

Square Feet 2013

Wrap-up Report



OFFICE OF ARTS & CULTURE
SEATTLE

Square Feet 2013 : a wrap-up report

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Introduction

Square Feet 2013 convened on Monday, November 18, 2013 to explore the idea of Cultural Districts as a way to support the work of artists and arts and cultural organizations in Seattle. The event was produced by the **Seattle Office of Arts & Culture** and **4Culture**. Centered on a keynote address from creative placemaking expert **Anne Gadwa Nicodemus**, the day also featured presentations from twenty local projects in motion, and a working session that resulted in a \$10,000 investment by the Office of Arts & Culture in an idea generated by the day's attendees.



Over 150 people, representing arts organizations, independent artists, funders, developers, property owners, architectural designers and consultants, universities, and local government took part in the day, which was hosted by the **Lee Center for the Arts**, the **Northwest Film Forum**, and the **Velocity Dance Center**, all on 12th Avenue on Capitol Hill.

A note about the text of this report: We solicited the presenters' remarks following the event for inclusion in this report. Some of the speakers had prepared remarks, some spoke from general notes, and some spoke extemporaneously. We have attempted to present all of these in a format that makes sense to the reader.

Matthew Richter, Cultural Space Liaison from the Office of Arts & Culture, started the day with some opening remarks:

Welcome to Square Feet 2013, a day-long event produced by the Seattle Office of Arts & Culture and 4Culture.

I want to thank everyone for coming, and I want to thank our host for this first part of the day, Seattle University. As you probably know, we made a last-minute venue change at the very end of the week last week to accommodate all of you, and Seattle University was able to jump in on about 30 minutes' notice, which is amazingly nimble for a large institution, so I want to thank **Carol Wolfe Clay**, who's my main contact here, and I want to thank the university, and I want to introduce the university's president, **Father Stephen Sundborg**, to welcome you all.

Father Stephen Sundborg welcomed the group.

I'm Matthew Richter, and I'm the City of Seattle's first cultural space liaison, and that fact is because of the work of the two men who are about to be introduced.

'Square Feet' is the frame here; it's the name for a series of get-togethers that we'd like to produce roughly every six months. This time we're going to talk about the creation of cultural districts. In the spring we'd like to host another one and talk about city-owned properties and arts and cultural uses.



Square Feet will become the place where we can share with you the work we've been doing in the previous six months. It's a place where we can talk about accomplishments, share upcoming challenges, and put the whole community's brain-power to work solving these issues. It's a place for you to learn about what we're working on and for you to inform that work. We work for you, so you can think of these as semi-annual performance reviews.

Our office is in the process of launching a cultural space inventory for the City of Seattle. What are we talking about when we talk about cultural space in Seattle? How many cultural square feet are there in Seattle? Are they rented? Owned? How old are they? How many theater seats are there in Seattle? We've approximated that we're about 1/3 of the way through counting, (and when I say 'we' I mean Melody Kadlub-Barr, who's been leading the project and is brilliant, and I'm lucky to work with her) and we have some preliminary answers I want to share with you as we get started today, something to keep in mind as we have this discussion.

We have, to date, counted 3.4 million square feet of cultural space, and we've counted less than half of the spaces we know are out there. We've yet to get responses from Benaroya Hall or from the Seattle Art Museum so 2.8 m square feet is just the beginning.

3.4 million square feet is more than the total square footage of coffeeshops in Seattle (approximately 1.8 m square feet). It's larger than Amazon. The largest single space we counted was the downtown public library at 330,000 square feet of literary, visual, and performing arts space. The smallest was the 46-square-foot work-table in theater artist Scot Augustson's apodment, where he crafts his shadow puppets. The average building housing a cultural organization in Seattle is 94 years old. Leasers outnumber owners by a ratio of 4-to-1. For one of the most literate cities in America, we've a surprisingly small amount of space dedicated to literary arts (and we're including bookstores and libraries). For as anecdotally secular as our arts organizations are, they perform, rehearse, and otherwise inhabit religious organizations to an inordinate degree.

Anyway, the data is fascinating, and by the end of this year we'll have the first wave of it available for the public to play with as well, and we'll create an online portal for the two-way upkeep of the data, we'll dedicate resources to the management of the data, and we'll make sure that it doesn't get put on a shelf and become instantly obsolete, this is going to be a living part of how we talk about this from here on out.

We've also helped improve and stabilize some of these spaces. In the past two years, the city's spent over \$850,000 on capital improvements to arts and cultural facilities. Just last month the mayor's office announced over \$700,000 in funding for arts facilities, both through our office and the Department of Neighborhoods.



We've also created pathways between departments in the city that simply didn't exist a year ago. When city properties are surplussed by the Department of Finance and Administrative Services, arts and cultural organizations will now have a chance to look at them before they're released to the general public.

When arts and cultural projects come before the Department of Planning and Development, they'll now have an advocate to help them through the process. When the zoning incentive rules get rewritten next year, arts and culture will be represented at the table. We're working with the Department of Transportation, the Department of Neighborhoods, DPD, FAS, and other departments to examine the places where we all converge over a focus on cultural space, and looking for ways to support, preserve, protect, and expand it.

The city of Seattle's been trying for 31 years to start this work in earnest. In 1982 the Arts Commission brought a group of stakeholders together to talk about cultural space 20 years after the world's fair. One of their primary recommendations was to hire a cultural space specialist. In 1991 that group was reconvened and their recommendation was the same. In 1999, 2007, 2009, and 2011, the both the process and the primary recommendations were repeated: Fund a cultural space liaison.

In 2013 it finally happened, and as the person who's been tapped to steward the beginnings of this work, I'm honored to be helping and I hope to be able to put these resources to good use. Later today we'll talk about the next phase of my work, and you'll get a chance to help direct it and to help us refine the tools we're developing to help you in your work.

All of this work is possible because of, and supported by, the work of the two visionary men to my right, and I get to introduce one of them, and he's my boss, Randy Engstrom, the director of the Seattle office of arts and culture.

Randy Engstrom, Director of the Office of Arts & Culture, then greeted the audience, and introduced the Mayor. Randy discussed his theory of using the arts as the *how* of community development. Using the arts as a strategy for a variety of municipal goals, from waterfront engagement to educational reform, can bring arts and culture to the table of every major policy discussion in the city, and can help move those conversations forward through a lens of creativity, vitality, and vibrancy.



The Arts & Culture Office's cultural space investments are taking three forms, currently.

The Office awarded 15 grants to arts facilities this year, in addition to the 17 awards from the previous two years. Our 1% For Art program, one of the oldest programs of its kind in the country, has funded hundreds of major public artworks, and continues to be one of the most exciting ways we have of introducing arts into residents' everyday experience. Finally, the technical assistance our office can now offer with a fully funded cultural space program has benefitted, and will continue to benefit, artists and arts organizations working through a myriad of space issues.

Additionally, Youth Development has become a major area of focus for the Office, helping children become creative critical thinkers. Our Creative Advantage program injects arts education into 13 under-resourced schools in the central pathway. Our Youth Arts program provides funding (\$175,000 last year) to artists, organizations, and programs serving youth. Our Work Readiness Arts program uses the arts as a tool in the fight against youth violence.

Cultural Placemaking is the area of today's focus, and our office is exploring a number of ways to use the arts to create great places in our city. We are creating brand new policy tools that can be used by the city, by artists, and by arts organizations to enhance their work with the arts. We are now in the business of matchmaking, providing introductions between players that can be mutually beneficial. We are also in the business of activating empty space with the arts. Our office played a foundational role in the creation of the Storefronts Seattle program, and we continue to support it in the placement of arts and culture into vacant real estate. Finally, the impact of art and culture as an economic development driver in our city cannot be understated. Report after report looks to the arts as the engine that drives urban development.

Today we are reporting back on what we've done since Cultural Space Seattle; we've made progress and there is more to do. We hope to continue working with all of you. We couldn't do this without the support of the Mayor's Office and the City Council.

Mayor Mike McGinn then spoke to the audience, saying he “wanted to take advantage of one of the last remaining spotlights” of his administration to focus on how arts and culture are an economic development driver in the city. (The event took place after Mayor McGinn conceded the election but before the end of his term.) The mayor praised Randy’s work as director of the Arts & Culture office, and echoed Randy’s approach that treats the arts as the ‘how’ of addressing other issues in city life.

The mayor pointed out that it was the new admissions tax revenues generated by Chihuly Garden & Glass and the Great Wheel (both, notably, for-profit ventures, and both, notably, the subjects of push-back from the arts and culture communities) that made a renewed civic focus on cultural space possible. These new revenues funded the Cultural Space Liaison staff position, funded the recent Cultural Facilities grant round, and funded the day’s activities. All of these issues had been on the city’s “wish list” for decades.



He also renewed his enthusiasm for returning 100% of the admissions tax revenues back to the Office of Arts & Culture (currently only 75% return to the office), and for exploring options for long-term funding for the arts in Seattle.

The mayor also recognized the presence of so many city departments in the audience, and praised the various departments for “working together for the betterment of the community.”

“We know that arts and cultural spaces and organizations are what make our neighborhoods livable, walkable, and vibrant,” he said. “We also know that these spaces are all too often pushed to the side for other development, as our city moves forward.” The challenge, the mayor said, was to incorporate progress with sustainability.

The mayor thanked the presenters who had come together to share their stories, and recognized that “It’s only coming together as a unified group that we’re going to be able to make some changes.”

Session I: Rapid-Fire Presentations

The Lee Center for the Arts at Seattle University

The first session of the day consisted of a series of very short presentations from artists, arts organizations, developers, and city planners. The session was designed to present a flash of data, a snapshot of some of the moving parts in Seattle's cultural space ecology. The hope was to present a representative sampling of projects that could give a sense of the needs, and the opportunities, faced by the community.

These presentations were divided into four categories:

Projects in Motion (for projects in the middle of builds, or renovations, or moves)

Projects Revving Their Engines (for projects with explicit plans to move soon)

Dream Projects (for "wouldn't it be great if..." type projects)

Landing Sites, or the Place in Placemaking (for neighborhoods, or the "receiving sites" for the projects talked about previously)

Projects in Motion

Theater Schmeater (Douglas Staley, Artistic Director staleyproductions@yahoo.com)



After 22 years in our cozy 48 seat basement theater, our building was sold at the end of 2012 and re-purposed in ways that rendered it impossible to continue as a viable theater space due to sound abatement issues. After months of searching we found a new space in Belltown. Owned by Plymouth Housing Group, a non-profit that works with low income and "transitional" housing clients, the space was offered with monthly costs far below prevailing market levels, which made the space "sustainable" for our needs and capabilities.

They had wanted an "art" element to the building since it was completed in 2008. Our new Address is 2125 Third Ave, in a modern building that meets city seismic and fire codes, and in a vibrant and growing urban Seattle neighborhood. The new space is essentially bare. We need to build a lobby, an office, a costume shop and a rehearsal space. We need to create a performance space where we can put our sound and light equipment, 48 seats, and most importantly our passion for the art.

We have the keys and have access to the building and will be holding a kind of open house in the new space on Saturday Dec 7th, from noon-3pm. Landlord improvements are done (bathrooms, HVAC, and ADA improvements). We are essentially out of our old building and have

a number of storage spaces filled to the brim with Theater Schmeater. Our open house went well, and now we are doing the back and forth between contractors, and architects, and are scheduled for submittal the first week of Jan with DPD. And of course we've signed the contract with The Office of Arts & Culture.

12th Avenue Arts (Michael Seiwerath, Executive Director mseiwerath@capitolhillhousing.org)



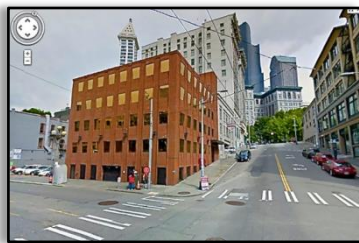
12th Avenue Arts was fifteen years in the making. The housing project languished and almost died from “Seattle process” before the arts-as-anchor idea took hold and reenergized the whole project.

Took strong neighborhood support, going down to city hall, to make the project a reality

Arts proved to be catalyst that increased neighborhood support. While only 9% of the building, the arts space provided a solution, as well as a focal point for community backing

Will provide affordable theater space to a number of arts non-profits, as well as be a center of the community.

The New Foundation (Yoko Ott, Director yoko@thenewest.org)



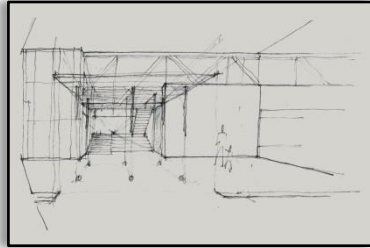
Recently John and Shari Behnke purchased a building in Pioneer Square at 123 3rd Ave. S. You can read a little more about that on the Foundation's news page: thenewest.org/news. The intention is for this property to become the future home of The New Foundation Seattle, in addition to housing other contemporary arts and cultural organizations.

The goal is that all tenants in the building will have a synergy with the Foundation, whose mission is to encourage the production of contemporary visual art through dynamic initiatives that stimulate artistic development, research, and presentation.

We hope that collectively we will add value to the neighborhood by creating a 'center' that is outward looking, engaged with the community, and bolstering the arts scene that already exists in the area.

I am currently assisting Shari with identifying other organizations that could potentially be tenants. There are three floors available, each at just under 3400 square feet. Although we are in conversations with some organizations, we haven't confirmed a tenant yet.

Oxbow (Gabe Kean, Owner gabe@bwco.info and Ruth Lockwood ruthlockwood@gmail.com)



Oxbow is a place where multiple disciplines meet—an ever-evolving space for experimentation and collaboration within the arts. Oxbow will host and present art installations, performances, workshops, films, lectures, and events.

Construction is now underway to make major improvements to three of Georgetown's historic buildings and their sizable, shared outdoor lot (collectively named Oxbow).

In 2014, the main garage building's renovations (originally built in 1929) will be completed to accommodate an art installation, performance, and event space, both inside and in the 5,000 sq. ft. lot to be used as an off-street community venue.

This structure will also be home to design company Belle & Wissell, a fabrication shop, a photography studio, and an architecture firm. In 2015, development will begin on a public restaurant or retail space that will include major improvements to the current office building (built in 1928) with an outdoor component. In 2016, the Oxbow Triangle (wedge-shaped building built in 1922) will be renovated as a retail space.

Oxbow was a participating venue for Subpop's Silver Jubilee in 2013, and Oxbow's collaboration with the Georgetown Merchants Association will continue with regular participation in events such as The Georgetown Carnival and Art Attack.

Fetherston Gallery (Betsy Fetherston, Owner fgal@fetherstongallery.com)



I opened the then Ballard Fetherston Gallery 16 years ago on E. Pike St. I watched the neighborhood grow and change over those years. My former landlord owned the building for 25+ years and sold it last year. The new land lord was interested in keeping me as a tenant but he had a mortgage to cover and could get a much higher rent from a bar or restaurant, so we were unable to come to an agreement.

I know that commercial galleries are for-profit entities but anyone in the business knows that we are all borderline non-profit and rent is a big consideration. In thinking about a cultural zone, it would be great if the city would give landlords some kind of tax credits to enable them to keep arts organizations in their buildings. It is often the existence of galleries, theaters and other arts related organizations in a neighborhood that then brings in development on a large

scale. Capitol Hill being a good example. And often the feel of the neighborhood is lost because the arts, etc. are pushed out.

In regards to a cultural space inventory. I think that is a great idea. I hosted a number of musical and theatrical performances in the gallery that were unrelated to the visual art program. It was great to intermingle the arts.

Projects Revving their Engines

Freehold Theatre Lab Studio (Zoe Fitzgerald, Managing Director admin@freeholdtheatre.org)



Freehold Theatre Lab Studio is celebrating its 22nd year. We are unique in the Seattle Theatre Landscape – we are not a producing organization we are learning organization. We are dedicated to teaching, experimentation, study, and risk. We refer to Freehold as a Center for the Practice of Theatre. An inherent part of our mission is that Freehold is a place – a place – where artists can come together.

Our Studio has been a home for many Seattle Theatre artists – as both students and faculty. We offer classes on a quarterly basis, serving about 300 students a quarter. Our students are diverse – they have all levels of experience – they live in all the neighborhoods in the city, they come from diverse backgrounds – and have different motivations but they all come to learn the craft of acting.

Our Lab – is the experimental side of the organization - we are testing the boundaries of theatre and performance. The Lab has developed new works, hosted international artists, toured productions to non-traditional sites – and offered a place to take risks. A current program of the Lab is Our Engaged Theatre program. We host three-month residencies at prisons where inmates write and perform their own work in partnership with our teaching artists – we also tour professional productions to audiences who have little access to theatre. This summer we are touring Henry IV.

Freehold's home for 16 years was the Odd Fellows Building on Capitol Hill – when the space was sold in 2008 we moved to Belltown – we are now on Second and Bell above Shorty's and Tula's Jazz Club. Like the Odd Fellows building our current space has quite a history it was the former home of Aha! Theatre, and Speakeasy Networks – at one point it was a recruiting station for the Navy – we are now sharing the second floor with a vocal coach and a construction company's temporary office while they build out the lot next door into a multi-story residential building. It's loud and chaotic – and messy—and it suits us.

Our space in Belltown has served us well. Our students followed us from Capitol Hill to Belltown – we took just a few weeks in between quarters to set up shop. We have adequate space for our classes and rehearsals and staff, we are downtown in a great location for public transportation,

and our overhead has been low enough that we have been able to continue to grow our programming in a challenging economic climate.

So what's motivating our move?

We have two years left on our lease – and construction in Belltown is booming.

We are in an older building – our space is a second floor walk-up so our accessibility is limited.

We want to be amongst other arts organizations – who can share resources and audiences. We miss the buzz and energy that was Odd Fellows.

We are planning ahead 2-3 years in programming – and want to know that we have a long-term home. Space was identified as the biggest threat to our success in our three-year strategic plan and we know it will continue to be until we are able to reach a resolution.

Our experimentation is balanced by being a fiscally conservative organization so we have been taking this slowly - taking the time to identify exactly what we are looking for – and testing the waters for potential partnerships and support.

So there a couple of things that we must have:

A welcoming central location accessible by public transportation

3000-4000 square feet broken into studio or classroom and rehearsal space – that would be suitable for acting, film, writing, voice and, movement classes. Our primary use times are—in the evenings during the week—and weekend days. We are open to the idea of finding a partner organization that might use our studio spaces during the day.

Proximity to other arts organizations and performance spaces – Proximity to social service organizations and retail – proximity to foot traffic

A space where we can make noise

A space with a 10-15 year lease

A space that we can move into within the next 2 years.

Office space for our staff – and room for growth

This process takes a lot of creativity – we have realized along the way that we may not move to one location – we may not move all at once – that we don't need to have our own performance



space/theatre – that we may need to find a partner organization to use our daytime space outside the theatre community – that this may take a few more years – but the prospect remains exciting and we are feeling very supported by these conversations – and the continued resources that the Mayor’s office has dedicated to helping organizations like us find space.

SIFF (Nancy Kennedy, Director of Strategic Partnerships nancy@siff.net, and Carl Spence, Artistic Director carl@siff.net)



SIFF is anxiously awaiting the conclusion of a deal with Seattle Central Community College to take over a 10 year lease on the now-closed Egyptian Theater. Negotiations are underway, and we are optimistic.

Back story: SIFF (as Stage Fright, a for-profit company) built out the Egyptian Theater as a cinema in the 1980’s, selling the lease to Landmark in 1990 – while at the same time evolving into a non-profit arts organization. We resided in the building for many years, eventually bouncing around downtown and south lake union.

We were approached in 2006 to redevelop the Alki Room at Seattle Center and open our first year-round cinema at McCaw Hall. In 2007 we opened our first SIFF Cinema. After completing a capital campaign, SIFF decommissioned the McCaw Hall cinema and opened the SIFF Film Center on the campus of Seattle Center in 2011.

At the same time we took over the remaining lease on the Uptown Theater. Now operating four cinema screens on lower Queen Anne, SIFF has found success with our new venue configurations. The Egyptian Theater would be a wonderful additional to this portfolio, and SIFF has the infrastructure to support this endeavor.

Our history has been intimately linked with the Egyptian Theatre since its creation and has been the jewel of the Seattle International Film Festival for last 30 years. It is our largest venue for the Festival and Seattle audiences closely associate the Egyptian with our organization.

Being that we are entering into our 40th year for the Festival, we feel that our history and our future lie with the Egyptian as part of the SIFF family.

The Egyptian Theater will need an investment from our community. We look to our City and County for support as well as the local Capitol Hill community that will benefit from the economic impact of the cinema re-opening.

Theater Off Jackson (Patti West, Executive Director pattiwest@theatreoffjackson.org)



History: The performance space known as “Theatre Off Jackson” has been in its current location in the International District since 1987. When the original tenant, the Northwest Asian American Theatre, stopped producing in 2005, a new non-profit called Theatre Off Jackson (TOJ) was formed by a group of affiliated artists to preserve the facility’s use as a performance space and take over its management and operation.

TOJ is not a producing theater company; our model is curated co-productions. We focus on space management and our co-producers focus on the production. Our mission is to keep theater space functioning and affordable for independent producers, self-producing artists, and therefore our patrons. Our season is chosen via proposal and curated. We started off as a volunteer organization with a \$75,000 annual budget and have grown to a \$250,000 budget with 10 paid staff members. We bring about 20,000 audience members to the neighborhood per year and serve over 50 companies or self-producing artists, per year.

We are booked 18 months in advance and have a waiting list for space.

Why do we need to move? In 1980 Seattle Chinatown Preservation and Development Authority (SCIDPDA) purchased the Bush Annex Building for the development of NWAAT and the Wing Luke Asian Museum and obtained a 31-year land lease with the property owner. The 31-year land lease expired in 2011, but the SCIDPDA was having difficulty negotiating a reasonable extension as early as 2007. Unable to negotiate a new long-term land lease, the building reverted back to the property owner on July 31, 2013.

The property owner is unwilling to negotiate a long-term lease with TOJ and restricts the rental to month-to-month. It is clear the owner is seeking replacement tenant(s) with the expectation of charging much higher rent. TOJ has been left with an uncertain tenancy, making it impossible for us to guarantee our co-producers that they have a secure space to perform which means that many will look to rent space elsewhere and TOJ will lose its programming and its primary income source. Clearly, TOJ needs to find a new home.

How we are preparing? Since the lease negotiations between the landowner and SCIDPDA nearly failed in 2007 TOJ has been preparing for a possible move and building its capacity to support a capital campaign. We even went so far as to (with the sponsorship of real estate developer Sabey Corporation) make an offer on the Eagles building in the Georgetown neighborhood. Our offer was accepted but we backed out after learning through due diligence that the property needed extensive renovations. We recognized that our small organization was not capable of raising the capital to cover the renovations at the time.

We learned a lot from funders and donors during that process: we needed to demonstrate that we could responsibly grow our budget to support a move and we needed to strengthen our relationships with donors and granting organizations. The poor economy worked in our favor, buying us additional time in our space to better prepare for a move. We implemented a five-year strategic plan that includes expanding our board of directors, increasing our contributed income, and building our cash reserves. As a result of these efforts we now have over 10% of our annual budget in cash reserves with a goal of reaching 25%. Our contributed income has increased from \$13,999 in 2006 to \$87,400 in 2012. TOJ operates without debt and it's our policy to do so unless we decide to invest in property ownership.



What are we seeking? We are looking for at least 5,000 square feet depending on configuration. We would like to retain our seating capacity of 150 (if possible) because this makes us attractive to co-producers and renters and we'd like to have enough room for a small office to house 4 workstations, small scene shop, and storage. We are interested in the downtown area or southern neighborhoods, but we're flexible. We currently pay \$5,000/month and could possibly pay more depending on the space. We could move any time after the conclusion of our season in August of this year. We own seating and complete lighting, sound, and video systems, we just need the space to hold it.

Book-It Theatre (Charlotte Tiencken, Managing Director charlotte@book-it.org)



Book-It Repertory Theatre, whose mission is “To transform great literature into great theatre through simple and sensitive production and inspire audiences to read,” will celebrate its 25th anniversary season in 2015.

For the last 12 years, Book-It has been performing out of the Center Theatre at the Armory, sharing the space with Seattle Shakespeare Festival and others.

It is now time for Book-It to have a home of its own. We are looking to renovate or build a 250-300 seat flexible seating theatre that will include classroom, rehearsal space, shop space, offices, a library or bookstore, café, and offices.

We want to create a community space that can be used by multiple organizations to promote literacy and theatre. We would be interested in partnering with a local developer to bring the space to fruition, and are looking in the South Lake Union, Lake to Bay, North Seattle, and Downtown areas.

Wouldn't it be great if...

La Sala (Miguel Guillén, Director mangelg@earthlink.net)



First talk about La Sala and how it is making successful strides into a coalesced Latino arts community.

Talk about how it's doing that using a series of events that bring artists and the broader community together.

Wouldn't it be great if the success that La Sala has had in bringing people together was formalized into a 'pop-up event format' that happens all year round (5 de Mayo etc) and offered Latino artists a tract of events to participate in? What if these were month-

long events that happened quarterly, and could include exhibition and performance space, visiting artists, and also educational components; all becoming avenues for the community to engage with each other through artistic practice? Practices centered on the Latino experience in the Pacific Northwest or not. Perhaps practices centered around shared experience (visiting artist) on being Latino in other places in our rapidly changing society. We could talk about these changes - through art - and take note of the traditions that are being embraced and preserved.

It's an interesting place we're at really as a society here in the Pacific Northwest. What happens when cultures start to blend – I mean really start to blend? What art is created? What about our youth? How can we help our youth move through cultural changes using art? How might youth use art to preserve a collective voice - or interpret change? What happens when you energize and galvanize a disenfranchised community that is rapidly growing in numbers, through art? Examples abound about economic and intellectual growth that have been created when a community is energized through creative activities - and the opportunities for collaboration suddenly expand greatly for ALL artists. Indeed the entire arts landscape will expand. It can start with pop-up events and where it leads is anybody's guess, but I would guess that it would create expectations of a vibrant Latino art culture and an excitement to experience and to be part of it engaging people and bringing together community.

I believe this is doable. Initially a small volunteer base of arts professionals could be mobilized to create the first year's schedule and create an informed budget which could be run by an advisory group. Applying for grants would be next. Then securing spaces – the City's help would be needed with that. Spaces that are distributed throughout the city would be ideal (parking, access, etc would be concerns). The main goal is to distribute, centrally as much as possible, activities that are accessible.

In Seattle, a place for Latino Art and Voices, is now, given all we know about the growing numbers, overdue. I believe this tract of activities would be the perfect precursor for a

permanent space. It would take the next steps started by La Sala – a non-regional specific and multi-disciplinary Latino Arts initiative – and continue the momentum - galvanizing community, scoping out best locations, and helping move us ALL into becoming a more exciting, richer, ARTS CITY.

Spectrum Dance Theater (Jill Leininger, Managing Director jill@spectrumdance.org)



Spectrum's space needs are two-fold: 1) additional studio space for dance classes and 2) mid-size flexible performance space.

As far as the performance venue goes, we are looking for an affordable space that can accommodate 200-400 seated audience members. We can provide the techs and labor, but the space should be able to bear a high electrical load. We can accommodate a pretty stripped down space, since we own Marley flooring and some risers for audience members, but we do require a sprung floor.

Affordability is defined relative to estimated ticket sales, which often factors in the venue's proximity to downtown. On average, a comfortable budget is 3K for the week.

I just spoke to Donald and he added that ideal stage size requirements would be 32' wide by 35 feet deep. He said a sprung floor is not a requirement, per se, but a cement floor would be a definite no.

Velocity Dance Center (Tonya Lockyer, Executive / Artistic Director tonya@velocitydancecenter.org)



Velocity is Seattle's center for contemporary dance, fulfilling an unduplicated role as the essential hub and incubator for contemporary dance in the PNW. Velocity's 3 studios, resource room, online journal and theater are open and available to artists and the community 24hr a day 365 days a year. Velocity is a training and research center, an artist service center, a presenter, a nationally recognized developer of new dance, but also a place for IDEAS, where cross-disciplinary thinking around contemporary dance and civic issues—from race and identity, to our failed

mental health care system—are activated. Velocity builds dance audiences—creating new portals to dance through ongoing classes, Speakeasy humanities programs, a lecture series, and free weekly community events from social dances to family styles dinners. And their award-

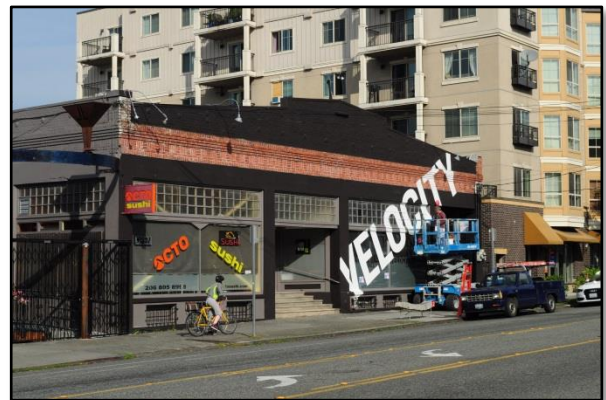
winning programs foster artists in a 360-degree way through all stages of their careers, and provide a meeting place between Seattle and the inter/national dance community.

And we are bursting at the seams.

In the last three years we have seen tremendous growth artistically and financially: Ticket sales have quadrupled. Studio rentals have quadrupled. Participation in classes, workshops and summer festivals has grown. The number of companies renting Velocity's theater has grown tremendously. We are producing many more classes, performances and events. Last year we served more than 18,000 participants through our programs and welcomed more than 4,000 new students ages 14-84. Our budget has more than doubled.

In our current space our earned income potential is nearing capacity. Velocity is having to consistently turn people away from performances, turn students away from our summer festival, and having to rent spaces off-site to meet demand. Our rent is eating-up 22% of our budget, while other dance organizations in our city own their buildings or pay highly subsidized rent. This is money we'd rather see going to artists and programming. A sustainable business model means lower rent, and an increased earning capacity.

Long-term, as Seattle's center for contemporary dance, Velocity needs to create a space that accurately represents the needs, accomplishments and aspirations of Seattle/Puget Sound's nationally celebrated dance community. We need a space that allows the development and growth of audiences for dance, and artists, in this city / region. For example, Velocity's current theater does not adequately serve the needs of Seattle's dance community. Velocity has the



only theater in this city solely designated for dance. But the reality is, Seattle's dance theater is only a converted studio that seats 100 with a leaking roof, and poor climate control; that must be taken apart after every show. There are no wings for the dancers. No place to store sets. No dressing rooms. Limited street parking. Seattle's only theater designated for contemporary dance does not meet this nationally respected dance scenes accomplishments or aspirations.

What is the best course of action?

(1) Expand within our building? This still won't solve the challenges of Velocity's inadequate studio/theater. And it's an expensive proposition if we don't own our building.

(2) Replicate past models of the multi-million dollar dance center by creating a space that does everything Velocity does now (theater, studios, resource room, dance clinic) but scaled to match the needs and accomplishments of Seattle dance artists and audiences? It's one thing to build a

center. It's another thing to sustain it over time. Does the money end up being taken away from artists to support infrastructure? Perhaps we have learned from The Recession that institutions with large overhead and "edifice complexes" can take money away from the very community they are entrusted to foster and serve. We can't be scaling for the sake of a landmark or a few big dance companies. We have to be scaling for the sake of dance artists, dance lovers, and the future of the city.

(3) Are there more sustainable, forward thinking models? For example, what about a very well managed network of spaces and partnerships that is dynamic and adaptable? Can such a model foster innovative partnerships: cultural partnerships, partnerships for social change, partnerships across disciplines? Is there an ideal model for successfully managing this kind of network in a sustainable way that also provides a "center" that lets people know that there is a space for them to find dance now and in the future? Can a well-managed and branded "network" effectively represent and advance contemporary dances' importance in the ecology of the arts and the culture of Seattle, the way a building can?

This is a huge priority for Velocity over the next year. We've formed a Facility Committee to collect data and make final recommendations. On Velocity's committee is one of the city's major dance philanthropists Glenn Kawasaki.

The committee also includes staff, trusted advisors, Velocity constituents, but eventually it will also include people from outside of our immediate community.

We've also had meetings to seek out potential partners. The process, as is the case in the majority of Velocity's programs, will have community involvement. Whatever the outcome, it has to be about serving a diverse community of artists and audiences, and bringing extraordinary public value and cultural vitality to our region.

Walden III (Greg Lundgren, Owner Greg@lundgrenmonuments.com)



Walden Three (the brick and mortar version)

Walden Three is a hybrid model of for-profit and non-profit arts production, exhibition, promotion and education. It was born out of the realization that the Pacific Northwest harbored a great wealth of creative talent in a multiplicity of mediums, but there was not sufficient infrastructure to promote and export this talent. A city's vibrance and desirability is often defined by its creative community, and in order to nurture and grow that community, we must find long term, sustainable ways to support and create opportunity to exhibit, sell and connect artists to as wide and diverse a population as possible - both regionally and internationally.

Through extensive discourse within the art community, we asked if an art center was necessary to inspire and support regional artists, did it need physical space, could it be transient or temporary, what neighborhood would it most effectively function within, and how would it operate. In the realm of exporting PNW arts and culture, we concluded that shipping regional artworks to other galleries in other cities, we could better promote and represent our artists and exhibitions through use of film and the internet. It was this realization that ideas and documentation have a much further and broader reach than the physical work, that led to the film components of the project. Life at Walden Three would be documented throughout the course of the project, culminating in a feature length documentary following the arc of a decade's worth of operations. Educational lectures, artists' talks, behind the scenes exhibition development and other shorter segments would provide a deeper look at contemporary art, and the programming at Walden Three, released in smaller segments throughout the life of the project.

A commercial building located at 1313 - First Avenue, named the Seven Seas Building, has been identified as the ideal home for Walden Three, and it currently sits vacant, its owners eager to sign a long term lease. Located directly across the street from the Seattle Art Museum, bordering the Four Seasons and Pike Place Market, it is squarely positioned in the center of Seattle's cultural district. The building requires approximately 5 million dollars in renovations and upgrades, and we have identified the need for an additional 5 million to cover operations for a decade. It is important for the project to be securely funded for a minimum of 10 years, after which time the feature documentary film will be released and the project assessed for future viability.

Walden Three (in the virtual world)

In 2012, we launched the Walden There website and blog, to bring more awareness to the project and serve as a marketing and informational tool for any persons interested in learning more about the structure and intent of the project. It was decided early on that instead of attaching the 90 page business plan and hoping investors read it cover to cover, that the more dynamic and engaging way would be to outline the model for Walden Three



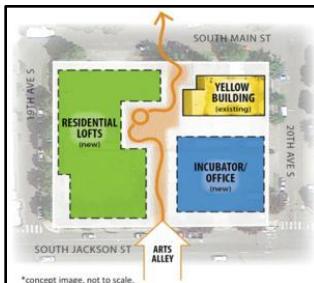
through a series of blog posts, all imagining the center as a fully operating center. This allowed us to explain how the curation works, what happens throughout the center on a day by day basis and slowly show how the center is changing the city and world identity.

Curating virtual, imaginary exhibitions has become a project of its own, and in the attempt to secure funding we have recognized a very exciting and progressive way to make and discuss art. Much of the arts and culture we consume and are influenced by is absorbed through text, pictures, video and critique - all devices that can be employed through a website or blog. We

found that we could create exciting, relevant programming in a pixel format, without the need for a brick and mortar establishment. While we continue to petition for a physical center in downtown Seattle, Walden Three will work with artists, program exhibits and create the city that we wish to live and work in, within a budget and scope which we can afford.

Landing Sites (the “place” in placemaking)

Pratt Fine Arts Center (Steve Galatro, Executive Director sgalatro@pratt.org)



Pratt Fine Arts Center is known as The Place to Make Art, offering publicly accessible art-making facilities and educational programs for all ages and all skill levels. In a very organic way Pratt has been engaged in a miniature placemaking exercise for many years. Now, as the neighborhood is beginning to transform and Pratt is poised for an evolution of its own, the organization is taking a much more deliberate approach to placemaking and raising the stakes.

A few months ago, Pratt went public with intentions to develop its owned property and announced an RFP; the concept was to build expansion space for Pratt, independent artist studios, office space for creative businesses, housing, gallery and retail, all within the context of an art-based community with Pratt at the heart. Pratt was fortunate to receive several very strong proposals from teams of developers and architects, and after a competitive process had the benefit of choice.

UPDATE: Pratt has since entered into an exclusive negotiating period with the selected development team and aims to finalize and announce plans by spring 2014.

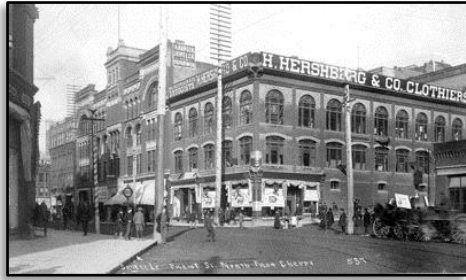
Key questions:

- How do you balance the needs of a non-profit in a project that requires for-profit partners?
- How do you ensure that the project meets the needs of the arts community while simultaneously reflecting the diversity of the neighborhood?
- How do you integrate a multitude of functions on one site, to promote maximum interaction internally, and maximum accessibility externally?

The more critical questions are not so much about the place in placemaking as they are about the people in the place:

- Who will be here, for what purpose, and how will they mix with each other in synergetic ways?
- How are these communities compatible and how do they leverage their physical adjacency to enhance their engagement and productivity in meaningful ways?

57 Biscayne (Jane Richlovsky, Owner jane@janerichlovsky.com)



I'm Jane Richlovsky. I'm a painter and an accidental developer.

For ten years, I rented a studio in the Western Building in Pioneer Square. It was full of 100 artists, and dilapidated, cheap, and temporary. I managed three master leases there, about 9000 square feet, and rented space to 20 subtenants.

We had all been aware that the building would eventually come down: the owner was quite open about his plans for eventual development of the valuable land. However, the end came quite differently than we expected: in 2011 the Washington Department of Transportation (DOT) declared that the tunnel they were digging underneath the building would destabilize it and render it unfit for occupation. We had a year and a half to move, and would be eligible for relocation assistance.

Part way into this process, the City (DPD) inspected the building again, decided it was unsafe even without a machine tunneling under it, and moved up the deadline for us to move to 2 months from their announcement. The DOT agreed to still pay our relocation, so I took out a lease on an empty floor of offices nearby, leveraging my relocation benefits to negotiate a lower rent in exchange for paying the construction costs of converting it to art studios.

After a frantic six weeks of construction, countless phone calls, forms signed in blue ink, and head-splitting attempts to understand the arcane bureaucracy of relocation law, twelve other artists and I moved into our new spaces.

The result was '57 Biscayne, the vision I didn't know I had. We are painters, a jeweler, photographers both digital and old-school, a letterpress, an illustration/ book design/bookstore team, and videographers. We share the physical space of common areas, but more importantly we share information, ideas, and opportunities: the collaborations that beginning to happen are just the tip of the iceberg of our potential.

What I learned: I was kind of surprised and overwhelmed by the outpouring of support and attention paid by the larger community to my little project. Apparently it is a really big deal to develop art studios in six weeks. I had no idea (fortunately). The Alliance for Pioneer Square, our neighborhood organization, was particularly supportive: they want artists in the neighborhood for all right reasons. They have treated me and my tenants as the entrepreneurs that we are; as full & essential members of the community.

All of the people who have stepped up to support me understand too well the old story of artists being used as "gentrification bait": being priced out of neighborhoods they helped make

cool. That old story is getting tired, so I'd like to getting started on the new story, the one in which we are full partners in economic life of the neighborhood. So far, we've helped the owners of my building secure a preservation grant, making apparent to them the advantages of having artists there. We are beginning planning partnerships/events with more lucrative creative businesses such as architects / designers that will benefit both them and the artists. That's what I've got so far on the new story. I guess we'll be writing the rest of it together this afternoon. Looking forward to it.

Georgetown Merchant's Association (Larry Reid, President larryreid@comcast.net)



The Georgetown Merchants Association is distinguished from similar business advocacy agencies because our mission specifically addresses the need for historic preservation and improving the quality of life for artists and residents of the neighborhood.

As such, we endeavor to maintain affordable rents, largely through resisting the current pressure to “upzone.” Light industrial land use serves the suppress rent and attract good jobs, as well as accommodate the proliferation of artist studios in the Georgetown industrial arts corridor.

The residential population of Georgetown is minimal, numbering only 1,251 people according to 2010 census data. That represents a negligible increase from 1,186 counted in the 2000 census. In order to remain a viable business district, the GMA must attract destination visitors.

We invite the public to regularly visit Georgetown to enjoy our diverse and colorful arts community, spend lots of money, and go back to where they came from. Really.

City of Seattle Department of Planning (Marshall Foster, Director of Planning, marshall.foster@seattle.gov)



City Planning develops and implements policies that help build a dynamic, sustainable Seattle – a place that is inviting for everyone, and where people and businesses can thrive. City Planning collaborates closely with communities, stakeholders, City Council, and other City departments on this important effort.

The City Planning Director leads our policy work in four categories:

Community Development – we help implement neighborhood plans,

special initiatives and other major projects, such as the Center City Plan and the updated neighborhood plans in the Rainier Valley

Area Planning – we develop plans and policies in specific geographic areas within the city, such as the University District Urban Design Framework and Northgate Station Planning

Land Use Policy – we modify the Land Use Code to reduce red tape and address emerging issues, such as backyard cottages, food trucks, or having chickens, and translate new policy directions into legal regulations

Comprehensive Planning – we amend and update long-range policies to set broad direction for how the City will grow, in collaboration with local government including King County, Puget Sound Regional Council, and the state of Washington

Arts and cultural play an enormous role in how the Planning Department thinks about the growth and sustainability of our neighborhoods. Arts incentives were written into the South Lake Union plan and the Pike / Pine corridor overlay, and the department is fully vested in exploring the new work of the Arts office and the cultural space policy tools Matthew is developing.

Session II: Keynote Address with Anne Gadwa Nicodemus

Northwest Film Forum

Anne Gadwa Nicodemus is a nationally recognized leader in the field of “creative placemaking.”

She is a choreographer and arts administrator turned urban planner. As a researcher, writer, speaker, and advocate, she explores the intersection of arts and community development. She has authored a number of major reports, most notably **Creative Placemaking** for the Mayors’ Institute on City Design, which helped to define the field. Through her **How Art Spaces Matter** reports, she reveals the benefits of art spaces to artists’ careers and communities.



Anne speaks widely on creative placemaking and artist spaces. When she isn’t speaking, her book effort consumes her focus. **The Creative Placemakers’ Playbook** will provide funders and practitioners with a nuanced guide for ethical and effective arts-based community transformations. Anne made WESTAF blogger Barry Hessenius’s peer-nominated list of the nation’s 50 most influential people in the nonprofit arts in both 2012 and 2013. She is principal of **Metris Arts Consulting**, which provides research, analysis, and planning support to help communities strengthen the arts – and vice-versa.

Ms. Gadwa Nicodemus’ presentation is available on the Seattle Channel’s online archive at

<http://www.seattlechannel.org/videos/video.asp?ID=5211358>

Following the presentation, Seattle **City Councilmember Nick Licata** offered some closing remarks. Councilmember Licata has been an outspoken advocate for cultural space in Seattle for his entire 16-year tenure on City Council, and was the convener of the CODAC group in 2007-2009, whose work lead very directly to Square Feet 2013.



Session III: The Large Foam Check Challenge

The Velocity Dance Center

The real work of the day was done in the third session, where the Office of Arts & Culture promised to “put its cultural space money where its cultural space mouth was.” The session’s attendees were invited to brainstorm new ideas for ways the city could provide support for the work they were doing. These ideas were to be inspired by the presentations of the earlier parts of the day.

Worktables were structured around themes developed by the last cultural space convening the Office hosted, in 2011, called Cultural Space

Seattle. Those themes were Projects, Funding, Programs, and Policy (one worktable was also set aside for “Wild Card” ideas unrelated to these four themes). Office of Arts & Culture staff and members of the Seattle Arts Commission hosted the tables and were responsible for guiding the conversations.

Ultimately, the ideas brainstormed by the attendees were pitched to a jury, who decided which idea was going to receive support from the Office of Arts & Culture in the form of a \$10,000 Request for Proposals to execute the idea.

After roughly two hours’ work, the following ideas were presented to the jury. The jury, which consisted of six young arts administrators, each of them either just starting out in the art world or studying arts leadership in a graduate program. They were:



April Heding: Seattle University Arts Leadership Lab

Jill Carnine: Seattle University Arts Leadership Lab

Helen Donahue: Photo Center Northwest

Rosemary Timmons: Teen Tix New Guard

Melody Kalub-Barr: Intern, Office of Arts & Culture

Ashraf Hasham: On the Boards / The Henry

Together, they represented the “next generation” of arts leadership in Seattle. The reasoning behind this young jury deciding the direction of the Office’s work was based in the idea that ultimately, this is work that was going to benefit their generation.

The five ideas that were generated follow here:

Chamber of Culture: Plan and design the pilot phase of a cross-disciplinary, multilingual, membership-based Chamber of Culture, consisting of artists, arts organizations, and creative businesses. The Chamber would include an online clearinghouse for the exchange of resources, including equipment, space, and expertise. The membership structure will render the chamber self-sustaining, with the purpose of maximizing resources that already exist through sharing.

Capital Campaign Coordination: Convene all Seattle arts organizations conducting capital campaigns in the next five years. Goals and outcomes of such a project include the exploration of arts organizations sharing a centralized new home. Groups could also bundle funding requests to state, federal, and international funders, and could, as a group, seek appropriations and direct, line-itemed funding. The potential also exists to brand a shared campaign (on the model of something like Give Big) to the public.



Arts Shuttle: Pilot a transit program specifically designed to move arts patrons, via a network of busses, from venue to venue around a neighborhood, and around the city. This program would alleviate parking pressures around cultural districts and hubs of cultural activity. It should have the flexibility to expand and contract during periods of high and low demand. The “Bus Stops” would be destinations of themselves, areas of exploration and play. The system should have its own distinct identity as a cultural transit system, and could either be structured as an offshoot from an existing transit program, or as an independent operator.

Building Certification: LEED certification has been extremely successful in incentivizing green construction. Create a cultural certification to incentivize the creation of artspace. The program would need to be based in the unique needs of each neighborhood and each development. Benefits would be granted by the city to reward the inclusion of artspace in new developments. Such benefits could include added height, and density. Amenities should include “private” artspace, such as studios and rehearsal rooms, in addition to public theaters, galleries, etc.

Artspace Brokerage: Create a city-housed brokerage to create connections between space-seekers and spaces. Introduce owners and developers to artists and arts organizations seeking space. Bring city-owned spaces to the table.

The **Building Certification** project won the jury’s support, but many of these projects will also receive support from our Office. The Artspace Brokerage will have both an online component, currently under development for launch in the spring of 2014, as well as a quarterly meet-up between space-seekers and space-controllers. The Capital Campaign Coordination project will take the form of a series of Space Summits, which we have already begun to host, with like-minded arts organizations looking to build a shared facility.

The Building Certification project, now referred to as the **Cultural Development Certification**, was launched with a Request for Proposals directly following the Square Feet 2013 event. As of this writing (January 2014) our office is reviewing proposals and will contract a consultant to move the project forward in the spring of 2014, aiming for legislative action in the fall of 2014. The text of the RFP follows:

RFP for Cultural Development Certification

In November, the Office of Arts & Culture hosted Square Feet 2013, a cultural space event aimed at determining the greatest need in the arts and cultural community as related to space, and come up with a plan to solve it. By day's end, event attendees determined that Cultural Development Certification would be the area of focus. Below are the requirements for a Request for Proposals (RFP) to respond to this need. The Office of Arts & Culture will review all proposals and will fund the winning proposal with \$10,000.

The Office of Arts & Culture is commissioning a report and action plan on the creation of a Cultural Development Certification for commercial and mixed-use building projects within the City of Seattle. This Certification, analogous to existing certifications such as LEED, would provide a project with access to tools within the city that would benefit the developer and the community.

The certification would be available to projects that provide for the inclusion of specific interior cultural space, such as galleries, museums, theaters, artists' studios, offices for arts and culture organizations or other public or private cultural space.

The required deliverable is a written report, which should include and address:

The national and international context of such projects (both in the arts and in other sectors, such as LEED certification)

A description of the amenities a project would have to provide in order to qualify for certification. There may be different levels of certification (e.g. Silver, Gold and Platinum, based on a menu of options and the scale of the amenities offered). The amenity options would all have to address key issues in the support of cultural space:

- Affordability
- Suitability of the built space
- Tenure, or the security of the asset for long-term use by, potentially, various users
- Sustainability, or the adaptability of the space for various uses

A menu of the tools that such certification would access. Possibilities include:

- Procedural streamlining (single reviewer, front of the line, etc.)
- Added Floor-to-Area-Ratio bonuses
- Tax incentives and permit fee incentives
- Relaxation of parking requirements
- Transferable development rights
- Transfers of city-owned properties

A plan for the establishment of an Arts Brokerage, which would market this certification to developers and property owners, and provide introductions to vetted, viable arts organizations to inhabit the cultural space.

A plan outlining how the developer, with assistance from the City of Seattle, would engage with communities to determine appropriate and necessary qualifying cultural space.

An exploration of how this program could be applied to "retrofit" existing properties, in addition to new development.

Legislation-ready language for the creation of the certification and the codification of the benefits it would access.

The Consultant must affirm compliance with all applicable federal, state, and local non-discrimination laws, including [SMC Ch. 20.42](#).

Responses to this request for proposals should be addressed to Matthew Richter no later **than January 22, 2014**. Responses may be sent via email to Matthew.Richter@seattle.gov, or via mail to:

Office of Arts & Culture | Seattle
PO Box 94748
Seattle, WA 98124
Attn: Matthew Richter

For questions about the RFP process, please contact Matthew Richter at matthew.richter@seattle.gov or 206-733-9955.

Square Feet 2013 Attendees

Binko Chiong-Bisbee: KOBO

Miguel Guillen: La Sala

Yoko Ott: New Foundation

Cheryl dos Remedios: Gustafson Guthrie Nichol

Sandra Jackson-Dumont: Seattle Art Museum

Jacque Larrainzar: City of Seattle, Race and Social Justice Initiative

Bill Gaylord: GGLO

Maiko Winkler-Chin: SCIDpda

Greg Lundgren: Walden III

Quynh Pham: SCIDpda

Quang Nguyen: SCIDpda

Robert Scully: City of Seattle Department of Planning and Development

Brennon Staley: City of Seattle Department of Planning and Development

Ann-Marie Stillion: Independent artist

Amanda Michele Dellinger: Independent artist

Lesley Bain: Weinstein A|U

Timothy Firth: Independent artist

Angielena Chamberlain : Georgetown Art Center

Paul D McKee: Tashiro Kaplan

Michele Scoleri: Mayor's Office

Marshall Foster: City of Seattle Department of Planning and Development

Betsey Fetherston: Fetherston Gallery

Wier Harmon: Town Hall

Betsy Fetherston: Fetherston Gallery

Colleen Kurke: Wallingford Artwalk

Zoe Fitzgerald: Freehold

Sabrina Roach: Brown Paper Tickets

Sarah Sidman: ArtsFund

Katie Oman: Arts Consulting Group, Inc.

Lavina Sadhwani: Seneca Group

Patrice Carroll: City of Seattle Department of Planning and Development (Seattle 2035)

Jordan Howland: 4Culture

Dennis Meier: DPD

Jason Plourde: Three Dollar Bill Cinema

Ryan Hicks: Three Dollar Bill Cinema

Clea Hersperger: Three Dollar Bill Cinema

Larry Reid: Georgetown Merchant's Association

Steven Galatro: Pratt Fine Arts

Carolyn J Hope: City of Redmond Parks & Culture

Sandi Kurtz

Jess Van Nostrand: The Project Room

Amy Dukes: City of Issaquah

Michael Yantis: SPARLING

Sandra Boas-DuPree: LHPAI

Royal Alley-Barnes: LHPAI

David Pierre-Louis: LUCID

Lara Davis: City of Seattle Office of Arts & Culture

Jill Rullkoetter: Frye Art Museum

Frances Nelson: Sundberg Kennedy Ly-Au Young Architects

Gladys Ly-Au Young: Sundberg Kennedy Ly-Au Young Architects

Gus Denhard: Early Music Guild

David Bestock: Youngstown Arts

Jill Leininger: Spectrum Dance

Carolyn Hale: Circle of Friends for Mental Health

Jane Hodges: Mineral School

Bryan Cohedonn: Capitol Hill Seattle

Diane C Davis: City of Seattle Department of Planning and Development

Jim McDonald: Allen Foundation

Dwight E. Hutton: SANCA

Alex Brennan: Capitol Hill Housing

Kathleen Booker: Historic Seattle

Van Diep: Historic Seattle

Virginia Coffman: Toole Design Group

Julia Khorsand: ZGF ARCHITECTS LLP

Betsey Brock: Reel Grrls

Nancy Kennedy: Seattle International Film Festival

Carl Spence: Seattle International Film Festival

Paul Dobosz: Downtown Seattle Association

Whitney Ford-Terry: theemptyroom.org

Jenny Crooks: City of Seattle Office of Arts & Culture

Leigh Stone: Crybaby Studios

Kate Godman: Frye Art Museum

Alexander Lawhorn: Frye Art Museum

Virginia H. Wright: Burien Culture Hub

Ceil Erickson: The Seattle Foundation

Huong Vu: Boeing Foundation

Brangien Davis: Seattle Magazine

Sam Machkovech: City Arts Magazine

Don Blakeney: Chinatown / International District BIA

Lisa Harriet: Harborview Medical Center

Jenny Kempson: FRAMEWORK

Marti Rhea: Fremont Art Walk

Jane Richlovsky: 57 Biscayne

Michael Seiwrath: Capitol Hill Housing Foundation

Catherine Hillenbrand

Shannon McClatchey: Pacific NW Photography

Alleson Buchanan

Andy Jensen: Theatre Puget Sound

Jena Thornton: Eagle Rock Ventures

Toby Crittenden: Washington Bus

Kathy Hsieh: City of Seattle Office of Arts & Culture

Melissa Monosmith: Ltd. Art Gallery

Tonya Lockyer: Velocity Dance Center

Peggy Weiss: Harborview Medical Center

Kathleen Allen: Seattle Youth Symphony Orchestras

Maggie Larrick: Burien Little Theatre

Jeanine Anderson: Capitol Hill Arts Walk & Seattle Art Walks Consortium

Joshua Okrent: Capitol Hill Housing

Randy McCoy: Artist

tova elise cubert: favorite art projects

michael mariano: schemata workshop

Luzviminda Uzuri Carpenter: Washington Hall

Heidi Jackson: 4CULTURE

Tim Lennon: City of Seattle Office of Arts & Culture

Robin Held: Reel Grrls

Catherine Gingras

Jacqueline Gijssen: City of Vancouver Cultural Services

Vanessa Villalobos

Patti West: Theater Off Jackson

Irene Gomez: City of Seattle Office of Arts & Culture

Keely Isaak Meehan: Manifold Motion

Laura O'Quin: Frye Art Museum

Michael Allen

Anne Hurwitz: Center on Contemporary Art

Scott MacDonald: City of Bellevue

Barbara Gray: City of Seattle, Department of Transportation

AJ Silva

Alexander Silva

Kayti Barnett: New Century Theatre Company

Gavin Reub

Casey Engels: Shunpike

Jane Jones: Book-It Theater

Charlotte Tiencken: Book-It Theater

Steve Bull: Book-It Theater

Maria Durish

Doug Staley: Theater Schmeater

Gabe Kean: Belle & Wissel / Oxbow

Tracy Wickersham: Visit Seattle

Marcia Iwasaki: City of Seattle Office of Arts & Culture

John Bradshaw: Seattle Shakespeare Company

David Hsieh: ReAct

Pamela Mijatov: Annex Theater

Megan Veatrice Adams: Urban Nature & Dance

Kass Holderman: City of Duvall

Katharine Wells-Driscoll: IADT Seattle

Wier Harman: Town Hall Seattle

Jessica Rubenacker: City of Redmond

Joshua Heim: City of Redmond

Carolyn Hope: City of Redmond

Gary Lee: City of Redmond

Lisa Singer: City of Redmond