



SEATTLE CITY COUNCIL

Community Economic Development Committee

Agenda

Tuesday, April 20, 2021

2:00 PM

Remote Meeting. Call 253-215-8782; Meeting ID: 586 416 9164; or
Seattle Channel online.

Tammy J. Morales, Chair
Andrew J. Lewis, Vice-Chair
Debora Juarez, Member
Alex Pedersen, Member
Kshama Sawant, Member
Lisa Herbold, Alternate

Chair Info: 206-684-8802; Tammy.Morales@seattle.gov

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Council Chamber Listen Line: 206-684-8566

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206-684-8888 (TTY Relay 7-1-1), email CouncilAgenda@Seattle.gov, or visit
<http://seattle.gov/cityclerk/accommodations>.



SEATTLE CITY COUNCIL

Community Economic Development Committee

Agenda

April 20, 2021 - 2:00 PM

Meeting Location:

Remote Meeting. Call 253-215-8782; Meeting ID: 586 416 9164; or Seattle Channel online.

Committee Website:

<http://www.seattle.gov/council/committees/community-economic-development>

This meeting also constitutes a meeting of the City Council, provided that the meeting shall be conducted as a committee meeting under the Council Rules and Procedures, and Council action shall be limited to committee business.

In-person attendance is currently prohibited per Washington State Governor's Proclamation 20-28.15, until the COVID-19 State of Emergency is terminated or Proclamation 20-28 is rescinded by the Governor or State legislature. Meeting participation is limited to access by telephone conference line and online by the Seattle Channel.

Register online to speak during the Public Comment period at the 2:00 p.m. Community Economic Development Committee meeting at <http://www.seattle.gov/council/committees/public-comment>.

Online registration to speak at the Community Economic Development Committee meeting will begin two hours before the 2:00 p.m. meeting start time, and registration will end at the conclusion of the Public Comment period during the meeting. Speakers must be registered in order to be recognized by the Chair.

Submit written comments to Councilmember Morales at Tammy.Morales@seattle.gov

Sign-up to provide Public Comment at the meeting at <http://www.seattle.gov/council/committees/public-comment>

Watch live streaming video of the meeting at <http://www.seattle.gov/council/watch-council-live>

Listen to the meeting by calling the Council Chamber Listen Line at 253-215-8782 Meeting ID: 586 416 9164

One Tap Mobile No. US: +12532158782,,5864169164#

Please Note: Times listed are estimated

A. Call To Order

B. Approval of the Agenda

C. Public Comment

D. Items of Business

1. [Appt 01860](#) **Appointment of Rick Araluce as member, Seattle Arts Commission, for a term to December 31, 2022.**

Attachments: [Appointment Packet](#)

Briefing, Discussion, and Possible Vote (3 minutes)

Presenter: Calandra Childers, Office of Arts and Culture (ARTS)

2. [Appt 01861](#) **Appointment of Ebony Arunga as member, Seattle Arts Commission, for a term to December 31, 2022.**

Attachments: [Appointment Packet](#)

Briefing, Discussion, and Possible Vote (3 minutes)

Presenter: Calandra Childers, ARTS

3. [Appt 01863](#) **Reappointment of James Miles as member, Seattle Arts Commission, for a term to December 31, 2022.**

Attachments: [Appointment Packet](#)

Briefing, Discussion, and Possible Vote (3 minutes)

Presenter: Calandra Childers, ARTS

4. [Appt 01864](#) **Reappointment of Sarah Wilke as member, Seattle Arts Commission, for a term to December 31, 2022.**

 Attachments: [Appointment Packet](#)

 Briefing, Discussion, and Possible Vote (3 minutes)

 Presenter: Calandra Childers, ARTS

5. [Appt 01865](#) **Reappointment of Mikhael Mei Williams as member, Seattle Arts Commission, for a term to December 31, 2022.**

 Attachments: [Appointment Packet](#)

 Briefing, Discussion, and Possible Vote (3 minutes)

 Presenter: Calandra Childers, ARTS

6. [Appt 01862](#) **Appointment of Cassie Chin as member, Equitable Development Initiative Advisory Board, for a term to February 28, 2022.**

 Attachments: [Appointment Packet](#)

 Briefing, Discussion, and Possible Vote (3 minutes)

 Presenter: Ubax Gardheere, Office of Planning and Community Development (OPCD)

7. [Appt 01866](#) **Appointment of Evelyn Thomas Allen as member, Equitable Development Initiative Advisory Board, for a term to February 28, 2023.**

 Attachments: [Appointment Packet](#)

 Briefing, Discussion, and Possible Vote (3 minutes)

 Presenter: Ubax Gardheere, OPCD

8. [Appt 01870](#) **Appointment of Cesar A. Garcia Garcia as member, Equitable Development Initiative Advisory Board, for a term to February 28, 2022.**

Attachments: [Appointment Packet](#)

Briefing, Discussion, and Possible Vote (3 minutes)

Presenter: Ubax Gardheere, OPCD

9. [CB 120037](#) **AN ORDINANCE relating to the AIDS Memorial Pathway project; authorizing the Director of the Seattle Office of Arts & Culture, on behalf of The City of Seattle, to accept a license agreement for the installation and maintenance of artworks that are part of The City of Seattle's Municipal Art Collection on property owned by Central Puget Sound Regional Transit Authority, a regional transit authority of the State of Washington, and leaseholder MEPT Capitol Hill Station Joint Venture LLC, a Delaware limited liability company; and ratifying and confirming certain prior acts.**

Attachments: [Att 1 – Public Artwork Installation License and Indemnity Agreement](#)

Supporting

Documents: [Summary and Fiscal Note](#)

[Presentation](#)

[Central Staff Memo](#)

Briefing, Discussion, and Possible Vote (10 minutes)

Presenter: Calandra Childers and Rebecca Johnson, ARTS; Jason Plourde, The AMP Project; Dan Eder, Council Central Staff

10. [CB 120000](#) **AN ORDINANCE** relating to the organization of the Office for Civil Rights; amending Section 3.14.910 of the Seattle Municipal Code to change the end of the Director's term and remove an outdated subsection requiring a racial equity toolkit.

Supporting

Documents: [Summary and Fiscal Note](#)
[Central Staff Memo](#)

Briefing, Discussion, and Possible Vote (15 minutes)

Presenter: Dan Eder, Council Central Staff

11. **Participatory Budgeting Update**

Supporting

Documents: [Presentation](#)

Briefing and Discussion (60 minutes)

Presenter: Deputy Mayor Tiffany Washington; Andres Mantilla, Department of Neighborhoods (DON); Councilmember Carlos Menchaca, New York City Council; Shari Davis, Participatory Budgeting Project

E. Adjournment



Legislation Text

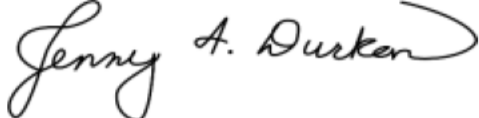
File #: Appt 01860, **Version:** 1

Appointment of Rick Araluce as member, Seattle Arts Commission, for a term to December 31, 2022.

The Appointment Packet is provided as an attachment.



City of Seattle Boards & Commissions Notice of Appointment

Appointee Name: <i>Rick Araluce</i>		
Board/Commission Name: <i>Seattle Arts Commission</i>		Position Title: <i>Member</i>
<input checked="" type="checkbox"/> Appointment OR <input type="checkbox"/> Reappointment		Council Confirmation required? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Appointing Authority: <input type="checkbox"/> Council <input checked="" type="checkbox"/> Mayor <input type="checkbox"/> Other: <i>Fill in appointing authority</i>	Date Appointed: 3/8/2021	Term of Position: * 1/1/2021 to 12/31/2022 <input type="checkbox"/> <i>Serving remaining term of a vacant position</i>
Residential Neighborhood: South Park	Zip Code: 98108	Contact Phone No.: [REDACTED]
Background: <p>Born in Encino, California in 1960, Rick has been drawing, painting, and making things since before he can remember. He drew dinosaurs, trees, houses, sailing ships, spaceships, anatomical cross-sections, geological cross-sections, made-up monsters—whatever appealed to his interest. He started out primarily as a painter, but at some point in the early 90s began to make miniatures a focus of his artwork. This he continues to this day.</p> <p>Rick also creates immersive multi-media artwork and installations, large and small. These have been some of his most noteworthy endeavors. Rick has been the recipient of a number of awards and grants, including the Pollock/Krasner in 2009, Adolph and Esther Gottlieb Award in 2010 and a 2015 Guggenheim Fellowship. Parallel to his career as a fine artist, he has created illustration for book covers and albums, art-directed several music videos, and has had artworks featured in film. For over 20 years he was a Lead Scenic Artist with Seattle Opera. Rick is essentially self-taught, eschewing university to follow his path of discovery. He believes this decision has served him well, as he is not necessarily captive to the dictates of art fashion and short-lived artistic trends. As a person coming from a low-resource working class background, there were many struggles along the way. Yet over the years, he believes these formative challenges have created an ironclad work ethic, forged within him the tools to help make him more resourceful and resilient, yielded empathy and understanding for those less fortunate and privileged who have chosen the artist's path.</p>		
Authorizing Signature (original signature): 		Appointing Signatory: <i>Jenny A. Durkan</i> <i>Mayor of Seattle</i>

*Term begin and end date is fixed and tied to the position and not the appointment date.

Rick Araluce



Born: 1960, Encino, California

Resides: Seattle, Washington

Education: 1979--81 Orange Coast Community College, Costa Mesa, California, no degree sought

Museum/Institution Exhibitions:

2017-18 *The Final Stop*, Renwick Gallery, Smithsonian American Art Museum, Washington DC
2016 *The Great Northern*, MadArt, Seattle, WA
2015 *The Dorothy Saxe Invitational*, **Contemporary Jewish Museum (CJM)** San Francisco, CA
2014 BAM Biennial, *Knock on Wood*, **Bellevue Arts Museum (BAM)** Bellevue, WA
2014 *Accreted Terrane*, **Museum of Northwest Art (MONA)** La Conner, WA
2013 *The Minutes, the Hours, the Days* (Solo Exhibition) **Bellevue Arts Museum (BAM)** Bellevue, WA
2013 *The Application of Discipline*, (Observation Bee Hive) **Temple Contemporary**, Tyler School of Art, Temple University, Philadelphia, PA
2013 *We Are What We Hide*, **Institute of Contemporary Art**, Maine School of Art, Portland, ME
2013 *Creating the New Northwest: Selections from the Herb and Lucy Pruzan Collection*, **Tacoma Art Museum**, Tacoma, WA
2012 *Otherworldly: Optical Delusions and Small Realities*, **MUBa Eugene Leroy Tourcoing Musee des Beaux Arts**, Tourcoing, France (remounting of the MAD exhibition as part of **Lille 3000 Fantastic!**)
2012 *Uprising*, **Suyama Space**, Seattle, WA
2011 *Otherworldly: Optical Delusions and Small Realities*, **Museum of Arts and Design (MAD)** New York, NY
2010 *Texas National 2010*, **The Cole Art Center**, Nacodoches, TX
2009 *9th Northwest Biennial*, **Tacoma Art Museum**, Tacoma, WA
2007 *Actor! Actor!* **Palo Alto Art Center**, Palo Alto, CA
2002 *Northwest Documenta I*, **Salem Art Association**, Salem, OR
1994 Rick Araluce, **Orange County Center for Contemporary Art (OCCCA)**, Santa Ana, CA
1993 *Dark Suburban Fantasies*, **The Art Institute Of Southern California**, Laguna Beach, CA
1991 *California Perspectives*, **The Modern Museum of Art (MMOA)**, Santa Ana, CA
1991 *Citywide Open*, **Los Angeles Municipal Art Gallery**, Los Angeles, CA
1990 *China: June 4 1989*, **Los Angeles Contemporary Exhibitions, (LACE)**, Los Angeles, CA

Solo Exhibitions:

2019 "The Night Theater" Roq la Rue Gallery, Seattle, WA
2013 Traver Gallery, Seattle, WA
2010 Watson MacRae Gallery, Sanibel, Florida
2010 La Luz de Jesus Gallery, Los Angeles, CA
2009 William Traver Gallery, Seattle, WA
2009 Watson MacRae Gallery, Sanibel, Florida
2009 Offramp Gallery, Pasadena, CA
2008 OK Harris, New York, NY
2007 William Traver Gallery, Seattle, WA
2006 OK Harris, New York, NY
2006 Marion Oliver Mc Caw Hall, Seattle, WA
2005 William Traver Gallery, Seattle, WA
2004 OK Harris, New York, NY
2003 William Traver Gallery, Seattle, WA

2002 William Traver Gallery, Seattle, WA
 2000 William Traver Gallery, Seattle, WA
 1998 La Luz de Jesus, Los Angeles, CA
 1996 William Traver Gallery, Seattle, WA
 1995 Horwitch/Newman Gallery, Scottsdale, AZ
 1994 Louis Newman Gallery, Los Angeles, CA
 1993 La Luz de Jesus, Los Angeles, CA
 1993 Rachele Lozzi Gallery, Los Angeles, CA
 1992 La Luz de Jesus, Los Angeles, CA
 1991 La Luz de Jesus, Los Angeles, CA
 1988 The Onyx Sequel. Los Angeles, CA

Group Exhibitions (selected):

2020 *The Miniature Art Show*, Beinart Gallery, Melbourne, AU
 2019 *Beautiful Ghost*, Roq la Rue Gallery, Seattle, WA
 2018 *Study of Site and Space*, 950 Gallery, Tacoma, WA
 2016 *Voyages of Discovery*, Ken Saunders Gallery, Chicago, IL
 2015 *Out of Sight*, (In conjunction with Seattle Art Fair) King Street Station, Seattle, WA
 2014 *Art Interruptions*, Freeway Park, Seattle, WA
 2013 *Little Worlds*, Watson MacRae Gallery, Sanibel Island, FL
 2012 *Gallery Artists Exhibition*, Thomas Paul Fine Art, Los Angeles, CA
 2011 *25th Anniversary Exhibition*, La Luz de Jesus, Los Angeles, CA
 2011 *10 x 10 x 10 x Tieton*, Tieton, WA
 2010 Gallery Blue, Nantucket, MA
 2010 *Northwest Mid-Career Artists*, Seattle Municipal Tower Gallery, Seattle, WA
 2009 *Pharmacologist*, Canoe, Seattle, WA
 2009 *Small Works*, Offramp Gallery, Pasadena, CA
 2009 *Front*, Canoe, Seattle, WA
 2006 The Production Network, Seattle, WA
 2006 *Scenic Dope*, Ballard Works, Seattle, WA
 2006 *Building Allegory*, William Traver Gallery, Tacoma, WA
 2002 *The Box Show*, The Mark Woolley Gallery, Portland, OR
 2002 *25th Anniversary Show*, William Traver Gallery, Seattle, WA
 2000 *Assemblages*, William Traver Gallery, Seattle, WA
 1997 William Traver Gallery, Seattle, WA
 1996 Jerry Solomon Gallery, Los Angeles, CA
 1994 Horwitch/Newman Gallery, Scottsdale, AZ
 1993 Rachele Lozzi Gallery, Los Angeles, CA
 1993 *Twisted Tales*, John Thomas Gallery, Santa Monica, CA
 1992 *Eclectic Images*, Barakat Gallery, Los Angeles, CA
 1992 *Boxes*, SPACE, Los Angeles, CA
 1988 *Group Show*, LA Impression, Los Angeles, CA
 1987 *The Men's Show*, Michael Ivy Gallery, Los Angeles, CA

Bibliography: Catalogues/Magazines:

City Arts, "Precise Replica," by Bruce Tom and Amanda Manitach, January 2016
Tzedakah Box: The 2015 Dorothy Saxe Invitational, curated by Claire Frost, p. 10 p. 18-19
American Art Collector "Knock on Wood," December, 2014, p. 222,
Creating the New Northwest: Selections from the Herb and Lucy Pruzan Collection, p. 28, p. 34
Otherworldly: Des Mondes Irreels--illusions d'optique & Realities miniatures, curated by Evelyne Dorothee Allemand, MUba Eugene Leroy, p. 18, p. 28
Sculpture Magazine, "Suyama Space: Rick Araluce and Steve Peters," April 2012, p. 20
Suyama Space, "Uprising" curated by Beth Sellars, essay by David Abel

Sculpture Magazine, "Irresistible Illusions and Other Worlds" by Edward Gomez, September 2011
Otherworldly: Optical Delusions and Small Realities, curated by David Revere McFadden, p. 20 p. 39-44
10 x 10 x 10 x Tieton 2010, curated by Ed Marquand, Greg Kucera, and Gail Gibson, 2010, p. 9
The 9th Northwest Biennial, Tacoma Art Museum, curated by Rock Hushka and Alison de Lima Green, 2009, p. 16, 27-29
Preview: The Gallery Guide, "The Stolen Hours" by Allyn Cantor, 2007, p. 90
Actor! Actor! curated by Signe Mayfield, 2007, p. 6
Encore Magazine, October 2006, p. 9
Dark Suburban Fantasies, curated by Jim Reed, 1993 p. 2-3
LA Art, curated by Jeff Phillips and Mickey Kaplan, 1993 p. 30
Eclectic Images, Barakat Gallery, curated by Jeff Phillips, 1992 p. 6

Bibliography: Newspapers/Weblogs (selected):

Architect Magazine: "Scenic Designer Rick Araluce Builds Faux Subway Station in Renwick Gallery." by Sara Johnson, October 27, 2017
Smithsonian Magazine: "At This Spectral Subway, Trains Approach But Never Arrive" by Ryan P. Smith, October 25, 2017
Washington City Paper: "Rick Araluce: The Final Stop" Critic's Pick, October 23, 2017
The Seattle Times: "One Artist's Wondrous Tunnel Vision," by Michael Upchurch, February 3, 2016, p. 27
The Seattle Times: "No Bertha Required For Tunnel Replica," by Alan Berner, January 21, 2016 P. 1
The Stranger: "The Great Northern," by Jen Graves, January 10, 2016
The Stranger: "Rick Araluce Sets You at The Mouth Of the Unfathomable Great Northern Tunnel, February 9, 2016
City Arts magazine: "Precise Replica," by Amanda Manitach and Bruce Clayton Tom, February, 2016, p. 9.
The news Tribune: "Finding The Heat In South Lake Union," by Rosemary Ponnekanti, January 21, 2016
Vanguard Seattle, "Rick Araluce's "The Great Northern" Opens January 17 at MadArt, by T.s. Flock, January 4, 2016
The New York Times: notice: "John Simon Guggenheim Memorial Foundation 2015 Fellows United States and Canada" April 9, 2015, A11
City Arts Online: "Rick Araluce Maker of Miniature Worlds," by Amanda Manitach and Miguel Edwards, November 13, 2014
The Seattle Times: "Scenic Artist Rick Araluce Creates Eerie Illusions at BAM," by Michael Upchurch, November 22, 2013
Seattle Weekly: "Telling Tales at BAM," by Brian Miller, November 19, 2013
National Public Radio KPLU: "Bellevue Arts Museum presents never-before-seen works in Rick Araluce's first solo museum exhibition," November 1, 2013.
Seattle Weekly, "Visual Arts: Guiding the Eye," by Brian Miller, August 15, 2013
City Arts: Rick Araluce: The Minute, the Hours, the Days, August 16, 2113
Artotote-Art Annotations: "Uprising: Site Specificity and the Suyama Space," by Stella Koons Manet, March 15, 2012
The Seattle Weekly: "Indoor Plumbing: Why Suyama Space is The City's Most Quietly Interesting Gallery," by Brian Miller, February 15, 2012 p 20
The Stranger: "The Hidden Viscera of a Life," by Jen Graves, February 8, 2012, p 33-34
The Seattle Times: "Meditative Installation Witty and Wondrous," by Robert Ayers, January 27, 2012
Visual Art Source: "Editorial: Recommendations; Rick Araluce and Steve Peters," by Adriana Grant, February 4, 2012
Daily Serving: An International Forum for the Contemporary Visual Arts, "Otherworldly at Museum of Arts and Design," by John Pyper, August 6, 2011.
Kim Ronemus: "Things May Appear Closer," July 21, 2011
COMA: The Condition of Modern Art, "Otherworldly at Museum of Arts and Design," Layet Johnson, July 26, 2011
The Three Tomatoes, "Optical Delusions and Small Realities, The Museum of Arts and Design," by A.

Bascove, July 14, 2011

The Financial Times, "Otherworldly, Museum of Arts and Design, New York," by Ariella Budick , June 29, 2011

Hyperallergic, "Artists Create Surreal Miniature Worlds," by Allison Meier, June 21, 2011

The New York Times, "Alternative Worlds Where Even McMansions Are Tiny," by Karen Rosenberg, June 16, 2011

The New York Times, "A Peephole Perspective on Tiny Worlds," by Carol Kino, June 12, 2011

The Stranger, "Could Kickstarter be Evil?" by Gen Graves and Paul Constant, April 26, 2011

LA Weekly, "Little Pieces" by Gendy Alimurung, September 2, 2010

Bellevue Reporter.com, "PONCHO Honors Artist of Year, Merit Winners, September 30, 2009

The Stranger SLOG, "Visual Art Awards" posted by Jen Graves, May 5th, 2009

Island Reporter, "Araluce Displays Miniature 'Psychological Narratives' at Sanibel Gallery" by Jeff Lysiak, March 12, 2009, p B 2

The News Tribune, "Tacoma Art Museum: Minimal Biennial" by Rosemary Ponnekanti, February 3, 2009

The Seattle Weekly, "A Study in Small" by Adriana Grant, October 15-21, 2008, p. 36

The Seattle Post Intelligencer, "In Seattle, Tiny Art Takes to The Street" by Regina Hackett, September 24, 2008 on her Blog, *Art To Go*

The Seattle Times, "The Stolen Hours" by Sheila Farr, July 29, 2007, p.K1

San Jose Metro, "Floater" by Michael S. Gant, March 7-13, 2007

The Seattle Post Intelligencer, "Doug Jeck and Assemblages" by Regina Hackett, April 14, 2000

The Stranger, "Paranoid Dollhouse" by Tom Mc Taggart, September 19, 1996, p. 65

Television/Webcasts:

Featured on Nancy Guppy's *ART ZONE*, January, 2016

Featured on King 5's *New Day Northwest*, September 26, 2013

Featured on Nancy Guppy's *ART ZONE*, January 20, 2012

Awards/Grants/Fellowships:

2015 John Simon Guggenheim Memorial Foundation Fellowship

2015 Seattle Office of Arts And Culture City Artist Projects (CAP) Grant

2015 Dorothy Saxe Invitational Jury Award

2015 4Culture Individual Artist Projects Award

2014 Seattle Office of Arts and Culture Grant for *Art Interruptions*

2012 Finalist, Northwest Contemporary Art Award (NCAA)

2012 4Culture Individual Artist Projects Award

2011 Artist Trust GAP Grant

2010 Best of Show Award; 10 x 10 x 10 Tieton

2009 Merit Award for Excellence and Artists' Choice Award; PONCHO Invitational Fine Art Auction

2009 Tacoma Art Museum 9th Northwest Biennial People's Choice Award

2009 Adolph and Esther Gottlieb Award

2008 Pollock/Krasner Foundation Grant

2007 Artist Trust GAP Grant

2006 Mayor's Office of Arts and Cultural Affairs City Artist Projects (CAP) Grant

Residencies:

2015-2016 Artist In Residence, MadArt, Seattle, WA, October—January

Collections: (selected)

Collection Microsoft

Collection City of Seattle Portable Works

Collection Herb and Lucy Pruzan

Collection Ivan and Marylyn Karp
Collection Whoopie Goldberg
Collection Robin Williams
Collection John and Joyce Price
Collection Susan & Lonnie Edleheit
Collection Danny Elfman
Collection Annie and Bill Vanderbilt
Collection Judith Brust
Collection Dorothy Saxe
Collection Jeff Wright
Collection Alison Milliman
Collection Robert and Katie Strong

Special Projects:

2019 *Hotel Greene*, design and creation of artistic elements for a high-concept mini golf course in an historic hotel in Richmond, VA
2017 *Submarine Room/Chinese Room*, two peephole miniature environments commissioned for the Smith Tower, Seattle, WA
2014 *Art Interruptions*, Miniature Architectural Sculpture, Freeway Park, Seattle, WA
2014 Guest Speaker, Artist Trust EDGE Program, Seattle Washington
2013 Guest Speaker, Artist Trust EDGE Program, Seattle Washington
2013 Visual Arts Panelist for Artist Trust *I Am an Artist*, Professional Development Workshop
2013 Presenter, *Pecha Kucha Night 14*, Bellevue Arts Museum, Bellevue, Washington
2013 Guest Speaker Gage Academy of Art
2012 Guest Speaker, Artist Trust EDGE Program, Seattle Washington
2011 Miniature Site-Specific Installation for *Not to Scale* arts festival. The Smoke Farm, Arlington, Washington
2011 Participant, *USA Projects*, to fund the artwork: The Longest Hours
2009 Presenter, *Pecha Kucha Night 14*, Bellevue Arts Museum, Bellevue, Washington
2009 *Fragments of a Life, West*, a series of site-specific miniatures in various locales, Culver City/Old Town Pasadena, California
2008 *Fragments of a Life, East*, a series of site-specific miniatures in various locales, Chelsea Art District, Manhattan, New York
2008 *Fragments of a Life*, a series of miniature site-specific installations in various locales, downtown Seattle, Washington
2006 Artist Collaborator with Robert Kantor, *The Hope Series*, Center on Contemporary Art (CoCA), Seattle, Washington
2005 Artist Collaborator with Sarah Sze, *An Equal and Opposite Reaction*, Marion Oliver Mc Caw Hall, Seattle, Washington

Auctions:

2017 Soil Benefit Auction
2016 Soil Benefit Auction
2015 Artist Trust Benefit Auction
2014 Bellevue Arts Museum's Artful Evening Benefit Auction
2014 Artist Trust Benefit Auction
2011 Artist Trust Benefit Auction
2009 PONCHO Invitational Fine Art Auction
2009 Artist Trust Benefit Art Auction

Seattle Arts Commission Roster

16 Members: Pursuant to ordinance 121006, all members subject to City Council confirmation, 2-year terms (Get-Engaged member serves a 1-year term):

- 7 City Council-appointed
- 7 Mayor-appointed
- 1 Commission-appointed
- 1 Get-Engaged

Roster as of 12/31/2020

*D	**G	RD	Position No.	Position Title	Name	Term Begin Date	Term End Date	Term #	Appointed By
2	M	1	1.	At-Large	Yeggy Michael	01/01/20	12/31/21	1 st	City Council
2	M	3	2.	At-Large	Quinton Morris	01/01/21	12/31/22	3 rd	City Council
3	F	1	3.	At-Large	Vanessa Villalobos	01/01/21	12/31/22	1 st	City Council
1	F	2	4.	At-Large	Cassie Chinn	01/01/20	12/31/21	3 rd	City Council
2	F	1	5.	At-Large	Dawn Chirwa	01/01/20	12/31/21	3 rd	City Council
5	F	3	6.	At-Large	Chieko Phillips	01/01/20	12/31/21	2 nd	City Council
1	O	2	7.	At-Large	Vivian Hua	01/01/20	12/31/21	1 st	City Council
6	M	3	8.	At-Large	Steven Galatro	01/01/20	12/31/21	3 rd	Commission
6	F	6	9.	At-Large	Sarah Wilke	01/01/21	12/31/22	3 rd	Mayor
2	F	3	10.	At-Large	Ebony Arunga	01/01/21	12/31/22	1 st	Mayor
6	F	3	11.	At-Large	Kayla DeMonte	01/01/20	12/31/21	1 st	Mayor
2	M	1	12.	At-Large	James Miles	01/01/21	12/31/22	2 nd	Mayor
6	F	2	13.	At-Large	Holly Jacobson	01/01/20	12/31/21	1 st	Mayor
9	F	3	14.	At-Large	Mikhael Mei Williams	01/01/21	12/31/22	2 nd	Mayor
9	M	1	15.	At-Large	Rick Araluce	01/01/21	12/31/22	1 st	Mayor
2	F	1	16.	Get-Engaged	Racquel West	09/01/20	8/31/21	One	Mayor

SELF-IDENTIFIED DIVERSITY CHART

SELF-IDENTIFIED DIVERSITY CHART					(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)
	Men	Women	Transgender	Other/ Unknown	Asian	Black/ African America n	Hispanic/ Latino	American Indian/ Alaska Native	Other (Specification Optional)	Caucasia n/ Non- Hispanic	Pacific Islander	Middle Eastern	Multiracial
Mayor	2	6				3				4			2
Council	2	4		1	2	3	1		1				
Other	1												
Total	5	10		1	2	6	1		1	4			2

Key:

*D List the corresponding Diversity Chart number (1 through 9)

**G List gender, M = Male, F= Female, T= Transgender, U= Unknown, O= Other

RD Residential Council District number 1 through 7 or N/A

Diversity information is self-identified and is voluntary.



Legislation Text

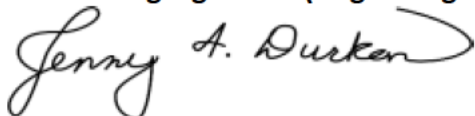
File #: Appt 01861, **Version:** 1

Appointment of Ebony Arunga as member, Seattle Arts Commission, for a term to December 31, 2022.

The Appointment Packet is provided as an attachment.



City of Seattle Boards & Commissions Notice of Appointment

Appointee Name: <i>Ebony Arunga</i>		
Board/Commission Name: <i>Seattle Arts Commission</i>		Position Title: <i>Member</i>
<input checked="" type="checkbox"/> Appointment OR <input type="checkbox"/> Reappointment		Council Confirmation required? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Appointing Authority: <input type="checkbox"/> Council <input checked="" type="checkbox"/> Mayor <input type="checkbox"/> Other: <i>Fill in appointing authority</i>	Date Appointed: 3/8/2021	Term of Position: * 1/1/2021 to 12/31/2022 <input type="checkbox"/> <i>Serving remaining term of a vacant position</i>
Residential Neighborhood: Beacon Hill	Zip Code: 98108	Contact Phone No.: [REDACTED]
Background: <p>Ebony Arunga is an Arts Manager, Advocate and Entrepreneur. She was born in Kisumu, Kenya and raised in the historically Black Central District of Seattle, Washington as part of a multi-faceted artistic family. In 2008 she graduated from Virginia Commonwealth University with a BFA in Theatre stage management and has since managed artists, projects and events both nationally and internationally. Her work spans across arts genres including theatre, film, music, dance, and literature.</p> <p>Ebony's presence in the Seattle arts scene grew prevalent through her work as an event producer at the legendary Faire Gallery Cafe. Carrying on the legacy of her mother, Marcia Tate Arunga, Ebony and her sister Nia relaunched Seaweed International in 2017, a Black owned business specializing in jewelry imported from Kenya with the mission to provoke a new consciousness in social justice and beauty. In 2020, she teamed up with Ijeoma Oluo, Gabriel Teodros and LANGSTON Seattle to manage the Seattle Artist Relief Fund (SARF), the largest COVID 19 relief fund geared towards directly supporting artists in Washington State. Ebony currently resides in Seattle, Washington with her husband and three children.</p>		
Authorizing Signature (original signature): 		Appointing Signatory: <i>Jenny A. Durkan</i> <i>Mayor of Seattle</i>

*Term begin and end date is fixed and tied to the position and not the appointment date.

EBONY ARUNGA

ARTS MANAGER, ADVOCATE
& ENTREPRENEUR

EDUCATION

Virginia Commonwealth University (VCU)
BFA in Theatre Stage Management, 2008

ACTIVITIES

Cultural Space Agency Constituent
Building Arts Spaces Equitably, BASE 2020
Seattle Artist Relief Fund (SARF)
Board Member at LANGSTON Seattle
Board Member at Black Power Unlimited
Griot at Griot Girlz

CONTACT

PROFESSIONAL EXPERIENCE

BUSINESS MANAGER

Ijeoma Oluo, 2019-Present

- Receive, organize and disseminate information
- Manage calendar and deadlines
- Negotiate fees and manage event logistics
- Co-create and manage Seattle Artist Relief Fund

CO-OWNER | OPERATOR

Seaweed International, 2014 - Present

- Build meaningful relationships with artists in Kenya
- Import jewelry from Kenya, East Africa to Seattle, Wa
- Sell products online and at local Black owned businesses
- Manage social media and website

CO-OWNER | PRODUCER

Arunga Music, 2013 - Present

- Secure venues, hire band and technical support staff
- Liaise with presenters, create, distribute technical riders
- Co-create and produce projects such as *Madaraka Festival* at MoPoP (Seattle) and *Music Never Sleeps* (Nairobi, Kenya)

EVENT MANAGER | DEVELOPMENT TEAM

Technology Access Foundation (TAF) 2017 - 2019

- Create, streamline and document TAF's event process
- Collaborate with stakeholders to achieve event vision
- Plan and execute multiple small to large scale events simultaneously

PROJECT MANAGER

ACES: Artists of Color Expo and Symposium
Shunpike, 2017 - 2018

- Maintain program budget, scope and timelines
- Convene stakeholders & frame collective vision
- Create and manage event schedules w/ 80 featured artists
- Connect artists of color to funding and resources.

TECHNICAL DIRECTOR | STAGE MANAGER

Teen Summer Musical
Seattle Parks and Recreation, 2009 - 2017

- Manage design process of lights, sound, set, props and costumes designers
- Facilitate designer's access to resources & problem solve

Seattle Arts Commission Roster

16 Members: Pursuant to *ordinance 121006*, **all** members subject to City Council confirmation, **2**-year terms (Get-Engaged member serves a 1-year term):

- **7** City Council-appointed
- **7** Mayor-appointed
- **1** Commission-appointed
- **1** Get-Engaged

Roster as of 12/31/2020

*D	**G	RD	Position No.	Position Title	Name	Term Begin Date	Term End Date	Term #	Appointed By
2	M	1	1.	At-Large	Yeggy Michael	01/01/20	12/31/21	1 st	City Council
2	M	3	2.	At-Large	Quinton Morris	01/01/21	12/31/22	3 rd	City Council
3	F	1	3.	At-Large	Vanessa Villalobos	01/01/21	12/31/22	1 st	City Council
1	F	2	4.	At-Large	Cassie Chinn	01/01/20	12/31/21	3 rd	City Council
2	F	1	5.	At-Large	Dawn Chirwa	01/01/20	12/31/21	3 rd	City Council
5	F	3	6.	At-Large	Chieko Phillips	01/01/20	12/31/21	2 nd	City Council
1	O	2	7.	At-Large	Vivian Hua	01/01/20	12/31/21	1 st	City Council
6	M	3	8.	At-Large	Steven Galatro	01/01/20	12/31/21	3 rd	Commission
6	F	6	9.	At-Large	Sarah Wilke	01/01/21	12/31/22	3 rd	Mayor
2	F	3	10.	At-Large	Ebony Arunga	01/01/21	12/31/22	1 st	Mayor
6	F	3	11.	At-Large	Kayla DeMonte	01/01/20	12/31/21	1 st	Mayor
2	M	1	12.	At-Large	James Miles	01/01/21	12/31/22	2 nd	Mayor
6	F	2	13.	At-Large	Holly Jacobson	01/01/20	12/31/21	1 st	Mayor
9	F	3	14.	At-Large	Mikhael Mei Williams	01/01/21	12/31/22	2 nd	Mayor
9	M	1	15.	At-Large	Rick Araluce	01/01/21	12/31/22	1 st	Mayor
2	F	1	16.	Get-Engaged	Racquel West	09/01/20	8/31/21	One	Mayor

SELF-IDENTIFIED DIVERSITY CHART

SELF-IDENTIFIED DIVERSITY CHART					(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)
	Men	Women	Transgender	Other/ Unknown	Asian	Black/ African America n	Hispanic/ Latino	American Indian/ Alaska Native	Other (Specification Optional)	Caucasia n/ Non- Hispanic	Pacific Islander	Middle Eastern	Multiracial
Mayor	2	6				3				4			2
Council	2	4		1	2	3	1		1				
Other	1												
Total	5	10		1	2	6	1		1	4			2

Key:

*D List the corresponding *Diversity Chart* number (1 through 9)

**G List *gender*, M = Male, F= Female, T= Transgender, U= Unknown, O= Other

RD Residential Council District number 1 through 7 or N/A

Diversity information is self-identified and is voluntary.



Legislation Text

File #: Appt 01863, **Version:** 1

Reappointment of James Miles as member, Seattle Arts Commission, for a term to December 31, 2022.

The Appointment Packet is provided as an attachment.



City of Seattle Boards & Commissions Notice of Appointment

Appointee Name: <i>James Miles</i>		
Board/Commission Name: <i>Seattle Arts Commission</i>		Position Title: <i>Member</i>
<input type="checkbox"/> Appointment OR <input checked="" type="checkbox"/> Reappointment		Council Confirmation required? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Appointing Authority: <input type="checkbox"/> Council <input checked="" type="checkbox"/> Mayor <input type="checkbox"/> Other: <i>Fill in appointing authority</i>	Date Appointed: <i>12/16/2020</i>	Term of Position: * <i>1/1/2021</i> to <i>12/31/2022</i> <input type="checkbox"/> <i>Serving remaining term of a vacant position</i>
Residential Neighborhood: <i>West Seattle</i>	Zip Code: <i>98146</i>	Contact Phone No.: <i>[REDACTED]</i>
Background: <i>James Miles is originally from Chicago and moved to Seattle from Brooklyn, NY where he worked as an artist and educator for the past 20 years. Before joining Arts Corps as Executive Director, he was the Director of Education at Urban Arts Partnership, in New York City. James also facilitated workshops and designed curriculum for the New Victory Theater, Roundabout Theatre, Disney Theatrical Group, and others. Previously a professor at NYU, James taught a myriad of classes, ranging from Acting and Directing to EdTech and Special Education. A graduate of Morehouse College and Brandeis University, James has presented at SXSW EDU, NYU's IMPACT Festival, New York Creative Tech Week, EdTechXEurope, Google Educator Bootcamp, and provided Professional Development to teachers across the world. His work has been featured by Pie News, New Profit, Complex Magazine, National Guild, Seattle Times, KOMO, NPR, CBS, NBC, US Department of Education, and ASCD. He is on the board of Artist Trust and 18th and Union, and the advisory board of SXSW EDU and KING FM. James is a former accountant, model, and actor. He can be frequently found on social media, as @fresh_professor, writing about arts education, educational policy, and academic inequity.</i>		
Authorizing Signature (original signature): <i>Jenny A. Durkan</i>		Appointing Signatory: <i>Jenny A. Durkan</i> <i>Mayor of Seattle</i>

*Term begin and end date is fixed and tied to the position and not the appointment date.

James Miles



Mission: As an effective, data driven educator and artist. I am dedicated to expanding the role of the arts in K-12 and higher education and create an equitable educational system for all students.

Non- Profit Administration

Executive Director, Arts Corps. Seattle, WA. January 2017- Present.

Provides dynamic, high visibility leadership and direction to Arts Corps and accept responsibility for the success or failure of the enterprise. Serve as chief spokesperson to the public. Ensure that Arts Corps has the financial and human resources it needs to achieve its mission. Provide leadership in developing programs, organizational and financial plans with the Board of Directors and staff, and carry out plans and policies authorized by the board. Identify, build and maintain strong community relationships and productive partnerships that strategically support Arts Corps' mission. Serve as the primary organizational liaison to city, school district, youth development and arts education leaders and work in collaboration with them toward local and national collective impact. Identify, cultivate and solicit individual donors. Maintain and grow strategic and sustainable support from local and national foundations. Facilitate a positive and strong organizational culture that values employees and brings out the best in everyone, thereby retaining and attracting competent, caring staff. Since taking over, Arts Corps has worked with 20% more students than in previous years and raised 20% more money to reach our goals. Created the Learning Immersive Technology (LIT) program, in 2019, to train youth in Mixed Reality, while providing access to tech organizations and companies, leading to internship opportunities. Instrumental in creating the Youth Pathway at SXSW EDU, through the youth led and designed workshops, panels, and performances, curated in 2018.

Director of Education, Urban Arts Partnership. NY. August 2013- January 2017.

Senior Staff member accountable for the fidelity, curriculum alignment and teaching and learning practices cross all programs. Collaborates with the Expanded Learning Time Director, the Director of Digital Learning and Tech and the Director of Program Expansion to move forward all UAP programs. Directs and supervises program managers responsible for the implementation of Urban Arts programming. Develop and maintain records needed for program administration such as systems for tracking observations, RAD reports, lesson plans, curriculum overviews and other tools as needed. Interface with school partners within the New York City Department of Education to ensure that UAP is aligned with the academic goals and direction of the school and district. Collaborates with Program Evaluator to design a system for evaluating programs and content to measure satisfaction and effectiveness. Oversees delivery of AEMDD, PDAE, and I3 Federal grants. Establish performance standards for all personnel to assure that contractual service objectives are attained. Created the Fresh Education program, curriculum, and produced the original music that is used throughout the USA, Ireland, and Australia. Fresh Education has been featured on CBS, NPR, Pie News, and numerous education sources around the USA.

Captain of Professional Development. Disney Theatrical Productions. NY. December 2012- May 2014.

Assist classroom teachers in the direction of a Disney musical presented at end of year.
Create and facilitate professional development for Disney teaching artists to maximize our effectiveness in the classroom.

Project Coordinator. Roundabout Theatre Company. NY. August 2012- December 2013.
Supervise the program uniting three arts organizations in NYC and ensure fidelity amongst the three while implementing strong ties to the East Harlem community.

Higher Education

Adjunct Professor. NYU. May 2010- January 2017

Dramatic Activities in the Elementary Classroom.

Create and implement curricula to train new teachers of elementary aged school students. Provide the building blocks of incorporating the arts into every subject. Using the Common Core Standards, Danielson Framework, and Blueprint for Teaching and Learning as the backbone of lesson building. Mentor undergraduate and graduate students in the field of education. Model best practices in the classroom.

Integrating the Arts in Early Childhood/Early Childhood Special Education Curriculum.

Create and implement curricula training teachers for early childhood general education and special education classrooms. Facilitate student exploration of ways to enhance lessons and facilitation using theatre, puppetry, and dance. Use the Common Core Standards, Danielson Framework, and Blueprint for Teaching and Learning as the backbone of lesson building.

Technology Resources for Arts Educators.

Create and implement curricula to train new teachers in how to use digital and online technology in the classrooms. Provide the building blocks of incorporating the arts and technology into every subject. Provide support in developing an online portfolio and assessment tool for their students. Mentor graduate students in the field of education. Model best practices in the classroom.

Fundamentals of Acting.

Create and implement lesson plans introducing students to basics of acting as inspired by Uta Hagen. Direct students in solo performance and ensemble plays. Guide students to the intricacies of what it takes to be a method actor and how to use other methods of pedagogy to inform their work. Provide guidance about business of acting.

Styles of Acting and Directing II.

Create and implement lesson plans introducing students to scenes from Realistic, Non-Realistic, and Post Modern plays. Theatre history and paradigmatic viewpoints are studied and analyzed. This course in performance styles and techniques is designed for actors, directors, designers, teachers, and those interested in theatre history and criticism.

Adjunct Professor. Improvisation, Acting for Film, Scene Study, Monologue, Audition Technique. New York Film Academy. NY. June 2008 to August 2014.

Create and facilitate lesson plans to help students become Meisner-based actors that work in film and to strengthen their ability to “live in the moment” onstage and on film. Prepare students for career in film/television.

Adjunct Professor. Improvisation. Brandeis University, MA. 2001- 2002.

Worked with students to build confidence and oratory skills. Used improv exercises based on Impro by Keith Johnstone.

K-12 Education

Teaching Artist. Urban Arts Partnership, NY 2008-2013.

Create and implement arts based lessons for grades K-5 and high school afterschool programs. Instill a sense of fun and improve social skills in team- building and public speaking. Work in Fresh Prep with classroom teachers to create an engaging learning environment while preparing for the Global History Regents Exams.

Teaching Artist. New Victory Theater. NY. August 2007- Present.

Create and implement lesson plans in performance arts based education for grades K-12. Work in following disciplines: clowning, puppetry, dance, circus, theatre, and poetry. Aim to expand the imagination. Work with marketing to create and implement lesson plans and activities that promote public engagement in the New Victory Theater. Sit on board of senior teaching artists that research the impact of our organization on both students and classroom teachers.

Teaching Artist. Disney Theatrical Productions. NY. December 2008- 2014.

Create and implement lesson plans based on the Broadway shows that the students from grades 3-12 will be seeing. Work with musical theatre, acting, and dance elements of the show and make them accessible for students. Aim to expand the imagination.

Teaching Artist. Roundabout Theatre Company. NY. August 2011- December 2014.

Create and implement Common Core Standards based lesson plans in arts education. Teach grades K-12. Work in following disciplines: clowning, theatre, poetry, improvisation, and public speaking. Expand self- awareness by integrating arts into social studies, ELA, and history classrooms.

Teaching Artist. Theatre for a New Audience. N.Y. July 2013-Present

Create and implement arts integrated lesson plans around classical theatre for middle school aged students. Worked to strengthen the knowledge and application of Shakespeare's plays and sonnets in students aged 11-15 that expressed little interest in Shakespeare and/or classical texts.

Teaching Artist. Center of Arts Education. NY August 2011- 2012.

Create and implement Common Core Standards based lesson plans for K-8 arts integration. Work using puppetry, theatre, and music to teach ELA, social studies, ELL. Teach professional development for core classroom teachers on how to incorporate arts and conflict resolution.

Teaching Artist. Public Theatre, NY. June-July 2009, July 2011.

Create and implement lesson plans around Shakespeare's plays and sonnets to bring the Bard to an audience that is unfamiliar with his work. Worked to strengthen the knowledge and application of Shakespeare's plays and sonnets in students, aged 11-18 that expressed some interest with Shakespeare.

Teaching Artist. (Out)Laws and Justice. NY September 2009- June 2010 .

Create and implement Common Core based lesson plans using creative dramatics to strengthen ninth grade ELA and history curriculum. Expanding horizons of underprivileged youth. Open up the students' minds so that they can understand all aspects of any

subject they are studying. Increase students' desire to further seek knowledge. Create a final performance based project encapsulating the tenets of the program and fundamentals of what the students have learned.

Improvisation and Playmaking. Buckley School of New York. NY. September 2008- present.
Create lesson plans and improv games helping students utilize the left sides of the brains.
Instill a sense of fun and improve social skills in team- building and public speaking.

Improvisation and Acting. Packer Collegiate. NY September 2012- present
Create lesson plans based in improvisation and acting exercises utilized by Viola Spolin, Uta Hagen, and Michael Chekhov. Devise an original piece of theatre that is shot and edited by fellow students.

Assistant Teacher and Arts Specialist .Maple Street School, NY August 2006- August 2007.
Helped teach two, three, and four- year- olds reading, writing, and simple math. Stressed the importance of sharing and community. Taught improvisation and clowning to expand imagination.

Actor-Instructor. Young Playwrights Initiative, NY. April- August 2006. Offered dramaturgical input to playwrights aged 11-18. Aiding in their understanding structure conflict, characterization, in essence, drama. Reading and performing their plays.

Improvisation Instructor. Opening Act, NY. 2003-2004. After- school program in Automotive and Clara Barton High Schools working with students to build confidence through improv exercises. Stressing the importance of community and working in a group. Created a final performance based on their work in class.

Professional Associations

Mayoral Appointee. Seattle Arts Commission 2019-Present
Advisory Committee. National Guild for Community Arts Education. 2018-Present
Advisory Committee. International Teaching Artist Conference. 2018-Present.
Board of Directors. SXSW EDU. 2015- Present
Board of Directors. Artist Trust. 2018- 2019
Board of Directors. 18th and Union. 2018
Board of Directors. KING FM. 2017-2018
Board of Directors. Association of Teaching Artists. 2016- 2017
Board of Directors. New York City Arts in Education Roundtable. 2014-2017.
Board of Directors. Teaching Artist Journal. 2016- 2017.
Member. Actors Equity Association.
Member. SAG-AFTRA.

Speaking Engagements

"Can Hip Hop Save Education" TedX Seattle (November, 2019)
"Great Leaders Don't Lead" DA Leadership Institute (Ongoing)
"Arts and Action to Better our Community" Seattle Town Hall (May 2019)
"Creating a Joyful and Inclusive Classroom" Denver Theatre Center (May 2019)
"Can Hip Hop Save Lives?" UAEM European Conference. (April 2019)
"Great Leaders Don't Lead" SXSW EDU Conference (March 2019)
"Can Hip Hop Shape Perspectives of LGBT Community?" SXSW EDU Conference (March 2019)

“Can Hip Hop Save Lives?” UAEM North American Conference. (October 2018)
 “Teaching Artist as Organizational Leader” ITAC Conference. (September 2018)
 “Look at Me: Creative Approached to Maladaptive Behavior” SXSWedu Conference. (March 2018)
 “Rise Up: Using Art for Social Change” SXSWedu Conference. (March 2018)
 “Who Cares What Young People Think” SXSWedu Conference. (March 2018)
 “Rise Up: Using Art for Social Change” Harvard GSE Conference. (November 2017)
 “Who Cares What Young People Think” SXSWedu PanelPicker Tour in Seattle (July 2017)
 “EdTech is the Question, Not the Answer” SXSWedu Conference. (March 2017)
 “Culturally Responsive Arts Education” Keynote. IMPACT Festival NYU (August 2016)
 “Culturally Responsive Approach to Educational Technology” EdTechXEurope. (June 2016)
 “Designing the Collaborative User Experience” Creative Tech Week. (May 2016)
 “Fresh Curriculum” Face to Face Conference. City College of New York (April 2016)
 “Can Hip Hop Save Us?” SXSWedu Conference. (March 2016)
 Playground Fair SXSWedu Conference (March 2016)
 “Make your Education Fresh 2.0” Google Educators Camp. (March 2016)
 Institute for Community Action Training Panel. Gibney Dance Studios. (January 2015 and 2016)
 “Make your Education Fresh” Google Educators Camp. (October 2015)
 STEAM FWD Conference. NYC DOE- I Zone. (July 2015)
 “Holodeck” Google Geek Street Fair. (June 2015)
 “Inside the Holodeck” New York Tech Meetup. (May 2015)
 “Culturally Responsive Music Education” Forum on Educational Theatre. New York University. (April 2015)
 “Equity in Education and the Arts” Face to Face Conference. City College of New York (April 2015)
 “Generations” SXSWedu Conference. (March 2015)
 “It’s Bigger than Hip Hop” Preemptive Education Conference. New York University. (August 2014)
 “It’s Bigger than Hip Hop” IMPACT Festival. New York University. (May 2014)
 “It’s Bigger than Hip Hop” Forum on Educational Theatre. New York University. (April 2014)
 Panel on the Teaching Artist. City College of New York. (Several dates from 2014-Present)
 Panel on the Teaching Artist. New York University. (Several dates from 2009-Present)
 Outlaws and Justice. New York University (April 2010)

Publications:

Teaching Artist Guild. 2019
 Medium.com Teacher Voice. 2016, 2017, 2018
 Education Post. 2018- Present
 Theatre for Young Audiences/USA. 2017
 Teaching Artist Journal. 2016
 Pie News. June 2016
 AEM Newlsetter. May 2016
 FreshEd Blog. 2016
 UAP Blog. 2015
 Complex. January 2015

Education:

University of Washington. Non Profit Executive Leadership Institute
 Brandeis University. MFA. Acting
 Morehouse College. BA. Theatre- English. (Benjamin E. Mays Teaching Scholar)

NYU. Student Exchange Program. Tisch. Theatre- Education.
Second City. Improvisation.

Personal Interests:

Theatre, Beat literature, Film, Dramaturgy, Current Affairs, Activism, Golf, Soccer

References:

Merith Basey, Executive Director. UAEM [REDACTED]

Michael Wiggins, Director of Education. Pier55, [REDACTED]

David Montgomery, Director, Educational Theatre. [REDACTED]

Lisa Mitchell, Education and Outreach Manager, [REDACTED]

Seattle Arts Commission Roster

16 Members: Pursuant to ordinance 121006, all members subject to City Council confirmation, 2-year terms (Get-Engaged member serves a 1-year term):

- 7 City Council-appointed
- 7 Mayor-appointed
- 1 Commission-appointed
- 1 Get-Engaged

Roster as of 12/31/2020

*D	**G	RD	Position No.	Position Title	Name	Term Begin Date	Term End Date	Term #	Appointed By
2	M	1	1.	At-Large	Yegizaw Michael	01/01/20	12/31/21	1 st	City Council
2	M	3	2.	At-Large	Quinton Morris	01/01/21	12/31/22	3 rd	City Council
			3.	At-Large		01/01/21	12/31/22	3 rd	City Council
1	F	2	4.	At-Large	Cassie Chinn	01/01/20	12/31/21	3 rd	City Council
2	F	1	5.	At-Large	Dawn Chirwa	01/01/20	12/31/21	3 rd	City Council
	F	3	6.	At-Large	Chieko Phillips	01/01/20	12/31/21	2 nd	City Council
			7.	At-Large		01/01/20	12/31/21	1 st	City Council
6	M	3	8.	At-Large	Steven Galatro	01/01/20	12/31/21	3 rd	Commission
6	F	6	9.	At-Large	Sarah Wilke	01/01/21	12/31/22	3 rd	Mayor
			10.	At-Large		01/01/21	12/31/22	1 st	Mayor
6	F	3	11.	At-Large	Kayla DeMonte	01/01/20	12/31/21	1 st	Mayor
2	M	1	12.	At-Large	James Miles	01/01/21	12/31/22	2 nd	Mayor
6	F	2	13.	At-Large	Holly Jacobson	01/01/20	12/31/21	1 st	Mayor
9	F	3	14.	At-Large	Mikhael Mei Williams	01/01/21	12/31/22	2 nd	Mayor
			15.	At-Large		01/01/21	12/31/22	1 st	Mayor
2	F	1	16.	Get-Engaged	Racquel West	09/01/20	8/31/21	One	Mayor

SELF-IDENTIFIED DIVERSITY CHART

SELF-IDENTIFIED DIVERSITY CHART					(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)
	Men	Women	Transgender	Other/ Unknown	Asian	Black/ African America n	Hispanic/ Latino	American Indian/ Alaska Native	Other (Specification Optional)	Caucasia n/ Non- Hispanic	Pacific Islander	Middle Eastern	Multiracial
Mayor	1	5				3				4			1
Council	2	3		1	1	3							
Other	1												
Total	4	8		1	1	6				4			1

Key:

*D List the corresponding Diversity Chart number (1 through 9)

**G List gender, M = Male, F= Female, T= Transgender, U= Unknown, O= Other

RD Residential Council District number 1 through 7 or N/A

Diversity information is self-identified and is voluntary.



Legislation Text

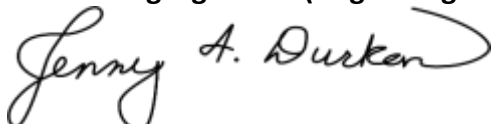
File #: Appt 01864, **Version:** 1

Reappointment of Sarah Wilke as member, Seattle Arts Commission, for a term to December 31, 2022.

The Appointment Packet is provided as an attachment.



City of Seattle Boards & Commissions Notice of Appointment

Appointee Name: <i>Sarah Wilke</i>		
Board/Commission Name: <i>Seattle Arts Commission</i>		Position Title: <i>Member</i>
<input type="checkbox"/> Appointment OR <input checked="" type="checkbox"/> Reappointment		Council Confirmation required? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Appointing Authority: <input type="checkbox"/> Council <input checked="" type="checkbox"/> Mayor <input type="checkbox"/> Other: <i>Fill in appointing authority</i>	Date Appointed: <i>12/16/2020</i>	Term of Position: * <i>1/1/2021</i> to <i>12/31/2022</i> <input type="checkbox"/> <i>Serving remaining term of a vacant position</i>
Residential Neighborhood: <i>Blue Ridge/Ballard</i>	Zip Code: <i>98177</i>	Contact Phone No.: <i>[REDACTED]</i>
Background: Sarah Wilke is the Senior Director of Planning and Operations at the Meany Center for the Performing Arts at the University of Washington. In addition to serving as the performance home for the University's departments of Music, Dance, DxArts and Drama, Meany Center presents leading international artists in dance, classical and contemporary music. Prior to joining Meany, Wilke served as Executive Director of the Seattle International Film Festival, the largest, most highly attended film festival in the United States. For 12 years Wilke was the Managing Director of Seattle's contemporary performing arts center On the Boards, where she led day-to-day and long-term strategic management of the organization. During her time there, On the Boards received a 2015 Fractured Atlas Arts Innovation Award for OntheBoards.tv., a 2013 William Dawson Award for Programmatic Excellence and Sustained Achievement in Programming from the Association of Performing Arts Presenters, a 2011 Mayor's Arts Award, and a 2006 Stranger Genius Award for outstanding Arts Organization. Wilke worked as managing director of Consolidated Works in Seattle, as associate curator of education at the Tacoma Art Museum, and at the Freer & Sackler Galleries in Washington, D.C. in various education, programming, and curatorial positions. Wilke was a Fulbright Fellow in Sri Lanka. She has served as a panelist for the National Endowment for the Arts, The Kresge Artist Fellowships, The Pew Center for Arts and Heritage, Artist Trust, and the National Performance Network.		
Authorizing Signature (original signature): 		Appointing Signatory: <i>Jenny A. Durkan</i> <i>Mayor of Seattle</i>

*Term begin and end date is fixed and tied to the position and not the appointment date.

PROFESSIONAL EXPERIENCE

Meany Center for the Performing Arts, University of Washington (Seattle, WA) ♦ *Senior Director of Planning & Operations, March 2019 – Present*

Manage day-to-day and strategic operations, administration and new initiatives. Includes the Meany Center Visiting Artist Series, which presents leading international artists in dance, classical and contemporary music, and Meany Hall, the University of Washington's performance venue for the departments of Music, Dance, DxArts and Drama. Operations focus on Meany Hall Theaters, the 1,200 seat Katharyn Alvord Gerlich Theater and the 230 seat Meany Studio Theatre, as well as the ArtUW Ticket Office.

- Drafted current Strategic Plan, addressing integration of Meany Center's core business operations
- Led Meany through the response to COVID-19, including program cancellations, employee safety and reopening guidelines.
- Established new relationships and support structure for Meany's academic partners, focusing on the students and faculty in the departments of Dance, Music, DxArts and Drama.
- Launched organization-wide Diversity, Equity, Inclusion & Access work through the formation of DEI+A committee, engagement of long-term equity consultants, and current drafting of a DEI+A Workplan
- Project managed the launch of the new Meany on Screen virtual programming series

SIFF (Seattle, WA) ♦ *Executive Director, December 2016 – March 2019*

Transitioned organization into single Executive Director leadership model and led the mission of creating experiences that bring people together to discover extraordinary film from around the world. Supervised 30-person administrative staff, 20 cinema front of house staff and approximately 100 seasonal staff and 650 volunteers in implementing the nation's largest annual film festival and the region's largest independent cinema chain (with five daily screens at the Uptown, Egyptian and Film Center venues). SIFF host over 350,000 visitors annually, with a budget of \$9,460,818.

- Drafted first long-term Strategic Plan since 2011 and Race, Equity and Social Justice workplan
- Executed new bylaws, policy handbook, term limits and committee structure for Board of Directors
- Codified SIFF Supports program, offering over 65 organizations subsidized use of SIFF screens
- Directed all financial functions for the organization, including bringing SIFF into audit compliance, establishing facilities reserve funds, negotiating debt and mortgage interest rates
- Managed three historic organization-run facility, including two lease negotiations, Key Arena construction mitigation plans, and completing approximately \$200,000 in capital improvements
- Created customer service and dedicated ticketing and box office functions for year-round operations
- Launched long-term technology plan focused on cross venue networking, security, database management and daily technology functionality
- Negotiated new projectionist union contract and the move to automation in all our cinemas
- Grew membership by 13% and fundraising event income by 55%
- Oversaw launch of Works in Progress, virtual reality, episodic, and off-site education programs

On the Boards (Seattle, WA) ♦ *Managing Director, September 2004 – December 2016*

With Artistic Director, lead executive team responsible managing On the Boards and its mission of investing in leading contemporary performing artists near and far, and connecting them to a diverse

range of communities interested in forward-thinking art and ideas. Supervised the operations, front of house, public relations/marketing, HR, finance, facilities, development, and production functions for the organization. Led the implementation and integration of the strategic direction for On the Boards as well as relations with the Board of Directors.

- Facilitated the presentation of over 186 performances (from 22 countries), including 52 world premieres, 65 Seattle debuts and 39 commissions
- Developed and launched OntheBoards.tv, the field's first online performance venue reaching audiences in 157 countries and serving over 100 universities
- In concert with the Board of Directors, led the development and execution of three Strategic Plans and the organization's first Racial Equity Plan
- Directed all financial functions for the organization, increasing budget by 78% and net assets by 44%, to \$4,205,147. Erased all organizational debt and growing cash reserves to \$650,000
- Managed organization-owned facility – including two theaters, a parking lot, and four retail bays – completing over \$800,000 in capital improvements
- Increased foundation giving by over 200%, including new relationships with the Andrew W. Mellon Foundation, Kresge Foundation, Doris Duke Charitable Foundation, and Wallace Foundation
- Grew individual donations by 75%, including securing significant naming gifts
- Maintained average show capacity of over 90% subscription growth year-over-year

Consolidated Works Contemporary Arts Center (Seattle, WA) ♦ *Managing Director, February 2003 - September 2004*

- Served on two-person executive team responsible for the operations, management and strategic development of a start-up multi-disciplinary arts center
- Developed and monitored annual operating, programming and capital budgets - Managed all program logistics and operations, including third-party rentals
- Maintained 35,000 sq/ft warehouse space with theater, art gallery, cinema, bar, artist in residence studios, 5 non-profit subtenants.
- Accomplishments include the increase of the annual budget by 26%, including a program increase of 85%, the increase in earned revenue by 125%, the decrease of long-term debt by 79%, the increase of staff size by 40% and, with the Executive Director, the increase of program attendance by 38%

Arthur M. Sackler Gallery/Freer Gallery of Art, Smithsonian Institution (Washington, DC)

♦ *Public Information Specialist, March 1997 - May 1999*

- Managed 60-person volunteer docent corps, including recruitment, training and evaluation
- Developed and implemented interpretive exhibition programming including tours and in-gallery interpretation for school, adult and special needs visitors

♦ *Curatorial Assistant; Islamic Near Eastern and Japanese Art, June 1995 - March 1997*

- Assisted with the management of museum exhibitions and acquisitions including the coordination of logistical details
- Managed relationship between the museum and exhibited contemporary artists
- Conducted primary exhibition and academic art research

ACADEMIC EXPERIENCE

Harvard University, Graduate School of Education (Cambridge, MA) ▫ *Masters of Education, June 2001*

Concentration in arts and museum education - Focused research on alternative methods for arts organizations to reach adult populations

Fulbright Scholar (Colombo, Sri Lanka) ♦ *October 1999 – June 2000*

Primary research on political and social trends in modern and contemporary Sri Lankan Buddhist painting - Research established new perspective on the use of public art to create dialogue within communities and influence public opinion

New York University (New York, NY) ♦ *Certificate Degree in Arts Administration, Summer 1999*

Intensive program for arts administrators focusing on administration and financial management

Bowdoin College (Brunswick, ME) ♦ *Bachelor of Arts, Magna Cum Laude, May 1994*

Asian studies and anthropology double major, religion minor

AWARDS & SERVICE

Seattle Arts Commission, Mayoral appointment and co-chair Facilities & Equitable Development Committee *August 2017 – present*

Panelist Services for the National Endowment for the Arts, Kresge Arts, the National Performance Network, Artist Trust, City of Seattle, and the Pew Center for Arts and Heritage

Awards - 2015 Fractured Atlas Arts Innovation Award for OntheBoards.tv, a 2013 William Dawson Award for Programmatic Excellence and Sustained Achievement in Programming from the Association of Performing Arts Presenters for On the Boards, 2003 & 2011 Mayor's Arts Award for Consolidated Works and On the Boards respectively, and a 2006 Stranger Genius Award for outstanding Arts Organization for On the Boards

Seattle Arts Commission Roster

16 Members: Pursuant to *ordinance 121006*, all members subject to City Council confirmation, 2-year terms (Get-Engaged member serves a 1-year term):

- 7 City Council-appointed
- 7 Mayor-appointed
- 1 Commission-appointed
- 1 Get-Engaged

Roster as of 12/31/2020

*D	**G	RD	Position No.	Position Title	Name	Term Begin Date	Term End Date	Term #	Appointed By
2	M	1	1.	At-Large	Yegizaw Michael	01/01/20	12/31/21	1 st	City Council
2	M	3	2.	At-Large	Quinton Morris	01/01/21	12/31/22	3 rd	City Council
			3.	At-Large		01/01/21	12/31/22	3 rd	City Council
1	F	2	4.	At-Large	Cassie Chinn	01/01/20	12/31/21	3 rd	City Council
2	F	1	5.	At-Large	Dawn Chirwa	01/01/20	12/31/21	3 rd	City Council
	F	3	6.	At-Large	Chieko Phillips	01/01/20	12/31/21	2 nd	City Council
			7.	At-Large		01/01/20	12/31/21	1 st	City Council
6	M	3	8.	At-Large	Steven Galatro	01/01/20	12/31/21	3 rd	Commission
6	F	6	9.	At-Large	Sarah Wilke	01/01/21	12/31/22	3 rd	Mayor
			10.	At-Large		01/01/21	12/31/22	1 st	Mayor
6	F	3	11.	At-Large	Kayla DeMonte	01/01/20	12/31/21	1 st	Mayor
2	M	1	12.	At-Large	James Miles	01/01/21	12/31/22	2 nd	Mayor
6	F	2	13.	At-Large	Holly Jacobson	01/01/20	12/31/21	1 st	Mayor
9	F	3	14.	At-Large	Mikhael Mei Williams	01/01/21	12/31/22	2 nd	Mayor
			15.	At-Large		01/01/21	12/31/22	1 st	Mayor
2	F	1	16.	Get-Engaged	Racquel West	09/01/20	8/31/21	One	Mayor

SELF-IDENTIFIED DIVERSITY CHART

SELF-IDENTIFIED DIVERSITY CHART					(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)
	Men	Women	Transgender	Other/ Unknown	Asian	Black/ African America n	Hispanic/ Latino	American Indian/ Alaska Native	Other (Specification Optional)	Caucasia n/ Non- Hispanic	Pacific Islander	Middle Eastern	Multiracial
Mayor	1	5				3				4			1
Council	2	3		1	1	3							
Other	1												
Total	4	8		1	1	6				4			1

Key:

*D List the corresponding *Diversity Chart* number (1 through 9)

**G List gender, M = Male, F= Female, T= Transgender, U= Unknown, O= Other

RD Residential Council District number 1 through 7 or N/A

Diversity information is self-identified and is voluntary.



Legislation Text

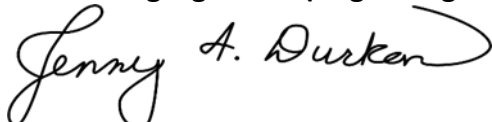
File #: Appt 01865, **Version:** 1

Reappointment of Mikhael Mei Williams as member, Seattle Arts Commission, for a term to December 31, 2022.

The Appointment Packet is provided as an attachment.



City of Seattle Boards & Commissions Notice of Appointment

Appointee Name: <i>Mikhael Mei Williams</i>		
Board/Commission Name: <i>Seattle Arts Commission</i>		Position Title: <i>Member</i>
<input type="checkbox"/> Appointment OR <input checked="" type="checkbox"/> Reappointment		Council Confirmation required? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Appointing Authority: <input type="checkbox"/> Council <input checked="" type="checkbox"/> Mayor <input type="checkbox"/> Other: <i>Fill in appointing authority</i>	Date Appointed: <i>12/16/2020</i>	Term of Position: * <i>1/1/2021</i> to <i>12/31/2022</i> <input type="checkbox"/> <i>Serving remaining term of a vacant position</i>
Residential Neighborhood: <i>Central Seattle</i>	Zip Code: <i>98112</i>	Contact Phone No.: <i>[REDACTED]</i>
Background: <i>As a Seattle native, Mikhael Mei Williams credits the city's vibrant arts and cultural landscape as the impetus for her nearly 20-year career promoting arts and cultural organizations and events across the private, nonprofit, higher education and public sectors. She holds a Master of Public Administration from the University of Southern California School of Policy, Planning, and Development where her thesis focused on the impact arts and cultural have on the economic revitalization and social vibrancy of cities.</i> <i>Ms. Williams has held marketing leadership positions at some of the region's most iconic brands and events including Seattle Art Fair, Upstream Music Fest + Summit, Bumbershoot Music & Arts Festival, and Showbox Presents. She has worked at nationally renowned arts organizations including Maryland Institute College of Art (MICA), Hammer Museum at UCLA, Long Beach Museum of Art and Sundance Film Institute. She is the current vice chair on the One Reel board of directors and previously served as Board President for The Vera Project.</i>		
Authorizing Signature (original signature): 		Appointing Signatory: <i>Jenny A. Durkan</i> <i>Mayor of Seattle</i>

*Term begin and end date is fixed and tied to the position and not the appointment date.

QUALIFICATIONS SUMMARY

Highly effective, pioneering marketing executive, I build brands and meaningfully connect them with diverse audiences through digital innovation, design and storytelling. Equal parts strategist and tactician for nearly 20 years for some of the region's most iconic public-facing brands and events across private, corporate, nonprofit, and public sectors.

AREAS OF EXPERTISE

- Omnichannel Marketing
- Creative & Brand Strategy
- Sponsorship Activation
- Content Development
- Digital & Social Media
- Partnership Marketing
- Event Planning & Management
- Advertising & Media Buying
- Vendor/Agency Management

PROFESSIONAL EXPERIENCE

ENTERCOM COMMUNICATIONS

Seattle, WA

Regional Director, Marketing & Events

June 2019 – July 2020

Department head overseeing marketing and events for Entercom in the Pacific Northwest region. This includes brand management and marketing of 12 iconic radio stations along with business strategy, marketing and production of over 25 annual large-scale events and 200+ smaller events in Seattle and Portland metropolitan areas. Manage operating budget of over \$2.5MM and lead a highly functional team of 10 full-time and 36 part-time staff. Responsible for team leadership, new business development, P&L management, contract negotiations, vendor and agency management, retail, branding and collateral, and promotional campaigns.

VULCAN INC.

Seattle, WA

Marketing Manager, Arts + Entertainment Group

Feb. 2017 – May 2019

Key member of leadership team responsible for the development of comprehensive marketing strategies for Vulcan Arts + Entertainment events and entities including Upstream Music Fest + Summit, Seattle Art Fair, and Seattle Cinerama. Managed over \$1.5M budget across advertising channels, social media and digital marketing to build brand awareness and increase ticket sales and revenue. Oversaw all content development for omnichannel marketing strategies. Aligned events and brands with sponsorship and community partners to maximize growth marketing. Oversaw all digital and social media marketing across Vulcan Arts + Entertainment portfolio including: Upstream, Seattle Art Fair, Cinerama and nonprofit organizations Museum of Pop Culture (MoPOP), Flying Heritage Collection, and Living Computers: Museum + Labs.

Key Accomplishments: Built integrated, omnichannel marketing strategy for Upstream Music festival 2017 & 2018. Maximized budget through strategic influencer marketing campaigns with artists, guest curators and affiliate partners including the Portland Trail Blazers, Seattle Seahawks, CenturyLink Field Event Center, and Moda Center; developed a creative content strategy, which increased brand awareness, fan engagement, and drove YoY increase in ticket sales and revenue. Led the rebranding of Upstream Music Fest + Summit and the Seattle Art Fair to attract new audiences and better convey brand characteristics. Created the content and social media marketing strategy for Seattle Art Fair 2017 and 2018 which dramatically increased engagement and GA ticket sales exceeding organizational goals by 55%. Exceeded ticket sales goals and increased revenue across the portfolio.

CITY OF SEATTLE: OFFICE OF FILM, MUSIC & SPECIAL EVENTS

Seattle, WA

Creative Industries Advocate | Manager, Seattle Music Commission

Nov. 2014 – Feb. 2017

Responsible for project management, community engagement, special events planning, marketing and branding, policy development and advocacy for Seattle's creative industry sectors. Managed and had direct oversight of the Seattle Music Commission and the planning and execution of key Music Commission initiatives and events.

Key Accomplishments: Led design and rebranding of office marketing and communications materials, oversaw website content development, and developed the outreach and content strategy for Music Commission programs. Produced monthly Film + Music + Interactive Happy Hour events and the annual City of Music Career Day and Music Safety Summit events.

AEG PRESENTS

Seattle, WA

Regional Marketing Manager

2011 – 2014

Oversaw marketing and promotions of 350-450 concerts AEG produced annually in venues throughout the Pacific Northwest (Washington, Oregon, Idaho, Vancouver, BC). Planned and executed all marketing strategies including media buying, social media, content development, and promotions. Worked directly with artists, management, label representatives, and agents to develop strategic marketing plans aligned with organization and artist objectives in order to maximize outreach and increase ticket sales.

Key Accomplishments: Led complete overhaul of marketing division—created regional “Showbox Presents” brand identity, led redesign of all marketing collateral, created an integrated regional website and revamped email marketing strategy. Developed a renowned social media strategy – grew social media base from 7K to over 100K – with 125% increase in engagement YoY. Showbox Presents social channels were routinely highlighted by AEG corporate for creative content, innovative brand initiatives and fan engagement. Provided AEG NW region with new, cohesive, and highly effective marketing strategy and tools which led to a 75% increase in ticket sales, brand awareness, and customer loyalty.

ONE REEL, FESTIVALS DIVISION

Seattle, WA

Marketing & Communications Director

2010

Department head responsible for oversight and management of all marketing, advertising, media relations, social media, print and website content/design, departmental budget and 11-member team for the organization’s signature events: The Family 4th at Lake Union and Bumbershoot: Seattle’s Music & Arts Festival.

Key Accomplishments: As primary spokesperson, conducted record number of print, radio, and television interviews which led to dramatic increase in media coverage of key Festival initiatives. Led the planning, development and execution of 40 new, low- to no-cost events for the marketing campaign, “40 Ways to Celebrate Bumbershoot’s 40th Festival” by creating new, strategic partnerships with community organizations and sponsors. Developed integrated marketing, advertising, social media, and public relations campaign for Bumbershoot 2010 that resulted in Festival Mainstage tickets selling out in advance for the first time.

EDUCATION

UNIVERSITY OF SOUTHERN CALIFORNIA: *Master of Public Administration*

May 2004

UNIVERSITY OF WASHINGTON: *Bachelor of Arts, Cultural Anthropology*

August 1998

VOLUNTEER EXPERIENCE

SEATTLE ARTS COMMISSION

Seattle, WA

Commissioner, Mayoral Appointee.

Dec. 2019 – Present

Co-Chair, Festivals & Events Committee – Seattle Arts Commission and Seattle Music Commission

ONE REEL

Seattle, WA

Vice President, Board of Directors

Sep. 2017 – Present

BUMBERSHOOT ADVISORY BOARD

Seattle, WA

Managed by Seattle Center, City of Seattle, AEG Presents, and One Reel

Jan. 2015 – Present

Seattle Arts Commission Roster

16 Members: Pursuant to *ordinance 121006*, all members subject to City Council confirmation, 2-year terms (Get-Engaged member serves a 1-year term):

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- 1 Commission-appointed
- 1 Get-Engaged

Roster as of 12/31/2020

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Council	2	3		1	1	3							
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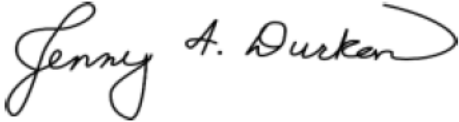
File #: Appt 01862, **Version:** 1

Appointment of Cassie Chin as member, Equitable Development Initiative Advisory Board, for a term to February 28, 2022.

The Appointment Packet is provided as an attachment.



City of Seattle Boards & Commissions Notice of Appointment

Appointee Name: <i>Cassie Chinn</i>		
Board/Commission Name: Equitable Development Initiative Advisory Board		Position Title: <i>Member</i>
<input checked="" type="checkbox"/> Appointment OR <input type="checkbox"/> Reappointment		City Council Confirmation required? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Appointing Authority: <input type="checkbox"/> City Council <input checked="" type="checkbox"/> Mayor <input type="checkbox"/> Other: <i>Equitable Development Advisory Board</i>		Term of Position: * 3/1/2021 to 2/28/2022 <input type="checkbox"/> <i>Serving remaining term of a vacant position</i>
Residential Neighborhood: <i>Beacon Hill</i>	Zip Code: 98108	Contact Phone No.: [REDACTED]
Background: Cassie Chinn, Deputy Executive Director at the Wing Luke Museum of the Asian Pacific American Experience (The Wing), oversees planning and implementation of exhibition, collection, public programming and education initiatives in collaboration with community members. In her 20 plus years with the museum working in the Chinatown-International District, she has worked with numerous community advisory committees and community members to create exhibitions, gather oral histories and produce other museum projects, including The Wing's recent multi-year exhibition on Bruce Lee. During the Museum's capital project, she led community-based program planning and served on the Design Team. She is the author of The Wing's Community-based Exhibition handbook. She represents The Wing on RSET (Race and Social Equity Taskforce), currently serves on the Seattle Arts Commission (SAC) and 4Culture Heritage Advisory Committee, and chairs the SAC's Facilities and Economic Development Committee. She holds a BA and MA in art history as well as a Master in Teaching. <i>(This appointment is recommended by the Equitable Development Initiative Advisory Board per Amendment 1 to CB 119887 - OPCD Equitable Development Initiative Advisory Board ORD)</i>		
Authorizing Signature (original signature):  Date Signed (appointed):		Appointing Signatory: <i>Jenny Durkan</i> Mayor of Seattle

CASSIE CHINN, DEPUTY EXECUTIVE DIRECTOR

Wing Luke Museum of the Asian Pacific American Experience

MUSEUM EXPERIENCE

Deputy Executive Director, Wing Luke Museum, 2001 – present

Provide strategic leadership and direction for exhibitions, education, collections, community programs and other program initiatives. Oversee community-based exhibitions and programs. Develop, implement and evaluate project proposals, including budgets and staffing. Developer of nationally recognized community-based exhibition model, and author of The Wing's "Community-based Exhibition Model" handbook. Served on Design Team and Campaign Advancement Team for capital project with construction of a 60,000 square foot building in 2008.

Exhibit Developer, Wing Luke Museum, 1996 – 1999

Facilitate exhibition development with community groups. Oversee production of exhibitions from conception to installation. Coordinate on-site, off-site and traveling exhibitions. Conduct research, oral history interviews and oral history workshops.

TEACHING EXPERIENCE

Teacher, Ballard High School, 2000 – 2001

World History, U.S. History

Instructor,

South Seattle Community College, Spring 1998 – Spring 1999

Washington State University, Elderhostel Program, 1996 – 1998

University of Washington, Spring 1996

Survey of Northwest Coast Native American Art

PUBLICATIONS

Washington Cemeteries, special project, Wing Luke Museum, 2016

Asian Pacific Islander Americans in Southeast Seattle, historic narrative, City of Seattle Department of Neighborhoods Southeast Seattle History Project, 2009

Yellow Terror: The Collections and Paintings of Roger Shimomura, foreword, Wing Luke Museum, 2009

The Wing Luke Asian Museum: Community-based Exhibition Model, author, Wing Luke Museum, 2006 and 2016

Reflections of Seattle's Chinese Americans: The First 100 Years, co-editor, Wing Luke Museum, 2003

RECENT PRESENTATIONS

Managing Consultants, 4Culture Building for Equity Learning Circle, October 20, 2020

Critical Issues Forum, American Association for State and Local History Annual Meeting, September 26, 2020

Reopening Museums in Washington, Hello4Culture, June 26, 2020

A Dialogue with IMLS Reviewers: Tips and Techniques from the Experts, American Alliance of Museums Conference, Phoenix, AZ, May 8, 2018

Regional Spotlight: Immigration and Refugee Dynamics in the Northwest, American Sociological Association Conference, Seattle, WA, August 20, 2016

Community Engagement: How Libraries and Museums Support Workforce and Economic Development in Their Communities, panel, Institute of Museum and Library Services Focus Conference, New Orleans, LA, November 16, 2015

Will You Miss Me When I'm Gone? Positioning Your Museum as a Valued Core Community Resource, panel, American Association of Museums Annual Meeting, Atlanta, GA, April 27, 2015

Seattle Museums: Building Place + Building Community and New Tools for Engaging Audiences at History Museums, panels, American Association of Museums Annual Meeting, Seattle, WA, May 18-20, 2014

Innovative Efforts in Preserving Historic Sites in Asian & Pacific Islander American Communities, panel, National Preservation Conference, Indianapolis, IN, November 1, 2013

The Changing Web: The Future of the (History) Website, panel presenter, American Association for State and Local History, Salt Lake City, UT, October 5, 2012

Reject the Ladder, Enter through the Side Door: Alternative Paths to Museum Leadership, panel presenter, Western Museums Association Annual Meeting, Portland, OR, October 19, 2010

Wing Luke Asian Museum: The Leading Edge of Community Cultural Development, panel presenter, Americans for the Arts Annual Conference, Seattle, WA, June 18, 2009

Talking Immigration: Strategies for Public Dialogue at Museums, panel presenter, American Association of Museums Annual Meeting, Philadelphia, PA, May 3, 2009

Community-Curated Exhibit Programs: Activating Public Voice and Audience Outreach, panel presenter, American Association of Museums Annual Meeting, Philadelphia, PA, April 30, 2009

SELECT AFFILIATIONS, CONSULTATIONS AND PANELS

Chinatown-International District Advisory Committee (2017 – 2018, 2020 – present); Chinatown-International District Friends of Hing Hay Park Steering Committee (2013 – present); Chinatown-International District Only in Seattle Steering Committee (2009 – present)

Race and Social Equity Task Force, member (2015 – present); City of Seattle Equitable Development Initiative Interim Advisory Board (2017 – present)

Seattle Arts Commission, co-chair of Facilities and Equitable Development Committee (2016 – present); Seattle Arts Commission Facilities and Equitable Development Committee (2011 – present)

4Culture Heritage Advisory Committee (2015 – 2020)

Yale Public History Institute Summer Seminar, *Making Difficult History Public*, advisor (2018), participant (2017)

AWARDS

Organization of Chinese Americans, Seattle Chapter, Golden Circle Award, 2013

The International Examiner, Community Voice Award, 2010

EDUCATION

Nonprofit Executive Leadership Institute,
University of Washington Evans School of Public Policy & Governance
March 2018

Master in Teaching, Seattle University

Secondary Education; History and Social Studies Endorsements, July 2000

Master of Arts, University of Washington

Art History, December 1997

Bachelor of Arts, University of California, Berkeley

Art History Major; Environmental Design of Developing Countries Minor, May 1993

Summa Cum Laude, Phi Beta Kappa, University of California, Berkeley

Equitable Development Initiative Advisory Board

13 Members: Pursuant to *Ordinance 119887*, *all* members subject to City Council confirmation.

- a) Initial members in positions 3, 6, 9, 12, and 13 shall be members of the Equitable Development Initiative's Interim Advisory Board as of the effective date of this ordinance
 - b) The initial terms for positions 1, 3, 4, 6, 8, 10, and 13 shall be one year
 - c) The initial terms for positions 2, 5, 7, 9, 11, and 12 shall be two years
 - d) All subsequent terms shall be for three years. With the exception of initial positions 3, 6, 9, 12, and 13 no member shall serve more than two consecutive three-year terms
- **3** City Council-appointed
 - **3** Mayor-appointed
 - **7** Other Appointing Authority-appointed (specify): Initial appointments by Interim Advisory Board, subsequent appointments by Advisory Board

Roster:

*D	**G	RD	Position No.	Position Title	Name	Term Begin Date	Term End Date	Term #	Appointed By
			1.	Member	Cesar A. Garcia Garcia	3/1/2021	2/28/2022	1	Mayor
			2.	Member	Evelyn Thomas Allen	3/1/2021	2/28/2023	1	Mayor
			3.	Member	Cassie Chinn	3/1/2021	2/28/2022	1	Mayor
			4.	Member	Lindsay Goes Behind	3/1/2021	2/28/2022	1	City Council
			5.	Member	Abdirahman Yusuf	3/1/2021	2/28/2023	1	City Council
			6.	Member	Gregory Davis	3/1/2021	2/28/2022	1	City Council
			7.	Member		3/1/2021	2/28/2023		Board
			8.	Member		3/1/2021	2/28/2022		Board
			9.	Member	Willard Brown	3/1/2021	2/28/2023	1	Board
			10.	Member	Quynh Pham	3/1/2021	2/28/2022	1	Board
			11.	Member	Regina Mae Dove	3/1/2021	2/28/2023	1	Board
			12.	Member	Maria – Jose “Cote” Soerens	3/1/2021	2/28/2023	1	Board
			13.	Member	Yordanos Teferi	3/1/2021	2/28/2022	1	Board

SELF-IDENTIFIED DIVERSITY CHART

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	Male	Female	Transgender	NB/ O/ U	Asian	Black/ African American	Hispanic/ Latino	American Indian/ Alaska Native	Other	Caucasian/ Non- Hispanic	Pacific Islander	Middle Eastern	Multiracial
Mayor													
Council													
Other													
Total													

Key:

*D List the corresponding *Diversity Chart* number (1 through 9)

G List *gender*, **M= Male, **F**= Female, **T**= Transgender, **NB**= Non-Binary **O**= Other **U**= Unknown

RD Residential Council District number 1 through 7 or N/A

Diversity information is self-identified and is voluntary.



Legislation Text

File #: Appt 01866, **Version:** 1

Appointment of Evelyn Thomas Allen as member, Equitable Development Initiative Advisory Board, for a term to February 28, 2023.

The Appointment Packet is provided as an attachment.



City of Seattle Boards & Commissions Notice of Appointment

Appointee Name: <i>Evelyn Thomas Allen</i>		
Board/Commission Name: Equitable Development Initiative Advisory Board		Position Title: <i>Member</i>
<input checked="" type="checkbox"/> Appointment OR <input type="checkbox"/> Reappointment		City Council Confirmation required? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Appointing Authority: <input type="checkbox"/> City Council <input checked="" type="checkbox"/> Mayor <input type="checkbox"/> Other: <i>Equitable Development Advisory Board</i>		Term of Position: * 3/1/2021 to 2/28/2023 <input type="checkbox"/> <i>Serving remaining term of a vacant position</i>
Residential Neighborhood: Rainier Valley	Zip Code: 98144	Contact Phone No.: [REDACTED]
Background: I feel that this is the natural next evolution in my service to my community to insure that tangible resources and policy changes benefit BIPOC communities and their needs. There are specific service models and processes needed to be recognized and honored in addressing the historic trauma the BIPOC communities have lived through. It is best that leaders from those communities assist our city to make wise and effective policy changes, resource investments, services and housing designs.		
Authorizing Signature (original signature):  Date Signed (appointed):		Appointing Signature: <i>Jenny Durkan</i> Mayor of Seattle

Evelyn Thomas Allen



Development & Management Philosophy: I believe in the development of housing and services that respect the dignity and enhances the quality of life for those that we serve. I also believe in working with the community and those that we serve in creating safe, quality, and sacred living spaces through collaborations and partnerships. I believe in functioning in all areas with the highest degree of integrity, enthusiasm, creativity, innovation, and excellence.

Organizational and Housing Development

- Founded a successful housing development and services organization operating for the last twelve years focused on moving families out of poverty and homelessness.
- Participated as co-leader of development teams that oversaw the new construction or rehabilitation of five (5) affordable housing projects totaling 150 units.
- Created a pipeline of new construction of over 500 new affordable housing units.
- Functioned as Development Committee Chair that oversaw the new construction of a \$2.3million church sanctuary.

Leadership and Management

- Experience in organizational and program development, moving from vision to implementation and evaluation.
- Ability to develop and implement a matrix of services to accomplish specific goals, objectives, and outcomes. Ability to design the same for particular target populations.
- Ability to work effectively as a part of a development/management team exhibiting skills of creativity, cooperation, innovation, responsible risk-taking, and utilizing excellent interpersonal skills.
- Ability to operate as a team leader effectively and efficiently complete assigned projects managing changing timelines, staffing, and working within project budget goals.
- Ability to create effective working relationships with public, private, elected officials, community organizations, and grassroots communities.
- Ability to interpret and appropriately apply complex rules, regulations, procedures, and laws.
- Develop and/or monitor budgets totaling over \$25 million.
- Experience in fundraising, i.e., grants writing, special events, direct mailings, conference, etc.

Other Skills and Abilities:

- Experience in public speaking, conducting trainings, focus groups, and other information gathering formats.
- Excellent written and oral communication skills.

- Ability to maintain confidentiality and to use discretion as appropriate to the given situation.
- Computer literate, some social media platforms.

Work History:

10/2021 to present	President & Executive Director of the FAME – Equity Alliance of Washington, a state-wide organization founded to create housing, services, and economic opportunities for the Black American Community. Also, to leverage these assets for the community's benefit.
11/2005 to 10/2021	Founder and Director of the Catholic Community Services' Village Spirit Center for Community Change & Healing, which is a Western Washington-wide initiative to create housing, services, and economic opportunities for the Black American community.
7/99 to 10/2005	Director of the Randolph Carter Family & Learning Center a merged entity within Catholic Community Services combining the African American Family Center and the Seattle/North Seattle Family Center.
1/96 to 7/99	Director, African American Family Center, Catholic Community Services.

Education:

Master of Science, Management, Antioch University-Seattle, 2006.

Graduate Certificates: Certificate in Integrated Skills for Sustainable Change, June 2004;

Graduate Certificate in Business Leadership and Change Management, December 2005, Antioch University, Seattle

BS, Business Administration, City University, 1996.

Graduate of the Center for Ethical Leadership's, Religious Leaders Institute

Boards & Organizational Memberships: Numerous

Equitable Development Initiative Advisory Board

13 Members: Pursuant to *Ordinance 119887*, all members subject to City Council confirmation.

- a) Initial members in positions 3, 6, 9, 12, and 13 shall be members of the Equitable Development Initiative's Interim Advisory Board as of the effective date of this ordinance
 - b) The initial terms for positions 1, 3, 4, 6, 8, 10, and 13 shall be one year
 - c) The initial terms for positions 2, 5, 7, 9, 11, and 12 shall be two years
 - d) All subsequent terms shall be for three years. With the exception of initial positions 3, 6, 9, 12, and 13 no member shall serve more than two consecutive three-year terms
- **3** City Council-appointed
 - **3** Mayor-appointed
 - **7** Other Appointing Authority-appointed (specify): Initial appointments by Interim Advisory Board, subsequent appointments by Advisory Board

Roster:

*D	**G	RD	Position No.	Position Title	Name	Term Begin Date	Term End Date	Term #	Appointed By
			1.	Member	Cesar A. Garcia Garcia	3/1/2021	2/28/2022	1	Mayor
			2.	Member	Evelyn Thomas Allen	3/1/2021	2/28/2023	1	Mayor
			3.	Member	Cassie Chinn	3/1/2021	2/28/2022	1	Mayor
			4.	Member	Lindsay Goes Behind	3/1/2021	2/28/2022	1	City Council
			5.	Member	Abdirahman Yusuf	3/1/2021	2/28/2023	1	City Council
			6.	Member	Gregory Davis	3/1/2021	2/28/2022	1	City Council
			7.	Member		3/1/2021	2/28/2023		Board
			8.	Member		3/1/2021	2/28/2022		Board
			9.	Member	Willard Brown	3/1/2021	2/28/2023	1	Board
			10.	Member	Quynh Pham	3/1/2021	2/28/2022	1	Board
			11.	Member	Regina Mae Dove	3/1/2021	2/28/2023	1	Board
			12.	Member	Maria – Jose “Cote” Soerens	3/1/2021	2/28/2023	1	Board
			13.	Member	Yordanos Teferi	3/1/2021	2/28/2022	1	Board

SELF-IDENTIFIED DIVERSITY CHART

	(1)				(2)		(3)		(4)		(5)		(6)		(7)		(8)		(9)	
	Male	Female	Transgender	NB/ O/ U	Asian	Black/ African American	Hispanic/ Latino	American Indian/ Alaska Native	Other	Caucasian/ Non-Hispanic	Pacific Islander	Middle Eastern	Multiracial							
Mayor																				
Council																				
Other																				
Total																				

Key:

*D List the corresponding *Diversity Chart* number (1 through 9)

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RD Residential Council District number 1 through 7 or N/A

Diversity information is self-identified and is voluntary.



Legislation Text

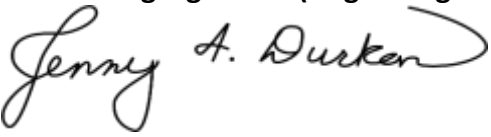
File #: Appt 01870, **Version:** 1

Appointment of Cesar A. Garcia Garcia as member, Equitable Development Initiative Advisory Board, for a term to February 28, 2022.

The Appointment Packet is provided as an attachment.



City of Seattle Boards & Commissions Notice of Appointment

Appointee Name: <i>Cesar A. Garcia Garcia</i>		
Board/Commission Name: Equitable Development Initiative Advisory Board		Position Title: <i>Member</i>
<input checked="" type="checkbox"/> Appointment OR <input type="checkbox"/> Reappointment		City Council Confirmation required? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Appointing Authority: <input type="checkbox"/> City Council <input checked="" type="checkbox"/> Mayor <input type="checkbox"/> Other: <i>Equitable Development Advisory Board</i>		Term of Position: * 3/1/2021 to 2/28/2022 <input type="checkbox"/> <i>Serving remaining term of a vacant position</i>
Residential Neighborhood: Lake City	Zip Code: 98165	Contact Phone No.:
Background: I truly believe that by having this opportunity I will do my best to contribute my experience as someone who has lived in the North end for almost 10 years, but also one who has lived, worked (as an interpreter and Community Liaison) and more importantly understands other areas of the City. Additionally, I'd like to bring the living experience of a first generation immigrant who didn't know how to access government and at some point made the decision to move his family of 5 (including 3 small children) out of Seattle due to the increasing pressures in the city. My intent is to be objective and not lose sight of the Equity Objectives and Drives outlined in Part 3 of the ED Implementation Plan (OPCD, 2016). Last but not least, I pledge to listen, collaborate with other board members, read and make the majority of the meetings, if not all, as I have done with other groups in the past.		
Authorizing Signature (original signature):  Date Signed (appointed):		Appointing Signature: <i>Jenny Durkan</i> Mayor of Seattle



EXPERIENCE

Co-Founder of Lake City Collective, Seattle, WA (since January 2018).

- Co-directing a community-based organization formed to empower minorities in the north end of Seattle-King County.

Community Liaison for the City of Seattle, Seattle, WA (since July, 2016)

- Independent contractor doing outreach work to underrepresented communities in Seattle's neighborhoods.

WA State Certified Spanish interpreter, Seattle, WA (since November 2003)

- Independent contractor providing a professional bridge of communication in a variety of fields such as: health, social services, courts, education and conferences.

Community Ambassador for the South Park Action Agenda, Seattle, WA (September 2008 – October 2009)

- As part of this program our focus was to help neighbors connect with each other and to inform them of the developments occurring within the neighborhood.

Resident Advisor for Multifaith Works, Seattle, WA (March, 2007 – October 2009)

- Duties included overseeing residents enrolled in the organization's Transitional Housing Program, and assisting with conflict resolution and referral.

Relevant Training

- Puget Sound Sage – Community Real State Stewardship Team (CREST) Cohort. Participant representing the Lake City Collective organization (since July 2019)
- Nonprofit Assistance Center – NAC 2019 Organizational Capacity Building Cohort. Participant representing the Lake City Collective organization (March – December 2019)
- Conflict Resolution and Leadership Skills with organizations such as the Pomegranate Center and the Non-Profit Assistance Center. Seattle, WA (2009)

- Documents available upon request.

Equitable Development Initiative Advisory Board

13 Members: Pursuant to *Ordinance 119887*, all members subject to City Council confirmation.

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- **3** City Council-appointed
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Roster:

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			6.	Member	Gregory Davis	3/1/2021	2/28/2022	1	City Council
			7.	Member		3/1/2021	2/28/2023		Board
			8.	Member		3/1/2021	2/28/2022		Board
			9.	Member	Willard Brown	3/1/2021	2/28/2023	1	Board
			10.	Member	Quynh Pham	3/1/2021	2/28/2022	1	Board
			11.	Member	Regina Mae Dove	3/1/2021	2/28/2023	1	Board
			12.	Member	Maria – Jose “Cote” Soerens	3/1/2021	2/28/2023	1	Board
			13.	Member	Yordanos Teferi	3/1/2021	2/28/2022	1	Board

SELF-IDENTIFIED DIVERSITY CHART

SELF-IDENTIFIED DIVERSITY CHART					(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)
	Male	Female	Transgender	NB/ O/ U	Asian	Black/ African American	Hispanic/ Latino	American Indian/ Alaska Native	Other	Caucasian/ Non- Hispanic	Pacific Islander	Middle Eastern	Multiracial
Mayor													
Council													
Other													
Total													

Key:

*D List the corresponding *Diversity Chart* number (1 through 9)

**G List gender, M= Male, F= Female, T= Transgender, NB= Non-Binary O= Other U= Unknown

RD Residential Council District number 1 through 7 or N/A

Diversity information is self-identified and is voluntary.



Legislation Text

File #: CB 120037, **Version:** 1

CITY OF SEATTLE

ORDINANCE _____

COUNCIL BILL _____

AN ORDINANCE relating to the AIDS Memorial Pathway project; authorizing the Director of the Seattle Office of Arts & Culture, on behalf of The City of Seattle, to accept a license agreement for the installation and maintenance of artworks that are part of The City of Seattle's Municipal Art Collection on property owned by Central Puget Sound Regional Transit Authority, a regional transit authority of the State of Washington, and leaseholder MEPT Capitol Hill Station Joint Venture LLC, a Delaware limited liability company; and ratifying and confirming certain prior acts.

WHEREAS, the AIDS Memorial Pathway was born out of a desire to recognize those lost during the AIDS crisis in King County and our communities' responses, and as such has taken the form of a project with the goals of creating a place of reflection and remembrance (of those who died, those who fought, and those who continue the fight); telling the history of Seattle/King County's AIDS crisis and our diverse communities' responses to it; and providing a call to action to end HIV/AIDS, as well as discrimination and stigma, and use lessons gained from the crisis to address other social injustices; and

WHEREAS, the AIDS Memorial Pathway and its fiscal sponsor Seattle Parks Foundation has commissioned three interdisciplinary, high quality, and original works of art for three locations near the confluence of Cal Anderson Park and the public plaza of the Capitol Hill Link Light Rail Station transit-oriented development project (CHTOD); and

WHEREAS, via Ordinance 126054, the City has accepted funds raised by the AIDS Memorial Pathway and its fiscal sponsor Seattle Parks Foundation to fabricate and complete the artworks "andimgonnamisseverybody" by Chris Paul Jordan, "We're Already Here" by Civilization, and "Ribbon of Light" by Horatio Law; and

WHEREAS, via Ordinance 126054, the City has an agreement to accept funding for long-term maintenance and conservation once said artworks are installed; and

WHEREAS, via a contract between Sound Transit and MEPT Capitol Hill Station Joint Venture LLC, a Delaware limited liability company, the City has reached an agreement which includes a license to access to certain real property identified under King County Recording No. 20180620001431, for the artwork installations “andingonnamisseverybody” by Chris Paul Jordan and “We’re Already Here” by Civilization; and

WHEREAS, the City is planning to install the artworks by June 30, 2021; NOW, THEREFORE,

BE IT ORDAINED BY THE CITY OF SEATTLE AS FOLLOWS:

Section 1. The Public Artwork Installation License and Indemnity, dated August 19, 2020, granted by MEPT Capitol Hill Station Joint Venture LLC, a Delaware limited liability company, and Central Puget Sound Regional Transit Authority, a regional transit authority of the State of Washington, to the City to install, maintain, and upkeep artwork in the City’s collection, attached as Attachment 1 to this ordinance, is accepted.

Section 2. The responsibility for artwork upkeep and maintenance shall be under the purview of the Seattle Office of Arts & Culture’s Public Art program. The license to install, maintain, and upkeep the artwork is placed under the jurisdiction of the Seattle Office of Arts and Culture.

Section 3. Funding for artworks located on non-City property has been raised privately and transmitted via donation to The City of Seattle for the express use of fabrication and installation of the artworks, via Ordinance 126054.

Section 4. Any act consistent with the authority of this ordinance taken prior to its effective date is ratified and confirmed.

Section 5. This ordinance shall take effect and be in force 30 days after its approval by the Mayor, but if not approved and returned by the Mayor within ten days after presentation, it shall take effect as provided by Seattle Municipal Code Section 1.04.020.

Passed by the City Council the _____ day of _____, 2021, and signed by
me in open session in authentication of its passage this _____ day of _____, 2021.

President _____ of the City Council

Approved / returned unsigned / vetoed this _____ day of _____, 2021.

Jenny A. Durkan, Mayor

Filed by me this _____ day of _____, 2021.

Monica Martinez Simmons, City Clerk

(Seal)

Attachment:

Attachment 1 - Public Artwork Installation License and Indemnity Agreement (Capitol Hill TOD - Site A)

PUBLIC ARTWORK INSTALLATION LICENSE AND INDEMNITY AGREEMENT
(Capitol Hill TOD – Site A)

THIS PUBLIC ARTWORK INSTALLATION LICENSE AND INDEMNITY AGREEMENT (this “**Agreement**”) is made, entered, and effective upon signature of all the Parties and approval by vote of the Seattle City Council (the “**Effective Date**”), by and between MEPT Capitol Hill Station Joint Venture LLC, a Delaware limited liability company (“**Licensor**”), and the City of Seattle, a municipal corporation (“**Licensee**”) (each individually a “**Party**,” and collectively, the “**Parties**”).

RECITALS

WHEREAS, Central Puget Sound Regional Transit Authority, a regional transit authority of the State of Washington (“**Sound Transit**”), is the owner of certain real property in the City of Seattle, County of King, State of Washington, as legally described in **Exhibit A**, attached hereto (the “**Site A Property**” or “**Site A**”);

WHEREAS, Licensor is the leasehold owner of the Site A Property pursuant to that certain Site A Ground Lease, dated June 20, 2018, by and between Sound Transit and the Licensor, a memorandum of which was recorded in the real property records of King County under Recording No. 20180620001431 (the “**Site A Ground Lease**”);

WHEREAS, the Licensee wishes to construct and maintain certain art installations (collectively, the “**AMP Art Installation**”) in certain locations on the Site A Property, and in certain locations on Sound Transit’s adjacent property, as more particularly depicted in **Exhibit B** attached hereto. The portions of Site A in which the AMP Art Installation will be located are depicted on **Exhibit B** (“**Site A Licensee Work Area**”);

WHEREAS, the Licensee has entered into two Artist Services Agreements with two artists (each an “Artist”) for the production of art installations. The first such Agreement is with Chris and Kenji, LLC and relate to the sculpture entitled “andimgonnamisseyverybody” by Christopher Paul Jordan. The second such Agreement is with Civilization entitled “We’re Already Here”. These art installations comprise the AMP Art Installation. “andimgonnamisseyverybody” will be located in area #1 on **Exhibit B**. “We’re Already Here” will be located in areas #2 and #3 on **Exhibit B**

WHEREAS, the AMP Art Installation requires that Licensee have continued access to certain portions of the Site A Property for purposes of public access, installation, operation, and continued maintenance and upkeep of the AMP Art Installation (“**Site A Art Installation Activities**”); and

WHEREAS, pursuant to the terms and conditions of this Agreement, Licensee has requested and Licensor has agreed to grant Licensee access to the Site A Property for performance of the Site A Art Installation Activities to and from and within the Site A Licensee Work Area.

AGREEMENT

NOW THEREFORE, intending to be legally bound, the Parties agree as follows:

1. **RECITALS**. The foregoing Recitals are incorporated fully herein and are made part hereof.
2. **GRANT OF LICENSE**. For and in consideration of the sum of One Dollar (\$1.00) and other good and valuable consideration and intending to be legally bound, Licensor hereby grants to Licensee, and its employees, agents, contractors, subcontractors the authority to enter upon and use the Site A Property for the purpose of performing the Site A Art Installation Activities in the Site A Licensee Work Area and for public access to the Site A Licensee Work Area. This Agreement and all rights of Licensee hereunder are subject and subordinate to all matters of record against the Site A Property, including, without limitation, the Site A Ground Lease and that certain Site A Transit Oriented Development/Transit Operations Covenant and Reserved Use Rights and Ground Tenant’s Restricted Use Agreement, dated

June 20, 2018, by and between Sound Transit and Licensor, recorded in the real property records of King County under Recording No. 20180620001434.

- (a) Licensee shall obtain all necessary permits and approvals from the City of Seattle and any other governmental agencies (as applicable) as necessary for the performance of the Site A Art Installation Activities. Except for the Site A Art Installation Activities, Licensee agrees not to make any changes or alterations to the Site A Property without the prior written consent of the Licensor.
- (b) Licensee shall be required to obtain Licensor's prior written approval of the selection of the portion of the AMP Art Installation located on Site A. The portion of the AMP Art Installation located on Site A shall strictly comply with the parameters set forth in **Exhibit C**, attached hereto. In addition, the Parties and Sound Transit acknowledge and agree that the AMP Art Installation located on Site A shall be considered an "Alteration" generally under the Site A Ground Lease and a "Significant Alteration" under Section 5.4 of the Site A Ground Lease. Accordingly, the portion of the AMP Art Installation located on Site A shall also require the prior written approval of Sound Transit in accordance with Section 5.4 and other applicable terms of the Site A Ground Lease. Licensee shall execute the portion of the AMP Art Installation located on Site A as the Licensor's agent under the terms governing "Significant Alterations" under the Site A Ground Lease.
- (c) In connection with the Site A Art Installation Activities, Licensee shall not interfere with Licensor's use or operation of the Site A Property outside of the Site A Licensee Work Area, except as may be otherwise permitted pursuant to this Agreement. The Site A Art Installation Activities shall occur on days and at times designated and approved in advance by Licensor. The Parties shall reasonably coordinate and cooperate with each other in connection with the Site A Art Installation Activities.
- (d) In connection with the Site A Art Installation Activities, Licensee shall obtain Licensor's prior written approval, which shall not be unreasonably withheld, conditioned, or delayed, before: (i) making any material modifications to the Site A Property that will affect the aesthetics or any common or structural element of the Site A Property ("**Material Modifications**"); or (ii) performing any of the AMP Art Installation Maintenance and Repairs (as defined in Section 6, below). If Licensor fails to approve or deny the request for Material Modifications or the AMP Art Installation Maintenance and Repairs (as defined in Section 6, below) within forty-five (45) days, then the request shall be deemed disapproved. If Licensor affirmatively denies such request, it shall provide the reason for such denial in writing.
- (e) In connection with the Site A Art Installation Activities, the Parties shall provide each other Party with written notification of any and all on-site construction meetings, walk-throughs, or inspections in advance of such meetings, walk-throughs, and/or inspections in order to provide each Party an opportunity to be present to participate in such meetings, walk-throughs, and/or inspections. In addition, each Party shall deliver copies of any and all design and construction documents in such Party's possession or control relating to the Site A Art Installation Activities.
- (f) The Parties shall provide each other Party with copies of any warranties provided by contractors, manufacturers, and suppliers in connection with the Site A Art Installation Activities. The Parties shall use commercially reasonable efforts to enforce any such warranties, and each Party shall reasonably cooperate (at no out-of-pocket cost to Licensor) in connection with such enforcement.

3. STAFFING; SIGNAGE; WAY-FINDING; UTILITIES; PROJECT COSTS.

- (a) To the extent applicable, the Parties agree to negotiate the following in good faith: (i) staffing issues, if any;
- (ii) placement of signage associated with the AMP Art Installation (e.g., artists' cards or descriptions of artwork); and (iii)

way-finding issues associated with pedestrian traffic between Cal Anderson Park, the Site A Property, and the AMP Art Installation.

(b) As of the Effective Date, Licensee has advised Licenser that no utility support will be required for the AMP Art Installation. However, in the event Licensee later determines that such utility support is required, Licensee shall notify Licenser thereof and the Parties shall negotiate in good faith in an effort to have Licenser provide such utilities and to have Licensee pay or reimburse Licenser for the cost of installing and furnishing such utilities.

(c) Licensee and Licenser acknowledge that, in order to prepare the Site A Property to accommodate the AMP Art Installation and related Site A Art Installation Activities, Licenser is providing foundation support and plinths, lighting for the wall of the vent tower, a thickened matt foundation for two locations of protest signs, and lighting to the light poles for lighting of the protest signs (the "**Site A Project Modifications**"). Licenser acknowledges that the Site A Project Modifications will be completed at the request of The AMP AIDS Memorial Pathway, not Licensee. Accordingly, Licenser and Licensee hereby agree to the following: (i) Licenser and/or The AMP AIDS Memorial Pathway shall assume all costs (including design, permitting and construction costs) associated with such Site A Project Modifications, (ii) Licensee shall assume costs for the fabrication and installation of "embeds", and (iii) Licenser agrees to install "embeds" provided by Licensee's contractor.

4. EFFECTIVE DATE; TERMINATION DATE. Subject to Section 9(b), this Agreement shall take effect on the Effective Date and shall continue in effect until the earlier of: (a) such date that the Licenser or its assignee, or a subsequent assignee is no longer the leasehold owner of the Site A Property; (b) such date that the Site A Ground Lease terminates or expires; (c) such date that Licenser's intended use of the Site A Property changes and Licenser determines in its sole discretion that removal of the portion of the AMP Art Installation on Site A is necessary, with thirty (30) days' notice to Licensee; (d) such date that Licensee determines in its sole discretion that removal of the portion of the AMP Art Installation on Site A is necessary, with thirty (30) days' notice to Licenser; or (e) another mutually agreed-upon termination date (collectively, the "**License Term**"). Notwithstanding the foregoing, in the event of the termination of the Site A Ground Lease for any reason, Sound Transit and Licensee shall negotiate in good faith a new license agreement on terms substantially similar to those set forth in this Agreement.

5. NON-TRANSFERABLE; NON-EXCLUSIVE. This Agreement shall be non-transferable by Licensee. This Agreement is non-exclusive in that Licenser reserves the privilege of coming upon Site A Property, including without limitation the Site A Licensee Work Area, for any lawful purpose, provided such entry shall not unreasonably interfere with Licensee carrying out the activities or the purpose of this Agreement. Licenser shall be permitted to grant other licenses for the Site A Property, including without limitation the Site A Licensee Work Area, so long as the licenses are consistent and do not unreasonably interfere with the rights granted herein.

6. MAINTENANCE; COMPLIANCE WITH LAWS. Licensee shall, at its sole cost and expense, perform the Site A Art Installation Activities in the manner required by the laws of the State of Washington and any local regulations or ordinances. Licensee shall, at its sole cost and expense: be responsible for any and all maintenance, repairs and replacements needed to keep the AMP Art Installation located on Site A in good working order, appearance, and condition, and Licensee shall use reasonable efforts to ensure any and all maintenance, repairs, and replacements are performed in accordance with any maintenance plan provided by the artist to preserve the longevity of the art and to avoid damage (collectively, the "**AMP Art Installation Maintenance and Repairs**"). If Licensee fails or refuses to perform the AMP Art Installation Maintenance and Repairs within sixty (60) days after written notice from Licenser demanding that Licensee to do so, then Licenser may (a) perform such AMP Art Installation Maintenance and Repairs, and in connection therewith, Licenser shall use reasonable efforts to ensure that such maintenance and repair is performed in accordance with any maintenance plan provided by the artist to preserve the longevity of the art and to avoid damage, provided that any such maintenance plan shall be reasonable in scope and cost, and provided further that Licensee shall reimburse Licenser for the actual cost of any AMP Art Installation Maintenance and Repairs performed by Licenser within thirty (30) days after invoice therefor, or (b) give written notice to Licensee, stating that this Agreement shall terminate on the date specified in such notice, which shall be at least ten (10) days after the giving of such notice of termination, and upon the date specified in such notice of

termination, this Agreement shall expire and terminate. If the AMP Art Installation located on Site A is removed pursuant to this Section 6, Licensors may remove the plinths or cap them to hide the embedded areas, remove and replace the core drilled pavers, and restore the area directly supporting the AMP Art Installation to the condition as when Licensee acquired possession, and Licensee shall reimburse Licensors for the actual cost thereof within thirty (30) days after invoice therefor.

7. **COSTS; ALTERATIONS.** Licensee agrees that it shall be solely responsible for any and all costs and expenses relating to the performance of the Site A Art Installation Activities, including, without limitation, design, construction, permitting, and engineering expenses. Subject to RCW 4.24.115 and other applicable law, Licensee shall be responsible for the cost of any and all damage to the Site A Property that arises out of (directly or indirectly), relates to, or is caused by the Site A Art Installation Activities, other than to the extent damages arise out of Licensors's negligence.

8. **OWNERSHIP OF ART INSTALLATION.** Licensee shall retain ownership of the AMP Art Installation located on Site A and Licensors shall have no ownership interest in the AMP Art Installation located on Site A. The Parties acknowledge that each Artist retains the copyright and all other intellectual property rights to the artwork it produced pursuant to its respective Artist Services Agreement. Each Artist has granted Licensee an irrevocable, non-exclusive, royalty free license to graphically reproduce (through photography or otherwise), in perpetuity, the image of the artwork it produced pursuant to its respective Artist Services Agreement, including but not limited to, the artwork proposal and all preliminary studies, models and maquettes, and to authorize third parties, including Licensors and Sound Transit, to graphically reproduce (through photography or otherwise) any and all of the same, as are desired by the Licensee, or by Licensors or Sound Transit, for municipal, education, public information, etc. purposes, and not for financial gain. On each such reproduction, the applicable Artist shall be acknowledged, using designations provided by the Artist, to be the creator of the original artwork thereof, provided that reproductions of any preliminary studies, models and maquettes shall not be identified as or represented to be the finished artwork. Licensee hereby authorizes Licensors and Sound Transit to graphically reproduce (through photography or otherwise) any and all of the same as each desires, subject to the above stated conditions. Notwithstanding the foregoing, Licensors shall be permitted to graphically reproduce (through photography or otherwise) any or all of the same as an incidental part of any publications, advertisements, media releases, and promotional materials pertaining to Licensors's project. Licensors shall acknowledge the Artist when appropriate in such incidental use and shall not use any reproductions for any other commercial purpose without express permission.

9. **INDEMNIFICATION.**

(a) **General Indemnity.** Neither this Section 9(a) nor any other provisions of this Agreement shall be construed to require indemnification by Licensee to a greater extent than allowed under any applicable laws and policies. Licensee shall indemnify, defend (with counsel reasonably acceptable to Licensors), and hold harmless the Licensors, and its directors and officers, employees, attorneys, agents, and successors and assigns and Sound Transit, and its directors and officers, employees, attorneys, agents, and successors and assigns ("***Licensors Indemnified Parties***") from and against all suits, actions, claims, causes of action, costs, demands, judgments, and liens arising out of Licensee's or Licensee's contractors' performance or non-performance under this Agreement or arising in connection with Licensee's or Licensee's contractors' entry onto, ownership of, occupancy in, or construction on the Site A Property by Licensee (the "***Licensee Indemnification Obligations***"). The Licensee Indemnification Obligations shall not extend to any claim to the extent such claim is attributable to or arising from the applicable Licensors Indemnified Parties' negligence or willful misconduct.

To the extent that this Agreement is deemed to be "a contract or agreement relative to the construction, alteration, repair, addition to, subtraction from, improvement to, or maintenance of, any building, highway, road, railroad, excavation, or other structure, project, development, or improvement attached to real estate" within the meaning of RCW 4.24.115, the foregoing indemnifications shall not extend to any loss or liability to the extent such loss or liability: (i) arises out of the sole negligence of any indemnitee; or (ii) is caused by or resulting from the concurrent negligence of: (A) Licensors or Licensors Indemnified Parties, and (B) Licensee or its directors and officers, employees, attorneys, agents, and successors and assigns, in which case, any such indemnification is valid and enforceable only to the extent of the indemnitor's negligence.

SOLELY FOR THE PURPOSE OF EFFECTUATING THE INDEMNITIES CONTAINED IN THIS AGREEMENT, AND NOT FOR THE BENEFIT OF LICENSEE'S OR LICENSOR'S EMPLOYEES OR ANY THIRD PARTIES, LICENSEE AND LICENSOR HEREBY WAIVE ANY IMMUNITY GRANTED TO THEM UNDER THE WASHINGTON INDUSTRIAL INSURANCE ACT, TITLE 51 RCW, AND AGREE THAT THIS WAIVER WAS EXPRESSLY AND SPECIFICALLY NEGOTIATED BY THE PARTIES.

(b) Survival. The Licensee Indemnification Obligations shall survive the expiration or earlier termination of this Agreement, and shall be interpreted broadly so as to apply to any legal or administrative proceeding, arbitration, or enforcement action.

(c) Waiver of Artist's Rights under Visual Artist Rights Act of 1990. As a condition precedent to the effectiveness of this Agreement, Licensee shall obtain from the artist(s) involved in or otherwise having rights to the AMP Art Installation a written waiver of any and all of the artist's rights under the Visual Artist Rights Act of 1990 (as now existing or hereafter amended) arising as a consequence of: (i) the installation or integration of the AMP Art Installation or any other work of visual art on the Site A Property; or (ii) the destruction, distortion, mutilation, or other modification of the AMP Art Installation or any other work of visual art that results by reason of its removal (the "**VARA Waiver**"). The VARA Waiver shall be in form and content as reasonably approved by Licensor and Sound Transit and shall be delivered to Licensor and Sound Transit prior to the Effective Date.

10. MECHANIC'S LIEN INDEMNIFICATION. Licensee shall have no authority to place a lien upon Site A or to permit or cause a lien to be placed upon Site A. Without limiting any other indemnification obligations of the Licensee hereunder, Licensee, for itself and for its contractors and subcontractors, agrees to indemnify, defend, and hold Licensor Indemnified Parties harmless from any cost, loss, liability, claim, attorneys' fees, expenses, or damages whatsoever incurred by Licensor Indemnified Parties as a result of any mechanic's lien claims filed against the Site A Property or the ground leasehold estate held by Licensor in the Site A Property or other encumbrance for material, labor, or other charges incurred in or arising from any Site A Art Installation Activities performed by Licensee or at the direction of Licensee. In the event that any such mechanic's lien is filed, Licensee, at its sole cost and expense, shall cause it to be removed of record no later than thirty (30) days after its filing, provided, however, if such mechanic's lien cannot reasonably be removed within such thirty (30) day period and Licensee has commenced the process for such removal within such thirty (30) day period and thereafter is diligently working in good faith to complete such removal, Licensee shall have an additional thirty (30) day period to complete such removal.

11. INSURANCE.

(a) The Parties acknowledge that Licensee is self-insured. Licensee will maintain a fully funded self-insurance program for the protection and handling of Licensee's liabilities including injuries to persons and damage to property. Licensee agrees to provide Licensor with at least thirty (30) days' prior written notice of any change in City's self-funded self-insured status and will provide Licensor with the letter of self-insurance as adequate proof of insurance.

(b) Notwithstanding anything to the contrary in this Section 11, in the event Licensee ceases to maintain such self-funded self-insurance program, Licensee shall: (a) immediately obtain and maintain insurance, in commercially reasonable amounts, with such amounts subject to Licensor's reasonable approval, for the protection and coverage of Licensee's liabilities, including injuries to persons and damage to property; (b) promptly provide Licensor with a certificate of insurance evidencing such insurance coverage; and (c) shall include, as additional insureds, Licensor, Sound Transit, BentallGreenOak (U.S.) Limited Partnership, and NewTower Trust Company to any such liability insurance policy.

(c) Licensor agrees to include all areas covered by this Agreement under any general liability insurance policies covering Site A.

12. **TERMINATION.** Upon termination of this Agreement as set forth herein, Licensee shall quit the Site A Property. At Licensee's sole cost and expense, Licensee shall remove from the Site A Property any and all personal property placed thereon by Licensee during the License Term, including, without limitation, the AMP Art Installation. Licensee shall restore the Site A Licensee Work Area substantially to the condition as when Licensee acquired possession under this License Agreement and the Site A Licensee Work Area shall otherwise be delivered to Licensor in a condition reasonably satisfactory to Licensor ("**Removal and Restoration**"). In the event of termination of this Agreement, Licensee agrees to perform and complete such Removal and Restoration as promptly as possible, but in no event later than one hundred twenty days (120) after the date of such termination. In addition, in the event of termination of this Agreement, Licensor may remove the plinths or cap them to hide the embedded areas and remove and replace the core drilled pavers, and Licensee shall reimburse Licensor for the actual cost thereof within thirty (30) days after invoice therefor.

13. **ASSIGNMENT; MODIFICATION.** This Agreement shall be assigned by Licensor to any subsequent tenant under the Site A Ground Lease and written acceptance of such assignment of this Agreement shall be a condition precedent to any assignment or transfer of the Site A Ground Lease. As provided in Section 5 hereof, this Agreement shall not be transferable by Licensee. This Agreement and all of its terms and conditions shall extend to and be binding upon the Parties and upon their respective administrators, permitted successors and assigns. This Agreement may not be changed, modified or amended, in whole or in part, except in writing, signed by the Parties.

14. **DEFAULT.** Notwithstanding anything to the contrary herein, if Licensee shall materially fail in the performance of or compliance with any of the covenants, agreements, terms, or conditions contained in this Agreement and such failure shall continue for a period of thirty (30) days after written notice thereof from Licensor to Licensee (except that in connection with a failure not susceptible of being cured with due diligence within thirty (30) days, provided that Licensee commences such cure within such thirty (30) days, the time of Licensee within which to cure the same shall be extended for such time as may be reasonably necessary to cure the same) (hereinafter called an "**Event of Default**"), then and in any such event Licensor at any time thereafter during the continuance of such Event of Default may give written notice to Licensee, specifying such Event of Default and stating that this Agreement shall terminate on the date specified in such notice, which shall be at least ten (10) days after the giving of such notice of termination, and upon the date specified in such notice of termination, this Agreement shall expire and terminate. Upon termination of this Agreement, for any reason, Licensee shall, remove the AMP Art Installation and restore the Site A Property pursuant to and in accordance with Section 12, above.

15. **NOTICE.** All notices, demands, statements, and communications required under this Agreement shall be in writing and, if intended for Licensor, shall be addressed to Licensor at the address set forth opposite the Licensor's signature, and if intended for Licensee, shall be addressed to Licensee at the address set forth opposite Licensee's signature, or to such other address as the Parties may provide, by written notice, given in accordance with this Section 15, advise the other Party. Notices shall be transmitted by personal delivery, overnight express or courier service, United States Postal Service, facsimile transmission, or electronic mail transmitted during normal business hours and confirmed by a counterpart delivered using one or more of the other authorized means of delivery. Notices shall be deemed to be delivered on the earlier of: (a) the date received; (b) five (5) business days after having been deposited in the United States Postal Service, postage prepaid; or (c) the next business day following delivery to a national overnight express or courier service.

16. **VOID PROVISION; HEADINGS; GOVERNING LAW.** If any one or more of the provisions of this Agreement, or the applicability of any such provision to a specific situation, shall be held invalid or unenforceable by a court of competent jurisdiction, then such provision shall be stricken and the remainder of this Agreement shall nonetheless remain in full force and effect unless striking such provision shall materially alter the intention of the Parties. The headings included herein are for reference purposes only and shall have no bearing on the interpretation of the terms of this Agreement. This Agreement shall be governed by and interpreted according to the laws of the State of Washington.

17. **GENERAL.** This Agreement may be executed in counterparts, each of which shall be deemed an original, but which when taken together shall constitute one and the same instrument. This Agreement may be executed and delivered by facsimile or other electronic mail transmission, and such transmission shall be binding on the Party or Parties whose signatures appear thereon. Time is of the essence under this Agreement. Each Party hereby represents and warrants to the

other that: (i) it has the full power and authority necessary to enter into this Agreement; (ii) the individual(s) signing this Agreement on its behalf have the authority to bind the Party and to enter into this Agreement; and (iii) it has taken all required action(s) to legally authorize the execution, delivery, and performance of this Agreement.

18. ENTIRE AGREEMENT. This Agreement constitutes the entire agreement between the Parties with respect to the subject matter hereof and supersedes all prior agreements, oral or written, express or implied, and all negotiations or discussions of the Parties, whether oral or written, and there are no warranties, representations, or agreements between the Parties in connection with the subject matter hereof except as set forth herein.

19. NO DEDICATION. Nothing contained in this Agreement shall be deemed a gift or dedication of any portion of the Site A Property.

[Signature pages follow]

IN WITNESS WHEREOF, the Parties have executed this Agreement as of the Effective Date.

Address:

MEPT Capitol Hill Station Joint Venture LLC
c/o NewTower Trust Company
7315 Wisconsin Avenue, Suite 350 West
Bethesda, MD 20814
Attn: President

And to:

MEPT Capitol Hill Station Joint Venture LLC
c/o BentallGreenOak (U.S.) Limited Partnership
1201 Third Avenue, Suite 3000
Seattle, WA 98101
Attn: Principal, Asset Management

And to:

MEPT Capitol Hill Station Joint Venture LLC
c/o BentallGreenOak (U.S.) Limited Partnership
600 California Street, Suite 560
San Francisco, CA 94108
Attn: Principal, Asset Management

And to:

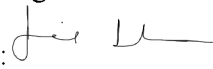
McNaul Ebel Nawrot & Helgren PLLC
600 University Street, Suite 2700
Seattle, WA 98101
Attn: Marc O. Winters

Licensor:

MEPT CAPITOL HILL STATION JOINT VENTURE LLC, a Delaware limited liability company

By: Gerding/Edlen Development Company, LLC,
an Oregon limited liability company, its Manager

By: GEDI, Inc., an Oregon corporation, its
Manager

By:  _____

Name: Jill Sherman

Title: Vice President

Date: 08/19/20


IN WITNESS WHEREOF, the Parties have executed this Agreement as of the Effective Date.

Address:

City of Seattle
c/o Office of Arts & Culture
PO Box 94748
303 S Jackson St, Third Floor
Seattle, WA 98124-4748

Licensee:

City of Seattle, a municipal corporation

By: 
Randy Engstrom (Aug 19, 2020 13:54 PDT)
Randy Engstrom, Director,
Office of Arts & Culture

Date: 08/19/20

APPROVED AND CONSENTED TO BY:

Sound Transit:

CENTRAL PUGET SOUND REGIONAL TRANSIT
AUTHORITY, a Washington regional transit authority

Bria Knowles

By: Bria Knowles (Aug 19, 2020 12:36 PDT)

Don Billen, Executive Director,
Planning, Environment & Project Development

Date: 08/19/20

Approved as to form:

Joanna Valeri

Joanna Valeri (Aug 13, 2020 15:57 PDT)

Joanna Valeri, Senior Legal Counsel

Exhibit A

Legal Description of Site A Property

SITE A:

PARCEL A OF CITY OF SEATTLE LOT BOUNDARY ADJUSTMENT NO. 3015588, RECORDED UNDER RECORDING NO. [20131113900003](#), IN KING COUNTY, WASHINGTON.

Exhibit B

Depiction of Approximate Location of AMP Art Installation



Legend	
1	Centerpiece Artwork - “andimgonnamisseverybody”
2 & 3	Plaza “Connecting” Artworks – “We’re Already Here”

KEY PLAN

The key plan shows the relative positions of the three sites. Site A is located to the west of Site B, and Site C is located to the east of Site B. A dashed line outlines the combined area of the three sites. A north arrow is located in the upper right corner, pointing towards the top right. The labels 'SOUTH' and 'NORTH' are placed near the arrow to indicate orientation.

Exhibit C

Design Parameters for AMP Art Installation located on Site A

This project includes two artworks, centerpiece artwork titled “andimgonnamisseverybody” by artist Chris Paul Jordan and connecting artworks titled “We’re Already Here” by artist team Corey Gutch and Gabriel Stromberg, Civilization, both artworks are site-integrated artwork to be installed in the plaza according to Exhibit B. The respective artists will fabricate and install the artworks as described below.

Centerpiece Artwork “andimgonnamisseverybody”

The centerpiece artwork for the AIDS Memorial Pathway project titled “andimgonnamisseverybody” is a site-integrated Artwork, located at the northwest end of the plaza (see exhibit B). The artist will fabricate and install the artwork to a site prepared to receive the artwork.

The ARTWORK consists of aluminum, bronze, and stainless steel to create a three-dimensional sculpture in the shape of an “X-shape”. ARTWORK will be twenty (20) feet tall by twenty (20) feet wide and three (3) feet deep and consist of 127 “speaker” cabinets of various configurations that will be assembled into an X-shape to make up the front face of the sculpture. The speaker assemblies will be six (6) sided boxes of various sizes, housing various arrangements of speakers [twenty (20) speaker assemblies, twenty-nine (29) speaker boxes, twenty-nine (29) square or rectangular speaker cones, fifty-seven (57) round speaker cones, three (3) stock metal gratings, one (1) custom perforated metal speaker grill, and seventeen (17) cast bronze speakers]. Front, sides, top, and bottoms to be skip-welded from 3/16-inch aluminum plate, with openings CNC-cut-out from front face to accommodate speaker cones, and openings CNC-cut-out from top and bottom faces for internal, structural tube frame to pass through. Internal structure to be X-shape welded from eight (8) inch by eight (8) inch by 1/4-inch square aluminum tube, speaker assemblies to fasten to internal tube frame. Some speaker assemblies may appear to be multiple, joined speaker boxes. Rear surfaces of speaker assemblies to feature eleven (11) gauge, factory polished stainless-steel plates, internally fastened to speaker assemblies via welded studs. Front and side surfaces of ARTWORK will be painted, speaker faces will be painted black and sides of speaker cabinets will be painted pastel colors, all colors will be specified during fabrication. Rear surface finish of ARTWORK is polished stainless-steel. The ARTWORK does not include lighting, site plaza will provide ambient light.

The ARTWORK will be attached to the contractor designed, permitted, and constructed foundation with custom “embeds” designed and engineered by artist. “Embeds” will consist of 3/4-inch thick stainless-steel anchor plates measuring approximately fifty-one (51) inches tall by sixteen (16) inches wide with added stainless-steel hex bolts. Artist will fabricate two “embeds” and provide to general contractor to install onsite during preparation of plaza to receive artwork. Artist will coordinate and provide direction to general contractor for installation of “embeds”, including template for installation if needed. The ARTWORK will be installed by artist to the “embeds” installed by the general contractor.

Connecting Artwork “We’re Already Here”

The connecting artwork for the AIDS Memorial Pathway project titled “We’re Already Here” is a site-integrated Artwork, located in two distinct installation groupings in the plaza (see exhibit B). The third grouping will be installed in Cal Anderson Park and does not fall within the design parameters of this agreement. The artist will fabricate and install the artwork to a site prepared to receive the artwork.

Each sign/artwork component is composed of aluminum with a single demonstration message debossed/engraved on the surface – front and back. The messages on the front and back of each sign are different, and each engraved message is unique. The entire sign is coated with a durable, vividly colored,

polyurethane acrylic paint in one of an array of monochromatic hues (solid blue, green, red, yellow, pink, lavender, etc., in homage to the colors of the rainbow and trans-rights flags). Each piece will be inserted into a separate aluminum installation base component/sheath and mounting plate that will be bolted into concrete slabs using Simpson Strong-Tie TitenHD Screw Anchors. The bases which will support each piece structurally and appear as a pedestal on which the piece stands. The installation bases will allow us to adjust and perfect each individual sign's position within each sign grouping. The Artwork is comprised of three distinct installation/groupings of three, four or five signs. The grouping in the northeast corner of the plaza is comprised of five signs. The grouping in the southeast corner of the plaza is comprised of 4 signs. The third grouping is in northwest corner of Cal Anderson Park and is comprised of 3 signs.

Individual signs within the groups will be spaced approximate 42" between each individual sign installation. This distance is not specifically set because the space is determined by centering within the hexagonal tile pavers. While the groupings and the space between the signs within groupings is important, the distance between the 3 groupings is simply determined by the site requirements and restrictions, and location of the park, and should not be considered part of the artwork.

The signs vary in individual final height, but where people will be expected to walk the protruding elements of the signs will not begin until 86" above ground to allow for accessibility clearance. Sign bases will be 5" x 5" with a 15" x 13.5" mounting plate above the pavers. Each sign pole is 3"x 3" with an overall height of 11', and each sign is between 24" and 36" tall and 24" and 36" wide.

SUMMARY and FISCAL NOTE*

Department:	Dept. Contact/Phone:	CBO Contact/Phone:
Office of Arts & Culture	Calandra Childers / (206) 684-7306	William Chen / (206) 233-7274

** Note that the Summary and Fiscal Note describes the version of the bill or resolution as introduced; final legislation including amendments may not be fully described.*

1. BILL SUMMARY

Legislation Title: AN ORDINANCE relating to the AIDS Memorial Pathway project; authorizing the Director of the Seattle Office of Arts & Culture, on behalf of The City of Seattle, to accept a license agreement for the installation and maintenance of artworks that are part of The City of Seattle’s Municipal Art Collection on property owned by Central Puget Sound Regional Transit Authority, a regional transit authority of the State of Washington, and leaseholder MEPT Capitol Hill Station Joint Venture LLC, a Delaware limited liability company; and ratifying and confirming certain prior acts.

Summary and background of the Legislation: Former Seattle City Councilmember Tom Rasmussen, along with Leonard Garfield, executive director of the Museum of History & Industry, and Michele Hasson, community volunteer, convened a group of stakeholders in summer 2015, to explore how Seattle might develop a memorial for those who were part of the AIDS crisis. Seattle City Council provided startup funding to MOHAI in 2016 to identify sites for the memorial, engage with community leaders, identify design parameters and goals, and seat a Community Action Group. The group selected a site consisting of the northern edge of Cal Anderson Park, the adjacent public plaza at the Capitol Hill Link light rail transit-oriented development, and the connecting festival street block of East Denny Way. The site provides a deep cultural and historical connection, as Capitol Hill was the locus of King County’s AIDS epidemic.

The Seattle Office of Arts & Culture partnered with The AIDS Memorial Pathway (The AMP), to develop an Art Plan for the site in 2017. Artist Horatio Law was commissioned to create an Art Plan that articulated the opportunities for engagement, reflection and remembrance. Three art opportunities were identified, and artists were commissioned to design site-specific artworks.

The AMP has been fundraising for the project since 2016, with an intention that the final artworks will come into the City’s public art collection. The City has executed two artist contracts for fabrication and installation of artworks to be installed on the public plaza at the Capitol Hill Link light rail transit-orient development adjacent to the northern edge of Cal Anderson Park. The Public Artwork Installation License and Indemnity, dated August 19, 2020, granted by MEPT Capitol Hill Station Joint Venture LLC, a Delaware limited liability company, and Central Puget Sound Regional Transit Authority, a regional transit authority of the State of Washington (“Sound Transit”), to the City to install, maintain, and upkeep artwork in the City’s collection. The responsibility for artwork upkeep and maintenance shall be under the purview of the Seattle Office of Arts & Culture’s Public Art program. The license to install, maintain, and upkeep the artwork is placed under the jurisdiction of the Seattle Office of Arts and Culture.

Funding for artworks located on non-City property has been raised privately and transmitted via donation to The City of Seattle for the express use of fabrication and installation of the artworks, via Ordinance 126054. The artworks are anticipated to be installed in 2021.

2. CAPITAL IMPROVEMENT PROGRAM

Does this legislation create, fund, or amend a CIP Project? ___ Yes __X__ No

3. SUMMARY OF FINANCIAL IMPLICATIONS

Does this legislation amend the Adopted Budget? ___ Yes __X__ No

Does the legislation have other financial impacts to the City of Seattle that are not reflected in the above, including direct or indirect, short-term or long-term costs?
No.

Is there financial cost or other impacts of *not* implementing the legislation?
Yes. Not implementing the legislation would result in the relocation of two artwork installations that were designed and fabricated specifically for the site.

4. OTHER IMPLICATIONS

a. Does this legislation affect any departments besides the originating department?

No.

b. Is a public hearing required for this legislation?

No

c. Is publication of notice with *The Daily Journal of Commerce* and/or *The Seattle Times* required for this legislation?

No

d. Does this legislation affect a piece of property?

Yes, Sound Transit and MEPT Capitol Hill Station Joint Venture LLC, a Delaware limited liability company are granting an easement to the City to install and maintain two artwork installation on real property identified under King County Recording No. 20180620001431.

e. Please describe any perceived implication for the principles of the Race and Social Justice Initiative. Does this legislation impact vulnerable or historically disadvantaged communities? What is the Language Access plan for any communications to the public?

Yes. This project uplifts the voices of those affected by the AIDS crisis through the use of public art to: create a physical place for remembrance and reflection; utilize technology to share stories about the epidemic and the diverse community responses to the crisis; and provide a call to action to end HIV/AIDS stigma and discrimination.

a. Climate Change Implications

- 1. Emissions: Is this legislation likely to increase or decrease carbon emissions in a material way?**

No

- 2. Resiliency: Will the action(s) proposed by this legislation increase or decrease Seattle's resiliency (or ability to adapt) to climate change in a material way? If so, explain. If it is likely to decrease resiliency in a material way, describe what will or could be done to mitigate the effects.**

No

- b. If this legislation includes a new initiative or a major programmatic expansion: What are the specific long-term and measurable goal(s) of the program? How will this legislation help achieve the program's desired goal(s).**

N/A



THE AMP: AIDS MEMORIAL PATHWAY

Using public art and technology to create a place for remembrance and reflection in Seattle about the AIDS epidemic.



The AMP, community driven and collaboratively funded, uses public art to create a physical place for remembrance and reflection; utilize technology to share stories about the epidemic and the diverse community responses to the crisis; and provides a call to action to end HIV/AIDS, stigma, and discrimination.



OFFICE OF ARTS & CULTURE
SEATTLE



ARTS Collaboration

- 2017 Site Identified: northern Cal Anderson Park & adjacent TOD site
- 2018 The AMP Master Plan
- 2019 The AMP Boot Camp
3-art opportunities and artists identified
Ordinance 126000: MOA between ARTS & The AMP
- 2020 Ordinance 126054* donation of funds for artworks
Installation, License & Indemnity Agreement Executed
Execute Commission Agreements w/ artists
- 2021 Fabrication & Installation of Artworks
Accept Maintenance Funds
Dedication

*amended Ordinance 126000

The AMP Timeline

2015	The Start
2016	The Community
2017	The Site
2018	The Stories
2019	The Artworks
2020 /2021	The Completion

The AMP Artworks

Centerpiece Artwork
Connecting Artworks
Cal Anderson Park Artwork

The AMP Donation of Funds

Ordinance 126054 (via Seattle Parks Foundation)

Fabrication & Installation Funds

Centerpiece Artwork	\$240,000
Connecting Artworks	\$176,000
Cal Anderson Artworks	\$340,000
Total	\$756,000

Maintenance Funds

Centerpiece Artwork	\$180,000
Connecting Artworks	\$160,200
Cal Anderson Artworks	\$120,000
Total	\$400,000

2020: Ordinance 126054

- Authorize donation of funds for fabrication and installation of artworks (TOD site and Cal Anderson Park)
- Identified required maintenance funds

Future Legislation

- Authorize donation of funds for long term maintenance of the artworks (TOD site and Cal Anderson Park)
- Authorize donation of funds for actual project management fees

The AMP Installation License & Indemnity Agreement

- Agreement allows City to install and maintain artworks on private property
- Artworks included in the City's Municipal Art Collection
- All funding to fabricate, install, and maintain artworks is provided by The AMP (Ordinance 126054)

Signees:

- Sound Transit (property owner)
- MEPT Capitol Hill Station Joint Venture LLC (leaseholder)
- City of Seattle (licensee)



photo credit Judd Felder



John St

Harvard Av

Broadway Av

10th Av E

12th Av E

Community Room

Plaza

★ **andimgonnamisseybody**
Central Plaza

★ **We're Already Here**
In the plaza and park (3 locations)

★ **In This Way We Loved One Another**
Cathy Hillenbrand Community Room,
Station House Building

★ **Ribbon of Light**
Cal Anderson Park

Denny Way

Nage Pl

Cal Anderson Park

11th Av E

We're Already Here

In the plaza and park (3 locations)

A series of tableaus by Civilization which use protest signs and their accompanying messages to evoke historic moments of public convergence. These artworks lead visitors through the site of The AMP.

[LEARN MORE](#)





ACCESS
=
EQUALITY

YOU
ARE NOT
ALONE

LET
US
LIVE

SUPPORT,
LOVE AND
UNITY

LET
US
LIVE

YOU
ARE NOT





STOP
THE
STIGMA

HATE IS
NOT A
CURE FOR
AIDS

STOP
THE
STIGMA

WOMEN
ACT UP

¡EL SIDA
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CRISIS
GLOBAL!





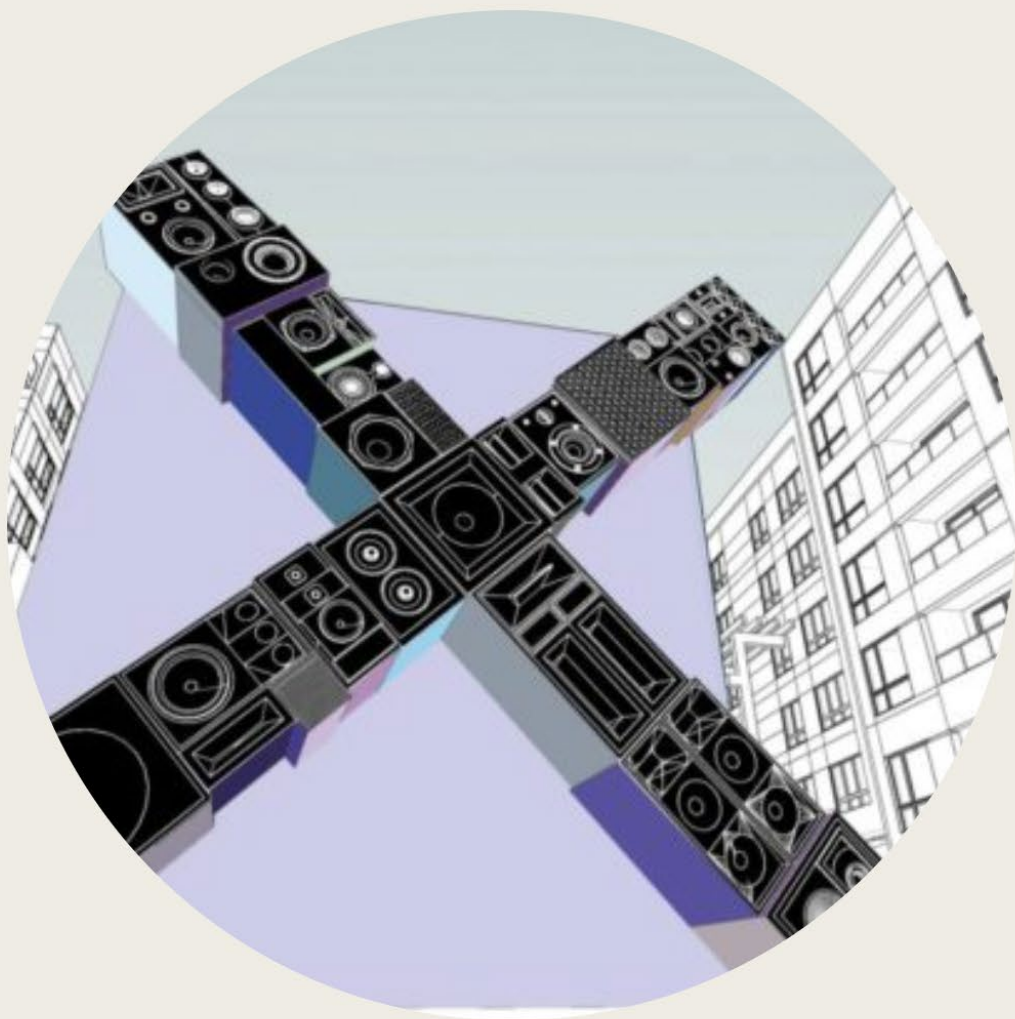
photo credit Judd Felder





photo credit Judd Felder





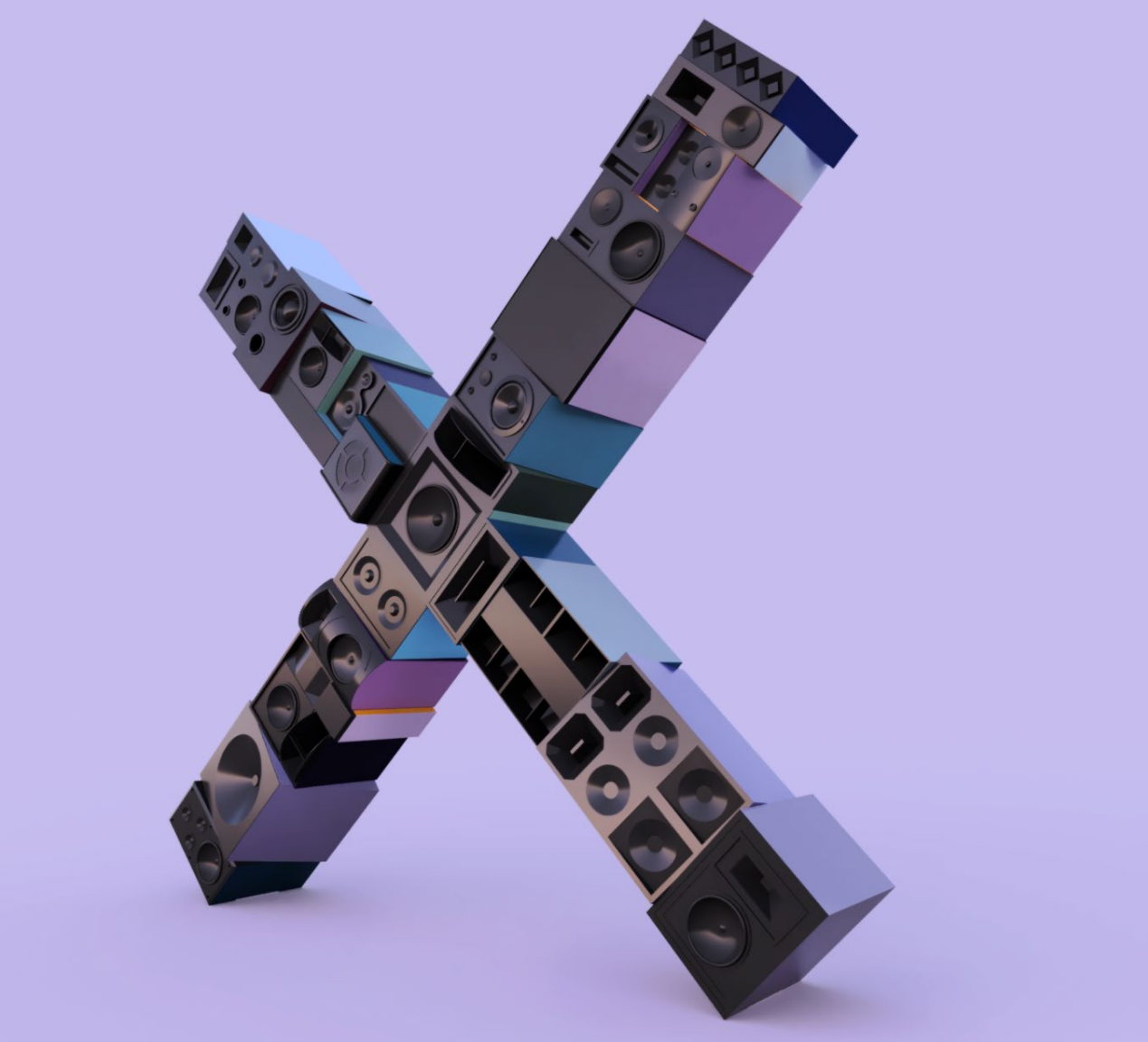
and im gon na misse everybody

Central Plaza

This 20' x 20' sculpture, created by Christopher Paul Jordan, is sited in the North end of the public plaza. The piece is a portal into the spaces of radical gathering, hospitality, celebration, and care that have arisen throughout the history of AIDS.

[LEARN MORE](#)

coming May 2021



rendering by Chris Paul Jordan

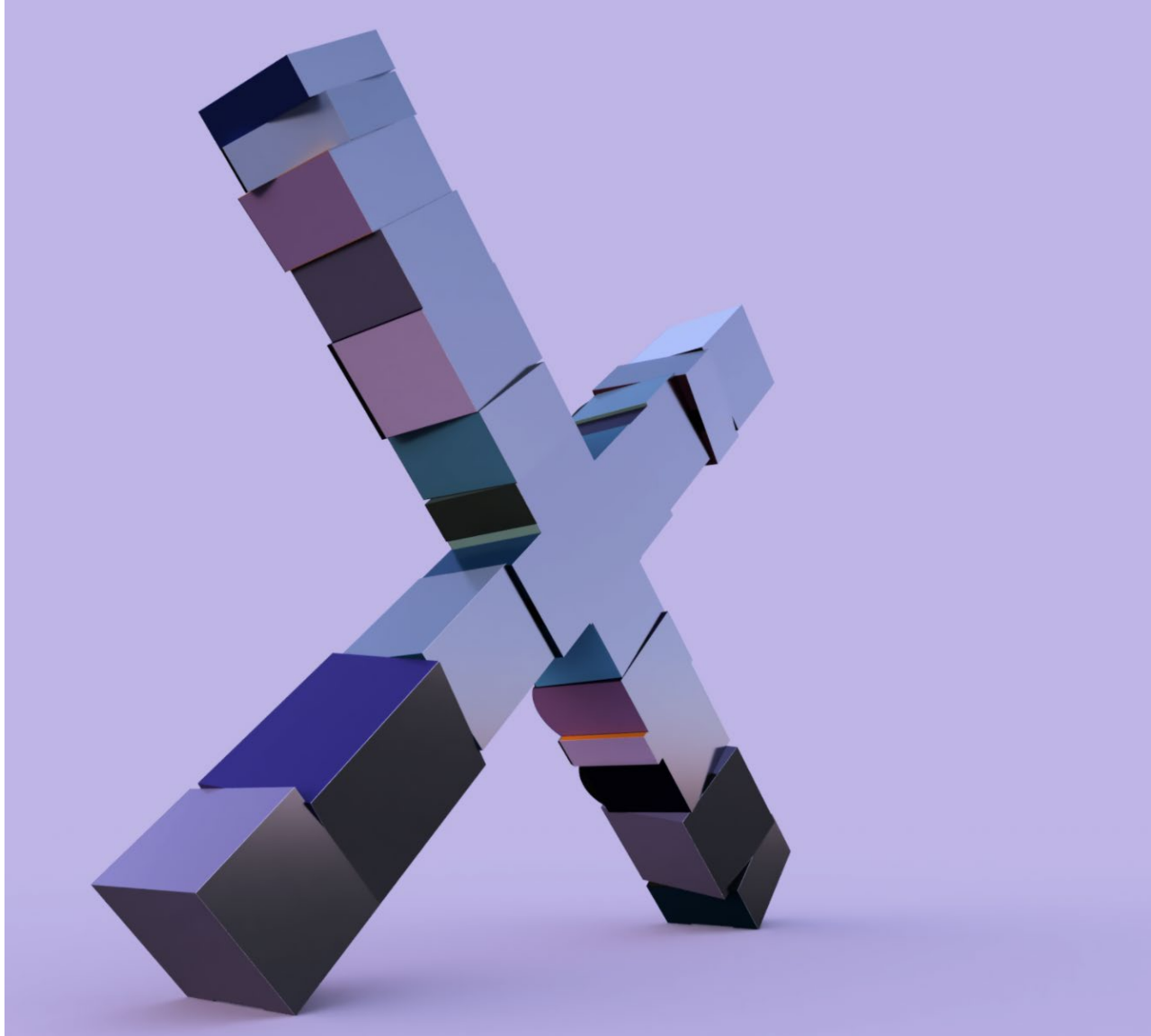




photo credit Chris Paul Jordan



The AMP: AIDS Memorial Pathway Project Timeline

TOD site (plaza*)

- *We're Already Here* by Civilization completed
- *andimgonnamisseverybody* by Chris Paul Jordan install May 2021

*plaza opened to the public March 2021

Cal Anderson Park

- *We're Already Here* by Civilization install April-May 2021
- *Ribbon of Light* by Horatio Law install summer 2021

The AMP Dedication

June 26, 2021

Ordinance to accept Maintenance Funds

summer 2021



THE AMP: AIDS MEMORIAL PATHWAY

Using public art and technology to create a place for remembrance and reflection in Seattle about the AIDS epidemic.

April 16, 2021

MEMORANDUM

To: Community Economic Development Committee
From: Asha Venkataraman, Analyst
Subject: CB 120037: AIDS Memorial Pathway Easement Acceptance

On April 20, 2021, the Community Economic Development Committee will discuss and possibly vote on [Council Bill \(CB\) 120037](#). This legislation would authorize the Director of the Office of Arts and Culture (“ARTS”) to accept a license agreement to install and maintain artwork in *The AMP: the AIDS Memorial Pathway Project* (“AMP Project”). The AMP Project is part of the City’s public art program and CB 120037 would allow ARTS to install and conduct ongoing maintenance on the AMP Project artwork at the Capitol Hill Link light rail transit-oriented development. This memorandum provides background on the AMP Project and describes CB 120037.

Background

In 2015, a variety of stakeholders involved in the AIDS crisis agreed that the history of the AIDS epidemic in Seattle had not been collectively and comprehensively told, and they agreed that the city needed a legacy or memorial project with a call to civic action. The 2016 Adopted Budget included \$75,000 in [Green Sheet 54-1-A-2-2015](#) to fund an AIDS Legacy/Memorial Planning process to memorialize the historic and current efforts of activists and advocates working to end AIDS and AIDS-based discrimination in Seattle. The green sheet intended the funding as a match for funds from the Museum of History & Industry (MOHAI), so that MOHAI could lead creation of a proposal to define the scope, scale, location, and timeline for the project.

In 2017, Council adopted [Resolution 31783](#) to continue the City’s support for and participation in the AIDS Legacy Memorial Project and requested that ARTS convene an interdepartmental team with City departments, project managers, developers, and the landscape architect consultant. The City partnered with the AMP Project organization in 2017. The planning stakeholders selected the northern end of Cal Anderson Park, the public plaza of the Capitol Hill Link Light Rail Station, and a connecting street block on East Denny Way for the memorial. As part of the [2018-2023 Capital Improvement Program Budget](#), the City allocated \$200,000 as part a joint effort between ARTS and Seattle Parks and Recreation to enhance the landscape area at Cal Anderson Park as a part of the AMP Project.

In 2019, [The AMP: AIDS Memorial Pathway Master Art Plan](#) laid out the vision, guiding principles, the segments of the AMP Project, and the layout and location of the public art projects. A panel of artists, community stakeholders, and City of Seattle department staff then

convened as part of the City's regular process to commission works for the public art program to choose artists to design, create, and fabricate these specific artworks for installation. On March 9, 2020, the Council passed [Ordinance 126054](#), allowing the City to accept a donation from the AMP Project organization and its fiscal sponsor, the Seattle Parks Foundation. ARTS used the funds to contract with three artists to design and install permanent artwork. The City's acceptance of the funds and execution of contracts implemented the art plan's vision and included the artwork in the City's Civic Art collection. Becoming a part of the City's Civic Art collection means that the City would take responsibility for coordinated conservation activities, which include inspections, major restorative work, and routine maintenance. ARTS and the Seattle Parks Foundation entered into a Memorandum of Agreement (MOA) in March 2020 to govern how the funds that the Seattle Parks Foundation raised from donations to support maintenance would be transmitted to the City. The MOA also described how the City would handle contingencies and cost overruns. The MOA as signed in 2020 is Attachment A to this memo. Please note that the payment schedule has been updated since that time because of COVID-19 related delays.

CB 120027

This legislation would authorize the City to install and maintain two of the three artworks that are part of the AMP Project on the Capitol Hill Link Light Rail transit-oriented development:

1. "andimgonnamisseverybody" by Chris Paul Jordan; and
2. "We're Already Here" by Civilization.

CB 120027 would authorize the Director of ARTS to enter into the license agreement (as reflected in [Attachment 1](#) to the legislation) with Sound Transit (the property owner) and MEPT Capitol Hill Station Joint Venture, LLC (the property's leaseholder). The agreement would grant the City a public artwork installation license and indemnity. CB 120027 also makes clear that the responsibility for maintenance of the project lies with the Public Art Program within ARTS. The MOA previously referenced covers the costs and contingencies associated with the Public Art Program's responsibility for maintenance.

Next Steps

If the Committee recommends the legislation be passed, the City Council will likely vote on CB 120037 on Monday, April 26, 2021.

cc: Dan Eder, Interim Director
Aly Pennucci, Policy and Budget Manager



Legislation Text

File #: CB 120000, **Version:** 1

CITY OF SEATTLE

ORDINANCE _____

COUNCIL BILL _____

AN ORDINANCE relating to the organization of the Office for Civil Rights; amending Section 3.14.910 of the Seattle Municipal Code to change the end of the Director's term and remove an outdated subsection requiring a racial equity toolkit.

WHEREAS, the mission of the Seattle Office for Civil Rights (SOCR) is to end structural racism through accountable community relationships and anti-racist organizing, policy development, and civil rights enforcement; and

WHEREAS, in 2004, The City of Seattle ("City") launched a Race and Social Justice Initiative (RSJI), led by SOCR, to implement its longstanding commitments to social justice and ending racism; and

WHEREAS, the goal of RSJI is to end institutional racism within City government, working toward a vision where racial disparities will be eliminated and racial equity achieved; and

WHEREAS, concerns about the ability of SOCR to fulfill its mission while in the Executive branch resulted in Ordinance 125470, providing protections for the SOCR Director, including just cause for removal, and directing SOCR to conduct a Racial Equity Toolkit (RET) analysis on the permanent structure, leadership, duties, responsibilities, and functions of SOCR; and

WHEREAS, the team conducting the RET issued a report in October 2019, recommending a variety of actions to strengthen SOCR's independence and ability to successfully fulfill its mission; and

WHEREAS, since the RET analysis began, the City Council and Executive have taken steps towards implementing the recommendations, including adding staff and resources for increased outreach, commission support, and RSJI efforts; and

WHEREAS, though these steps have strengthened SOCR, the recent civil rights reckoning and related events of 2020 have made the need to enhance SOCR's ability to advocate for anti-racism in Seattle's government even more urgent; and

WHEREAS, during the 2021 budget, the Council passed Statement of Legislative Intent (SLI) OCR-002-A-003 , directing the Executive to work with Council to implement the remaining recommendations in the RET report; and

WHEREAS, any introduction and potential passage of legislation resulting from the SLI is unlikely to take effect until late 2021 or early 2022, and any structural or functional transition implemented by the legislation will be made easier with the retention of a stable director position; and

WHEREAS, one of the indices of increased independence of any office is staggering the terms of office to alternate between when the appointing authority and the appointed director end their terms of office; and

WHEREAS, the Council believes that extending the term of the current SOCR Director will create the staggering necessary to enhance independence and ease any transition; NOW, THEREFORE,

BE IT ORDAINED BY THE CITY OF SEATTLE AS FOLLOWS:

Section 1. Section 3.14.910 of the Seattle Municipal Code, last amended by Ordinance 125470, is amended as follows:

3.14.910 Director-Appointment, removal, and duties

A. There shall be a Director of the Office for Civil Rights who shall be appointed by the Mayor. Such appointment shall be subject to confirmation by a majority vote of all members of the City Council. The Director of the Office for Civil Rights shall not be included in the classified civil service.

B. Directors of the Office for Civil Rights confirmed by Council after the effective date of the ordinance introduced as Council Bill 119120 shall be appointed with advice from Office for Civil Rights staff, the Seattle Women's Commission, the Seattle Human Rights Commission, the Seattle LGBTQ Commission, and the

Seattle Commission for People with Disabilities to a term that begins on the date of confirmation and ends on December 31, ((2021)) 2022. Subsequent terms shall be for four years. Any vacancy in an unexpired term shall be filled in the same manner as the original appointment. On the effective date of legislation implementing recommendations of a Racial Equity Toolkit (RET) conducted regarding permanent structure, leadership appointment or designation, and duties and responsibilities of the Office for Civil Rights, the term described in this subsection 3.14.910.B shall end, although the Director may hold over until such time a successor for the Director position has been appointed.

* * *

D. The Director of the Office for Civil Rights shall be the head of and, under the direction of the Mayor, shall be responsible for the administration of the office and in connection with such administration shall have duties and responsibilities including but not limited to the following:

1. Undertake enforcement, policy, and education activities consistent with the mission of the Office for Civil Rights;
2. Administer and govern the Office for Civil Rights;
3. Appoint, remove, and supervise officers and employees in the Office for Civil Rights;
4. Provide staff support for the Seattle Women's Commission, the Seattle Human Rights Commission, the Seattle LGBTQ (Lesbian, Gay, Bisexual, Transgender, Queer) Commission, and the Seattle Commission for People with Disabilities; consult with and report regularly to the Seattle Women's Commission, the Seattle Human Rights Commission, the Seattle LGBTQ (Lesbian, Gay, Bisexual, Transgender, Queer) Commission, and the Seattle Commission for People with Disabilities on the workings of the Office for Civil Rights; and attend, either in person or by designated representative, all regular meetings of the Seattle Women's Commission, the Seattle Human Rights Commission, the Seattle LGBTQ (Lesbian, Gay, Bisexual, Transgender, Queer) Commission, and the Seattle Commission for People with Disabilities;
5. Administer all ordinances pertaining to the Office for Civil Rights and take appropriate

remedial action where necessary;

6. Manage the preparation of the proposed annual budget of the Office for Civil Rights, and authorize necessary expenditures, and supervise the maintenance of adequate accounting systems;

7. After identifying priority issue areas, develop policies and programs, and seek additional funding sources in these areas, which seek to ameliorate the effects of disparate treatment and impact upon persons based on race, color, sex, marital status, parental status, sexual orientation, gender identity, political ideology, age, creed, honorably discharged veteran or military status, genetics information, religion, ancestry, national origin, the presence of any disability, participation in a Section 8 or other subsidy program, right of a mother to breastfeed her child, alternative source of income, or the use of a service animal by a disabled person;

8. Make periodic reports and recommendations to the Mayor and City Council concerning the operations of the Seattle Women's Commission, the Seattle Human Rights Commission, the Seattle LGBTQ (Lesbian, Gay, Bisexual, Transgender, Queer) Commission, the Seattle Commission for People with Disabilities, and the Office for Civil Rights;

9. Receive, consider, and make recommendations concerning statements, reports, and complaints relative to problems of civil rights including such problems of civil rights as may arise in connection with the treatment, facilities, or services of any office or department of the City;

10. Exercise such other and further powers and duties as shall be prescribed by ordinance, ((;

~~11. Partner with a consultant to conduct an RET analysis and provide recommendations of the RET to the City Council to define and determine the permanent structure, leadership appointment or designation, and duties and responsibilities of the Office for Civil Rights. The City Council shall strongly consider legislation implementing the recommendations of the RET.))~~

Section 2. This ordinance shall take effect and be in force 30 days after its approval by the Mayor, but if not approved and returned by the Mayor within ten days after presentation, it shall take effect as provided by

Seattle Municipal Code Section 1.04.020.

Passed by the City Council the _____ day of _____, 2021, and signed by
me in open session in authentication of its passage this _____ day of _____, 2021.

President _____ of the City Council

Approved / returned unsigned / vetoed
this _____ day of _____, 2021.

Jenny A. Durkan, Mayor

Filed by me this _____ day of _____, 2021.

Monica Martinez Simmons, City Clerk

(Seal)

SUMMARY and FISCAL NOTE*

Department:	Dept. Contact/Phone:	CBO Contact/Phone:
LEG	Venkataraman/4-5382	

** Note that the Summary and Fiscal Note describes the version of the bill or resolution as introduced; final legislation including amendments may not be fully described.*

1. BILL SUMMARY

Legislation Title: AN ORDINANCE relating to the organization of the Office for Civil Rights; amending Section 3.14.910 of the Seattle Municipal Code to change the end of the Director's term and remove an outdated subsection requiring a racial equity toolkit.

Summary and background of the Legislation: This legislation changes the end of the term for the Director of the Office for Civil Rights (OCR) from December 31, 2021 to December 31, 2022 and removes a fulfilled request to conduct a racial equity toolkit. During development of the 2021 budget, the Council passed Statement of Legislative Intent SLI-OCR-002-003, directing the Executive to work with Council to implement the recommendations from a report on a racial equity toolkit conducted on OCR's structure and function. However, any introduction and potential passage of legislation resulting from the SLI is unlikely to take effect until late 2021 or early 2022. Extending the term of the current OCR Director will create the staggering necessary to enhance independence and ease any transition to be implemented after the SLI response is completed.

2. CAPITAL IMPROVEMENT PROGRAM

Does this legislation create, fund, or amend a CIP Project? ☐ Yes ☒ No

3. SUMMARY OF FINANCIAL IMPLICATIONS

Does this legislation amend the Adopted Budget? ☐ Yes ☒ No

Does the legislation have other financial impacts to The City of Seattle that are not reflected in the above, including direct or indirect, short-term or long-term costs?

If so, describe the nature of the impacts. This could include increased operating and maintenance costs, for example.

No

Is there financial cost or other impacts of *not* implementing the legislation?

Estimate the costs to the City of not implementing the legislation, including estimated costs to maintain or expand an existing facility or the cost avoidance due to replacement of an existing facility, potential conflicts with regulatory requirements, or other potential costs or consequences.

No

4. OTHER IMPLICATIONS

a. Does this legislation affect any departments besides the originating department?

If so, please list the affected department(s) and the nature of the impact (financial, operational, etc.).

It impacts the Office for Civil Rights, as it changes the term of the director position.

b. Is a public hearing required for this legislation?

If yes, what public hearing(s) have been held to date, and/or what public hearing(s) are planned/required in the future?

No

c. Is publication of notice with *The Daily Journal of Commerce* and/or *The Seattle Times* required for this legislation?

For example, legislation related to sale of surplus property, condemnation, or certain capital projects with private partners may require publication of notice. If you aren't sure, please check with your lawyer. If publication of notice is required, describe any steps taken to comply with that requirement.

No

d. Does this legislation affect a piece of property?

If yes, and if a map or other visual representation of the property is not already included as an exhibit or attachment to the legislation itself, then you must include a map and/or other visual representation of the property and its location as an attachment to the fiscal note. Place a note on the map attached to the fiscal note that indicates the map is intended for illustrative or informational purposes only and is not intended to modify anything in the legislation.

No

e. Please describe any perceived implication for the principles of the Race and Social Justice Initiative. Does this legislation impact vulnerable or historically disadvantaged communities? What is the Language Access plan for any communications to the public?

If yes, please explain how this legislation may impact vulnerable or historically disadvantaged communities. Using the racial equity toolkit is one way to help determine the legislation's impact on certain communities. If any aspect of the legislation involves communication or outreach to the public, please describe the plan for communicating with non-English speakers.

This legislation intends to provide the Office for Civil Rights more stability during a potential transition in structure and function resulting from a workgroup response to a Statement of Legislative Intent regarding how to implement recommendations from an RET. Providing this stability will allow OCR to continue to focus on its work to fulfill its mission, which is in support of anti-racism and thus in support of historically disadvantaged communities.

f. Climate Change Implications

1. Emissions: Is this legislation likely to increase or decrease carbon emissions in a material way?

Please provide a qualitative response, considering net impacts. Are there potential carbon emissions impacts of not implementing the proposed legislation. Discuss any potential intersections of carbon emissions impacts and race and social justice impacts, if not previously described in Section 4e.

No

2. Resiliency: Will the action(s) proposed by this legislation increase or decrease Seattle's resiliency (or ability to adapt) to climate change in a material way? If so, explain. If it is likely to decrease resiliency in a material way, describe what will or could be done to mitigate the effects.

Describe the potential climate resiliency impacts of implementing or not implementing the proposed legislation. Discuss any potential intersections of climate resiliency and race and social justice impacts, if not previously described in Section 4e.

No

g. If this legislation includes a new initiative or a major programmatic expansion: What are the specific long-term and measurable goal(s) of the program? How will this legislation help achieve the program's desired goal(s)?

This answer should highlight measurable outputs and outcomes.

No

List attachments/exhibits below:

April 09, 2021

MEMORANDUM

To: Community Economic Development Committee
From: Asha Venkataraman, Analyst
Subject: Extending the length of the SOCR Director's term

On April 20, 2021, the Community Economic Development Committee (CED) will discuss and possibly vote on [Council Bill \(CB\) 120000](#) that would extend the Seattle Office for Civil Rights (SOCR) Director's term from December 31, 2021 to December 31, 2022. Councilmember Morales is sponsoring CB 120000. This memorandum will provide background explaining how the legislation came about and a description of the impacts of the bill.

Background

In 2017, Councilmembers heard a variety of concerns from stakeholders that SOCR's structure and authority within the Executive branch limited its ability to fulfill its mission. Central Staff examined the possibility of increasing SOCR's independence from the Executive branch as a potential way to address the challenges raised (see [Central Staff memo](#) for more detail). The Council decided to request SOCR conduct a racial equity toolkit (RET) on SOCR's structure and function. To ensure that the RET was insulated from any real or perceived undue influence, the Council passed [Ordinance 125470](#), which provided the next SOCR Director confirmed by Council with just cause removal protections and a limited term ending December 21, 2021. The bill also required that the future Mayor consult with SOCR staff and the SOCR commissions (the Seattle Women's Commission, the Seattle LGBTQ Commission, the Seattle Disability Commission, and the Human Rights Commission) about appointment and removal.

Though the Council intended to consider legislation regarding the permanent structure and design of SOCR, the Director's term, and appointment and removal provisions in 2018, the RET report was not ready for release until October 2019. Since the RET analysis began, the Council and Executive have taken steps towards implementing the recommendations, including adding staff and resources for increased outreach, commission support, and the Race and Social Justice Initiative. However, several report recommendations involve larger structural change rather than simply adding staffing and resources. During the Fall 2020 budget adoption process, the Council passed Statement of Legislative Intent OCR-002-A-003, requesting that a Council-convened work group review and determine how to implement remaining report recommendations. This work is ongoing.

CB 120000

CB 120000 would extend the term of the SOCR Director from December 31, 2021 to December 31, 2022. It would also remove the language added in Ordinance 125470 that asked the department to conduct an RET, as the RET is now complete.

CB 120000 would extend the Director's term for two primary reasons. First, any potential legislation resulting from the SLI is unlikely to take effect until late 2021 or early 2022; and any structural or functional transition implemented by the legislation will be made easier with the retention of a stable director position.

The second reason for extending the term relates to one of the indicia of increased independence – staggered terms with the appointing authority. The renewed Black Lives Matter protest movement in 2020 and racial inequities exposed by the COVID-19 pandemic have made the need to enhance SOCR's ability to advocate for anti-racism in Seattle's government even more urgent. Regardless of the outcome of the SLI, staggered terms could increase SOCR's ability to function more independently.

Please note that even if the SLI response does not recommend passage of legislation or structural or functional transition, Central Staff's understanding is that it is not the sponsoring Councilmember's intent to keep extending the Director's term until final legislation is decided upon, which could potentially take longer than currently estimated. Rather, CB 120000 includes a one-time extension to account for the time needed to deliver this specific SLI response.

Next Steps

If committee members recommend the legislation be passed, Full Council will likely vote on CB 120000 on Monday, April 26, 2021.

cc: Dan Eder, Interim Director
Aly Pennucci, Policy and Budget Manager



Legislation Text

File #: Inf 1794, **Version:** 1

Participatory Budgeting Update

PB Process Update

Overview of Option as presented by the
BBRP



High level overview

- February 24, 2021 - BBRP presented to the City of Seattle an unclear implementation budget
- March 8, 2021 - BBRP sent City of Seattle an updated implementation budget totaling \$7.1 million.
- Ongoing Engagement – Department of Neighborhoods and the City Budget Office met with BBRP 6 times to discuss and review the findings
- City presented the BBRP budget as Option 1 as it was represented by as the “communities' choice.”
- Option 1 used what the City received directly from the BBRP, with the addition of City staff to support the process and manage the contract.
- The Executive is ready to implement the City Council’s chosen approach if it is legal and maintains our commitment to public stewardship.



Council decisions to make prior to implementation

Implementor	RFP/Sole source	Steering Committee makeup and compensation	Overall amount to go out via PB for projects	Idea generation
✓ Third party or City department	Put the opportunity out to bid or choose (sole source) a third party to implement	<ul style="list-style-type: none">• # of members?• Stipend, payroll, or independent contractor?	How much do you want to be spent on administration vs. project costs?	During idea generation, does the community have to stay within the pre-identified areas outlined in the report?

BBRP

Proposal costs and considerations

High level Plan

- Third party administrator
- Total Budget to implement = \$7,475,000
- Remaining budget for Project Proposals= \$20,325,000



Budget Details



	Implementation Cost	Details
Contractor / Non-City Staff Costs	\$4.5 million	26 Member full-time steering committee Contractor administrative costs Youth Stipends
Reduce PB Barriers	\$2 million	Provide to Community Based Organizations for items such as language access, transportation, etc to reduce barriers to access
Digital Equity	\$600,000	Digital Stewards program and set up
City Staff Costs for PB	\$375,000	3 City FTEs
Total	\$7,475,000	

Timeline

13 - 17 months



Issues to Consider

Third Party Administrator

Steering Committee Selection Criteria

- Selection Criteria specification cannot be used to select formal members (employee or contractor)
- Compensation - BBRP proposed steering committee would be paid staff with benefits (\$117k)

TPA Capacity

- Capacity to hire and onboard 26 people in a short amount of time

Criteria for the Steering Committee

- People who have been incarcerated
- People who are well-connected to multiple community organizations
- People with lived experience of homelessness
- People with disabilities
- People who are trans, non-binary, or gender non-conforming Black women
- Older Adults Youth (at least 2 people)
- People from the African Diaspora
- A person appointed by Duwamish Tribal Services (at least 1 person)
- People from communities overrepresented in negative health outcomes



QUESTIONS?