

City of Bellevue
ARTS
 program

Bellevue Arts Commission



Bellevue residents, workers and visitors have been doing their part in shaping the vision for the arts as part of the Grand Connection through an online survey at bellevuegrandconnection.com. Results from the survey will be shared with at today's meeting.

Planning and Community Development

January 12, 2017
 Special 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

Department of Planning and
Community Development

Agenda

Agenda

Thursday, January 12, 2016
Meeting: 4:30 p.m.
Bellevue City Hall, 1E-118

Bellevue Arts Commission

Commission Staff Contact: 425.452.4105

-
1. **CALL TO ORDER** 4:30
Chair Manfredi will call the meeting to order.
 2. **APPROVAL OF AGENDA AND MINUTES** 4:30 – 4:35
 - A. Chair Manfredi will ask for approval of the agenda.
 - B. Chair Manfredi will ask for approval of the September 2016 regular meeting minutes.
 3. **ORAL COMMUNICATIONS** 4:35 – 4:40
Chair Manfredi will entertain oral communications limited to three minutes per person or five minutes if representing the official position of a recognized community organization for other than main agenda items and public hearing subject. A maximum of three people are permitted to speak to each side of any one topic.
 4. **ACTION ITEMS AND DISCUSSION ITEMS**
 - A. Collective impact presentation 4:40 – 5:10
 - B. Draft vision for art and culture in the Grand Connection 5:10 – 5:40
 - C. Bellwether: 2016 look back; 2018 Bellwether schedule 5:40 – 6:10
 5. **COMMISSION QUICK BUSINESS** 6:10 – 6:15
 6. **REPORTS** 6:15 – 6:20
 - A. Commissioners' Committee and Lead Reports
 - B. Project Updates from Staff
 7. **CORRESPONDENCE, INFORMATION** 6:20 – 6:25
 - A. Written correspondence (if any)
 - B. Information
 1. Future agenda items
 2. Committees
 8. **ADJOURNMENT** 6:25
Chair Manfredi will adjourn the meeting.

Wheelchair accessible. American Sign Language (ASL) interpretation is available upon request, and large print agendas available upon request. Please contact the Arts Program at least two days in advance jheim@bellevuewa.gov ▪ 425-452-4105 (Voice) ▪ Please dial 711 for assistance for the hearing impaired.

Department of Planning and
Community Development

Minutes

BELLEVUE ARTS COMMISSION
REGULAR MEETING
MINUTES

December 6, 2016
4:30 p.m.

Bellevue City Hall
Room 1E -109

COMMISSIONERS PRESENT: Chairperson Manfredi, Commissioners, Jackson, Lau Hui, Lewis, Madan, Malkin, Wolfteich

COMMISSIONERS ABSENT: None

STAFF PRESENT: Joshua Heim, Scott MacDonald, Department of Planning and Community Development

OTHERS PRESENT: None

RECORDING SECRETARY: Gerry Lindsay

I. CALL TO ORDER

The meeting was called to order at 4:36 p.m. by Chairperson Manfredi who presided. All Commissioners were present with the exception of Commissioner Wolfteich who arrived at 4:45 p.m.

2. APPROVAL OF AGENDA AND MINUTES

A. Approval of Agenda

It was noted item 2B should be revised to indicate approval of the November 2016 regular meeting minutes.

Motion to approve the agenda as amended was made by Commissioner Jackson. Second was by Commissioner Lewis and the motion carried unanimously.

B. Approval of Minutes

Motion to approve the November 1, 2016, minutes as submitted was made by Commissioner Madan. Second was by Commissioner Malkin and the motion carried unanimously.

3. ORAL COMMUNICATIONS – None

4. ACTION ITEMS AND DISCUSSION ITEMS

A. 2017 Grant Allocation Recommendations

Commissioner Jackson recused herself from the discussion and left the room.

Arts Program Manager Joshua Heim noted that the allocations committee met on November 15 to formulate its recommendations. The members were Chair Manfredi and Commissioner Lau Hui along with Brian Carter from 4Culture and SuJ'n Chon from Grantmakers in the Arts.

Chair Manfredi said the conversation was dynamic and chose to continue funding most of the groups without any major increases, with only one notable exception. The committee focused on the applications as they were presented rather than relying on the history of a given arts organization with the Commission. Additionally, the 4Culture funding was moved into a different category in order to do something different when it.

Chair Manfredi explained that in the past, the funded groups principally had relationships with former Arts Specialist Mary Pat Byrne. Ms. Byrne would work with the groups and discuss what the application should include, and she was always there to fill in the parts of the applications that were missed. Now that she is gone, it makes sense for the groups to step up and find ways to articulate themselves. The allocations committee considered applications on their face and interviews were not conducted.

Commissioner Malkin voiced support for the new approach, which forces applicants to step up and be more rigorous about their applications.

Arts Program Coordinator Scott MacDonald commented that the city has purposefully moved away from established or previous relationships in its hiring practices. The intent is to make sure everyone starts on relatively equal footing.

Commissioner Malkin commented that the interviews with arts groups as part of the allocation process was in the past helpful. Chair Manfredi agreed but pointed out that the interviews were also very time consuming. He added that the shift to a digital format makes it possible for all members of the Commission to participate, not just members of the allocation committee, by reviewing the materials and offering suggestions.

Commissioner Madan noted that the recommendations of the committee include several awards of \$1000 and said those allocations seemed quite small. Commissioner Lau Hui said the committee embraced the suggestion of Mr. Heim to aid certain organizations in building their capacity, enabling them to climb to the next level.

Chair Manfredi said the Commission's previous discussions about what impact small allocations can have was considered by the committee. Essentially the Commission is communicating with the arts groups through a dollar amount. What drove the conversation for the committee, however, was the scoring exercise, which itself was based on the individual applications. The highest scoring organizations were the Seattle International Film Festival and the Village Theatre, both of which were special projects in years past and which were moved into the Eastside Arts Partnership applicant pool. Each application was reviewed with regard to quality of creative engagement and public benefit, and organizational capacity, and each application was ranked accordingly. Organizations with a merit score of above eight were awarded more, while those that scored below seven received awards of \$1000. None of the recommended awards were over \$10,000, which affected Music Works Northwest and the Bellevue Arts Museum.

Mr. Heim informed the Commission that the Council on December 5 approved the budget, which means the Arts Commission actually has funds to allocate. The attempts by the Bellevue Arts Museum to lobby the Council to include operational funds were not successful, which means the Commission is free to allocate funds to the Bellevue Arts Museum.

The Commission's recommended allocations will need to be approved by the Council.

Commissioner Madan called attention to the Bellevue Downtown Association application and noted the organization had previously been funded in order to support ongoing cultural

activities and the number of persons served. He noted, however, that the application does not fit into the table in the same way other applications fit and asked if at some point it should begin getting City Council funding as part of the downtown Bellevue culture. Chair Manfredi said the conversation by the committee about the application was extensive. The primary concern was that their programming serves a particular segment of the downtown population but not a broad segment.

Commissioner Malkin voiced concern over the level of funding for the Bellevue Arts Museum. He said the museum serves a wide population even though it is struggling with capacity. While there is no intent to send the organization a signal, the allocation will not necessarily help them much and may in fact hinder them. Mr. Heim said part of the issue was that the organization had not completed its application, including submission of its 2017 budget.

Chair Manfredi said he would like to find a way for the Commission to express how important the degree to which the Commission feels the museum is an important institution in Bellevue, and that the organization should not regard the proposed allocation as being indicative of anything beyond an incomplete application and a momentary pause in the process of getting well again.

Commissioner Malkin commented that the proposed allocation is quite small in terms of the organization's overall operating budget. It will not really help but will serve as a signal of support.

Commissioner Malkin asked if anyone from the Bellevue Arts Museum had reached out to provide an update with regard to their missing budget documents for 2017, or if the staff had reached out to the organization asking for it. Mr. Heim said he was in contact with them and said he gave them an extension to the day the panel met, but they still did not step up. He noted that to date the document had still not been received.

A motion to approve the recommended 2017 allocations was made by Commissioner Lewis. The motion was seconded by Commissioner Madan and the motion carried unanimously.

Commissioner Jackson returned to the room.

Turning to the recommendations regarding special projects, Chair Manfredi asked why the proposal included not funding the Eastside Jazz Club and the Northwest Sound Men's Chorus. Mr. Heim noted that both were ranked quite low by the committee, in large part because of a lack of seriousness in their applications.

Commissioner Wolfteich noted that the questions in the application filled out by Eastside Jazz Club were only minimally answered, and their story of how they serve Bellevue was not told well at all. Questions on the Men's Chorus application were not answered at all.

Chair Manfredi observed that to a large extent the projects fall into the realm of ongoing partnerships rather than special projects given that they come in every year with more or less the same proposal. Commissioner Malkin said he was not ready to see Eastside Jazz move into the Eastside Arts Partnership column, but said he would like to see the organization up their game.

Commissioner Jackson asked if the special projects applicants really understand the change in the program. Mr. Heim said the Eastside Jazz Club folks came to the clinic, but the Men's Chorus did not. They all knew about the option for project renewal, which was much simpler.

Commissioner Lewis asked if there is limit on the number of times an organization can do a special project. Mr. Heim said under the new rules, it is two years. Previously there was no limit.

Commissioner Jackson asked why StoneDance productions for Chop Shop was recommended for full allocation while other programs did not. Commissioner Malkin answered that allocation decisions were made strictly on the quality of the applications and the ranking scores. There was very little discussion about past history and relationships. Commissioner Jackson said it was her understanding that the Commission wanted to ease up on programs that have been offered year after year in favor of some new programs. Making decisions based solely on application quality takes that out of the loop. StoneDance has been around for a long time and has the sophistication to produce a good application. A good application is not necessarily a reflection of artistic value to Bellevue.

Commissioner Lau Hui pointed out that other factors came into play, including program availability to Bellevue citizens and program attendance.

Chair Manfredi agreed that organizations for whom filling out applications is not a major challenge are likely to submit better applications, while those who are less adept at writing applications may not fare as well, even if they are excellent in providing programming.

A motion to approve the special projects allocations was made by Commissioner Wolfteich. The motion was seconded by Commissioner Malkin and the motion carried unanimously.

Commissioner Jackson praised the move to quantify everything so the Commission's decision can be clear to the Council. She said, however, that she was worried about making that a primary measure for determining funding allocations. If it just becomes a game of numbers, things like artistic potential and diversity may fall by the wayside. While the numbers are important, so is quality. Commissioner Wolfteich pointed out that the ranking exercise takes some of those issues into account.

Mr. Heim noted that the Council will not see the scoring and ranking metrics. He pointed out, however, that the numbers are important in light of the City Manager's call to set the budget so as to maintain current service levels.

Chair Manfredi clarified that the panel was not overly distracted by numbers. He allowed that the approach is new, one indication of which is the fact that two groups have been dropped from being funded, something that in previous years would not have happened. The transition is necessary, though it may cause some pain. The groups should be urged not to lose heart as the approach transitions.

B. Capacity Building with 4Culture Funding

Mr. Heim said the allocation committee discussed the issue of capacity building. He said a more robust conversation would be queued up for January, and that in February the Commission would be asked to determine what to do with 4Culture's sustained support dollars. In years past, the roughly \$13,000 award has been lumped into the Commission's allocation pool and has been used primarily to fund special projects. Because 4Culture is facing an allocations year, their funds have not yet been dedicated. 4Culture is also moving to a merit-based review system and it is anyone's guess how well Bellevue will fare.

Mr. Heim said one idea broached by the allocations committee was to pair 4Culture funds with potential opportunities to build capacity and to help build better and more competitive programs. While that would work for EAP, there are artists and non-profit organizations that cannot get into EAP for various reasons. Conversations have been held with the economic development team to talk about what capacity building might look like on that side of the equation. The Startup 425 program they run is essentially an entrepreneurial incubator that builds the capacity of entrepreneurs to build their businesses. Asked if they would be willing to include a couple of seats for artists, the team agreed that they would.

Mr. Heim said Eastside Pathways is a new initiative in Bellevue. The non-profit primarily acts as a convener around student success and operates in public schools. The city plays a role as a funder and also provides staffing to provide wraparound services at Stevenson Elementary and Lake Hills Elementary, and the city's mission is to serve needy families and to promote healthy families. It turns out that at least three organizations funded by the Commission offer services as part of the wraparound services at Stevenson Elementary, namely Pacific Northwest Ballet, Village Theatre and Studio East. The question is whether, instead of the Commission funding the non-profit organizations to do the work of providing wraparound services, there could actually be a more meaningful collaboration between the Commission and Eastside Pathways, shifting the question of public benefit by creating a funding cohort or piloting a couple of organizations that are already operating in the Bellevue School District to become partners in achieving the outcomes of Eastside Pathways, which are third grade reading scores, math scores in middle school, high school graduation rates, and attendance at secondary institutions or landing jobs out of high school. The approach would represent less of an arts agenda than a community agenda, but the idea would be to integrate organizations already being funded into a larger initiative of the community aimed at growing the business sector and jobs.

Commissioner Jackson said she is very aware of Eastside Pathways, having been in the room when it was created. The organization is doing wonderful work. In the non-profit world there is some criticism about backbone organizations. The issue is rich white people telling organizations of color what to do; very rarely is anyone of color in a backbone organization. Since the election, there has been pressure to turn all arts into social service organizations. For example, grant requests really no longer care about art, it is all about what unserved communities will be served. She said while that is not necessarily the wrong thing to do, from an arts perspective the move is disconcerting. Non-profits generally are being turned into social activism platforms.

Commissioner Madan said the new direction is affecting more than just non-profits. All projects are being scrutinized to determine how they address specific issues.

Mr. Heim suggested that once word comes down from 4Culture with regard to what the city's allocation will be, some decisions will need to be made. He said he would rather be queued up and ready to determine how the funds should be allocated when that happens.

Commissioner Jackson questioned if Startup 425 can actually provide the help non-profits need. While the organizations do need to know how to build a solid business plan, what they most often need help with is recruiting a board that is fully capable. Capacity building for non-profits can be different from what an entrepreneur needs. Mr. Heim agreed. He said he has been having conversations with Springboard which offers a capacity building module for non-profits. The question on the table is whether or not the city could underwrite three of the seats in the program for Bellevue artists. The funds would still be allocated to benefit Bellevue grantees, but in the form of wraparound services rather than a check. Capacity building initially was focused on developing the skills of organization executives and leaders, but over the past ten years the focus has shifted to organizational capacity. The new thinking

is that capacity building needs to be done in context. Building capacity around social systems is usually most successful when there is an alignment to either a specific market or to major community initiatives and social problems. The Eastside Pathways approach targets leaders and builds systems within organizations in the context of solving a societal problem.

Chair Manfredi said it was his understanding that what was being discussed was an approach that conceivably could be turned into a proposal in January that would use the 4Culture allocation to support either the 16 EAP projects or the special projects. Mr. Heim confirmed that.

Commissioner Jackson questioned whether Springboard would actually help build capacity. Springboard is run by 501 Commons, a non-profit that provides contract services, training and referral services to non-profits in the area. They offer bookkeeping, IT and HR services, as well as training and support. They also offer programs in the areas of IT infrastructure. Springboard is billed as capacity building. Training is offered to a team of four or five staff and board members and includes building a 12- to 18-month operational plan that includes identified milestones. The process is assisted by volunteer consultants, some of whom are excellent and some of whom are less qualified. The focus is on being specific about short-term goals and what will need to be done to achieve those goals, and in that sense the training could be very helpful for some organizations.

Chair Manfredi suggested the desired outcome is stronger arts organizations. With the current funding and structure, organizations can simply bump along internally doing the same things for the same audiences. The approach could help organizations transition to a higher level of quality in a number of respects.

Mr. Heim allowed that the meeting in January could be focused on the most strategic use of the 4Culture funds. He pointed out that the 4Culture allocation is for two years, so instead of \$13,000 it is actually \$26,000.

Chair Manfredi asked if Springboard was the only option available to developing arts organizations. Mr. Heim allowed that it is not but it is the biggest example. There are a number of capacity building programs that are not art specific. Typically organizations need a certain level of infrastructure in order to fully benefit from the programs, such as paid staff. The fact is, however, that many of the organizations Bellevue supports are volunteer based. He suggested that Bellevue could in fact become a leader in developing a capacity building model for new, volunteer-led organizations, particularly those organizations that are immigrant- and people of color-based.

Commissioner Jackson suggested that there are some things that could be templated. All non-profit organizations need strong boards and governance. There are organizations in Bellevue that have for many years had a single person pushing the organization. Once those persons decide to step aside, it is likely the organizations will disappear. She said during her tenure on the allocations committee she was amazed to see how many gray-haired folks were making the presentations. Organizations need transition plans, and that is something that could be template and made the subject of workshops.

Chair Manfredi said he was not sure if the template idea would work, especially if it were just something handed to organizations with a call to follow what it says. If it is going to be done, the Commission will need to sweeten the deal or at least give some form of considerable encouragement. Mr. Heim said one encouragement would be to promise a certain level of funding if they participate and follow through by implementing one or more of the major initiatives identified in their 12- to 18-month plan.

Commissioner Malkin suggested that if the approach is undertaking, it should not be done as a one-off. It should be baked into the operations of the Commission to assist organizations in learning the skills they need to succeed. Commissioner Lau Hui agreed. The Commission exists in part to help organizations get to the next level.

C. 2017 Goals and Work Plan

Mr. Heim called attention to the matrix on page 22 of the packet and pointed out that it contained the project list for 2017. He briefly reviewed the projects with the Commissioners and specifically highlighted the fact that the budget approved by the Council includes \$3.5 million over two years to do further design and planning work for the Grand Connection, and to do some early projects. The budget also includes \$500,000 for public art. He also noted that staff would be moving ahead with the artist housing study. Additionally, in conjunction with the economic development office, a creative economy strategy will be launched, the scope of which will serve almost as a replacement for the Cultural Compass. The strategy is intended to be in hand by the first quarter of 2018 in time for the next BudgetOne process.

Mr. Heim noted that currently the Commission has two standing committees: the executive committee and the allocations committee. One idea would be to pull together affinity groups that would not need infrastructure such as note takers and meeting dates. The groups would work on similar types of projects, and could provide the full Commission with targeted feedback on drafts as they are being developed. Going forward, three planning projects will be feeding into each other, and the Commissioners who will be leading them should take the opportunity to connect with each other and with other planning efforts in the city. Such meetings should not, of course, include more than three Commissioners to avoid having a quorum.

Commissioner Wolfteich agreed to be lead for the Bel-Red arts district project. Commissioner Madan agreed to serve as lead for the 130th Avenue project.

Commissioner Malkin asked what the ArtSpace artist housing study would entail. Mr. MacDonald said the vast majority of the work will be done by the consultant. The most work will be on the front end preparing for the consultants' two-day visit and creating an outreach plan. Commissioner Malkin agreed to serve as lead for the Commission.

Chair Manfredi said he was interested in the creative economy strategy.

Mr. Heim said he would like to begin having conversations about allocations as soon as January. The allocations committee will serve as the core group that will help to develop the proposal even for the 4Culture allocation.

Commissioner Lewis agreed to serve on the allocations committee, as did Commissioners Wolfteich and Lau Hui.

Commissioner Jackson agreed to work with staff and serve as a resource in investigating the capacity building project.

5. COMMISSION QUICK BUSINESS - None

6. REPORTS

A. Commissioners' Committee and Lead Reports – As Noted

B. Project Updates from Staff – As Noted

7. CORRESPONDENCE, INFORMATION

A. Written Correspondence – As Noted

B. Information

i. Future Agenda Items – As Noted

ii. Committees – As Noted

8. ADJOURNMENT

Chair Manfredi adjourned the meeting at 6:33 p.m.

Department of Planning and
Community Development

Action & Discussion

Action and Discussion

Thursday, January 12, 2017
Meeting: 4:30 pm

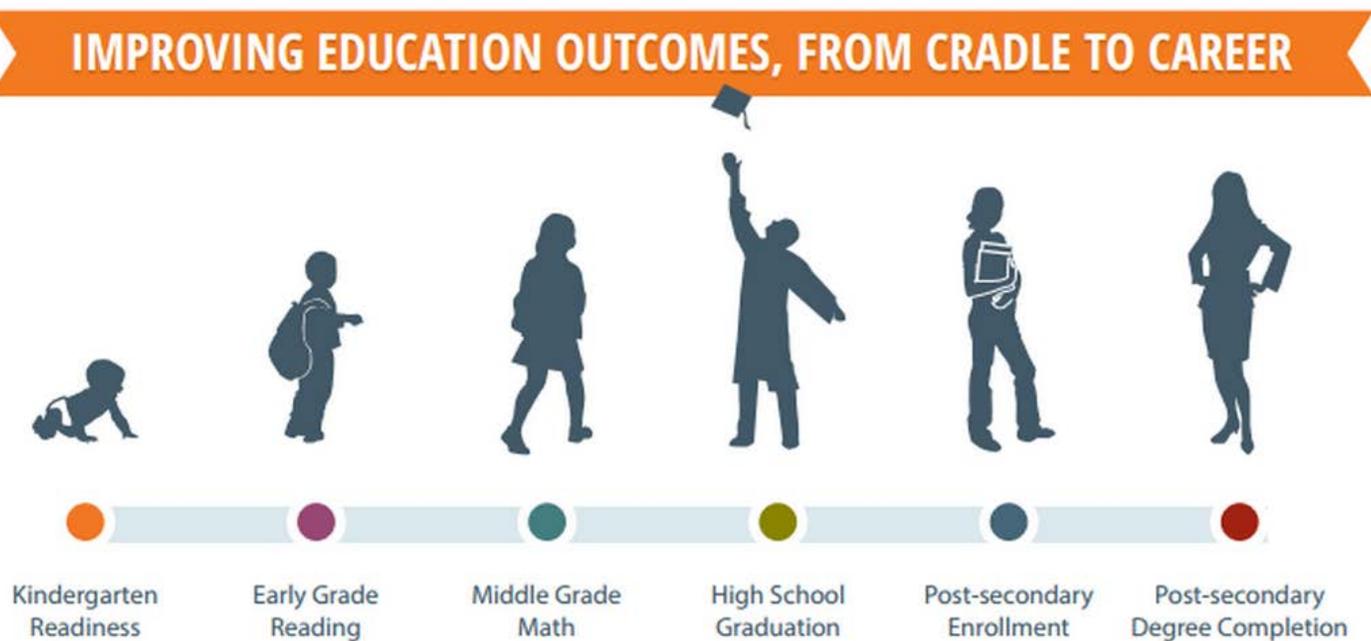
Bellevue Arts Commission
Action and Discussion

Collective Impact

At today's meeting Parks director Patrick Foran will present the collective impact model for education organized by Eastside Pathways how and why the city is involved. This is a follow up to the conversation about capacity building that happened on December 6th in which staff presented multiple options to explore capacity building as part of the grant program in 2017 and 2018 with Sustained Support funding from 4Culture. Please note: this presentation is informational and not a proposal.

INDICATORS

Eastside Pathways mobilizes the entire community to support every child, step by step, from cradle to career. The agenda that we have come together around includes the Campaign for Grade-Level Reading, the College and Career Readiness Initiative, and the Mental Health and Wellbeing collaborative. Eastside Pathways partners agree to work toward making progress on the core indicators we established in 2012 including:



For more information about current indicators please visit the online dashboards:

- Birth to 3rd Grade: <http://eastsidepathways.org/birth-to-3rd-grade-data/>
- Middle School & High School: <http://eastsidepathways.org/middle-and-high-school-data/>
- Post Secondary: <http://eastsidepathways.org/postsecondary-data/>
- District Profile: <http://eastsidepathways.org/district-profile/>

COLLABORATIVES

Eastside Pathways brings partner organizations together from many sectors, including businesses, community-based organizations, the school district, the City of Bellevue, and parents. Partner organizations join collaboratives, like School Readiness or Career Pathways, where they continue to work in their area of expertise and have the chance to connect with other organizations to make a greater impact for youth. Collaboratives and their goals include:

- **School Readiness:** The School Readiness Collaborative supports Bellevue families to ensure the healthy development of all children so they are ready to succeed in kindergarten
- **Summer & Extended Learning:** Increase access to quality out-of-school learning opportunities; Eliminate summer learning loss
- **Attendance:** Reduce tardiness; Increase attendance
- **Transitions:** Ensure every child successfully transitions to the next grade; Initial Target: 5th to 6th & 8th to 9th grade
- **Career Pathways:** Career success for every student
- **Community Engagement for Cultural Integration:** Increase culturally relevant services and programming; Identify and empower natural leaders
- **Mental Health and Wellbeing:** Prevention and intervention for children and youth; Connecting resources and services across organizations
- **Business Engagement:** Build awareness in business community and gain 1-2 large businesses as anchors; Funding

POTENTIAL BENEFICIARIES

The following organizations supported with 2017 Eastside Arts Partnerships funding are already providing school-based programs and be supported with additional capacity building through Eastside Pathways:

- **Emerald Ballet Theatre,** Magic School Bus
- **Music Works Northwest,** Music Therapy Outreach
- **Pacific Northwest Ballet,** Discover Dance
- **Village Theatre,** Pied Piper Program

Other 2017 Eastside Arts Partnership or Special Projects organizations offering youth arts education programs:

- **Bellevue Youth Symphony Orchestra**
- **KidsQuest Children's Museum**
- **Global Organization for Arts and Leadership**

ATTACHMENTS

Background materials have been included with more information about capacity building:

- Implementing the Collective Impact Model
- Eastside Pathways Partnerships Work Chart
- Partner Participation in Eastside Pathways
- What to Expect at a Collaborative Group Meeting

Implementing the Collective Impact Model

COMMON AGENDA

Eastside Pathways mobilizes our entire community to support every child, step by step, from cradle to career. The agenda that we have come together around includes the Campaign for Grade-Level Reading, the College and Career Readiness Initiative, and the Mental Health and Wellbeing collaborative.

SHARED MEASUREMENT

Eastside Pathways partners agree to work toward making progress on the core indicators we established in 2012. Some of these indicators include:

- percentage of births with early and adequate prenatal care
- percentage of 3rd grade students reading at grade level
- percentage of students who earn a postsecondary credential within five years of high school graduation

On an annual basis, we release a community report to inform our partnership and other stakeholders about the progress we have made on these indicators. A workgroup is currently revisiting the indicators and will recommend any necessary updates.

MUTUALLY REINFORCING ACTIVITIES

Eastside Pathways brings partner organizations together from many sectors, including businesses, community-based organizations, the school district, the City of Bellevue, and parents. Partner organizations join collaboratives, like School Readiness or Career Pathways, where they continue to work in their area of expertise and have the chance to connect with other organizations to make a greater impact for youth.

CONTINUOUS COMMUNICATION

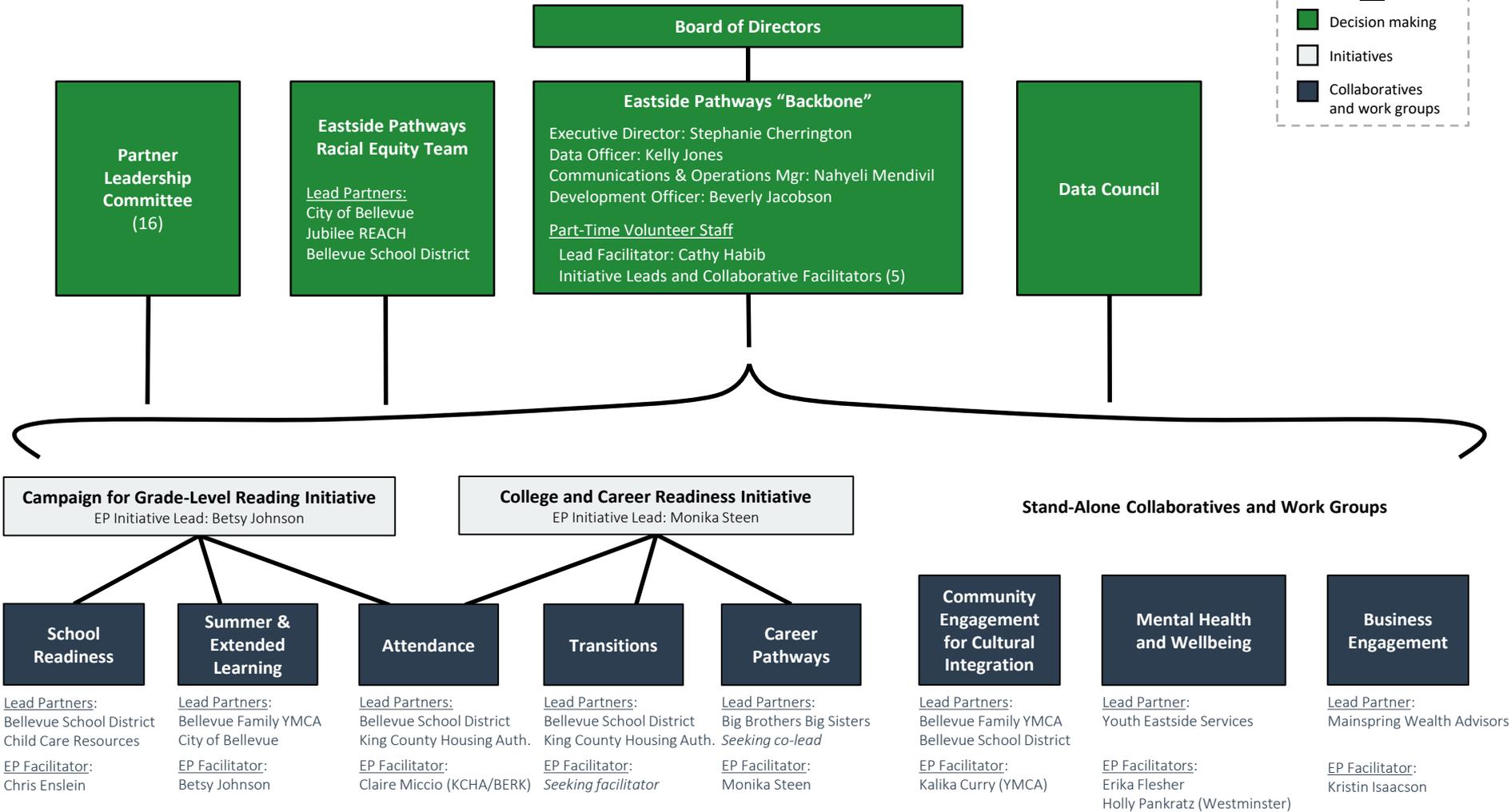
Eastside Pathways uses various methods of communication to ensure that partners stay up-to-date about our progress. Eastside Pathways hosts three All-Partner Meetings per year for executive-level staff of partner organizations and quarterly “Eastside Pathways 101” events information and welcoming events. The Eastside Pathways newsletter is also released every month and received by over 1,000 individuals.

BACKBONE SUPPORT

Eastside Pathways has a small paid backbone staff whose sole responsibility is supporting collective impact in Bellevue. It is currently composed of an Executive Director, a Data Officer, a Communications and Operations Manager, and a part-time Development Officer. The backbone staff is primarily charged with managing data, communication, and community engagement for the partnership and helping make sure that workplans for the collaboratives are aligned with the broader mission and strategy. Volunteer facilitators are also considered part of the backbone.

Eastside Pathways Partnership Work Chart

Updated October 2016



Partner Participation in Eastside Pathways

Key: ◇ Leadership role
● Participant

Partner Organization	School Readiness	Summer/Extended Learning	Attendance	Transitions	Career Pathways	Community Engagement	Mental Health & Wellbeing	Business Engagement	Partner Leadership Committee	EP Racial Equity Team	Data Council
Allegro Pediatrics (formerly Pediatric Associates)							●		●		
Alliance of People with disAbilities					●						
Ashoka Seattle											
Assistance League of the Eastside											
Athletes for Kids							●				
Backpack Meals			●								
Bellevue College					●				●		●
Bellevue Education Association											
Bellevue Family YMCA		◇		●	●	◇					
Bellevue LifeSpring						●					
Bellevue PTSA Council				●	●		●		●		
Bellevue School District	◇	●	◇	◇	●	◇	●		●	◇	●
Bellevue Schools Foundation				●	●						
Bellevue Special Needs PTA				●	●		●				
Bellevue Youth Link					●						
Big Brothers Big Sisters of Puget Sound					◇						
BKPlay Academy	●										
Boys & Girls Clubs of Bellevue		●			●						●
Camp Kindness Counts											
Child Care Resources	◇										
Chinese Information and Service Center	●										
City of Bellevue	●	◇	●	●	●	●	●	●	●	◇	●
College Success Foundation											●
Eastside Baby Corner	●										
Eastside Heritage Center											
Eastside Latino Leadership Forum	●		●						●		
Eastside Legal Assistance Program							●				
English Language Learners Alliance	●										
FISHPOND Preschool	●										
Friends of Youth	●										
Girl Scouts of Western WA											
HealthPoint											
Hopelink											●
Imagine Housing											
India Association of Western Washington			●			●					
International Community Health Services						●	●				
Jubilee REACH	●	●			●					◇	

Partner Organization	School Readiness	Summer/Extended Learning	Attendance	Transitions	Career Pathways	Community Engagement	Mental Health & Wellbeing	Business Engagement	Partner Leadership Committee	EP Racial Equity Team	Data Council
KidsQuest Children's Museum	●	●							●		
Kinderling	●						●				
King County Housing Authority	●		◇	◇					●		
King County Library System	●	●									
Lake Washington Institute of Technology					●						
Leadership Eastside											
League of Education Voters							●		●		
Mainspring Wealth Advisors					●			◇	●		
Olive Crest											
Overlake Hospital Medical Center	●				●		●				
Pacific Science Center											
Planned Parenthood of the Greater Northwest											
Prime Dental Group											
Public Health - Seattle & King County (Eastgate Public Health)	●					●					
Rainier Athletes											
Seattle Children's Bellevue Clinic and Surgery Center											
Seattle Education Access					●						
SOAR	●										
Sound Mental Health							●				
United Way of King County	●			●	●						
University of Washington - Bothell					●						
Westminster Chapel						●	◇				
Year Up Puget Sound					◇				●		
Youth Eastside Services							◇		●		

What to Expect at a Collaborative Group Meeting

Most of our work groups meet once a month. In these meetings we discuss solutions that require a collective approach—in other words, not something that one organization could do in isolation.

During meetings we scope out issues and decide on projects to pursue. Occasionally we hold votes to decide whether to move forward with an idea. How do these meetings go? Read on!

YOUR FIRST MEETING

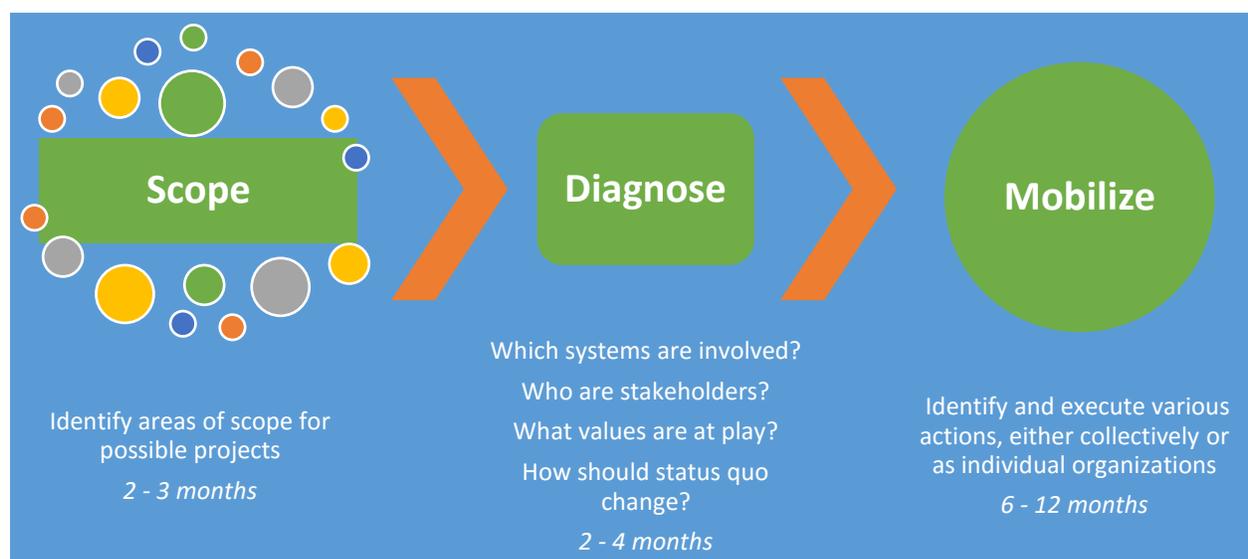
After you've been to an Eastside Pathways 101 orientation, or signed up for our next one, we welcome you as a visitor to one of our monthly group meetings. Please contact the facilitator of the meeting in advance of attending. You'll find the contact information on our website, www.eastsidepathways.org, on the menu *What We Do > Collaborative Updates*.

During the first few meetings you attend it's okay to be in "listening mode" to take time to understand where the group is heading and what has already been done.

These meetings are not intended as a forum where an individual would come to advocate for a position, as we work from the perspective of organizations working together to achieve a common agenda. There is an opportunity to voice "new business" at the end of each meeting.

CREATING A ROADMAP

We use the adaptive leadership model to determine the flow of projects throughout the year.



Evaluation and consensus decision-making are part of every phase of our projects.

MAKING DECISIONS

You can vote in collaborative decisions if you are representing a partner organization. New members to the collaborative must attend three consecutive meetings to attain voting status.

Individuals who agree to represent a stakeholder group can also attain voting status. First, an individual must commit to soliciting the input of their stakeholder group (parents, youth, business, funders) on a frequent, consistent basis.

During voting, we use these four levels of consensus:

- **Support** the proposal – Agree this is the right thing to do and willing to implement/participate in next steps.
- **Accept** the proposal – Unsure or disagree this is the right thing to do, but will not stand in the way of adoption, and willing to implement/participate in next steps.
- **Disagree** with the proposal – disagree this is the right thing to do and unable or unwilling to implement/participate in next steps.
- **Refuse** the proposal – such a high level of disagreement that adoption of the proposal puts the ongoing participation in the Collaborative and/or Eastside Pathways Partnership at risk.

WORK TOWARDS CHANGE

Interested in getting involved? Come to a future collaborative meeting to connect with others!

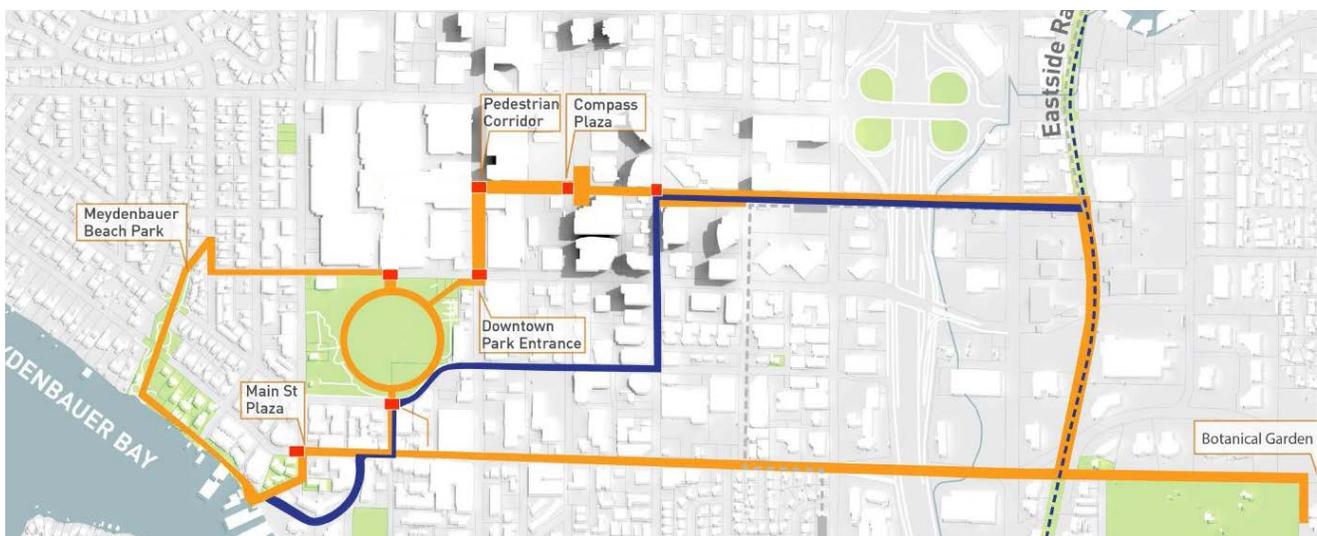
Action and Discussion

Thursday, January 12, 2017
Meeting: 4:30 pm

Bellevue Arts Commission
Action and Discussion

Grand Connection Art and Cultural Element

At today's meeting the artist team from SuttonBeresCuller – John Sutton, Ben Beres, and Zac Culler – will provide an update on the art and cultural planning for the Grand Connection project and present a draft framework to the Commission for discussion and feedback. This update includes the results of the community engagement phase that included an on-site intercept interviews, stakeholder interviews, Arts Commission survey and an online survey. These results have been incorporated into a draft framework that consists of a vision statement, goals and themes for art and culture in the Grand Connection.



BACKGROUND

The Grand Connection Art and Cultural Element will develop a vision for art and culture in the Grand Connection project consistent with the overall project vision. The document will identify interesting and exciting opportunities for public art and cultural programs along the Grand Connection route and a strategy for achieving the vision. These will include short term, temporary projects as well as small and large-scale permanent projects, signage, wayfinding and other opportunities for art interventions.

TIMELINE	MILESTONE	PHASE
July 20	Project initiation	1 Site investigation
Aug-Sept	Site visits, inventory & design concept review	
October 4*	Arts Commission vision workshop	2 Community engagement & needs assessment
January 5	Complete stakeholder interviews	
January 10	Complete grand connection arts and culture survey	3 Plan development
January 12*	Draft Framework: vision, goals and themes	
February 7*	Draft Opportunities	
March 7*	Draft Action Plan	4 Adoption & implementation
April 4*	Final Arts and Cultural Element	

* Arts Commission meeting dates

Action and Discussion

Thursday, January 12, 2017
Meeting: 4:30 pm

Bellevue Arts Commission
Action and Discussion

Bellwether 2016 Look Back

At today's meeting staff will present an evaluation for 2016's Bellwether Exhibition & Art Walk. The evaluation is focused on results and specifically addresses goals laid out prior to the event. This evaluation sets the stage for a Commission discussion regarding future programs at today's meeting.



DISCUSSION

- What worked? What didn't? What should be carried forward or never mentioned again? – Think about sites, types of artworks, events, diversity of artists, etc.
- Was our target audience the right audience? And, as a follow up question, how could the Bellwether program better serve the right audience?
- What do you see as the impact of Bellwether in the community and how can future programs build upon past successes?

VISION

In 2010, the Arts Commission “reset” its vision for the exhibition to make it the “bellwether” of a permanent walk featuring art from City Hall to the Meydenbauer Bay Park, supporting a long-held city vision of what is now called the future Grand Connection. The exhibition transformed from an event including some unconnected venues to a cohesive experience that actually moves people through the Downtown connecting City Hall and the Downtown Park with the Pedestrian Corridor.

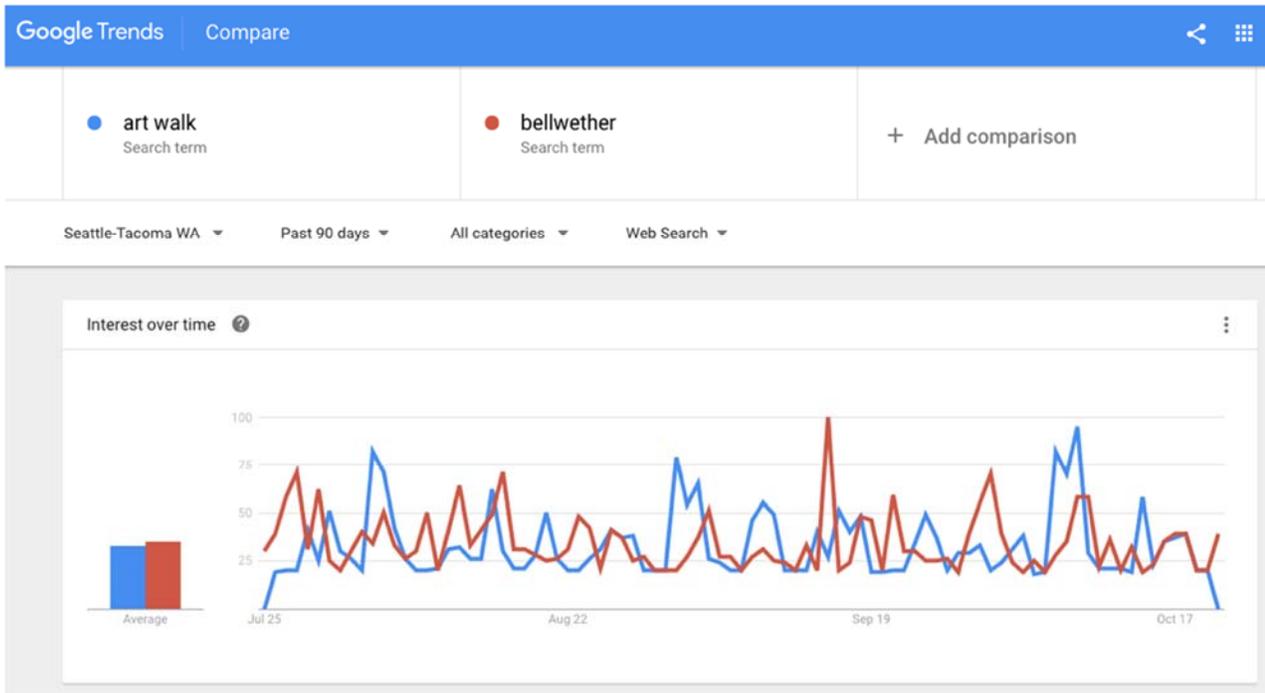
PURPOSE & RESULT

The purpose of Bellwether is to help build Bellevue’s reputation as a destination for people to experience art and culture throughout the region and particularly among Bellevue’s Downtown residents and workers. The result will be an increase in the **percent of residents who view Bellevue as a visionary community in which creativity is fostered.**

Evaluation: At this time, it is difficult to measure whether the percent of residents that view Bellevue as a visionary community in which creativity is fostered has increased. There is, however, a citywide survey that asks residents to respond to a number of questions and statements. Staff could push for this item to be included on the survey. One thing to note is that this approach will only survey residents and not workers or other visitors and would not be specific to Bellwether. It does, however, seem clear that past formats of Bellwether, which featured static works sited for a three month period, did little to increase the percentage of residents who view Bellevue as visionary and supportive of creativity beyond the point achieved every two years. It is fair to infer that Bellwether helped establish a baseline, but there is no indication that Bellwether has increased the percentage from exhibition to exhibition in past years. With the addition of the three art walks, new to the 2016 exhibition, Bellwether transitioned into more of a complex program as opposed to the static exhibition of year’s past. By offering new experiences, performances, and artwork each month, the likelihood of returning attendees increased and opportunities to engage new audiences expanded.

PERFORMANCE MEASURES

GOAL	MEASURE	METHOD	TARGET	RESULT
1. Visual Arts Platform	# of artists supported	Artist agreements	50	51
2. Teen Project	# of young people engaged	Project enrollment	25	12
3. Partners	# of partners involved	Partner agreements	3	5
4. Use Technology	# views on mobile devices	Grafter	5,000	Not used
5. Engagement	# of event attendees	Event attendance	1,000	1200 estimated total: Opening - 200, Art walks - 1000 estimated
6. Awareness	# of Bellevue households	It’s Your City; Other Ads	12,000	It’s Your City – 63,000 circulation Neighborhood News – 1,800 circulation Paid Advertising – 137,761 impressions (not specific to Bellevue residents)
6. Awareness	# of impressions on social media	Facebook, Instagram, STQRY, Twitter, YouTube	32,000	29,494 reached on Instagram, Facebook, STQRY, YouTube



PROGRAM GOALS

1. **Present a high-quality and diverse visual arts platform for 50 artists to engage Downtown residents, Downtown workers and Bellevue families in spirited conversation about great ideas and people in the Downtown Park, Pedestrian Corridor and City Hall.**

Evaluation: The exhibition, with the addition of the art walks, engaged 51 artists and arts troupes from diverse artistic backgrounds. Notable among the artists were Seattle artists Natasha Marin and John Fleming, Youth Poet Laureate Angel Gardner, National Association for Media Literacy award winner Tracy Rector (former awardees include Jon Stewart and Bill Moyer), Stranger Genius Award nominee Shin Yu Pai, and NEA sculpture fellow Tom Gormally. Presenting a diverse array of poetry, dance, conceptual performance art, site-specific installations, temporary artworks, permanent sculpture on loan from the artists, and two artworks owned by the City but previously in storage, Bellwether delivered a diverse array of artworks and art experiences. Bellwether also offered opportunities for artists early in their professional career, such as members of the Bellevue Youth Symphony Orchestra, Elizabeth Groth, Victoria Heuston, Juju Kusanagi, and Angel Gardner.

By far, the greatest observed “spirited conversation” occurred during the three art walks and on the eight staff-guided tours. The art walks primary attendees were City Hall employees, attendees of the Bellevue Arts Museum’s free first Fridays, and passersby along the Pedestrian Corridor and in the Downtown Park. In addition to the exhibition artworks on site for the duration of the show, performances took place at City Hall, along the Pedestrian Corridor, and in the Downtown Park. Within these three sites, specific locations were found to offer a greater opportunity for interaction and conversation. BAM proved to be a great site and easily received the largest engaged audience during the art walks. This specific location offered people not necessarily there for the art walk to learn about and engage with artists involved in the art walk. Art performances in the Museum lobby and on the stairs up to the main exhibition level offered the greatest opportunity for artist to attendee interaction and tapped into an existing

engaged audience. Compass Plaza also served as an excellent venue for arts performances. As a popular lunch spot, this location offered opportunities to tap into a huge audience, although pedestrians in the area were often focused on other activities, such as food procurement.

Eight tours were offered by staff to the public and staff. These tours typically lasted two to three hours and had between 8-35 people each. Total estimated tour attendance is 130 people. Each private tour was scheduled by staff ahead of time with a minimum confirmed attendance of eight. On the tours staff discussed the conceptual basis behind each artwork, fabrication processes, and other applicable information. Comments from attendees all focused on how the tours added to the depth and understanding of the exhibition. Feedback about individual artworks from those on the tours also provided a sense of what types of exhibition artworks were generally appreciated. Opinions about specific artworks varied widely but on the whole, tour attendees like the artworks that demonstrated exceptional skill with a material, such as Carol Gouthro's two artworks and Cameron Anne Mason's piece *Susurrations*, artworks that allowed users to engage with them, such as Quintin Rivera-Toro's piece *Reunion*, and John Fleming's artwork *Kaliedowall* created through workshops with local teens. Among the favorite artworks of the tour attendees, *Kaliedowall* and *Susurrations* were by far the most appreciated. Attendees generally commented on how these colorful artworks filled a space but were still in proportion with or took advantage of nearby architectural features.

- 2. Create a teen project that captures the imagination and talent of 25 young people and serve as a platform for Bellevue Families to explore and share ideas specific to great ideas and people.**

Evaluation: Staff elected to combine two components of the exhibition for this element: the teen project and a direct select artist. By combining the budgets for direct select artists and the teen project, staff was able to secure an esteemed and established public artist. The artist selected, John Fleming, had created several community driven artworks and was a perfect fit for this component. Teen artists were located through Bellevue Arts Museum's Teen Arts Council and through the Gage Academy. Over the course of three workshops organized at the Bellevue Arts Museum, the artist led **12 local teens** through a series of exercises that worked towards and culminated in the creation of a public artwork that was displayed on the Bellevue City Hall plaza. This project offered teen artists the opportunity to work on a piece of public artwork that is now a part of the city's permanent collection. This piece, entitled *Kaliedowall*, will be permanently mounted early January inside City Hall.

The original goal of engaging 25 teens in the creation of an artwork was not met, however the success of the project in terms of the quality and depth of the teen interaction with the creation of the work shouldn't be overlooked. In total, the artist spent nine hours in workshops with the teens. Providing aspiring teen artists an opportunity to work with a professional artist and contribute to an artwork that is included in a permanent collection is a tremendous opportunity.

Participating teens were invited to the opening event and recognized for their achievement. Feedback from tour participants and other exhibition attendees all indicated that this artwork was one of the highlights of the exhibition.

- 3. Bring in 3 new partners and continue working with 1 past partners to help realize the Exhibition's expanded vision of a cohesive experience that moves people through Downtown connecting City Hall to Downtown Park.**

Evaluation: The exhibition and art walks helped establish **four new partnerships and continued working with one past partner**. Staff was able to newly partner with Madison Marquette, the Bellevue Arts Museum, and Ticketure. Madison Marquette is the new owner of Compass Plaza and Ticketure is the owner of the mobile application STQRY. Staff continued to work with the city's Parks department and also, for the first time, worked with the Utilities department to secure materials from a nearby utility project that was used by an artist in his installation at Bellevue City Hall. Staff also made a number of key contacts with site managers in the Downtown including City Centre Plaza and others that could be used for future events with proper planning and approval.

- 4. Use technology effectively to build better awareness of and access to the exhibition by 60,000 artists and creative workers traditionally not supported by Bellwether such as digital artists, designers working in electronic formats and other technology professionals, thus advancing the Bellwether theme as a sign of innovative and digital things to come in the arts.**

Evaluation: Without the ability to comprehensively track the numbers of attendees, it is unclear whether this goal was met. Several artists taking part in the art walks used components of digital media as part of their artworks. These included Juju Kusanagi, Shin Yu Pai, and Tracy Rector. The October art walk happened to coincide with the start of a virtual reality conference called Immerse taking place at the Meydenbauer Center. A video shot in 3D, presented at Bellevue City Hall and created by Tracy Rector, allowed the viewer to explore a scene in all directions. Attendance of the exhibition also grew dramatically during the conference as attendees stopped by City Hall to see the artworks (mostly on the plaza) during breaks.

Signs at each artwork contained a QR code that allowed users to link to a mobile application called STQRY that contained additional information about the artworks and artists, garnered a total of 216 views among all artworks. This is a dramatic reduction in use from the 2014 exhibition which saw a single artwork being viewed 209 different times through the application. It can be assumed that the construction in the Downtown Park, which has in past exhibitions been a major site for artworks, contributed to the decline. Also, what little parking was available for the park was taken up predominantly by Pokémon Go users, who showed little interest in the artworks in the Park with the exception of Reunion by Quintin Rivera-Toro. Many Pokémon users, which would view the park through their mobile screens as they walked, collided with artworks. They often exhibited frustration with the artworks for disrupting their game. As the exhibition continued, use of the Pokémon Go application in the park declined as people lost interest and went back to school. Use of this application, which drew festival-like crowds to the park at times, provides a potential window into the future in terms of how parks and other public spaces may be used and could be an opportunity that shapes future programs.

TARGET AUDIENCE

The core audience for Bellwether lives and/or works in **Downtown Bellevue** which has an average daytime population of 65,700 residents and workers.

Evaluation: Different sites offered opportunities to engage with residents and workers. On the whole, observations of attendees of both the exhibition and the art walks included a mix of both workers and residents, however it's not clear if the residents lived Downtown. City Hall largely catered to people that worked at the facility or nearby buildings or were attending a convention at Meydenbauer, however the exhibition, and to a small extent the art walks, did draw residents to this site.

The Pedestrian Corridor, being largely used by Downtown workers, posed the biggest opportunity to engage workers in a public space. As exhibition artworks in the corridor were few (three) and far between, this opportunity was missed in terms of exhibition artworks. The art walks proved to be very successful in the corridor, as they were nimble, sometimes engaging multiple sites and audiences, and offered something new. Particularly effective reaching workers was Compass Plaza, a popular lunch destination and public space at lunch time. The Bellevue Arts Museum was an exceptional site during the art walks, but it can be assumed that the audience was more general Bellevue residents or the region and less Downtown residents and workers. It is difficult to discern how much Downtown residents use the Pedestrian Corridor. It should also be mentioned that nights and weekends bring little use to the corridor.

Even with a major construction project disrupting normal use, Downtown Park offered a venue with the broadest mix of Downtown residents from nearby Old Bellevue and other Downtown areas, general Bellevue residents, as well as workers. This site also had the most consistent use throughout the day and through the full term of the exhibition.

Tours provided were, with the exception of two provided to City Hall employees, largely utilized by residents or visitors from Seattle. Most tour groups involved already established social groups – walking groups, singles groups, workout groups for new mothers, and others organized through community associations from outside Downtown.

Worth future consideration for a target audience is the small, but growing, tourist audience coming to Bellevue and the region. As previously reported to the Arts Commission, typical tourists coming to Bellevue are looking for activities and adventure.

THEMES: BELLWETHER AND CONFLUENCE

The exhibition evolved to have two themes, one broad and another more specific, intended to both guide the conversation about the work and to gently push artists to submit artwork consistent with the themes. "Bellwether," the broad theme of the exhibition, means simply, a sign of what's to come. The second theme, and slightly more specific, pushes the direction of the work and the conversation even farther.

Starting in 2008, the Bellwether Committee elected to define a theme for each subsequent exhibition to help inspire a conversation around important issues. Early themes focused on issues of sustainability and urban planning. In 2012, the theme was expanded to consider issues that change brings to a community and how to move forward. Following this trajectory, the 2014 theme, "Connect" was intended to inspire artists to submit work that considered how people connect to their community, both the new members and the established, to the place where they live or work, and to the earth.

For this exhibition, the Bellwether 2016 Committee recommended the theme: "**Confluence.**" Confluence was used to mean: the coming together of great ideas and people.

Evaluation: Based off of the committee's recommendation, staff ultimately incorporated the idea of "the coming together of great ideas and people" under the overall theme of Bellwether. Confluence was not used in marketing materials after the initial artist call was advertised since it was determined that the second theme generally wasn't followed by the artists that submitted work and it increased confusion. As art walks were added to the exhibition, marketing materials listed the title of the show as "Bellwether Exhibition & Art Walk." This was done to simplify marketing materials in order to quickly convey what was being offered. Overall, in comparison to past exhibitions that had two themes, feedback from tour participants and others indicated that the single theme was more than sufficient in conveying the intent of the program.

Quick Business

Thursday, January 12, 2016

Bellevue Arts Commission

- 1.
- 2.
- 3.

Department of Planning and
Community Development

Reports

PROJECT UPDATES

PUBLIC ART

Meydenbauer Bay Waterfront Expansion

No updates to report.

Bellwether 2016: Exhibition & Art Walk

Update, January 12, 2016: An update will be made at this meeting.

Grand Connection

Update, January 12, 2016: An update will be made at this meeting.

Night Blooming Donation

No updates to report.

Portable Art Collection

No updates to report.

Lattawood Park

No updates to report.

Lake Hills/PSE Poles

No updates to report.

East Link Public Art

No updates to report.

Public Art Maintenance

Relocation of *Wild in the City*

Update, January 12, 2016: *Wild in the City* will be installed in its new location in Robinswood Park in early-February.

OTHER PROJECTS AND PROGRAMS

Cultural Compass

No updates to report.

Storefronts Bellevue

No updates to report.

Funding, 2017

Update, January 12, 2016: The City Council has approved the 2017 funding recommendations. All grantees have been notified of their award and have confirmed accepted their award.

Artspace Affordable Housing Feasibility Study

No updates to report.

Department of Planning and
Community Development

Information

COMMITTEE DESCRIPTIONS AND SUGGESTED ASSIGNMENTS

Below are suggested committee assignments and project leads for 2017. If you have any questions or would like to swap an assignment, please discuss with Chair Paul Manfredi.

2017 Suggested Assignments

Executive committee

- Monthly Arts Commission Meetings, Paul Manfredi lead
- Budget One reporting
- 2017 Annual Meeting

Allocations committee

- Becky Lewis, lead
- Maria Lau Hui, lead on pilot capacity building program
- Carl Wolfteich

Public art group

- 130th Avenue in Bel Red, Carl Wolfteich
- Lake Hills, Becky Lewis
- Lattawood Park, Philip Malkin
- Bellwether 2018, ???

Planning group

- Artspace Artist Housing Feasibility Study, Philip Malkin
- Creative Economy Strategy, Paul Manfredi
- Grand Connection and Wilburton Land Use Study, Maria Lau Hui