

# Build Art Space Equitably



Seattle

# Acknowledgments

## CITY OF SEATTLE

Jenny A. Durkan, Mayor

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## SPECIAL THANKS

### Presenters

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Sam Farrazaino, Equinox Development

Jaebadiah Gardner, Onpoint Real Estate

Yordanos Teferi, Multicultural Community Coalition

Vivian Hua, Northwest Film Forum

Kji Kelly, Historic Seattle

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Cynithia Weaver, Beneficial Bank

Carol Rashawna Williams, Artist

# Table of Contents

INTRODUCTION	5
THE COHORT	7
THE STARTING POINT	17
WHAT WE DID	23
WHAT WE LEARNED	27
CASE STUDIES	37

## APPENDIX / RESOURCES



# Introduction

The launch of the Build Art Space Equitably (BASE) program responded to the needs that the City has heard from within communities of color to gain capacity in cultural space development for the stabilization, growth, and sustainability of community-led space. A group of individuals from organizations led by people of color met for a year to review the CAP report (30 Ideas to Create, Activate and Preserve Space for Arts and Culture) and identify ways of moving forward that would best serve communities of color. They prioritized BASE as a way to focus capacity building for individuals and organizations supporting historically disadvantaged groups.

Broadly, we've also heard from both the arts & cultural community and from the commercial development / property management community—both sides of the cultural space equation. Everyone has asked the same basic question: "I want to work with arts organizations / with property developers, but I don't understand how they work. Where can I learn about the intersection of art and real estate?"

The BASE cohort was selected for their on depth of leadership within communities of color and their practical experience. This inaugural cohort worked to formulate what the BASE program could mean, how it could be structured to best meet needs, and how it could be designed for a broad reach of community leaders.

Rooted in the City's Race and Social Justice Initiative and the CAP Report (30 Ideas to Create, Activate and Preserve Space for Arts & Culture) BASE is a 12-month cohort-based program, offering a certification curriculum for artists, cultural professionals and real estate professionals. BASE is intended to continue creating a network of certified experts in both commercial real estate equitable development and arts/cultural spaces. The program launched in 2018, and is at this writing, assembling the third cohort.

Special thanks to the organizations who were instrumental in creating the BASE program: Historical Central Area Arts & Culture District and the Wing Luke Museum, with special thanks to Densho, Rainier Valley Corps, and South Seattle Emerald for their input that led to the implementation of BASE.

This document is intended to document the participants and the work of the initial BASE cohort. Thanks to all who have been involved in launching this program, and we look forward to watching the fruits of their work unfold in the future.

—The BASE Leadership Team

Lesley Bain  
Cassie Chinn  
Randy Engstrom  
Kathy Hsieh  
Matthew Richter  
Carol Rashawna Williams  
Tana Yasu

# The 2018/19 Cohort



## Beverly Aarons

Beverly is a writer and game developer. She works across disciplines as a copywriter, journalist, novelist, playwright, screenwriter, and short story writer. She began her writing journey at 14 years old as a youth reporter for the Chicago Defender, one of the oldest African American newspapers in the U.S. She's won several awards and grants for her work including the Guy A. Hanks, Marvin H. Miller Screenwriting Award, Community 4Culture Fellowship, and the Seattle Office of Arts & Culture smART Ventures grant. Beverly has served on the committee on Displaced Tenants fund through Social Justice Fund NW.

## Ariel Bradler

Ariel is the Executive Director of Theatre Puget Sound (TPS) and an advocate for theatre and the performing arts. TPS provides programming and services that benefit both the theatre community and the broader regional arts community including studio space for rehearsal and performance, a database of both on and off-stage talent. Ariel's passion for inclusion and equity in the community has been bolstered with her participation in the inaugural, Leadership for Social Change cohort, a new TPS program through artEquity.

## Tony Benton

Tony is a founder of Rainier Valley Radio, a 100 watt FM community radio station that focuses on the SouthEast Seattle community. As the founder and CEO of MUSICA Entertainment, LLC, Tony produces the King County Executive's Awards for Excellence in Hip Hop, an annual music festival showcasing the Northwest's emerging hip hop scene and celebrating the legacy of Dr. King. He is also creator of the Call to Conscience Black History Month Essay Writing Challenge and producer of the Call to Conscience Black History Month Celebrations in Tacoma and Seattle, WA. He is working on a permanent home for Rainier Avenue Radio.

## M. Angela Castañeda

Angela is an organizer for cultural and community development, with lifelong arts involvement and social justice values. She is the Director of Beacon Business Alliance, serving as a liaison between City agencies, business and property owners, and the community to encourage and reinforce collaboration and civic engagement. Angela is also the Director of the non-profit Dragons FC (a DBA of her non-profit StoryGarden), which provides services and youth programming to underserved communities.

## Nancy Chang

Nancy is an artist and arts administrator who applies creative solutions to build healthy communities. Currently, Nancy is the Executive Director of Reel Grrls. Reel Grrls supports the Seattle film industry by letting young people get hands-on experience with making media. Nancy was previously the co-founder of Skate Like A Girl. She was instrumental in the community of advocates for the skatepark at Seattle Center, the headquarters for the three-state organization.

## Colleen Echohawk

Colleen is an enrolled member of the Kithchaki Band of the Pawnee Nation and a member of the Upper Athabascan people of Mentasta Lake. As the founder of the Coalition to End Urban Native Homelessness, she is committed to homeless advocacy. Colleen is leading the Chief Seattle Club project to provide much needed housing to Native Americans. Seattle Met Magazine named her one of the 50 most influential women in Seattle in 2018. The Chief Seattle Club received the 2017 Neighborhood Builder Award and was named Organization of the Year in 2016 by the Municipal League of King County.

## Julie-C

Julie-C is an artist, organizer, and emergent strategist who builds at the intersections of art, culture, and community self-determination. She is a program coordinator for NW Folklife and primary liaison for Seattle's Artist Coalition for Equitable Development (ACED), which advances creative solutions to reclaiming land, space, and agency in the physical and economic processes action on cultural communities. 206 Zulu, Community Arts Create, South Seattle Emerald, Blue Cone, The Hydrant, Hidmo/Cypher, Concuss, Vermillion, and Historically Red-lined Communities Coalition are among squads she serves at varying capacities. As an emcee repping Alpha P and BOC Music, she remains a humble yet ever-present pivot in the city's thriving Hip Hop scene. Text her anytime at (425) 223-7787 to connect.

## Asmeret Habte

Asmeret is a Community Builder for Seattle Housing Authority at High Point. She serves on the Race and Social Equity Taskforce, and the Community of Opportunity Rainier Valley Coalition. Asmeret and her sister Rahwa ran Hidmo, which was a noted Eritrean restaurant and neighborhood bar, that served as a beloved meeting place for community groups like: 206 Zulu, CARA—the Center Against Rape and Abuse; the Hidmo Empowerment Group. Hidmo was a hangout for many of the most important members of Seattle's hip hop scene and a stage for music ranging from hip hop to live West African groups.

## Rev. Dr. LaVerne Hall

Rev. Dr. LaVerne Corine Williams Hall is an Associate Pastor of Mount Zion Baptist Church in Seattle. She published My Little Mahji Paper Doll Series, four books of poetry, a line of greeting cards, and curated black doll exhibits. The *LaVerne the Paper Doll Lady* exhibit is owned by the National Afro-American Museum & Cultural Center in Wilberforce, Ohio. Rev. Dr. Hall is President of the Board of the Dr. James & Janie Washington Cultural Center, with the mission of promoting and preserving the art and legacy of James and Janie Washington Jr. to inspire creativity and build community.

## Tom Ikeda

Tom is the Executive Director of Densho, a grassroots organization that preserves and shares oral histories and other material related to World War II imprisonment of Japanese and Japanese Americans. Tom has conducted over 220 video-recorded, oral history interviews with Japanese Americans. He has received numerous awards for his historical contributions, including the Microsoft Alumni Foundation Integral Fellows Award and the Humanities Washington Award for outstanding achievement in the public humanities.

## Ben Hunter

Ben is a musician, teacher, and catalyst for community cultural space. He is the co-founder of the Hillman City Collaboratory and the Black & Tan Hall. Ben is also founder of Community Arts Create, a non-profit that uses art as a vehicle for community development and social engagement, including programs like Backstreet Bazaar and The Rhapsody Project. Ben is an internationally touring, award winning musician. He has been the recipient of the Governor's Young Arts Leader Award, City Arts Future List, and the Gordon Ekvall Tracie Memorial Award.

## Sadiqua Iman

Sadiqua is an independent director, producer and founder of Earth Pearl Collective, a queer womyn of color social justice arts non-profit organization. As an interdisciplinary artist and activist, she challenges preconceived notions of marginalized identities through theater, dance, and poetry workshops and performances. She was a 2016 Intiman Emerging Artist and named to the Theater Communications Group (TCG) Rising Leaders of Color Inaugural Cohort.

## Rachael Kitagawa-Hoshide, AIA

Rachael is an architect and an Associate at Jones & Jones Architects. She has worked on arts and community-based projects including the Chief Seattle Club, University of Washington Intellectual House, Bainbridge Island Japanese American Exclusion Memorial, Evergreen State College Fiber Arts Studio, and the Bainbridge Artisan Resource Network. Rachael served on the Seattle AIA Diversity Roundtable and is a member of the Pike Place Market Historical Commission.

## Kyoko Matsumoto

Kyoko is the Mayor of Mountlake Terrace, and a Real Estate Commissioner for the State of Washington, and an agent with Coldwell Banker Bain. Kyoko is an advocate for the arts and has served on the ACT Theatre Board of Trustees and the UW School of Drama Advisory Board. She is on the Arena Group, which raises funds for UW Drama scholarships. She is a Commissioner with the Housing Authority of Snohomish County and serves on the Alliance for Housing Affordability Board, and the Snohomish County Executive's Task Force of the Housing Affordability Regional Task Force.

## Tim Lennon

Tim is the Executive Director of LANGSTON, the non-profit arts organization created to continue the mission of the historic Langston Hughes Performing Arts Institute. Tim has held leadership and programming positions in Seattle at several non-profit organizations and public sector offices, including: The Vera Project, Office of Arts & Culture, Seattle Center Foundation, and One Reel. His current board service includes The Washington Bus and the Seattle Music Commission. Tim has been an advocate for and planning advisor to the Historic Central Area Arts and Cultural District. He was selected in 2017 for Harvard Business School's Young American Leaders Program.

## Jennifer Moore

Jennifer is a musician, poet, dancer and artist. Her first album, Love Rising, was released in June 2015. Jennifer was born and raised in the Northwest, the third generation to live in Seattle. She has seen close-up the impacts of gentrification and displacement. Jennifer works with the presence of living stories, acknowledging the value of what exists as a basis for growth and development.

## Miye Moriguchi

Miye is the Development Manager at Uwajimaya, Inc., and is responsible for all activities related to developing and designing new stores or ventures, remodeling and upgrading current stores and the visioning and development of company owned property. She oversaw the conversion of the once-vacant Publix Hotel into new housing and retail. Trained in architecture at Yale, Miye worked at Mithun before coming to Uwajimaya. She serves on the Board of Directors of Seattle Chinatown International District PDA (SCIDpda).

## Rico Quirindongo, AIA

Rico is an architect at the DLR Group, and active in many aspects of community. Rico has been project manager and architect for many culturally-related projects, including the Northwest African American Museum. He is a founding board member of AIA Seattle's strategic initiative, Design in Public, and helped plan and develop the new Center for Architecture and Design in Seattle. He has served on the Pike Place Market Preservation and Development Authority, the One Center City Advisory Group and the Key Arena Advisory Panel. He was a President of the American Institute of Architects Seattle Chapter, a mayoral appointment to the Historic Seattle Council, and a founding member of the National Organization of Minority Architects Northwest Chapter.

## Uche Okezie

As Director of Community & Real Estate Development at HomeSight, Uche oversees residential and commercial development activities that are borne from community-led initiatives and solutions. HomeSight is the master developer of Othello Square, a mixed-use, mixed-income Equitable Transit Oriented Development project. This \$200MM project is bringing equitable access to opportunity to Southeast Seattle's disinvested neighborhoods through an ecosystem of integrated services and affordable homeownership and rental units on one, 3.2-acre campus.

## Yirim Seck

Yirim is a hip-hop artist and resident of the Central District, with family roots in Senegal. His music and videos take on issues of race and justice, and what the future of people of color could look like in Seattle. He took on impact of police killings of black men had on children in his video "We Call it (Murder)."

## Steve Sneed

Steve has served two terms as a Washington State Arts Commissioner appointed by Governor Gregoire. A Board member for the local arts organization, Central District Forum For Arts and Ideas, and in 2001 was the Recipient of the Corporate Council for the Arts (now Artsfund) "Unsung Hero Award". He was selected as "Man of the Year" by the Fifth District First AME Church of the Pacific Northwest.

In 2013 and 2014, Steve Directed the Community History production, "Can I get a Witness" which involved over 50 cast a crew members and performed to capacity crowds at the Langston Hughes arts Institute.

## S Surface

S Surface is a Seattle-based curator of art, design and architecture, and is currently the King Street Station Program Lead with the Seattle Office of Arts and Culture. Previously, Surface was co-curator of The Alice, an artist-run exhibition space and writers' residency, and Out Of Sight 2017, a regional survey of Pacific Northwest artists. As Program Director at Design in Public, Surface organized the annual city-wide Seattle Design Festival and curated at the Center for Architecture & Design.

## Robert Stephens, Jr.

Robert is a long-time advocate for youth, arts, social justice, and stronger neighborhoods. He has a Masters Degree in Education Psychology and has worked with Seattle Public Schools as a teacher and counselor, Langston Hughes Cultural Art Center, Neighborhoods House, and Washington State Reformatory. Robert had a hand in the establishment of Odessa Brown Health Clinic, Madrona Dance Studio (now Spectrum), Medgar Evers Swimming Pool, and dozens of other programs. He served as the President of the Central Area Neighborhood District Council; founded the Seattle Central Area Cultural Arts Commission and helped in the creation of Homer Harris Park.

## Sergio Talamoni

Sergio is an architectural designer at Environmental Works, where focuses on projects rooted in social justice. He serves on the International Special Review District Board, a historic preservation board tasked with safeguarding the cultural fabric of Seattle's historic Chinatown-International District. Sergio was on the Board of Directors of Architects Without Borders-Seattle, and Vice President during the 2016-2017 calendar year.

## Roger Tang

Roger has been a leader in Asian American theater for two decades. He is a member of the national board for the Consortium of Asian-American Theaters and Artists (CAATA), the Literary Manager for SIS Productions and the Executive Director of Pork Filled Productions. He also edits the Asian-American Theatre Revue. He has taught Asian American history at the University of Washington and was instrumental in building the Theatre Off Jackson. Called the "Godfather of Asian American theatre" by A. Magazine, he is Producer for the Pork Filled Players and edits the Asian American Theatre Revue.

## Ananda Valenzuela

Ananda is the Managing Director of Rainier Valley Corps. Previously, Ananda worked at Third Sector New England, a nonprofit capacity-building firm, where she managed a consulting program and developed a fellowship program. Ananda has also held a variety of consultant, governance and activist roles within the nonprofit sector. Ananda has a B.A. in organizational development and institutional ethnography from Hampshire College, and currently serves on the board of Change Elemental (formerly Management Assistance Group).

## Reese Tanimura

Reese is the Managing Director of Northwest Folklife. Reese has served as the Program Director for the Rain City Rock Camp for Girls and is extremely passionate about equity in education, with over a decade of experience teaching music in public schools in Hawaii, and in Washington's Federal Way Public School District. From 2010 to 2014, she managed education and work-training programs for YouthCare, serving Seattle and South King County youth neglected by traditional school systems and impacted by homelessness and the juvenile justice system.

## Patrice Thomas

Patrice is a Strategist at Rainier Beach Action Coalition, where she is accountable for the organization's Neighborhood Equitable Development Priorities. She provides strategy and vision for RBAC's programmatic elements that support, train, and place people of color and other underrepresented community members in position of equitable economic access and civic engagement. Patrice analyzes land use, housing and transit public policy utilizing a race and social justice lens. She is proud of helping get RBAC into the office space they are in now.

## Mark “Silas Blak” Washington

Silas Blak is a poet/emcee, chef, and mentor. He is a unique force in Seattle’s hip-hop scene, speaking to difficult issues in a distinctive style. Known for his work in formative Pacific Northwest groups Blak Stax, Silent Lambs Project, & Blind Council, he has been a valued and celebrated member of the region’s hip hop community since the 90s. His work includes *Classic Elements*, *Soul Liquor*, *#BlakFriday: The Mixtapes*, and *Editorials:(Wartunes)*. Silas has mentored youth at the Boys and Girls Club, Alder detention facility, *Powerful Voices* and *Creative Justice*. He received a Stranger Genius Award in Music in 2016.

## Eugenia Woo

Eugenia is the Director of Preservation Services at Historic Seattle, a Preservation Development Authority with the mission of saving meaningful places to foster lively communities. Eugenia has worked in historic preservation in nonprofit, public, and private sectors. She has worked as a private preservation consultant and staffed two historic districts for the City of Seattle. Historic Seattle owns Washington Hall in the Central District and the Good Shepherd Center in Wallingford, two outstanding examples of successful preservation projects that are community treasures and anchors. Eugenia received an Honorary AIA from AIASeattle in 2019.

## Tana Yasu

Tana is a fashion designer, community organizer and entrepreneur. She runs Pink Boutique in West Seattle and works with the Historic Central Area Arts & Cultural District Organization. Tana is the Executive Director of Joe Brazil Legacy, which honors and preserves the music of Joe Brazil, a pioneer of the music scene from Detroit to Seattle and beyond. Tana is the treasurer for the Seattle Rev. Dr. Martin Luther King Jr. Organizing Coalition and has been a contributing writer to the *NW Facts Media*.

## Boting (Bo) Zhang

Bo works at the City of Seattle as Real Estate Strategist at Office of Planning and Community Development. Bo has worked in many aspects of real estate development. She was the Project Manager for senior housing at Pike Place MarketFront and managed funding for Plaza Roberto Maestas while at Beacon Development Group, and as a real estate financial analyst at Investco Financial Corporation. Bo facilitated a year-long conversation among people with differing political viewpoints in a project titled *Between Americans*. She blogs and speaks regularly and was named one of Seattle’s Most Influential People 2018 by Seattle Magazine.



Sunita Martini, photographer

# The Starting Point

The following Expectations, Goals and Values were generated by the BASE Cohort as one of its first group exercises:

## Expectations + Goals

- Establishment of a successful repetitive process for future cohorts
- Communications and infrastructure for reportback, transparency and accountability (for this project?)
- Capacity building
- Get knowledge, skills and pass on to partner organizations, communities
- Skills and resources that we can share
- Get the information out to everyone
- Information that is usable for other people
- Securing, sharing resources
- Give resources on who to talk to
- Strategies
- Recognize the hard work and connect with the right tools
- What people get out of it they will actually be able to use which brings together new communities
- Collecting wisdom of the room
- Amplify collective wisdom in the room
- Excited to learn from everyone here
- How people are navigating the process of creating art space
- Figure out how to get where you want to go
- Can see the vision of the space but don't yet know how to get there
- More knowledge on how to maneuver the system

## Group Values

- Transparency
- Peer Learning
- Co-Creation
- Step Up, Step Back
- Report In and Report Out
- Snaps/Oooch-Ouch!
- Center on Equity
- Asset Centered
- Capacity Building
- Community Centered (work together instead of competing)
- Accountability
- Not Making Assumptions about Folks
- Reaching Out into Communities
- Occupying Many Spaces
- Conduits
- Continuity
- Systemic Transformation
- Have Fun!



**NORTHWEST**  
**FILM FORUM**



# Knowledge Topics: What do you want to learn?

## Empowerment/Engaging Community

- What does a positive community engagement process look like for a large scale development?
- How could non-traditional models that have emerged in response to hostile economic environments be supported?
- How do you make allies of people who do not value or are hostile to the arts?

## Developing Leadership

- What resources are available?
- How do we engage youth?

## Code Compliance

- What are the various codes that bear on buildings and how do they impact projects, especially historic buildings?
- Is it possible to create codes centered on equitable housing?

## Adapting Space

- What are the opportunities in current high-displacement neighborhoods?
- What are the barriers?
- How to affordably overcome/work around landmarked buildings and spaces?
- How to adapt publicly owned property to shared/multipurpose use with shared ownership?
- Is there a list of available contractors that renovate spaces?
- Can you get a temporary permit to use a home as a cultural center?

## Acquisition

- How can we maintain ownership/combat displacement?
- How can we activate/pool larger funds and resources to engage in more property acquisition?
- How can a collective buy into several properties at once?
- Where do you keep the “dry powder?”
- How can a land trust or ownership of land help leverage acquisition

## Sharing Space

- Is the setup at 12th Avenue Arts a viable model for other groups and neighborhoods?
- Long term vs. short term? Is that viable?
- Are there entities willing to host/finance shared space?
- Are live/work spaces an option?
- Are there ways to incentivize property owners to maintain artist housing?

## Renting/Leasing

- A checklist of items to be aware of when looking at a space to rent/lease for an arts-based program?
- How can “commercial tenants” (nonresidential) including galleries, nonprofits, arts studios, venues, community centers etc. be protected from hostile neighbors (harassment, vandalism, calling the police)?
- What is a landlord’s responsibility/accountability to commercial tenants?
- How do you negotiate for long-term leases?
- How do you incentivize landowners?
- Rent stabilization
- How to get access to spaces that are owned, but not utilized?
- How can grassroots level make deals?
- How to connect to decision makers or even know they’re there?
- A script or template to approach these decision makers, particularly for spaces looking for renters already.
- Penalties for keeping spaces empty and incentives for ensuring they are used?
- What is the value of a lease vs. management agreement?
- What should you advocate for in a management agreement?

## Tenant Improvements

- What mechanisms exist to fund the high cost of tenant improvements?
- What qualities/program req’s make for successful art-based spaces?
- Physical Attributes (ample natural light)
- Types of Rooms (community room, kitchen, etc.)
- How do you budget for TI (and more generally for a move)?

## Institutional Readiness

- What do you need to have in the bank in order to start shopping for space?
- What requirements mean ready?
- How does an institution/company combine meaningful practices with the speed with which revenue generation is required?
- How do you balance integrity and fiscal responsibility?

## Alternative forms of Ownership

- Is it better for personal or business purchases?
- How can artists buy into community space/stake/ownership?
- Shared ownership for nonprofits and space best practices?
- Tell me about land trusts and coops for artists
- How can homeowners keep the land and lease it to developers or buyers?
- Can we learn more about public/private partnership?

## Financing

- Who funds non-profits?
- How do you fund shared housing?
- Just how do real estate people make money/profit?
- And the different ways they do so at each step of development?
- How do we collectively connive financing that a model for investing in cultural space in Seattle is a movement making Seattle special across the country as a destination, so it's worth investing in?
- How do people with historically bad credit get financing?
- How to establish a good credit history?
- Volunteer help with taxes for nonprofits
- How can people with "bad credit" gain access to resources?
- How can we teach funders and lenders to recognize "street smarts" and community relationships as creditworthy assets? How can we teach banks and developers to position themselves as hoarders of resources stolen from indigenous and POC land and labor?

## Evaluating Space

- What City resources exist to help vet potential spaces?
- Are there checklists of what to look for?
- Are there affordable ways to do this?
- Can commercial and residential spaces be used for the same purpose?

## Partnering

- How can we better use technology to bridge/shorten the gaps and better collaborate with community organizations who share a common goal/purpose?
- How can we collaborate with like organizations, particularly when they may not know they share a common goal they could work together on?

## Political/Regulatory

- How to get politicians to really care about arts, culture, and heritage?
- How can we get developer cultural promised as legal requirements?
- Spaces historically used for cultural spaces are under the protection of the city to only be purchased or used for that purpose...how can we do this?





# What we did

## 1 Launch + Values

May 30, 2018  
Langston Hughes

Welcome  
Tim Lennon, Langston Hughes

PROJECT AND PROCESS  
Cassie Chinn  
What is Cultural Certification?

CULTURAL SPACE/COMMUNITY GOALS +  
VALUES  
Carol Rashawna Williams

KNOWLEDGE TOPICS  
Lesley Bain  
Topics of interest/Priorities  
What do you wish you'd known?

## 2 Find It, Fix It

June 20, 2018  
Toshiro Kaplan Building

Toshiro Kaplan Building Story

REAL ESTATE REALITIES  
Kyoko Matsumoto-Wright

CASE STUDIES  
S Surface  
Rico Quirindongo

## 3 Fund It

July 18, 2018  
Washington Hall

WASHINGTON HALL  
CASE STUDY AND TOUR  
Kji Kelly, Historic Seattle  
King Khazm, 206 Zulu at Washington Hall  
Deb Twersky, 4Culture  
Cynthia Weaver, Beneficial Bank

Nonprofit financing:  
Uche Okezie, HomeSight

Private financing:  
Bo Zhang  
David Neiman  
Jaebadiah Gardner  
Business/Nonprofit Loans  
Sue Taoka, Craft 3

## 4 Community Engagement Community Empowerment

September 19, 2018  
Wing Luke Museum

CHIEF SEATTLE CLUB & WING LUKE MUSEUM  
Colleen Echohawk, Chief Seattle Club,  
Executive Director  
Paul Mar, The Wing Board  
Beth Takekawa, The Wing Executive  
Director  
Gloria Lung Wakayama, The Wing Board  
Derrick Belgarde, Deputy Director,  
Chief Seattle Club

Tour:  
Chinatown/International District

Group Project:  
Ben Hunter, Hillman City Arts and Cultural  
Community Hub

## 5 Government Day

October 17, 2018  
Rainier Avenue Radio

Rainier Avenue Radio Story  
Tony Benton,

CULTURAL SPACE PUBLIC  
DEVELOPMENT AUTHORITY

PUBLIC SECTOR PANEL &  
SMALL GROUP BREAKOUTS

Jessica McHegg, Arts Permit Liaison,  
Department of Construction and  
Inspections

Ubax Gardheere, Manager,  
Equitable Development Initiative

## 6 Partnering

November 21, 2018  
Northwest Film Forum  
PARTNERING CASE STUDIES  
Vivian Hua, Northwest Film Forum,  
Executive Director

Tour: 12th Avenue Arts  
Michael Seiwrath, Capitol Hill Housing

Group Project:  
Multicultural Community Coalition  
Asmaret Habde  
Yordanos Teferi

## 7 Lease to Own and Alternative Ownership

January 16, 2019  
Equinox

LEASE TO OWN  
Matthew Richter

EQUINOX TOUR  
Sam Farraizano

SMALL GROUP BREAKOUTS

## 8 Project Timelines and Lookback

February 20, 2019  
New ARTS Office at King Street Station

PROJECTS + TIMELINES  
Randy Engstrom, Seattle Office of Arts  
& Culture Executive Director  
Angela Castenda, Beacon Business  
Association  
Cassie Chinn, Wing Luke Museum

EVALUATION OF BASE YEAR 1  
BASE "elevator pitch" —  
how to describe BASE  
Lessons learned and applied  
What was missing?  
Case studies— which were you most  
excited about?





# What we learned

## Finding the Right Space

### Working with a broker

Commercial real estate brokers usually work for a commission of the deals they help put together. While this percentage varies, it is typically 6% for most deals. Artists and cultural space seekers typically do not represent large enough deals for this percentage to be worth the time spent touring spaces and orchestrating a deal.

However, there are several brokers in Seattle who enjoy working with cultural space seekers, and are willing to take on projects with lower potential for commission, as long as those projects are professional and realistic.

### Narrow Your Search

To refine your search, think about the following list of questions to help narrow the number of spaces you need to see.

*Square Feet:* How large a space do you need? Think about a range: What could you shoe-horn yourself into, and what would be almost more space than you need?

*Budget:* What can you spend on occupancy costs (rent, triple net, utilities, etc)?

*Term:* How long of a lease do you need?

*Clearspan:* Many arts and cultural uses depend on “clearspan” between structural columns.

*Height:* How tall do you need ceilings to be?

*Use:* There are definitions for “uses” in the City’s Land Use Code. It’s important that the use you intend, as defined by code, is allowed in the zone. For example, there can be no theaters in most of the Industrial zones in SoDo. Will audiences be invited into this space? Will there be loud activity?

*Neighborhood:* Is there one part of town you want to be in? A type of neighborhood? Proximity to transit? Do you rely on walk-by traffic?

*Street frontage:* Does the space need to be right on a sidewalk? Can it be buried, or elevated, in a building?

*ADA Compliance:* Does the space allow for access by a diverse type of people? For both the audiences, the artists, and the staff?

### The 10% Rule

Though it is not a rule, per se, we heard from multiple experts that roughly 10% of potential deals result in actual spaces. You need to have multiple “irons in the fire” in order to make one work out. At Storefronts Seattle, the organization approached 10 empty storefronts for every one that ultimately joined the program. At Capitol Hill Housing, the real estate team initiated 10 potential site acquisitions for every one that actually got bought. Historic Seattle finalized roughly 10% of the deals they initiated.

Try not to be discouraged by a 90% failure rate; it’s just a natural part of a 10% success rate.

## Fixing Your Space

### Tenant Improvements

Tenant Improvements, or “TI,” are the changes you need to make to a rented space to make it ready for your organization and your programming. This can be as simple as a coat of paint applied by volunteers or as complex as a large capital campaign involving dozens of consultants and contractors.

Often the property owners have budgets set aside to make Tenant Improvements for various types of tenants. Often, as well, nonprofit cultural tenants bring the ability to raise philanthropic capital monies to a space. These two facts can work well together for both parties. Additionally, many of the improvements the average cultural organization would make to a space may be valuable to the property owner.

Additional electrical capacity, or finished gallery walls, or even that new coat of paint may be improvements the owner is willing to pay for in the form of reduced rent in the amount of the cost of the improvements. It’s worth bearing in mind that not all improvements are things that a property owner would want – painting a room black and hanging a grid of pipes from the ceiling may be a perfect way to build a theater, but is likely not something a next tenant would be interested in.

## Community Engagement

Building a building can and should build more than additional space. A successful project also creates organizational capacity, capital and long-term operational funding, directions for programming based in community interests, etc. The following are summaries of comments by panelists.

*Wing Luke Museum:* The Wing Luke is nationally known for its community process. Members have real input into the decisions for the museum and its exhibitions. It is a messy process, and means that staff have to step back and relinquish control, but it makes a strong organization that elevates community values.

Engagement for building the museum was different than the typical methods an organization would use for a capital campaign. When they started raising funds, the Wing Luke was a \$1 million organization looking to raise \$25 million. Their community was not used to giving large donations.

The Wing Luke Board structured their fundraising around the values of the community—families, and their stories. Family members would pool their money into significant gifts, and encourage each other to contribute. The pooling of money is a tradition that allowed the Chinese community to create the original building.

Some points of advice: Think big and think long term, because no matter what you build it will cost a lot of money. If you build for growth you can rent out space early on and grow into the building. Select an architect that shares your values. If you don’t have the expertise in-house, then get the best experts that you can and make sure that they understand what you are trying to do.

*Chief Seattle Club:* Colleen Echohawk said that it is an exciting moment for the Chief Seattle Club and the City overall, looking forward to a new building. Their outreach has been a different story from Wing Luke’s. The Native American community is experiencing a housing crisis, and the community that they are building for have suffered a great deal of trauma.

When the property next door to the Chief Seattle Club was for sale, they were able to find a way to buy it. Despite the challenges of outreach to their community, more collaboration has come with the design process. It is important for the design team to understand community values, and in this case, required educating some members of the team. It is important for the building exterior to reflect Native American culture, and that was challenging not only working with the designers but also the historic review board.

## Resources in the Public Sector

Grants exist at all levels of government—some City, County and State programs include:

### *Cultural Facilities Fund* (Seattle Office of Arts & Culture)

- Bi-annual submission deadline.
- Top award of \$100,000.
- Will support pre-capital feasibility projects.
- Will support small for-profit organizations.
- Focus on racial equity.
- Five years of site control required.

### *Cultural Facilities & Cultural Equipment* (4Culture)

- Available in alternating years.
- Top award of \$100,000.
- Separate funds for facilities and equipment.

### *Unforeseen Opportunities Fund* (4Culture)

can address out-of-cycle needs that arise.

- Ten years of site control required

### *Building for the Arts* (State of Washington Department of Commerce)

- Biannual funding rounds.
- Top award of \$2,000,000
- Up to 20% of total project costs.
- All awards are subject to State legislative approval.
- Fifteen years of site control required.

## How do you get Funding?

### *Washington Hall*

Multiple funding sources, strong partnerships, good timing and a great deal of effort went into the funding of the restoration of Washington Hall. The project was done in four phases, with on-going fund-raising.

Historic Seattle noticed the building was for sale was able to buy it in 2009 with assistance from 4Culture, and make needed initial repairs and upgrades. This first phase of \$2.5 million covered property acquisition and stabilization. The good timing came from the unusual availability of one-time funding from 4Culture.

In Phase II, 2010-2011, \$750,000 was raised for a new roof and structural improvements.

In 2013, Phase III raised money for a seismic retrofit, elevator, sprinklers and performance space rehabilitation. Funds included \$2.6m in New Market Tax Credits, \$5m foundation/public grants; \$1.7m from Historic Seattle; a \$375,000 loan from Beneficial Bank; and \$100,000 in private donations.

The final phase, \$986,000, restored the historic windows and front facade, and completed the interior build out with offices, meeting space and a recording studios.

The loan from Beneficial Bank was of interest because Beneficial is a for-profit bank owned by a non-profit foundation. They do not have shareholders making money off of the bank and their mission is "to serve your prosperity and goals, not to profit off of them".

Hidmo Cypher applied for anchor tenant and was engaged in the capital campaign. The organization benefitted from a below market lease that was provided to them as a community-based organization.

206 Zulu noted that the process was a marathon not a sprint. Part of the project success was through coalition building, shared learning, and advocacy together to find creative solutions and securing capital.

### *Non-profit Financing*

Uche Okezie and Bo Zhang spoke about non-profits and funding. First, consider the structure of your organization, for example a 501c3 or working with a fiscal sponsor. What is the business model that will result in stability for the organization?

Funders don't want to be the only source of money, and look to leverage their contributions with other funding sources. Collaborative partnerships can also help to spread the risk.

It is important to be able to articulate the value of cultural capital. Community benefit and the "story" of the project is key to attracting resources.

### *Private Financing*

David Neiman, architect at Neiman Taber, discussed microhousing at his Roost project at 901 Hiawatha Place South as an example of private financing. The project is a "cash on cash" return, so the cash flow goes to investors. If investors are willing to cap cash on cash, rents can be bought down over time.

Lenders compare the rate of return on your project as an investment to the rate of return if the money were in the bank and compared to expected return on other investment scenarios. There is also a difference in thinking between investing as a short-term hold vs a long-term hold. Investors need a good reason to tie up their money in a long term hold.

### *Community-Based Lenders*

Sue Taoka spoke about her work at Craft3. Craft3 is a Community Development Financial Institution (CDFI) and a mission-driven non-profit. They make loans that strengthen community resilience, social equity, economic equity. They make loans to non-profits, start-up businesses and others who may not be able to qualify for traditional loans.

Building communities is much more than just the building; it is creating the heart and soul of the community. They want have that stake in the community and figure out how to keep it going. As such, Craft3 prefers to lends to a lot of people in an area, building a density of activity that creates a stronger community.

Project proponents need to be able to communicate their business model and the amount of funding that the project needs.

### *Conventional Funding*

For conventional projects funding may include public grants, financing to do construction, equity (grant, philanthropic, donors), and/or loan financing (bank, impact investments). Remember to take

prevailing wage into account; some governmental funding will require it and construction cost will increase.

### *Creative Funding*

Other projects may use more creative funding methods. Crowdfunding may be possible, and models of multiple investors are being experimented with for even larger construction projects, such as the Fairhaired Dumbell by Guerilla Development in Portland.

Another creative model is for ownership to be transferred to an organization over a set number of years. The Community Arts Stabilization Trust (CAST) in San Francisco is using this model.

As in any funding, the organization needs to show a sustainable business model, building assets over time and structuring a deal to buy back the space over time.

## Partnering Issues

### *Multicultural Community Center*

What makes a good partner? Good partners have mission alignment and clear mutual responsibilities. Partnerships can be powerful and can be part of aligning organizations as an anti-displacement strategy. Shared capacity ideally means that each of the partners can do more by working together.

Along with the advantages of partnering, there are issues that need to be considered in the planning and the ongoing sharing of space. One of the challenges in partnering is how to manage tolerance for risk, especially among board members with different tolerances for risk. Partners will need to figure out how to manage collective fundraising efforts and to coordinate asks from potential donors.

Partnering requires patience and good communication. You will need to plan for time variations in decision-making. Organizations of different sizes may also have different viewpoints. Partners may have different organizational models such as LLC's, 501c3, co-op, or CDCs.

There are different ways of sharing space, and organizations may be still somewhat in their own silos. It is helpful to determine where there are opportunities to overlap functions with shared spaces or shared programs in addition to dedicated space to individual organizations.

### *12th Avenue Arts*

The site of 12th Avenue Arts was previously a surface parking lot for Seattle Police Department's East Precinct. Capitol Hill Housing (CHH) saw the opportunity to use the well-located property for more community benefit, and pushed the City to consider affordable housing there. In order to be successful, community groups need to have some kind of political influence..

One of the triggers was the sale of the beloved Odd Fellows building, which housed multiple community and arts based uses, and was upsetting to the Capitol Hill community. This was a "crystallizing moment" (never let an emergency go to waste!).

The major need in the neighborhood was dedicated theater space. CHH began the process for identifying theater organizations as partners early in the process, rather than the "build it and they will come" approach.

Organically formed coalitions came together to respond to opportunity to be a part of 12th Avenue Arts, with different operational models. The selection of resident theater operators was based on a model that functioned best for the theater groups rather than maximizing the revenue of the space.

## Alternative Ownership

From squatting to site acquisition, there is an entire spectrum of site control options that the group explored.

*Squatting:* Squatting is illegal in the State of Washington, and dangerous, as owners and law enforcement may respond in a way that is out of scale with the offense. However, many currently established organizations began as squats. In Seattle there is a proud history of squatting, particularly in communities of color, including the occupation of the Coleman School, which lead to the creation of the Northwest African American Museum.

*Temporary Pop-Up Use:* Temporary arrangements tend to be casual and typically depend on a direct connection between the owner and the user. Typically, the arts user agrees to vacate the property when the owner has a paying option. Typically, the user covers basic costs for the space, and self-insures for general liability. *Leasing:* The options for what is contained within a lease agreement are limited only by the creativity of the parties writing the lease. Term, rate, and a description of the property are really the only pieces that have to be defined. Stair-stepping leases (where the rate increases over time), or lease rates that vary in relation to income, or extension options that can be triggered by a variety of factors, are all creative options.

*Commercial Condominium:* These are typically storefront spaces, but can be any defined space, that is owned outright by the commercial or cultural occupant, separately from the rest of the building. Typically the owners (any other condo owners, or the owner of the rest of a rental building) enter a condo association to manage common areas and define rules and regulations for the building.

*Site Acquisition:* Owning a place outright by purchasing both the ground rights and any structures on that ground is the goal for many organizations. It is analogous to home ownership and requires ongoing payment of taxes, insurance and maintenance. Ownership offers the most control over the use of the property.

### *Community Ownership:*

Equinox Studios is an example of artist space where the artists have a stake in the ownership of the property. The intent is to keep affordable leases for tenants and establish ownership in whole complex. By applying rent toward shares in the complex, Equinox found a way for tenants to build equity as they grow, and a mechanism to hold the space in perpetuity.

Leases are still important in alternative ownership scenarios. If problems arise, the lease is there to protect both parties. While leases are important, if you feel like you need a lease to protect you from an "evil landlord," then you probably shouldn't get into the deal.

## Project Timelines

### *King Street Station*

The upper levels of King Street station had been vacant for many years. In 2008 the City bought for \$10; over the next several years \$70 million was spent on seismic upgrades and historic renovations.

In 2015, the Out of Sight exhibition was held in the upper space of the station. The idea took hold: what if could be cultural space hub permanently?

In 2016, the City ran the Racial Equity Toolkit on programming model. Outreach and engagement pre-dated political support, and the project survived multiple mayoral administrations.

At the end of 2016 the City sent out bids, and obtained permission to use debt financing for the renovation. \$1.5 million in upgrades were needed for energy code improvements, and an arrangement was made to deduct those funds over time from the rent.

A rotating panel of advisors decides on programming for the space. Its launch in March 2019 exhibited the work of over 200 indigenous artists.

### *Beacon Hill*

The Beacon Business Alliance supports the economic and ethnic diversity of the neighborhood businesses. The opening of light rail changed neighborhood patterns and commercial district support is important to the community.

Originally operating out of Director Angela Casteneda's house, they were able to take over 500sf in the public library that had previously been a Department of Neighborhoods service center.

They are now looking for Innovation Hub/ space resource/co-working space/ commercial space, trying to build trust with property owners. However, commercial brokers get there before them. The lesson learned is to be patient and persistent.

### *Wing Luke Museum*

- Planning for the project and capital campaign took nine years
- The Wing was dedicated to a Capital Campaign that builds organizational capacity rather than sucking up operating funds. This required Board Development and expanding the donor base.
- The approach to planning and design for the building was based on full community participation.
- Goals for executing the construction project included coming in under budget and generating additional equity for the community. The Wing used a negotiated contract with the General Contractor, and value engineering to keep costs in line.
- The project was supported by a three-year capacity building initiative using the outside expertise of consultants and training staff with new skills. New staff were added to increase needed in-house skills.
- Success for the first year came from operating the expanded operations a year before you open and developing the Board and staff mindset and context for an enlarged operation.
- Remember to celebrate the accomplishments along the way, and never take for granted when something goes right!

## Public Development Authority

The BASE cohort met in October 2018 to discuss the cultural space access report, Structure for Stability, and its relationship to the Racial Equity Toolkit (RET). Structure for Stability considers the creation of a public development authority (PDA) to increase space for arts and culture, and to give artists and creatives agency over their space. The intent of the BASE exploration was to ensure that a future PDA would be deeply rooted in and supportive of communities of color.

The following emerged as the values that the participants in the process wanted to see reflected in the creation of a final report, and the organizations that it recommends:

### **Keep Race in the Room**

There was a broad desire to see the conversation about race and the centering of the needs of communities of color not restricted to the RET process. There was consensus that the organizations must continue to center voices of color beyond the formal meetings of an RET.

### **Recognize that Assets are not Always Financial**

Community capital can show up as intergenerational knowledge, as ecological richness, and in many other intangible and often non-quantified ways. Use an asset-based approach to working with community, as opposed to a deficit-based approach. Also continue to recognize the importance of financial capital and continue to "chase the money" on behalf of community priorities.

### **Always be Learning**

Understand change and anticipate it. Assume nothing. Remain open to new ideas and nontraditional (non-dominant-culture) points of view. Be fluid, find the contours of the landscape. Always question. Explore paradoxes. Embrace un-knowingness.

### **Build Community Ownership**

Create structures that encourage literal property ownership by the community. Use this strategy to narrow financial inequality. Build capacity for financial and property-based growth in community. Educate, lift up, and train. Make reparative investments to build community health.

### **Who Decides Who Decides?**

Create clear pathways for community to inform and impact institutional decision-making, acknowledging our shared history of inequality in decision-making. Create a structure where power flows from the bottom up.

# Case Studies

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A variety of case studies were looked at as models over the course of the BASE sessions. Some included tours, other venues hosted sessions. People who played various roles in the creation of these cultural space projects talked about how they came about, and what lessons learned might be useful to the cohort.



*12th Avenue Arts, Blood Water Paint , Macha Theater.  
Joe Iano photographer*



## 12th Avenue Arts

12th Avenue Arts was years in the making, but succeeded in turning a City-owned parking lot into a mixed-use anchor for the Capitol Hill neighborhood. The site was acquired by Capitol Hill Housing (CHH) at no cost, but with the requirement to replace the parking for the East Precinct police station below the building. Community pressure helped CHH get the project through needed approvals from the City.

Eighty-eight affordable housing units were in the program mix, along with non-profit offices and a community meeting space. Restaurants activate the street edge, along with the public lobby and two theater spaces.

CHH wanted to create the kind of space that would best support the theater community. And because managing a theater space is outside of CHH business as a housing provider, they put out a call for proposals to theater organizers. Small theater companies formed coalitions to apply to manage the space, and a group of three theaters formed a non-profit, Black Box Operations, to manage the space. The theater community opted for a dedicated space, usable 24/7, that could be used by the Black Box groups or rented at affordable rates. This allowed theater companies the flexibility to take creative risks, renting by the week, rather than the “pack it in” model where use of the space is limited for each group in order to maximize the number of shows produced.

### Lessons learned:

- Partnering—with the City, the community, funders, and arts organizations—made an ambitious and impactful project possible
- It is important to let arts organizations determine the kind of space that they need
- The theater companies have members on the board in order to give them some control over the management of the ground floor of the building
- Including the theater space means that the building is activated during the day and through the evening

*“What was built here is far more than 88 units of affordable housing. We built community. The mission of Capitol Hill Housing is not simply to build housing. Our core purpose is to build vibrant and engaged communities”*

*—Chris Persons, CEO of Capitol Hill Housing*



# Hillman City

At the Community Engagement session, the idea of Hillman City as an arts district was discussed. It serves as a case study for an arts district with a mission of benefitting artists, residents and low-income people in a booming city. To that end, the need for an inclusive process and legislation with “teeth” was emphasized in order to actually increase control for arts & cultural organizations that work together.

The SWOT analysis (strengths, weaknesses, opportunities and threats) summary is:

## *Strengths*

Hillman City’s location and people are great strengths, along with the existing cultural uses in the area. Neighborhood-based programs and neighborhood-based media run by people of color already exist. Transit improvements in the last few years has increased the neighborhood’s accessibility.

## *Weaknesses and Threats*

The hot real estate market makes land in Hillman City vulnerable, with displacement of people and cultural assets. The City’s development policies are not based on racial and social equity, and the community lacks tools to address gentrification. While the addition of light rail has been useful to residents and venues, it also has been part of the

## *Opportunities*

Opportunities include using alternate models of ownership, such as land trusts, for community empowerment. Rethinking the tax structure to a more progressive model is a fundamental opportunity for the neighborhood and beyond. A rapid response strategy, visible to decision-

## **Lessons learned:**

The discussion was summarized into four priority goals:

- Reach for a LONG TERM sustainable model
- Create CONCRETE tools and legislation
- Come together with a mechanism for a UNIFIED VOICE
- Attract RESOURCES of all kinds

*How do we leverage the arts & culture district designation to maintain itself as a place for artists and low-income people, so that they benefit?*

makers, could help push against unwanted development and actions.

Partnering is seen as an important opportunity, including groups within the neighborhood and outside. Working together can increase the community voice and available resources.

Strengthening leadership is an opportunity for more recognition from the City and other agencies and institutions.



# Chief Seattle Club

Chief Seattle Club is a full human service agency that has assisted Seattle's Native American community for 49 years. The Chief Seattle Club, located in Pioneer Square, provides a safe and sacred place to rest, revive, and nurture the spirit of urban Native peoples in need.

There is a full-blown housing crisis for Native people in Seattle. They have the highest rates of homelessness in the Seattle and in King County. Recognizing this need, the Chief Seattle Club is in the midst of the process to build 80 units of low-income housing.

Beyond the housing crisis, there is a need for a place of community and connection to Native traditions. The new building will also have a health clinic on site, in partnership with Seattle Indian Health Board, and an art gallery and cafe on the street level. These uses will welcome people to a place of acceptance and community.

The building design is intended to look and feel like a Native building. Architecture firm Jones & Jones, also in Pioneer Square, has deep roots in the Native community.

The new building is planned to open in 2021 and is designed to include a significant cultural space for the project's participants and the public to enjoy.

## Lessons learned:

- With the current housing crisis, a way to cut through the red tape and bureaucracy is needed.
- People need more than housing, and the project offers the cultural connection that helps healing.
- Outreach is important, but needs to be appropriate for community members that have suffered trauma.

*what does it mean to preserve Native culture in the city? We have all kinds of historical preservation boards...but we don't have anything that focuses on Native people.*

*—Colleen Echohawk, Executive Director, Chief Seattle Club*



## Equinox Studios

Equinox Studios was founded in 2006 as an enclave of Artists and Artisans in a World War II era factory building in the Georgetown neighborhood of Seattle. Sam Farrazaino, sculptor and cultural space entrepreneur, adapted a World War II-era industrial building into studios and shops for a wide range of artists and makers. In 2014-15, three adjacent buildings were added to create a complex with almost 100,00 square feet of workspace and 125 tenants.

One of the unusual aspects of Equinox is that the artists share in the ownership. By paying their rent, artists gain stock in the corporation that owns Equinox. Now 100% tenant owned, Equinox has further plans to add artist live-work space to the complex.

Sam was able to acquire the property with assistance from lenders supportive of the project.

### Lessons learned:

- With the current housing crisis, a way to cut through the red tape and bureaucracy is needed
- People need more than housing, and the project offers the cultural connection that helps healing



## King Street Station/ARTS Office

The Office of Arts & Culture (ARTS) was not looking to relocate their offices. However, the opportunity to use the third floor of the historic King Street Station came up when the vacant space was used for a show for local artists during the 2015 Seattle Art Fair. The idea of using the space as a cultural anchor became the catalyst for a new home for ARTS.

The project didn't need to go through the typical process of fundraising, but needed to garner political support. The Department of Transportation (SDOT), who owns the building, struggled to rent the space. Politically, using the revenue that ARTS received from admission taxes to pay SDOT was a positive story. The other attractions to relocating ARTS were strong community support and dedication to showcasing the City's support of under-represented voices.

In order to center programming on communities of color, ARTS created the King Street Advisors, a group of 20 people, primarily of color, who make decisions on programming. The first show, which opened in 2019, displayed works of art from over 200 self-identified Native American artists.

### Lessons learned:

Invest as much time in community-building as you do in building.

Center your project in community.

In boom times, costs are higher and construction schedules are longer.

Think creatively about how to meet codes. In order to allow more exposed brick in the gallery space, the conference rooms were built to be very energy efficient.

*"ARTS at King Street Station, which incorporates a new 7,500-square-foot cultural space available to the general public, a studio for artists-in-residence and offices for staff of the Seattle Office of Arts & Culture, was conceived to increase opportunities for people of color to generate and present their work and to reflect and foster the creativity and talents of people that continue to create the fabric of Seattle".*

—ARTS website

# Multicultural Community Center



The Multicultural Community Center Coalition (MCC) is a group of eight immigrant and refugee-serving community organizations in Southeast Seattle. The MCC is one of the elements of the Community Cornerstones program, funded by a 2011 \$3 million HUD grant to further strategies and actions that embed social equity into the planning for transit-oriented around Seattle's Link Light Rail stations.

A major aim of the MCC is community ownership. It is part of an anti-displacement strategy for South Seattle, keeping community organizations in place with shared ownership of space. The aspiration is that shared ownership would help to reduce the rent burden of the community organizations and allow them to put more resources into the work that they do. The long-term goal of the MCC is to build capacity and empower immigrant and refugee communities.

## Lessons learned:

- Together we are able to do more.
- "There's magic" really isn't a model.
- One of the challenges is trying to be equitable even with very different organizations. They are different sizes, and have varied comfort levels with risk-taking.
- An LLC is an important shield of liability for the organizations.

## Challenges:

- How do we fund raise together?
- What is shared vs dedicated?
- The co-op model is hard for funders to understand
- Group decision making takes time

*"This relationship-building work is not what we normally think of in land use or development work, but building community capacity is critical to getting the 'equitable' part of equitable TOD right".*

*—Community Cornerstones – advancing Equitable Transit Oriented Development*



# Northwest Film Forum

Northwest Film Forum is a nonprofit, member-based film and arts center located in Seattle's Capitol Hill Arts District. Northwest Film Forum presents hundreds of films, festivals, community events, multidisciplinary performances, and public discussions each year. In addition, the Forum offers educational workshops and artist services for film and media makers at all stages of their development. Artist services include access to space, gear, fiscal sponsorship, and an edit lab.

Part of Northwest Film Forum's success has been creative partnerships and sharing of their space. The partner organizations that are housed at Northwest Film Forum include Native American-based Longhouse Media, Seattle Globalist, Brave Sprout Productions, and Tasveer, the producer of Seattle's South Asian Film Festival.

## Lessons learned:

- What makes a good community partner?: Mission alignment
- There is a hole in arts infrastructure that Northwest Film Forum has helped fill: fiscal sponsorship.
- We encourage anyone to come in with ideas on how to use the space.

## Challenges:

- In sharing space, it is often the largest organization that shoulders the heaviest responsibility for shared costs.

*Originally founded as a filmmaker collective, Northwest Film Forum has long valued strong partnerships as foundational for serving the community.*



# Rainier Avenue Radio

Rainier Avenue Radio is an independent multi-media resource providing opportunities for the communities of South Seattle, Southeast Seattle, the Central District and Renton to be informed and to engage in critical issues, local news, community events and the arts. Rainier Avenue Radio also provides training in journalism, broadcast, film, photography and social/digital media.

Located in Columbia City, Rainier Avenue Radio has looked at options for a more stable home. They looked at rehabilitation of an unused attic space nearby as a partnership opportunity. This study was funded through a City of Seattle Department of Neighborhoods Matching Fund and Shunpike.

More recently, they have been successful in using space through working with a local developer. Rainier Avenue Radio hosted the BASE session in their temporary space, which the property owner/developer allowed them to use until the time came for demolition.

## Lessons learned:

- Sources of money for feasibility planning can be found through the City's grant process.
- Partnerships of all kinds—other community-based groups and private developers—offer opportunities.
- Gentrification puts community institutions at risk

*Rainier Avenue Radio.world is a 24/7 community radio station and digital media hub dedicated to amplifying the diverse voices of their communities.*

*—Rainier Avenue Radio.world website*



## Tashiro Kaplan Lofts

Pioneer Square started to feel gentrification early, and artists in the neighborhood were being displaced as the real estate market in the historic district improved in the 1990's. The Pioneer Square Community Development Organization invited artist-housing provider Artspace to renovate two adjacent buildings into a "neighborhood of artists."

The Tashiro Kaplan project, finished in 2004, provided space for galleries, office space for 4Culture, artist-run co-ops, a community room, a coffee shop and artist housing.

Artspace was the developer of the project, and funding came from multiple sources. Government funding included the HUD at the Federal level, the State of Washington Housing Trust Fund and Building for the Arts Program, King County (now 4Culture), and the City of Seattle Office of Housing. Funding was also received from a number of foundations.

Artspace is a non-profit developer of live/work artist housing, artist studios, arts centers and arts-friendly businesses. They have 51 projects in operation throughout the country, including the Tashiro Kaplan Artist Lofts, the Hiawatha Lofts and Mt. Baker Lofts in Seattle.

### Lessons learned:

- Working with Artspace as developer brought expertise specific to the project.
- Many funding sources were tapped, including all levels of government, foundations, and CDFI (community development financial institute) money
- The mix of uses is designed to make a community of artists with impact to the cultural strength of the neighborhood and the city

*I am so stunned by how it continues to be such a vital art creative presence in Seattle, not just in the Pioneer Square community, but the tentacles that reach out throughout the city"*

— Catherine Vandenbrink (Seattle Times 7/31/2014)



# Washington Hall

In 2008, Historic Seattle found that this historic and culturally rich building was listed for sale, and vulnerable to demolition. With the help of 4Culture, Historic Seattle was able to purchase the building in 2009 and begin an ambitious, \$9.9 million, four-phase restoration project, completed in 2016.

Restoration of the building included seismic stabilization, a new roof, an elevator to make all floors accessible, refinished stage floors and lighting.

The cultural significance of the building made a powerful story for its restoration as a hub of affordable cultural space in Seattle's gentrifying Central District. Many of the finest local musicians, and internationally known artists have played this hall, ranging from Duke Ellington and Billie Holiday to Jimi Hendrix, dancer Mark Morris, Elvis Costello and Macklemore.

The intent of renovating the building was to continue the cultural connection to the neighborhood and the city, addressing the lack of affordable venues, especially for generative and emerging artists. In addition to the performance space, the building houses non-profit office space, meeting rooms, a recording studio, a catering kitchen and small cafe.

Links to the community and arts were essential to the project. Three emerging arts organizations became anchor tenants: 206 Zulu (Hip Hop culture), Voices Rising (LGBT music & spoken word), and Hidmo (Eritrean arts, food & social justice).

## Lessons learned:

- Partnerships, tenacity and good timing made the project possible.
- Funding came from multiple sources, including grants, tax credits, and loans.
- The historic nature of the building and its cultural importance were important factors.
- The intent is to create self-sustaining model as a facility serving diverse arts and cultural endeavors.
- Perseverance is critical.
- While the good fortune of timing worked for this project, timing is not under the control of project proponents.

*"Very few venues in Seattle can claim such a strong social, cultural and neighborhood history. We felt that it was our moral obligation... to not only save the building, but to partner with vibrant, local organizations to preserve [its] strong inclusionary soul for future generations."*

*—Kji Kelly, Historic Seattle*



# Wing Luke Museum of the Asian Pacific American Experience

The Wing Luke Museum is a National Park Service Affiliated Area and the first Smithsonian affiliate in the Pacific Northwest. Nationally recognized for our work in creating dynamic, community-driven exhibitions and programs, The Wing Luke Museum of the Asian Pacific American Experience puts their community at the heart of each exhibition we create.

Renovating the historic East Kong Yick building into their 60,000 square foot facility required an ambitious fund-raising campaign. The fund-raising was tailored to the community-based values of the organization, with family members pooling their resources to fund the project.

Decisions at Wing Luke are community-based and supportive of the Chinatown/International District neighborhood. The museum sees itself as a neighborhood concierge and an economic anchor for the nearby small businesses. For example, they made the decision to not include a cafe or restaurant at the museum so that patrons would go to the many restaurants in the neighborhood. And because the neighborhood wanted to have more retail space, the Wing Luke included a shop on the street level.

Community-based decision making may be messy and slower than traditional models, but the Wing Luke Museum strongly values its ties to community and the powerful bonds that are created by giving their constituents a meaningful voice.

## Lessons learned:

- The community is the basis of fundraising, building design, and ongoing programming for Wing Luke.
- Patience is required for processes that are based on community building.
- Bring in the best expertise that you can, and make sure they understand exactly what you are trying to do.
- Remember to celebrate the accomplishments along the way!

*Think big; think for the long haul.*

*—Paul Mar, Wing Luke Board*

