

## Executive Summary

*“The arts are the glue that can hold a community together. In Kirkland they are a strongly held value and they represent an opportunity for economic development.”*

David Ramsay, City Manager

## Introduction

The City of Kirkland is embarking on its second arts and cultural master plan (the last one done in the early 1990s), meant to guide arts and cultural development in the City over the next five to ten years. In doing so, it is taking a step that literally hundreds of American cities have taken over the last 20 years. These cities have recognized that the arts can be an important component in economic and community development, as well as providing their citizens with a richer quality of life.

At the same time, the local and national economies are facing the most vexing challenges in three generations. So it is fair to ask, is this the right time to undertake the challenges inherent in enhanced cultural development efforts? This plan was developed in full awareness of these fiscal realities – by identifying short-term, mid-term and long-term strategies that will permit the City to phase in these new initiatives in an orderly way as the economy improves. The plan also recommends financing strategies that will not unduly burden the City’s General Fund.

## Why Cultural Planning?

### Why Arts and Cultural Development?

### Why now?

Cities are increasingly aware that they are in competition with one another. There is competition for business relocations, for engaged citizens, for young and talented professionals. As Dr. Richard Florida, a Vanderbilt University economics professor noted in his acclaimed book, *The Rise of the Creative Class*: “There is a whole new class of workers in the U.S. that is 38 million strong: the creative class. At its core are the scientists, engineers, architects, designers, educators, artists, musicians and entertainers, whose economic function is to create new ideas, new technologies and new content.” His research documents the tendency of the members to place a higher priority of WHERE they live, rather than WHO they work for. They prefer to live in creative cities, with the cultural and recreational amenities that complement their creative lifestyles.

The Seattle metropolitan region is certainly one of his identified concentrations of creative class members. As the population of the region grows and the

population center of the area moves inexorably to the east, Kirkland will assume increasing importance as an artistic and creative center of the region.

## **Economic Development**

### **A. Direct Economic Impacts**

Americans for the Arts (AFTA), the national service organization representing local arts agencies, has conducted a national economic impact study of the arts. They reported that non-profit arts organizations generate \$166.2 billion in economic impact each year, supporting 5.7 million jobs and returning nearly \$30 billion in local, state and federal revenues annually. This study showed the ways in which arts dollars multiply throughout the community. Arts workers spend their money on housing, food and other necessities. Audience patrons go to restaurants and pay for parking and baby sitters. The National Endowment for the Arts has further noted that every dollar spent by local government on the arts generates more than \$11 from the private sector in ticket sales and philanthropic donations.

A further aspect of direct economic impact is cultural tourism, which is defined as visitors primarily focused on cultural activities – museums, music performances, plays, etc. AFTA's research revealed that cultural tourists tend to stay longer at their destinations, stay at higher quality hotels and spend more in restaurants and on retail.

### **B. Indirect Economic Impacts**

Less quantifiable, but possibly more important, indirect economic impacts arise from local arts and cultural development. One of the most important of these is business relocations. Several years ago, the Harvard Business Review published an article discussing the reasons why businesses and corporations choose to relocate. There were a number of economic reasons for them to do so: cost of labor, local tax structure and incentives and cost of land and construction, among others. The study also spoke to the non-economic reasons for business relocations. Quite understandably the number one reason was where the CEO wanted to live. But importantly, the number two reason was the availability of cultural and recreational amenities to serve current and prospective employees, ahead of such factors as cost of living in the area.

### **C. Quality of Life**

There are a number of ways in which the City's commitment to arts and cultural development can enhance the quality of life in Kirkland. These include:

- *Community of choices:* One of the most important things a City can do for its residents is to ensure that its citizens have choices. Some may prefer

great parks and recreation centers. Others may prefer great sports and entertainment complexes. Some may want great libraries or social services. Others may opt for arts programs and facilities. The City should strive for a balance among these many choices.

- *Activities close to home:* Numerous surveys and studies in recent years have indicated that people prefer leisure time activities that are close to home. Busy lives, long work hours and family responsibilities restrict the time people have to devote to leisure activities. The long commutes required for Kirkland residents to attend arts events in Kirkland or elsewhere in the area suggest that local opportunities will provide its residents for greater cultural participation.
- *Family activities:* Citizens surveyed in the planning process expressed a strong preference for arts and cultural activities in which the entire family could participate. Communal participation in arts programs promotes family unity that is strongly valued by Kirkland citizens.
- *Public Art and quality design:* Over the past 30 years, more than 500 American cities have adopted percent-for-art requirements that allocate a portion of CIP budgets for public art. Kirkland is among those cities. This movement has been less about visual art *per se*, than about a growing realization that quality design enhances our sense of well-being in our public places. It has also been demonstrated that this quality design results in increased usage of public facilities. For example, transit systems across the country have adopted public art programs – not because their Boards of Directors are arts mavens, but because public art has shown to increase ridership.
- *Civic engagement:* Cities across the nation are recognizing that their artists are important civic resources. Hundreds of projects are underway where artists are working on a full range of critical local issues, including race relations, gentrification and shifting demographics, environmental remediation and economics, among others.

#### **D. Arts involvement by young people**

Numerous studies conducted over the past 30 years have demonstrated that active participation in, and exposure to, the arts have positive impacts of the lives of young people. These studies have concluded that:

- Students with music training score better on standardized math tests.
- Students who participate in dance training are more likely to commit to life-long fitness.
- Students who engage in drama and theater have a higher level of empathy and concern for social justice.

## **Kirkland Arts Master Plan**

- Visual art students have a higher tolerance for ambiguity and are better able to discern cross-disciplinary patterns and associations.
- Arts students are far more likely to do volunteer work in the community and to be otherwise engaged in the civic enterprise.

An important concern must be the development of the creative workforce of the future. It has been said that creativity is the currency of the future and that the success of the American society in coming generations will depend on the creativity and innovation of our workforce.

In 2007, three national organizations, the Conference Board (a business public interest organization), AFTA, and the American Association of School Administrators, commissioned a research paper entitled *Ready to Innovate*. This study grew out of a survey of 155 business executives and 89 school superintendents. The survey indicated that stimulating innovation and creativity is one of the greatest challenges facing the U.S. economy in the future. 99% agreed that creativity is of increasing importance. 56% of the business leaders and 79% of the educators agreed that education in the arts is the most significant indicator of creativity in the workforce.

Arts training fosters ability to articulate and identify new patterns of behavior or action and comfort with the “notion of no right answer” – in other words, the idea that there can be multiple solutions to complex problems. Arts exposure allows for the integration of ideas and knowledge across disparate disciplines and reinforces the ability to communicate new ideas to other.

## Summary of Recommended Cultural Development Strategies

### Short-term Strategies (Years 1 and 2)

Increase mini-grants for arts activities
Adopt revised Public Art resolution and guidelines
Expand scope of public art program
Downtown arts activation program
Discussion with Seattle Art Museum about Kirkland satellite
Strategy for art gallery retention
Marketing artists to local corporations
Technical assistance for local individual artists
Utilization of unused commercial spaces
Cooperative arts marketing coordination
Artist profiles on "Currently Kirkland"
Allocation of hotel tax to support arts marketing
Electronic special events kiosk in downtown
Planning for festivals/special events enhancement
Festivals/Special Events funding program
Arts leadership awards
Arts education advocacy
Cultural Council resolution revisions
Creation of nonprofit Cultural Council foundation
Cultural Council reorganization
Plan for Arts Master Plan financing

## Summary of Recommended Cultural Development Strategies

### Mid-term Strategies (Years 3 through 50)

Funding for arts project grants
Increase funding for operating grants
Downtown arts activation program
Acquisition of portable stages and equipment
Full-time Cultural Council staffing

### Long-term Strategies (Year 6 and beyond)

Individual artist fellowship program
Artist studio and live-work space planning
Construction of a black box theatre
Creation of a municipal art gallery

## **Historical Perspective**

The City of Kirkland Comprehensive Plan gives a thoughtful discussion of the City's history. It states, in part, that "the original inhabitants of the eastern shore of Lake Washington were the Duwamish Indians....Small pox, brought by fur traders in the 1830s, eliminated much of the Native American civilization. However survivors and their descendents continued to return to Lake Washington until 1916 when the lake was lowered for building of the Ship Canal which destroyed many of their food source....Early homesteaders relied on farming, logging, boating/shipping, hunting and fishing for survival....The promise of industrialization for Kirkland came in 1888 with the discovery of iron ore deposits near Snoqualmie Pass and the arrival of Peter Kirk, an English steel industrialist. Kirkland was slated to become the center of a steel industry – the 'Pittsburgh of the West.' "

While many citizens cherish this "blue collar" origin of the City, Kirkland became a much more sophisticated and refined community as the decades rolled by. As the demographics that follow illustrate, Kirkland currently has higher incomes, housing values and educational attainment than the region as a whole. These are undoubtedly factors in the reputation that grew over time, that Kirkland was a city of the arts. The vision framework for Kirkland sees downtown as a "rich mix of commercial, residential, civic and cultural activities in a unique waterfront location." The city will continue to grow, from a population of 45,054 in 2000 to a projected 58,287 in the year 2030.

## Planning Context

### City of Kirkland's Fiscal Circumstances

A critical factor to be considered in the development and implementation of this cultural master plan is the City's fiscal situation. Kirkland, like most municipalities in the country, is stressed, by the current state of the economy, ongoing benefit obligations, and by limitations imposed by Washington State Law.

The City has an operating budget of \$152,657 for fiscal year 07-08. In the fall of 2008, it was estimated that the City faced a \$13.8 million, two-year shortfall. Consequently the City is considering overall budget reductions of about 4%. These problems may have been exacerbated by the deteriorating economic conditions that began in September 2008.

There are indications that there may be developing a structural shortfall in the City's General Fund budget. A number of factors may be contributing to this. The Consumer Price Index for the Seattle metropolitan area is 6.9%. At the same time, property taxes, which represent 16% of Kirkland's budget, are limited by State law to 1% annual growth. The City is heavily dependent on sales tax revenues, at 30% of the City budget. There are legitimate concerns that this revenue stream will lag significantly, given the state of the economy. Finally, it should be noted that City personnel costs are expected to rise by 6% annually and benefits by 10%. This could worsen should the City be required to make larger contributions to its employee retirement fund, considering the shrinkage of investment funds nationally.

### ***Implications for Cultural Planning:***

All of this suggests that the City may have limited resources to devote to new arts and cultural initiatives, at least in the near term until the economy improves. For that reason, this arts master plan includes short-term recommendations which might be accomplished in the next two years, mid-term recommendations which might be initiated in a three to five year time span and long-term recommendations that might be implemented in six to ten years.

### **Kirkland's Changing Demographics**

The 2004 Kirkland ***Community Profile***, issued in July 2005, noted that between 1990 and 2000, the number of non-white residents had more than doubled, from 7.2% to 16.9%. This change was, however, less than the change for King County as a whole. The County saw a 26.6% increase in the non-white population during the same ten year period.

It also reported that “two population groups that are often of special interest are children under age 18 and people aged 65 and over. Since 1990, the percentage of Kirkland’s children under age of 18 has decreased from 20.7% while the percentage of seniors over age 65 has increased from 9.6% to 10.2%. The greatest growth has been among the Hispanic population (4.1%).

In terms of household income, Kirkland has consistently been higher than King County as a whole, as it has in median housing value. At the same time, the citizens generally have a high level of educational attainment. Numerous studies have demonstrated that these two factors – household income and educational attainment – are the two most reliable predictors of arts participation.

***Implications for Cultural Planning:***

As the population of the City and to the region changes, it is critical that arts and cultural policy makers develop programs and activities that are responsive to the needs of different cultural groups. Not only should culturally specific programs be offered, but they should be crafted with an understanding that different cultures participate in the arts in distinctly different ways. White Americans are accustomed to going to a “cultural palace” – a museum or concert hall. Asians more often attend festivals. Latinos tend directly participate in art-making, especially music and dance. These are, of course, gross generalizations. But, the point is that in diverse communities, there must be sensitivity to cultural differences. Likewise, as the population ages, thought must be given to tailoring arts programming to the needs of specific populations.

**Previous Planning Relating to Arts and Cultural Development**

The City of Kirkland has engaged in many planning efforts over the past decade and a half that have repeatedly reaffirmed the City’s commitment to arts and cultural development. The City completed an initial arts and cultural plan in the early 1990s. The Kirkland Cultural Council was created by the City Council as a public agency in November 2002, with the passage of Resolution R-4353. This Resolution expressed the intent that the Cultural Council should transition to a private not-for-profit organization within 5 years.

The City’s **Comprehensive Plan** contains numerous references to goals and policies intended to promote the development of arts and culture in Kirkland. These include:

- Framework Goal-4 “Promote a strong and diverse economy.” This plan notes that “A large number of creative and innovative entrepreneurs are attracted to Kirkland by our many cultural, recreational and civic activities and our beautiful setting.”

- Policy CC-1.6 “Create a supportive environment for cultural activities.” “Kirkland has a growing reputation as a center for the arts in the Puget Sound region....Where possible, the City should encourage partnerships and provide support to ....efforts including those related to youth activities, science, music and literature.”
- Policy CC-4.10 Maintain and enhance the appearance of streets and other public spaces.”
- Goal ED-7 “Recognize Kirkland’s artistic, cultural, historic and recreational resources as important contributors to economic vitality.”
- Goal ED-1.7 Promote Kirkland as a visitor destination.” The plan notes that “Kirkland is a unique destination....because of its beautiful setting, pedestrian-oriented downtown, art galleries, performing arts facilities....”
- Policy ED-2.3 “Foster creativity and innovation.” “Kirkland is unique as a center for such creativity and innovation. It is strong in arts, culture, and amenities for both residents and visitors to enjoy.”
- Policy ED-3 “Strengthen the unique role and economic success of Kirkland’s commercial areas.” The plan notes that “Downtown’s role is an Activity Area that serves as a community and regional center for professional and government services, specialty retail, tourism, arts and entertainment, neighborhood services and housing.”
- Policy ED-7.1 “Support businesses and organizations involved in the arts, historic preservation and civic activities.
- 2008-2013 City of Kirkland Capital Improvement Program
  - Regarding Public Art: “A project worth noting that was proposed but not included in the CIP came from the Cultural Council for public art. They proposed funding at \$150,000 per year for public art. The City Council....expressed an interest in funding public art in some manner, but not at the level proposed by the Cultural Council....Based on the City Manager’s recommendation for integrating public art in appropriate CIP projects, no dedicated funding is included in this Preliminary CIP.”

The **Downtown Kirkland Strategic Plan**, adopted June 5, 2001 (Resolution #R-4294) likewise stressed the importance of arts and cultural development as central to the City’s success. Among its conclusions were:

- General conclusion: “Downtown Kirkland has many strengths, including public spaces, spectacular art, and proximity to Lake Washington”.
- Under strategy three: Support prime development areas (Totem Lake, the downtown and 85<sup>th</sup> Street), the report notes that “The increasing emphasis on what Richard Florida calls ‘the creative class,’ has forced a reconsideration of the amenities and benefits of a community quite apart from the immediate availability of employment. People want and expect retail, and they have become increasingly refined in their specific interests. These interests extend beyond large shopping mass and not include

- specialty retail in the downtown, open-air mass, and locally owned boutiques.”
- Note that the plan did not make any specific recommendations with respect to the role that arts could continue to play in Kirkland, considering its historic image as an “arts town.”

The **Design guidelines for Pedestrian-Oriented Business Districts**, adopted by the City Council in August 2004 called for a number of elements related to art and aesthetics:

- #2 Buildings on corner lots may be required to incorporate an architectural or pedestrian-oriented feature at the corner. Many options are possible including plazas, artwork, turrets, curved corners, etc.
- #14 Architectural detail elements such as decorative or special windows, doors, railings, trellises, pavement, materials or artwork to add visual interest may be required.
- #18 Blank walls near streets or adjacent to through-block sidewalks must be treated with landscaping, artwork, or other treatment.
- Specific goals were established for each of the identified business districts, including Downtown Kirkland, Jaunita business district, North Rose Hill business District and Totem Center.
- The report makes special mention of the role of public art in community design. It states, in part that “public art is more than merely urban decoration; it can play an integral role in civic revitalization. Public art can make us more aware of our surroundings, reinforce the design character of our streets, parks and buildings; commemorate special events; and serve as a catalyst for public activity and civic pride. At its best, art opens our eyes to new perceptions and helps us understand who we are and what is special about our community.”
- This report further states that “public art is generally most effective when it is integrated with larger civic improvement efforts. Opportunities for art can be identified earlier and funding can be used more effectively. For example, emblems, lighting, pavement decorations, and decorative pedestrian furniture can be incorporated as part of a street improvement project at little cost to the total project, such as in Seattle’s Third Avenue transit corridor, Port Angeles’ Maritime Flags and Portland’s transit Mall.”
- In the discussion of Building Material, Color and Detail, the report notes that “ornament and applied art can be used to emphasize the edges and transition between public and private space, and between walls to ground, roof to sky and architectural features to adjacent elements....Original artwork or hand-crafted details should be considered in special areas.”

***Implications for Cultural Planning:***

Kirkland’s elected and appointed officials have, over the last 15 years, affirmed time and again, that arts and cultural development are central to the City’s

strategy and image. This suggests, if sufficient resources can be identified, that there will be a high level of political support for the implementation of this arts and cultural master plan.

## **Business Development in Kirkland**

Throughout this planning process and indeed throughout all of the documents cited above, the linkage between arts development and business development has been emphasized. In terms of the local business climate, it is a mixed picture. Kirkland has some significant corporate presences – Google, Clearwire and Nokia, among others. At the same time, 47% of Kirkland businesses have only a single employee and 1/3 are home-based.

There are several issues related to business attraction and retention. Two that have been noted are the high property leasing costs and the fact that there has been a very significant cycling of available lease or rental properties. Businesses also note problems with parking and the general lack of pedestrian traffic, particularly in the downtown.

There has been a particular challenge in the area of retaining the many galleries that Kirkland has been known for. There were at least a dozen galleries in the mid 1990s. Now there is less than half that number. Again, the galleries cite the increase in rents – up from \$15 per square foot to \$50 in the last few years. Parking is cited, as well as the general lack of foot traffic. They complain that retail businesses are not staying open in the evening, even on ArtWalk evenings.

As the Seattle Times reported in July 2008, “A decade ago, more than a dozen galleries lined the city’s lakeside streets, a higher concentration than any other place in the state, save Seattle’s Pioneer Square, according to G.G. Getz, chair and founding member of the Kirkland Cultural Council.” Gallery Owner Gunnar Nordstrom reported that he misses the “synergy created by a critical mass of galleries downtown. More galleries meant more reasons potential customers might come to Kirkland, he said. This gallery has recently closed.

Despite these challenges, there are some hopeful developments on the horizon. Touchstone Corporation is negotiating with the City on the creation of Kirkland Park Place a major downtown mixed use development with 300,000 square feet of retail space, parking for 3,500 vehicles and a large pedestrian mall.

The City’s Economic Development Office is making efforts to attract and retain businesses. It has created a video about business opportunities in Kirkland and instituted a website, [explorekirkland.com](http://explorekirkland.com), which publishes dining, shopping and visitor guides. The City is also working to promote tourism through a number of strategies, including enhancing special events in the parks, identifying cultural

assets, surveying needs, bundling assets, magazine advertising and promoting the “Kirkland Uncorked” festival with \$40,000 in funding support.

***Implications for Cultural Planning:***

If the City is to be successful in retaining its long-held image as an “Arts Town,” it must develop a strategy for retaining its existing art galleries and luring others to recapture that critical mass so essential to the viability of galleries. One strategy might be to negotiate with developers to create rent-controlled gallery spaces in new developments. Another strategy would be to persuade retail businesses to stay open later in the evenings, at least on ArtWalk nights.

**Arts Education**

The Lake Washington School District (LWSD) generally received high marks from planning participants. The district’s arts efforts have three main areas of focus: curriculum instruction and assessment, professional development for teachers and community engagement. Arts education currently is primarily a parent-driven activity. LWSD would like to increase the number of artists-in-residence available to the schools.

As part of the Lake Washington School District’s strong commitment to arts education, they issued a 2008 report – *Every Student “Future Ready”*, which articulates three critical readiness standards that relate to arts education:

- Demonstrated creative expression and curiosity; responds to the creative work of other
- Uses the arts and humanities as creative and universal means of communication
- Understands and applies the basic concepts of design, music, literature, art, dance and drama.

These are critical skills. The Partnership for 21<sup>st</sup> Century Skills, a Tucson-based coalition of business leaders, has been helping nine states as they rework their academic standards, curricula, assessments, and other touchstones to ensure that students are well prepared for college or work. “Fifty years ago, the ticket up the economic ladder was content mastery of four or five subjects,” said Ken Kay, the partnership’s president. “Today, it’s the ability to think critically, solve problems, communicate, collaborate, use technology and be globally competent.”

*Toward a more Comprehensive Conception of College Readiness*, a 2007 report by Dr. David Conley, commissioned by the Bill & Melinda Gates Foundation, identified the arts as one of eight overarching academic skills. He stated that art students “understand the role of the arts as an instrument of social and political expression. They formulate and present difficult questions through their personal artistic visions. They are able to justify their aesthetic decisions when creating or

performing a piece of work and know how to make decisions regarding the proper venue for ...any creative product” Dr. Conley also identified “habits of mind” that many studies have associated with training in the arts. These include intellectual openness, Inquisitiveness, interpretation and problem solving.

***Implications for Cultural Planning:***

The young people from Kirkland already benefit from high quality arts education opportunities in the Lake Washington School District. The primary role that the Cultural Council can play is in the form of advocacy to ensure that reductions in public school funding do not result in reduction or elimination of current arts education programming. The Cultural Council might consider giving an annual presentation to the school board on the benefits of arts education. There is a plethora of readily available research to support such a contention.

**Fund-raising Environment**

In the best of times, the arts and cultural sector tends to garner a relatively small portion of total philanthropic giving. In America, the greatest amount of charitable giving goes to churches and religious institutions, followed by health care and education. In difficult economic times, such as the country is currently experiencing, funding tends to shift away from arts and culture and environmental causes to health care and social services. In a recent *Chronicle of Philanthropy* article, it was reported that there has been a 10-15% decline in arts giving since the current recession began about a year ago.

Kirkland may face an additional hurdle. One factor that has been reported is that there is a significant “leakage” of philanthropic giving to Seattle. Wealthy patrons may live on the eastside, but their giving is directed toward Seattle-based cultural institutions.

Arts and cultural institutions across the country and in the region are stressed. Ticket sales and other earned income are down. Charitable giving is declining. Many cultural organizations are cutting back their programs and staff severely. Theaters are moving to plays with fewer actors. Symphonies are cutting back on community service and outreach activities. Museums are reducing the number of days and hours they are open. Some are considering mergers. Some will not survive. There is no reason to believe that the arts organizations in Kirkland and the eastside are not experiencing the same conditions.

***Implications for Cultural Planning:***

The funding of the arts in the United States rests on a three-legged stool, each of which is critically important. Earned income (ticket sales, merchandise, rentals, etc.) provide on the average 40 to 60% of the budget. Donations (corporate, foundation and individual) provide another 30 to 50%. Government generally

provides 5 to 15%, depending on the community. The implication for community cultural planning is that the local arts agency must be a persistent promoter of the arts, advocating that the private sector and the public sector alike maintain or increase arts support in difficult economic times.

### **Circumstances of Local Individual Artists**

The plight of the individual generative artist – the painter, choreographer, composer, playwright and author – has been chronicled in many research studies. Unlike the interpretive artist – dancer, musician or actor – the generative artist has no institutional environment that provides economic stability. Especially early in their careers, they work in isolation and must find ways to sustain their work through their own resources. Most do not earn a living for themselves and their families through the sale of their art; rather they subsidize their work through outside employment. Local artists report that this is largely the case in Kirkland and the eastside. Local artists face an additional challenge which is the high cost of homes and rents in the region. There is a lack of quality studio and live-work space. Most Kirkland artists must work out of their homes, in their garages and make-shift spaces. Finally, there are limited opportunities for local artists to exhibit their work and the decline of galleries in Kirkland is exacerbating this problem.

### ***Implications for Cultural Planning:***

All art is born in the creative output of the individual generative artist. Mature local arts agencies recognize this and provide support for this creative class. That support can take a number of forms: artist fellowships, low and moderate studio and live-work space, exhibition opportunities and commissioning programs.

## **Current Cultural Resources**

Kirkland is blessed with a number of important arts and cultural institutions that form the backbone of cultural life in the city. While this is not intended to be a complete inventory of Kirkland's arts resources, it is important to note some of the major institutions.

### **Kirkland Performance Center**

This 402-seat theatre was opened in June of 1998. It is managed by a private not-for-profit organization, but receives \$100,000 in annual subsidy and exterior maintenance support from the City. It has an annual budget of \$1.5 million, 50% of which comes from earned income.

The KPC presents a season of 40-45 events per year – both national and international presentations. In addition, the Center hosts 253 rentals each year, including 25 rentals for private events. KPC has 65-70 audience members each year, although it is reported that that number is declining. They report that the geographic source of their attendance is 25% Kirkland, 25% eastside, 25% Seattle and 25% miscellaneous.

KPC engages in several activities that can be described as community programming or community outreach. Their education programs focused on the public schools include classroom presentations, student matinee performances and free or reduced cost performances by students from local schools. They also participate by sending artists directly into the classrooms.

KPC reports that their relationship to the City has been generally positive over the years, although they report some frustration that their funding support from the City is an annual line-item budget entry, rather than ongoing operating support. They note that parking is one of the most vexing issue that they face. KPC would like to see the Cultural Council evolve into a full-fledged local art agency, focusing on the full range of cultural development issues, rather than what is perceived as a narrow focus on public art.

### **Kirkland Art Center**

The Kirkland Art Center (KAC) is located in an historic building located at 620 Market Street, some distance from downtown. Annually, they offer dozens of visual arts exhibits, demonstrations and fee-classes in a variety of visual arts media. The institution supports itself primarily through earned income (fee classes and sales), memberships and private donations.

KAC describes its relationship to the City as “not terrible, but not great.” They report that they need support from the City with their building, which has seismic

and other problems. The ideal situation would be that the City own and maintain this important historic structure.

### **International Ballet Theatre**

The International Ballet Theatre is a Kirkland-based cultural institution that is headquartered there, but due to the lack of a suitable performance venue, presents its productions in Bellevue. They are committed to the preservation of classical ballet by bringing international dancers to perform and teach in residence. Their 2008-09 season includes productions of Dracula, Nutcracker, Coppelia and Stars.

### **Studio East**

Studio East (SE) is an actors' training and producing theatre organization that was incorporated in 1994. Its programs include five annual main stage productions and acting training for both teenagers and adults. They operate on an annual budget of \$1.3 million, mostly from tuition, with 18% of the budget coming from private contributions.

SE is facing an immediate challenge. Their lease on their current facility is up in 2009 and to renew the lease will cost \$9,000 per month, a major increase over the current rent. They report that their alternatives are limited: 1) buy the building (there is doubt that they can raise sufficient money); 2) relocate to a new facility or a nearby city; or 3) as a last resort, close their doors and cease operations. Their needs are 15,000 square feet with high ceilings, to include performance, retail, classroom and demonstration spaces.

They report that they are in need of operating support from the City and suggest that the City explore a new source of support for cultural organizations such as a ticket tax as a dedicated revenue source.

### **Other Notable Events and Activities**

Kirkland Uncorked is an annual festival of wine, food, art, music, and lifestyle.

Jazz Nites

ArtWalk is a monthly gallery walk that takes place on the second Thursdays every month, from 6-8 pm.

## Current City Cultural Programs, Structure and Accomplishments

The City of Kirkland currently provides a number of programs, activities and facilities that create arts and cultural activities for its citizens. These include:

- Summer Concert Series
- Hands on Learning
- North Kirkland Community Center
- Fee classes through Parks – scores of programs and classes from sports to computers to health and nutrition to the arts in all disciplines.
  - Talent-based instructors
  - Fee-sharing arrangement
  - Dance classes
  - Totally demand based and in cost-recovery mode
- Peter Kirk Senior Center
- Teen Union Bldg
  - Sound Studio
  - Computer Lab
  - Photography Lab
- Facility plans include:
  - 90K sq ft indoor recreational facility
    - Aquatics
    - Fitness
    - Meeting rooms
    - Classrooms
    - Dance fitness
- Neighborhood grants
  - The City provides periodic grants of \$25K to each neighborhood association to spend as they wish. Two neighborhoods have chosen to spend these funds on public art projects.

The residents of Kirkland appear to be quite satisfied with these programs and facilities. As reported in the December 2007 City of Kirkland *Performance Measures*, 98% of citizens rated parks facilities as satisfactory or better and 89% rated parks programs as satisfactory or better.

### Kirkland Cultural Council

The Cultural Council is composed of Kirkland citizens appointed by the Mayor and Council. They are charged with advising the City on matters related to the City's arts and cultural development. ([Insert info from resolution](#))

([History of the CC and the mandate to privatize](#))

## **Kirkland Arts Master Plan**

- KAST – Kirkland Artist Studio Tour – Mother’s Day weekend. – 2008 Studio tour included more than 50 artists at 25 locations.
- Public Art
  - 27 current artworks
  - Rotating art agreement with Howard Manville Gallery
  - Kirkland Art Walk, 2<sup>nd</sup> Thursday of every month 6-8 PM
  - Developed *Art in Public Places*, guidelines and DVD encouraging the placement of public art in private developments and offering the assistance of the Kirkland Cultural Council
  - Working with the Design Review Board to modify the guidelines to emphasize the importance of integrating art into private development that is subject to design review.

## Findings and Recommendations

### Issues that arose in the public community meeting

In November, an open community meeting was conducted in order to give the general public a chance to provide input during the assessment phase of the arts master planning process. A number of issues were articulated by Kirkland citizens. It will be important for the City and the Cultural Council to bear these issues in mind as it prepares to implement the plan. Those issues were:

- How can the arts programs capitalize on the waterfront?
- How to deal with the reality of the climate – our extended rainy season?
- How can the City assist in maintaining high quality arts education offerings in the Lake Washington School District?
- How can Kirkland retain its existing art galleries? What can the City do to get the galleries that have left back or lure new galleries?
- How can the City provide support for literary arts? Poetry slams?
- What are the low-cost, high impact activities that Cultural Council can do to get something going in Kirkland during a period of limited resources?
- How can we retain the “small town” feeling of Kirkland?
- How can we overcome the general perception that “art is for someone else”?
- How can the City create positive connections to the economic development of the City?

### Programs Development

One of the most important roles of any local arts agency is to provide support for local arts and cultural organizations and artists. As noted above, public funding support is one of three critical sources of revenue for these institutions and individuals. Proposed are four general categories of public grants in the arts:

- Mini-grants increase (short term)
- Project grants increase (mid-term)
- Operating grants (mid-term)
- Individual artist grants (mid-term)

Operating grants should be limited to the largest arts and cultural institutions who have a minimum five-year track record of quality arts products, successful fund-raising, organizational stability and demonstrated community support. There should be an assumption that this is ongoing support. Project grants should be considered one-time and are intended to give support for project based activities,

such as festival, special events, etc. Mini-grants are one-time, relatively small, and are intended as seed money or support for unexpected opportunities.

**Recommendation 1:** *The City should provide additional annual funding to provide mini-grants (up to \$2,500 each) – seed money for small scale arts events, festivals, downtown activation and other cultural activities.*

Lead Agencies: City Council, Cultural Council

Timeline: Short term (Years 1 and 2)

Resources: \$5,000 annually

Initial step: 1) Budget request for 2009 – 10.

**Recommendation 2:** *The City should provide additional annual funding to provide project funding grants (up to \$7,500 each) – seed money for small scale arts events, festivals, downtown activation and other cultural activities.*

Lead Agencies: City Council, Cultural Council

Timeline: Mid-term (Years 3 to 5)

Resources: \$10 - 30,000 annually

Initial step: 1) Budget request for 2012 – 13.

**Recommendation 3:** *The City should provide additional annual funding to provide operating funding grants to give sustaining support for Kirkland's largest arts and cultural institutions.*

Lead Agencies: City Council, Cultural Council

Timeline: Mid-term (Years 3 to 5)

Resources: \$50 - 100,000 annually

Initial step: 1) Budget request for 2012 – 13.

- **Public Art**

The public art program is the most active program of the Cultural Council. To date, approximately 25 sculptures have been placed, mostly in the downtown area. Several observations can be made about the current collection. Many of the works were acquired from a private gallery owner who had placed works on loan around the downtown. (The City did private fund-raising to acquire a number of these works when he closed his gallery.) While these works certainly activate public spaces, they represent a very narrow aesthetic vision. As one city official noted, “The cute bronze animals are nice, but not too interesting.” Another noted that “We need a more sophisticated approach to public art.” There are easy strategies for accomplishing this. The City should be commissioning public art that is designed for the specific site where it will be situated. The City should be identifying opportunities for artwork integrated into the underlying capital improvement projects. This usually happens when the artist is a member of the project design team. This strategy can leverage a small public art budget into a major public art project by utilizing elements already in the project plans.

There are several other directions the City can pursue an improved public art presence in the city. Short-term focus should be on the outlying neighborhoods not just in the downtown. One strategy is to utilize a program of temporary public art. Such projects can be accomplished with fewer resources, provide opportunities for more local artists and can be more diverse and “challenging” than permanently sited public art projects.

The City should also consider expanding the scope of the public art requirement. The current program is limited to 1% of City Capital Improvement Projects with budgets in excess of \$500,000. The City should consider extending the percent for art requirement to apply to the entire City CIP program, with the ability to “pool” the funds to allow the public art to be situated where it will have the greatest impact.

One important recent development in the public art field nationally is the extension of the percent for art requirement to new private commercial, industrial and residential development. This has happened for a couple of reasons. This approach can have a powerful positive impact on the aesthetics of the built environment. After all, the private sector is a much more prolific builder than the public sector. Another reason is that more and more public facilities – roads, plazas, utilities, bridges, streetscapes, even schools – are built by private developers and then turned over to the public for ownership and management. If there is no public art requirement, then many public facilities will never receive art enhancement.

Finally, the City should adopt a new set of guidelines and policies to govern the implementation of the public art program. The program has been criticized as lacking consistent and systematized selection and project management processes. Several planning participants expressed the need for an improved public art donations policy. This is particularly important, given that donated artworks do not go through the community review process that is normally embodied in a public art project.

**Recommendation 4:** *The City should adopt revised program guidelines and policies, including the proposed donations policy.*

Lead Agencies: City Council, Cultural Council

Timeline: Short-term (Years 1 and 2)

Resources: None

Initial step: 1) Adoption of revised ordinance and guidelines

**Recommendation 5:** *The City should extend the scope of the public art program by applying the public art requirement to the entire CIP budget.*

Lead Agencies: City Council, Cultural Council Budget Office

Timeline: Short-term (Years 1 and 2)

Resources: TBD

Initial steps: 1) Adoption of revised ordinance and guidelines  
2) Budget revisions for CIP projects not yet appropriated.

▪ **Downtown Activation and Revitalization**

Considerable attention during the planning process has been directed toward the need to bolster the success of Kirkland's downtown. The downtown needs higher end retail and successful restaurant and entertainment enterprises. The downtown needs to extend its activity cycle from the current 8 to 10 hours to an 18-hour activity cycle. Arts development can add value to these efforts. Local merchants report that

they do see an increase in business during arts festivals and other cultural events.

There are numerous strategies that can be pursued to further enhance the economic and business conditions in downtown. Businesses should be encouraged to extend their hours into the evening, particularly when there are special events occurring. Businesses can be encouraged to allow local and regional artists to display and sell their works from their establishments. Businesses can be encouraged to provide sponsorships to small scale arts and cultural events in the downtown. The City and the Downtown Association could co-sponsor small scale festivals. One planning participant suggested a series of “Best of...” Events, highlighting any number of areas – restaurants, wineries, retail establishments, etc. A street artist or “busker” program could be instituted, paying artists, mimes, dancers, singers a small stipend to perform in downtown during the early evening. There could be a contest for the holiday season, with schools decorating holiday trees that would be judged and auctioned off to support school arts activities. These are all low-cost activities that can have a significant impact in the aggregate. This could be a collaboration among the Downtown Association, the Chamber of Commerce and the Cultural Council.

One important opportunity that should not be missed arises from the Seattle Art Museum’s expressed interest in establishing a presence on the eastside. Could this be accomplished as a part of any future expansion of the City Hall complex or as part of the Park Place development?

Of particular concern is the dramatic decline in the number of art galleries in the downtown. From a dozen or more a decade ago, they have dwindled to less than half that number. These businesses have been instrumental in creating Kirkland’s reputation as an “Arts Town.” But, it would be an understatement to describe the situation as dire. The gallery system is in critical condition and is in need of life support. Issues of parking (real or perceived), rising rents and retail traffic must be addressed if the remaining galleries are to stay and others encouraged to locate in Kirkland. One strategy that has been suggested was that the City, as part of negotiations with major developers, request or require the development of affordable gallery space, much like there are requirements for low and moderate housing requirements.

A strategy that many cities are employing to revitalize their downtown and to extend the daily activity cycle has been to develop affordable artist studio and live-work spaces. Projects that provide low-rent housing and work space for artists have been used to great effect across the country. Such projects provide an immediate cultural presence in the community, increasing street activity and foot traffic and creating a 24-hour presence.

They improve property values by astonishing numbers, yet remain affordable for artists in perpetuity, ensuring that the cultural assets that create a community are not priced out.

**Artists' Live/Work Space Case Study: *Working Artists Ventura (WAV)***

In 2003, City leaders in Ventura, California, a coastal city of 100,000 residents, determined that the establishment of a permanently affordable live/work space project for artists should be one of the key elements of its revitalization strategy for the historic downtown.

The city entered into a feasibility study process, contracting with a non-profit developer to determine the practicality of creating an affordable artists' colony. After significant pre-development work (research, community outreach, financing exploration, etc.), the project was launched in 2004. Construction began on the 69 affordable units for artists and their families in early 2008. The doors will open on the first 15 units of the project in September, 2009.

The financing for the \$57 million project is derived from a variety of sources:

Traditional loans/debt:	54%
Federal funds:	32%
State funds:	8%
Private fundraising:	3%
<b>City investment:</b>	<b>2%</b>
County funds:	1%

These projects can be created with minimal city support which leverages many fold federal, state, and private funding sources. In Ventura, California, the Working Artists Ventura (WAV) project is currently under construction. This project will provide 69 artist studio and live-work units, at a total cost of \$57.5 million, but the City's investment was only \$2.5 million, primarily for land acquisition and pre-development costs. The City of Kirkland could work to identify funding to support the exploration of an artists' project downtown. The project feasibility can be explored for relatively little up-front financing.

The arts can be a powerful partner in creating a sense of place and establishing a destination in historic downtowns. One opportunity that

might be a part of such a project would be the incorporation of commercial gallery spaces in the ground floor retail spaces.

**Recommendation 6:** *The Cultural Council should collaborate with the Downtown Association, the Chamber of Commerce and downtown businesses to create a program of downtown activation based on the suggestions made above, among others.*

**Lead Agencies:** Cultural Council, Downtown Association, Chamber of Commerce

**Timeline:** Short-term (Years 1 and 2)

**Resources:** \$5,000

Initial step: 1) Cultural Council convenes stakeholders to assess interest and willingness to participate.

**Recommendation 7:** *The City should enter into discussions with the Seattle Art Museum to assess their interest in establishing a satellite facility in Kirkland and what they would need to make that happen.*

Lead Agency: City Economic Development Manager

Timeline: Short-term (Years 1 and 2)

Resources: None initially, Long-term costs TBD

Initial step: 1) City staff meets with SAM officials

**Recommendation 8:** *The City should develop a strategy for retention of existing art galleries and attraction of new art galleries, perhaps as part of the negotiations over major new private developments.*

Lead Agencies: City Economic Development, City Planning

Timeline: Short-term (Years 1 and 2)

Resources: None initially, Long-term costs TBD

Initial step: 1) City staff meet with private developers

**Recommendation 9:** *The City should explore the potential of developing an artist studio and live-work project in the downtown, working with a private or non-profit developer.*

Lead Agencies: City Economic Development, City Planning, Cultural Council

Timeline: Mid-term (Years 3 through 5)

Resources: \$150,000 pre-development costs, additional costs TBD

- Initial step:           1) City staff research projects in other cities  
                              2) City conduct initial discussions with potential developers.

▪ **Artist Support**

As noted above, the individual artist has the fewest sources of support, lacking, in most cases, an institutional affiliation. Rather, the artist generally subsidizes his/her own art-making through outside employment. Increasingly, local arts agencies recognize this area of need and provide direct and indirect support for the artist. There are a number of strategies that can be pursued to achieve this goal. These include assisting the artist with increased visibility, exhibition opportunities, studio and live-work spaces, public art commissions and artists' grants/fellowships. Finally, the Cultural Council should work with local art service organizations such as 4Culture and the Artists' Trust to provide ongoing, periodic technical assistance workshops for local individual artists, in areas such as marketing, business management and presentation skills.

**Recommendation 10:**    *The Cultural Council should assist local artists by developing a portfolio or video of their work to market to corporations and explore the possibility of placing artists in residence at local corporations.*

- Lead Agencies:       Cultural Council
- Timeline:             Short-term (Years 1 and 2)
- Resources:           \$5,000
- Initial step:         1) Cultural Council issues call to artists in juried competition for inclusion in the program

**Recommendation 11:**    *The City should Institute a program of awarding grants or fellowships to one or more local artists on an annual basis.*

- Lead Agencies:       Cultural Council, City Council
- Timeline:             Mid-term (Years 3 through 5)
- Resources:           \$25,000 annually
- Initial step:         1) Cultural Council develops program guidelines

- 2) Cultural Council oversees artist selection process.

**Recommendation 12:** *The Cultural Council should work with 4Culture and the Artists' Trust to provide technical assistance workshops for local artists.*

Lead Agencies: Cultural Council, 4Culture, Artists' Trust

Timeline: Short-term (Years 1 and 2)

Resources: Minimal, logistical support, marketing

Initial step: 

- 1) Cultural Council consults with service organizations
- 2) Cultural Council coordinates workshop marketing and logistics.

## Facilities

The City created an important anchor for the arts in Kirkland with the building of the Kirkland Performance Center (KPC). It serves 65-70,000 patrons each year and provides a venue for both traveling presentations and local productions. Performing arts theaters should be seen not just as a facility for entertainment, but also as a developmental tool to permit local arts groups to grow artistically and organizationally. In the best case, a community has several theatres of differing size and technical capabilities. One notable gap in the cultural facilities "system" in Kirkland is what is called a black box theatre – a flexible, 100-150 – seat venue. Such a facility would allow for the start-up of smaller organizations. Without small venues, there is little likelihood that new organizations will come into being.

With the anticipated expansion of the Civic Center complex, consideration could be given to incorporation of a black box into that project.

Another notable gap in the facilities is the lack of a municipal gallery or non-profit exhibition space serving local artists. Artists complain that they seldom have opportunities to exhibit and sell their work locally. This facility could also be integrated into an expansion of the Civic center.

Considerable discussion and study has been devoted to finding an arts or cultural use for the Cannery Building. This facility was built in 1936 under the Works Progress Administration as a custom cannery. People would bring produce or fish in to be canned for home or commercial use for a share of the product. It was owned by King County for a time and eventually sold to a private

party who continued to operate it for several decades. The current owners are anxious to sell.

A number of scenarios have been considered: restaurant, winery, gallery, etc. Most of these have been discarded considering the limited parking in the neighborhood, impacts on the immediate neighborhood that has grown up around the cannery, its location away from the commercial district and the acquisition and renovation costs.

The 5,100 square-foot building would make an excellent artist studio space. It has high ceilings and good light on the main floor, suitable for painters and printmakers. In the basement, there are concrete floors that would be suitable for sculptors and ceramicists. The challenge is cost. A 2006 study, core and shell work was estimated to be in excess of \$1.4 million. Interior work would add another \$930,000 for a total budget of \$2.3 million, not including acquisition costs. Since it is unlikely that donations in these amounts can be raised before the building is sold, it is not recommended that this project be pursued.

One suggestion that has been made is that the Cultural Council explore with private owners, utilization of unoccupied spaces in underused commercial locations, such as Totem Lake, Park Place and Juanita Village. This might be a worthwhile effort in that revitalization of these spaces might be delayed for years considering the state of the current economy. These uses would, of necessity, be transitory, month-to month or short-term lease.

Finally, the City should consider the acquisition of portable staging, tents and other equipment to facilitate festivals in the downtown and around the city. The cost of renting this type of equipment is often prohibitive for festival promoters and may prevent some special events from occurring at all.

**Recommendation 13:** *The City should incorporate plans for a small (100-150 seat) black box theater into its CIP.*

Lead Agencies: City Council, Cultural Council

Timeline: Long-term (Years 6 and beyond)

Resources: TBD

Initial step: 1) Cultural Council assesses need

**Recommendation 14:** *The City should incorporate plans for a municipal art gallery or non-profit exhibition space into its CIP.*

**Kirkland Arts Master Plan**

Lead Agencies: City Council, Cultural Council  
Timeline: Long-term (Years 6 and beyond)  
Resources: TBD  
Initial step: 1) Cultural Council assesses need

**Recommendation 15:** *The Cultural Council should explore, with the owners of underutilized commercial properties, use by empty spaces by artists and arts organizations. (This could be done in conjunction with recommendation 13.)*

Lead Agencies: Cultural Council  
Timeline: short-term (Years 1 and 2)  
Resources: None  
Initial steps: 1) Cultural Council assesses need  
2) Cultural Council develops prospectus  
3) Meeting with property owners are conducted

**Recommendation 16:** *The City should consider acquiring portable staging, technical equipment and other assets to be used for an expanded festivals and special events program.*

Lead Agencies: City Council, Parks Department, Cultural Council  
Timeline: Mid-term (Years 3 through 5)  
Resources: \$100,000 - \$200,000  
Initial steps: 1) Cultural Council assesses needs  
2) City Council appropriates funds  
3) Parks Department acquires equipment

**Marketing and Audience Development**

Arts and cultural organizations often assert that their most critical need is audience development, community awareness and marketing. And in an era of a faltering economy and declined arts attendance the need for effective marketing and audience development becomes even more critical.

There are a number of strategies the City and the Cultural Council can employ to assist in addressing this problem. The Cultural Council, working with the City's marketing staff, could convene local and regional arts organizations to explore collective and cooperative marketing, perhaps with the assistance of King County's 4Culture agency. The City could develop a series on "Currently Kirkland", profiling local arts groups on the local public access channel. The City could consider use of a small portion of its hotel tax revenues to underwrite marketing of local cultural groups. Finally, the City should consider installing an electronic kiosk in down town to promote the arts and other special events. Operation of the kiosk might be outsourced to the Downtown Association.

**Recommendation 17:** *The Cultural Council, working should convene local and regional arts groups to explore the possibility of collective and cooperative marketing and audience development.*

Lead Agencies: Cultural Council, City staff, 4Culture

Timeline: short-term (Years 1 and 2)

Resources: None

Initial steps: 1) Cultural Council assesses interest  
2) Cultural Council convenes meetings

**Recommendation 18:** *The Cultural Council should consider developing a series of profiles of local artists and arts groups for "Currently Kirkland", the local public access program.*

Lead Agencies: Cultural Council, marketing staff, arts groups

Timeline: short-term (Years 1 and 2)

Resources: Minimal TBD

Initial steps: 1) Cultural Council assesses interest  
2) Cultural Council and staff develop and shoot profiles.

**Recommendation 19:** *The City should consider devoting a small portion of its hotel tax revenues to support local cooperative marketing of arts groups.*

Lead Agencies: Cultural Council, marketing staff, arts groups

Timeline: short-term (Years 1 and 2)

Resources: \$5 - 15,000 annually

Initial steps: 1) Cultural Council presents proposal to City  
2) City Council appropriates funds

**Recommendation 20:** *The City should consider installing an electronic kiosk in downtown Kirkland to publicize arts offerings and other special events..*

Lead Agencies: Economic Development staff, Cultural Council, Downtown Association

Timeline: short-term (Years 1 and 2)

Resources: \$15,000 (one time expense)

Initial steps: 1) Cultural Council presents proposal to City  
2) City Council appropriates funds

### **Festivals and “signature events”**

Festivals and outdoor special events are a way of bringing a community together and providing low-cost family entertainment, while promoting the arts and culture of the region. Several planning participants felt the need for a “signature festival,” perhaps one that focuses on the Masters of Northwest Art. Others spoke of the creation of a JazzFest (it was reported that Google might have some interest in supporting such a festival). Others spoke of the need for festivals that highlight the growing cultural and ethnic diversity in Kirkland. Others suggested a variety of specialized festivals: High Tech, Wearable Art, Recyclable Art (has already been done once before). Given that there is such high interest in festivals and there are so many possible directions that might be pursued, it recommended that the Cultural Council create a special subcommittee (and perhaps a general community meeting) to explore this issue and develop a plan for enhancing festivals and special events in Kirkland.

In the short term, the City should, to the extent possible, provide in-kind services to support festivals, celebrations and special events. As soon resources are available, the City should institute a funding and sponsorship program for larger events.

**Recommendation 21:** *The Cultural Council should establish a subcommittee or task force to develop a plan for enhance festival and special event activity in Kirkland.*

Lead Agencies: Cultural Council, arts groups, festival organizers

Timeline: short-term (Years 1 and 2)

Resources: None

Initial steps: 1) Cultural Council organizes task force  
2) Task force recommends festival plan

**Recommendation 22:** *The Cultural Council should establish a funding and sponsorship program to support mid-sized and larger festivals and special events..*

Lead Agencies: Cultural Council, arts groups, festival organizers

Timeline: short-term (Years 3 through 5)

Resources: \$15 - 30,000

Initial steps: 1) Cultural Council develops program guidelines

### **Leadership Development and Recognition**

Dedicated leadership and governance is critical to the success of any not-for-profit enterprise, no where more so than in the arts. In an era when cultural institutions must operate on razor-thin margins, creative and dedicated trustees and staff can meant the difference between success or failure for an arts organization. While the City and the Cultural Council have no direct role in the governance of local cultural institutions, they can play a crucial role in fostering this kind of leadership. In many communities, the local arts agency coordinates an annual event that is meant recognize and promote cultural leaders – offering recognition for business leadership, philanthropic generosity, volunteer

dedication and artistic excellence. Often these awards are presented as part of a special fund-raising event such as a Mayor's Gala, which can be a way of raising money for the Cultural Council to distribute to local cultural organizations and artists.

**Recommendation 23:** *The Cultural Council, working with the Mayor's office, should create an annual awards event which recognizes leadership in the arts.*

Lead Agencies: Cultural Council, Mayor's office, arts groups

Timeline: short-term (Years 1 and 2)

Resources: TBD

Initial steps: 1) Cultural Council consults with Mayor  
2) Gala organizing committee is formed

## **Arts Education**

Arts education in the public schools is a critical element in the long-term viability of arts and cultural institutions and to the development of the creative individuals who will make our society and economy successful in the future. The Lake Washington School District is generally regarded as doing an excellent job in integrating the arts into the school curriculum. The Cultural Council need play no direct role in providing for public school arts education, but can play an important advocacy role. It is suggested that the Cultural Council work with arts education teachers and administrators to create an annual presence during school board budget deliberations to ensure that the District's commitment to arts education is not eroded in these difficult economic times.

**Recommendation 24:** *The Cultural Council, working with District arts education teachers and administrators and concerned parents, should make an annual presentation to the school board, advocating continued support for arts education integrated into the schools' curriculum.*

Lead Agencies: Cultural Council, District teachers and administrators, parents

Timeline: short-term (Years 1 and 2)

Resources: None

Initial step: 1) Cultural Council convenes arts education stakeholders

### **Cultural Council Structure and Responsibilities**

There has been considerable discussion and debate about the role and structure of the Cultural Council since its creation in 2002. It was originally intended that the Council would evolve into a stand-alone nonprofit agency. There are compelling arguments on each side of this issue. On the one hand, many contend that it is essential for there to be an ongoing presence of the arts within City government with the purpose of advising the City on arts policy and cultural development. Others argue that a nonprofit agency can have greater flexibility and capacity to generate private resources. Many communities have come to recognize that the advantages of each of these approaches can be achieved by creating two sister agencies. In the case of Kirkland, this would be accomplished by creating a nonprofit Cultural Council Foundation that would be the private arm of the local arts agency. It is suggested therefore that Kirkland adopt this sister agency strategy.

As the arts master plan is implemented and the cultural life of Kirkland evolves, the Cultural Council must evolve in its role and structure as well. The Cultural Council proper should begin to function at an elevated level, focusing on cultural policy, program development and advocacy. It should be a promoter and a catalyst – the source of “fun, but important idea,” as one interviewee put it. At the same time, the Cultural Council must become more broadly representative of the various arts disciplines and stakeholder interest. The work of the Cultural Council should be conducted through a group of subcommittee focusing on specific areas of concern: public art, grants, community outreach, arts education, advocacy, etc. Each subcommittee would have a Chair and Vice-chair who are members of the Cultural Council, augmented by community members who have specific expertise in area of concern of the subcommittee. Subcommittees would make recommendations to the Cultural Council which would adopt them.

**Recommendation 25:** *The City Council should adopt the proposed revisions to the resolution that created the Cultural Council, including revising the composition of the Council.*

Lead Agencies: City Council

Timeline: short-term (Years 1 and 2)

Resources: None

Initial step: 1) City Council revises resolution

**Recommendation 26:** *The City should create a Cultural Council Foundation as a nonprofit sister agency to the Cultural Council.*

Lead Agencies: City Council, City Attorney, Cultural Council

Timeline: short-term (Years 1 and 2)

Resources: None

Initial step: 1) City Council authorizes creation of foundation  
2) City Attorney drafts articles of incorporation and by-laws.  
3) Cultural Council recruits foundation leadership

**Recommendation 27:** *The Cultural Council should reorganize itself by creating a group of working subcommittees.*

Lead Agencies: Cultural Council

Timeline: short-term (Years 1 and 2)

Resources: None

Initial step: 1) Cultural Council adopts new structure  
2) Cultural Council recruits community members

**Recommendation 28:** *The City should provide resources to provide for full-time staff support for the Cultural Council and the proposed foundation, beginning FY 2010.*

Lead Agencies: City Council, City Manager

Timeline: short-term (Years 1 and 2)

Resources: TBD

Initial step: 1) City Manager proposed staff augmentation for 2010 budget  
2) City Council authorizes increased staffing

## **Resources**

When contemplating arts and cultural development, the focus turns inevitably toward resources. The fact is that the arts are expensive, with costs generally rising faster than the economy as a whole. Why is that? To answer that question, in the early 1970s, the Ford commissioned a study by two widely regarded economists, Baumel and Bowen. Their study came to what is not a surprising conclusion, if one carefully thinks about it. In the general economy, businesses depend upon technical innovation, automation and new processes to advance productivity, thereby controlling costs. But is that possible in the arts? It is in very few cases. The arts are the ultimate hand-made products. It took 100 musicians 90 minutes to perform his Ninth Symphony when Beethoven composed it in the 1800s, and it takes the same number of musicians the same length of time today. The same can be said for all arts media – dance, theater, visual arts and literature.

So the question remains. If the City of Kirkland wants to promote arts and cultural development, where will it find the resources? The answer will depend upon the degree to which the City leadership regards the arts as a priority, as an essential City service. There are a number of possible sources. The City has instituted a “head tax”, recognizing that everyone consumes City services, directly or indirectly. The City could devote a portion of its hotel tax revenues, recognizing that the arts make the city a more attractive place for visitors. The City could increase its admissions tax on commercial and nonprofit entertainment. The debt service on the library will be completed in the near future. All or part of those savings could be devoted to implementing the arts plan.

It is equally important to look to the private sector for resources to promote arts and cultural development. The first strategy should be to look to existing private arts funding sources. This includes local, regional and national foundations. It also includes agencies such as the National Endowment for the Arts, the Washington State Arts Commission and King County’s 4Culture organization. 4Culture may be an especially important source. They provide funding to 200 arts organizations in King County each year, including local arts agencies. When the consultant met with them on two occasions, they indicated a willingness to consider increased funding to Kirkland if a couple of conditions were met: 1) that the City should demonstrate a commitment to a thoughtful structure and funding for the arts; and 2) that the Cultural Council should begin to include heritage and historic preservation in its portfolio.

Other private sources might be developed. Kirkland has no Community Foundation. The City might work with local private leadership to form a Community Foundation, perhaps focused on quality of life issues. Another,

longer term strategy would be for the Cultural Council to work with other regional agencies to create a United Arts Fund and a workplace giving program for the arts.

**Recommendation 29 :** *The Cultural Council should meet with the Mayor, City Manager and Budget Director to discuss financing strategies to implementing the arts master plan.*

Lead Agencies: City Manager, Mayor, Budget Director, Cultural Council

Timeline: short-term (Years 1 and 2)

Resources: TBD

Initial step: 1) City Manager convene funding strategy meeting

**Kirkland Arts Master Plan**

**Arts Master Plan Budget**

<b>Recommendation</b>	<b>Year 1</b>	<b>Year 2</b>	<b>Year 3</b>	<b>Year 4</b>	<b>Year 5</b>	<b>Year 6+</b>
Increase mini-grants program (\$2,500 max.)	5,000	5,000	10,000	10,000	10,000	10,000
Create project funding program (\$10,000)		0	10,000	20,000	30,000	30,000
Create operating support funding program	0	0	50,000	50,000	75,000	75,000
Adopt revised public art resolution and guidelines	0	0	0	0	0	0
Extend !% public art to entire CIP & allow pooling	TBD	TBD	TBD	TBD	TBD	TBD
Downtown artist street activation program	5,000	5,000	5,000	7,500	7,500	7,500
Explore creation of a Seattle Art Museum satellite	0	0	0	0	0	TBD
Develop strategy for gallery retention	TBD	TBD	TBD	TBD	TBD	TBD
Explore potential for artist live-work lofts in downtown	0	0	0	150,000	TBD	TBD
Video portfolio to market local artists to corporations	5,000	0	5,000	0	5,000	0
Artist fellowship program	0	0	0	0	0	25,000
Artist technical assistance workshops	1,500	1,500	1,500	1,500	1,500	1,500
Plan for construction of a black box theater	0	0	0	0	0	100,000
Plan for construction of a municipal art gallery	0	0	0	0	0	50,000
Arts uses of underutilized commercial spaces	0	0	0	0	0	0
Portable stages and technical equipment for festivals	0	0	0	0	100,000	0
Cooperative marketing convening	0	0	0	0	0	0
Artist profiles on "Currently Kirkland"	TBD	TBD	TBD	TBD	TBD	TBD
Allocate hotel tax \$ for cooperative marketing	5,000	10,000	10,000	15,000	15,000	15,000
Electronic arts/special events kiosk in downtown	0	15,000	0	0	0	0
Festival/special event convening to develop plan	0	TBD	TBD	TBD	TBD	TBD
Festival/special event sponsorship program	0	0	15,000	15,000	30,000	30,000
Mayor's annual arts leadership awards gala	TBD	TBD	TBD	TBD	TBD	TBD
Arts education advocacy	0	0	0	0	0	0
Adopt revisions to Cultural Council resolution	0	0	0	0	0	0
Create nonprofit Cultural Council foundation	0 TBD	TBD	TBD	TBD	TBD	TBD
Cultural Council reorganization	0	0	0	0	0	0
Full-time arts and cultural staff	0	TBD	TBD	TBD	TBD	TBD
Arts financing strategy plan	0	TBD	TBD	TBD	TBD	TBD
<b>Totals:</b>	<b>21,500</b>	<b>36,500+</b>	<b>106,500+</b>	<b>269,000+</b>	<b>274,000+</b>	<b>334,000+</b>

## Proposed Revised Cultural Council Resolution

Resolution R-\_\_\_\_\_

A RESOLUTION OF THE City COUNCIL OF THE CITY OF KIRKLAND  
RELATING TO THE CULTURAL COUNCIL.

Be it resolved by the City Council of the City of Kirkland as follows:

Section 1. Reorganization of the Kirkland Cultural Council. The Kirkland Cultural Council is hereby reorganized effective \_\_\_\_\_. The Kirkland City Council reaffirms the Cultural Council as its official local arts agency.

Section 2. Purpose. The Cultural Council is organized to promote strategic planning and development for arts culture and heritage in the community. The Cultural Council shall advise the City Council regarding public art acquisitions. The Cultural Council shall advise the City Council, City Manager and City staff regarding those issues referred to it by the City Council. After consultation with the City Manager, the Cultural Council may serve as the City's official representative on an arts, culture or heritage matter. The Cultural Council may submit to the City through the City Manager recommendations for other issues related to art, culture and heritage.

Section 3. Membership. There will be no less than 11 members and no more than 15 members of the Cultural Council. All of the members shall reside or own a business within the City of Kirkland or its Potential Annexation Area. All members must have a demonstrated interest in the arts, culture or heritage. A member will serve in an individual capacity, even if the member is associated with an organization that may make a proposal to the Cultural Council. The membership of the Cultural Council is intended to reflect a balance, taking into account such elements as cultural and ethnic diversity of the community, connection to the various geographic areas of the City and representation of all of the arts disciplines (visual, performing and literary arts), as well as heritage. One or more members shall be a youth, at least 16 years of age, but not yet 18.

A member's term shall begin upon the member accepting an appointment. Membership shall consist of staggered 4 year terms. No member shall serve more than 2 terms, plus any partial term to which the member was appointed. Vacancies shall be filled for the remainder of the unexpired term. A member will be expected to attend no less than 80% of all meetings for which there has been not prearranged absence. In addition, when a member misses three or more consecutive meetings not excused by a majority vote of the Cultural Council, the City Council shall consider removal of that member. In the case of a member who was appointed by the City Council, the Cultural Council shall report to City

Council about a member's pattern of absence, together with a recommendation concerning removal by the City Council. A member who is unable to attend regular meetings is expected to tender his or her resignation. A resignation shall be effective on such date as designated by the resigning member.

Five members of the Cultural Council shall be appointed by the City Council. The remaining members shall be appointed by the Cultural Council. Annually the Cultural Council will invite qualified citizens to apply for vacancies that may occur that year.

Section 4. Officers. Annually, the Cultural Council will elect a Chair and Vice-Chair. The term of the Chair is one year, with the possibility of one additional term. The term of the Vice-Chair shall be one year, with no automatic right to be elected Chair. There will be no term limit on serving as Vice-Chair. It shall be the duty of the Chair to preside at all meetings of the Cultural Council. In the Chair's absence, the Vice-Chair shall preside. The Chair, working with City staff, shall propose an agenda and shall vote on matters being voted upon by the Cultural Council. The Chair shall select a member to record decisions of the Cultural Council that establish policies or recommendations.

Section 5. Voting. A quorum of the Cultural Council shall be a majority of persons currently serving as voting members. A quorum must be present in order for a vote to be taken on a recommendation or a permanent policy. Each voting member is entitled to one vote. All matters establishing policies, recommendations or decisions shall be decided by a majority vote of voting members present.

Section 6. Liaisons. The Cultural Council may designate "Cultural Council Liaisons". Liaisons are intended to be resources for technical advice or expertise or to provide connections to other organizations. Liaisons will be invited to all Cultural Council meetings, but will not be required to attend and will not vote. The Cultural Council may choose to designate any number of Liaisons. The Cultural Council shall, at least once per calendar year, review and make current the list of Cultural Council Liaisons. One City Councilmember shall serve as a Liaison, appointed by the City Council.

Section 7. Procedure. All business of the Cultural Council shall be guided by "*Roberts Rules of Order*". The Cultural Council may adopt a written policy of Cultural Council practices. The regular meetings of the Cultural Council shall be publicly noticed and shall be open to any member of the public that chooses to attend. Provision shall be made for a public comment period at each meeting.

Section 8. Organization. The Cultural Council may organize itself into sub-committees to facilitate its work. Such sub-committees might include grants, public art, community outreach, heritage, festivals, etc.

Section 9. Compensation. The members of the Cultural Council shall receive not compensation from the City of Kirkland. Expenses specifically authorized by the City Manager may be advanced or reimbursed to a member.

Section 10. Cultural Council Foundation. The Cultural Council is directed to work with City staff to create a sister non-profit agency, the “Cultural Council Foundation. While the Cultural Council itself shall remain a City agency, the Foundation will function as a separate private fund-raising and programming organization, supporting Cultural Council programs and initiatives. In forming this organization, the Cultural Council shall recruit trustees that will oversee the Foundation’s fund-raising and programming. One or more of the Cultural Council members shall serve on the board of trustees of the Foundation.

Section 11. Funds. The Cultural Council may request an annual appropriation to support its programs and activities on an annual basis through the City’s normal budgeting process. The Cultural Council shall not assume a City commitment before City Council approval of that recommendation or request.

## Proposed Public Art Resolution and Guidelines

Resolution R-\_\_\_\_\_

### Purpose

The purpose of these guidelines is to establish procedures for the implementation of Kirkland's Public Art Program.

### Funding

The overall budget for the Public Art Program is funded through a combination of government funding and funds from donations. Government funds are appropriated as outlined in the City's public art resolution. Grant funds may also be sought for special projects and to augment the budget of existing projects.

The City of Kirkland public art program allots 1% of the total capital project costs of City capital improvement projects. Eligible costs are the total actual costs associated with a construction project, excluding land acquisition, demolition, environmental remediation, legal fees and interest costs. Monies generated by a particular project may be "pooled" and expended on other projects, unless specifically prohibited by law or funding source.

Under these guidelines, the public art allocation applies generally to the capital improvement programs of the City, including buildings, parks, decorative or commemorative structures, parking facilities, bridges, viaducts or pedestrian overpasses, roads, highways and arterial construction or reconstruction, streetscapes, bikeways, trails, transit facilities and utilities.

The City Capital Improvement Program is reviewed annually by the Public Art Committee, the Cultural Council and staff, in conjunction with City departments and the Budget Office, for recommendations on public art allocations to the City Council, as part of the presentation of the annual public art work plan. This plan shall include the proposed public art projects for the upcoming year, with budgets and conceptual approaches.

The work plan presentation shall take place on a schedule that coincides with the adoption of the City capital budget each year. It shall also give a report of the status of all ongoing public art projects. With the passage of the annual work plan, monies shall be transferred to a Municipal Arts fund, managed by the Cultural Council. The Cultural Council, upon recommendation from the Public Art Committee, may from time to time during the course of the year, modify the annual work plan. The City Council shall review any significant changes that are proposed.

## **Uses of Municipal Arts Funds**

Inclusions: Monies in the Municipal Arts fund can be used for artist design services and the acquisition or commissioning of artworks for the Kirkland Public Art Collection. Monies in this category may be expended for artist design fees, proposals/drawings/maquettes, artist travel and expenses, artwork purchases and commissions, artwork fabrication or materials, shipping and crating, insurance, the preparation, installation or placement of artworks or other purposes deemed necessary by the Cultural Council for the implementation of the program.

Up to 15% of the dollars allocated for public art monies may be utilized for program administration and community participation, artist selection processes, community outreach and publicity, project documentation and other appropriate related purposes, deemed necessary by the Public Art Committee. Up to 10% of the public art monies, to the extent permitted by law and funding sources, may be set aside in a separate account within the Municipal Arts fund for curatorial services and for the preservation and maintenance of the public art collection.

## **Eligible Artworks**

In general, all forms of artistic expression created by professional artists are eligible for inclusion in the public art program. These may be in a wide variety of styles, media and genre. They may include freestanding works, as well as works that have been integrated into the underlying architecture or landscape. They may include permanently installed works, as well as temporary installations, if such projects contribute to community understanding and participation. They may also include artist-designed infrastructure elements, such as soundwalls and utility structures, as well as artist designed street furniture, such as benches, bus stops, tree grates, etc.

The public art projects are not intended to substitute for functional elements that would normally be a part of the architecture or the landscape of capital improvement projects, unless they are specifically designed by professional artists. The following will not be considered as part of the art program:

- Reproductions by mechanical or other means of original artworks (however, limited editions controlled by the artist, or original prints, cast sculpture, photographs, etc. may be included);
- Decorative, ornamental or functional elements that are designed by the architect or other design consultants engaged by the architect;
- Those elements generally considered to be components of the landscape architectural design, vegetative materials, pool(s), paths, benches, receptacles, fixtures, planters, etc. which are designed by the architect,

landscape architect or other design professional engaged by the primary designer;

- Art objects which are mass produced or of a standard design, such as playground sculpture or fountains; directional or other functional elements, such as signing, color coding, maps, etc.;
- Walls, bases, footings, pools, lighting or other architectural elements on or in which the artworks are placed or affixed, or mechanical elements and utilities needed to activate the artwork;
- On-going operating expenses or maintenance of artworks, architectural elements on or in which the artworks are placed, or sites where artworks are located;
- Statues, representations of historical figures or historical plaques, unless part of a larger artwork designed by an Artist where the work illuminates historical facts and deeds significant to the community; or
- Purchase of existing artworks without the selection process, as provided for in the adopted public art program guidelines and policies.

## **Responsibilities**

The Public Art Committee shall:

- Provide program policy and overall oversight for the Public Art Program;
- Steer the overall work objectives of the Public Art Program, such as staff project administration, artist project management, strategic planning and community outreach;
- Develop guidelines, policies and procedures for the selection, implementation and conservation of public art in Kirkland;
- Monitor the overall development of the Public Art Collection, including ensuring that local and regional artists are represented in the Collection and ensuring that the Public Art Collection is reasonably balanced over time with respect to ethnicity and gender of artists selected and with respect to styles of expression, media and genre;
- Review and recommend to the Cultural Council all public art selections for the City of Kirkland;
- Make recommendations regarding the care and maintenance of the Public Art Collection to appropriate parties or site agencies, and oversee a periodic maintenance survey of the entire Public Art Collection;
- Review and recommend the annual workplan to the Cultural Council;
- Approve a pool of potential members of artist selection panels;
- Act as liaisons to the individual artist selection panels;
- Review and recommend to the Cultural Council the individual artist selection panel recommendations;
- Ensure community outreach and citizen participation in the public art program;

## **Kirkland Arts Master Plan**

- Review and approve individual project budgets as brought forward by artists;
- Review and recommend proposed gifts of public art to the City, as well as loans and long term exhibitions of public art on City-owned property;
- Review and recommend accessioning and deaccessioning of artworks from the Public Art Collection; and
- Periodically review and approve changes to the public art program guidelines, policies and procedures.

### The Cultural Council shall:

- Review and approve the recommendations of the Public Art Committee;
- Review and approve the annual workplan presented by the Public Art Committee that shall include identification of eligible capital improvement projects and funding appropriations; and
- Present approved recommendations of the Public Art Committee to the Kirkland City Council.

### Artist Selection Panels shall:

- Be ad-hoc panels formed for a limited period of time and charged by the Public Art Committee with recommending artists for individual projects or groups of projects;
- Review the credentials, prior work, proposals, and other materials submitted by artists for particular projects;
- Recommend to the Public Art Committee an artist or artists to be commissioned for projects, or who will be engaged to join the design team for projects;
- Respond to the charges outlined in the project prospectus and project guidelines, concerning the requirements and concerns addressed within the particular project;
- Be sensitive to the public nature of the project and the necessity for cultural diversity in the Public Art Program;
- Maintain confidentiality on the proceedings of all panel meetings; and
- Continue to meet, when appropriate, to review the selected artist's design concepts.

### Artists shall:

- Submit credentials, visuals, proposals and/or project materials as directed for consideration by artist selection panels;
- Conduct necessary research, including attending project orientation meetings and touring project sites, when possible;
- If selected, execute and complete the artwork or design work, or transfer title of an existing work, in a timely and professional manner;

## **Kirkland Arts Master Plan**

- Work closely with the project manager, design architect and/or other design professionals associated with the project;
- Make presentations to the Public Art Committee and other reviewing bodies at project milestones as required by contract; and
- Make a public presentation, conduct a community education workshop or do a residency at an appropriate time and forum in the community where the artwork will be placed, as required by contract.

### Site agencies or City departments shall:

- Determine, in consultation with the Cultural Council, which projects are eligible for public art inclusion, the amount of public art money available and whether the project is appropriate for a design collaboration;
- Provide the Cultural Council with information on the capital improvement program, budgets and schedules;
- Designate a departmental representative to participate in the artist selection process, when appropriate;
- Include, when appropriate, public art staff on architectural or engineering services selection panels;
- Review the maintenance needs survey for artworks located at the site agency;
- Inform the project architect of the artist involvement in the capital improvement project and the method of artist selection; and
- Designate, in consultation with the appropriate leadership, a City representative or project manager for the capital improvement project to act as the City's agent for all coordination issues related to public art and the overall project.

### The City Council shall:

- Review and approve the annual workplan presented by the Kirkland Cultural Council that shall include identification of eligible capital improvement projects and funding appropriations; and
- Appropriate monies for individual capital improvement projects which shall be transferred into the Municipal Arts fund as part of the annual capital budgeting process.
- Approve contracts with artists for specific public art projects.

### Advising agencies (legal counsel, budget office, planning commission, etc.) shall:

- Work with the Cultural Council on the development of the annual budget for program administration and budget allocations;
- Review contracts of selected artists and make recommendations regarding liability and insurance requirements;
- Provide consultation and information regarding particular needs and concerns of the Public Art Program; and

- Coordinate with the Cultural Council to determine program success.

Construction Project Managers shall:

- Collaborate with the Cultural Council on the development of public art projects;
- Coordinate with the Cultural Council on all issues related to the Public Art Program and the overall project including safety, liability, timeline, code requirements and installation deadlines, etc.; and
- Provide the Cultural Council and the artist with the appropriate documentation necessary for project compatibility and completion (i.e., architectural design drawings and specifications, as-built drawings, structural drawings, mechanical drawings, electrical drawings, materials to support public outreach efforts, etc.).

**Goals of the Selection Process**

Selecting the “right” artist – one whose experience, artistic style, commitment to collaboration, communication skills and community facilitations skills match the needs of the project – is critical to the success of any project. Specifically, the goals of the selection process are:

- To implement the goals of the overall capital improvement program or private development project through an appropriate artist selection;
- To further the mission and goals of the Public Art Program;
- To select an artist or artists whose existing public artworks or past collaborative efforts have maintained a level of quality and integrity;
- To identify the optimal approach to public art that is suitable to the demands of the particular capital project;
- To select an artist or artists who will best respond to the distinctive characteristics of the site and the community it serves;
- To select an artist or artists who can work successfully as members of an overall project design team; and
- To ensure that the selection process represents and considers the interests of all parties concerned, including the public, the arts community and the City department involved.

**Methods of Selecting Artists**

The method of selection for individual projects shall be determined by Cultural Council, in consultation with the Public Art Committee, in accordance with the adopted public art programs and policies. Any of the following methods may be used, depending upon the requirements of a particular project.

Open Competition: An open competition is a call to artists for a specific project in which artists are asked to submit evidence of their past work. Any artist may

submit credentials and/or proposals, subject to any limitations established by the Artist Selection Panel or the Public Art Committee. Calls for entries for open competitions will be sufficiently detailed to permit artists to determine whether their work is appropriate to the project under consideration.

Limited or Invitational Competition: A limited number of artists shall be invited by the artist selection panel to submit credentials and/or proposals for a specific project. Artists shall be invited, based on their past work and demonstrated ability to successfully respond to the conditions posed by the particular project (i.e., water features, light works, paintings, sound works, landscape works, design team efforts, etc.), or based on other non-aesthetic Public Art Program goals (i.e., artists who reside in a particular community or neighborhood where a project is occurring, local artists or regional artists, etc.)

Direct Selection: At times the Public Art Committee may elect to make a direct selection in which they contract with a specific artist for a particular project. Such an election may occur for any reason, but will generally occur when circumstances surrounding the project make either an open or limited competition unfeasible (for example; project timeline, community or social considerations, client demand, etc.).

Mixed Process: A mixed process may include any combination of the above approaches.

Pre-qualified Artists List: The Public Art Committee may, from time to time, use an artist selection panel to create a pool of pre-qualified artists who can be utilized by staff to select artists for small, community-based projects where a separate artist selection panel may not be warranted.

### **Criteria for Selection of Artists or Artworks**

- Qualifications: Artists shall be selected based on their qualifications as demonstrated by past work and the appropriateness of their concepts to the particular project.
- Quality: Of highest priority are the design capabilities of the artist and the inherent quality of artwork.
- Media: All forms of visual arts shall be considered, subject to any requirements set forth by the project prospectus.
- Style: Artists whose artworks are representative of all schools, styles and tastes shall be considered.
- Appropriateness to Site: Artwork designs shall be appropriate in scale, material, form and content to the immediate social and physical environments with which they relate.
- Permanence: Consideration shall be given to structural and surface integrity, permanence and protection of the proposed artwork against theft, vandalism, weathering, excessive maintenance and repair costs.

- Elements of Design: Consideration shall be given to the fact that public art is a genre that is created in a public context and that must be judged by standards that include factors in addition to the aesthetic. Public art may also serve to establish focal points; terminate areas; modify, enhance or define specific spaces; establish identity; or address specific issues of urban design.
- Community Values: While free artistic expression shall be encouraged, consideration must be given to the appropriateness of artworks in the context of local community and social values.
- Public Liability: Safety conditions or factors that may bear on public liability should be considered in selecting an artist or artwork.
- Diversity: The Public Art Program shall strive for diversity of style, scale, media and artists, including ethnicity and gender of artists selected. The program shall also strive for an equitable distribution of artworks throughout the City and County.
- Communications: The ability of the artist to effectively communicate with a variety of groups, including other design professionals, public officials and community members, should be taken into consideration.

### **Collection Review**

At least once in every three-year period, the Public Art Collection should be evaluated by the Public Art Committee or an independent agency, for the purposes of collection management and in order to assess the collection's future. The City, with the advice of the Public Art Committee shall retain the right to deaccession any work of art in the Collection, regardless of the source of funding for the particular artwork.

#### Objectives:

- To establish a regular procedure for evaluating artworks in the Public Art Collection;
- To establish standards for the acquisition of artworks by the Public Art Committee;
- To ensure that deaccessioning is governed by careful procedures; and
- To insulate the deaccessioning process from fluctuations in taste - whether on the part of the Public Art Committee, the City or county or the public.

#### Acquisition Review Standards:

- Acquisitions should be directed toward artworks of the highest quality;
- Acquisition of artworks into the Public Art Collection implies a commitment to the ongoing preservation, protection, maintenance and display of the artworks for the public benefit;
- Acquisition of artworks, whatever the source of funding, should imply permanency within the Public Art Collection, so long as physical integrity, identity and authenticity are retained, and so long as the physical sites for the artworks remain intact; and

## **Kirkland Arts Master Plan**

- In general, artworks should be acquired without legal or ethical restrictions as to future use and disposition, except with respect to copyrights and other clearly defined residual rights.

### Deaccessioning Review Standards:

Any proposal for deaccessioning – the destruction or removal of an artwork in the collection – or relocation of an artwork shall be reviewed by the Public Art Committee according to the policy and procedures contained herein and shall be as deliberate as those practiced during the initial selection. This process should operate independently from short-term public pressures and fluctuations in artistic or community taste. During the review process, the work of art shall remain accessible to the public in its original location.

Deaccessioning should be a seldom-employed action that operates with a strong presumption against removing works from the Collection.

Artwork may be considered for review toward deaccessioning from the Public Art Collection if one or more of the following conditions apply:

- The condition or security of the artwork cannot be reasonably guaranteed;
- The artwork requires excessive maintenance or has faults of design or workmanship and repair or remedy is impractical or unfeasible;
- The artwork has been damaged and repair is impractical or unfeasible;
- The artwork's physical or structural condition poses a threat to public safety;
- No suitable site is available, or significant changes in the use, character or design of the site have occurred which affect the integrity of the work;
- Significant adverse public reaction has continued unabated over an extended period of time (at least five years);
- Deaccessioning is requested by the artist; or
- The site and/or agency housing the work is undergoing privatization.

### **Gifts or Loans of Artworks**

Artworks proposed for donation or long-term (one year or longer) loan to the City shall be carefully reviewed by the Public Art Committee or by an ad hoc review committee in order to meet the following objectives:

- To provide uniform procedures for the review and acceptance of gifts or loans of artworks to the City;
- To vest in a single agency the responsibility of insuring the management and long-term care of the donated artworks;
- To facilitate planning for the placement of artworks on City-owned property;
- To maintain high artistic standards for artworks displayed in City facilities; and
- To provide for appropriate recognition for donors of artworks to the City.

Review Criteria for Gifts or Loans of Artworks:

- *Aesthetic considerations:* To ensure artworks of the highest quality, proposed gifts or long-term loans of artworks should be accompanied by a detailed written proposal and concept drawings of the proposal, and/or photographs of an existing artwork, documentation of the artist's professional qualifications and, if needed, a current certified appraisal of the worth of the artwork.
- *Financial considerations:* Based on the cost of installation, the proposal should identify sources of funding for the project, and the estimated cost of maintenance and repair over the expected life of the artwork. A legal instrument of conveyance of the work of art should be executed between the City or the County and donor.
- *Liability:* The proposal should discuss susceptibility of the artwork to damage and vandalism, any potential danger to the public and any special insurance requirements.
- *Environmental considerations:* The proposal should address appropriateness of the artwork to the site and the scale of the artwork in relation to its immediate context. Proposed artwork donations shall be reviewed by the Public Art Committee.

Donation proposals shall be accompanied by the following information:

- Slides, photos or a model of the proposed work;
- Biography of the artist;
- Proposed site and installation plans;
- Cost of the artwork and budget for installation; and
- Maintenance requirements for the artwork.

Exceptions to the Review Process for Gifts or Loans of Artworks

Gifts of state presented to the City by foreign governments or by other political jurisdictions of the United States - municipal, state or national – which may be accepted by the Kirkland City Council on behalf of the City shall be reviewed as follows:

- Permanent placement of artworks of substantial scale, suitable and accessible for public display shall be determined jointly by the appropriate City department and the Public Art Committee;
- Appropriate recognition and publicity shall be the responsibility of the City site agency or department with jurisdiction over the site of permanent placement of the artwork, with advance notification of the Public Art Committee; and
- If not provided by the donor, maintenance of the artwork shall be the responsibility of the site agency, or department with jurisdiction over the site, in consultation with the Public Art Committee.

### **Acquisition of Artworks by City Agencies outside the Public Art Program**

Recognizing that some City facilities may have been developed without a public art project, City departments are encouraged to allocate funds on a voluntary basis outside the formal or codified process to enhance their offices and facilities through utilization of the Public Art Program's annual workplan.

Proposed artwork acquisitions by City departments shall be reviewed by the Public Art Committee. Proposed acquisitions shall be accompanied by the following information:

- Slides, drawings, DVDs, photos or a model of the proposed artwork;
- Biography of the artist;
- Proposed site and installation plans;
- Cost of the artwork and budget for installation; and
- Maintenance requirements for the artwork.

Artworks proposed for long-term loan (one year or more) to a City department shall be subject to the same considerations outlined above. Artworks proposed for placement in private offices or in non-public areas of City facilities shall not be subject to Public Art Committee review.

### **Conservation and Maintenance of the Public Art Collection**

The Public Art Committee shall regularly survey the entire Public Art Collection in order to meet the following objectives:

- To provide for the regular inspection of public artworks;
- To establish a regular procedure for effecting necessary repairs to public artworks;
- To ensure regular maintenance of public artworks; and
- To ensure that all maintenance of public artworks is completed with the highest standards of professional conservation.

### **Responsibilities**

*The Artist* shall:

- Guarantee and maintain the work of art against all defects of material or workmanship for a period of one year following installation, within the terms of the contract;
- Provide the Public Art Program with drawings of the installation and with detailed instructions regarding routine maintenance of the artwork; and
- Be given the opportunity to comment on, and participate in, all repairs and restorations that are made during his or her lifetime.

*The Site Agency or City Department shall:*

- Be responsible for routine maintenance of artwork, upon the advice of the Public Art Program, and shall perform all maintenance work in a manner that is consistent with conservation requirements supplied by the artist;
- Be responsible for reporting to the Public Art Committee any damage to a work of art at a site over which it has jurisdiction;
- Not intentionally destroy, modify, relocate or remove from display any work of art without prior consultation with the Public Art Committee; and
- Not cause any non-routine maintenance or repairs to artworks without prior consultation with the Public Art Committee.

*The Public Art Committee shall:*

- Be responsible for conducting a comprehensive maintenance survey of the public art collection at least once every three years. This survey shall include report on the location and condition of each work, prioritized recommendations for the restoration or repair or maintenance of artworks and estimated costs.
- On the basis of the condition report, the Public Art Committee may, for those works in need of attention, recommend: 1) that no action be taken; 2) that staff work with the site agency to ensure the work is properly restored; 3) that the site agency make the necessary repairs, in whole or in part, or suggest means of accomplishing restoration; 4) that a professional conservator be engaged to evaluate the condition of the work further, or effect repairs to the work; 5) that the artist be asked to repair the work for a fair market value fee; or 6) that the work of art be considered for deaccessioning.

### **Public-Private Development Projects**

Joint development projects with financial participation of the City in conjunction with a private developer shall be administered under the same guidelines as public sector projects.

### **Private Development Projects**

Private development projects where the developer is required to make a percent for art commitment as part of a conditional use permit or zoning variance shall not be required to adhere to these guidelines, but shall be negotiated by City staff, in consultation with the Cultural Council.

## PROGRAM POLICIES

### Artist Rights

The Kirkland Cultural Council is committed to a climate wherein artists will thrive and receive the economic benefits of, and recognition for, their work. For that reason, it is important that artists retain reasonable control over the integrity of their artworks and that artists receive equitable compensation for their creative endeavors.

#### Policy

The Kirkland Cultural Council seeks to assure the following rights to artists, which shall be embodied in artist contracts for the commissioning or purchase of works of art.

- Recognizing that successful public art is generally inseparable from the site for which it is created, the Cultural Council shall endeavor to ensure that City departments or site agencies do not move or remove an artwork unless its site has been destroyed, the use of the space has changed, or compelling circumstances arise that require relocation of the work of art. Should it become necessary to move or remove an artwork, the Cultural Council shall make reasonable efforts to consult with the artist before effecting any removal or relocation. However, the Cultural Council and the City reserve the right to move or remove the artwork without notification under emergency circumstances where an immediate threat to property or public safety is present. In all instances, the Cultural Council will act within the provisions of the Visual Artists Rights Act.
- Recognizing the importance of preserving the integrity of an artwork, the Cultural Council shall seek to ensure that City departments or site agencies do not intentionally alter, modify, or destroy an artwork. Nevertheless, if an artwork is significantly altered, modified or destroyed, whether intentionally or unintentionally, the artist shall have the right to disclaim authorship of the artwork. Should an artist choose to exercise this disclaimer, the Cultural Council shall, upon request by the artist, officially request that the City department or site agency remove any plaques, labels or other identifying materials that associate the work with the artist.
- The integrity of an artwork depends upon regular conservation and maintenance. The Cultural Council is committed to inspect periodically the artworks in the collection and make reasonable efforts to ensure that each artwork is properly and professionally maintained.

- The Cultural Council shall make its best effort to ensure that all maintenance and repairs to works of art are accomplished in accordance with any maintenance and repair instructions the artist has provided to the Cultural Council at the time of accession, and that all such maintenance and repairs adhere to the highest professional standards of artwork conservation. The Cultural Council shall make reasonable efforts to notify the artist before City departments or site agencies undertake repairs or restorations to the artwork during the lifetime of the artist. Where practical, the Cultural Council shall seek to ensure that the artist be consulted and given an opportunity to accomplish the repairs or restorations at a reasonable fee. The Cultural Council and the City department or site agency reserve the right to make emergency repairs without prior notification to the artist.
- The artist shall retain all copyrights associated with works of art accessioned by the Cultural Council including those acquired for the City. The Cultural Council agrees that it will not copy or reproduce the artwork in any way, or permit third parties to do so, without prior written permission of the artist. Notwithstanding this policy, the Cultural Council and the City reserve the right to make photographs or other two-dimensional representations of the artwork for public, noncommercial purposes, such as catalogues, brochures and guides.

### **Artistic Freedom of Expression**

The Cultural Council recognizes that free expression is crucial to the making of works of art of enduring quality. At the same time, public art must be responsive to its immediate site in community settings, its relatively permanent nature and the sources of its funding.

#### Policy

It is the policy of the Cultural Council to encourage free expression by artists participating in the Public Art Program, consistent with due consideration of the values and aspirations of the citizens of Kirkland. Community representatives will be invited to serve on artist selection panels to ensure discussion of community sensibilities. Artists selected to participate in the program will be encouraged to engage the community directly in the process of developing their artistic concepts and designs.

### **Community Participation and Outreach**

The purpose of the Public Art Program is to serve the citizens of Kirkland. By building a regular program of educational and promotional activities, a sense of community ownership can be instilled and cultivated. Such activities can

generate broader community appreciation of public art and recognition of the role of public art in reflecting the community's culture.

Policy

The Cultural Council shall make community participation a part of each public art project, as well as of the program as a whole. This goal will be met by utilizing community-based advisory committees, community representation on artist selection panels and artist interaction with the community.

The Cultural Council will develop a comprehensive approach to educational outreach concerning the public art program. Elements of this ongoing educational policy shall include programs in public schools and special events, such as exhibitions, public art tours, artist-in-residence programs, education and/or school programs, publications, brochures, films and videos and public meetings. In addition, avenues such as print and broadcast media will be cultivated in order to give access to the public art program to the widest possible audience.

In order to implement this policy, the Cultural Council shall create an *ad hoc* community outreach committee to oversee efforts to increase community understanding and participation in the public art program.

**Conflicts of Interest**

The Cultural Council recognizes that it is essential for local artists and other related professionals to serve as members of the Cultural Council, its subcommittees and selection panels. It further recognizes that artists and other related professionals may have a real or perceived conflict of interest when serving in such a capacity while competing for projects. In general, a conflict of interest may arise whenever a Committee, advisory committee or panel member has a business, familial or romantic relationship that would make it difficult to render an objective decision or create the perception that an objective decision would be difficult. A conflict may also arise whenever a Committee, advisory committee or panel member possesses inside information or has a role in the decision-making process that could influence the outcome of a public art process or project. Therefore, the Cultural Council has established policies to govern service on the Cultural Council and its panels.

Policy

*Members of the Cultural Council and the Public Art Committee*

- Must disclose any real or potential conflict of interest;
- Are not eligible for any competition, commission or project during his or her tenure on the Cultural Council and the Public Art Committee;

## **Kirkland Arts Master Plan**

- Must withdraw from participating or voting on any competition, commission or project for which any family member or business associate has any financial interest or personal gain;
- Are ineligible for participation in any competition, commission or project of the Cultural Council or Public Art Committee for a period of one year following the end of an individual's term on the Committee; and
- Are ineligible for any competition, commission or project on which he/she voted during service on the Committee, regardless of the length of time that has elapsed following Committee service.

### *Members of Advisory Committees or Artist Selection Panels*

- Must disclose any real or potential conflict of interest;
- Must withdraw from participation, discussion and voting on any artist who is a family member, business associate or with whom the panel member has a gallery affiliation; and
- May not enter any competition, commission or project on which he or she is serving as a panelist or advisory committee member.

## **Liability Insurance and Performance Bonds**

The Cultural Council recognizes that the cost of insurance, particularly liability insurance and performance bonds, is prohibitively expensive for professional visual artists. Inevitably, any insurance requirement to artists creating public artworks would mean that these costs would be passed on to the City in the form of increased fees for the artwork or a smaller portion of the project budget allocated to the art.

### Policy

The Cultural Council shall endeavor to seek alternatives to liability insurance and performance bonds that are in most cases difficult or unreasonably expensive for an artist to obtain. Whenever possible, arrangements shall be sought to cover the artist's liability under the underlying capital project's umbrella insurance programs, which generally cover all work being performed by contractors and subcontractors on the project site, or to arrange coverage for the artist and artwork under the insurance of the general contractors for the project.

The artists shall be liable, in every instance, for their own negligent acts or omissions. Artists may be required to have their drawings, plans, specifications, fabrication techniques and installation methods reviewed by licensed Nevada engineers for structural and/or mechanical integrity. The Cultural Council will, if warranted by a particular project, engage engineers to verify project designs and installations.

## **Local Versus Non-local Artists**

The Cultural Council recognizes that, while the primary objective of a program is the enhancement of public spaces in the City for the general benefit of its citizenry, a public art program can also be an important tool in developing the community of artists who reside in the city, county and region.

### Policy

The Cultural Council shall seek a balance over time in the awarding of contracts for art projects among local, regional and national artists. Factors such as the size of the public art project, the level of visibility of the public site and the availability of outside funding all may influence the decision on the part of the Cultural Council to seek artists from a local, regional or national pool of artists. Over time, the Public Art Committee is committed to ensuring that a share of public art projects be awarded to local and regional artists.

## **Non-discrimination**

The Cultural Council recognizes the extraordinary diversity of citizens of Kirkland and seeks to be inclusive in all aspects of the Public Art Program.

### Policy

The Cultural Council will not discriminate against any artist or other program participant based on race, creed, religion, gender, sexual orientation, national origin or disability status.

The Cultural Council recognizes that forming partnerships with the private sector will enhance existing program potentials and create opportunities for new and innovative expressions.

Adequate monies shall be budgeted for programs that elevate public awareness of the program. A brochure shall be produced to provide a quick orientation of the program for the visiting public.

## OUTLINE OF THE PUBLIC ART PROCESS

### A. Program Planning

1. Staff reviews upcoming Capital Improvement Program (CIP) projects with departmental staff
2. Cultural Council reviews upcoming projects and identifies projects for upcoming year
3. Public Art Committee drafts annual public art work plan
  - Program goals
  - Projects to be completed
  - Budgets
  - Methods of selection
  - Schedules
4. Cultural Council reviews/recommends public art work plan
5. City Council approves annual public art work plan
6. Public art staff develops artist resource (Request for Qualifications (RFQ) distribution list)

### B. Project Development

1. Cultural Council names artist selection panel
  - Artists
  - Community representatives
  - Project architect / engineer / landscape architect (ex-Officio)
  - Departmental representative
2. Public art staff develops RFQ
  - Project description
  - Site description
  - Special project considerations
  - Minimum qualifications
  - Artist selection panel listed
  - Submission requirements
    - ◆ Professional resume
    - ◆ Visual of previous artwork
    - ◆ References
    - ◆ Statement of conceptual response to project (if desired)
2. Public art staff distributes RFQ
3. Public art staff receives/organizes artist submittals/reviews for completeness
4. Selection panel reviews submittals/selects finalists
5. Public art staff notifies artists/discusses project with finalists
6. Finalists tour site/meet with departmental staff

7. Artists develop/submit conceptual design proposals
  - Description of proposed artwork
  - Models/drawings
  - Budget
  - Schedule
8. Artist selection panel reviews proposals/selects project artist
9. Cultural Council reviews/approves selection of project artist

**C. Design Phase**

1. Public art staff drafts contract with artist
2. Artist submits contract requirements: insurance, etc
3. City Council approves contract, if applicable
3. Public art staff issues notice to proceed with design development
4. Artist meets with project architect/departmental staff
5. Artist develops final artwork proposal
6. Community presentation of proposed design (if appropriate)
7. Cultural Council reviews/approves final proposal
8. Public art staff issues notice to proceed with artwork fabrication

**D. Artwork Fabrication**

1. Artist begins fabrication of artwork
2. Artist meets/collaborates with project architect/departmental staff (as needed)
3. Public art staff conducts studio site visits to monitor progress
4. Public art staff/City Council makes progress payments to artist
5. Cultural Council receives periodic progress reports
6. Artist completes fabrication of artwork
7. Public art staff reviews completed artwork/determines that artwork is consistent with approved design proposal

**E. Artwork Installation**

1. Public art staff coordinates installation with project contractor
2. Artist installs artwork
3. Cultural Council reviews/approves artwork as installed
4. Artist submits as-built drawings
5. Artist submits maintenance plan
  - Materials used in fabrication
  - Methods of fabrication
  - Routine maintenance instructions
6. Public art staff issues approval of installed artwork
7. Public art staff/City Council issues final payment
8. Public art staff organizes dedication of artwork

**F. Ongoing Program Management**

1. Cultural Council submits final annual report to City Council
2. Public art staff facilitates training program for local/regional artists
3. Public art staff facilitates training program for City project manager and project design professionals
4. Public art staff conducts appropriate community education activities
5. Public art staff develops, with Cultural Council, public art brochures, maps, etc.
6. Public art staff monitors routine maintenance of artworks
7. Public art staff provides to periodic conservation review of collection/arranges repair/conservation as needed
8. Cultural Council periodically reviews/updates program guidelines and policies

## Planning Methodology

The consultant firm, Jerry Allen and Associates, was selected in June 2008 and began work in July. Over the course of the planning project, the consultant made a series of trips to Kirkland to conduct an on-site assessment. A variety of approaches were used to conduct this community assessment:

- **Literature Review:** A thorough review was made of all existing plans, studies, surveys, stakeholder information and other relevant literature to the cultural plan, supplied by the client.
- **Tour of City and cultural facilities:** The consultant did a tour of the City, examining cultural facilities, arts organizations, art galleries, public art and other arts-related elements.
- **Steering Committee coordination:** At each site visit, the consultant met with the project steering committee which provided feedback and general oversight of the planning process.
- **Meetings with Cultural Council:** At most site visits, the consultant met with the Cultural Council to update them on the progress of the project and to obtain feedback on findings to date.
- **Key person Interviews:** One-on-one interviews were conducted with elected officials, City staff, artists, cultural institution leaders, business people, community leaders and other project stakeholders.
- **Discussion group meetings:** Several focus group meetings were held with stakeholders who have a common interest, such as individual artists and gallery owners.
- **Town hall meeting:** An open community meeting was held during the latter phases of the assessment, to allow the community to learn about initial findings and to provide comments on the content of the plan.
- **Draft plan development:** The consultant developed a draft plan which was circulated to key stakeholders and presented to the Steering Committee and Cultural Council for comment and revision
- **Final plan development:** A final plan was developed and presented to the Steering Committee, Cultural Council and City Council for discussion and approval.

## Planning Participants

### Interview and discussion group participants:

Name	Title	Organization
GG Getz	Chair	Cultural Council
Leah Kliger	Vice-Chair	Cultural Council
Kathy Page Feek	Member	Cultural Council
Thad Pound	Owner	Cannery
Ray Steiger	Capital Projects Manager	Public Works Dept
Rod Steitzer	Project Manager	Public Works Dept
Daryl Grigsby	Director	Public Works Dept
Robin Jenkinson	City Attorney	City of Kirkland
Charlie Rathburn	Local Arts Organizations	4Culture
Tina Hoggatt	Public Art	4Culture
Una McAlinden	Executive Director	Arts Ed Washington
Julia Hungerford	Artist	Neighbor representative
Fidelma McGinn	Executive Director	Artist Trust
Chris Shainin	Executive Director	Kirkland Arts Center
Carrie Hite	Former Cultural Council staff	City of Kirkland
Lynn Stokesbury	Discussion group	
Gallery Association	neighborhood representative	
Gary Henderson	Interim Executive Director	Kirkland Performance Center
Dan Meyer	City Council	City of Kirkland
Mary Alice Burleigh	City Council	City of Kirkland
Joan McBride	City Council	City of Kirkland
Tom Hodgson	City Council	City of Kirkland
Jessica Greenway	City Council	City of Kirkland
Jim Lauinger	Mayor	City of Kirkland
Lani Brockman	Artistic Director	Studio East
Downtown Association	Discussion group	Bellevue Downtown Association Lake Washington School District
Leslie Lloyd	President	Bellevue Downtown Association Lake Washington School District
Karin Janek	Professional Development	Kirkland Chamber of Commerce
Bill Vadino	Executive Director	Woodmark Hotel
Marc Nowak	General Manager	Kirkland Heritage Society
Bob Burke	Past President	City of Bellevue
Mary-Pat Byrne	Arts Specialist	Bellevue Arts Museum PACE
Eric Shields	Director	Planning Department
Jenny Schroeder? Jason Filan? Michael Cogle?		Parks Department
Tracy Dunlap	Director	Finance Department

Sheila Cloney  
David Ramsay

Tourism Program Manager  
City Manager

Economic  
Department  
City of Kirkland

Development

## **STEERING COMMITTEE MEMBERS**

Joan McBride	City Council
Bill Vadino	Business Community
Rick Altig	Community Members
Marc Nowak	Business Community
Merrily Dicks	Artists
Gunnar Nordstrom	Arts Organizations
Cathy Heffron	Community
Christopher Shainin	Arts Organizations
Rebecca Devere	Artists
Lynn Stokesbury	Community
G.G. Getz	Cultural Council
Kathy Feek	Cultural Council
Steve Lorian	Community Members

## **CULTURAL COUNCIL MEMBERS**

Linda C. Meuter  
Robert Larson  
Mary Jane Vinella  
Kathy Page Feek  
G.G. Getz, Chair  
Boris Srdar  
Mia Coolidge  
Leah Kliger, Vice Chair  
Thomas D. Gant  
Jennifer Bushnell  
Rebecca Singer  
Amy Whittenburg