

City of Bellevue
ARTS
program

Bellevue Arts Commission



At today's meeting, the Arts Commission will hear an update on the art and cultural planning for the Grand Connection from SuttonBeresCuller, the artist team. This image was created by Balmori Associates as part of their design work.

Planning and Community Development

March 7, 2017
Regular 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

Tuesday, March 7, 2017

Bellevue Arts Commission

Meeting: 4:30 p.m.

Bellevue City Hall, 1E-109

Commission Staff Contact: 425.452.4105

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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 January 2017 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. Lattawood Park artist selection process 4:40 – 4:50
 - B. Draft downtown public art code and incentives 4:50 – 5:00
 - C. Draft opportunities for art and culture in the Grand Connection 5:00 – 5:40
 - D. Onsite grant review program 5:40 – 5:50
 5. **COMMISSION QUICK BUSINESS** 5:50 – 5:55
 6. **REPORTS** 5:55 – 6:00
 - A. Commissioners' Committee and Lead Reports
 - B. Project Updates from Staff
 7. **CORRESPONDENCE, INFORMATION** 6:00 – 6:05
 - A. Written correspondence (if any)
 - B. Information
 2. Committees
 8. **ADJOURNMENT** 6:05
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

January 12, 2017
4:30 p.m.

Bellevue City Hall
Room 1E -118

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

COMMISSIONERS ABSENT: Commissioner Madan

STAFF PRESENT: Joshua Heim, Patrick Foran, Department of Planning and Community Development

OTHERS PRESENT: John Sutton, Ben Beres, Zac Culler, SuttonBeresCuller

RECORDING SECRETARY: Gerry Lindsay

I. CALL TO ORDER

The meeting was called to order at 4:34 p.m. by Chairperson Manfredi who presided. All Commissioners were present with the exception of Commissioner Wolfteich, who arrived at 4:42 p.m.; Commissioner Lau Hui, who arrived at 4:49 p.m.; and Commissioner Madan.

2. APPROVAL OF AGENDA AND MINUTES

A. Approval of Agenda

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

B. Approval of Minutes

Motion to approve the December 6, 2016, minutes as submitted was made by Commissioner Lewis. Second was by Commissioner Malkin and the motion carried unanimously.

3. ORAL COMMUNICATIONS

Ms. Shelley Brittingham, assistant director of the Department of Parks and Community Services, spoke representing Eva Stone, recipient of Arts Commission funding who produces a festival called Chop Shop at Meydenbauer Center. She noted that Ms. Stone also works with Parks and other organizations to create free dance experiences for youth and families. The Commission was reminded about the upcoming performance on February 18 and 19.

4. ACTION ITEMS AND DISCUSSION ITEMS

A. Collective Impact Presentation

Department of Parks and Community Services director Patrick Foran said it was his understanding that the Commission was looking for mechanisms or models for increasing capacity within the community. He explained that collective impact is a model for education

organized by Eastside Pathways, a grassroots community non-profit organization for which he serves as a founding board member. The organization came together some five years ago around the notion of trying to close the achievement gap for persistent deficiency within the school population in Bellevue. It was recognized that at the achievement gap level there were some academic issues involved, but by and large the primary issues were external to the school. Eastside Pathways was formed around the collective impact model, which came out of the Stanford social network research organization. Eastside Pathways is operating as a backbone organization which in a collective impact model is a third party citizen group that helps all of the other organizations in charting a path to collective success. More than 40 individual partners are working in a variety of collaboratives within the Eastside Pathways framework, and all are focused on collective successes in moving kids through the education system. The Department of Parks and Community Services has incorporated the collective impact model into a large portion of the work it does, and works through collaboratives to achieve its mission within program areas.

A short video on the topic of collective impact was shown to the Commissioners.

Mr. Foran pointed out that the model is not specific to any social problem. The ideas of collective impact can be applied in any number of ways to fit specific goals and objectives. The model incorporates a system and a strategy for different players to work together toward common goals using common measurements in search of common outcomes. While that is easily said, it is not always easy to carry out. Even where there are overlapping missions and visions, every organization has different programmatic areas, competes for different funds, undertakes different ideological approaches, and utilizes different metrics. There is no need for the organizations to fully align, rather there is only a need to find common ground.

It has been found that people working within the collective impact framework have discovered additional capacities by forming relationships with others. In some cases programmatic links have been made, in other cases resources have been shared, and in still other cases organizations have been able to appeal to a broader audience.

With regard to increasing the capacity, organizations cannot expect to each get a bigger piece of the pie, rather the hope is that the pie will get bigger. In terms of the effectiveness of programs, one program may be focused on a set of prescriptions for a certain outcome but may be lacking other pieces needed to make the be more productive; by partnering with organizations that provide the missing pieces, there is no need to duplicate them. Organizations participating collectively gain access to more funding, greater resources, and a broader sweep of solutions. The work is ongoing rather than something that is started and then finished; the work involves systems changes and systems operations.

Mr. Foran said the wraparound services project began in Bellevue more than ten years ago. It came about as the city was involved in trying to find solutions in neighborhoods for educational and social service problems that were coming through the schools. At the time there were dozens of non-profit organizations, social service organizations and recreational organizations all focused on helping the schools achieve their goals, but the schools lacked the capacity for managing the services, and a strategic approach. The wraparound services model was created to interject the strategic planning piece and served as the backbone organization of the collective groups that shared similar responsibilities and objectives. The result was a method for having the various groups operate together, and the value of what each organization provided was increased without increasing any of their actual resources. The capacity of the schools was also increased by being able to focus on specific areas. At the end of the school year, the system allowed all involved to measure progress.

The collective impact model is designed to organize a collective of actors that have similar missions, visions and programmatic approaches to achieve certain outcomes in a planned, systematic and ongoing way. The city the approach to be very effective on a site-by-site basis, but wondered how it could be applied citywide. The formation of Eastside Pathways was the answer and the city climbed on board in support of the effort. When disparate organizations come together and experience working collaboratively, they find that their activities when structured in certain ways reinforce the activities of others.

Organizations like to find scholarship programs to enhance access to what they offer. The idea of broadening access to scholarship programs has been beneficial to a number of programs that work within the collective impact system. Some organizations were tapping into some resources while other organizations were tapping into different resources. By working together in identifying mutually reinforcing activities, organizations have been able to sell their donors and new donors on the concept of producing more collectively than is possible individually. The response has been favorable on the part of funders.

Mr. Foran said there are a number of ways the collective impact approach could be applied to the Commission's mission. Clearly the Commission works with multiple organizations that have specific programs and similar goals and visions. The collaborative system can tap them in a more collective way, and the result could be greater capacity in the community.

Answering a question asked by Commissioner Malkin, Mr. Foran explained that Eastside Pathways serves solely as a facilitator. They do not prescribe actions or solutions, rather they facilitate the various groups in coming together in a planned and organized way. Eastside Pathways provides facilitators to work with groups in coming up with plans, objectives, measureables and outcomes. Arts Program Manager Joshua Heim added that Eastside Pathways takes from the organizations the burden of collecting data. Mr. Foran agreed. He noted that everyone always wants data and measurable outcomes. Individual organizations always struggle to collect data for a variety of reasons. One function Eastside Pathways plays is to receive and organize the data then report it based on the collective outcomes. The organization also has an education function in which it actively goes out and trains people to work within the collective impact model.

Mr. Foran said he did not know enough about the Commission's criteria to be specific about how the collective impact approach might relate. He said if the Commission has a set of goals and objectives for handing out funding to achieve those goals and objectives, it could encourage groups involved in delivering for the community to operate in a collective fashion, such as through sharing venues, instructors, and coordinating schedules.

Mr. Heim explained that he attended a staff presentation regarding the model and was able to chat with the wraparound services coordinator who is a city of Bellevue employee. He said she told him about all the art services she procures, and as it turned out they were all tied to special projects and Eastside Arts Partnership grantees. Arts organizations are already operating at the sites but for some reason they are not part of the collective impact.

Commissioner Jackson suggested that it is the collective impact model rather than Eastside Pathways as an organization that is most applicable to arts groups. Eastside Pathways does wonderful things for kids in the community, but it may not be the appropriate way to build capacity for arts organizations. The collective impact approach, however, could be useful in carrying out the responsibilities of the Commission.

Chair Manfredi suggested the Commission should focus on what could be accomplished collectively rather than on structuring a specific model. He said he was unclear how the large number of organizations operating as part of Eastside Pathways function, if there is a

collective meaning, and a hierarchy of understanding establishing the overlapping goals. Mr. Foran called attention to a handout which outlined the organizational structure. He explained that the various individual partner organizations self-assign themselves to work within the collaboratives that are most in line with their missions. Each works within the collaboratives to have their programs align in ways that will achieve the overall common goals.

Commissioner Malkin allowed that each organization has a different vision and different priorities and asked how all those differences are prioritized. Mr. Foran said organizations that move into the collective work examine their priorities and modify them as necessary on the behalf of the overall collective. Organizations certainly are challenged to think about their priorities in terms of a broader set of impacts. No organization is required to do that, but the systematic approach causes them to reassess their priorities, often to their benefit.

Mr. Heim pointed out that the Commission is in the middle of updating the Cultural Compass vision and the strategic initiatives, one of which concerns lifelong learning in the arts. Diversity is another strategic initiative. It is after looking at achievement outcomes by race in Bellevue that disparities appear. The main reason the city chose to become involved in Eastside Pathways was to serve families, communities and neighborhoods. Mr. Foran agreed and said the focus is on moving those goals along because as that has been done, academic achievement has improved.

Mr. Foran said the partner leadership committee serves as the policy group for Eastside Pathways. The focus of the collectives is determined by the executive directors of the organizations that are working at the program level. The people actually doing the work serve in leadership roles in terms of monitoring and overseeing the work of the collectives. Eastside Pathways has also made a strong commitment to focus on issues of equity. The data council is the group Eastside Pathways has staffed in. The data council works directly with all of the organizations to come up with a data model and reporting structure for their outcomes. The Eastside Pathways backbone is the board. All is driven by the actual organizations; Eastside Pathways simply facilitates the framework.

Commissioner Malkin said the model is very good and suggested it would take some work on behalf of the Commission to adapt it to arts groups. Mr. Foran agreed that the collective impact model implies having a third party that facilitates people working together.

B. Draft Vision for Art and Culture in the Grand Connection

Mr. Heim welcomed the SuttonBeresCuller team, consultants for the Grand Connection project. He said the team is engaged in developing a master plan to advance a vision, strategy and action plan for art and culture in the overall Grand Connection project. He noted that the project was in its second phase and is focused on community engagement and conducting a needs assessment, and was ready to step into the third phase, plan development, which will take the next couple of months. Ideally a final plan for the Commission to consider will be read in April.

Mr. Heim reminded the Commissioners that the stakeholder interview was conducted in October 2016 with the Commission. The team also conducted on-site inventories and surveys during the Bellwether exhibition. With the help of staff, the team has also been administering an online survey which to date have generated more than 200 responses. The team has been meeting with specific stakeholder groups, including property owners and organizations that operate on the Grand Connection route. The information gathered in the interviews has helped to shape the community's vision for the Grand Connection. It is clear there is a design to have the Grand Connection be an attractor that will become a destination. There is a clear willingness on the part of many to collaborate on the project.

The survey rolled out right before the new year. The respondents represent a good cross section of the community. Close to half are aged 55 and over. Two-thirds are Bellevue residents. About half of the respondents are involved in the arts and half are not.

The survey results show that people are not satisfied with arts and culture in Bellevue, except for those over the age of 65. The fact is, however, downtown Bellevue and the city as a whole is becoming much younger. Overall, the survey respondents want to see public art used to improve the civic experience. Advancing Bellevue's identity and brand abroad are secondary concerns. To the open-ended question about what art should do, the top answers given focused on defining the identity of spaces; tell stories; and serve as a platform for community expressions. Park installations and private development displays of art were highlighted by the survey respondents. They also indicated the like photos about building features and paving patterns. They said they do not like super identifiable whimsical features on buildings. With regard to gateway features, most indicated they do not like what currently exists. Asked about temporary works, respondents from all ages were resoundingly supportive. People indicated support for games, performances and screen-based media. With regard to programming location preferences, everyone indicated they would like to see more in Downtown Park and stressed the importance of the pedestrian corridor and private development. The Bellwether exhibition was called out as a top event attended by the respondents. Those who indicated they had not attended or participated in programmed events listed as reasons why quality and relevance, lack of awareness, and mobility.

Mr. Sutton said the vision and goals are still being refined. The next step will be to present the Commission with opportunities and recommendations. He said the vision as drafted highlights the Grand Connection as a crucial component to the development of downtown Bellevue as a place to encounter cultural extremes, innovative and immersive art experiences, music and performance. The Grand Connection will serve as a connector as well as a destination, a creative spine in the core of the city that draws a public audience. At the core of the vision is the notion that Bellevue's public art should not only be an integral part of the city but also something that excites and promotes dialog across ethnic and generational lines, demonstrating that Bellevue's investment in contemporary public art is on par with the world's cultural centers.

Mr. Beres said the Grand Connection corridor should be considered as a whole with an aim to interweave smaller intimate projects with signature eye-catching works of a larger scale. Some of the works will be short-term temporary projects sited for weeks or months at a time, and some will be designed to be permanent installations, including signage, wayfinding guides, and other suggestions for art interventions and ways to experience the site. The scale and breadth of the Grand Connection afford a significant opportunity to create new ways to view, interact with, and discover art. It will be imperative to consider the longevity and generative potential of the pieces placed along the route, many of which will ideally continue to impact the site for generations to come. The works will be designed to be accessible and enjoyed by the widest range of the public.

Mr. Culler said the outreach efforts have highlighted a need for stronger art and cultural offerings. The initial results indicate the Grand Connection art and cultural priorities should focus on improving the civic experience of Bellevue's public spaces. Art should play multiple roles in the public realm with equal emphasis on defining identity and the use of space, and as a platform for community gathering.

The goals for the Grand Connection are to become a cultural corridor and/or an arts district; create opportunities to support local and regional arts through performance, temporary installations, studio space, galleries and so forth; initiate and implement programs to

communicate, educate and engage the public; showcase a wide range of projects that will impact the everyday coming and going of people in numerous ways; encourage communication and cross-pollination between existing organizations and community groups; foster partnerships with artists, city and county agencies, private landowners, arts organizations, and cultural institutions to enhance the civic experience for the residents and employees of Bellevue; promote high-quality public art in all new development; create a curatable flexible program that continues to draw visitors; and improve on programs and spaces that are already in place.

The themes include bringing a sense of whimsy and delight to everyday spaces through the use of color and humorous sculptures in unexpected locations and lighting; creating a cohesive unified aesthetic that emphasized playfulness and surprise; supporting the growth of the local arts community by expanding opportunities and spaces to display and experience the visual and performing arts; positioning downtown Bellevue as a cultural destination for a wide variety of events, including visual arts, performing arts and music venues; taking existing cultural events and creating a network for cross-pollination; helping build and reinforcing distinct neighborhood identities along the hub, including the new transit area by I-405, Compass Plaza, Downtown Park, Old Bellevue and Meydenbauer Bay; promoting community interactions, strengthening social networks and connections to diverse populations; creating a pedestrian orientation and experience through informational kiosks, maps and sculptural infographics commissioned by artists; drawing attention to the natural environment and environmental issues facing the community; installing permanent informational elements along the route to promote education about local biodiversity with an emphasis on native plantings; incorporating solar technology to illuminate pathways, bridges and canopy infrastructures; and highlighting the history of Bellevue that includes auto row, hemlock forests, strawberries and the future of the tech industry.

Commissioner Jackson asked why the decision was made to focus on whimsy and playfulness. The answer given was that the notion came from the intercept surveys done during the Bellwether exhibition. That came back as the top answer for what public art should do. Much of the work done in the past by SuttonBeresCuller has focused on that genre. There is always a desire to create works that will be attractive to a broad range of people. The goals and themes could be rewritten to avoid making it seem as though all of the various works will be whimsical and playful, but there is a clear need to have the works be bright and colorful. Mr. Sutton agreed with the need to create works and programs that will be dynamic and of high quality and that build on what is already in place.

Mr. Beres noted that people are thirsty for things to do and reasons to keep them in Bellevue. They do not want to have to cross the lake in order to enjoy arts and culture.

Chair Manfredi called the approach music to his ears. He said he wondered about the mechanisms for advancing the agenda. Mr. Sutton said that will be the next focus for the team. If called a cultural corridor and/or arts district, there could be incentives provided to developers to provide more arts spaces. A number of temporary spaces have already been identified. Being clear about what should happen and setting for some examples will serve as a course to follow going forward. As property owners and developers see the benefit of having an active street and an active corridor, they may elect to include an artistic space in their next building. Mr. Beres agreed and commented that getting temporary projects going during the summer months will help to build knowledge that the connection is happening, and that will raise awareness with the public.

Chair Manfredi pointed out that the term “arts district” has already been applied to a certain part of the city. Mr. Sutton allowed that it may be the wrong term for the Grand Connection. The term as envisioned for the corridor should be deemed a placeholder only.

Mr. Heim shared with the Commissioners a map of the Grand Connection route, the area within a quarter mile, or five-minute walk, and the area within a half mile, or ten-minute walk. The map also noted the location of dedicated cultural spaces, adaptive spaces that currently host cultural events, and temporary or planned art installations. The future Tateuchi Center was located on the map as well. He pointed out that while the area is not a de facto art or cultural district, it does have a cluster of activities. Arts Program Coordinator Scott MacDonald highlighted the need to include on the map the public plazas that are used as cultural spaces. Mr. Heim added that he has been working with the city's GIS staff to add layers, including public art, restaurants, and residential and employment centers.

Commissioner Jackson said the map was very helpful. She said the challenge of the Grand Connection as a corridor is that not all of the pertinent spaces are on the corridor. The Tateuchi Center is not on the corridor, nor is the movie theater. The routes between the various venues are not necessarily pleasant to walk. The Grand Connection will serve as the backbone and it will be surrounded by a constellation of capabilities and venues.

Commissioner Lau Hui asked if any consideration has been given to the area east of I-405. Mr. Sutton said no decisions have been made about what sort of crossing will be created, but the team is very aware of the Eastside Rail Corridor and the coming of light rail. There have been meetings with Sound Transit and representatives from 4Culture and the Eastside Rail Corridor. He said one of person from the consultant team will be serving on the panel for the art that will be selected for the Eastside Rail Corridor where it connects to Wilburton and the future Grand Connection.

Commissioner Malkin commented that downtown Seattle hosts an art walk once a month and asked where something similar could occur in Bellevue. Mr. Sutton said the Grand Connection offers that opportunity. Currently, the pedestrian corridor from the Bellevue Arts Museum to the transit center is the most defined section and it offers many opportunities for pop-up installations. Some experimental events and festivals will be proposed to see how they work.

C. Bellwether - 2016 Look-Back; 2018 Bellwether Schedule

Mr. MacDonald said the general vision or purpose developed for Bellwether was to increase the percentage of residents and visitors who view Bellevue as a visionary community in which creativity is fostered. From an evaluation standpoint, that is very difficult to measure. For the visual arts platform, the performance measure established was the number of artists supported, which was 51. For the teen project, the measure was the number of young people engaged, which was 12, only half of the target. The measure relative to partners was the number of partners involved, which exceeded by two the projected target of three. The number of views on mobile devices was the measure for the using technology goal, but the measure was not ultimately used. In terms of engagement, the number of event attendees was the measure, which was estimated to be 1200 between the opening event and the art walks, exceeding the target of 1000. For the goal of awareness, the measure was the number of Bellevue households exposed; the event was highlighted in *It's Your City*, which has a circulation of 63,000, in *Neighborhood News*, which has a circulation of 1800, and in paid advertising which reached 137,761. The awareness goal was also specific social media, and the measure was the number of impressions made; the target was 32,000, and the result was 29,494 on Instagram, Facebook STQRY and YouTube.

Mr. MacDonald suggested that attendance at the exhibition could have been down because of the ongoing construction work in Downtown Park. He also said the impacts of Pokeman Go

should not be underestimated; very large numbers of persons came to the park for the game, not to see art, and parking at the park was severely limited as a result.

With regard to the goal of using technology effectively to build better awareness of and access to the exhibition, Mr. MacDonald allowed that in some ways the degree to which the goal was achieved was hard to measure outside of Facebook and other social media platforms. In years past the highest number of artworks submitted for consideration was 170, but for the 2016 exhibition there were over 600. It would be fairly easy to conclude the increase was tied to the jump to digital notification. In terms of the overall quality of the submissions, it should be admitted that it was down somewhat. There were far more regional and fewer local works submitted, and far more national and international works submitted.

The Commissioners were asked to comment with regard to what worked and what did not work about the exhibition; sites, types of artworks, events and diversity of artists; the target audience and if it was the right audience; and the impact of Bellwether in the community and how future programs can build upon past successes.

Chair Manfredi commented that going forward Bellwether and the Grand Connection should not be viewed as separate things; the objectives of each overlap to a considerable degree. The notion of connecting to the audience will be accomplished once people are actually physically connected. To the extent possible, sites chosen for the exhibition should be associated with the future Grand Connection.

Commissioner Jackson said she would like to see the performance aspects of Bellwether continued and enlarged. Bellwether was originally simply called a sculpture exhibition, but it would be better going forward to hold a giant arts festival every two years, incorporating all manner of art, including performance art.

Commissioner Malkin agreed that Bellwether should not necessarily have to include only sculptures. Sculpture should certainly be part of the event, but the visual and performing arts should be combined. Bellwether should be redefined and the invitation list should be opened to more than just sculpture artists. The Pokemon Go phenomenon should be a lesson learned about the need to include a digital art component. If they can be afforded, digital display screens should be put up at different locations.

Chair Manfredi stressed the importance of the opening event at City Hall. It serves as an anchor for the event and also makes it clear who the event host is.

Commissioner Lau Hui voiced her support for the art walk tours and suggested that element should be continued. They should be scheduled to cater to a variety of people. Commissioner Jackson agreed and said they should be expanded to engage the youth by working with after-school programs.

Chair Manfredi suggested that the teen project had been enormously successful, resulting in a product that is now part of the city's permanent collection. While the number of teens involved in the project was less than hoped for, the resulting work was excellent. That speaks well of the artist who was brought in to work with the teens.

5. COMMISSION QUICK BUSINESS

Chair Manfredi asked for an update regarding Art Space. Mr. MacDonald said an internal conversation is scheduled with ARCH to discuss how they would like the project to integrate with their work. Another element in the works is development of the affordable housing strategy. More will be known after January 20 in terms of scheduling.

Mr. Heim announced a training for Councilmembers and board and commission members about the LGBT community on January 25. He said he needed to know by January 17 which Commissioners want to participate.

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 6:36 p.m.

Department of Planning and
Community Development

Action & Discussion

Action and Discussion

Tuesday, March 7, 2017
Meeting: 4:30 pm

Bellevue Arts Commission
Action and Discussion

Lattawood Park Public Art and Lighting

Arts Program staff will present an update to the commission regarding the status of the Lattawood Park Public Art and Lighting project. As per public art policies adopted by the Arts Commission, staff will present their recommendation for the Artist Selection Process for Lattawood Park.

Action: A motion to approve the Call Distribution Process for the Artist Selection Process as presented.

Background

The Arts Commission previously voted to pursue a public art project in Lattawood Park. Since this approval, community members of the Eastgate/Factoria neighborhood voted to approve a pedestrian lighting project in Lattawood Park as part of the Neighborhood Enhancement Program. These two projects have been combined, along with their budgets, to create a public art project that provides pedestrian lighting. The combined total budget for this project is \$105,000 with \$25,000 budget specific to lighting and \$80,000 going towards the art elements \$75,000 of which will be paid for by the Public Art Program as budgeted.

Project Goals

By the end of 2018, a public artwork integrated with pedestrian lighting will be installed and functioning in Lattawood Park. The selected artist will work with at least 15 community members that live within a 10 minute walk of the park (.5 mile) to identify themes for the artwork and provide at least four events/mechanisms for community members to engage with the artistic process through community meetings, events, and public comment. The lighting should be integral to the concepts developed by the artist.

Project Criteria

- a. Use public art and lighting to define and encourage use of the path connecting the neighborhoods to the north and south
- b. Develop themes in the artwork that encourage placemaking, memorability, and ownership
- c. Engage the community in the development of the themes
- d. Ensure that the path is lit at levels that promotes use and safety and minimizes impacts to surrounding properties
- e. Use materials, finishes, and forms that are suitable for an outdoor environment, can stand up to heavy public use, and do not create a safety hazard for those using the path or adjacent recreational area

Call Distribution in the Artist Selection Process

The Artist Selection Process highlights two options for distributing the artist call: open to all artists and a limited or invitational call. Due to the highly technical requirements of the lighting component of this project, an artist will need to have previous experience working with lighting as a component of their artwork. This could be in the form of lighting that is integrated with a form or artists that use light as a medium in their artwork. Utilizing an invitational call will allow staff to seek artists that have this experience and directly request artists with this experience to apply. This will ensure that the artists that go before the selection panel will have the specific and technical experience that will be required to complete this project in a safe and functional manner. Below is text from the Artist Selection Process that details the options available. Staff highly recommends that an invitational call is utilized for this project.

Step 2: Call Distribution

Method A: Open Call to Artists: A Call to Artists, which is defined through a prospectus declaring project goals, specifications and application guidelines, is advertised widely. The guidelines for entry specify such items as the submission materials necessary, timeline, budget, applicant geographic boundaries and process for selecting a winner. The project specifications may indicate the site it will be located as well as method for developing the work, scale, mode, medium, voice, style, theme, and/or function.

Method B: Limited Call or Invitational Call: A prospectus is sent out to a limited group of artists because of the method they work in. These artists are selected based on the project goals and specifications, most commonly for the mode and/or medium they are experienced in. Often artists may be individually asked or invited to apply because of their specific work experience or specialized skills.

Community Involvement Plan

The Community Involvement Plan is largely set by Arts Commission policy. It is also important to note that the selected artist may add additional community interaction beyond what is shown below as part of their art making/concept development process.

PHASE	ACTION/ENGAGEMENT
1) Project Initiation	~ Correspondence with key community leaders regarding project schedule ~ Arts Commission approves Call for Artist
2) Artist Recruitment & Selection	~ Arts Commission approves Artist Selection Process ~ Arts Commission approves Selection Panel (minimum of one commissioner, one community member, and one arts professional) ~ Arts Commission approves artist selected by panel
3) Contracting	~ No public involvement
4) Concept Development	~ Provide monthly updates to key community members ~ Correspond/advertise all community events ~ Community Meeting #1: introducing the artist/community ~ Community Meeting #2: introducing the concept/community weighs in on desired lighting levels ~ Arts Commission approves concept
5) Design Development	~ Correspond/advertise community event ~ Community Meeting #3/Public Comment Period on design ~ Arts Commission approves design
6) Final Design	~ No public involvement
7) Notification to Proceed	~ No public involvement
8) Fabrication & Installation	~ Community will be notified of the construction schedule
9) Accession & Project Closeout	~ Work with the community and artist to develop opening event ~ Opening Event/Lighting Ceremony

Approval Process for Public Art Projects

The review and approval process will be the responsibility of the project team and the Arts Commission, depending on the phase of work. The Arts Commission has approved policies that guide much of the process of a public art project. Additionally, every item that goes to the Arts Commission for approval will be reviewed by the project team prior. During the review process, the Core Team will ensure that technical specifications and goals are met, design is consistent with approved concepts, and the project schedule and budget are met.

Arts Commission will approve:

- Artist Recruitment Method – Call open to all artists vs. invitational
- Approval of Artist Call
- Final Approval of Artist Panel Recommendation
- Final Approval of Art Concept Development
- Final Approval of Art Design Development

Project Team (staff) will approve (in addition to the review of the above items):

- Construction Documents
- Final Budget
- Fabrication and Installation Plan
- Maintenance and Operations Plan
- Notification to Proceed
- Project Closeout

Downtown Livability Code Update – Public Art and Performing Arts

Based on an Arts Commission request, Arts Program staff will present an update on the draft Downtown Land Use Code currently being discussed by the Planning Commission. A public hearing of the draft Land Use Code Amendments is scheduled for the Planning Commission's March 8th meeting at 6:30 PM in Room 1E-113.

Downtown Livability Process

In 2014, a Citizen Advisory Committee (CAC) provided feedback and guidance to drive the planning effort that will ultimately culminate in the first major update to the Downtown Land Use Code in over 30 years. The CAC, appointed by the City Council and working from a set of Council Principles, created a final report that provided targeted direction across a number of elements of the code. Based on Council Principles, direction from the CAC, technical analysis and stakeholder input, the Planning Commission has developed a public hearing draft of the Downtown Land Use Code. At Commission meetings following the March 8th public hearing, the Planning Commission will work to refine and finalize the Land Use Code Update and transmit its recommendation to Council for final review and approval.

As part of these draft amendments, several elements related to the arts are proposed to be updated from the current code. The major elements related to the arts reside in: (1) the Amenity Incentive System, which provides bonus square feet of developable building area or additional building height (up to a maximum) in exchange for amenities; and (2) in the design guidelines that provide guidance on the appearance, placement, or orientation of specific elements in new development.

Amenity Incentive System and the Arts

There are three main elements in the amenity incentive system that directly call out art in some way. These include bonuses for: Performing Arts Space, Public Art and Water Feature. Each of the seven Downtown neighborhoods is assigned a bonus ratio in points. There are ratios shown below for each of the Downtown neighborhoods but as the ratios are consistent across all neighborhoods for these three amenities, the neighborhood names have been left off the below list.

As the code is currently drafted, the points translate either from a dollar value, as is the case for public art and water features, or square feet, as is the case for performing arts spaces, to an amount of additional square feet of building space beyond the base (as-of-right) level that is allowed for each parcel or for additional building height above the current height maximums in the code. For example, for every one square foot of performing arts space provided in a development, the developer receives 16 additional square feet of potential building floor area. These ratios are currently based off of an exchange rate of \$25 per square foot of amenity. Dividing an estimated average cost of \$400 per square foot to build out a blank space into a performing arts space by the \$25 exchange rate is how a ratio of 16:1 is established.

11. Performing Arts Space: Space containing fixed seating for public assembly for the purpose of entertainment or cultural events (live performances only).	16:1	16:1	16:1	16:1	16:1	16:1	16:1
	16 bonus points per square foot of performing arts space provided. DESIGN CRITERIA: This bonus shall apply only to performing arts spaces that are less than 10,000 square feet.						
12. Public Art: Any form of permanent artwork that is outdoors and publicly accessible or visible from a public place.	40:1	40:1	40:1	40:1	40:1	40:1	40:1
	40 bonus points per every \$1,000 of appraised art value. DESIGN CRITERIA: 1. Must be located outside in areas open to the general public or visible from adjacent public right-of-way, perimeter sidewalk or pedestrian way. 2. May be an object or integrated feature of the building's exterior or other visible infrastructure such as paving, hand railings, walls, seating or other elements visible to the public or in publicly accessible areas. 3. Public art can include murals, sculptures, art elements integrated with infrastructure, and special artist designed lighting. 4. Stand alone or landmark artworks should be at a scale that allows them to be visible at a distance. 5. Value of art to be determined through appraisal accepted by Bellevue Arts Program. 6. Maintenance of the art is the obligation of the owner of that portion of the site where the public art is located for the life of the project.						
13. Water Feature: A fountain, cascade, stream water, sculpture, or reflection pond. The purpose is to serve as a focal point for pedestrian activity.	40:1	40:1	40:1	40:1	40:1	40:1	40:1
	40 bonus points per every \$1,000 of appraised value of water feature, or actual construction cost, whichever is greater. DESIGN CRITERIA: 1. Must be located outside of the building, and be publicly visible and accessible at the main pedestrian entrance to a building, or along a perimeter sidewalk or pedestrian connection. 2. Water must be maintained in a clean and non-contaminated condition. 3. Water must be in motion during daylight hours.						

Additional updates include the new design criteria for each amenity. An example of a change proposed in the design criteria is in the Public Art amenity. The current code only allows sculpture that is located at a building's entrance to be counted. The new definition of public art is much broader and includes murals and architectural elements and can be located throughout the public areas of a project or in locations that are visible to the public.

The broader definition of public art also allows developers more opportunities to incorporate art into their developments and receive an incentive for it.

Design Guidelines and the Arts

Below are proposed guidelines that will guide the integration of art into buildings and public spaces. A new emphasis is placed on integration, as compared to the current approach which allows for setting an artwork on a foundation outside of a building entrance.

From the proposed amendments:

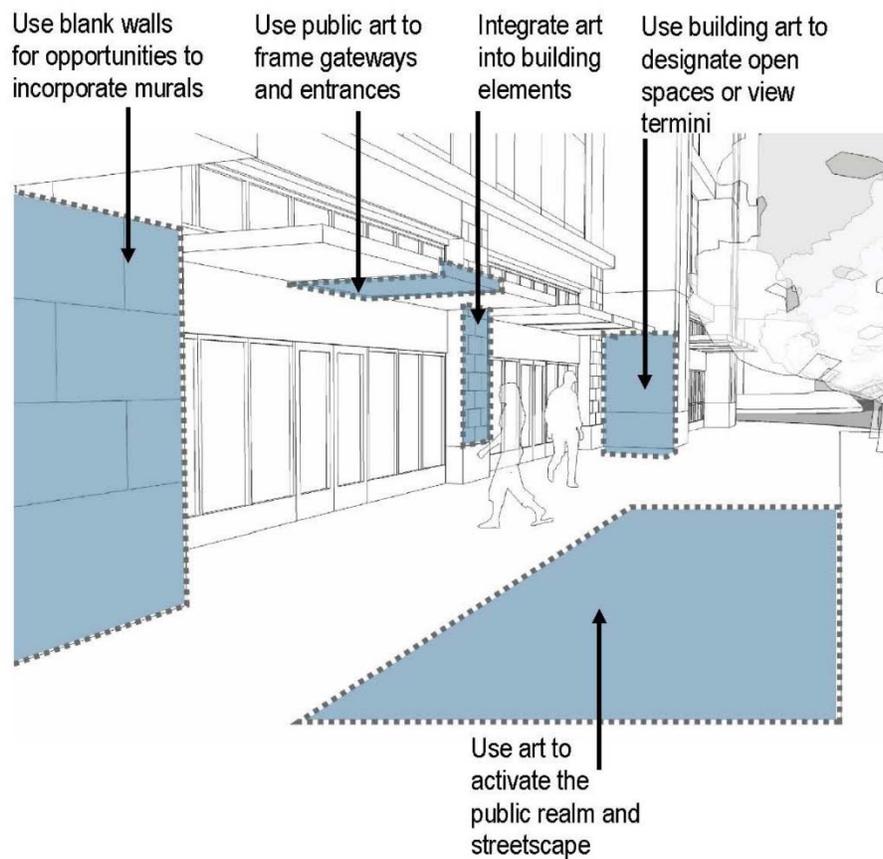
5. Integrate Artistic Elements.

- a. Intent. Artistic elements should complement the character of a site, building or district as a whole. Art enriches the development by making buildings and open spaces more engaging and

memorable. Art is integral to creating a memorable experience for those who live, work, and visit Downtown, especially when the art is integrated into the design of the building or outdoor space. To maximize the opportunities for art on a site, applicants are encouraged to include artists on design teams.

b. Guidelines.

- i. Use art to provide a conceptual framework to organize open spaces including plazas, open spaces, setbacks, and streetscapes;
- ii. Use art to mark entryways, corners, gateways and view termini;
- iii. Integrate art into building elements, including but not limited to: facades, canopies, lighting, etc;
- iv. Designate a location for the artwork that activates the public realm and is in scale with its location; and
- v. Use materials and methods that will withstand public use and weathering if sited outdoors.



Action and Discussion

Tuesday, March 7, 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 draft opportunities to the Commission for discussion and feedback. This update includes the types of programs and public art that could advance the draft vision and goals and their locations.



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	
March 7	Draft Opportunities	
April 7	Draft Action Plan	
April-June	Public comment period	4 Adoption & implementation
July	Final Arts and Cultural Element	



CITY OF BELLEVUE



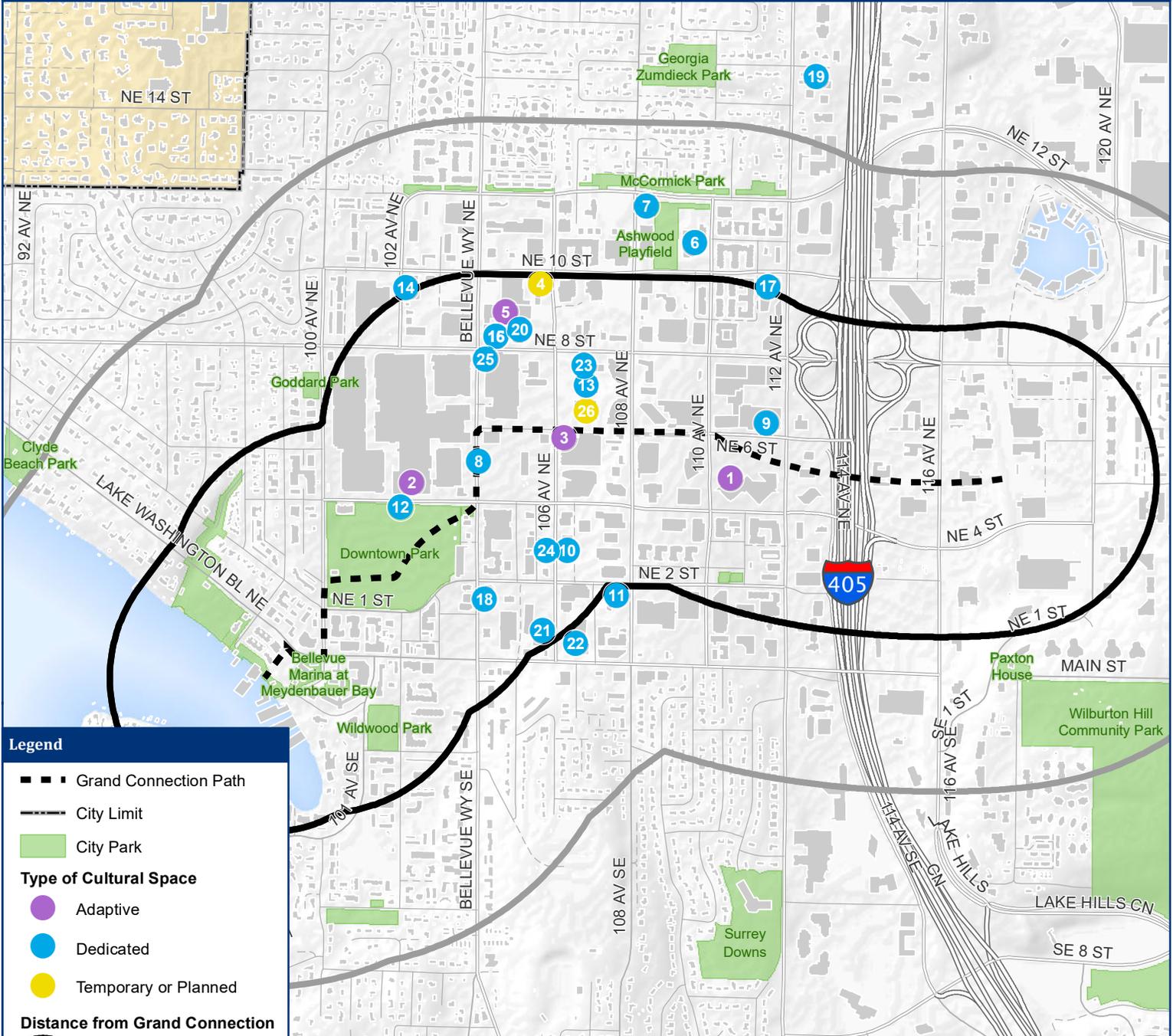
GRAND CONNECTION

arts & culture

3.1.17

OPPORTUNITIES

Cultural Spaces in Downtown Bellevue



Legend

--- Grand Connection Path

--- City Limit

City Park

Type of Cultural Space

Adaptive

Dedicated

Temporary or Planned

Distance from Grand Connection

1/4 Mile

1/2 Mile



0 600 Feet

Source: City of Bellevue

The City of Bellevue does not guarantee that the information on this map is accurate or complete. This data is provided on an "as is" basis and disclaims all warranties.

Coordinate System: State Plane, Washington North Zone, NAD83 NSRS2007 (Bellevue)

Cultural Space

- | | |
|-------------------------------|------------------------------------|
| 1 Bellevue City Hall | 14 University Book Store |
| 2 Bellevue Collection | 15 Gunnar Nordstrom Gallery |
| 3 Compass Plaza | 16 Hall Spassov Gallery |
| 4 Tateuchi Center | 17 G W Fine Art Studio |
| 5 Hyatt Regency Bellevue | 18 Rotella Gallery |
| 6 Bellevue Library | 19 The Legacy Ltd. |
| 7 KidsQuest Children's Museum | 20 Elements Gallery |
| 8 Bellevue Arts Museum | 21 Kennelly Keys Music |
| 9 Meydenbauer Center | 22 Puget Sounds |
| 10 Resonance at SOMA Towers | 23 Classic Pianos |
| 11 Bakes Place | 24 Ballet Arts Center Studio |
| 12 Downtown Park | 25 Cinemark Lincoln Square Cinemas |
| 13 Barnes and Noble | 26 Doxa Church |

Art and Cultural Element for the Grand Connection

VISION

GRAND CONNECTION BECOMES A CULTURAL CORRIDOR

The Grand Connection is a crucial component to the development of Downtown Bellevue as a place to encounter cultural exchange, innovative immersive art experiences, music, and performance. It will serve as a connector as well as destination, a creative spine in the core of the city that draws a public audience—both casual passersby and visitors seeking a community-driven experience. At the core of this vision is the belief that Bellevue’s public art should be an integral part of the city that excites and promotes dialogue across ethnic and generational lines. The City of Bellevue’s investment in contemporary public art can be on par with the world’s most innovative cultural centers.

WHOLE SITE APPROACH

The corridor should be considered as a whole, with an aim to weave smaller, intimate projects with signature, eye-catching works on a large scale. Some of these will include short-term, temporary projects placed for weeks or months at a time, and some will be designed as permanent installations, including signage, guides, and other suggestions for art interventions and ways to experience the site. The scale and breadth of the Grand Connection afford a significant opportunity to create new ways to view, interact with and discover art. It is also imperative to consider the longevity and generative potential of the pieces placed along the route: many pieces and projects will ideally continue to impact the site for generations to come and will allow others to create in the future. Projects will be designed to be accessible to a wide range of the public, offering a broad spectrum of cultural experiences.

COMMUNITY FEEDBACK

We heard a need for stronger art and cultural offerings. Results indicate that Grand Connection priorities should be to improve the civic experience of Bellevue’s public spaces. Art should play multiple roles in the public realm with equal emphasis on defining the identity and use of a space and as a platform for community building. Art should bring a sense of discovery, whimsy and delight to everyday spaces.

PRINCIPLES

- Help build and reinforce distinct neighborhood identities along the route, including Compass Plaza, Downtown Park, Old Bellevue, Meydenbauer Bay and the coming light rail station.
- Use art and cultural programming to enhance the pedestrian experience

GOAL #1

- **Create a clearly defined, culturally vibrant route that is easily identifiable as the Grand Connection.**

Strategy

The Grand Connection will act as a spine connecting an abundance of cultural offerings for residents and visitors to experience.

Minor points of interest will occur every 15 to 20 seconds walking. These may include cultural plinths for rotating exhibitions, space for buskers and performances and small discoverable artworks. Other points of interest may include informational kiosks and maps and artist-designed building features such as manhole covers, utility boxes, benches, planters, railings and bike racks.

The Grand Connection will be clearly defined by major points of interest every 4 to 5 minutes walking. Major points of interest may include but are not limited to artist-designed canopies and paving, signature sculptures, amphitheaters, murals, and cultural venues.

The route will include cultural elements that bring a sense of discovery and delight to everyday spaces using color, unexpected locations and lighting. As a whole-site approach, the project creates a cohesive, unified aesthetic that emphasizes playfulness and surprise.

GOAL #2

- **The Grand Connection allows people to imagine the world anew through the eyes of artists. The overlooked and under-looked corners, nooks and crannies of downtown Bellevue are transformed, framed through text, images and actions that encourage residents to slow down, take their time, and be filled with wonder.**

Strategy

A wide variety of events, including visual arts, performing arts, and music venues make Downtown Bellevue a year-round cultural destination. Invest in and expand programs and spaces that are already in place.

Beginning in 2018, Bellwether will be reimagined as an annual 10-day curated exhibition and festival.

Implement a program that supports a wide range of art projects that create community interaction.

GOAL # 3

- **Bellevue has an authentic and recognizable creative identity**

Strategy

Festivals, art fairs, public art, museums and galleries all contribute to Bellevue becoming a world-class art city.

Engage the community with a series of small theme based events. Examples may include but are not limited to tech-based works, seasonal events, temporary installations and performances. These events will be short and flexible in nature.

Create ongoing opportunities to support local and regional artists in the creation and presentation of new works. Opportunities may include calls for artists to work with design teams on new development, requests for proposals for cultural plinths, venues and grants for emerging artists' exhibitions and performance.

Draw attention to the natural environment and environmental issues facing the community. Design and install informational planters with an emphasis on native plantings installed to promote education about local biodiversity, pollinator pathways and rain gardens. Use permeable pavers when possible. Incorporate solar technologies to illuminate pathways, bridges and canopy infrastructures.

Offer a broad spectrum of cultural offerings for an increasingly diverse community.

Highlight the history of Bellevue that includes Auto Row, Asian-American history, hemlock forests, strawberries, cultural diversity and innovation.

GOAL #4

- **Create an inclusive environment that encourages a diverse population to take part in Bellevue's cultural offerings.**

Initiate a public relations program to communicate, educate and engage the public bringing awareness to what is happening along the Grand Connection and culturally in Bellevue.

Encourage communication between existing organizations and community groups that make use of cultural offerings along the Grand Connection.

Create specific opportunities and calls for art to address cultural, historical and community driven projects.

GOAL #5

- **Provide economic incentives and development opportunities for the support of local artists and cultural organizations**

Strategy

Forge partnerships between artists, government, the private sector and cultural organizations to develop opportunities for the creation and presentation of new works.

This rapidly expanding region needs more cultural venues. Incentivize new arts venues, affordable artist housing and work space.

Public Art Preferences: Locations

Downtown Park

44%

- New public art gateway creates clearly marked entrance to Downtown Park at the corner of NE 4th & Bellevue Way NE
- Activate with temporary art exhibitions, performances, music and other events.

Pedestrian Corridor

21.3%

- Unify wayfinding
- Easter eggs - Create POI every 15'
- Fix and maintain existing public art

Private Development

14.6%

- Foster partnerships with artists, local government and private landowners

Old Bellevue

8.3%

- Create clear route to Meydenbauer Bay

Transit Center

7.4%

- Make "people hub" instead of transit hub
- Activate with temporary art exhibitions, performances, music and other events.

Compass Plaza

3.1%

- Foster public-private partnerships to create a dynamic, engaging center of the city

 GRAND CONNECTION

* GRAND CONNECTION ART & CULTURE SURVEY – DRAFT TOPLINE RESULTS

POINTS OF INTEREST

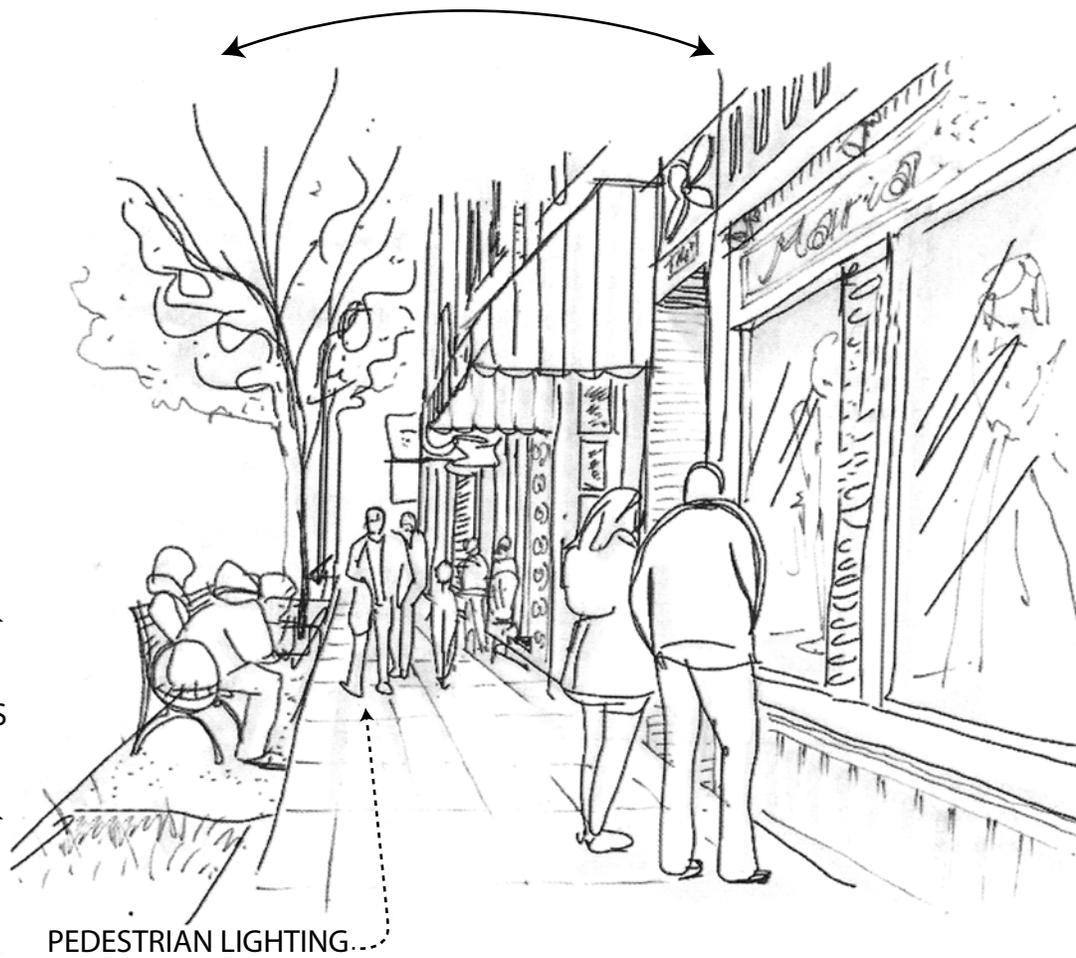
ARTIST DESIGNED CANOPIES

INTERSECTION TREATMENTS

NEW AND UNIQUE SEATING

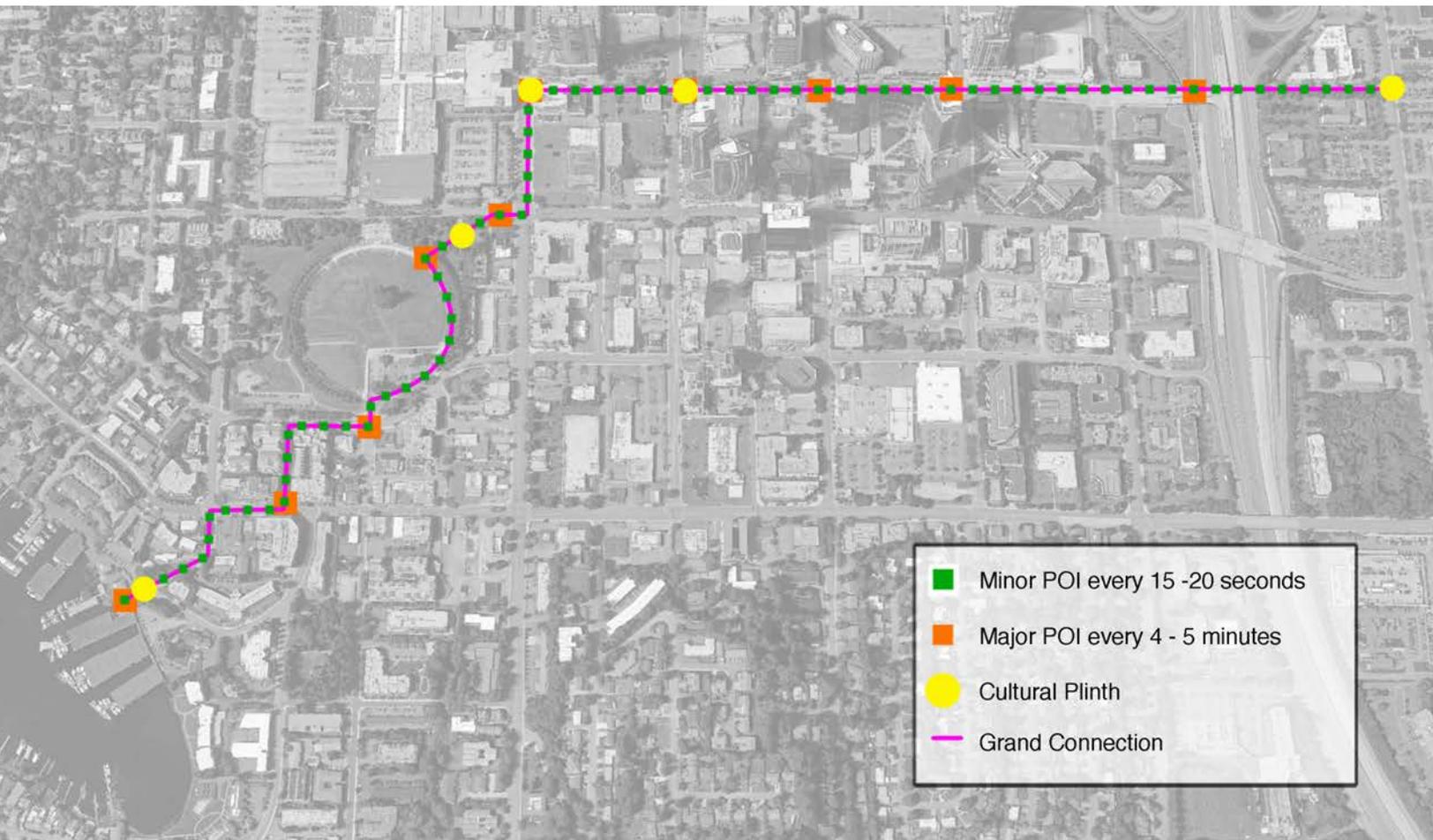
ARTIST DESIGNED PLANTERS

UNIFY WAYFINDING



PEDESTRIAN LIGHTING

ART INCORPORATED INTO SIDEWALK PLANE



- Minor POI every 15 -20 seconds
- Major POI every 4 - 5 minutes
- Cultural Plinth
- Grand Connection

DOWNTOWN PARK

Existing conditions

An approximately 21-acre oasis of green in the heart of Bellevue defines this elegant centerpiece of the Bellevue Parks System. A one-half mile promenade, bordered by a double row of shade trees, and a stepped canal, brings one to the 240-foot wide waterfall that cascades into a reflecting pond.

Complete the Circle construction began in July 2016 and is expected to continue through June 2017.

Downtown Park's original design is intended to be subtle. It is the only viable place for a large group activity without closing streets.

Summary of Needs

Downtown Park lacks a visual presence and inviting entrance from the streets and sidewalks. Easy access is limited from the busy intersection of Bellevue Way NE and NE 4th St. Wait times for the crosswalk are very long and amidst an unfriendly atmosphere for pedestrians. Most of the foot traffic in Bellevue is just to the north of this area. The sidewalk leading from Bellevue Square to the park is long and uninviting but there are plenty of opportunities to create more accessible and vibrant spaces.

Objectives

- Create a clear and well marked entrance to Downtown Park at the corner of NE 4th & Bellevue Way NE
- Works of public art that take the form of a tower or gateway can be erected, as an alternative way of marking the entrance to Downtown Park. Towers and art gateways are monumental in scale and highly visible, with the capacity to serve as markers and assist with navigation.
- Activate civic space with temporary art exhibitions, performances, music and other events.

Opportunities

- Foster partnerships between Bellevue Parks Department, Arts Commission and private landowners to create new public art.
 - Gateway, tower, landmark etc.
- Create opportunities for regularly scheduled events
 - Movies in the park
 - Night Market

- Light Projections and illuminated artworks
- Performance
 - Music
 - Dance
 - Theater
- Program the school foundation
 - cultural plinth
 - summer pavilion
 - diverse programs
 - Arts in the Parks

Downtown Park



OPENING TO A FIELD

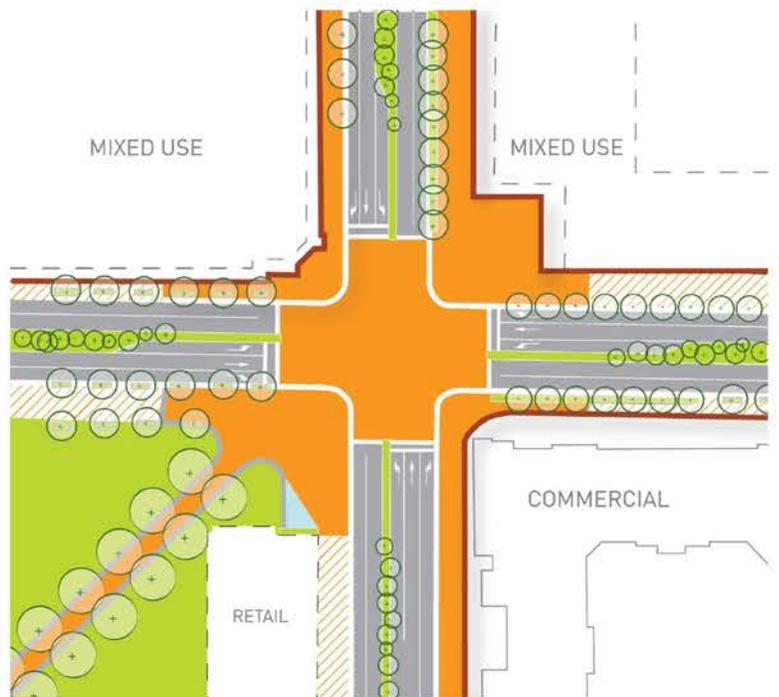
DOWNTOWN PARK ENTRANCE



Transforming the intersection of NE 4th and Bellevue Way into a commons, the brilliant alley of *Populus Tremuloides* Quaking Aspen invite people into the park's expansive inner ring.



CURRENT



PROPOSED

PEDESTRIAN CORRIDOR

Existing conditions

The Pedestrian Corridor connects communities and places such as Old Bellevue, Downtown Park, Bellevue Art Museum, Bellevue Square Shopping Mall, Compass Plaza and the Transit Center. The corridor connects various hubs along the Grand Connection route and will be vital to the attraction and excitement of the Grand Connection.

Summary of Needs

We heard a desire for artist designed canopies and paving treatments along the route. The pedestrian corridor provides a good opportunity to implement these projects.

Objectives

- To create a pathway that will unify the entire site, smoothly connect major hubs, and funnel people to and from destinations.

Opportunities

- Use color/logos
- Unify wayfinding
- Create points of interest (small every 15-20 seconds, large every 4-5 minutes walking)
- Incorporate art into the sidewalk plane
- New and unique seating
- Highlight public art in existence
- Incorporate art into signal and lighting poles
- Small discoverable artworks
- Artist designed canopies
- Blank plinths available for rotating curatable sculpture and performance
- Take wall surfaces on adjacent property into consideration
- Intersection treatments
- Pedestrian lighting
- Fix and maintain public art in existence

Pedestrian Corridor - Canopies



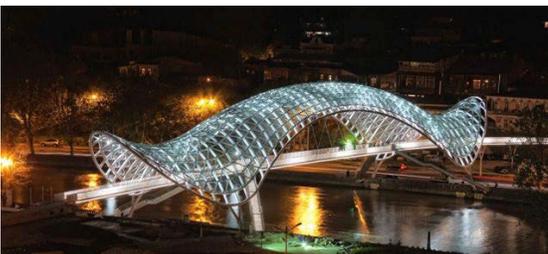
Ágitaqveda Art Festival, Agueda, Portugal



(POP)culture, Garth Britzman, Lincoln, NE



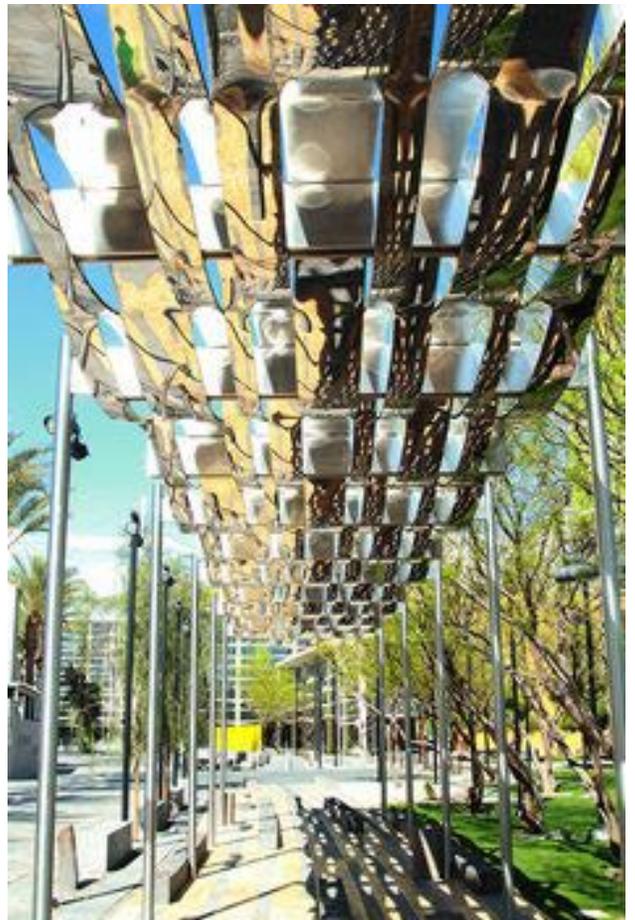
Echo Orbit, Sandra Selig, Brisbane, Australia



Bridge of Peace, Tblisi, Georgia



The Sequence, Arne Quinze, Brussels



Mesa Arts Center, Mesa, AZ

Pedestrian Corridor - Paving Design



Painted Intersection, Fort Lauderdale, FL



Painted Intersection, Decatur, GA



Eric Higbee, Wallingford, Seattle, WA



Embroidered Intersection, Ukraine



Lang/Baumann, Vercorin, Switzerland



Megan Elliot, SOSNA-UICS Intersection Mural Project, Philadelphia, PA

MAIN STREET – OLD BELLEVUE

Existing conditions

“Old Bellevue with its small size and scale, and older building types, is a strong link to the city’s beginnings as a modest settlement”. Old Bellevue has narrow intersections, slow traffic, on-street parking, small storefronts and café seating.

Although much has changed, Main Street and its role as the “one-street business district” of a small, but growing city, is an important legacy. This is where industry, manufacturing and business retailing began in Bellevue.

Summary of Needs

The close proximity of Old Bellevue to Meydenbauer Bay Park should be an asset, but one cannot tell there is water only a few blocks away. While most of Bellevue is not, in fact, very old, its defining characteristics of brick pavers along Main, and pedestrian crosswalks mid-block make it one of the most pedestrian friendly spaces in Bellevue. While most buildings are newer, the pleasing interface between their varied storefronts and the pedestrian space provide a sense of history and place. Pedestrian and vehicular traffic seem to have found a happy balance.

Objectives

- Support events and temporary works of art
- Implement art that will unify the street, lending it a focus
- Civic placemaking
- Create a clear and well defined route to Meydenbauer Bay and Downtown Park
- Increase awareness of close proximity to the Bay

Opportunities

- Create partnership between the City of Bellevue, Bellevue Downtown Association and private land owners to develop programming and art plans that coincide with existing events and infrastructure
- Collaborations with independent shops, restaurants and cafes
- Develop a list of potential sites for placemaking interventions
- Temporary parklets or other interventions for “art walks”

TRANSIT CENTER

Existing conditions

The Bellevue Transit Center is a bus station near City Hall, the future light rail station and just east of the garden hill climb. It is the main transit hub for the Eastside of King County, serving 20 routes from King County Metro and Sound Transit Express.

A Link Light Rail station will be built to the east of the transit center near the Bellevue City Hall. The station, to be named Bellevue Downtown, will be the beginning engagement point for the Grand Connection for many people. There are great opportunities for iconic sculptures and unique events in this area considering the amount of people who will be heading into the downtown core and shopping areas once the light rail has been completed.

Summary of Needs

The Bellevue Transit Center is the gateway and point of entry for the City as well as the Grand Connection, the surrounding art should identify it as such. With the coming light rail, the Transit Center will be used by increasingly large numbers of commuters.

Objectives

- Utilize artist designed building elements to create physical and visual distance between sights and sounds of busses.
- Turn into a “people hub” with strong artistic and cultural elements Reimagine and re-design transit center for people who do not use transit.

Opportunities

- Partner with Sound Transit, King County Metro, and other stakeholders to identify opportunities for public art enhancements
- Work with stakeholders to develop a plan for improved pedestrian space with cohesive wayfinding and enhanced artistic and cultural elements.
- Add Color and wayfinding elements. With the upcoming Sound Transit Light Rail addition this will be a unique opportunity to get people to explore the Grand Connection
- Activate this space with people. Program events and markets to transform this into a destination that celebrates bringing people and culture together while encouraging alternative forms of transportation.

COMPASS PLAZA

Existing conditions

Compass Plaza is the geographic center of Downtown. Surrounded by storefronts, restaurants and a church, Compass Plaza is a place for people to congregate for a lunch break and to enjoy music, movies, festivals, food carts, performances and sculpture. Each summer, the public has free access to the 6th Street Fair and Summer Concert Series. It also features two large public artworks: Bellgate and The City Within The City. This area can be a hub and a center for information and wayfinding, and host day and nighttime activities.

Compass Plaza is an example of effective public/private partnerships to create a major public open space for the community's enjoyment. The partnership between private development and the City should serve as a model for ongoing efforts to expand the civic experience and create a destination cultural gathering place in the middle of the city.

Summary of Needs

The planned plaza expansion will create a larger civic space. Existing cultural programs such as the 6th Street Fair and Summer Concert Series will need to either scale up, or, be reformatted to not seem lost in the space. A renovated plaza may also require existing public artwork such as Bellgate and The City Within A City to be reconfigured, moved or deaccessioned.

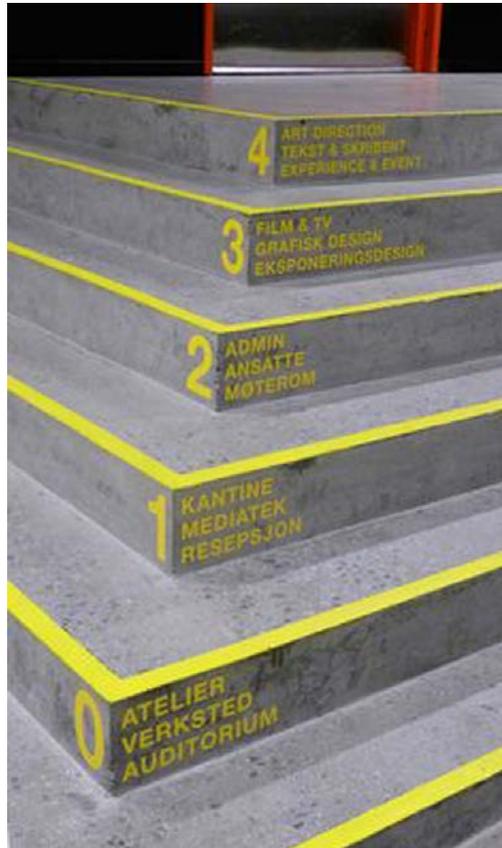
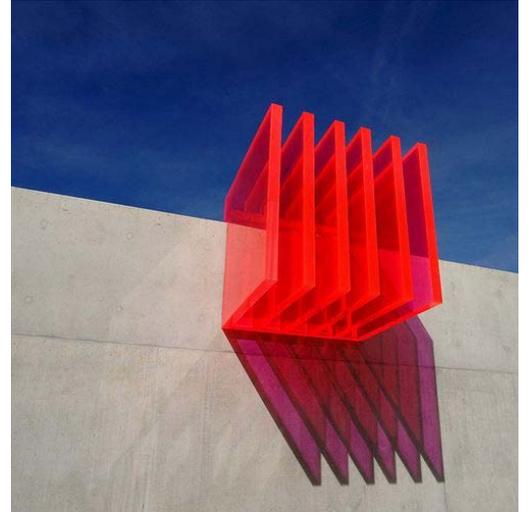
Objectives

- Create a dynamic, engaging center of the city where people want to be.

Opportunities

- Encourage partnerships between the City of Bellevue, Bellevue Downtown Association and private land owners to develop programming and art plans that coincide with existing events and infrastructure
- Partner with tech industry leaders to create events
- Collaborate with DOXA Church for events/mural
- Incorporate amphitheater for music and performance
- Art walk
- Turn Compass Plaza into the a center for food culture by establishing a year-round farmers and food market
- Commission artist-designed seating
- Encourage development of ground floor storefronts to incorporate active cultural uses such as art galleries, murals and public art.

Inspiration: Wayfinding



Inspiration: Sidewalks & Intersections



Inspiration: Seating, Tables & Fixtures



Inspiration: Parklets



BELLWETHER

Existing conditions

Since its opening in 1992, the city has presented a juried biennial sculpture exhibition to provide enjoyment to the community, show a broad variety of sculptures and expand ideas of what sculpture is. For the first ten years, the Bellevue Sculpture Exhibition primarily operated in Downtown Park from July through October with additional locations such as the Bellevue Arts Museum, Bellevue Regional Library and Meydenbauer Center. In 2006, temporary art installations and projects were added when Bellevue City Hall opened and was added as a venue. By 2010, the exhibition formally changed its name to Bellwether with the explicit mission to express an “art walk” from Downtown Park to City Hall through a linked route along the Pedestrian Corridor. The name Bellwether was chosen because its meaning, “a sign of things to come,” gestured to the vision of an art walk in Downtown Bellevue. Organizing themes were also added at this time.

Over the years, thirteen exhibitions have been presented to hundreds of thousands of people, exposing Bellevue residents and visitors to new work from hundreds of artists from around the region and the world. Surveys suggest that half of Bellevue residents are familiar with the exhibition and have positive impressions. The exhibition has served as vital resource to artists, providing a platform for emerging artists to show publically for the first time and for established artists to expand their audience and patrons. A number of artworks have been purchased for the city’s permanent public art collection. The city also has cultivated a unique niche among municipal art programs regarding support for temporary public art projects.

Summary of Needs

The Grand Connection presents both challenges and opportunities to Bellwether, particularly with regards to the concept of the art walk, the programmatic focus on sculpture and the biennial summer schedule of the exhibition. The expanded route west to Meydenbauer Bay Park and east to the Eastside Rail Corridor presents logistic and resource challenges. This is a lot of area to include as an “art walk,” particularly given that the majority of the route is in private ownership.

Public art as well as public preferences have evolved significantly in the twenty five years since the beginning of the Bellevue Sculpture Exhibition. While sculpture is still an important discipline, it is becoming an increasingly smaller portion of art in public places as well as inadequate to achieve community goals for public art. Digital art, performance and social practice are emerging art disciplines that are proving more effective in community engagement and in popularity. For instance, Bellevue residents indicated a greater preference for light-based, performance-based and participatory artworks in the art and culture

survey. These types of artwork may also provide new avenues to refocus themes on the diverse and international character of the community, a need expressed by stakeholders.

Finally, the biennial summer schedule of the exhibition has not given Bellwether the momentum for growth nor Bellevue the reputation for art that it should have after 25 years. Stakeholders have identified the desire for Bellevue to be a cultural destination that will increase the number of visitors and their stay in Bellevue. An every-other-year program is not conducive to making Bellevue a cultural destination. An arts festival flexible in format and location can serve as a platform to cultivate the energy and interest required to sustain an exciting art scene.

Objectives

- Create a curatable, flexible program that continues to draw visitors to a continually evolving and changing, vibrant and exciting art scene.

Opportunities

- Reimagine Bellwether as an annual 10-day curated multi-disciplinary exhibition and festival. The switch from a four month to a 10-day format will concentrate the action into a smaller time frame, allowing energy and attention to be fully paid to a more vibrant and exciting event. The shorter timeframe is also more conducive to temporary, time-based art works. The first 3 years of Bellwether can be a laboratory set up to gauge the success of the new format.
- Encourage deep and meaningful partnerships with Bellevue's cultural institutions, such as the Bellevue Arts Museum, KidsQuest Children's Museum, Bellevue Public Library and the Theater at Meydenbauer Center. These partners present the opportunity for Bellwether to engage the whole downtown core and host more indoor locations for art works and installations.
- Rely on well-respected local and international curators to develop a broad and diverse visual and performing arts program. While juries have cultivated peer-to-peer legitimacy to participating artists, juries have not helped to express cohesive themes or site-specific proposals to flourish.
- Explore the theme of *connection* as laid out in the Grand Connection Vision Plan. This varied programming will offer artistic disciplines known for fostering connections the opportunity to engage Bellevue's increasingly diverse population including: Performance; Movement/dance; Theater; Music; 2D artwork; New media/tech-based art
- Add an artist market for local artists and craftsmen to participate, or, coordinate with the annual BAM ArtsFair

- Formalize an emerging artist program to provide artists with little to no experience exhibiting in festivals the opportunity to take an important first step towards a future in fine art and craft shows
- Special projects and collaborations such as the Red Ball project and Cao Fei's video game installations
- Add visitor amenities to improve the visitor experience including food trucks

This provides a chance to promote the Grand Connection by utilizing interconnected “hubs” along the route instead of a linear “art walk”:

- Meydenbauer Park
- Old Bellevue
- Downtown Park
- BAM
- Bellevue Square
- Compass Plaza
- Doxa Church
- Transit Center
- City Hall
- Meydenbauer Center

ASPIRATIONAL PRECEDENTS

The new Bellwether will be planned with growth and expansion in mind for the future. Curators and themes will change annually. The following art festival are examples of communities who have put new media arts festivals at the heart of their programmatic strategy

Light City, Baltimore

lightcity.org

Launched by the Baltimore Office of Promotion & The Arts in 2016, Light City Baltimore is the first large-scale, international light festival in the United States. In its first year, Light City welcomed more than 400,000 people from across the globe over seven nights.

Glow Eindhoven

gloweindhoven.nl/en

From November 12th – 19th Eindhoven is all about Light Festival GLOW. Around 40 light artists created light installations, sculptures, projections and performances. Together they offered the GLOW visitor a surprisingly new perspective on the city. The light artworks were connected by a walking route.

Three Rivers Arts Festival, Pittsburgh

traf.trustarts.org

Three Rivers Arts Festival is an annual free 10-day festival of music, theater, dance, public art installations, gallery exhibitions, art market, creative activities, and food.



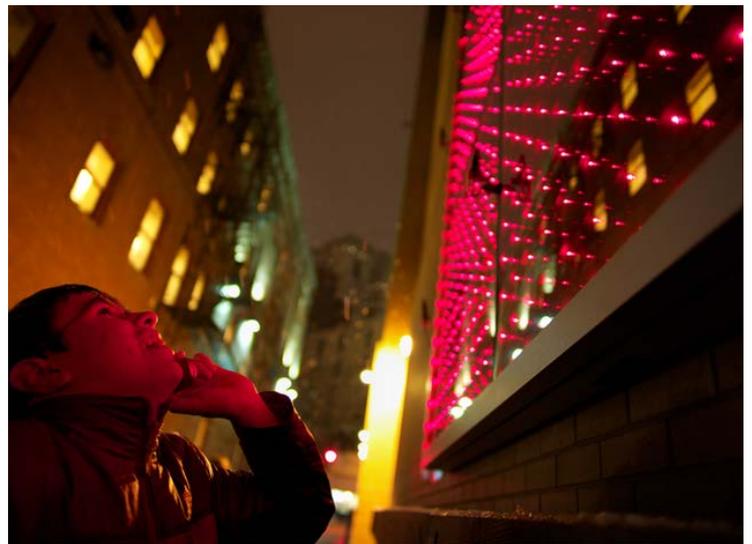
Ovo, Ovo Collective, Light City



Fantastic Planet, Amanda Parer, GLOW



House Of Cards, OGE Group, Light City



Cell Phone Disco, InformationLab, Three Rivers Arts Festival



Cortex Machine, Tom Dekyvere, GLOW



Three Rivers Arts Festival



Lithographic World, Dutmalapad, GLOW

Immediate Opportunities

The Red Ball Project (redballproject.com) will serve as an anchor for Bellwether 2018. This piece has the ability to make a large impact and create happenings in places along the Grand Connection. It will be set up in a new location along the route each day.



Onsite Grant Review Program

Arts Program staff will present a new feature of the Eastside Arts Partnerships and Special Projects grant programs called the Onsite Grant Review Program and ask commissioners for feedback and participation.

What are onsite reviews?

Onsite reviews are written evaluations by selected reviewers about an event presented by Eastside Arts Partnership and Special Projects grant recipients. These written evaluations provide a vivid description of the reviewer's experience and address topics such as artistic quality, Americans with Disability Act ADA compliance, attendance, audience, customer service, public access and overall participant reception. These evaluations are added to the grant files of grant recipients and shared with the allocations committee for use by their grant panels that determine funding for these individual or organizational recipients.

Why are onsite reviews needed?

The purpose of onsite reviews is to: 1) document the grant-funded service; 2) provide an independent assessment of the service to be considered if the grantee seek additional grant support at a future date; and 3) identify and connect knowledgeable patrons and professionals within the community to the work of the commission. The goal is to give these panels a patron's-eye-view of each organization, to supplement what the organization says about itself in its application.

Who are onsite reviewers?

On-site reviewers are professional artists or administrators or informed community members who are selected based on demonstrated professional experience -in or knowledge of a particular arts discipline and who are comfortable evaluating arts and heritage events. Onsite reviewers should be able to articulate their opinions well in written form, not just give a "thumbs-up, thumbs-down" response.

How will the program get implemented?

The program will be implemented in three phases:

Phase 1: February – October, 2017

Staff and commissioners provide at least one review of each of the 16 Eastside Arts Partnerships grant recipients. A stretch goal is to obtain two reviews of each of the EAP recipients as well as six of the Special Projects project renewal recipients who will likely apply to the EAP program in 2018.

Phase 2: October, 2017- February, 2017

Arts program staff will recruit between 10 and 15 reviewers to provide 20 and 30 reviews during 2018.

Phase 3: February – October, 2017

Staff, commissioners and reviewers provide two review of each EAP grant recipients and at least one review of Special Project grant recipients.



ONSITE REVIEW PROGRAM INSTRUCTIONS

YOUR CONDUCT AS AN ONSITE REVIEWER

When you are an onsite reviewer, you are acting as a representative of the City of Bellevue. Courtesy and thoughtfulness are expected; you should treat any event you attend with respect and interest.

Some events, such as gallery openings, allow you to wander in and out, but for performances (readings, theater, music, film, lectures) you are expected to arrive on time and remain until the event concludes.

Organizations are instructed not to give onsite reviewers any preferential treatment (though they will sometimes set aside good seats for you), as the goal is for the reviewer to have a typical patron's experience. However, feel free to ask questions or converse with the organization's representatives. You are not a "secret shopper," nor are we trying to catch the organization by surprise. We ask the organizations to tell us what we should review because we want them to show us the work they feel best represents their artistic or organizational goals.

WRITING YOUR ON-SITE REVIEW

Be a patron not a critic. City of Bellevue Eastside Arts Partnerships and Special Projects grants are awarded by a community panel. The goal of the Onsite Review program is to give those panelists a patron's view of each organization and not an arts-world view of the product.

80/20 Rule. Your review should provide a vivid portrait of your experience. Aim for a 80/20 mix: 80 percent of your review it should be a qualitative assessment of the event, i.e. what you observed; 20 percent should be your opinions about your observations. Your comments, both enthusiastic and critical, should be supported with specifics. Simply saying "This was great!" or "This was terrible!" without backup is not what we need.

2 Pages. It is important that your review be no more than two pages long. We strive for enough information for panelists to make informed decisions acknowledging that they will be reading up to 70 of these reviews in addition to application materials.

Apples to apples. The City of Bellevue funds a wide range of organizations at different stages of development and serving different community needs. We ask that you consider context in your comments, such as an organization's capacity or niche in the arts or heritage ecosystem. Please don't compare the quality of a volunteer run event to an event produced by a staff of ten fulltime employees.

Be kind. Assume good intent on behalf of the organizations. If you observe something amiss, please investigate rather than postulate. Everyone has a bad day. And investigate lightly.

Refrain from advocacy. Please do not say things like, "I urge you to continue funding this organization." Your enthusiastic comments are an endorsement of the organization; choosing whether or not to fund the organization is the role of the panel. If you would be interested in serving on a panel, please let us know.

SUBMITTING YOUR ONSITE REVIEW

Please submit the Onsite Review Form to Joshua Heim. We prefer typed-in forms submitted electronically by email to: jheim@bellevuewa.gov. You may also send a hard copy to the address below.



Name of Artist or Organization:

Title of Event:

Date/Time of Site Visit:

Location:

Please describe in vivid but concise detail your experience at this event. We request that you type your response and limit this form to two pages. Submit this completed form to jheim@bellevuewa.gov.

1. Event overview. *Please paint us a picture of the event, exhibition, performance, program or reception you attended. What is being presented and in what order? How many authors/speakers/works are on display and by whom? What is the duration of the event? Are refreshments served or concessions available for purchase? Are staff present, and if they are, what are they doing?*

2. Audience and attendance. *Please comment on the number and make-up of the attendees. What is the estimated age and ethnic distribution of attendees? Did a clearly defined "target audience" show up, i.e. families with small children, singles, elderly, Spanish speaking, etc.?*

3. Artistic/programmatic quality. *Please comment on the aesthetic/production value, creative discourse, innovation and/or technical skills on display at this event. How well organized was this event, i.e. start time, flow of event, customer service of staff and volunteers, etc.? How does this event compare to other recent events with similar programmatic goals?*

4. Facility and access. *Please comment on the suitability of the venue to support both the activity, program or service and the audience. How accessible is this venue and does it comply with standard ADA requirements? What public spaces and amenities are available and how clean and inviting are they?*

5 Community impact. *Please comment if you experienced an observable impact of this event on attendees. How did this audience respond to the program or service, i.e. standing room only, people left halfway through, standing ovation? Did you speak with anyone about their experience afterward, and if so, what were their reactions? Did this event fill a niche, i.e. offering something not previously or widely available in the community? Did this event generate community support, i.e. involvement of community members in performance or organization, sponsorship or partnerships noted, etc.?*

6. Other Considerations. *Please include additional comments you may have about this event.*

SITE REVIEWER

DATE

GRANTEE LIST & ONSITE REVIEWER SIGN-UP

Below are the individuals and organizations who will receive a 2017 Eastside Arts Partnership or Special Projects grant.

2017 Eastside Arts Partnerships

Grantee	Reviewer 1	Reviewer 2
91.3 KBCS		
Acoustic Sound, d/b/a Wintergrass Music Festival	<i>Becky Lewis</i>	<i>Philip Malkin</i>
Anindo Chattergee Institute of Tabla		
Bellevue Arts Museum		
The Bellevue Chamber Chorus		
Bellevue Downtown Association		
Bellevue Youth Symphony Orchestra		
Emerald Ballet Theatre		
Evergreen Association of Fine Arts		
KidsQuest Children's Museum		
The Lake Washington Symphony Orchestra		
Music Works Northwest		
Pacific Northwest Ballet		
Seattle International Film Festival		
Tasveer		
Village Theatre		

2017 Special Projects

Grantee	Reviewer 1	Reviewer 2
artEAST		
Ballard Civic Orchestra		
Bulgarian Cultural and Heritage Center of Seattle		
The Eastside Heritage Center*		
The Eastside Vocal Federated Music Club*		
Evergreen City Ballet		
From Within Nucleus		
Global Organization for Arts and Leadership		
Japan Creative Arts*		
North American Maple Culture Center		
Northwest Sound Men's Chorus		
Rong Rong Choir*		
Sammamish Symphony Orchestra		
Seattle Chinese Chorus		
Shimizu International		
StoneDance Productions*	<i>Paul Manfredi</i>	<i>Carl Wolfteich</i>
Syncopation Dance Project		
Vedic Cultural Center*		

* Indicates the final year of Special Projects support; potential 2018 Eastside Arts Partnerships candidate

BELLEVUE SPRING ARTS CALENDAR

Below are events presented by Eastside Arts Partnerships and Special Projects grant recipients that are open to the public from February 1 – June 20, 2017.

Art & Museums

BAM FREE FIRST FRIDAY

11am-8pm, First Friday of the Month

The Bellevue Arts Museum offers special lectures, tours, presentations, and programming throughout the day. Free admission.

Bellevue Arts Museum
510 Bellevue Way NE
Bellevue, WA 98004

425.519.0770
Bellevuearts.org

EVERGREEN ASSOCIATION OF FINE ARTS

4– 6pm, Third Thursday of the Month

Visual art lectures and demonstrations by members. Open and free to the public.

Bellevue College – D106
3000 Landerholm Circle SE
Events Office, C117-A
Bellevue, WA 98007

Eafagallery.com/meetings

Dance

CHOP SHOP: BODIES OF WORK, A CONTEMPORARY DANCE FESTIVAL

7:30pm, February 18 & 3pm, February 19

Extraordinary contemporary dance from local, national and international artists. \$28 each.

Theatre at Meydenbauer Center
11100 NE 6th St
Bellevue, WA 98004

800.838.3006

Chopshopdance.org

SYNCOPATION DANCE PROJECT ANNUAL OUTREACH SHOWCASE

5:30pm, April 8

A range of dance styles performed by the kids from the Bellevue Boys and Girls Club. \$12 pre-sale, \$15 at the door.

Theatre at Meydenbauer Center
11100 NE 6th St
Bellevue, WA 98004

425.301.3599
Syncopationdance.org

Film

TASVEER REELS

7pm, February 24th

Screenings of independent films from South Asia.

Bellevue Arts Museum
510 Bellevue Way NE
Bellevue, WA 98004

Tasveer.org

TASVEER REELS

7pm, April 28th

Screenings of independent films from South Asia.

Bellevue Arts Museum
510 Bellevue Way NE
Bellevue, WA 98004

Tasveer.org

SEATTLE INTERNATIONAL FILM FESTIVAL IN
BELLEVUE

May 18-June 1

Over 40 screenings of international films and lectures. \$14 per screening.

Lincoln Square Cinema
700 Bellevue Way NE
Bellevue, WA 98004

206.464.5830
Siff.net

Music

CELEBRATING HISPANIC & LATINO CULTURAL
HERITAGE CONCERT
7pm, February 4

Ballard Civic Orchestra, conducted by Paula Nava Madrigal, will present traditional music from Mexico, performed by Jose Iniguez, tenor and Bolero singer. Free.

Highland Community Center
14224 Bel-Red Rd.
Bellevue, WA 98007

206.755.9591
ballardcivicorchestra.org

MUSIC WORKS IN CONCERT PRESENTS AN EVENING
OF CHAMBER MUSIC
7pm, February 18

The Antiqua Piano Trio performs an evening of chamber music. Free.

Resonance at SOMA Towers
288 106th Ave NE
Bellevue, WA 98004

425.644.0988
Musicworksnw.org

WINTERGRASS MUSIC FESTIVAL

February 23-26

A four day festival of acoustic music and educational programs for all ages. Discounted tickets for military and seniors. Free for youth ages 12 and under.

Bellevue Hyatt Regency
900 Bellevue Way NE
Bellevue, WA 98004

253.428.8056
Wintergrass.com

SAMMAMISH SYMPHONY ORCHESTRA PRESENTS
GLOWING

7:30pm, February 24

Music by Dukas, Gounod, Holts and Hovhaness. Featuring Mathew Kocmierski playing marimba. \$20 each.

Theatre at Meydenbauer Center
11100 NE 6th St
Bellevue, WA 98004

206.517.7777
Sammamishsymphony.org

BELLEVUE CHAMBER CHORUS PRESENTS THE
FRENCH CONNECTION

7:30pm, March 4 & 3pm, March 5

A performance of Durufle's Requiem by the Bellevue Chamber Chorus with special guest virtuoso organist Norma Aamodt-Nelson. Discounted tickets for students and seniors.

St. Luke's Lutheran Church
3030 Bellevue Way NE
Bellevue, WA 98004

425. 881.0445
Bellevuechamberchorus.org

BELLEVUE YOUTH SYMPHONY ORCHESTRA
MASTERWORKS II CONCERT

7:30pm, March 12

BYSO's top-tier ensemble, the Youth Symphony, performs Shostakovich's Symphony No. 12 and the first movement of Haydn's Oboe Concerto, featuring concerto competition co-winner Kieran Matz. Pre-concert commentary begins at 6:45pm. Discounted tickets for students and youth. Free tickets available.

Interlake High School Performing Arts Center
16245 NE 24th St.
Bellevue, WA 98008

425.467.5604
Byso.org/concerts

**CELEBRATING HISPANIC & LATINO CULTURAL
HERITAGE CONCERT
7pm, March 19**

Ballard Civic Orchestra, conducted by Paula Nava Madrigal, will present traditional music from Mexico, performed by Jose Luis Munoz, countertenor, and Jovino Santos Neto, pianist and composer. Free.

Highland Community Center
14224 Bel-Red Rd.
Bellevue, WA 98007

206.755.9591
ballardcivicorchestra.org

**SAMMAMISH SYMPHONY ORCHESTRA PRESENTS
ROMANTIC EXOTICA
7:30pm, April 27**

Music by J. Strauss, Doppler, Saint-Saens and Sarah Saathoff. Featuring Rimsky-Korsakov/Scheherazade. \$20 each.

Theatre at Meydenbauer Center
11100 NE 6th St
Bellevue, WA 98004

206.517.7777
Sammamishsymphony.org

**BELLEVUE YOUTH SYMPHONY ORCHESTRA
MASTERWORKS III CONCERT
7:30pm, May 14**

BYSO's top-tier ensemble, the Youth Symphony, performs Borodin's In the Steppes of Central Asia, Prokofiev's Romeo & Juliet Fantasy, and music from the film Star Wars: The Force Awakens. Pre-concert commentary begins at 6:45pm. Discounted tickets for students and youth. Free tickets available.

Newport High School Performing Arts Center
4333 Factoria Blvd SE
Bellevue, WA 98006

425.467.5604
Byso.org/concerts

**BELLEVUE CHAMBER CHORUS PRESENTS IT MIGHT
AS WELL BE SPRING
7:30pm, May 20 & 3pm, May 21**

A musical celebration of flowers, birds, newfound sunlight and love! Selections include Renaissance madrigals and chansons; classics by Brahms and Grieg; modern gems by Britten, Bernstein, Gershwin, and Rogers/Hammerstein; and contemporary works by Daniel Elder and Seattle composer Giselle Wyers. Discounted tickets for students and seniors.

St. Luke's Lutheran Church
3030 Bellevue Way NE
Bellevue, WA 98004

425. 881.0445
Bellevuechamberchorus.org

**BELLEVUE JAZZ & BLUES FESTIVAL
May 31-June 1**

Explore and share their passion for live jazz and blues at the Eastside's premier showcase for top national and regional artists. Discounted tickets for students.

Theatre at Meydenbauer Center

11100 NE 6th St
Bellevue, WA 98004

Bakes Place
155 108th Ave NE #110
Bellevue, WA 98004

425.453.1223
Bellevuedowntown.com

MUSIC WORKS IN CONCERT PRESENTS BACH FLUTE
SONATAS
7pm, June 17

Music Works flute faculty member Joshua
Romatowski joins harpsichordist Byron Schenkman
for an evening of flute sonatas by Johann Sebastian
Bach. Free.

Resonance at SOMA Towers
288 106th Ave NE
Bellevue, WA 98004

425.644.0988
Musicworksnw.org

Theatre

WHERE AM I
7pm, March 28

The story of three intellectual women immigrating
from China presented by the North America Maple
Cultural Center. \$20-50 each.

Theatre at Meydenbauer Center
11100 NE 6th St
Bellevue, WA 98004

425.503.8877
Maplecc.org

Great for Kids

TABLA DRUMMING CLASSES FOR KIDS & TEENS
**Weekly on Tuesdays at 5pm (beginners) 6pm
(intermediate) 7pm (advanced)**

Table drum classes by the Anindo Chatterjee
Institute of Tabla. \$20/class and tuition
scholarships available for low-income kids and
teens.

Eastside Bahai Center
16007 NE 8th St
Bellevue, WA 98008

206.423.3737
Acitseattle.org

GET CRAFTY SATURDAYS!
1-3pm, Every Saturday

Fun arts activities connected to exhibitions and
seasonal themes inspire creativity, creativity,
cooperation, and learning. Best for kids ages 4-10.
Supplies limited. First come first served. \$4 per
child.

Bellevue Arts Museum
510 Bellevue Way NE
Bellevue, WA 98004

425.519.0770
Bellevuearts.org/programs-events

WINTERGRASS KICK-OFF BLUEGRASS MUSIC SERIES
1:30-3pm, February 18

A live performance by Downtown Mountain Boys
and a musical petting zoo.

Bellevue Library
1111 110th Avenue NE
Bellevue WA 98004

424.450.1765
www.kcls.org

BELLEVUE YOUTH SYMPHONY ORCHESTRA
CHAMBER MUSIC CONCERT
3:30—4:30pm, March 5

Enjoy an afternoon of classical music performances
by the Youth Symphony String Quartet, Youth

Symphony Wind Quintet, Sinfonia String Quartet,
and Sinfonia Wind Quintet.

Crossroads Mall
15600 NE 8th St.
Bellevue, WA 98008

425.467.5604
Byso.org/concerts

ZLATEN ORFEI
3-7pm, March 11

A children's talent show that focuses on preserving
Bulgarian culture and traditions. \$5 each.

Highland Community Center
14224 Bel-Red Rd.
Bellevue, WA 98007

425.753.0634
Facebook.com/BCHCSeattle

AN ART-TASTIC EVENING
6-8pm, March 15

An evening of awesome artistic exploration! The
arts are taking over the entire museum with hands-
on art activities and live performances. \$5 each.

Kids Quest Children's Museum
1116 108th Ave NE
Bellevue, WA 98004

425.637.8100
Kidsquestmuseum.org

EVERGREEN CITY BALLET PRESENTS CINDERELLA
**7:30pm, March 17; 2pm & 7:30pm, March 18,
11am March 19 (1 hour)**

A children's production of Cinderella followed by a
bilingual Spanish and English discussion with the
artistic director and dancers.

Theatre at Meydenbauer Center
11100 NE 6th St
Bellevue, WA 98004

425.228.6800
evergreencityballet.org

DISCOVER DANCE COMMUNITY PERFORMANCES
11:30am-1pm, March 25

Students with the Pacific Northwest Ballet perform
works they created with peers on stage. \$12 each.

McCaw Hall
321 Mercer St
Seattle, WA 98109

206.441.2424
Pnb.org/community

BEAUTY AND THE BEAST MUSICAL
1pm and 5pm, May 6

Youth production of the Disney classic. \$7-15 each.

International High School
445 128th Ave SE
Bellevue, WA 98005

206.790.7146
go-al.org

Quick Business

Tuesday, March 7, 2017

Bellevue Arts Commission

- 1.
- 2.
- 3.

Department of Planning and
Community Development

Reports

PROJECT UPDATES

PUBLIC ART

Bellwether 2018: Exhibition & Art Walk

Update, March 7, 2017: An update will be made at this meeting.

East Link Public Art

No updates to report.

Grand Connection

Update, March 7, 2017: An update will be made at this meeting.

Lake Hills/PSE Poles

Update, March 7, 2017: Staff is nearing completion of a long review process of an agreement between the wireless providers that lease the poles from PSE. Staff currently has agreement from one of the three wireless providers and is waiting for the remaining two to complete their review. Staff has been working on developing an idea that would match a requirement put on the agreement that there is a 30 day vacate provision. This could mean that one of the providers could require removal of the artwork for any reason within 30 days. Because of this provision, working with the community on a multiyear process building trust and community along the way only to have the artwork removed does not seem to be the right approach to getting an artwork at this location. Teaser: staff will be presenting a potential remedy to this issue to the East Bellevue Community Council on March 7th. Staff will then present this idea to the Arts Commission for approval at their April meeting.

Lattawood Park

Update, March 7, 2017: An update will be made at this meeting.

Meydenbauer Bay Waterfront Expansion

No updates to report.

Night Blooming Donation

Update, March 7, 2017: Staff has submitted permitting and engineering to Development Services for review and ultimately permit acceptance. Staff is currently working on a scope of work to hire a contractor for the foundation construction. The best case scenario for installation of the complete artwork is in May of this year.

Portable Art Collection

No updates to report.

Public Art Collection & Maintenance

Relocation of *Wild in the City*

Update, March 7, 2017: *Wild in the City* has been reinstalled in Robinswood Park.



OTHER PROJECTS AND PROGRAMS

Cultural Compass

No updates to report.

Storefronts Bellevue

No updates to report.

Funding, 2017

Update, March 7, 2017: An update will be made at this meeting.

Artspace Affordable Housing Feasibility Study

Update, March 7, 2017: Staff has confirmed Artspace for a visit on May 9th-11th. This visit will include focus groups with key civic leaders, city staff, artists and arts groups, potential affordable housing funders, and members of the community, plus a tour of 8-10 potential sites for development. Staff will dedicate a significant portion to this topic of the April Arts Commission meeting. This visit and the planning leading up to it will necessitate major commission involvement.

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