



SEATTLE CITY COUNCIL

Governance, Accountability, and Economic Development Committee

Agenda

Thursday, August 8, 2024

2:00 PM

Council Chamber, City Hall
600 4th Avenue
Seattle, WA 98104

Sara Nelson, Chair
Robert Kettle, Vice-Chair
Joy Hollingsworth, Member
Maritza Rivera, Member
Rob Saka, Member

Chair Info: 206-684-8809; Sara.Nelson@seattle.gov

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Council Chamber Listen Line: 206-684-8566

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SEATTLE CITY COUNCIL
**Governance, Accountability, and Economic
Development Committee**
Agenda
August 8, 2024 - 2:00 PM

Meeting Location:

Council Chamber, City Hall , 600 4th Avenue , Seattle, WA 98104

Committee Website:

seattle.gov/council/committees/governance-accountability-and-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.

Members of the public may register for remote or in-person Public Comment to address the Council. Details on how to provide Public Comment are listed below:

Remote Public Comment - Register online to speak during the Public Comment period at the meeting at

<https://www.seattle.gov/council/committees/public-comment>

Online registration to speak will begin one hour before the 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.

In-Person Public Comment - Register to speak on the Public Comment sign-up sheet located inside Council Chambers at least 15 minutes prior to the meeting start time. 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.

Pursuant to Council Rule VI.C.10, members of the public providing public comment in Chambers will be broadcast via Seattle Channel.

Please submit written comments to all Councilmembers four hours prior to the meeting at Council@seattle.gov or at Seattle City Hall, Attn: Council Public Comment, 600 4th Ave., Floor 2, Seattle, WA 98104.

Please Note: Times listed are estimated

A. Call To Order

B. Approval of the Agenda

C. Public Comment

D. Items of Business

1. Introduction to the Seattle Music Commission

Supporting Documents: [Presentation](#)

Briefing and Discussion

Presenters: Scott Plusquellec, Office of Economic Development (OED); Jason Clackley, Incoming Chair, and Jessica Toon, Seattle Music Commission

2. [Appt 02932](#) Appointment of Shaina Foley as member, Seattle Music Commission, for a term to August 31, 2027.

Attachments: [Appointment Packet](#)

Briefing, Discussion, and Possible Vote

Presenter: Scott Plusquellec, Office of Economic Development (OED)

3. [Appt 02933](#) Appointment of Christina Frappia as member, Seattle Music Commission, for a term to August 31, 2027.

Attachments: [Appointment Packet](#)

Briefing, Discussion, and Possible Vote

Presenter: Scott Plusquellec, Office of Economic Development (OED)

4. [Appt 02934](#) **Appointment of Olivia D. Hamilton as member, Seattle Music Commission, for a term to August 31, 2027.**

Attachments: [Appointment Packet](#)

Briefing, Discussion, and Possible Vote

Presenter: Scott Plusquellec, Office of Economic Development (OED)

5. [Appt 02935](#) **Appointment of Jordan Leonard as member, Seattle Music Commission, for a term to August 31, 2027.**

Attachments: [Appointment Packet](#)

Briefing, Discussion, and Possible Vote

Presenter: Scott Plusquellec, Office of Economic Development (OED)

6. [Appt 02936](#) **Reappointment of Adra D. D. Boo as member, Seattle Music Commission, for a term to August 31, 2027.**

Attachments: [Appointment Packet](#)

Briefing, Discussion, and Possible Vote

Presenter: Scott Plusquellec, Office of Economic Development (OED)

7. [Appt 02937](#) **Reappointment of Keola Kama as member, Seattle Music Commission, for a term to August 31, 2027.**

Attachments: [Appointment Packet](#)

Briefing, Discussion, and Possible Vote

Presenter: Scott Plusquellec, Office of Economic Development (OED)

8. [Appt 02938](#) **Reappointment of Bunnie Marie Moore as member, Seattle Music Commission, for a term to August 31, 2027.**

Attachments: [Appointment Packet](#)

Briefing, Discussion, and Possible Vote

Presenter: Scott Plusquellec, Office of Economic Development (OED)

9. [CB 120831](#) **AN ORDINANCE relating to the West Seattle Junction Parking and Business Improvement Area; modifying the boundaries; and amending Ordinance 113326, as previously amended by Ordinances 119539, 120570, 121758, 124528, and 125152.**

Attachments: [Ex A – Proposed West Seattle BIA Boundaries 2024](#)
[Ex B - Current West Seattle BIA Boundaries](#)

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

Briefing and Discussion

Presenters: Alicia Teel, Casey Rogers, and Theresa Barreras, Office of Economic Development (OED); Lish Whitson, Council Central Staff; Chris Mackay, Executive Director, West Seattle Junction Association

10. [CB 120827](#) **AN ORDINANCE relating to music venue zones and their use; establishing rules for parking and loading at music venue zones; and adding new Sections 11.14.376, 11.23.425, and 11.72.255 to, and amending Sections 11.23.120, 11.23.440, 11.30.040, and 11.31.121 of, the Seattle Municipal Code.**

Supporting
Documents:

[Summary and Fiscal Note](#)

[Summary Att A - Map of Music Venues Potentially Eligible for Permits](#)

[Central Staff Memo](#)

[Presentation](#)

Briefing and Discussion

Presenters: Alicia Teel and Scott Plusquellec, Office of Economic Development (OED); Bill LaBorde, Mike Estey, and Virginie Nadimi, Seattle Department of Transportation (SDOT); Calvin Chow, Council Central Staff

E. Adjournment



Legislation Text

File #: Inf 2523, **Version:** 1

Introduction to the Seattle Music Commission

Seattle Music Commission

Introduction to the Commission

Appointments and Reappointments

History and Background

- Established in 2010 by Council Resolution, ratified by City Ordinance in 2014
- Focus on industry-wide needs and City support of music industry
- 21 members representing cross-industry sectors
- 11 appointed by Mayor, 10 by Council
- Serve 3-year terms
- 5 Committees:
 - Full Commission – Meets every other month
 - Executive – Chairs/co-chairs of each subcommittee
 - Advocacy and Economic Development – Including artist placement at stadiums
 - Youth and Community – Music Career Days and workforce development
 - Communications and Branding – Outreach to community





Current Roster

- Kitty Wu – Chair
- Jason Clackley – Vice Chair*
- Kelli Faryar
- Nick Turner
- Andrew Joslyn
- Anne O’Dowd
- Eric Lilavois
- Terry Morgan
- Bunnie Moore
- Paula Nava Madrigal
- Andrea Friedman
- Adra Boo
- Keola Kama
- Nate Omdal
- Shannon Welles
- Casey Carter
- Jovino Santos Neto
- Julius Robinson
- Jessica Toon**
- Denise Burnside
- Nick Vaerewyck

*Incoming Chair

**Incoming Vice Chair



Highlights of Previous Achievements

- 2020 City of Music Vision
- Music Career Days
- Industry Events, Mixers and Meet the Commissioners
- Creative Advantage
- Experience the City of Music at SeaTac Airport Program
- Jackson St Jazz Heritage Trail and Sign Wrap
- Pianos in the Parks

Current Priorities

- 2024 Revisioning and Workplan
- Community Engagement and Awareness Building
- Music Priority Load and Parking Zone legislation
- Downtown Activation Plan
- FIFA 2026
- Workforce Development

2024 Budget

2024 SMC budget from Council - \$10,000

\$4,500 RFP Process and Logo/Brand Identity Development

\$1,500 Branded Assets

\$2,000 Marketing, Public Relations, and Community Communications

\$1,000 Printing

\$1,000 Contingency



New Tab

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The Roadshow

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SEATTLE

Seattle Office of
Economic Development

Seattle
Music
Commission

KEXP
— 90.3 FM —

Appointments

Four Commissioners have completed two terms and are rolling off

Four new commissioners were recommended by community and commissioners:

- Shaina Foley – Council appointment
- Jordan Leonard – Mayoral appointment
- Christina Frappia – Mayoral appointment
- Olivia Hamilton – Mayoral appointment

Reappointments

Three Commissioners are eligible to serve a second term and have expressed their intent to do so:

Adra Boo – Council appointment

Keola Kama – Mayoral appointment

Bunnie Moore – Council appointment

Thank You!



Legislation Text


File #: Appt 02932, **Version:** 1

Appointment of Shaina Foley as member, Seattle Music Commission, for a term to August 31, 2027.

The Appointment Packet is provided as an attachment.



City of Seattle Boards & Commissions Notice of Appointment

Appointee Name: Shaina Foley		
Board/Commission Name: Seattle Music Commission		Position Title: Member
<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 checked="" type="checkbox"/> City Council <input type="checkbox"/> Mayor <input type="checkbox"/> Other: <i>Fill in appointing authority</i>		Term of Position: * 9/1/2024 to 8/31/2027 <input type="checkbox"/> <i>Serving remaining term of a vacant position</i>
Residential Neighborhood: Uptown/Lower Queen Anne	Zip Code: 98109	Contact Phone No.: [REDACTED]
Background: Shaina Foley is a General Partner and General Manager for The Crocodile Venue complex in Belltown, Seattle. Shaina humbly began her career volunteering as a street team member in the early 2000s for indie record labels Definitive Jux and Rhymesayers, paid with free admission to shows. Her journey accelerated as she organized and participated in DIY arts and live music events all over Seattle, sparking a passion for hosting events that led her to pursue a full-time career in live music that has flourished for over 20 years. Shaina's expertise spans all facets of live music, event planning, and festival production. Her diverse portfolio includes roles at The Crocodile, Nectar Lounge, ReignCity, and Connors and Company, as well as contributions to major events like Bumbershoot, Capitol Hill Block Party, the Seattle Sounders' MLS Cup celebrations, and more. With a profound respect for Seattle's vibrant venue scene, Shaina has had the opportunity to work on nearly every major stage in the city. In 2020, she brought her experience back to her indie venue roots amidst the challenges of COVID-19. Assisting with remodeling, expanding, and reopening of The Crocodile, adding Madame Lou's, Here-After, and Hotel Crocodile in a new 30,000-square-foot Belltown location. Recognized for her contributions, she was appointed as a member of the General Partnership in 2022. She is dedicated to steering The Crocodile towards continued success while maintaining its fierce independence and growing its positive community impact. Throughout her career, Shaina has demonstrated unwavering resolve and a talent for delivering exceptional experiences, making her a respected leader in the industry.		
Authorizing Signature (original signature): 		Appointing Signatory: Sara Nelson <i>Council President</i>
Date Signed (appointed): 7-9-24		

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

Shaina Foley

General Partner/ General Manager

SUMMARY

I am a driven, self-motivated, and organized individual with extensive experience in concert production, venue management, event planning, management, and administration. I am committed to using my unique perspective as a venue operator to enhance the success and accessibility of music, art, and music education in King County.

EXPERIENCE

General Partner/ General Manager

The Crocodile Venues

2020 - Present

General Manager of Crocodile Venues overseeing all operations, strategy, and execution.

- Key decision maker in the reopening of The Crocodile in its new location.
- Develop and execute strategic plans to achieve business goals in newly expanded 30,000 sq foot venue space hosting 850+ shows and 250,000+ patrons annually.
- Control budgeting and financial management processes, including revenue forecasting, expense control, and profit maximization.
- Manage all venue policies and procedures daily for optimal operations.
- Develop institutional marketing strategies for The Crocodile Venues.
- Ensure compliance with legal and safety regulations, maintaining high venue standards.
- Lead venue participation with local and national independent venue organizations, including WANMA and NIVA.
- Leverage relationships with industry partners and in-house staff to host and facilitate education for future creative industry professionals through internships, shadow shifts, and presentations.

Event Coordinator

Connors & Company

2016 - 2020 Seattle, WA

Lead Event Producer working on a diverse variety of corporate events, music festivals, conferences, concerts, brand engagements, food tasting events, parades, and more.

- Managed all financial elements of client events ranging from \$20,000 to \$1.5 Million, including quotes, budgets, vendor bids, contracts, and final billing.
- Worked with multiple Washington State and King County departments SFD, SPD, LCB, SDCI, Special Events, etc, to organize proper permits and licenses.
- Hired diverse and professional special event staff, including independent contractors, vendors, and union labor.
- Lead the creative event design process from conception to execution.
- Oversaw all technical design and day-of-show elements for all events, from eSports to large-scale concerts to festivals.
- Acted as Production Manager for all Connors and Company events, including the Washington State Fair Main Stage, Bumbershoot, Search Party, Great Pumpkin Beer Festival, DOORS @ The Paramount, Seattle Interactive Conference, Seattle Tattoo Expo, and more.

Production Manager

The Crocodile - ReignCity - Nectar Lounge

2005 - 2018 Seattle, WA

Lead for all aspects of the Live Concert event production in advance and on-site, including pre-planning/ advancing, venue preparation, stage management, ticketing, house management, contracts, technical production, hospitality, and scheduling.

- Properly and efficiently schedule production crew, including front-of-house and technical staff.
- Acted as the main point of contact for performers, crew, and vendors.
- Supervised sound, lighting, and system repairs to maintain and preserve current venue equipment and ensure all systems were operational.
- Generate and complete artist settlements, vendor payments, collection of venue rental fees as needed, and bank deposits.

STRENGTHS

Strategic Vision

Planned and Executed an expansion strategy, increasing the number of venues managed by The Crocodile and their overall capacities during a global pandemic.

Team Leadership

Built and currently lead a high-performing team of 180+ music industry and hospitality professionals from diverse backgrounds across multiple departments with an exceptional retention rate.

Hospitality

Successfully set the tone to offer world-class hospitality to bands, their crew, their fans, our customers, and guests. Leading The Crocodile Venues to be one of Seattle's most respected independent venues.

Community Engagement

Negotiated with shareholders and key staff members to welcome the first Bumbershoot cohort in collaboration with UC Theater. The Crocodile hosted workshops, shadow shifts, and on-site training to add much-needed talent to the creative workforce in King County, eventually hiring 6 of the cohort to work long-term jobs at The Crocodile Venues.

SKILLS

Strategic Planning

Team Leadership

Community Engagement

Collaboration

Project Management

Venue Expansion

Permitting

Budgeting and Revenue Growth

Event Management

Stage Management

Microsoft Office Suite

Adobe Creative Suite

REFERENCES

References Available Upon Request

Seattle Music Commission

21 Members: Pursuant to *Ordinance 124422*, all members subject to City Council confirmation, 3-year terms:

- 10 City Council-appointed
- 11 Mayor-appointed

Roster:

*D	**G	RD	Position No.	Position Title	Name	Term Begin Date	Term End Date	Term #	Appointed By
6	F	1	1.	Commissioner	Kelli Faryar	9/1/23	8/31/26	1	Mayor
6	M	2	2.	Commissioner	Nick Turner	9/1/23	8/31/26	1	City Council
6	M	n/a	3.	Commissioner	Andrew Joslyn	9/1/23	8/31/26	2	Mayor
6	M	2	4.	Chair	Jason Clackley	9/1/23	8/31/26	2	City Council
6	F	2	5.	Commissioner	Anne O’Dowd	9/1/23	8/31/26	2	Mayor
9	M	n/a	6.	Commissioner	Eric Lilavois	9/1/23	8/31/26	2	City Council
6	F	5	7.	Commissioner	Christina Frappia	9/1/24	8/31/27	1	Mayor
2	F	2	8.	Commissioner	Bunnie Marie Moore	9/1/24	8/31/27	2	City Council
	F	2	9.	Commissioner	Olivia D. Hamilton	9/1/24	8/31/27	1	Mayor
6	NB	3	10.	Commissioner	Andrea Friedman	9/1/22	8/31/25	1	City Council
2	M	1	11.	Commissioner	Jordan Leonard	9/1/24	8/31/27	1	Mayor
2	F	1	12.	Commissioner	Adra D. D. Boo	9/1/24	8/31/27	2	City Council
7	M	2	13.	Commissioner	Keola Kama	9/1/24	8/31/27	2	Mayor
6	F	6	14.	Commissioner	Shaina Foley	9/1/24	8/31/27	1	City Council
6	F	7	15.	Commissioner	Shannon Welles	9/1/22	8/31/25	2	Mayor
1	F	2	16.	Commissioner	Casey Carter	9/1/22	8/31/25	2	City Council
3	M	3	17.	Commissioner	Jovino Santos Neto	9/1/22	8/31/25	2	Mayor
2	M	n/a	18.	Commissioner	Julius Robinson	9/1/22	8/31/25	1	City Council
6	F	6	19.	Commissioner	Jessica Toon	9/1/22	8/31/25	2	Mayor
6	F	5	20.	Commissioner	Denise Burnside	9/1/22	8/31/25	2	City Council
6	M	6	21.	Commissioner	Nick Vaerewyck	9/1/22	8/31/25	2	Mayor

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	5	7			0	1	3			6	1		0
Council	4	4		1	2	3	0			5	0		1
Other													
Total	9	11		1	2	4	3			11	1		1

Key:

- *D List the corresponding *Diversity Chart* number (1 through 9)
 - **G List *gender identity*, 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 voluntary.*



Legislation Text


File #: Appt 02933, **Version:** 1

Appointment of Christina Frappia as member, Seattle Music Commission, for a term to August 31, 2027.

The Appointment Packet is provided as an attachment.



City of Seattle Boards & Commissions Notice of Appointment

Appointee Name: Christina Frappia		
Board/Commission Name: Seattle Music Commission		Position Title: Member
<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>Fill in appointing authority</i>		Term of Position: * 9/1/2024 to 8/31/2027 <input type="checkbox"/> <i>Serving remaining term of a vacant position</i>
Residential Neighborhood: Greenwood/North Park	Zip Code: 98133	Contact Phone No.: [REDACTED]
Background: Christina Frappia is a local event production manager who has spent the last 10 years working in the Seattle music community. She currently works on a variety of events and festivals including Bumbershoot, Seattle Pride In The Park, and Seattle Tattoo Expo. Originally from California, Christina moved to Seattle to pursue her bachelor’s degree in Business Management while immersing herself in the local music scene. Starting as a student DJ at Seattle University’s KXSU 102.1 FM and the GRAMMY U representative for the Recording Academy’s PNW chapter, she went on to an internship at the venue that kicked off the careers of many Seattle greats, The Crocodile. As Christina has moved forward in her career, she has worked in venues and events all over the greater Seattle area and looks forward to using her experience and knowledge to enhance the local events scene and create opportunities for youth of all backgrounds.		
Authorizing Signature (original signature):  Date Signed (appointed): July 9 th , 2024 th		Appointing Signatory: Bruce A. Harrell Mayor of Seattle

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

Christina Frappia

Since early 2016 I have been working in venues all across the Seattle area. I currently help execute multiple events throughout the city of various scales, including but not limited to Seattle Tattoo Expo, Seattle Pride In The Park, and Bumbershoot. Helping bring a fun and safe environment for live music to fans and artists is what I love to do.

WORK EXPERIENCE

Production Manager, Connors & Co Events - Seattle, WA (August 2021 - Current)

- Plan and execute every level of events such as the Seattle Tattoo Expo, Seattle Pride In The Park, Great Pumpkin Beer Festival, Sounders Fan Fest, and STG DOORS Gala.
- Responsibilities include managing the event budget, vendor communication, staffing, talent buying, and client communications.

Production Manager, The Showbox & Showbox SoDo - Seattle, WA (Feb. 2019 - Sep. 2021)

- Advanced shows with artists from start to finish, worked with booking on managing show budgets, and solved any problem day of show.
- Scheduling production staff including FOH, MONS, Stage Manager, & labor for both venues.

House Manager, The Showbox & Showbox SoDo - Seattle, WA (Sept. 2018 - Sep. 2021)

- Settled shows at both venues, oversaw front of house staff, and troubleshooted any issues throughout the evening.
- Provided support to different venue departments such as production, bar, and security.

Production Assistant, Connors and Co - Seattle, WA (Sept. 2016 - Jan. 2020)

- Filled a variety of roles based on the event including Box Office Manager and Back of House Manager.
- Worked on a wide range of projects including Seattle Tattoo Expo, Seattle Interactive Conference, Bumbershoot, Elysian Beer Festivals, Search Party, and Lemonhaze.

Production Manager, The Crocodile - Seattle, WA (April 2016 - March 2019)

- Started as an intern for Shaina Foley and worked in all roles of the venue, eventually moving to Production Manager and promoter rep for outside shows in end of 2016.
- Advanced shows, ran production day of show, and settlement.
- Worked as an outside promoter rep and advanced and settled shows for the Croc at many venues including Chop Suey, The Showbox, Tractor Tavern, and Neumos.

Grammy U Representative, The Recording Academy - Seattle, WA (Sept. 2017 - July 2018)

- Interviewed and set up soundcheck viewing opportunities for students with artists such as Dua Lipa, Lord Huron, and Post Malone.
- Organized and executed a student and board member mentorship program with over 40 participants.

EDUCATION

Bachelor of Arts in Business Administration Degree, Management Major

Seattle University, Seattle, WA

Class of 2018

ACTIVITIES/ORGANIZATIONS

Member, The Recording Academy, Pacific Northwest Chapter, 2014-2020

DJ, KXSU Seattle University's Student Run Radio Station, 2014-2017

Seattle Music Commission

21 Members: Pursuant to *Ordinance 124422*, all members subject to City Council confirmation, 3-year terms:

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Council	4	4		1	2	3	0			5	0		1
Other													
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- RD Residential Council District number 1 through 7 or N/A
Diversity information is self-identified and voluntary.



Legislation Text


File #: Appt 02934, **Version:** 1

Appointment of Olivia D. Hamilton as member, Seattle Music Commission, for a term to August 31, 2027.

The Appointment Packet is provided as an attachment.



City of Seattle Boards & Commissions Notice of Appointment

Appointee Name: Olivia D. Hamilton		
Board/Commission Name: Seattle Music Commission		Position Title: Member
<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>Fill in appointing authority</i>	Term of Position: * 9/1/2024 to 8/31/2027 <input type="checkbox"/> <i>Serving remaining term of a vacant position</i>	
Residential Neighborhood: Columbia City	Zip Code: 98108	Contact Phone No.: [REDACTED]
Background: Olivia D. Hamilton is a Seattle-based bassist, vocalist, composer, arranger, multi-instrumentalist, and multi-modal storyteller. They play for theaters, are a studio musician, and perform with various orchestras, jazz ensembles, and house bands in and around the Seattle area. Olivia has been the assistant organizer with Local76-493 AFM since 2018 and is deeply passionate about intersectional solidarity and creating a thriving socioeconomic ecosystem for all. When they aren't playing music or doing union work, they are out in nature. Or dancing. Or dancing out in nature. Anything to keep the inner hippie happy!		
Authorizing Signature (original signature):  Date Signed (appointed): July 9 th , 2024		Appointing Signatory: Bruce A. Harrell Mayor of Seattle

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

Olivia D. Hamilton

String Bass ✧ Electric Bass ✧ Voice

AFM ✧ ASCAP ✧ Maestra

Primary Instruments

String Bass
Electric Bass
Voice
Hurdy Gurdy

Secondary Instruments

Guitar
Ukulele
Piano
Saxophone
Clarinet
Cello

Other Relevant Skills

Composing
Arranging
Copyist Work
Acting

Current Ensembles

Two Men and a Bassist
The Femme Fatales Trio
Seattle Unity House Band

Composer

The Canterbury Tales, Noveltease
Theatre

Cymbeline, Seattle Shakespeare
Company

Various song settings, Shakespeare
Every Saturday: an online Complete
Works read through and workshop

AFM

Assistant Organizer, Local 76-493
2018 - Present

Arranger

String Arrangements, A Winter's Tapestry: An
Evening of Song

References

Erin McGaughan, Music Director Seattle
Unity Church

Michael Nutting, Music Director

Kim Strathdee Dare, Music Director

RJ Tancioco, Music Director
Contact information provided upon
request

Musicals, Cabarets, and Reviews

13*	Naked Mole Rat Gets Dressed: The Rock Experience*
Addams Family	New Voices 16*
AIDA	New Voices 17*
Always, Patsy Cline*	New Voices New Year's Edition*
A Midsummer's Night's Dream*	Next to Normal*
And So That Happened*	Nirvanov*
Angry Housewives	Oliver
A Night with the Russells	Persimmon Nights*
Annie	Peter Pan
Anything Goes	Pippin
Avenue Q	Pump Boys and Dinettes*
Bare: A Pop Opera*	Rocky Horror Show*
Bat Boy	Sail Away
Beautiful: The Carole King Musical	Sauced*
Beauty and the Beast	Scrooge
Billy Elliot	School of Rock, bass mentor
Bloody Bloody Andrew Jackson*	SEARCHERS*
Bye Bye Birdie	Seussical!
Cabaret	Shrek
Carrie: The Musical*	Sister Act
Champagne Widow*	Songs for a New World
Chess	South Pacific
Chitty Chitty Bang Bang	Spring Awakening*
Cinderella	String
Cubamor*	Sweet Charity
Dogfight	Tarzan
Evita	The Fantasticks*
Good News	The King and I
Grand Hotel	The Last 5 Years*
Great Wall*	The Last World Octopus Wrestling Champion
Guys and Dolls	The Lightning Thief
Hair*	The Music Man
Hairspray	The Noteworthy Life of Howard Barnes
Hedwig and the Angry Inch*	The Tempest*
Hello Dolly	The Sound of Music
Honk*	The SpongeBob Musical
How to Succeed in Business Without Really Trying	The Stinky Cheese Man: And Other Fair(l)ly (Stoopid) Tales *
Howl's Moving Castle	The Unsinkable Molly Brown*
I Do, I Do	The Who's TOMMY
In the Heights*	Twelfth Night*
Into the Woods	Urinetown
Jesus Christ Superstar*	Violet*
Judy's Scary Little Christmas	Welcome Home, A Village Holiday Show*
Kiss of the Spider Woman	Wild Party (Lippa)*
Legally Blonde*	Working*
Little Women*	Xanadu
Maltese Falcon*	You're a Good Man Charlie Brown*
Mamma Mia	
Mary Poppins	
Matilda	

* was a character/part of an on-stage band

Seattle Music Commission

21 Members: Pursuant to *Ordinance 124422*, all members subject to City Council confirmation, 3-year terms:

- 10 City Council-appointed
- 11 Mayor-appointed

Roster:

*D	**G	RD	Position No.	Position Title	Name	Term Begin Date	Term End Date	Term #	Appointed By
6	F	1	1.	Commissioner	Kelli Faryar	9/1/23	8/31/26	1	Mayor
6	M	2	2.	Commissioner	Nick Turner	9/1/23	8/31/26	1	City Council
6	M	n/a	3.	Commissioner	Andrew Joslyn	9/1/23	8/31/26	2	Mayor
6	M	2	4.	Chair	Jason Clackley	9/1/23	8/31/26	2	City Council
6	F	2	5.	Commissioner	Anne O’Dowd	9/1/23	8/31/26	2	Mayor
9	M	n/a	6.	Commissioner	Eric Lilavois	9/1/23	8/31/26	2	City Council
6	F	5	7.	Commissioner	Christina Frappia	9/1/24	8/31/27	1	Mayor
2	F	2	8.	Commissioner	Bunnie Marie Moore	9/1/24	8/31/27	2	City Council
	F	2	9.	Commissioner	Olivia D. Hamilton	9/1/24	8/31/27	1	Mayor
6	NB	3	10.	Commissioner	Andrea Friedman	9/1/22	8/31/25	1	City Council
2	M	1	11.	Commissioner	Jordan Leonard	9/1/24	8/31/27	1	Mayor
2	F	1	12.	Commissioner	Adra D. D. Boo	9/1/24	8/31/27	2	City Council
7	M	2	13.	Commissioner	Keola Kama	9/1/24	8/31/27	2	Mayor
6	F	6	14.	Commissioner	Shaina Foley	9/1/24	8/31/27	1	City Council
6	F	7	15.	Commissioner	Shannon Welles	9/1/22	8/31/25	2	Mayor
1	F	2	16.	Commissioner	Casey Carter	9/1/22	8/31/25	2	City Council
3	M	3	17.	Commissioner	Jovino Santos Neto	9/1/22	8/31/25	2	Mayor
2	M	n/a	18.	Commissioner	Julius Robinson	9/1/22	8/31/25	1	City Council
6	F	6	19.	Commissioner	Jessica Toon	9/1/22	8/31/25	2	Mayor
6	F	5	20.	Commissioner	Denise Burnside	9/1/22	8/31/25	2	City Council
6	M	6	21.	Commissioner	Nick Vaerewyck	9/1/22	8/31/25	2	Mayor

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	5	7			0	1	3			6	1		0
Council	4	4		1	2	3	0			5	0		1
Other													
Total	9	11		1	2	4	3			11	1		1

Key:

- *D List the corresponding *Diversity Chart* number (1 through 9)
 - **G List gender identity, 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 voluntary.*



Legislation Text


File #: Appt 02935, **Version:** 1

Appointment of Jordan Leonard as member, Seattle Music Commission, for a term to August 31, 2027.

The Appointment Packet is provided as an attachment.



City of Seattle Boards & Commissions Notice of Appointment

Appointee Name: Jordan Leonard		
Board/Commission Name: Seattle Music Commission		Position Title: Member
<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>Fill in appointing authority</i>	Term of Position: * 9/1/2024 to 8/31/2027 <input type="checkbox"/> <i>Serving remaining term of a vacant position</i>	
Residential Neighborhood: West Seattle	Zip Code: <i>Insert zip code</i>	Contact Phone No.: <i>Business phone # - NOT personal phone #</i>
Background: Jordan Leonard is the Senior Producer of Artist Development Programs at the Museum of Pop Culture (MoPOP) in Seattle, WA. As a musician and South Seattle Native, Jordan has worked to champion the Seattle music scene and support the growth and education of young artists over the past 10 years. Jordan attended and received a B.A. in Africana Studies with a focus on History & Music. During this time Jordan was involved in the LA county music scene as a bandleader, saxophonist, hosting a radio show, and serving as Jazz Music Director at KSPC 88.7. Upon returning to Seattle in 2014, Jordan got involved in music, DEIA, and education efforts by way of volunteering at KEXP as a DJ Assistant, hosting a radio show on Hollow Earth Radio, and working as a mentor, tutor, and case manager for BIPOC youth in Seattle Public Schools. Soon after, Jordan led program coordination and management at Seattle JazzED, a 501c3 non-profit focused on creating access to jazz education and performance for young musicians. Jordan transitioned to working for the Recording Academy’s PNW chapter where he supported regional artists submitting their music for Grammy consideration, membership, helping them find resources to further develop their craft, and building community in the Pacific Northwest music scene. As a guitarist in Seattle’s music scene, Jordan is passionate about helping the next generation of music creators discover their purpose and finding the tools they need to pursue it. Now at MoPOP, Jordan leads MoPOP’s Youth Advisory Board and supports artists and alumni of MoPOP’s Sound Off! program. The showcase and mentor program supports multiple cohorts of up-and-coming artists consisting of 100+ musicians & 50+ bands by way of direct mentorship, curating performance opportunities, ongoing artist consultations, and serving as a key resource for their long-term relationship and community- building.		
Authorizing Signature (original signature): 	Appointing Signatory: Bruce A. Harrell Mayor of Seattle	
Date Signed (appointed): July 9 th , 2024		

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

JORDAN LEONARD



JL

CONTACTS



EDUCATION

Pitzer College

Africana Studies-2014

Study of the African diaspora
with a focus in History and
Music

OUTREACH & DEIA EXPERIENCE

United Negro College Fund
Work Place Consultant

Seattle JazzED
DEIA Committee

Sound Transit
The Roadhouse at Angel Lake
Station Community Advisory
Committee

Work Experience

The Museum Of Pop Culture (May 2021- Present)

Senior Producer of Artist Development Programs

- Producer of Sound Off!, MoPOP's 21 and under music showcase and mentoring program.
- Mentoring, curating performance opportunities, offering artist consultations, and assisting with artist skill building for the Sound Off! Alumni network, which includes 8 artist cohorts dating back to SO! 18 participants.
- Building and maintaining relationships with 100+ musicians & 50+ bands
- Leader and organizer for the Youth Advisory Board. This board is composed of teens ages-15-18 would contribute to various MoPOP programs, such as the selection of participants at Sound Off!, the youth track of MoPOP's Science Fiction and Fantasy Short Film Festival (SFF SFF), and the curation of the Voicebox exhibit and YAB designed projects.
- Partnering with Seattle area music education non-profits to produce in-museum programs
- Community building with PNW non-profits and music organizations to support PNW artists development.
- Participating on Seattle Music Commission's Youth and Community Committee.

PCC Community Markets (Dec 2019-May 2021)

Community Relations Program Manager

- Conducted year long research, outreach, and diversity strategy to assist new PCC store openings
- Managing co-op wide programs (donations, sponsorship, grants, and neighborhood partnerships)
- Collaborated with HR to provide DEI strategy and training to new stores staff, including a 100 person Central District PCC staff
 - Central District PCC had 70% new patronage and 24% sales over forecast budget as of Aug. 2020

Recording Academy, Pacific Northwest (Apr 2017-Dec 2019)

Membership and Project Manager

- Led research and membership outreach efforts to Northwest music industry professionals and music creators across 7 states
- Led the PNW chapter's strategic event planning and execution of diversity and inclusion efforts
- Co-managed a budget of 60,000 dollars and executing contracts to produce events
- Developed programs informed by membership data and future chapter goals and managed the execution of various sizes events, summits, and performances from start to finish
- Executed events and programs featuring the best musical artist on the planet such as Khalid and Dua Lipa.
- Programmed such as the Membership Mix Networking event attracted and sustained the engagement of underrepresented music communities to support chapter DEI goals,
- Program (Member Mix and GRAMMY U Mentorship Showcase) designs have been implemented throughout the 12 Chapters nationwide
- Assisted in planning and identifying panelist of diverse backgrounds for the 2018 Upstream Music Summit in partnership with Vulcan Arts & Entertainment
- Implemented strategic outreach efforts that increased PNW's advisory board diversity from 3% to 33% people of color and 27% to 50% women in 3-year period
- Develop key relationships with a variety of stakeholders with various demographics and backgrounds throughout the PNW, Hawaii and Vancouver B.C. regions

Seattle JazzED (Nov 2015-Apr 2017)

Program Manager & Program Coordinator

- Aided families to navigate all elements of Seattle JazzED programs including: registration, financial aid awards, program scheduling, and on-site operations
- Coordinated communication and attendance of teaching artists, parents, students and volunteers at rehearsals for 10 programs and concerts

Seattle Music Commission

21 Members: Pursuant to *Ordinance 124422*, all members subject to City Council confirmation, 3-year terms:

- 10 City Council-appointed
- 11 Mayor-appointed

Roster:

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6	F	1	1.	Commissioner	Kelli Faryar	9/1/23	8/31/26	1	Mayor
6	M	2	2.	Commissioner	Nick Turner	9/1/23	8/31/26	1	City Council
6	M	n/a	3.	Commissioner	Andrew Joslyn	9/1/23	8/31/26	2	Mayor
6	M	2	4.	Chair	Jason Clackley	9/1/23	8/31/26	2	City Council
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6	F	5	7.	Commissioner	Christina Frappia	9/1/24	8/31/27	1	Mayor
2	F	2	8.	Commissioner	Bunnie Marie Moore	9/1/24	8/31/27	2	City Council
	F	2	9.	Commissioner	Olivia D. Hamilton	9/1/24	8/31/27	1	Mayor
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6	M	6	21.	Commissioner	Nick Vaerewyck	9/1/22	8/31/25	2	Mayor

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	5	7			0	1	3			6	1		0
Council	4	4		1	2	3	0			5	0		1
Other													
Total	9	11		1	2	4	3			11	1		1

Key:

- *D List the corresponding *Diversity Chart* number (1 through 9)
- **G List gender identity, 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 voluntary.



Legislation Text


File #: Appt 02936, **Version:** 1

Reappointment of Adra D. D. Boo as member, Seattle Music Commission, for a term to August 31, 2027.

The Appointment Packet is provided as an attachment.



City of Seattle Boards & Commissions Notice of Appointment

Appointee Name: Adra D.D. Boo		
Board/Commission Name: Seattle Music Commission		Position Title: Member
<input type="checkbox"/> Appointment OR <input checked="" type="checkbox"/> Reappointment		City Council Confirmation required? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Appointing Authority: <input checked="" type="checkbox"/> City Council <input type="checkbox"/> Mayor <input type="checkbox"/> Other: <i>Fill in appointing authority</i>		Term of Position: * 9/1/2024 to 8/31/2027 <input type="checkbox"/> <i>Serving remaining term of a vacant position</i>
Residential Neighborhood: West Seattle	Zip Code: 98126	Contact Phone No.: Prefers not to list phone number open to PDR; available upon request to City staff
Background: Seattle soul singer, emcee, “Westminster Daddy” and Auntie, Adra Boo walks through walls. While some in the age look to construct boxes for others, Boo flouts these efforts, working to inspire through interconnectivity, sacrifice and, of course, a touch of sweetness. Formerly known in the Emerald City as one half of the electro-funk duo, Fly Moon Royalty, which has shared stages with the likes of Sharon Jones & The Dap Kings, Robert Glasper, and Macklemore, Boo also performs regularly as a featured singer for musicians like Erik Blood, Vox Mod, Massy Ferguson, and the Grammy Award-winning composer and Seattle native, Andrew Joslyn. Currently, she is a member of Seattle’s new wave noir band, Hotels, and doing more and more solo exploration, further proving not even the sky’s the limit. Boo also holds a place in the 2019 Honorary Westminster Daddy Hall of Fame, and is a member of both SimonePin Productions, a technical dance and burlesque company owned by Women of Color, as well as Dark Diamonds Burlesque, and all POC burlesque troupe based in Seattle. When not singing, Boo works in her community in multiple facets, including previously holding a board seat with the Pacific Northwest Grammy Chapter, and currently directing Rain City Rock Camp’s Adult Rock Camp, energizing womxn, trans, and gender expansive/non-binary individuals towards living their best lives, musically and beyond. Boo is also a regular emcee for summer music festivals, burlesque and cabaret, and a former festival correspondent for the award-winning alternative weekly, The Stranger. A veteran performer on a myriad stages, Boo has been compared to timeless musicians like Aretha Franklin and Tina Turner, unafraid to ruffle feathers or rouse would-be audiences. And while all of these efforts cause her to stand out in the city, it’s her work as an artistic liaison that has made her a local legend.		
Authorizing Signature (original signature): 		Appointing Signatory: Sara Nelson Council President
Date Signed (appointed): 7/9/24		

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

Adra Boo

Adra D. D. Boo

Seattle, WA

Skills

Quick-learning, solution-oriented self-starter with versatile experience ranging from office support and program coordination to customer service and management of a small team.

Clear and concise communicator/facilitator with highly developed public speaking and presentation skills.

Resourceful and organized, adept at supporting multiple programs and individuals and helping to develop efficiencies and processes that lend to creating a better, more productive workplace.

Experience

Adra Boo / Owner, Curator

2015 - PRESENT, Seattle, WA

- Respected host and emcee for various corporate, non-profit and cultural events including fundraisers, festivals, music and theatrical performances.
- Highly sought after vocalist adept in studio recording, songwriting and performing.
- Teacher of stage performance, public speaking, and personal enrichment.
- Curator of performance experiences including Seattle PrideFest and Black Hot Sunday, an event dedicated to showcasing Black Performance Artists and Black Entrepreneurs.
- Theatrical experience starting 1998 to include stage management and directing, moving into music and emceeing in 2008. Became Sole Proprietor in 2015, LLC in 2017.

Rain City Rock Camp/ Adult Programs Lead, ARC Director

2018 - PRESENT, Seattle, WA

- Plan, design, organize and lead programming for a 1-2 weekend-long event focusing on music, performance and empowerment for womxn, trans, and gender-expansive individuals over age 21. Program runs 2-3 times per year.
- Recruit and enroll new and returning participants, teaching artists and volunteers, ensuring quality, equity and diversity.
- Started as a volunteer, providing vocal and performance coaching for both Adult Rock Camp and Rain City Rock Camp youth programs.

Business Impact NW / Sr. Program Coordinator

2015 - 2019, Seattle, WA

- Responsible for coordination of the Veterans Business Outreach Center (VBOC) and Washington Women's Business Center

- (WBC) including scheduling and client database management.
- Provided small business coaching to new entrepreneurs including business plan and resource assistance.
- Lead coordinator of “Business Expert Sessions” workshops.
- Facilitated/taught multiple webinars including the organization’s orientation webinar “Square One” and quarterly “Toolkit Series” webinars based on building business plans, using social media for marketing, and crowdfunding for businesses.
- Assisted with management of organization’s social media accounts.

Education

Seattle Central College

Seattle, WA

Business Management, Modern Jazz Performance

South Seattle Community College

Seattle, WA

Grant Writing & Fundraising

Freehold Theater /

Seattle, WA

Diversity Scholarship Recipient for Theater Performance

Affiliations

Rain City Rock Camp
Fly Moon Royalty
Hotels (Music)
Simone Pin Productions

Seattle Music Commission

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Roster:

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6	M	6	21.	Commissioner	Nick Vaerewyck	9/1/22	8/31/25	2	Mayor

SELF-IDENTIFIED DIVERSITY CHART

	(1)				(2)		(3)	(4)	(5)	(6)	(7)	(8)	(9)
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Council	4	4		1	2	3	0			5	0		1
Other													
Total	9	11		1	2	4	3			11	1		1

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- RD Residential Council District number 1 through 7 or N/A
Diversity information is self-identified and voluntary.



Legislation Text


File #: Appt 02937, **Version:** 1

Reappointment of Keola Kama as member, Seattle Music Commission, for a term to August 31, 2027.

The Appointment Packet is provided as an attachment.



City of Seattle Boards & Commissions Notice of Appointment

Appointee Name: Keola Kama		
Board/Commission Name: Seattle Music Commission		Position Title: Member
<input type="checkbox"/> Appointment OR <input checked="" 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>Fill in appointing authority</i>		Term of Position: * 9/1/2024 to 8/31/2027 <input type="checkbox"/> <i>Serving remaining term of a vacant position</i>
Residential Neighborhood: Hillman City	Zip Code: 98118	Contact Phone No.: [REDACTED]
Background: Keola Kama is a native Hawaiian from the island of Maui, whose education and music career has taken him from Seattle to Los Angeles and back. Music has always been at the heart of his being – the family home was constantly filled with his mother's opera singing (she performs locally around Seattle) and his first memories revolved around experimenting with the piano and the guitar in the living room, which then progressed to school band geek status quickly thereafter. This then led to a passion for deejaying and a lifelong obsession with crate digging. Starting out in L.A., he was a radio host and volunteer coordinator with community radio station KPFK FM, where he created programs to empower the station's community of activists and volunteers via job skills training, community-building, and programming opportunities for underserved groups. Next up was riding the first wave of digital marketing at Capitol Records, followed by moves to EMI Music, and then Universal Music Group. Being at the cutting edge of digital marketing in its infancy provided him with insight into how the music landscape was rapidly evolving and changing the nature of how we consume music. After 10 years at record labels, Keola joined Napster in Seattle, to help the team innovate in the streaming space via both marketing partnerships with indie artists, as well as negotiating licensing agreements with labels. The accumulation of this experience and knowledge has him energized to help expand the opportunities for artists and fans alike, going forward.		
Authorizing Signature (original signature): 		Appointing Signatory: Bruce A. Harrell Mayor of Seattle
Date Signed (appointed): July 9 th , 2024		

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

EXECUTIVE SUMMARY

Digital Music Strategist with extensive music label commercial, marketing, and partner management experience. I've gained a unique knowledge foundation at several of the most demanding brands in the world including Capitol Records, EMI Music, Universal Music, and Napster. Demonstrated a strong record of increased revenue via creative and effective marketing campaigns across multiple high volume/high visibility digital partners while at music labels, and maximized Napster's market share across labels as well as securing fair and favorable terms via negotiated licensing agreements and amendments with labels. Possess exceptional management and leadership ability with highly developed analytical, negotiation, communication, organization, and team-building skills. Passionate about music and technology and the partnerships they create.

Skills include:

- Utilizing highly developed interpersonal skills and industry experience to create successful and long-term relationships between music labels and music providers
- Creative thinking to execute marketing campaigns which achieve and exceed goals
- Problem solver with the determination to identify an issue, investigate, and provide solutions
- Detail oriented to set goals and achieve them as scheduled
- Collaborative ability with cross-functional team to create systems, process improvements, and best practices
- Critical data analysis of label and partner performance to optimize future campaigns
- Managerial and motivational acumen to effectively supervise support team to achieve objectives
- Adaptability to effectively navigate continuous change in the industry

EXPERIENCE

NAPSTER | SEATTLE, WA | APRIL 2016 – PRESENT

Director, Label Relations and Licensing | April 2016 – Present

Label Relations

- Responsible for creating successful and long-term relationships with both major and independent labels and serving as Napster's advocate across the music industry. Utilizing ideation to implement creative marketing campaigns with music labels to ensure label partner and internal goals are achieved across the platform. Coordinate programming of label content across Editorial and Socials. Secure artist assets/clearances for Partner Development Team to feature in high visibility merchandising placements. Consult with Napster interdepartmental leads including Partner, Product, Platform, BI, Finance and Legal teams on decisions as they impact label concerns, including strategy, new products/services, and distribution partnerships.

Label Licensing

- Negotiating global direct licensing deals and renewals with indie labels and artists to secure sustainable, fair and favorable terms, ensuring compliance with the terms of all Napster master rights holder agreements.
- Negotiating deal amendments to successfully launch new products, tiers of service, partnerships and other business development opportunities.

Programming

- Utilizing data, an expansive knowledge of all genres, and bespoke artist marketing campaigns, to tailor a programming experience to delight the Napster User base: Programming franchises include New Releases, New Music Playlist, Song Of The Day Playlist, Album Spotlights, and Catalog Spotlights.

Management

- Manage the Social Media Manager and Editorial Department.
- Conduct performance reviews to highlight areas of strength, weakness, and growth opportunities.

Live Events

- Producing live performances at the Seattle HQ and acting as the primary handler for labels, artists, and managers. Coordinating content captures to leverage around release campaigns.

Social Media

- Responsible for creating compelling social media campaigns in partnership with music labels to further enhance cross-platform campaigns and programming initiatives.

Analysis

- Analyzing performance data and royalty reports of labels to more effectively understand market share trends in the service and maximize opportunities. Utilizing business performance metrics to drive business in the service and run regular business reviews with labels.

UNIVERSAL MUSIC | SANTA MONICA, CA | NOVEMBER 2012 – APRIL 2016

Director, Commercial Partnerships (Global) | December 2015 – April 2016

Management

- Manage multiple global digital streaming and download accounts generating \$40M in annual revenue with year over year increases across account base.
- Manage cross-functional teams to ensure all aspects of the partnership between labels and accounts are executed effectively and efficiently.
- Team leader managing support staff to ensure their daily duties, as well as overall team goals, are executed in a timely manner via weekly strategy meetings and a policy of open communication.
- Conduct performance reviews to highlight areas of strength, weakness, and growth opportunities.

Strategy

- Contribute to business development strategy via in-depth analysis of account performance, evaluating key performance elements to determine profitability and identify risk.
- Create and implement strategic initiatives for new consumer propositions at accounts to drive revenue and engagement.

Content

- Plan and execute high profile and complex artist campaigns with accounts in order to maximize visibility for and engagement with artists.
- Coordinate content creation for use in promotional campaigns.
- Utilize long-range planning strategy around new release content to achieve early interest with accounts and lock in merchandising and cross-promotion for key artists.

Analysis

- Analyze marketing campaigns across partners to identify the most effective opportunities for user engagement and tailor future artist launch plans accordingly.
- Create weekly strategic recaps for key accounts to effectively communicate to executives vital account trends and performance.
- Prepare and present Annual Business Reviews for key accounts analyzing performance and identifying issues and opportunities, enabling UMG to build strong relationships and increase revenue with each partner.

Account Director, Digital Sales | February 2014 – December 2015

Account Executive, Digital Sales | November 2012 – February 2014

EMI MUSIC | HOLLYWOOD, CA | APRIL 2007 – NOVEMBER 2012

Account Manager, Digital Sales | June 2009 – November 2012

Coordinator, Digital Sales | June 2008 – June 2009

Coordinator, Sales Admin | April 2007 – June 2008

CAPITOL RECORDS | HOLLYWOOD, CA | AUGUST 2005 – MARCH 2007

Staff Assistant, New Media & Strategic Marketing | August 2005 – March 2007

Seattle Music Commission

21 Members: Pursuant to *Ordinance 124422*, all members subject to City Council confirmation, 3-year terms:

- 10 City Council-appointed
- 11 Mayor-appointed

Roster:

*D	**G	RD	Position No.	Position Title	Name	Term Begin Date	Term End Date	Term #	Appointed By
6	F	1	1.	Commissioner	Kelli Faryar	9/1/23	8/31/26	1	Mayor
6	M	2	2.	Commissioner	Nick Turner	9/1/23	8/31/26	1	City Council
6	M	n/a	3.	Commissioner	Andrew Joslyn	9/1/23	8/31/26	2	Mayor
6	M	2	4.	Chair	Jason Clackley	9/1/23	8/31/26	2	City Council
6	F	2	5.	Commissioner	Anne O’Dowd	9/1/23	8/31/26	2	Mayor
9	M	n/a	6.	Commissioner	Eric Lilavois	9/1/23	8/31/26	2	City Council
6	F	5	7.	Commissioner	Christina Frappia	9/1/24	8/31/27	1	Mayor
2	F	2	8.	Commissioner	Bunnie Marie Moore	9/1/24	8/31/27	2	City Council
	F	2	9.	Commissioner	Olivia D. Hamilton	9/1/24	8/31/27	1	Mayor
6	NB	3	10.	Commissioner	Andrea Friedman	9/1/22	8/31/25	1	City Council
2	M	1	11.	Commissioner	Jordan Leonard	9/1/24	8/31/27	1	Mayor
2	F	1	12.	Commissioner	Adra D. D. Boo	9/1/24	8/31/27	2	City Council
7	M	2	13.	Commissioner	Keola Kama	9/1/24	8/31/27	2	Mayor
6	F	6	14.	Commissioner	Shaina Foley	9/1/24	8/31/27	1	City Council
6	F	7	15.	Commissioner	Shannon Welles	9/1/22	8/31/25	2	Mayor
1	F	2	16.	Commissioner	Casey Carter	9/1/22	8/31/25	2	City Council
3	M	3	17.	Commissioner	Jovino Santos Neto	9/1/22	8/31/25	2	Mayor
2	M	n/a	18.	Commissioner	Julius Robinson	9/1/22	8/31/25	1	City Council
6	F	6	19.	Commissioner	Jessica Toon	9/1/22	8/31/25	2	Mayor
6	F	5	20.	Commissioner	Denise Burnside	9/1/22	8/31/25	2	City Council
6	M	6	21.	Commissioner	Nick Vaerewyck	9/1/22	8/31/25	2	Mayor

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	5	7			0	1	3			6	1		0
Council	4	4		1	2	3	0			5	0		1
Other													
Total	9	11		1	2	4	3			11	1		1

Key:

- *D List the corresponding *Diversity Chart* number (1 through 9)
- **G List *gender identity*, 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 voluntary.



Legislation Text


File #: Appt 02938, **Version:** 1

Reappointment of Bunnie Marie Moore as member, Seattle Music Commission, for a term to August 31, 2027.

The Appointment Packet is provided as an attachment.



City of Seattle Boards & Commissions Notice of Appointment

Appointee Name: Bunnie Marie Moore		
Board/Commission Name: Seattle Music Commission		Position Title: Member
<input type="checkbox"/> Appointment OR <input checked="" type="checkbox"/> Reappointment		City Council Confirmation required? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Appointing Authority: <input checked="" type="checkbox"/> City Council <input type="checkbox"/> Mayor <input type="checkbox"/> Other: <i>Fill in appointing authority</i>		Term of Position: * 9/1/2024 to 8/31/2027 <input type="checkbox"/> <i>Serving remaining term of a vacant position</i>
Residential Neighborhood: Upper Rainier Beach	Zip Code: 98118	Contact Phone No.: [REDACTED]
Background: <p>Bunnie Marie Moore, professionally known as BunnieOnTheBoard, is an Audio Engineer and Teaching Artist uniquely filling a gap in the current monoculture that is recording engineers. By focusing on work with women and artists of color, she aims to show that the recording studio doesn't have to be a scary place for artists like them; and that they can trust their artistic process in the hands of someone who understands the cultural nuances that play such an important part in the depth of their music.</p> <p>With a passion for building bridges between creators and their goals, Bunnie has partnered with organizations such as the City of Burien and Arts Globo to teach songwriting courses and to help build out educational programs. In her work as GRAMMY U Representative with The Recording Academy, she was able to revamp the mentorship program, making it one of the most sought-after for college students in the Pacific Northwest.</p> <p>In her current role as Creative Director of newly formed record label, PNW Beats, Bunnie is using that same passion to grow the careers of a talented roster of homegrown artists and producers. With music at the center of her universe, she enjoys spending her time outside of the studio consulting and volunteering for area arts organizations such as MusiCares, Rain City Rock Camp, The Vera Project and ArtistTrust.</p>		
Authorizing Signature (original signature):  Date Signed (appointed): 7/9/24		Appointing Signatory: Sara Nelson Council President

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

BUNNIE MARIE MOORE



SUMMARY OF QUALIFICATIONS

- **Communication Skills:** seamless interaction with multiple teams to complete production projects, delivering presentations to peers and industry professionals through community outreach, managing membership databases
- **Technical Skills:** managing production teams using collaboration platforms, event planning and hosting, ProTools software certification, voice-over production, television and radio advertisement production, organizing and tracking media files throughout production process



EDUCATION

Shoreline Community College of Music Technology |

Spring 2020

Associate of Applied Arts & Sciences:

Shoreline, Wa

Digital Audio Production

- **Coursework:** Music publishing and copyrights, music business, sound design, audio post-production, digital multi-tracking using analog consoles, project management, digital audio to video sync
- **Extracurricular:** Audio Engineering Society student participant, GRAMMY U Mentorship Program participant, volunteered with local music support organizations such as VERA Project, Artist Trust, Totem Star and Rain City Rock Camp. Founder and Executive Producer of Creators on Tour Club: A club focused on uniting students from different creative arts majors across campus with the goal of building networks and fostering collaboration



EXPERIENCE

Arts Globo |

October 2020- Present

Teaching Artist

Seattle, Wa

- Establish and develop curriculum focused on the principles, artistry and business of songwriting
- Coordinate with other Teaching Artists to identify educational gaps, overlaps and collaboration opportunities
- Organize and track attendance records, administrative documents, and student feedback surveys

Recording Academy |

Fall 2018-Summer 2020

GRAMMY U Representative

Seattle, Wa

- Designed, curated and implemented events and workshops catered to college students studying in music and arts related fields
- Partnered with area studio owners, professional engineers and arts organizations to draw attention to ways in which they can help students reach their educational and professional goals
- Designed successful Mentorship Program and sold-out showcase which was adopted nationally
- Spearheaded committee of Mentor/Mentee pairs aimed at providing mentees with on-the-job experience in a variety of music-related positions
- Drafted chapter-wide email correspondence, reaching 200+ Recording Academy members
- Traveled to area college campuses to promote programs and recruit new members to the GRAMMY U organization

The GRAMMYS |

January 2020

Music Broadcast Trucks Assistant

Seattle, Wa

- Helped coordinate artist-team engineers mixing schedules, provided facility information for easy navigation
- Procured rehearsal schedules, kept track of changes technical needs, informing house engineers of any updates
- Shadowed house engineers and artist-team engineers during rehearsal and broadcast mixes
- Conducted exclusive backstage tours for traveling artists and music industry executives

Seattle Music Commission

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Legislation Text

File #: CB 120831, **Version:** 1

CITY OF SEATTLE

ORDINANCE _____

COUNCIL BILL _____

AN ORDINANCE relating to the West Seattle Junction Parking and Business Improvement Area; modifying the boundaries; and amending Ordinance 113326, as previously amended by Ordinances 119539, 120570, 121758, 124528, and 125152.

WHEREAS, in 1987, through Ordinance 113326, the City established the West Seattle Junction Parking and Business Improvement Area (PBIA), providing for the levy of special assessments upon businesses within the PBIA for the purpose of enhancing conditions for operation of those businesses; and

WHEREAS, in 1999, through Ordinance 119539, the City increased the original assessment rates for the PBIA; and

WHEREAS, in 2001, through Ordinance 120570, the City clarified the legislation to more accurately describe and implement the intent of the petitioners who requested that the City create the PBIA; and

WHEREAS, in 2005, the City passed Ordinance 121758, increasing the established assessment rates for the PBIA; and

WHEREAS, in 2014, the City passed Ordinance 124528, increasing the established assessment rates and amending the boundaries for the PBIA; and

WHEREAS, in 2016, the City passed Ordinance 125152, increasing the established assessment rates for the PBIA; and

WHEREAS, on June 14, 2024, the West Seattle Junction Association, which oversees the PBIA, proposed to expand the BIA boundaries in two specific areas within “Zone B” of the PBIA to reflect commercial development that has occurred in the neighborhood in recent years; and

WHEREAS, the City has reviewed the modification area to ensure that it is in accordance with RCW

35.87A.075; and

WHEREAS, pursuant to RCW 35.87A.075, the City Council on August 6, 2024 adopted Resolution 32141 titled “A RESOLUTION of intention to modify the boundaries for the West Seattle Junction Parking and Business Improvement Area and fix a date and place for a hearing thereon”; and

WHEREAS, on September 12, 2024 or as soon thereafter as possible, in accordance with RCW 35.87A.075, the City Council held a public hearing regarding the proposed modification of the West Seattle Junction PBIA’s “Zone B” boundaries; NOW, THEREFORE,

BE IT ORDAINED BY THE CITY OF SEATTLE AS FOLLOWS:

Section 1. Section 1 of Ordinance 113326, last amended by Ordinance 124528, is amended as follows:

Section 1. District Established. As authorized by RCW Chapter 35.87A, there is hereby established a West Seattle Junction Parking and Business Improvement Area within the boundaries described below and as shown on the map attached as “Exhibit A”. (When a street or alley is named, the area boundary is the centerline of the right-of-way). The District shall have two areas and a parking zone overlay as follows:

Zone A

- Beginning at the intersection of 44th Ave SW and SW Oregon St, proceed east along SW Oregon St to 42nd Ave SW
- Proceed south along 42nd Ave SW to SW Edmunds St
- Proceed west along SW Edmunds St to 44th Ave SW
- Proceed north along 44th Ave SW to SW Oregon St

~~((East: 42nd Avenue S.W. between the center of the right-of-way and S.W. Oregon extending two blocks to the center of the right-of-way on S.W. Edmunds, to the center right-of-way on 42nd Avenue S.W.~~

~~West: 44th Avenue S.W. between the center right-of-way on S.W. Oregon extending two blocks to the center of the right-of-way on S.W. Edmunds, to the center of the right-of-way on 44th Avenue S.W.~~

~~North: S.W. Oregon between the center right-of-way on 44th Avenue S.W. extending two short blocks to the center of the right-of-way on 42nd Avenue S.W., to the center of the right-of-way on S.W. Oregon.~~

~~South: S.W. Edmunds between the center of the right-of-way on 44th Avenue S.W. extending two short blocks to the center of the right-of-way on 42nd Avenue S.W., to the center right-of-way on S.W. Edmunds.))~~

Zone B

- Beginning at the intersection of Glenn Way SW and SW Oregon St, proceed east along SW Oregon St to the alley between 44th Ave SW and California Ave SW
- Proceed north along the alley inclusive of parcels on the east side of the alley with frontage on California Ave SW to SW Dakota St
- Proceed east along SW Dakota St to the alley between California Ave SW and 42nd Ave SW
- Proceed south along the alley to SW Genesee St inclusive of parcels on the west side of the alley with frontage on California Ave SW
- Proceed east along SW Genesee St to the alley between 42nd Ave SW and 41st Ave SW
- Proceed south along the alley to the north property line of parcel #1333100000
- Proceed east along the north property line of parcel #1333100000 to 41st Ave SW
- Proceed south on 41st Ave SW to the northwest corner of parcel #0952006850
- Continue east along the north property line of parcels #0952006850 and #0952006880 to 40th AV SW
- Proceed north on 40th Ave SW to the northwest corner parcel #7942040000 then proceed north and east

along the north property line of parcel #7942040000 to 39th Ave SW

- Continue north on 39th Ave SW to the north property line of parcel #0952007370 and proceed east along the north property line of parcel #0952007370 then proceed south along the east property line of parcel #0952007370
- Continue south crossing Fautleroy Wy SW to the east property line of parcel # 0952007430
- Continue south crossing SW Alaska St to the north property line of parcel #6126600235
- Proceed west along the north property line of parcel #6126600235
- Proceed south along the western property line of #6126600235
- Proceed east along the southern property line of #6126600235 to the alley between Fautleroy Way SW and 38th Ave SW to SW Edmunds St
- Proceed south along the alley between Fautleroy Way SW and 38th Ave SW to the intersection of the alley with SW Edmunds St
- Proceed west along SW Edmunds St to the intersection of Fautleroy Way SW and SW Edmunds St
- Proceed south to the south property line of parcel #6126600800 then proceed west along the south property line of parcel #6126600800 to the east property line of parcel #6126601010
- Proceed south along the east property line of parcel #6126601010 its south property line and proceed west along the south property line to 40th Ave SW
- Proceed north along 40th Ave SW to SW Edmunds St
- Proceed west along SW Edmunds St to the east property line of parcel #7579201005

- Proceed south along the east property line of parcel #7579201005 then west along the south property line of parcel #7579201005 to California Ave SW
- Proceed south along California Ave SW to the south property line of parcel #3902100220 and proceed east along the south property line to the intersection of Lewis Pl SW and Erskine Way SW
- Proceed northeast along Erskine Way SW to SW Edmunds St
- Proceed west along SW Edmunds St to the alley between 45th Ave SW and 44th Ave SW
- Proceed north along the alley between 45th Ave SW and 44th Ave SW to Glenn Way SW
- Proceed northwest along Glenn Way SW to SW Oregon St

~~((When describing Zone B, the outer boundaries of Zone A abuts the inner boundaries of Zone B. East: The eastern lot line of 1-24, block 46, Sparkman and McLean's First Addition, and continuing along the eastern lot line of lots 1-15, block 51, Holbrook and Clark's Addition and continuing to a line extending from the southern lot line of lot 15, block 51, Holbrook and Clark's Addition; continuing eastward along the southern lot line 15, block 52, Holbrook and Clark's Addition, to the center of the right-of-way on 41st Avenue S.W., and continuing along the center of the right-of-way of 41st Avenue S.W. to a line extending from the northern lot line of lot 19, block 53, Holbrook and Clark's Addition; extending eastward to the center of the alley between blocks 53 and 54, Holbrook and Clark's Addition, and continuing to the northern lot line of lot 20, block 54, Holbrook and Clark's Addition, and extending to the center of the right-of-way of 40th Avenue S.W. and continuing along the center of the right-of-way of 40th Avenue S.W. to a line extending from the northern lot line of lot 17, block 55, Holbrook and Clark's Addition, continuing along the eastern lot line of lots 10-16, block 55, Holbrook and Clark's Addition and continuing to a line extending from the northern lot line of lot 10, block 56, Holbrook and Clark's~~

~~First Addition and continuing along the northern lot line of lot 10, block 57, Holbrook and Clark's Addition, and continuing along the eastern lot line of lots 11-24, block 57, Holbrook and Clark's Addition, and continuing along the eastern lot line of lot 4, block 2, Norris Addition, to a line extending from the southern lot line of lots 1, 2, 3, 4, block 2, Norris Addition; and extending to the center of the right-of-way of Fautleroy Avenue S.W. and continuing along the center of the right-of-way of Fautleroy Avenue S.W. between a line extending from the northern lot line of lot 9, block 3, Norris Addition, and extending to the southern lot line of lot 4, block 4, Norris Addition.~~

~~South: The southern lot line of lot 4, block 4, Norris Addition, and continuing along the eastern lot lines of lots 42-43, block 4, Norris Addition and continuing along the southern lot line of lot 43, block 4, Norris Addition, and continuing along the western lot line of lots 43-48, block 4, Norris Addition, and extending to the center of the right-of-way of S.W. Edmunds, and continuing along the center of the right-of-way of S.W. Edmunds to the center of the right-of-way of 42nd Avenue S.W. The center of the right-of-way along 42nd Avenue S.W. between the center of the right-of-way of S.W. Edmunds, and extending to the center of the right-of-way of S.W. Oregon and continuing along the center of the right-of-way of S.W. Oregon to a line extending from the western lot line of lot 6, block 2, Sparkman and McLean's First Addition, and continuing along the western lot line of lots 1-6, block 2, Sparkman and McLean's First Addition and continuing to the center of the right-of-way of S.W. Genesee.~~

~~The eastern lot line of lots 1, 2, 3, block 6, Scenic Park, and continuing along the northern lot line of lot 4, block 6, Scenic Park; and extending to the center of the right-of-way of California Avenue S.W., and continuing along the eastern lot line of Lot 1, and halfway through lot 2, block 5, Kirkwood Addition; and continuing along halfway through lot 2 in a westerly direction, block 5, Kirkwood Addition, and extending to the center of the right-of-way of Erskine Way S.W., and continuing along the center of the right-of-way of Erskine Way S.W. to a line extending from the southern lot line of lot 6, block 2, Kirkwood Addition, and continuing along the southern lot line of lot 6, block 2, Kirkwood Addition, to the center of the right-of-way of S.W. Edmunds and~~

~~continuing along the center of the right-of-way of S.W. Edmunds to a line extending from the eastern lot line of lot 1, block 6 Seenic Park Addition.~~

~~North: The center of the right-of-way of S.W. Genesee between a line extending from the western lot line of lot 1, block 2, Sparkman and McLean's First Addition and continuing to a line extending from the eastern lot line of lot 1, block 46, Sparkman and McLean's First Addition.~~

~~West: 44th Avenue S.W. between the center of the right-of-way of S.W. Oregon and extending two blocks to the center of the right-of-way of S.W. Edmunds, to the center of the right-of-way of 44th Avenue S.W. and continuing along the center of the right-of-way of S.W. Edmunds to a line extending from the western lot line of lot 24, block 3, Central Park Addition, and continuing along the western lot line of lots 1-24, block 3, Central Park Addition, and continuing along the western lot line of lot 17-24, block 3, Holbrook and Clark's Addition, and extending to the center of the right-of-way of Glenn Way S.W., and continuing along the center of the right-of-way of Glenn Way S.W. to the center of the right-of-way of 45th Avenue S.W. and the center of the right-of-way of S.W. Oregon and continuing easterly along the center of the right-of-way of S.W. Oregon to the center of the right-of-way of 44th Avenue S.W.))~~

Zone C "Parking"

- Beginning at the intersection of Glenn Way SW and SW Oregon St, proceed east along SW Oregon St to the alley between 44th Ave SW and California Ave SW
- Proceed north along the alley inclusive of parcels on the east side of the alley with frontage to California Ave SW to the north property line of parcel #7904700106
- Proceed east along the north property line of parcel #7904700106 to the north property line of parcel #0952006200
- Continue east along the north property line of parcel #0952006200 to the north property line of parcel

#0952006070

- Continue east along the north property line of parcel #0952006070 to the north property line of parcel #0952005960
- Proceed south along the east property line of parcel #0952005960 to the north property line of parcel #1333100000, following the alley between 42nd Ave SW and 41st Ave SW
- Proceed west along the north property line of parcel #1333100000 to 42nd Ave SW
- Proceed south along 42nd Ave SW to SW Edmunds St
- Proceed west along SW Edmunds St to the east property line of parcel #7579201005
- Proceed south along the east property line of parcel #7579201005 then west along the south property line of parcel #7579201005 to California Ave SW
- Proceed south along California Ave SW to the south property line of parcel #3902100220 and proceed west along the south property line to the intersection of Lewis Pl SW and Erskine Way SW
- Proceed northeast along Erskine Way SW to SW Edmunds St
- Proceed west along SW Edmunds St to the alley between 45th Ave SW and 44th Ave SW
- Proceed north along the alley between 45th Ave SW and 44th Ave SW to Glenn Way SW
- Proceed northwest along Glenn Way SW to SW Oregon St

~~((East: 42nd Avenue S.W. between the center of the right-of-way of S.W. Edmunds extending two blocks to the center of the right-of-way of S.W. Oregon, to the center of the right-of-way of 42nd Avenue S.W.~~

~~West: Glenn Way S.W. between the center of the right-of-way of S.N. Oregon and a line extending from the~~

~~northern tip of lot line 16, block 3, Holbrook and Clark's Addition, to the center of the right-of-way of Glenn Way S.W., and extending from the western lot line of lots 16-24, block 3, Holbrook and Clark's Addition, and continuing along the western lot lines of lots 1-24, block 3, Central Park Addition, and extending to the center of the right-of-way of S.W. Edmunds.~~

~~North: S.W. Oregon between the center of the right-of-way of 45th Avenue S.W., to a line extending from the western lot line of lot 6, block 2, Sparkman and McLean's First Addition, to the center of the right-of-way of S.W. Oregon; and continuing along the western lot line of lots 5, 6, and halfway through lot 4, block 2, Sparkman and McLean's First Addition, and continuing halfway through lot 4, block 2, Sparkman and McLean's First Addition, to the center of the right-of-way of California Avenue S.W. and continuing along the southern lot line of lot 12, block 48, Sparkman and McLean's First Addition, and continuing along the eastern lot line of lots 13-24, block 48, Sparkman and McLean's First Addition to the center of the right-of-way of S.W. Oregon and continuing along the center of the right-of-way of S.W. Oregon to the center of the right-of-way of 42nd Avenue S.W.~~

~~South: S.W. Edmunds between a line extending from the eastern lot line of lot 22, block 1, Central Park Addition, and continuing along the eastern lot line of lots 1, 2, 3, block 6, Scenic Fork, and continuing along the northern lot line of lot 4, block 6, Scenic Park Addition, and continuing along the northern lot line of lot 4, block 6, Scenic Park Addition, and extending to the center of the right-of-way of California Avenue S.W. and continuing along the eastern lot line of lot 1, and halfway through lot 2, block 5, Kirkwood Addition, and continuing along in a westerly direction halfway through lot 2, block 5, Kirkwood Addition, and extending to the center of the right-of-way of Erskine Way S.W., and continuing along the center of the right-of-way of Erskine Way S.W. to a line extending from the southern lot line of lot 6, block 2, Kirkwood Addition and continuing along the southern lot line of lot 6, block 2, Kirkwood Addition, and extending to the center of the right-of-way of S.W. Edmunds and continuing along the center of the right-of-way of S.W. Edmunds to a line extending from the western lot line of lot 25, block 3, Central Park Addition.))~~

Section 2. The untitled map representing “Exhibit A” attached to Ordinance 113326, amended through Ordinance 124528 as “West Seattle BIA” map (attached to this ordinance as “Exhibit B”), is replaced with a new Exhibit A, "West Seattle BIA 2024” map, attached to this ordinance. In case of a conflict between the description of the West Seattle PBIA boundaries and the map, the description shall control.

Section 3. This ordinance shall take effect as provided by Seattle Municipal Code Sections 1.04.020 and 1.04.070.

Passed by the City Council the _____ day of _____, 2024, and signed by me in open session in authentication of its passage this _____ day of _____, 2024.

President _____ of the City Council

Approved / returned unsigned / vetoed this _____ day of _____, 2024.

Bruce A. Harrell, Mayor

Filed by me this _____ day of _____, 2024.

Scheereen Dedman, City Clerk

(Seal)

Exhibits:

Exhibit A - Proposed West Seattle BIA Boundaries 2024

Exhibit B - Current West Seattle BIA Boundaries

Exhibit A: Proposed West Seattle BIA Boundaries 2024

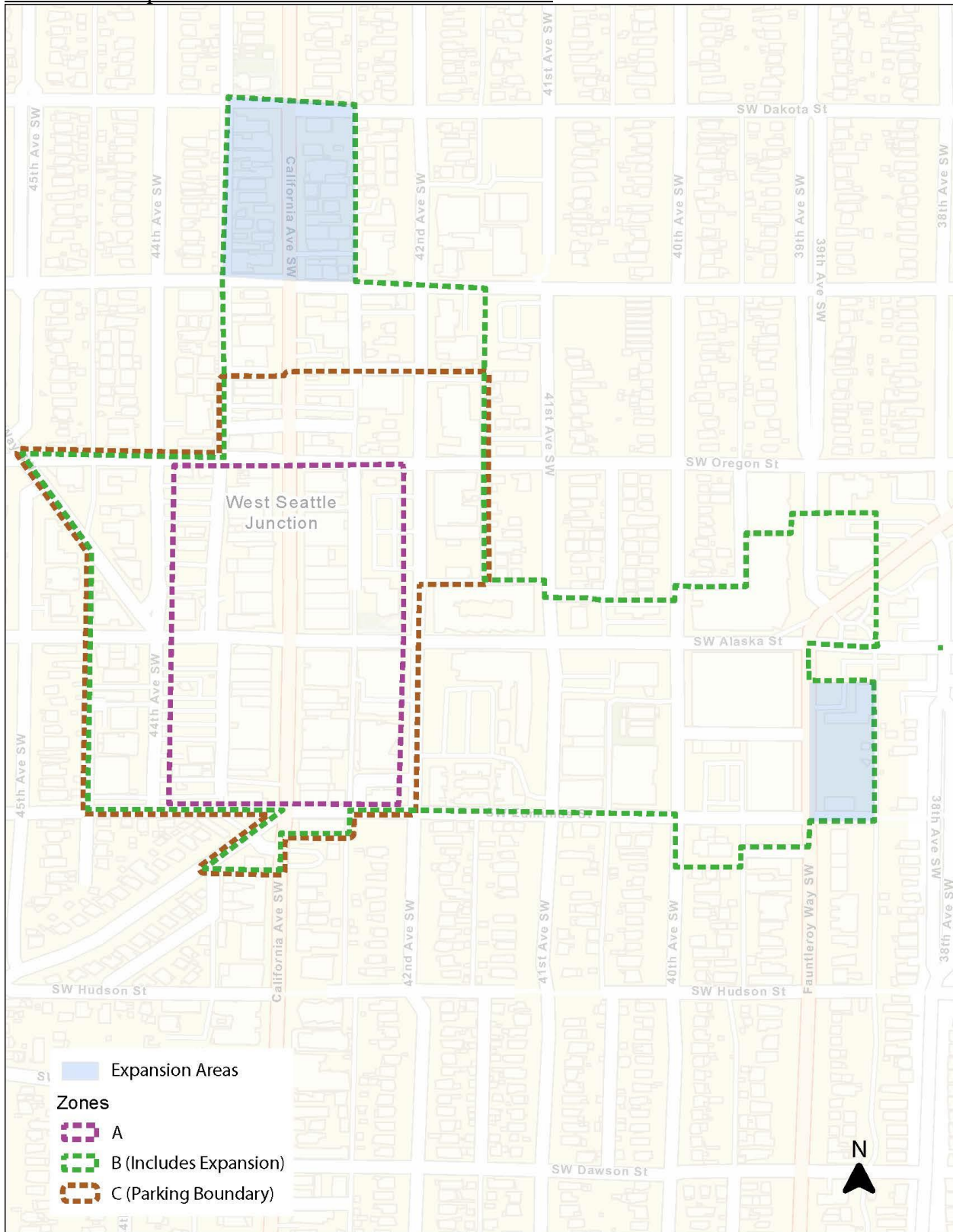


Exhibit B: Current West Seattle BIA Boundaries from Ordinance 124528

Teri Allen
FAS West Seattle BIA Amendment ORD EXH A
January 15, 2014
Version #1



West Seattle BIA Map

This map is for illustrative purposes only and is not intended to modify anything in the legislation.

FAS West Seattle BIA Amendment ORD EXH A



SUMMARY and FISCAL NOTE

Department:	Dept. Contact:	CBO Contact:
Economic Development	Casey Rogers	Nick Tucker

1. BILL SUMMARY

Legislation Title:

AN ORDINANCE relating to the West Seattle Junction Parking and Business Improvement Area; modifying the boundaries; and amending Ordinance 113326, as previously amended by Ordinances 119539, 120570, 121758, 124528, and 125152.

Summary and Background of the Legislation:

This ordinance modifies the boundaries of the West Seattle Junction Parking and Business Improvement Area (PBIA) in two specific areas to reflect commercial development that has occurred in the neighborhood in recent years, and is the final piece of legislation that must be prepared to effectuate the modification, per chapter 35.87A RCW. As an amendment to an existing BIA, the City has passed a Resolution of Intention that included the time, date and location of a public hearing. After the public hearing, the City Council agreed to go forward with this ordinance.

Background: Through Ordinance 113326, the City established the West Seattle Junction Parking and Business Improvement Area (PBIA) in 1987. Ordinance 113326 provided for the levy of special assessments upon businesses within the PBIA, for the purpose of enhancing conditions for operation of those businesses. In 2014, the City passed Ordinance 124528 modifying the boundaries by adding a parking zone overlay to the PBIA. There has been no subsequent boundary modification since 2014.

The proposed boundary changes would result in an estimated 8.2% increase in total assessments, changing from an estimated \$450,000 to \$490,323. It therefore satisfies the requirement pursuant to RCW 35.87A.075 that a modification to an existing boundary may not affect an area with a projected assessment fee greater than ten percent of the current assessment role for the existing area. The proposed expansion would add a total of 32 ratepayers.

2. CAPITAL IMPROVEMENT PROGRAM

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

3. SUMMARY OF FINANCIAL IMPLICATIONS

Does this legislation have financial impacts to the City? Yes No

3.d. Other Impacts

Does the legislation have other financial impacts to The City of Seattle, including direct or indirect, one-time or ongoing costs, that are not included in Sections 3.a through 3.c? If so, please describe these financial impacts.

None.

If the legislation has costs, but they can be absorbed within existing operations, please describe how those costs can be absorbed. The description should clearly describe if the absorbed costs are achievable because the department had excess resources within their existing budget or if by absorbing these costs the department is deprioritizing other work that would have used these resources.

None.

Please describe any financial costs or other impacts of *not* implementing the legislation.

None. The West Seattle BIA is established as a revenue-neutral program.

4. OTHER IMPLICATIONS

a. Please describe how this legislation may affect any departments besides the originating department.

Yes – the Office of City Finance (OCF), which administers the assessments for the BIAs. OED has worked in close coordination with OCF on this legislation package.

b. Does this legislation affect a piece of property? If yes, please attach a map and explain any impacts on the property. Please attach any Environmental Impact Statements, Determinations of Non-Significance, or other reports generated for this property.

No.

c. Please describe any perceived implication for the principles of the Race and Social Justice Initiative.

i. How does this legislation impact vulnerable or historically disadvantaged communities? How did you arrive at this conclusion? In your response please consider impacts within City government (employees, internal programs) as well as in the broader community.

The BIA benefits property owners, business owners, employees, visitors, and residents with cleaning services, events, and support for new and existing businesses. However, there is potential for the BIA to lead to higher residential and commercial rents since business owners' costs will be slightly increasing to pay for the new services. People of color (POC) could be disproportionately impacted if these changes to costs occur, but there is no data to determine likely impacts.

- ii. **Please attach any Racial Equity Toolkits or other racial equity analyses in the development and/or assessment of the legislation.**

We did not conduct a Racial Equity Toolkit as part of this legislation.

- iii. **What is the Language Access Plan for any communications to the public?**

All notifications to property owners will include an option for translation/interpretation if needed.

d. Climate Change Implications

- i. **Emissions: How is this legislation likely to increase or decrease carbon emissions in a material way? Please attach any studies or other materials that were used to inform this response.**

This legislation is not likely to impact carbon emissions in a material way.

- ii. **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.**

This legislation is not likely to impact Seattle’s resiliency in a material way.

- e. **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)? What mechanisms will be used to measure progress towards meeting those goals?**

The West Seattle Junction BIA is an existing program.

5. CHECKLIST

- Is a public hearing required?**
- Is publication of notice with *The Daily Journal of Commerce* and/or *The Seattle Times* required?**
- If this legislation changes spending and/or revenues for a fund, have you reviewed the relevant fund policies and determined that this legislation complies?**
- Does this legislation create a non-utility CIP project that involves a shared financial commitment with a non-City partner agency or organization?**

6. ATTACHMENTS

Summary Attachments: None.

August 5, 2024

MEMORANDUM

To: Governance, Accountability and Economic Development Committee
From: Lish Whitson, Analyst
Subject: Council Bill 120831: West Seattle Junction Parking and Business Improvement Area Expansion

On Thursday, August 8, the Governance, Accountability and Economic Development (GAED) Committee will receive a briefing on [Council Bill \(CB\) 120831](#), a proposal from the West Seattle Junction Association to expand the boundaries of the West Seattle Junction Parking and Business Improvement Area (WSJ BIA). The proposed boundaries are included as [Exhibit A](#) to the bill. The GAED Committee will then hold a public hearing on the proposed expansion on September 12 and may vote on the bill at that meeting.

This memorandum provides general background about modifications to the boundaries of BIAs and summarizes the content of CB 120831.

BIA Boundary Modifications

Under Washington State Law, “Parking and Business Improvement Areas” are economic development funding mechanisms that allow businesses, multifamily residential development, and mixed-use developments located within the geographic boundaries of an area to assess themselves to fund enhanced services, programming, and management for the area. The Revised Code of Washington (RCW) [Chapter 35.87A](#) guides the creation, funding and operation of BIAs.

The Office of Economic Development (OED) provides staff support to BIAs, and the Department of Finance and Administrative Services (FAS) collects assessment revenues from ratepayers and disburses the funds to the BIA administrator. There are currently 11 established [BIAs in Seattle](#), including the WSJ BIA.

[RCW 35.87A.075](#) allows the Council to modify the boundaries of a BIA, expanding or contracting the boundaries, after holding a public hearing. Modifications may only occur once a year. Expansions must be adjacent to an existing boundary. Notification of the public hearing must include adopting a resolution, and mailing notice to all businesses, multifamily residential and mixed-use buildings within the existing and proposed BIA.

Council Bill 120831

The West Seattle Junction BIA was first [established](#) in 1987. Its current boundaries were established through [Ordinance 124528](#). Council Bill 120831 would implement the first change to the boundaries in ten years.

The West Seattle BIA includes three zones. Zone A is located at the heart of the Junction, extending approximately one block in all directions from the intersection of California Avenue SW and SW Alaska Street. In Zone B, the largest zone, retail businesses pay approximately half the assessment per gross income that retail businesses in Zone A pay. Businesses in Zone C have an additional parking surcharge that pays for the parking lots in the heart of the junction that are managed by the West Seattle Junction Association for the benefit of nearby businesses.

The West Seattle Junction Association, which acts as the BIA administrator, has proposed to expand the boundary of zone B in two areas:

1. Extending the northwest boundary one block north along California Avenue SW to SW Dakota Street; and
2. Extending the southeast boundary east a half block to include properties on the east side of Fautleroy Way SW

These boundary modifications would add 32 ratepayers to the BIA. By expanding the boundaries of the BIA, OED anticipates that the BIA assessments would increase by 8.2 percent to \$490,323. There would not be any change to the rates charged to existing ratepayers.

Next Steps

A required public hearing will be held in the GAED Committee on September 12 at 2:00 PM. Generally, the Council rules state that a Committee should not vote on the same day as a public hearing, but the Committee can waive that rule based on a motion of the Chair. If the Committee does vote to suspend that rule, the legislation could be considered as early as the September 24 Council meeting.

cc: Ben Noble, Director
Yolanda Ho, Deputy Director

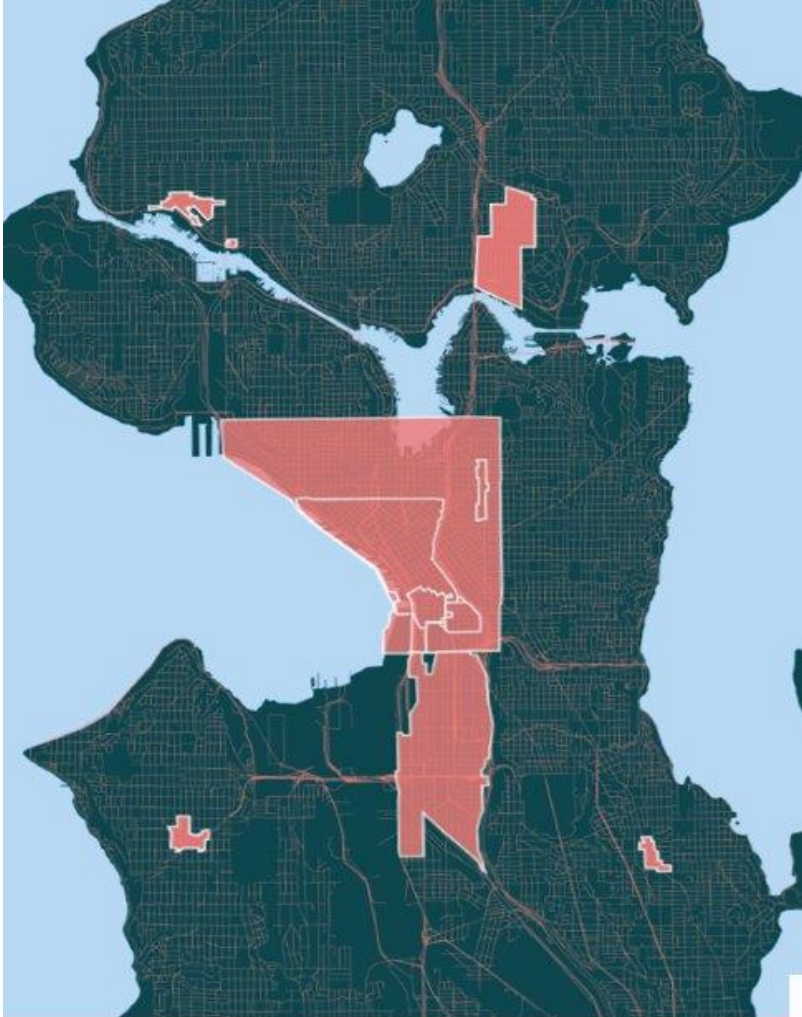
West Seattle Junction Association BIA Expansion Amendment

August 8th, 2024

Casey Rogers, BIA Policy Advisor, Office of Economic Development



SEATTLE'S BIA PROGRAM



- 11 BIAs in Seattle generating a total of \$35 million dollars for enhanced business services and programs
- Local control, predictable and sustainable funding
- Revenue collected is 100% allocated to the district
- Program is supported by OED and Treasury Services



WEST SEATTLE JUNCTION ASSOCIATION BOUNDARY EXPANSION PROPOSAL

- The West Seattle Junction Association BIA is seeking a **boundary expansion amendment** to reflect commercial development and that has occurred in recent years.
- The expansion would add **32 new ratepayers** and result in an estimated **8.2% increase in total assessments.**



WEST SEATTLE JUNCTION ASSOCIATION BOUNDARY EXPANSION PROPOSAL

- The **amendment** is allowed under RCW 35.87A.075, which permits City to expand the boundaries up to 10% total assessment.
- OED has reviewed the proposal to ensure **it meets the requirements** of a BIA amendment.
- **No petition process is required** as part of the amendment process, though outreach has already been conducted to all new potential ratepayers.
- Notification of the proposal will be sent to the ratepayers in advance of the **Public Hearing scheduled for September 12th**.

QUESTIONS?

Casey Rogers
Office of Economic Development
BIA Policy Advisor
casey.rogers@seattle.gov
206-665-1002



Legislation Text

File #: CB 120827, Version: 1

CITY OF SEATTLE

ORDINANCE _____

COUNCIL BILL _____

AN ORDINANCE relating to music venue zones and their use; establishing rules for parking and loading at music venue zones; and adding new Sections 11.14.376, 11.23.425, and 11.72.255 to, and amending Sections 11.23.120, 11.23.440, 11.30.040, and 11.31.121 of, the Seattle Municipal Code.

WHEREAS, live music is at the core of every great American city, offering opportunities for musicians to hone their craft and for audiences to learn about, listen to, and appreciate various forms of music; and

WHEREAS, the City of Seattle is one of the most dynamic music cities in the world, having been home to numerous music icons, and having enjoyed a rich history that continues to innovate and inspire many; and

WHEREAS, Seattle is acknowledged as a distinctive center for music, where a spirit of innovation continually renews a thriving music scene, and audiences who appreciate the talent of diverse musicians of all ages and music genres provide the foundation for this city's vibrant music culture; and

WHEREAS, Seattle's music industry contributes to a healthy community and economy by directly creating jobs, and by supporting a wide variety of businesses that generate annual earnings, and sales and business and occupation tax revenues; and

WHEREAS, there is an untapped potential to enhance music even more as an economic, educational, and recreational force in meeting our residents' and visitors' creative needs; and

WHEREAS, a city rich with music venues of various sizes that support a wide variety of musicians offers residents and visitors increased opportunities to experience the power and pleasure of live music; and

WHEREAS, these music venues enrich our community and serve as catalysts for economic development; and

WHEREAS, the vitality and the culture of Seattle are greatly enhanced by our ability to attract and keep local live music venues and support performing musicians; and

WHEREAS, in 2010, the Council established the Seattle Music Commission through Resolution 31173 and adopted the City of Music Vision Statement which has been carried out by the Seattle Music Commission since that time; and

WHEREAS, in 2014, the Seattle Department of Transportation (SDOT) piloted advisory Musician Priority Load Zones to make it easier for musician load-in and load-out to occur at music venues in Seattle, and since that time SDOT and the Seattle Music Commission have identified the need to expand and improve upon that pilot program; and

WHEREAS, musicians and their crews need to be able to load and unload their equipment and park near music venues in order to perform live music; and

WHEREAS, music venue load zones, along with other pro-music policies, will help create a healthy business environment, leverage Seattle's competitive advantage in the music industry, and bolster economic development throughout the city; NOW, THEREFORE,

BE IT ORDAINED BY THE CITY OF SEATTLE AS FOLLOWS:

Section 1. A new Section 11.14.376 is added to the Seattle Municipal Code as follows:

11.14.376 Music venue

A. "Music venue" means a premises or location that hosts or presents live music and charges a fee for admission on at least two separate days per week on a regular schedule at the premises or location. For purposes of this Section 11.14.376, "live music" means an active performance of music by an individual (or individuals) who, at the time of and during the performance, creates music or engages in an audible form of artistic expression, other than, or in addition to, any pre-recorded music, for an audience through the use or manipulation of voice, instruments, or electronic or computerized equipment or formats.

B. "Music venue zone" means a portion of the roadway along the curb designated by a sign or other

traffic control devices that is reserved for the exclusive use of parking, loading, or unloading of vehicles authorized for such use by a valid music venue zone permit.

C. “Music venue zone permit” means a permit issued by the Seattle Department of Transportation to music venues that allows vehicles to use the parking privileges authorized through the music venue zone permit as described in Section 11.23.425 with the intent to provide parking, loading, and unloading for musicians and supporting crews who are associated with live music events.

Section 2. Section 11.23.120 of the Seattle Municipal Code, last amended by Ordinance 125983, is amended as follows:

11.23.120 Truck and parking permit fees

The fees to be collected by the Seattle Department of Transportation for trucking and parking permits are as follows:

Type of Permit	Fee
Commercial Vehicle Load Zone:	\$250 per permit (annual)
<u>Music Venue Zone</u>	<u>\$250 per permit</u>
* * *	

Section 3. A new Section 11.23.425 is added to the Seattle Municipal Code as follows:

11.23.425 Music venue zone permit requirements and fees

The Director of Transportation or designee is authorized to administer a specific program to apply for and receive music venue zone permits and collect fees.

A. Music venue zone permits shall only be issued to music venues that possess a valid City of Seattle business license.

B. An applicant may obtain up to one nontransferable permit that may be used in up to three designated music venue zones.

C. Music venue zones shall be appropriately signed and/or marked.

D. Music venue zone permits shall only be used in designated music venue zones.

E. Each vehicle in a music venue zone permitted by the Seattle Department of Transportation (SDOT) shall display a valid permit or other identification issued by the Seattle Department of Transportation as part of the music venue zone permit program, in a manner determined by SDOT.

F. The sale, transfer, or purchase of a music venue zone permit is prohibited.

G. Music venue zone permits shall be valid for one year. The Director of Transportation shall collect a fee for each permit issued to an applicant, to be deposited in the Transportation Fund.

H. All music venue zone permits shall be of a temporary nature, shall vest no permanent right, and may in any case be revoked upon 30 calendar days' notice, or without notice if the Director determines that continuing to permit music venue zone locations is a safety risk.

Section 4. Section 11.23.440 of the Seattle Municipal Code, last amended by Ordinance 126732, is amended as follows:

11.23.440 Parking privileges

No person shall be granted a franchise, special privilege, or permit to the exclusion of any other person for parking vehicles on any roadway, except for the following uses:

A. Zones may be granted for music venues, taxicabs, official career consul vehicles, moving or loading, disabled persons, curb space parking including no parking zones, service parking, carpool parking, car share parking, food vehicles, vending units, or similar uses, or for any restricted parking zone program that may be developed. Establishment of a zone does not constitute a grant of franchise.

* * *

Section 5. Section 11.30.040 of the Seattle Municipal Code, last amended by Ordinance 126517, is amended as follows:

11.30.040 When a vehicle may be impounded without prior notice

A. A vehicle may be impounded with or without citation and without giving prior notice to its owner as required in Section 11.30.060 only under the following circumstances:

1. When the vehicle is impeding or is likely to impede the normal flow of vehicular or pedestrian traffic.

2. When the vehicle is illegally occupying a music venue zone, truck, commercial load zone, restricted parking zone, bus, loading, hooded-meter, taxi, street construction or maintenance, or other similar zone where, by order of the Director of Transportation or Chiefs of Police or Fire or their designees, parking is limited to designated classes of vehicles or is prohibited during certain hours, on designated days or at all times, if the zone has been established with signage for at least 24 hours giving notice that a vehicle will be removed if illegally parked in the zone and where such vehicle is interfering with the proper and intended use of such zones.

3. When a vehicle without a special license plate, card, or decal indicating that the vehicle is being used to transport a disabled person as defined under chapter 46.16A RCW, as now or hereafter amended, is parked in a stall or space clearly and conspicuously marked as provided in subsection 11.72.065.A, as now or hereafter amended, whether the space is provided on private property without charge or on public property.

4. When the vehicle poses an immediate danger to the public safety.

5. When a police officer has probable cause to believe that the vehicle is stolen.

6. When a police officer has probable cause to believe that the vehicle constitutes evidence of a crime or contains evidence of a crime, if impoundment is reasonably necessary in such instance to obtain or preserve such evidence.

7. When a vehicle is parked in a public right-of-way or on other publicly owned or controlled property and there are four or more parking infractions issued against the vehicle for each of which a person has failed to respond, failed to appear at a requested hearing, or failed to pay a parking infraction for at least 45

days from the date of the filing of the notice of infraction.

8. When the vehicle is a "junk motor vehicle" as defined in Section 11.14.268, and is parked on a street, alley, or way open to the public, or on municipal or other public property.

9. When the vehicle is impounded pursuant to subsection 11.30.105.A, but if the vehicle is a commercial vehicle and the driver is not the registered owner of the vehicle, then the police officer shall attempt in a reasonable and timely manner to contact the registered owner before impounding the vehicle and may release the vehicle to the registered owner if the registered owner is reasonably available, was not in the vehicle at the time it was stopped and the driver arrested, and has not received a prior release under this subsection 11.30.040.A.9 or subsection 11.30.120.C.2.

10. When a vehicle with an expired registration of more than 45 days is parked on a public street.

11. When the vehicle is impounded pursuant to Section 12A.10.115 or RCW 9A.88.140.

12. When the vehicle is impounded pursuant to RCW 46.55.360.

13. When the vehicle is impounded pursuant to subsection 18.12.235.B.

14. Upon determining that a person restricted to use of only a motor vehicle equipped with a functioning ignition interlock device is operating a motor vehicle that is not equipped with such a device in violation of subsection 11.56.350.A.

* * *

Section 5. Section 11.31.121 of the Seattle Municipal Code, last amended by Ordinance 126892, is amended as follows:

11.31.121 Monetary penalties-Parking infractions

The base monetary penalty for violation of each of the numbered provisions of the Seattle Municipal Code listed in the following table is as shown, unless and until the penalty shown below for a particular parking infraction is modified by Local Rule of the Seattle Municipal Court adopted pursuant to the Infraction Rules for

Courts of Limited Jurisdiction (“IRLJ”) or successor rules to the IRLJ:

Municipal Code Reference	Parking infraction short description	Base penalty amount
* * *		
11.72.250	PARK, MUNICIPAL PROPERTY	\$44
11.72.255	MUSIC VENUE ZONE	\$47

Section 6. A new Section 11.72.255 is added to the Seattle Municipal Code as follows:

11.72.255 Music venue zone

No person shall stop, stand, or park a vehicle other than a vehicle displaying a valid music venue zone permit in a music venue zone. It is a violation of this Section 11.72.255 if:

A. The music venue zone permit is in an improper location within a vehicle. The music venue zone permit must be displayed in accordance with conditions of use;

B. The music venue zone permit is being used improperly;

C. The music venue zone permit is used for stopping, standing, or parking in areas or zones not designated as music venue zones; or

D. A music venue zone permit issued by the City is sold, transferred, or purchased and subsequently used in a music venue zone.

Section 7. This ordinance shall take effect as provided by Seattle Municipal Code Sections 1.04.020 and 1.04.070.

Passed by the City Council the _____ day of _____, 2024, and signed by me in open session in authentication of its passage this _____ day of _____, 2024.

President _____ of the City Council

Approved / returned unsigned / vetoed this ____ day of _____, 2024.

Bruce A. Harrell, Mayor

Filed by me this _____ day of _____, 2024.

Scheereen Dedman, City Clerk

(Seal)

SUMMARY and FISCAL NOTE

Department:	Dept. Contact:	CBO Contact:
Department of Transportation	Virginie Nadimi	Christie Parker

1. BILL SUMMARY

Legislation Title: AN ORDINANCE relating to music venue zones and their use; establishing rules for parking and loading at music venue zones; and adding new Sections 11.14.376, 11.23.425, and 11.72.255 to, and amending Sections 11.23.120, 11.23.440, 11.30.040, and 11.31.121 of, the Seattle Municipal Code.

Summary and Background of the Legislation:

The Seattle Department of Transportation (SDOT), in partnership with the Office of Economic Development (OED), has worked with the Seattle Music Commission and other live music stakeholders to explore ways to improve parking access and loading for touring musicians and their crews at live music venues. In 2014, SDOT piloted advisory Musician Priority Load Zones to make it easier for musician load-in and load-out at music venues, and since that time SDOT and the Seattle Music Commission have identified the need to expand and improve upon that pilot. The piloted Musician Priority Load Zones do not allow for parking, they do not require payment, and they cannot be enforced. Musicians and their crews need to be able to reliably load and park near music venues to have their gear for performing live music. This legislation authorizes SDOT to administer a Music Venue Zone Permit program that allows SDOT to issue Music Venue Zone Permits to qualifying music venues. The permits will be used by touring musicians and their associated crews for parking and loading in designated music venue zones. As local music venues recover from the COVID-19 pandemic, music venue load zones will support Seattle’s live music industry and ensure Seattle remains a world-class place to create and perform live music.

2. CAPITAL IMPROVEMENT PROGRAM

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

3. SUMMARY OF FINANCIAL IMPLICATIONS

Does this legislation have financial impacts to the City? Yes No

Expenditure Change (\$);	2024	2025 est.	2026 est.	2027 est.	2028 est.
General Fund	\$0	\$0	\$0	\$0	\$0
Expenditure Change (\$);	2024	2025 est.	2026 est.	2027 est.	2028 est.
Other Funds	\$30,621	\$0	\$0	\$0	\$0

Revenue Change (\$); General Fund	2024	2025 est.	2026 est.	2027 est.	2028 est.
	(\$40,000)	(\$40,000)	(\$40,000)	(\$40,000)	(\$40,000)
Revenue Change (\$); Other Funds	2024	2025 est.	2026 est.	2027 est.	2028 est.
	\$8,250	\$8,250	\$8,250	\$8,250	\$8,250

Number of Positions	2024	2025 est.	2026 est.	2027 est.	2028 est.
	0	0	0	0	0
Total FTE Change	2024	2025 est.	2026 est.	2027 est.	2028 est.
	0	0	0	0	0

This legislation establishes \$250 annual Music Venue Zone Permit fees. As of spring 2024, there are 33 music venues that would qualify for a music venue zone permit. The \$8,250 revenue estimate assumes all 33 venues apply for a Music Venue Zone Permit in 2024. Currently, some music venues apply for and are issued temporary no parking (TNP) permits that are used to temporarily reserve parking areas for loading space. In 2023, SDOT issued 595 TNPs to 17 local music venues, resulting in approximately \$40,000 in revenue from TNPs. If these 17 local music venues are issued Music Venue Zone permits, then there would be a loss of approximately \$40,000 in annual revenue to the General Fund from TNPs. (Note: not all music venues are required to apply for a TNP permit.) Additionally, the 2023 TNP data indicates that some music venues in paid parking areas are not applying for TNPs to accommodate loading for all their live music performances. Outreach comments pointed to a general agreement that the TNP process is unwieldy for local venues’ regular and ongoing needs for parking and loading for touring musicians’ vehicles.

3.a. Appropriations

This legislation adds, changes, or deletes appropriations.

Appropriations Notes:

This legislation does not propose to change SDOT appropriations amounts. The relatively minimal one-time estimated costs of \$30,621 will be absorbed by SDOT within its existing budget authority in the Transportation Fund Mobility Operations Budget Control Level.

As of spring 2024, there are 33 music venues that qualify for a music venue zone permit. If all venues are issued a music venue zone permit and have three music venue zone signs installed, SDOT’s estimated one-time expenses would be \$30,621. These expenses include staff time for curbspace design, music venue zone sign production, and sign installation. Anticipated revenues from the music venue zones are anticipated to recover SDOT’s one-time expenses over 3 – 4 years.

3.b. Revenues/Reimbursements

This legislation adds, changes, or deletes revenues or reimbursements.

Anticipated Revenue/Reimbursement Resulting from This Legislation:

Fund Name and Number	Dept	Revenue Source	2024 Revenue	2025 Estimated Revenue
Transportation Fund 13000	SDOT	Music Venue Zone Permit Revenue	\$8,250	\$8,250
TOTAL			\$8,250	\$8,250

Revenue/Reimbursement Notes: Assumes 33 permits issued annually at \$250 each.

3.d. Other Impacts

Does the legislation have other financial impacts to The City of Seattle, including direct or indirect, one-time or ongoing costs, that are not included in Sections 3.a through 3.c? If so, please describe these financial impacts.

This legislation imposes a \$47 penalty for infractions related to parking in music venue zones. At this time it is unknown how much, if any, revenue will be collected from related infractions.

If the legislation has costs, but they can be absorbed within existing operations, please describe how those costs can be absorbed. The description should clearly describe if the absorbed costs are achievable because the department had excess resources within their existing budget or if by absorbing these costs the department is deprioritizing other work that would have used these resources.

Please describe any financial costs or other impacts of *not* implementing the legislation.

If the legislation is not adopted, the 33 music venues that SDOT expects to apply for the proposed permit would continue to address loading and parking for touring musicians in the haphazard way that happens today. For some venues, that would mean spending extensive time applying for Temporary No Parking (TNP) permits on daily basis. The TNP permit system was designed and is intended for construction contractors needing long-term reservation of the public right-of-way. Through outreach to venues, staff have heard that applying for TNPs is a time intensive and cumbersome effort that does not meet their needs for daily, reliable access to the curb. As a result, many venues circumvent the TNP process and have their own process for reserving the curb (including traffic cones or sandwich board signs).

Overall, this legislation supports the economic health of music venues and the jobs that venues create. Outreach comments and those in SDOT’s survey highlighted the enormous difficulty of parking and loading musicians’ vehicles and how that impacts the economic and cultural health

of the venues, especially while they are still working to recover from the pandemic where they were the first to close and last to open. Music venues are also culturally important to Seattle – one of the main things that Seattle is known for is being a city of music.

4. OTHER IMPLICATIONS

a. Please describe how this legislation may affect any departments besides the originating department.

This legislation, will advance the Office of Economic Development’s efforts to support Seattle’s live music industry.

b. Does this legislation affect a piece of property? If yes, please attach a map and explain any impacts on the property. Please attach any Environmental Impact Statements, Determinations of Non-Significance, or other reports generated for this property.

No.

c. Please describe any perceived implication for the principles of the Race and Social Justice Initiative.

i. How does this legislation impact vulnerable or historically disadvantaged communities? How did you arrive at this conclusion? In your response, please consider impacts within City government (employees, internal programs) as well as in the broader community.

This legislation allows vehicle loading and parking for musicians and their crews performing live music at local music venues. Forty-two (42) percent of music venues eligible for a music venue zone are located in census tracts that fall within the highest and second highest Racial and Social Equity Priority Tracts according to the Seattle Racial and Social Equity Index. Designated music venue zone spaces are expected to reduce circling from musicians and their crews searching for parking. As a result, pollution from extra driving and circling in the area should also be reduced.

While SDOT and OED do not have a way of analytically assessing demographics of touring and local musicians, anecdotally music venues that would benefit from this permit regularly host musicians and performers who identify as BIPOC and as part of the LGBTQ community. Additionally, this legislation should improve working conditions for musicians and crews.

ii. Please attach any Racial Equity Toolkits or other racial equity analyses in the development and/or assessment of the legislation.

SDOT research indicates that 42% of the current music venues are located in the highest and second highest Racial and Social Equity Priority Tracts according to the Seattle Racial and Social Equity Index. A RET was not completed.

iii. What is the Language Access Plan for any communications to the public?

SDOT will follow the department’s standard practices to produce educational materials and permit rules.

d. Climate Change Implications

iv. Emissions: How is this legislation likely to increase or decrease carbon emissions in a material way? Please attach any studies or other materials that were used to inform this response.

This legislation could decrease carbon emissions from vehicles used by touring musicians and their crews by reducing circling while looking for parking. As part of the outreach process, staff heard that parking conditions around many venues is difficult and it is challenging to find available open space for touring vehicles, especially larger trailers or tour buses. Designated spaces at the venues will reduce circling, and thus pollution from extra driving.

v. 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.

Longer term, this permit program will provide SDOT and OED information about touring musician transportation needs, which could lead to consideration of programs to address or enhance more climate-friendly components of the permit. As of today, SDOT does not have any data about music venues and touring musician activity, so this program could help develop new programs if appropriate. This could include tracking the number of zones used at venues and using available funds for future surveys of usage and whether program modifications are needed.

e. 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)? What mechanisms will be used to measure progress towards meeting those goals?

The goals of this permit program are to: improve the ability for musicians and their crews to load and park near music venues; address the unique curbside management needs near music venues; and coordinate with Seattle Police Parking Enforcement to enforce the new music venue zones. This legislation addresses these goals by providing reliable parking and loading space for musicians and their crews at music venues, thus improving musician loading and parking access. Additionally, this legislation allows Parking Enforcement Officers to enforce the new music venue zones, which would help ensure that the music venue zones are used appropriately and are readily available for musicians and their crews. Feedback from venues and

the number of permits issued will be tracked to measure the success of the permit program.

5. CHECKLIST

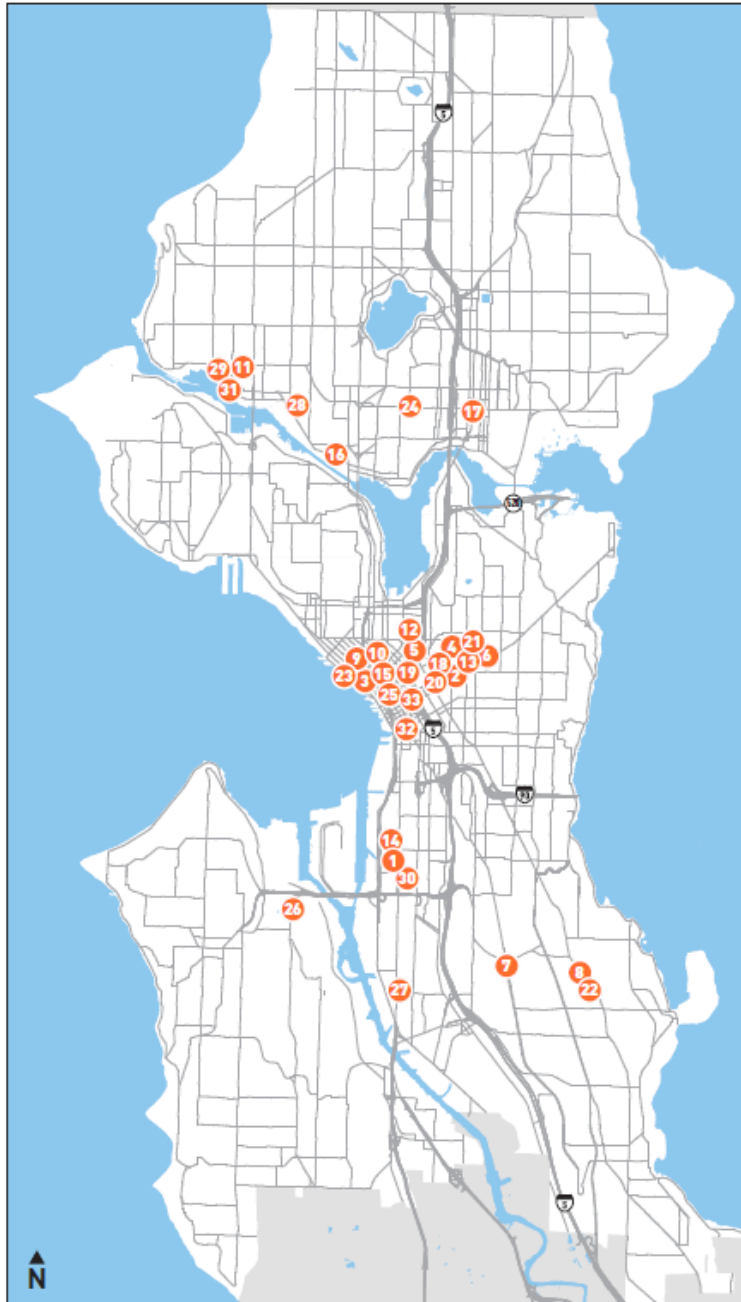
- Is a public hearing required?**
- Is publication of notice with *The Daily Journal of Commerce* and/or *The Seattle Times* required?**
- If this legislation changes spending and/or revenues for a fund, have you reviewed the relevant fund policies and determined that this legislation complies?**
- Does this legislation create a non-utility CIP project that involves a shared financial commitment with a non-City partner agency or organization?**

6. ATTACHMENTS

Summary Attachments:

Summary Attachment A: Map of Music Venues Potentially Eligible for Music Venue Zone Permits, as of June 2024

Music Venues potentially eligible for Music Venue Zone permits, as of June 2024



- 1 Café Con Leche
- 2 Cafe Racer
- 3 Can Can Culinary Cabaret
- 4 Century Ballroom
- 5 Cherry
- 6 Chop Suey
- 7 Clock-out Lounge
- 8 Columbia City Theater
- 9 The Crocodile
- 10 Dimitriou's Jazz Alley
- 11 Egan's Ballard Jam House
- 12 El Corazón
- 13 Havana
- 14 Monkey Loft
- 15 The Moore Theatre
- 16 Nectar Lounge
- 17 The Neptune Theatre
- 18 Neumos
- 19 The Paramount Theatre
- 20 Q Nightclub
- 21 Queer/Bar
- 22 The Royal Room Seattle
- 23 Screwdriver Bar
- 24 Sea Monster Lounge
- 25 The Showbox
- 26 Skylark Cafe & Club
- 27 Slim's Last Chance
- 28 Substation Seattle
- 29 The Sunset Tavern
- 30 Supernova Seattle
- 31 Tractor Tavern
- 32 Trinity
- 33 The Triple Door



July 31, 2024

MEMORANDUM

To: Governance, Accountability, and Economic Development Committee
From: Calvin Chow, Analyst
Subject: Council Bill 120827 - Music Venue Zone Proposal

On August 8, 2024, the Governance, Accountability, and Economic Development Committee will discuss and possibly vote on [Council Bill \(CB\) 120827](#) that would authorize the Seattle Department of Transportation (SDOT) to establish a Music Venue Zone Permit program. The program would establish parking/loading zones for touring musicians and crews near live music venues, managed through permits held by the music venues. SDOT has identified 33 music venues that would qualify for the program.

Background

In 2014, as part of Seattle's City of Music initiative ([Resolution 31173](#)) to support Seattle's music community and economy, SDOT initiated a pilot program to provide musician loading zones near five participating music venues. This pilot program relied on added signage at established loading zones to signal priority for musicians loading and unloading. However, this approach was voluntary/advisory and did not provide an enforcement mechanism to prioritize musician loading or to allow for musician parking.

In recent years, music venues have sought temporary no parking (TNP) permits to reserve parking spaces for musician loading and parking. SDOT's [TNP program](#) is intended to address construction contractors use of the right-of-way, and it relies on advanced deployment of no-parking easels (providing 72-hours' notice) that are typically rented by the permit holder through a third-party vendor.

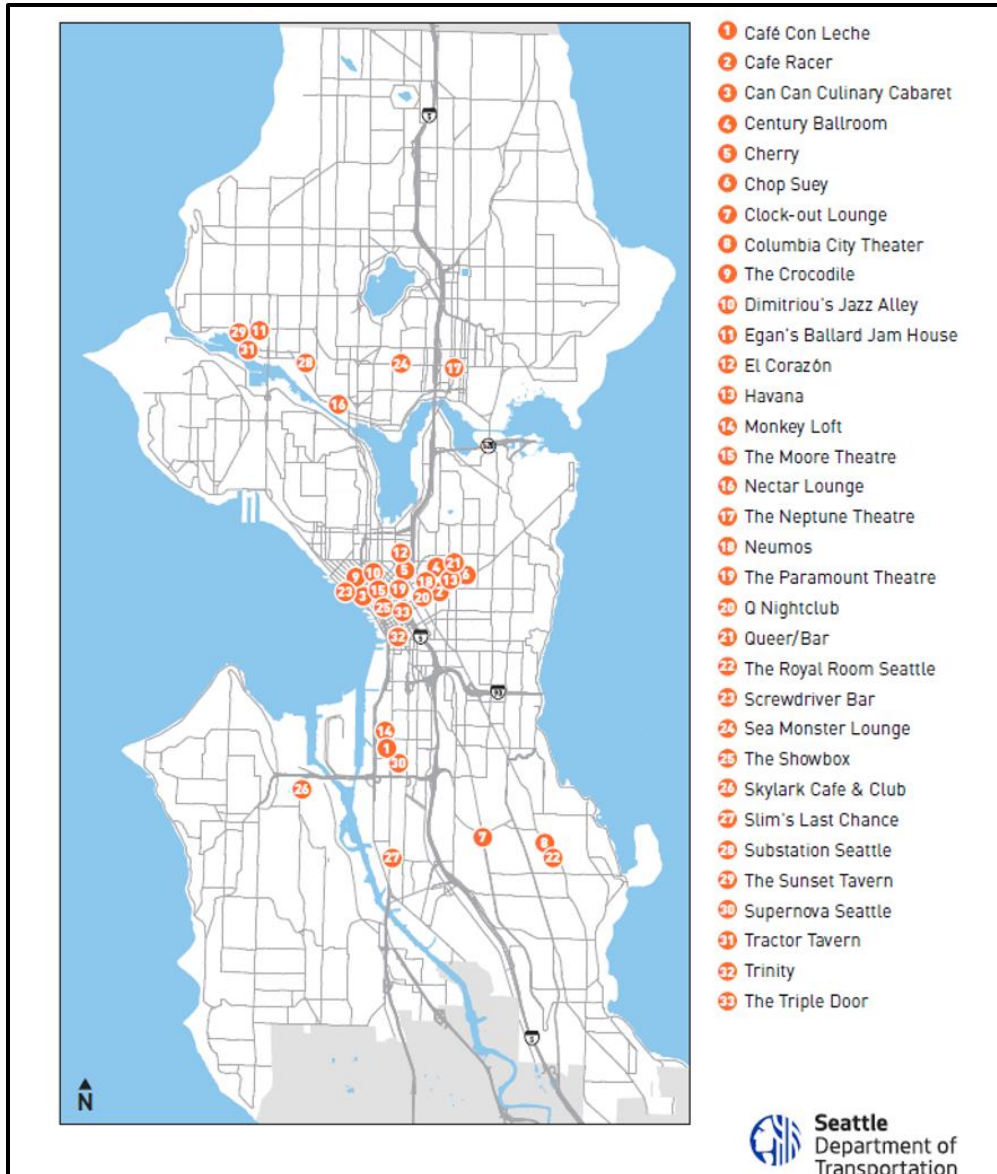
Based on staff and outreach feedback, SDOT reports that the TNP program is considered unwieldy as a means to address the regular on-going need for musician parking and loading near music venues. In 2023, SDOT issued 595 TNP permits to 17 individual music venues, suggesting that almost half of the 33 identified local music venues have used other means to address their musician loading and parking needs.

In response to this feedback, SDOT has worked with the Seattle Music Commission on a proposal to establish a Music Venue Zone Permit program to address the needs of local music venues.

Music Venue Zone Proposal

The proposed legislation would authorize SDOT to designate curb space as a Music Venue Zone and to issue permits to music venues, defined as premises that host live music and charge a fee for admission on at least two days per week. The use of Music Venue Zones would be exclusive for displayed permit holders. The 33 music venues currently identified as eligible for participation in the permit program are shown in Figure 1.

Figure 1: Music Venues potentially eligible for Music Venue Zone permits, as of June 2024



The cost of a Music Venue Zone permit would be established at \$250 annually. The fine for a parking violation in the zone would be established at \$47.

Considerations

SDOT estimates a one-time cost to establish the Music Venue Zones of approximately \$30,000. This implementation cost would be recouped through the program's permit fees over four years. Based on the locations of the identified eligible music venues, SDOT estimates that the Music Venue Zones would replace up to 60 paid parking spaces.¹ Based on average 2023 parking revenue per space, this reduction would represent approximately \$178,000 in foregone parking revenue to the General Fund. The actual financial impact will depend on parking utilization and availability near specific locations. For context, there are currently approximately 11,000 paid on-street parking spaces in Seattle and the 2024 Adopted Budget anticipates approximately \$41.7 million of parking meter revenue to the General Fund.

The decision to reserve curb space for specific uses is a policy decision. The Council has provided SDOT with the authority to establish curb use zones ([SMC 11.23.440](#)) for:

- Taxicabs
- Official career consul vehicles
- Moving or loading
- Disabled persons
- Curb space parking including no parking zones
- Service parking
- Carpool parking
- Car share parking
- Food vehicles
- Vending units
- Restricted parking zone (RPZ) program

Next Steps

If the Committee votes to recommend passage of CB 120827 on August 8, the City Council could take final action on the legislation as soon as August 13.

cc: Ben Noble, Director
Yolanda Ho, Deputy Director

¹ Of the 33 identified music venues, 20 are located in business districts with paid parking. If each of these 20 locations required a maximum of 3 paid parking spaces to establish a Music Venue Zone, this would result in a reduction of 60 paid parking spaces.



Music Venue Zone Permit Program

Governance, Accountability & Economic Development Committee
August 8, 2024

Presentation Outline

1. Background
2. How it works today
3. What we heard from venues and artists
4. Legislation overview

Curbside Management Overview

- SDOT's Curbside Management team leads consideration and implementation of how to effectively manage the curb with a variety of tools consistent with guiding policies and standards
- The "curbside" is the area along the street adjacent to the sidewalk which typically provides space for parking, loading, and other access needs



Curbside Management Overview

- Curbspace is a limited but highly valuable resource that SDOT proactively manages.
- A priority is supporting businesses' Critical Access Needs along the curb.
- Critical Access Needs are curb functions that allow a business to meet its basic business needs (including loading for people and goods.)



How music venue parking & loading works today

Three main approaches

- Venues use Temporary No Parking Permits
- Venues reserve space on their own using temporary signs and sandwich boards
- Artists search for loading/parking nearby



Temporary No Parking Permits (TNPs)

- Used to restrict paid and unpaid parking on an as-needed basis
- Better match for construction, moving vans or special events like parades
- Cannot be used for parking, only loading
- Ad hoc, as-needed per show vs ongoing need
 - Time-intensive and slow process
 - Incompatible with unpredictable nature of the live music industry



Musician Priority Loading Pilot

- 2014 pilot of advisory signage at 5 venues
- Advisory & not enforceable
- Anyone can use these spaces for loading
- Parking in these spaces is not allowed



← **Regulatory sign**
(30 min load/unload)

← **Advisory sign**
(Musician Priority)

What we heard

- Outreach to Seattle Music Commission, Washington Nightlife Music Association, venues and musicians via survey
- Parking and loading have a strong impact on artists' gigs and venue operations
- Searching for parking and loading adds time and stress for artists
- Existing approaches do not meet venues' daily needs for artist parking and loading

Rock On! We want to hear from local musicians and venues about parking and loading needs. Survey open now through November 30.

by [Ethan Bancroft](#) on November 2, 2023



What we heard

- Over 300 responses to survey: 266 musicians and 42 venues
- Responses highlighted how parking and loading uniquely affects artists and venue operations

"We need the room to park semis, busses, trailers, vans, ... This makes the music happen!"

"I often worry about parking as much as the gig itself! It's a huge stressor for me."

"We accommodate major tours ... that have to be unloaded, moved to another location, brought back, and re-loaded. It is expensive and time-consuming for both the tour and the venue."

"The number one biggest stressors ... is coordination of parking and loading ... It makes every single show more difficult and less fun. "

Music Venue Zone Legislation Goals

- Support venues and musicians with easier access for artist loading and parking
- Create a simple process for venues to apply for permits
- Address unique curbside needs near music venues



Music Venue Zone Legislation

The proposed legislation would:

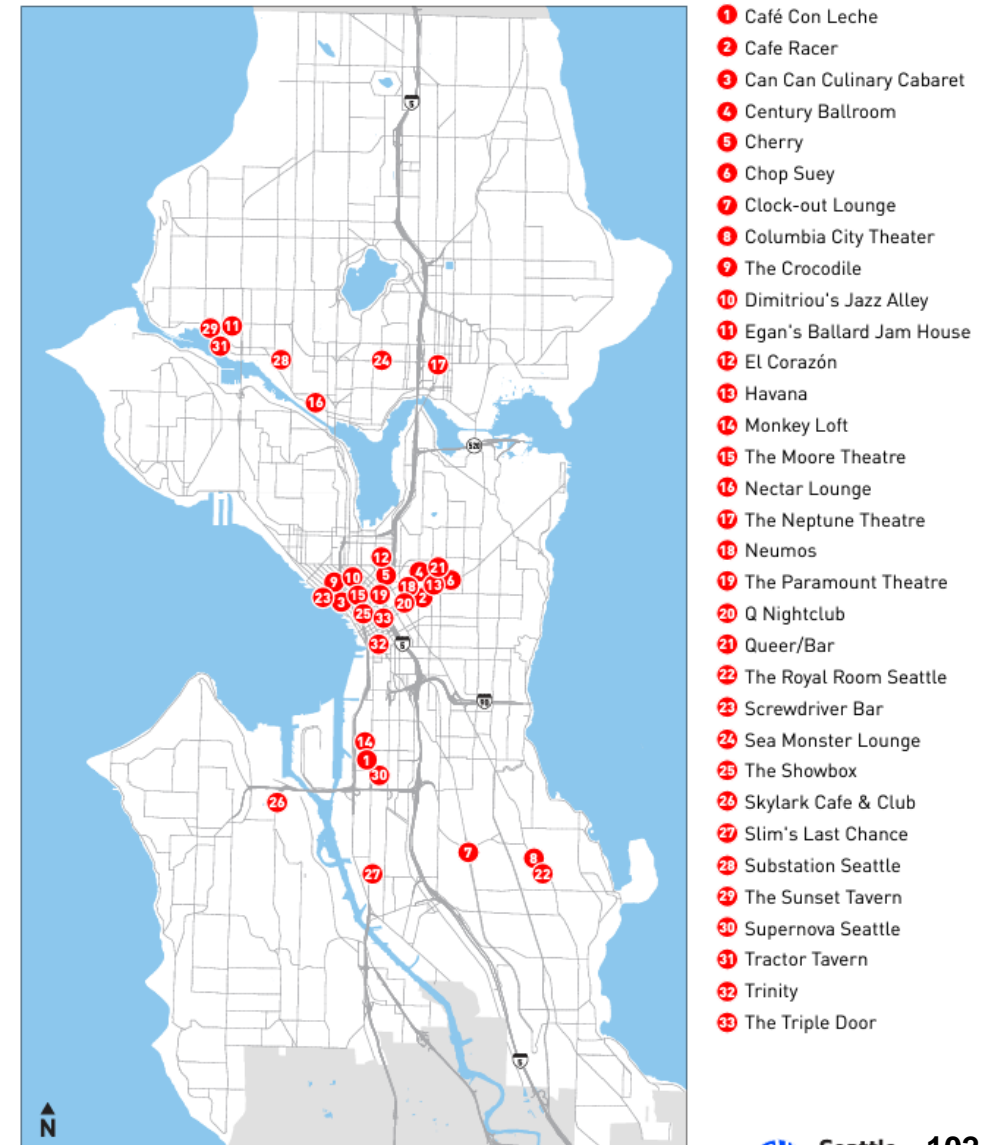
- Formally establish a new, enforceable curbside designation in the Seattle Municipal Code
- Authorize SDOT to develop a new Music Venue Zone Permit



Music Venue Zone Permit

- SDOT issue permits to qualifying venues that apply (up to 33 venues as of June 2024)
- Qualifying criteria: must host live music performances and charge admission at least 2x per week on a regular basis
- Each venue can apply for one permit maximum. Each permit allows up to three on-street spaces
- \$250 annual fee per permit

Venues potentially eligible as of June 2024



Music Venue Permit: How it Works

- Each permit allows up to three Music Venue Zone spaces per venue
- Parking and loading allowed 24 hours a day, 7-days a week with valid permit document displayed in vehicles
- Vehicles in zones without valid permit displayed would be subject to citation and impound



Next Steps

1. City Council consideration and approval
↓
2. SDOT develops permit application
↓
3. SDOT begins issuing permits and installs zones



Questions & Discussion

