's body of work is exemplary and would be a great contribution to the public art collection.
- The pre-concept is consistent with the mission of the Public Art Collection.
- *Cut and Fill* fits within the available budget.
- *Lost and Found*, because it isn't site dependent, can be implemented at any time that budget and staff capacity allow.
- Estimates for construction of *Lost and Found* exceed current available budget.

PUBLIC ART CONCEPTS

121ST AND SPRING BOULEVARD SCRAMBLE – THRESHOLD TYPOLOGY ARTWORK



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



Construction of adjacent buildings at the intersection of Spring and 121st is ongoing. Entrances to the trenched 120th light rail station can be seen in the image above. Also above, the pre-concept is currently sited over the far span of the intersection, which will be the main pedestrian access to the future light rail station. Out of the image frame, Facebook recently bought the building built by REI for their headquarters and plans to start moving employees into the building this year.

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

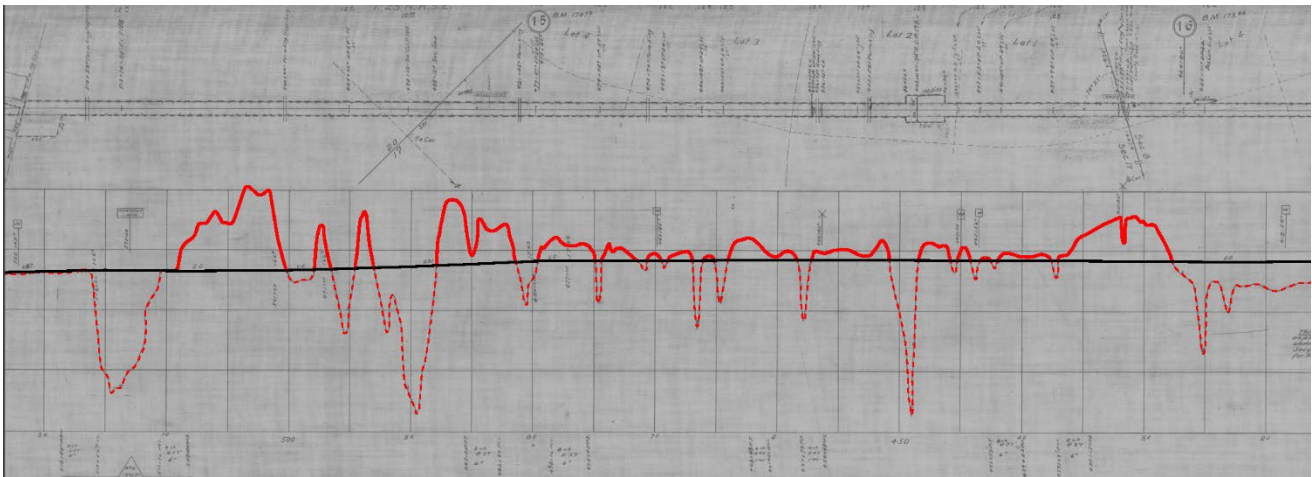
The artist focused in on this location because it offers a unique transition between different activities and conditions, including:

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

Artwork Concept: *Cut and Fill*

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

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



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

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



OPTIONS

Option 1: Commission motions to approve staff's recommendation to proceed with the *Cut and Fill* pre-concept and to hold on further development of the *Lost and Found* pre-concept.

Option 2: Commission elects not to approve staff's recommendation and may offer a different alternative for staff to consider.

NEXT STEPS

If the commission votes to approve staff's recommendation, staff will proceed with contracting for the remaining design work. Once the artist has developed the concept further.

STAFF CONTACT

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Community Development

Reports

PROJECT UPDATES

GENERAL

Artspace

No updates to report.

GRANT PROGRAMS

2021 Funding Cycle and Allocations Committee

No update to report.

CIP Cultural Arts Fund

No update to report.

Power Up Bellevue

No update to report.

PLANNING PROJECTS

BelRed Arts District

No updates to report.

Cultural Compass

No update to report.

PUBLIC ART

130th Streetscape Public Art

No updates to report.

Bellwether 2021

Update: Staff is working with the Creative Director to finalize details of the upcoming show. Staff will be scheduling a Bellwether Committee meeting in April.

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: With all restoration of areas surrounding the artworks, this project is officially complete.

Public Art Collection & Maintenance

Update: Additional artworks are being added to the planned contract for restoration and maintenance. Staff is working to get the contract finalized for the work and maintenance program in April.

Portable Art Collection Call

Update: With public buildings potentially opening later this year, staff will begin to work on framing, siting and installation in the coming months.

Eastside Artist Roster

Update: 84 artists are fully registered on the Eastside Artist Roster.



Community Development

Information

2021 Commissioner Committee Assignments

GRANTS AND FUNDING COMMITTEE

Ashmita Gulati
Maria Lau Hui
Philip Malkin

ALLOCATIONS COMMITTEE

Judy Gowdy
Lydia Aldrege

PUBLIC ART COMMITTEE

Ashmita Gulati
Lydia Aldrege
Philip Malkin

BELLWETHER COMMITTEE

Carl Wolfteich
Monik Martinez

BELRED ARTS DISTRICT COMMITTEE

Ashmita Gulati
Carl Wolfteich
Maria Lau Hui

COMMUNITY PARTNERSHIPS COMMITTEE

Judy Gowdy
Monik Martinez
Philip Malkin