

# BELLEVUE ARTS COMMISSION



Newly restored *Arc with Four Forms* by George Baker in Downtown Park.



Community Development

**February 1, 2022  
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*



Community Development

# Agenda



# Agenda

Tuesday, February 1 2022

Bellevue Arts Commission

Zoom Meeting: 4:30 p.m.

Commission Staff Contact: 425.452.4064

The City of Bellevue Arts Commission meeting for February 1 will be conducted virtually via Zoom Webinar. The public can access the meeting here, <https://cityofbellevue.zoom.us/j/96696685718> using Password: 594657 or by connecting to the Zoom Webinar using Webinar ID: 966 9668 5718 and Password: 594657. 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 PHONE #+1 253 215 8782, Webinar ID: 966 9668 5718 and Password: 594657.

1. **CALL TO ORDER** 4:30  
Chair 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 January 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 February 1 will be read or summarized into the record at the meeting. If you wish to provide written comment to the Arts Commission, please email [mstamm@bellevuewa.gov](mailto:mstamm@bellevuewa.gov) with the subject line “Written Communications – February 1”.
4. **ACTION, DISCUSSION, AND INFORMATION ITEMS**
  - A. Arts Grants Funding 4:45 – 5:15
  - B. Committee Assignments 5:15 – 5:30
  - C. Utility Box Artists 5:30 – 6:00
5. **COMMISSION QUICK BUSINESS** 6:00 – 6:05
6. **REPORTS** 6:05 – 6:30
  - A. Commissioners’ Committee and Lead Reports
  - B. Project Updates from Staff
8. **ADJOURNMENT** 6:30 pm  
Chair will adjourn the meeting.

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

**ARTS COMMISSION MEMBERS**

Maria Lau Hui, Chair

Ashmita Gulati, Vice Chair

Carl Wolfteich

Lydia Aldredge

Judy Gowdy

Monik Martinez

Bhavna Bhargava

**COUNCIL LIAISON**

John Stokes

**STAFF CONTACTS**

Lorie Hoffman, Arts Community Manager, 425-452-4246

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



Community Development

# Minutes

BELLEVUE ARTS COMMISSION  
REGULAR MEETING  
MINUTES

January 11, 2022  
4:30 p.m.

Bellevue City Hall  
Virtual Meeting

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

COMMISSIONERS ABSENT: Gulati

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

OTHERS PRESENT: None

RECORDING SECRETARY: Gerry Lindsay

I. CALL TO ORDER

The meeting was called to order at 4:33 p.m. by Chair Lau Hui who presided. All Commissioners were present with the exception of Commissioner Gulati who was excused.

2. APPROVAL OF AGENDA AND MINUTES

A. Approval of Agenda

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

Councilmember Stokes took a moment to share with the Commission that the Council had a good presentation at its January 10 meeting regarding all that is going forward from an arts perspective, particularly in the Bel-Red corridor. The presentation was well received. A number of Councilmembers wondered if there could be other arts districts in the city similar to the BelRed arts district. People are wanting to see art throughout the city. The conversation included the notion that the arts serve as an economic driver. The sentiment of the Council generally was how to do more.

Councilmember Stokes said a virtual meeting held last week was focused on EastHUB and Cloudvue. Brad Smith, president of Microsoft, and who has for a long time been a promoter of a having a performing arts center, participated in the meeting. Lawrence Lui, who is building the building that will be the tallest in the city at 600 feet when completed, also participated in the meeting. One of his buildings is designed to include a 1000-seat performing arts center for EastHUB. The city has a lot of opportunities going forward and the Commission is in position to push the vision.

Commissioner Aldredge asked how the enthusiasm and desire for more art in the city can be transferred into additional funding for the Commission to allocate. Councilmember Stokes said outlining the need is a good way to start things off. He said he would talk with staff about how the Commission can help in setting the tone and moving the conversation forward. There is a clear appetite for art in the city.

B. Approval of Minutes

**Motion to approve the December 7, 2021, minutes as submitted was made by Commissioner Wolfteich. The motion was seconded was by Commissioner Gowdy and the motion carried unanimously.**

3. ORAL COMMUNICATIONS – None

4. ACTION ITEMS AND DISCUSSION ITEMS

A. 121<sup>st</sup> Scramble Artwork Concept Design Update

Scott MacDonald, consultant with Ambergris Project, informed the Commissioners that artist Jill Anholt has been working on the BelRed streetscape plan since 2018. In addition to developing the public art chapter of the streetscape plan, her scope of work includes developing two preliminary concepts for works in BelRed. She developed a mobile artwork concept and the 121<sup>st</sup> scramble at Spring Boulevard directly to the north of the bridge over the 120<sup>th</sup> light rail station and across the street from the Meta property. The site will be a highly visible location and a landmark for the light rail station. The original concepts were shared with the Commission in August 2020 at which time the Commission voted to move forward with the project. Since then there have been meetings with descendants of Bellevue's Japanese community and the Snoqualmie tribe to look over the concept. Additional meetings with the Japanese community are planned, and the concept will be brought back to the Commission for approval.

Ms. Anholt said the 121<sup>st</sup> scramble area is in an interesting transition zone. It is truly a place where the past and the present converge, notably the historical Beltline and the current East Link light rail line. It is also where the natural landscape and human-made infrastructure come together. As rail lines are designed, it is necessary to employ a cut and fill technique to level out the topography. The concept also applies to cultural history in light of the fact that some cultures were forced to leave and others came into the area. The pre-concept drew from the archival topography and turned it into a three-dimensional topography representing the original cut and fill. The proposal included the use of different languages to communicate the concept of cut and fill that would speak to the different cultures, both those forced to leave and those that came in. At the time the concept was presented to the Commission, there was interest in speaking to the different cultures. There were also issues raised about the piece not being substantial enough. The Japanese-American group reviewed the concept and approved it.

Continuing, Ms. Anholt said the reception from the Snoqualmie tribe was very different. Their view was that the concept glorifies an engineering feat that manipulated and destroyed the land with which they had a deep connection. They further felt the concept implied that time began with the construction of the railroads. The tribe noted that the concept was traumatic in the way it points out the destruction of the land that was lost, particularly in light of the fact that indigenous peoples retain a connection to the land to this day. The tribe evoked the idea that they are still here and resilient in surviving and living on the land despite everything they have been through.

Ms. Anholt said the comments of the Snoqualmie tribe forced her to look more closely at her colonial lens in light of the project. She said she returned to the drawing board with an eye on being respectful in developing something that would speak to the histories of all cultures. Prior to the coming of the railway, a vast forest ecosystem existed. That ecosystem was systematically destroyed by the colonial industry which saw nature as a resource to be used and exploited. The new focus is not on controlling and manipulating nature and natural



resources but rather is on learning to reconcile manmade systems with natural ones. The networks that exist below ground in forests that allows for communications between the trees is very complex. The new concept builds on the fact that there are deep roots to the land and interconnect through time via memory and stories.

I-beams and rail tracks have been the predominant language of industry throughout the colonial history of the Pacific Northwest. The original concept looked at recycling rails to express the erased topography of the landscape and colonial idea of controlling nature. But rather than focusing on the industrial elements, the better idea is to focus on the endurance of nature and the notion of industry being the accommodating one.

A model was created that looked at I-beams or rail sections existing in different planes, each of which was tapered, allowing for a very sculptural quality. Ms. Anholt said her thinking turned to the forest landscape and the tree roots that the Japanese-Americans were left to remove from the land in order to farm it. The new concept is tentatively called *Understory*. It involves the idea of using Corten steel I-beams altered and manipulated to create an organic natural form that resembles tree roots hidden below the forest floor. In one form the roots appear to reach for each other and interconnect, celebrating the resilience of nature and its rich interconnection to all things. There are two circular elements at the apex of the sculpture that mark where tree trunks might have existed above ground level. One of the circles has a mirror polished stainless reflective surface below that places humans within the natural system instead of in opposition or control of it. The form also references the story of early Japanese-Americans that turned previously logged areas into farmland that they worked and live on until their incarceration in WWII. The other circle is left as a void through which roots from below extend beyond the circle to the sky, evoking the memory the tall trees that once stood on the site.

Corten steel is a brown-orange material that slowly develops a stable protective exterior layer of rust over time. The visible change in color over time as it is exposed to the natural environment reinforces the concept of change over time. Until it stabilizes, it will stain surfaces near it. The tapered forms create spaces for people to inhabit, and the idea is to allow the Corten steel to naturally stain the concept below, reinforcing the natural weathering and the effect of nature of the industrial forms. Spatially and sculpturally, the new design is more beautiful and compelling than the original concept.

Chair Lau Hui commented that the new design is very powerful. She said she appreciated the feedback from the Japanese-American community as well as the Snoqualmie tribe. The work is very moving. It is definitely an homage to the history of the past. She asked if in some way through the use of materials or otherwise the work could in some way connect to the future. Ms. Anholt said studies show that trees communicate underground through the interconnection of their roots and through mycelium. When one tree suffers, the other trees send help to it. The site is near the Facebook/Meta building and in a way the notion of interlocking and interconnecting in the sculpture speaks to society and the connections between each other locally and globally.

Commissioner Wolfteich asked if the Snoqualmie tribe offered any reflections on the new design. Ms. Anholt said they were very supportive and touched by the new design. They indicated appreciation for having had their concerns listened to and were very excited about the new concept.

Mr. MacDonald said making a connection with the tribe was a very meaningful process. He said Ms. Anholt was to be commended for responding positively to having had a curveball thrown at her. She thought deeply about the feedback and responded well.

Commissioner Wolfteich commented that people likely will have a tendency to lean against the work or otherwise touch it and be close to it. He asked if the Corten steel will leave a stain on clothes or hands. Mr. MacDonald said the staining from the material is very localized. Corten steel has been used in public spaces all over the world.

Commissioner Aldredge praised Ms. Anholt for bringing forward a much stronger piece. It is much more complex spatially and it has a beautiful story behind it. Importantly, it is very inclusive. It is wonderful no offense was taken from the feedback and in fact it lead to a much stronger artwork. She asked if there will be lighting associated with the piece that might help convey the future and networking. She added that the one negative aspect of the piece is the staining. Corten can stain significantly, especially in the Northwest climate and staining might be perceived as a defect. One option would be to not have concrete where the Corten touches the ground, allowing for vegetation or planting that would not show staining. Ms. Anholt said she had not yet looked at lighting for the work. She noted that the work of moving toward a final design will have to include the costs, and it is unclear if the budget will stretch far enough to include lighting. In terms of the staining on the ground plane, she allowed that people either love it or hate it. One way to deal with it would be to have a planted surface with low plants that take little or no maintenance, though it may require irrigation. She said she has used a bed of river rock or gravel with Corten that can be mixed up or changed.

Mr. MacDonald commented that lighting can get expensive where it is necessary to find and create connections to the electrical system. He said there is the possibility of bringing electricity to the location, or at a minimum laying conduit, as part of the street project. Irrigation could possibly also be brought to the site in the same way. Lighting and irrigation are both beyond the scope of what the budget for the sculpture will cover. In terms of the staining, he agreed that it could be perceived as a defect, but he added that he did not necessarily see that as negative. It could contribute to the conversation of how nature impacts the built environment, which is at the heart of the concept.

Commissioner Bhargava commended Ms. Anholt for the way in which she responded to the feedback and came up with another concept. She said she also was not a big fan of staining on the concrete and favored a more natural base through the use of river rock. She said one thing she particularly liked about the initial design concept was the inclusion of wording from different languages. She asked if something simple like greetings in different languages could be etched into the Corten as an homage to the fact that Bellevue has a wide mix of people and cultures. Ms. Anholt allowed that wording could possibly be addressed through the use of an art plaque accompanying the piece. She said the wording incorporated into the original concept are not as tied to the new concept.

Commissioner Gowdy said she liked the scale and movement of the piece. Those walking around it will see it from different angles. People will want to walk through it and be part of it. Having some kind of landscaping at the ground level will make walking through it more difficult and harder to maintain.

Chair Lau Hui commented that Corten is an expensive materials. She asked if some of the sculpture could be made of wood married to the Corten steel, representing the evolution of time and changing demographics. Ms. Anholt said more will be known about the cost of the Corten as the final design work progresses. She said her preference was to use Corten, adding that in her opinion the work should be of a single material to sculpturally tie it all together without creating divisions.

Commissioner Aldredge said powder coating could yield the look of Corten without the staining issue. That could also reduce the overall cost.

Commissioner Wolfeich suggested the staining is not an overly complex issue to solve. What causes the staining is the runoff of water from the structure at its base. The issue could be solved by simply having a space border around the entry of the material into the concrete, keeping the runoff from being on the concrete around the base. That would dramatically reduce the staining.

Commissioner Martinez thanked Ms. Anholt for graciously taking community input and using it to rethink the design. She said everyone has their own view based on their experiences or the experiences of their communities. She said her family was able to come to the United States from Mexico because her grandfather was working on the railroad, and that in turn led to citizenship for the family. Not all communities feel the same way, however. It is refreshing to see an approach that seeks to find common ground.

Ms. Anholt thanked the Commissioners for their input.

## B. 2022 Work Planning

Arts Community Manager Lorie Hoffman said the work plan is an outline of the things to come but she stressed that it is always subject to change as things come up. She said the work generally falls into six categories: the arts grants, the BelRed Arts District, Bellwether, public art, planning projects and the broad category of other. The work relative to the grants program will include the normal day to day administration of grant recipients, answering questions, moving through the contracting process, monitoring progress and assisting with invoicing and final payment. In the background, work will be undertaken to update the program guidelines for 2023 through an equity, diversity and inclusion lens while also keeping an eye with the ongoing pandemic.

Continuing, Ms. Hoffman said the work relative to the BelRed Arts District will see a lot of action in the coming year. The arts space market study will be launched in the first quarter, and work will progress on the public art projects at 130<sup>th</sup> and Spring Boulevard and 121<sup>st</sup> and Spring Boulevard. A mural pilot program for BelRed will be launched as well. Work to undertake the creation of a BelRed implementation plan will be spearheaded by Mr. MacDonald during the first quarter, and as that gets settled and finalized the focus will turn to launching a creative business association or stakeholder group to govern the arts district.

Bellwether 2021 was successful and the focus has turned to creating a best plan forward for moving the event forward. Mr. MacDonald will also be working on a Bellwether review and action plan that will seek to expand the work load for all partners and lessen the load on staff. Bellwether 2022 will be light, not unlike Bellwether 2020 in a move back toward the event's biennial roots. The 2022 iteration will have smaller-scale items and some social media takeovers, and possibly a workshop and market place. That will yield the time needed to make the transition to the community partner approach.

The plate of public art projects is fairly heavy for 2022. Installation of the Downtown Park project will begin. The Commission will receive continued updates on the 130<sup>th</sup> sculpture and the 121<sup>st</sup> sculpture. The donation of the George Tstuikawa piece by Jerry Lee will be wrapped up and possession of the work will be completed during the year. Staff will be putting out a call for the portable work collection buy as was done in 2020. Work on a new piece for the Crossroads neighborhood will begin, and work will begin on maintenance for the tiles in the Wilburton neighborhood and the creation of a few more tiles. The utility box wrap program will focus on the Downtown in 2022, and there will be some art associated with Fire Stations 5 and 10. In the background, there will be a lot of maintenance work undertaken during the year.

On the planning side of things, work will progress with the economic development partners across the Eastside to launch Arts and Economics Prosperity VI, the keystone economics study conducted every five years.

Ms. Hoffman noted that staff will be looking at the public art policies to make sure they are fresh and valid. Staff will also continue to work as subject matter experts across city planning projects, and in providing support for the Japanese-American Cultural Legacy project around the 8<sup>th</sup> Street bridge.

The other category includes all ongoing work with the Commission and with the arts community and partners across the city. New initiatives will be launched during the first quarter of the year, and throughout the year there will be a continued focus on caring for the city's collections. The Commission will be kept updated on a quarterly basis.

### C. Portable Artworks Call

Ms. Stamm noted that in 2020 the Commission looked at the work load and put out a call for portable art works. The budget was \$24,000, with each artist allowed to receive up to \$2400 for artwork. In all, 20 different pieces were purchased from 17 artists, and the works are still on display. Given that the pandemic is continuing and that not much has really changed, it was decided that another call for portable artworks should be issued, this time with a budget of \$38,000, with a limit of \$3800 per artist. There is additional money for framing and taxes. As proposed, only King County artists are eligible. The eligible works are 2D, 3D and electronic.

Ms. Stamm said the timeline for submitting applications is January 12 to March 11. A panel will be established to review the submittals and make funding recommendations, and the panel will meet in April. The recommendations of the panel will need to be approved by the full Commission, after which the artworks will be collected and presented at City Hall starting in May.

Commissioner Aldredge asked if the applicants will be required to be listed on the Eastside roster of artists. Ms. Stamm said all calls lately have included that requirement. She suggested not including the requirement might open the door a little wider to more artists.

Commissioner Aldredge suggested that if the artists are not going to be required to be on the Eastside artist roster, the call should be open to King, Pierce and Snohomish counties. A lot of artists are not living in Bellevue due to the high cost of housing and artist space.

Commissioner Wolfeich said Commissioner Aldredge's point was well taken. He agreed that as a result of the pandemic there likely has been a diffusion of artists outward to some of the less expensive areas.

Chair Lau Hui suggested requiring at least one of the purchased works be made by a Bellevue resident. Ms. Stamm said different ways were considered to gain participation by local artists. She added that over time the city's collection has grown significantly with works from Bellevue-based artists.

Commissioner Aldredge said the call could include the statement that work by local artists will be given weighted importance when evaluating the submittals. Ms. Stamm agreed that could be added to the selection criteria.

A motion to approve the call, with the addition of adding Snohomish and Pierce counties to the eligibility criteria, and the addition of a sentence to the selection criteria stating that

Bellevue-based artists will be given additional weighted consideration by the panel, was made by Commissioner Aldredge. The motion was seconded by Commissioner Wolfteich and the motion carried unanimously.

#### D. BelRed Mural Program

Ms. Stamm said the BelRed mural program pilot is something that has been under consideration for some time. She said she was excited to have the support of the Commission. Murals have been done in the past, including for Bellwether and other programs, but there is no specific program just for murals.

By way of background, Ms. Stamm allowed that the BelRed Arts District currently has a very low visibility in terms of artworks. Murals are a great way to show visible program for the district. Pretty much every arts district in the country has a few murals. While there are a few murals in BelRed, they are all private and/or business related. The pilot program is intended to raise awareness in the BelRed area and to support local artists. Murals are a relatively fast way to get art into the public realm. By seeking corporate sponsors, the pilot program would not cost the city much more than staff time. The Council mentioned its support for the mural program at its meeting on January 10.

As envisioned, the program would involve putting out three different calls: one for a traditional painted mural and one for a light-based projection mural, and one for local businesses and property owners interested in allowing murals on their walls. The murals would cover up to 2000 square feet of walls in the BelRed area. As drafted, only King County artists would be eligible but that could be broadened.

The timeline includes publishing the calls on February 2 and closing the application period on March 9. A panel would be seated to review the artists qualification and make a recommendation to the Commission. The selected artists would then work to finalize their designs for final approval by the Commission in June. Wall preparation and installation would run from July through September. A review and evaluation of the pilot program would follow in the last quarter of the year before deciding whether or not to continue the program in 2023.

Commissioner Gowdy asked how many walls might be available. Ms. Stamm said there are a lot of different factors involved, including how open business and property owners are and the lifespan of the building. There is a lot of wall space in BelRed, including on new buildings, and some property owners are known to be interested.

Ms. Hoffman stressed that not all of the murals will be the same size. The budget for the program is \$135,000, with at least \$90,000 of the total coming from private sponsors.

Chair Lau Hui asked if the budget includes the design work and materials. Ms. Stamm said the artist would be paid \$25 per square foot to cover both their time and materials. Any wall prep required would be covered by the city. Chair Lau Hui suggested checking in with 4Culture about mural costs.

Commissioner Aldredge asked about limiting the call to King County artists. Ms. Stamm said she was not sure there were enough muralist artists on the Eastside roster to limit the call to just the roster. She said the call could be opened to the King, Snohomish and Pierce county areas, but just within King County there are a number of mural artists that might be interested. Commissioner Aldredge said she was interested in moving beyond just the tried and true in search of new talent, which argues for opening the call to a larger geographic area. She suggested also giving some additional weight to Bellevue-based artists, or at least to artists

that have a connection to Bellevue. Ms. Stamm agreed that artists with a backstory tying them to Bellevue could play out in their designs.

There was consensus to open the call to the three-county area.

Mr. MacDonald stressed the need to consider the BelRed Arts District as part of the greater BelRed area. He suggested focusing the mural pilot on just BelRed Arts District locations as a way of bringing attention to the district.

Ms. Hoffman said there has been a lot of excitement about the mural pilot program. Murals are understandable and accessible art. They go up quickly, they are bright and beautiful, and people can really grab onto them. She agreed that limiting the project to the arts district would be a very good idea.

Ms. Stamm said she would seek approval via a motion during the next update on the project.

Chair Lau Hui pointed out that it had been suggested in the past that the individual Commissioners should reach out to Councilmembers periodically to keep them updated and to promote art in the interest of the community. She said it would be a good idea to do that, particularly in light of the statement by Councilmember Stokes indicating that people in the community are excited about art in the community. Ms. Stamm noted that there are rules about how board and commission members are to interface with Councilmembers. She said she and Ms. Hoffman would review the rules to see what is allowed and what is not.

5. COMMISSION QUICK BUSINESS – None

6. REPORTS

A. Commissioners' Committee and lead Reports – As Noted

B. Project Updates from Staff

Ms. Stamm said the grant program is moving along nicely. The creative community continues to be amazing in adapting to the virtual environment in light of the continued pandemic.

Ms. Hoffman said she is working on the contract for the arts market study. The cost will be \$40,000 and it is hoped the contract will be signed and sealed in the next month or so. A final deliverable should be ready by August. She also noted that a first draft of the BelRed implementation plan should be ready soon.

With regard to the utility box wrap program, Ms. Stamm said a meeting is planned for later in the month. A list of the recommended artists will be presented to the Commission in February. She noted that the Eastside artists roster currently has 119 fully registered artists on it.

Commissioner Aldredge commented that while it is exciting that the Council is excited about programs like the utility box wrap project, the fact is the Council has not increased the city's art budget for several years. The Commission needs to push back on that with an eye on putting art in communities all around the city. The Council needs to fund the arts program at 2022 levels, not at 2010 levels. The Commission should strike while the iron is hot.

8. ADJOURNMENT

Chair Lau Hui adjourned the meeting at 6:07 p.m.





# Action & Discussion

# Discussion

Tuesday, February 1, 2022

Bellevue Arts Commission

Zoom Meeting: 4:30 pm

Commission Staff Contact: 425.452.4064

## Arts Grants Funding

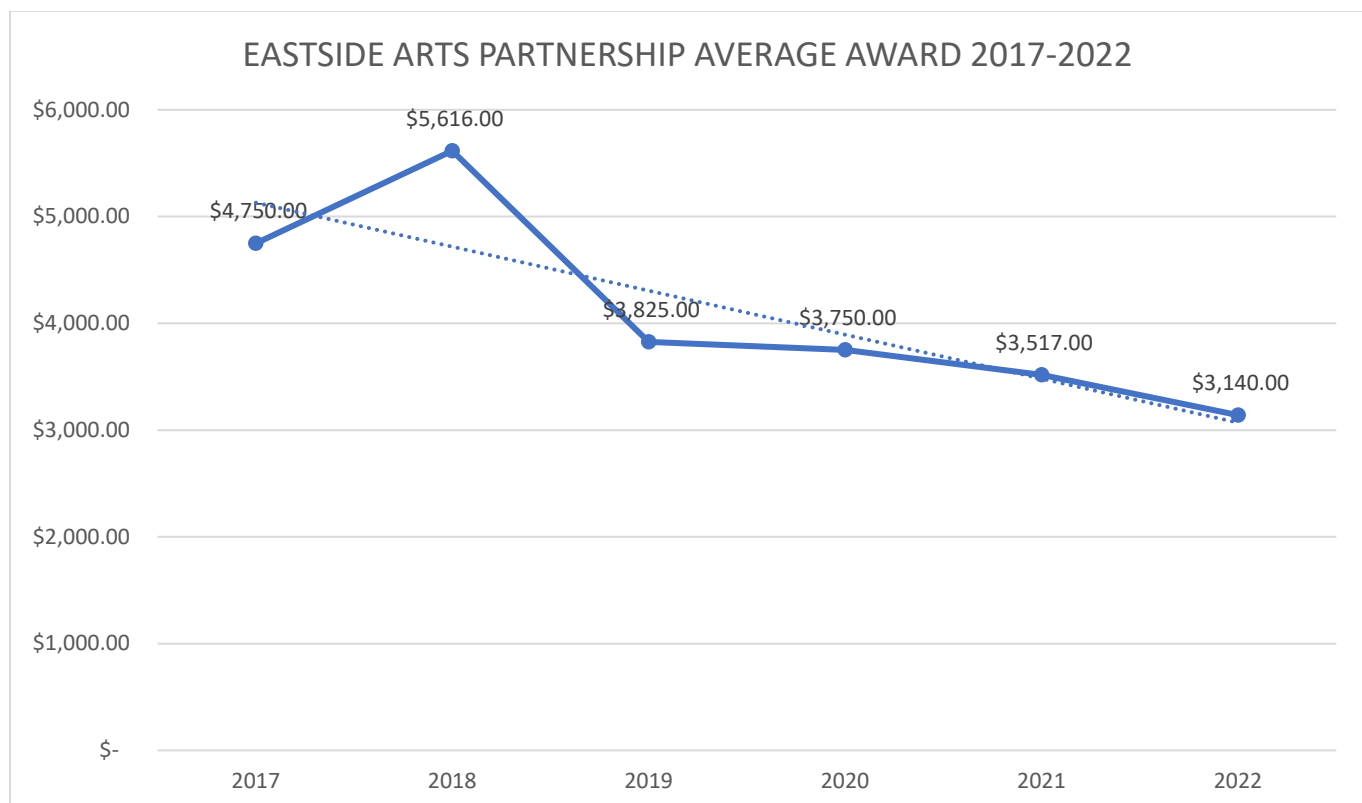
At this meeting, staff will present the current state of arts & culture grant funding at the City of Bellevue, compare that data regionally and nationally, and identify possible avenues for additional future funding.

### BACKGROUND

Since 2001, the City Council has allocated annual grant funding generated by the general fund to support artists and arts organizations that provide arts, culture, and heritage programs and services in Bellevue through three programs: Eastside Arts Partnerships, Special Projects, and Power Up Bellevue.

In recent years, the increased focus on equity and access has grown our arts grants applicant pool as the City of Bellevue strives to best serve a growing and diversifying population and arts community. In the 2022 and 2021 grant applicant pools the number of first-time applicants were 12 each year.

Looking more closely at the Eastside Arts Partnership (EAP) grants; the number of applicants for EAP grants has doubled since 2017 (16 applicants in 2017, and 32 in 2022), with funding levels remaining relatively consistent, average grants have decreased by over \$1,600 as the commission has chosen to fund most applicants at some level. This funding makes many of Bellevue's smaller events possible by lowering the fundraising burden that many smaller and diversity-focused organizations would be unable to overcome on their own.



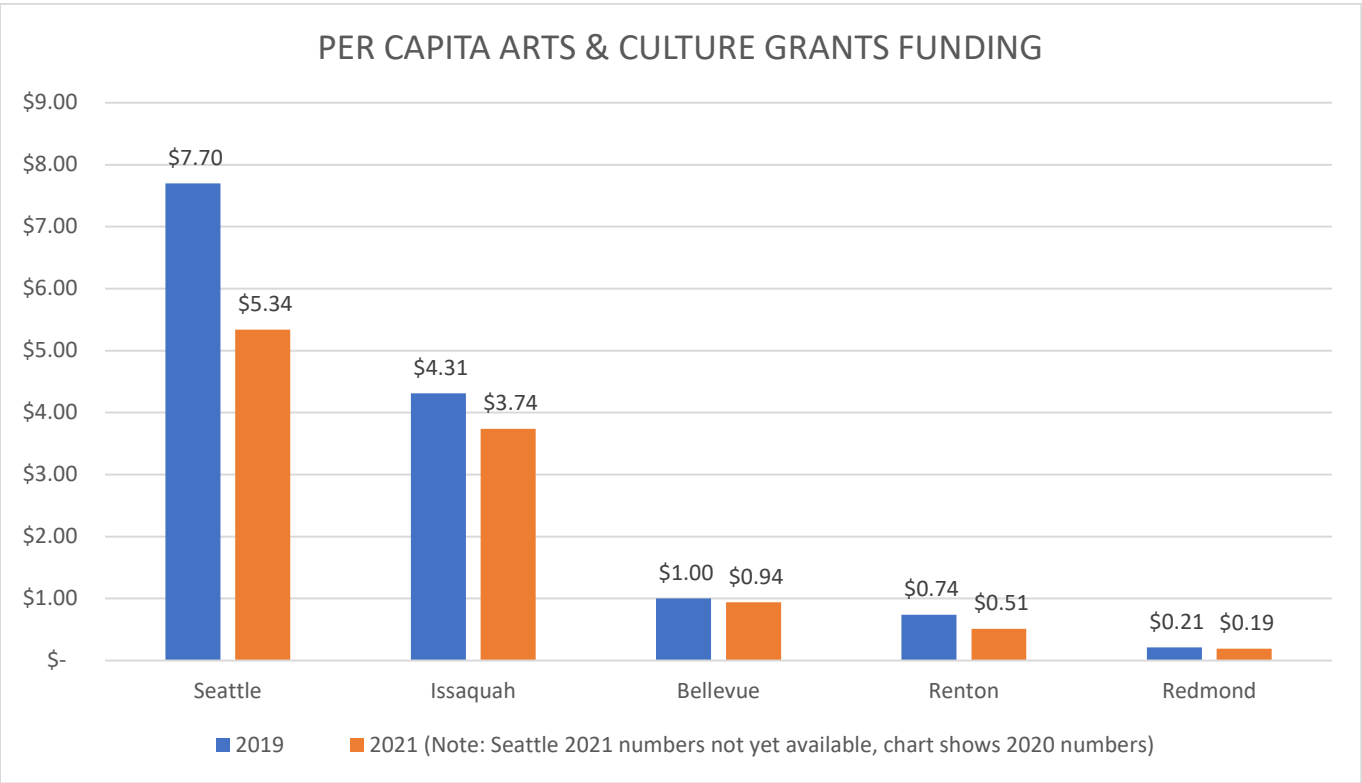
Continued support for these community grants is important for community building and economic development as they provide significant returns for the community, including:

- Supporting tourism growth – Nationwide, 68% percent of travelers attended an arts and cultural event on their trip ([Americans for the Arts](#)).
- Cultural tourism supports local businesses – Non-local attendees of arts and cultural events spent an average of \$47.57 in addition to the cost of their ticket at local businesses compared to \$23.44 spent by local attendees ([Americans for the Arts](#)).
- For every dollar spent by governments on arts and culture it is estimated that they receive roughly \$5.50 in related tax revenue ([Americans for the Arts](#))

**COMPARISON**

A regional comparison of similar grants programs shows that Bellevue’s program is in the middle of the pack. In 2021 Bellevue contributed \$0.94 in per capita arts and cultural grant spending when 4Culture provided funds are included in the calculation. Without 4Culture funds, the City of Bellevue contributed \$0.84 per capita.

Neighboring cities like Seattle and Issaquah spend significantly more per capita than Bellevue, while other Eastside cities like Renton and Redmond spend slightly less. Each city uses a different mix of revenue streams to fund its programs and additional research would be needed to determine how they differ from funding mechanisms in Bellevue.



**LOOKING AHEAD**

If Bellevue wants to maintain its status as a cultural center and the cultural hub of the Eastside, going forward the City will need to identify additional ways to support the arts through a variety of

efforts, including additional funding, public-private partnerships, capacity building for non-profits, and lower cost performance and exhibit facilities.

A 2020 survey showed 82% of respondents attended arts and cultural experiences in Bellevue. While the Eastside's community sees Bellevue as the cultural heart of the Eastside, this status could be difficult to continue as economic pressures and lack of affordable space continue to put pressures on the arts and cultural sector. Bellevue's support for arts and culture has helped alleviate some of those pressures but investments in arts and culture are not keeping up with inflation or investments by peer cities throughout the region.

Despite Bellevue's lower investment in arts and culture, Bellevue is currently the benefactor of a lot of arts and cultural activity, but it may not always be. Given the communities commitment to education, paid arts education programs and events will no doubt continue in some fashion, but they could increasingly happen outside of Bellevue.

Already Bellevue has experienced several organizations leaving Bellevue or unable to gain entry, particularly in BelRed, due to the lack of affordable space and available support that they have been able to receive in other communities. As grants are one tool among many, particularly public and private affordable space development, they are a critical tool because they provide support to artists and organizations that are working closest to communities while also supporting tourism and local businesses.

In the coming year, as part of the city's biannual budget process staff will explore several potential funding sources for Arts & Culture programs and initiatives. Research will include exploring increases to the general fund and CIP budget, looking at admission taxes, possible public levy, and continuation of our efforts to secure both corporate sponsorship and foundation grants.

## **NEXT STEPS**

Update to Arts Commission on funding issues in mid-year.

## **STAFF CONTACT**

Lorie Hoffman, Arts Community Manager  
425-452-4246, [lhoffman@bellevuewa.gov](mailto:lhoffman@bellevuewa.gov)

# Information

Tuesday, February 1, 2022

Bellevue Arts Commission

Zoom Meeting: 4:30 pm

Commission Staff Contact: 425.452.4852

## Commission Committees

At this meeting, staff will present a proposed list of Commission Committees. Staff will note preferences of commission members and confirm with the Chair following the meeting on final appointments.

### OVERVIEW

Committees have been a valuable tool for working closely with members of the Arts Commission. The Arts Program has utilized many committees in the past. The only current active committee is the Grants Allocations Committee. The below committees are tied to specific components in the 2022 work plan. Each committee has different time commitments associated with the specific work that the committee will be asked to assist with. Committee appointments are for 2022 only. The Chair of the commission has final approval on committee assignments.

### PROPOSED COMMITTEES

Committee	# of members	Scope
Grants and Funding Committee	1-2 commissioners	Review of equity and process updates to the Grants Program guidelines and application and other issues that involve funding the arts.
Allocations Committee	3 commissioners	Review grant applications and make recommendations to the commission on awards.
Public Art Committee	3 commissioners	Review and inform arts policies, future public art projects, and other issues specific to the Commission's work of providing guidance on public art. One member from the committee would be assigned to serve on the artist or artwork selection panel for each upcoming public art project that involves an artist or artwork selection panel.
Bellwether Committee	3 commissioners	Advise planning for Bellwether 2022.
BelRed Arts District Committee	1-2 commissioners	This committee would work to help plan inform the implementation of the BelRed Arts District. 2022 projects include planning for a future implementation plan for the arts district, engagement with the BelRed Look Back, a land-use code update, and other initiatives.
Community Partnerships	1-2 commissioners	This committee will be focused on any work that may come up throughout the course of 2022 that involves community partnerships. An example project could be the Artspace Market Survey.

### NEXT STEPS

Staff will coordinate with the Chair on final appointments and include a final list in the next Commission packet. In addition, the final list will be sent out to the Commission once it is finalized.

### STAFF CONTACT

Manette Stamm, Arts Program Analyst  
425-452-4064, [mstamm@bellevuewa.gov](mailto:mstamm@bellevuewa.gov)

## 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 10 locations in Downtown as a part of Phase II of the Utility Box Wraps Program,

**Motion:** A motion to recommend to approve the Panel Recommended Artists that will design artworks for Downtown utility boxes.

### BACKGROUND

For this call, the City of Bellevue Public Art Program sought to select artists for a series of signal and utility boxes in Downtown, the second phase of the Utility Box Wraps Program. 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 November 3<sup>rd</sup> and December 8<sup>th</sup>, 2021 and received 54 artist submissions. Artists were able to submit up to 5 example artworks in various mediums. Stipends range from \$800 to \$1,100, 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. The selection panel consisted of:

- Carl Wolfeich, Bellevue Arts Commissioner
- Bhavna Bhargava, Bellevue Arts Commissioner
- Kensey Wentworth, Creative Marketing Manager at Bellevue Downtown Association
- Sarah Ghanooni, visual artist and resident of Bellevue
- Jennifer Duntz - visual artist, Pacific Northwest Art Laboratory

### RECOMMENDED ARTISTS

#### Amy Ferron, Mercer Island

I am a night gardener. My pieces show bright blooms and whimsical plants often growing under a dark sky. The gray days of the Pacific Northwest encourage the need for color. We do not stop growing and blossoming when we face opposition and darkness and my gardens represent this. My tool shed is full of rotary cutters, X-acto knives and scissors. Handmade papers, painted papers, printed papers and used/found papers are shaped and applied to a painted background to create a new space.

My landscapes reflect the idea that growth and beauty are present in the dark as well as the light.





Amy Ferron is a mixed media artist whose unique shapes create their own fantastic worlds. Amy's decades as a master quilter inform her painting style, translating from fabric into paint and collage the artful play of papers that she uses to define space with light and dark. Her paintings and collages have been exhibited at the Whatcom Museum, Cascadia Art Museum, Washington State Convention Center, Seattle City Hall, Anacortes Art Festival and numerous other local galleries and juried shows. Amy paints her backgrounds then applies handmade paper, hand-painted paper, purchased papers and used/found papers to create unique landscapes.

Influenced by the art of Henri Rousseau and Rex Ray, she creates unique garden scenes.

### **Fareyza "Rey" Daoed, Sammamish**

I use a text-to-speech app to communicate. Often people have to wait a long time until I finished typing which can be excruciatingly a long time. The good thing about my art is that you don't have to wait for me. It is up to you, the viewers, to see what I want to say. The visual language is fascinating to me. It can speak to things that words can't say. I also discovered how it can be open to interpretation. I often paint faceless figures. Viewers can see themselves or someone they know in my work. I feel I am communicating and making connections to people that way.



Fareyza Daoed, often called Rey by his family and friends, is diagnosed with autism and apraxia of speech. Typing, handwriting, and text-to-speech apps are his preferred method of communication. Rey began painting in 2015, and the medium soon became an important secondary means of communication for him. Rey's award-winning work has been featured in group exhibitions both locally and abroad.



### **Carmel Mercado, Kirkland**

Carmel's first career was in medicine, a career in which one is frequently surrounded by illness, death, and in the eye clinic, life-altering vision loss. Through art, Carmel has been able to find a counterbalance to some of the heavy sentiments felt in the hospital. Her work celebrates the ability to see and experience the small pleasures in life. Her choice of bright, bold colors, speckled backgrounds, and whimsical child-like designs



are meant to evoke happiness, laughter, and a sense of gratitude for the small and mundane things in one's day-to-day that create joy. For Carmel, some of those small daily blessings include good food and good company (in the form of animal friends), two common themes in her art.

Carmel Mercado is a self-taught 2D Filipina artist who works predominantly with acrylics and mixed media. Carmel also creates mural art, children's illustrations, and dabbles in papier-mâché sculpture.

Carmel's style has been heavily influenced by her time working with children as a pediatric ophthalmologist and from her travels around the world learning folk art. Carmel obtained her B.S. in Biology with a humanities concentration in Foreign Languages and Literatures at the Massachusetts Institute of Technology and her medical degree at the Johns Hopkins University.

### **Soo Hong, Bellevue**

My work explores the unrooted human condition, reflecting my nomadic life experience and as a person of color and immigrant who aspires to feel belonged. I am not deeply rooted in a particular culture or a place. The act of painting is analogous to nesting in the place I live and creating an intimate space. Through my works, I want to convey a sense of belonging and inclusion regardless of the differences in backgrounds.

I use abstract imagery to convey diversity and bring a wider perspective to this world. In my paintings, I fill the space with bright colors, peculiar shapes, chromatic gradations and gestural lines. In my abstract painting, I explore bringing new methods and conventionally incompatible materials together- mixing acrylic with Chinese ink, collaging photographs, painting on sculptures and using apps in my works. This approach leads me to creating new images and ways to extend them.

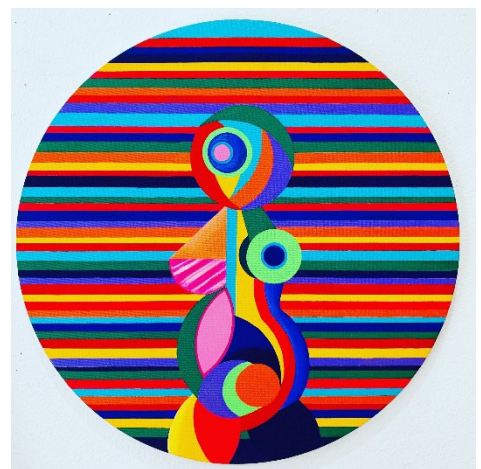
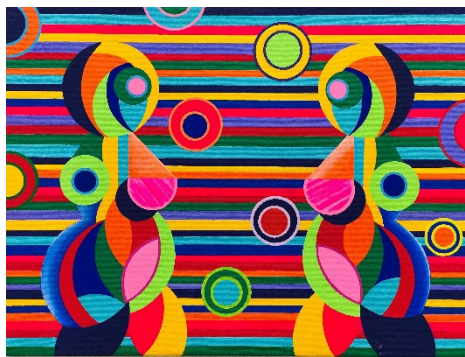


Soo Hong is a Bellevue, WA based artist, born in Seoul, Korea. Hong constantly moved and had been cast into unfamiliar cultural environments living in five different countries. Not deeply rooted in a particular country or culture, she longed for her identity. To find her true voice, Hong went to London and studied visual communication at Central Saint Martins College of Arts after studying furniture design in Korea. Fashioning a dreamlike and fuzzy atmosphere, her painting has developed from her illustration style. Her work has shifted towards abstract paintings using vibrant colors, mark-making, and automatic techniques. Her work has been shown in galleries, museums, and fairs in seven countries. She has been awarded from D&AD (London), GAP (Seattle) and Bellevue Arts Program (Bellevue).

### **Shima Star, Redmond**

My work examines women's roles and relationships, encouraging discussion around female roles, empowerment and question political stereotypes from a multicultural perspective. These colorful women that are painted, do not segregate women it is about encouraging inclusivity, regardless of race or identity.

These works are often a direct reaction to political and social injustices regarding women of color. These often manifest as images of strong women, women who are inclusive across all cultures and time periods. I intentionally use vibrant expression of colors in order to address the systematic whitewashing of





People of color. As an interdisciplinary artist who works with a variety of mediums and substrates to create each piece as I continue to explore my artistic practice.

Shima, was born in South London, England. Her parents are from Mombasa and Nairobi, Kenya, after her grandparents migrated there from Gujrat, India.

Shima is the first in her family to go to art college and pursue a career. It was frowned upon, she said that “she fought her way forward to study art “at University of Arts in London earning a Distinction. Shima, produces works that pursue the political conversations challenging the stereotypes of women in herstory. She works to create strong female role models from a colorful vibrant palette that owns what it means to be a “woman of color”.

Shima has been featured in Rutgers University of Arts magazine, and international magazines. Shima is a recipient of 4 Culture Gap Award and has currently been invited to hold a Solo Exhibit at Viragio Gallery, Seattle.

### **Martha Spieker, Bellevue**

I paint and make things because it helps me to see the world more clearly. I slow down and see the things around me that we only superficially glance at day to day. Whether I am drawing or painting from real life, imagination or abstraction there is a shift, a change in your perception of life.

I work in a variety of mediums almost all 2-D art. My life has been filled with many other things leading to many starts and stops in my painting. For years I was obsessed with lines but that obsession has slowly evolved into color. I make little distinction between mediums as it is the color that fascinates me. Life sparks an idea and that is translated into a concept that only works in a specific medium in my mind.

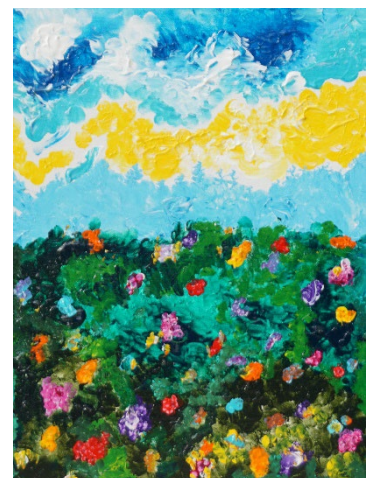


I grew up just outside of NYC, and lived all over the NE before moving to the beautiful Pacific Northwest in 1998, following grandparents across the country after our children were born. Kids and work keep my painting to a minimum for many years. The kids have now grown and I have retired from my day job. I now have the pleasure of painting more. We initially lived in Seattle and then Woodinville but have been in Bellevue for about 12 years. I've been lucky to be involved with city hall through volunteering with the Conflict Resolution Center about the past five years. The people I have met through the program and City Hall in general are fantastic.

### **Teresa D'Ambrosio, Renton**

Art brings me joy. I love to do some type of art most days.

Teresa D'Ambrosio being proud of her Italian heritage lives a few miles away from downtown Seattle, in the great Pacific Northwest. She was born with severe factor V deficiency, a rare bleeding disorder. When she was an infant, she suffered an acute intracranial bleed at two months of age, resulting in brain injury. Teresa



enjoys painting with acrylics and watercolors. She uses her artwork to provide awareness of girls and women with bleeding disorders.

### **Gail Baker, Bellevue**

My paintings are bright, bold, and textured. They carry a sense of fascination with every day surroundings and people. I'm especially interested in expressing my feelings about an experience.

Whimsy and sensuality show up often.



Gail is an acrylic mixed-media painter and teacher. She has taught in private and public settings in Alaska, Washington, and California for 40 years. Her focus is on an intuitive painting process allowing room for experimentation and spontaneous response to color, texture, and emotion especially while hiking in the Cascade foothills in her backyard.

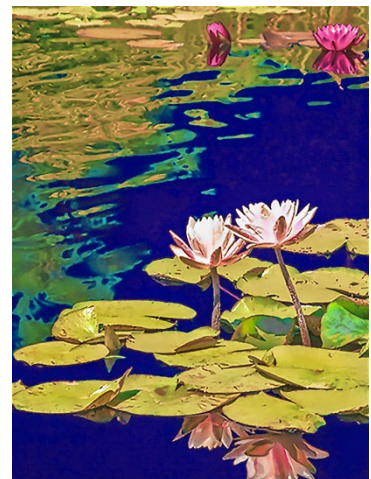
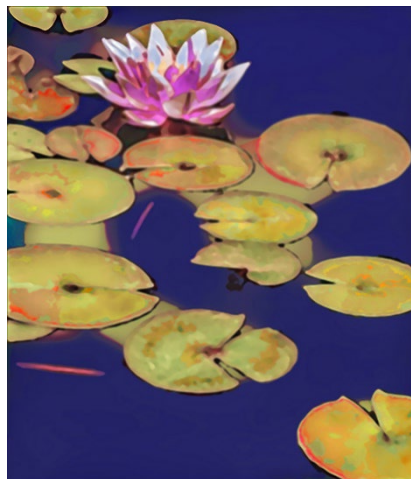
### **George Tuton, Redmond**

My interests run to visual expressions on socioeconomics, politics, and human welfare and condition. I've used clothing patterns for decades now in lieu of the figure. The patterns have some of the attributes of humanity, fragility, translucency/opacity, and they are mutable. The patterns are taken as a whole, there is frugality in using space and measured linear quality.

Not limiting myself to the use of patterns, I've looked to other visual forms of expression; in painting, photography, and sculpture.

I've tried to be aware of my own emotional and intellectual reaction to ubiquitous beliefs, values, but mostly social, economic, and political interactions.

My art is not about me, but about the milieu in which we live.



My art career began at the University of Colorado, I became a teaching assistant and a teaching associate. Teaching at the Boulder and Denver campuses, with a Graduate Teaching Fellowship. Afterward, I received a Sabbatical Visiting Lectureship in sculpture at the University of Kansas. When not in the classroom, I pursued my creativity in drawing and sculpture. I had brief stints in teaching at a couple of Independent Private schools while working on my art.

During this time I received a Washington State Arts Commission grant to teach in Lake Washington School District as well as having a teaching position in Fine Arts at the nationally known International School in Bellevue, Washington.

I retired from teaching in 2005. I continue to work in my studio.

I was recently represented by Ryan James Fine Arts Gallery.



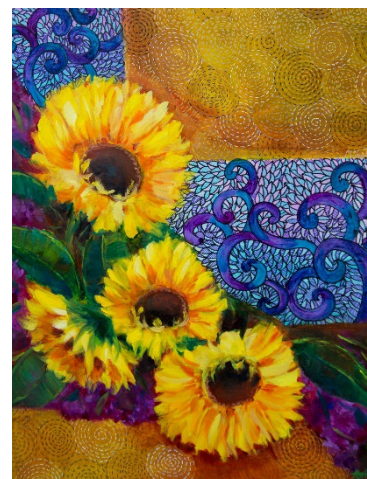
**Rohini Mathur, Bothell**

I am inspired by the incredible beauty of Mother Nature and strive to capture that magnificence and essence of those colorful and vibrant flowers, botanicals and gardens through my paintings. My artwork takes the viewer on a visual journey with focus on vibrant colors, harmonious compositions and a myriad of textures, shapes and light and shadow effects.

Through my paintings, I want to share my deep appreciation and wonderment of the natural world

and allow us to pause from our busy lives and admire the beauty that surrounds us each moment.

My style of painting is loose, abstract impressionistic as I attempt to capture the essence and mood of my subjects rather than a complete detailed mirror image. Bright and bold colors are my go-to palette and I paint from carefree abstraction to subtle realism and bring to canvas the beautiful outdoors and nature's vibrant colors.



A native of New Delhi, India, Rohini Mathur is a self-taught oil painting artist who now lives and works in Bothell, WA. She creates vibrant paintings of colorful florals, botanicals and gardens that pay homage to the immense wonders of Mother Nature.

About her purpose as an artist she explains, "I believe there is no better way to appreciate and be in reverence of the magnificent beauty of Mother Nature than capturing those through my brushstrokes on the canvas". Inspired by this desire to express the beauty of the natural world, Rohini brings life to her paintings using her own distinctive style.

Rohini is an award-winning artist whose art has been juried into several exhibitions and shows in Washington and Oregon. She is a juried artist member of the Woodinville Arts Alliance and is also a juried artist in the Artist Roster for ShoreLake Arts, City of Shoreline for 2021-22.

**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**

Manette Stamm, Arts Program Analyst  
425-452-4064, [mstamm@bellevuewa.gov](mailto:mstamm@bellevuewa.gov)



Community Development

# Reports



## PROJECT UPDATES

### GENERAL

#### CIP Cultural Arts Fund

No update to report.

#### 2022 Funding Cycle and Allocations Committee

No update to report.

#### 2023 Funding Cycle and Allocations Committee

No update to report.

### PLANNING PROJECTS

#### Artspace

No update to report.

#### BelRed Arts District

No update to report.

#### Cultural Compass

No update to report.

### PUBLIC ART

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

No update to report.

#### 121<sup>st</sup> and Spring Artwork

No update to report.

#### Bellwether 2021

No update to report.

#### Downtown Park Public Art

No update to report.

#### East Link Public Art

No updates to report.

#### Eastside Artist Roster

No update to report.

#### Grand Connection

No updates to report.

#### Mural Program

**Update:** Staff are working on finalizing the call and all necessary backend tasks to launch the program. A call for artists will be presented at a future meeting.

#### Public Art Collection & Maintenance

No updates to report.

#### Portable Art Collection

**Update:** Call is published, and application collection is ongoing.

#### Utility Box Wraps Program

**Update:** An update will be given at this meeting.



Community Development

# Information

1/18/2022

City of Bellevue  
ATTN: Lorie Hoffman, cc. Councilmember John Stokes  
PO Box 90012  
Bellevue, WA 98009

Dear Lorie,

Thank you for the City of Bellevue's 2022 Eastside Arts Partnership Grant award of \$6,215 to KidsQuest Children's Museum. As we embark on the pace of a new year, KidsQuest is continuing to focus on accessible options for families to engage, both in and out of the museum. We are so grateful for your support!

The grant supports 2022 arts programming onsite at KidsQuest and throughout the community, particularly to continue pandemic-initiated outreach programs that help families heal through creative experiences that strengthen relationships.

A few of the free in-museum programs your gift supports:

- **Play with Paint**
- **Play with Clay**
- **Holi Festival of Colors**
- **Pysanky Egg Workshop**



A few of the free virtual museum programs your gift supports:

- **Virtual HomeQuest art activity videos**

With the help of our donors, KidsQuest's mission reaches far beyond the museum's walls. As we look forward into 2022, we acknowledge those that pushed us forward.  
**Thank you again for supporting KidsQuest Children's Museum!**

Sincerely,

A handwritten signature in black ink that reads "Putter Bert". The signature is stylized and fluid.

Putter Bert  
President and CEO  
KidsQuest Children's Museum

KidsQuest Children's Museum is a 501(c)3 non-profit organization. KidsQuest creates learning through the power of play and exploration that connects children with their community and the world.

[www.kidsquestmuseum.org](http://www.kidsquestmuseum.org)

City of Bellevue  
450 110th Ave NE, PO Box 90012  
Bellevue, WA 98009

Dear City of Bellevue,

On behalf of Bellevue Arts Museum, thank you for your generosity and commitment to artists, makers, designers, and our community! Your contribution in the amount of \$4,510.00, received on 11/4/2021 creates opportunities for community members of all ages to explore art, craft, and design.

Your support helps us to bring the best of BAM to the community through our BAM from Home program. This online series of videos and activities offers virtual curator talks exploring works on view at the Museum, as well as how-to videos for crafts that families can make together.

Also, Following Washington state's recent reopening under the Washington Ready plan, Bellevue Arts Museum's building is now open at full capacity. A few of our current and upcoming exhibitions are highlighted below.

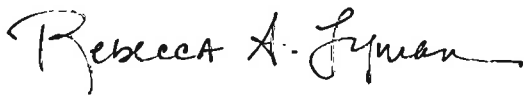
**Object Permanence: Timea Tihanyi & Sylwia Tur**, opening January 21, 2022

**Tg: Transitions in Kiln-glass**, opening January 21, 2022

**BAM Biennial 2021: Architecture & Urban Design**, through April 24, 2022

Again, on behalf of the staff and the Board of Trustees, thank you for your support of Bellevue Arts Museum. We are inspired by your generosity and belief in BAM's mission, and together we can do even more.

Sincerely,



Rebecca A. Lyman  
Board President  
Bellevue Arts Museum

**P.S. Your employer might match your donation to BAM!** Many employers match contributions dollar-for-dollar, or more. Find out if your company participates in matching gift programs by contacting its Human Resources, Personnel, or Community Relations Department and follow their instructions. Thank you for taking the extra step to increase your impact!

Bellevue Arts Museum recommends consulting with a tax professional regarding the tax deductibility of specific gifts. Bellevue Arts Museum is a 501(c)(3) nonprofit organization; tax ID #91-6028261. Your donation is tax-deductible to the extent allowed by law. No goods or services were provided in exchange for this gift.

Dear Bellevue Arts Commission,

My name is Celine Min, a senior at Forest ridge school of the Sacred Heart, and I was born and raised in Bellevue. I'm very passionate about art, which I will pursue in future, and have been deeply involved with local programs such as the Bellevue Art Museum youth programs (including Teen Art Council, Teen Docents, and a paid Internship). I have also created multiple King County Metro bus shelter murals with Art clubs I founded and currently run at my school and Odle Middle School.

As a Bellevue native, I am always proud about my community because it provides great opportunities, is culturally diverse, and is a fast growing but safe place to live. However, due to the difficult pandemic, many teenagers have lost chances to interact with others, have suffered mentally and emotionally, and have had a hard time maintaining healthy habits. Because of my love for art, I realize the power and beauty of it, and how it gives healing in order to help us to give our voices to express ourselves. I have seen many teenagers who created their art works during the pandemic, but can't find a place to exhibit and share their experiences with others in the city.

Unfortunately, not only are there lack of chances in schools and homes for us, but many wonderful national competition programs have also had negative experiences. For example, Reflections (A 50+ year-old program that helps over 300,000 students in Pre-K through Grade 12 create original works of art in response to a student-selected theme each year, and is sponsored by National PTSA ) and the Scholastic Art and Writing Awards (Founded in 1923, it is the nation's longest-running, most prestigious educational initiative supporting student achievement in the visual and literary arts) lost sponsors and locations to exhibit in our area few years ago even though there are many students who have received honors from it.

As a young artist who loves my community, it is very saddening to see this happening because Bellevue is well known for providing children with excellent education, and parents choose to move here to give these opportunities to their kids. I would like to suggest the Bellevue Art Commission to consider creating a place where local students can exhibit their art without any boundaries of their imagination and creativity in the February meeting. This opportunity would also give families and smaller communities the change to connect and host their children's achievements without judgement. I believe art is a universal language that connects people and helps them communicate with one other. It can be a bridge to overcoming all the challenges we have with outside world.

Thank you very much for taking your time to read my letter and I look forward to hearing from you.

Sincerely,

Celine Min



January 21, 2022

Manette Stamm, Arts Program Analyst  
Bellevue Arts Commission  
450 110th Ave NE  
Bellevue, WA 98004-5514

Dear Manette,

On behalf of the artists, Board of Trustees, and staff at Pacific Northwest Ballet, thank you for your contribution to the PNB. Your gift of \$6,375.00 received on 12/17/2021 is greatly appreciated.

As we prepare to return to McCaw Hall for live performances, please know the art and evolution of PNB are alive and well. Your generous support allows us to employ dancers and artists as they create and exemplify the art of ballet; provide world-class instruction to PNB School students; and enthrall audiences in the Pacific Northwest and around the world through the innovation of accessible online and virtual programming. Your support and encouragement have kept us dancing during these challenging times.

Thank you again for your commitment to PNB. If you have any questions or concerns, please contact Caitlin Bell, Institutional Giving Manager, at [CBell@PNB.org](mailto:CBell@PNB.org).

Sincerely,



Peter Boal  
*Artistic Director*

*With gratitude!*



Ellen Walker  
*Executive Director*

*Thank you, Manette  
& City of Bellevue!  
We appreciate your  
support and  
partnership.*

**Please retain this letter for your tax records.** PNB certifies that you have received no tangible benefits, goods, or services in connection with this gift. According to IRS regulations, you may be able to apply your entire gift as a charitable gift deduction. Questions regarding tax deductibility are best directed to your financial advisor. PNB EIN: 91-0897129.