

**PRESERVING  
& CREATING  
SPACE FOR  
ARTS & CULTURE IN SEATTLE**

Cultural Overlay  
District Advisory  
Committee

# Appendices

April 30, 2009

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## CULTURAL OVERLAY DISTRICT ADVISORY COMMITTEE

### Draft Outreach Plan

#### 1. Message

*When delivering the message, invite feedback, and structure the conversation for easy feedback.*

By providing physical space for arts and culture to occur, we are preserving the cultural identity of our community and helping to create an environment in which local culture can thrive.

Value of the arts and culture are held in high value by the community, but are also an economic generator for Capitol Hill and contribute greatly to the local economy: we value the arts and culture, as institutions, as elements in the critical mass that encompasses and defines a neighborhood or city, but also as business ventures, for property values, and for neighborhood value and identity;

CODAC's purpose is to encourage and retain space for arts and culture on Capitol Hill/First Hill.

We are developing incentives that would make a partnership with an organization such as yours mutually beneficial.

We would like to make potential partners aware of the key components of what CODAC wants and needs.

Collaboration is necessary in order to leverage capital.

CODAC is looking at specific development sites.

CODAC is interested in participating in existing initiatives, and would like to know of initiatives that are underway that we should be aware of.

We would like organizations to feel a vested interest in CODAC's success: how can our process help you?

What tools does the organization have that would make a project 'pencil out' (for either a non-profit or for-profit organization)?

Why does this use add value?

We would like to keep potential partners informed of our progress, in order to continue this conversation.

#### 2. Goals: define value, identify tools, leverage programs

Define the economic value of the arts, culture, and entertainment to our local economy:

- Attribute value to the arts (identify a monetary value, if possible), reframe how we think about arts, have a community where the arts are an integral element.

Identify tools:

- Provide land use incentives for arts and culture.
- Make new development attractive to arts and artists.

Organize and mobilize the community:

- Organize the community around issues of arts and culture.
- Ensure representation of the arts in every level of planning.
- Educate the community to elevate the value of the arts in the community's estimation.

Leverage programs and potential partnerships:

- Seek alliances—where does arts & culture meet economic development?
- Consider arts as a catalyst for economic recovery and development.

3. Desired outcomes

Broad, yet specific, support for CODAC, depending on the organization, agency or individual. CODAC is seeking political, financial, collaborative, and community support.

4. Audience (What does CODAC want from each, what can CODAC offer each?)

a. *Capitol Hill organizations and institutions:*

Capitol Hill Chamber of Commerce  
Pike/Pine Urban Neighborhood Council  
Broadway Business Improvement Association  
Capitol Hill Community Council  
First Hill Community Council  
Pine/Olive Way/Harvard Avenue Triangle  
First Hill Improvement Association

b. *Arts and cultural organizations:*

Artist Trust  
Allied Arts  
Arts Leadership Lab  
Washington Bus  
4Culture (support its efforts to secure hotel-motel tax dollars from legislature when stadium tax expires)  
Mayor's Office of Arts and Cultural Affairs  
Central District Forum  
Langston Hughes Performing Arts Center  
Department of Neighborhoods (community centers)  
Seattle City of Music (model after its success)  
Mako Fitts, Seattle Univ.  
Individual artists

c. *Other organizations:*

Seattle Foundation  
Sustainable Seattle  
All Ages Movement  
CityClub (integrate with Community Matters program)  
Prosperity Partnership (support the Cultural Access Fund: HB 166 and SB 5786 in state legislature)  
Seattle Rotary  
Washington Low Income Housing

- d. *Institutions and organizations:*
  - Seattle University (master plan update, Twelfth Avenue corridor)
  - Seattle Central Community College (use of spaces in its facilities, including Erickson Theatre)
  - Cornish College (inquire about its plans for disposition of Kerry Hall)
  - Capitol Hill Housing (East Precinct project)
  - University of Washington:
    - Runstad Center for Real Estate Studies
    - College of the Built Environment
    - Evans School
- e. *City of Seattle*
  - City Council
  - Department of Neighborhoods
  - Department of Planning and Development
  - Mayor's Office of Arts and Cultural Affairs
  - Office of Economic Development
  - Department of Fleets and Facilities
  - Seattle Police Department
  - Seattle Housing Authority
- f. *Other Government*
  - Sound Transit (Broadway redevelopment on surface above subway station)
  - City of Kirkland (model for CODAC)
  - King County Dept of Public Health
- g. *Media*
- h. *General public*

5. Develop media

- a. Letter of support
- b. PowerPoint, DVD, or other visual medium
- c. Brochure
- d. Final recommendation document

6. Get the message out

- a. Existing CODAC website
- b. Letter of support
- c. Mailing lists
- d. Newspaper op-eds
- e. Targeted meetings/interviews with potential partners
- f. Speakers' bureau
- g. Blogs and links
- h. Facebook and youtube
- i. Brochure
- j. Final recommendation document
- k. PowerPoint or DVD
- l. Public presentation
- m. Neighborhood drop-ins



<b>PARTNER ORGANIZATION</b>	<b>CODAC MEMBER RESPONSIBLE</b>	<b>STATUS</b>
<b>Capitol Hill organizations and institutions:</b>		
Pike/Pine Urban Neighborhood Council		
Broadway Business Improvement Association		
Capitol Hill Community Council		
First Hill Community Council		
Pine/Olive Way/Harvard Avenue Triangle		
First Hill Improvement Association		
<b>Arts and cultural organizations:</b>		
Allied Arts		
Arts Leadership Lab	Paige	
Washington Bus	Paige	
Langston Hughes Performing Arts Center		
Seattle City of Music	Fidelma	
<b>Other organizations:</b>		
Seattle Foundation		
Sustainable Seattle		
All Ages Movement		
CityClub		
Prosperity Partnership		
Washington Low Income Housing	Michael	
<b>Institutions</b>		
Seattle University	Michael	done
Seattle Central Community College	Fidelma	
Cornish College	Jim	
University of Washington:		
—Runstad Center for Real Estate Studies	Jim	
—College of the Built Environment	Jim	
—Evans School	Randy	
<b>City of Seattle</b>		
City Council	all	
Mayor		
<b>Other Government</b>		
Sound Transit		no
City of Kirkland	Fidelma	
King County Dept of Public Health		
Wash. State Building for the Arts program		
<b>CODAC represented entities</b>		
Breckenridge Consulting	Paul	
Dunn & Hobbes Development	Liz	
Central District Forum for Art & Ideas		
Youngstown Cultural Arts Center	Randy	
Teralini	Jerry	
Pat Graney Company	Pat	
Seattle Chinatown/International District PDA	Fen	
Century Ballroom	Hallie	

<b>PARTNER ORGANIZATION</b>	<b>CODAC MEMBER RESPONSIBLE</b>	<b>STATUS</b>
Capitol Hill Chamber of Commerce	Matthew	done
Artist Trust	Fidelma	done
Heartland, LLC	Jim	
Rosebud Restaurant	Robert	
ArtSpace Seattle	Cathryn	
4Culture	Paige	
Capitol Hill Housing	Michael	
Mayor's Office of Arts and Cultural Affairs	Michael K.	





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March 7th, 2009

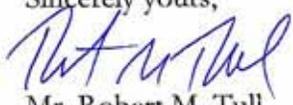
Seattle City Council  
Seattle City Hall  
PO Box 34025  
Seattle, WA 98124-4025

Dear esteemed members of the Seattle City Council;

For those who may not be familiar with Artist Trust, we are a not-for-profit organization whose sole mission is to support and encourage individual artists working in all disciplines in order to enrich community life throughout Washington State.

In direct alignment with our organizational mission to provide resources for our region's most promising artists, Artist Trust believes that affordable space for artists to live, create, and perform is essential to the quality of life that Seattle embraces. We also recognize that, unfortunately, these types of spaces are disappearing from our neighborhoods. Our offices are located on Capitol Hill, on the intersection of 12<sup>th</sup> & Denny, so we are very familiar with the changes in that vicinity.

The Cultural Overlay District Advisory Committee (CODAC), convened by Seattle City Council in 2008, is working to ensure that arts and culture remain strong in Seattle's neighborhoods. Our Executive Director, Fidelma McGinn, is providing leadership to the CODAC in her capacity as co-chair and the board wholeheartedly supports the initial work and we look forward to hearing its recommendations.

Sincerely yours,  
  
Mr. Robert M. Tull  
Board President

City of Seattle  
Office of Arts & Cultural Affairs

Michael Killoren, Director  
Gregory J. Nickels, Mayor



April 15, 2009

The Hon. Nick Licata and The Hon. Sally Clark  
Seattle City Council  
PO Box 34025  
Seattle, WA 98124

Dear Councilmembers Licata and Clark:

Arts and culture play a critical role in Seattle's economy and are essential to the livability and growth of our neighborhoods. But as you know, rising rents and development are threatening access to affordable space for artists and cultural groups – particularly small and mid-sized groups.

The Seattle Arts Commission and the Office of Arts & Cultural Affairs are working for policies, tools and strategies to ensure affordable, dedicated space for arts and cultural organizations. We support the work of the Cultural Overlay District Advisory Committee (CODAC) and thank you for convening the citizen group last spring to recommend a strategy to make the presence of artists in the city enduring, rather than a stage on the way to gentrification.

We understand the CODAC will soon present its recommendations to the City Council. The purpose of this letter is to convey the arts commission's support of the CODAC's proposal, which includes the formation of cultural districts, the expansion of incentive zoning to encompass cultural uses, and the creation of a city position to facilitate cultural development. We also see a great opportunity to align the CODAC's recommendations with the city's efforts to promote smart transit-oriented development.

Seattle's creative vitality is more than five times the national average. We must make sure our artists and cultural organizations have affordable places to live, work and create and our residents have spaces to gather, learn and draw inspiration.

Thank you for your work to ensure that arts and culture remain strong in Seattle's neighborhoods.

Sincerely,

A handwritten signature in blue ink, appearing to read "Dorothy H. Mann". The signature is fluid and cursive, with a long horizontal stroke extending to the right.

Dorothy H. Mann, Ph.D.  
Chair, Seattle Arts Commission

cc: Councilmember Richard Conlin, President  
Councilmember Tim Burgess  
Councilmember Jan Drago  
Councilmember Jean Godden  
Councilmember Tom Rasmussen  
Councilmember Richard McIver  
Councilmember Bruce Harrell

Street Address: 700 Fifth Avenue, Suite 1766, Seattle, WA 98104  
Mailing Address: PO Box 94748, Seattle, WA 98124-4748

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April 15, 2009

Dear Seattle City Council,

SCIDpda believes that art and culture is essential to the qualities and environment embraced by Seattle residents and visitors.

In a neighborhood like the Chinatown International District which has a rich history and multi-ethnic culture, arts is a catalyst for creating community and a creative and engaging way to educate young and new community members. Art also promotes community development by increasing public safety and creating a more welcoming environment for residents and visitors. The City must ensure that Seattle continues to be a place that artists can afford to live and work.

The Cultural Overlay District Advisory Committee (CODAC), convened by Seattle City Council in 2008, is working to ensure that arts and culture remain strong in Seattle's neighborhoods. We support the initial work of the CODAC and look forward to hearing its recommendations.

Sincerely yours,

Paul Mar  
Acting Executive Director, SCIDpda

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Seattle, WA 98114

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March 27, 2009

Members of the City Council  
City of Seattle  
PO Box 34025  
Seattle, WA 98124-4025

RE: Cultural Overlay District Advisory Committee (CODAC)

Dear Members of the City Council,

The City of Seattle is recognized internationally for its strong commitment to arts and culture. Seattle University applauds the City Council's leadership in advancing cultural and arts initiatives. The university is proud of our contributions to the arts and culture of our city and region which enhance the social, emotional, and intellectual health of our community and serve as a catalyst for community and neighborhood development.

We are pleased that the City Council convened the Cultural Overlay District Advisory Committee. As the space available for cultural and arts events diminishes, and as funding becomes more challenging, we are concerned about the future. We believe that affordable space for artists to live, create, and perform is essential to the quality of life that Seattle embraces. The work of the CODAC supports vibrant neighborhoods and healthy communities.

Seattle University supports the efforts of the CODAC and looks forward to the consideration of its recommendations. We hope that the City can implement strategies which both promote and preserve activities and spaces dedicated to celebrating diverse cultures and the arts. Seattle University's commitment is strong. We look forward to working with the City on this important initiative. Thank you for your focus on this issue.

Sincerely,

Michael Kerns  
Associate Vice President for Facilities Services

CC: Cultural Overlay District Advisory Committee

**FACILITIES SERVICES**





# Cultural Resource Element

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# Cultural Resource Element

## A Community

### discussion

Seattle is a city of communities. Some communities are defined as an identifiable place (neighborhoods) with particular physical conditions, tradition or history. Other communities are not geographically based, but rather are defined by people sharing a common identity, heritage or experience. Within a community, people learn about themselves and customs, and traditions are kept alive.

Communities provide a place for people to meet and share experiences. By exploring the culture, heritage and customs of other communities, people learn how they fit into the larger Seattle community and beyond. Celebrating the diversity of our communities encourages civil behavior among citizens. By teaching tolerance, fueling natural inquisitiveness, and expanding understanding, cultural resources contribute to conditions that make it possible for people from different backgrounds to live together with mutual respect.

### celebrating diversity & strengthening a sense of belonging goals

- CRG1** A city that welcomes diversity; works to raise awareness and understanding of the city and its peoples; and nurtures the ethnic and cultural traditions of its diverse citizenry.
- CRG2** A city where the sense of community is strong, opportunities for people to interact with each other are many, and conditions that contribute to isolation and segregation are discouraged.

### celebrating diversity & strengthening a sense of belonging policies

- CR1** Encourage and support communities in celebrating, preserving, and transmitting their traditions through cultural and heritage activities, the arts, education, publishing and reading, and public events.
- CR2** Involve neighborhoods in public projects, including publicly-sponsored art and cultural events, so that the projects reflect the values of, and have relevance and meaning to, the neighborhoods in which they are located. Encourage projects that are challenging and thought provoking, as well as beautiful, fun and entertaining.
- CR3** Use cultural resources to promote cross-cultural awareness and depict differing points of view in order to foster open and intentional exploration of the issues and conditions that tend to divide communities, so that actions can be taken to confront and overcome these conditions.

### fostering a sense of place goals

- CRG3** A city that values, maintains and enhances the resources that establish the public realm, including schools, libraries, museums and other cultural facilities, streets and public rights-of-way, government facilities and public open spaces, and promotes the use of these places for public gathering and cultural expression.
- CRG4** A city that uses public projects and activities to help define Seattle’s identity, especially civic spaces that provide residents and visitors with strong symbols of the city or neighborhood identity.

cultural resource element

A

January | 2005 (2008)



fostering a sense of place policies

**CR4** Continue Seattle's long tradition of providing a rich variety of public open spaces, community gardens, and public facilities to provide residents with recreational and cultural opportunities, promote environmental stewardship and attract desirable economic development.

**CR5** Capitalize on the potential that public projects have for serving as symbols of the city, and for expressing the identity and special character of the area where they are located by encouraging public art and excellent urban design and architecture that:

- respond to local climate conditions, respect the surrounding context, use local building and landscaping materials, emphasize conservation, and draw on the region's cultural heritage;
- communicate the purpose of the project and the identity, history and uniqueness of different places within the city;
- enhance accessibility; and
- integrate art into the design of the project.

**CR6** Capitalize on opportunities for promoting community identity through the design of street space, preserving or encouraging, for example:

- street furnishings that reflect the ethnic heritage or architectural character of the surrounding neighborhood;
- artworks and markers commemorating important events or individuals;

- details that can reinforce community identity and authenticity such as light standards, street name markers, original granite curbing and cobblestone paving or types of street trees; or
- space for landscaping projects.

using cultural resources to implement the urban village strategy goal

**CRG5** A city that regards the community-building potential of cultural resources as an integral part of its growth management strategy—the urban village strategy.

using cultural resources to implement the urban village strategy policies

**CR7** Promote the development or expansion of cultural facilities, including libraries, schools, parks, performing arts and art exhibition facilities, museums, and community centers, in areas designated as urban villages and urban centers.

**CR8** In general, use the hierarchy of urban village designations to guide the siting of different types of cultural facilities, directing those facilities that attract large numbers of people to urban centers, because these areas: function as major commercial centers and gathering places; have unparalleled regional access through the regional transit system; and will accommodate a substantial amount of the city's growth over the next 20 years. All types of urban villages are suitable for small cultural facilities. The scale of facilities should generally be compatible with the character of the neighborhood in which they are located.



**CR9** Work with neighborhoods and agencies to identify resources of historic, architectural, cultural, artistic, or social significance, especially in urban centers and urban villages. Encourage neighborhood-based efforts to preserve these resources, and apply public resources where appropriate. Identify structures, sites and public views, in addition to those already recognized, that should be considered for protection measures.

**CR10** Foster public life throughout the city by providing open spaces that are well-integrated into the neighborhoods they serve and function as “public living rooms” for informal gathering and recreation, especially in more densely populated urban centers and urban villages.

**B** Civic Identity

discussion

Each of us views Seattle from our own experiences and interests. While there is great value in celebrating the identities of the many different communities within the city, it is equally important to maintain a shared identity of Seattle. Identifying ourselves as one community enables us to pull together and support pursuits that benefit the city as a whole.

Some of what defines Seattle’s identity is timeless — its spectacular setting amid mountains and water, the terrain and its marine climate. The special relationship between the people of Seattle and this environment has helped shape who we are, and instilled an awareness that our treatment of the environment has direct consequences on us and on future generations.

A large part of Seattle’s special identity and civic pride is derived from its heritage. From the Native Americans who first established trading centers along the Duwamish to the continuing waves of newcomers from around the world, all have left their mark.

Over time, Seattle has acquired many features that people have come to identify with the city. Among these are its distinctive neighborhoods and public art, the Space Needle and Seattle Center, the Olmsted network of parks and boulevards, Pioneer Square and other historic neighborhoods, the Pike Place Public Market, the University of Washington, and the downtown skyline, distinguished by landmarks such as the Smith Tower.

cultural resource element

**B**

January | 2005



Seattle's identity is also tied to its function as a commercial city, with origins as a frontier port and rail terminus exporting the region's resources. In the past, the city's somewhat isolated location lessened the impact of trends influencing other parts of the country, allowing more of its own identity to show through. More recently, Seattle's position as a gateway to the Pacific, global commercial center and transportation hub has dramatically increased exposure to and influence from the outside world.

Today, Seattle has a distinct and prominent place in the culture of the Puget Sound region. A vibrant arts community and a concentration of cultural institutions within Seattle have given the city a national reputation as a cultural center.

Seattle remains a work in progress. One of the few constant characteristics of this city is that it is always changing. So, in addition to the challenge of defining who we are, we also have the challenge of expressing what we want this city to become.

#### providing a sense of continuity & community through our historic legacy goals

**CRG6** A city that celebrates and strives to protect its cultural legacy and heritage, to preserve and protect historic neighborhoods and to preserve, restore and re-use its built resources of cultural, heritage, architectural, or social significance in order to maintain its unique sense of place and adapt to change gracefully.

**CRG7** A city that preserves the integrity of the cultural resources under City control, including public art and archaeological and historic resources, and fosters in the community a sense of personal responsibility and stewardship for all cultural resources.

#### providing a sense of continuity & community through our historic legacy policies

- CR11** Identify and protect landmarks and historic districts that define Seattle's identity and represent its history, and strive to reduce barriers to preservation. As appropriate, offer incentives for rehabilitating and adapting historic buildings for new uses.
- CR12** Preserve and enhance the City Archives as a unique cultural resource for documenting the human experience in Seattle.
- CR13** Promote partnerships among cultural heritage agencies in City government — e.g., the City Archives, Seattle Public Library, Urban Conservation — and community organizations to develop interpretative and educational programming about Seattle's heritage.
- CR14** Increase awareness of the community's heritage by promoting cultural preservation programs or activities, and by encouraging public participation in documenting Seattle's history, especially the participation of the elderly who provide the most direct connection with the past.
- CR15** Identify and work with others to explore ways to preserve Seattle's archaeological resources. Initiate and support efforts to educate Seattle citizens about these resources.
- CR16** Set an example by maintaining a high standard for the care of City-owned cultural resources to encourage owners of properties having value as cultural resources to do the same.



**defining & advancing Seattle's place in the region & the world goals**

- CRG8** A city that continually builds on the strengths of its cultural resources to advance as an international cultural center.
- CRG9** A city that maintains its place as the cultural center of the region, while participating as a partner in the region's network of cultural infrastructure — universities and educational institutions, libraries, arts and heritage organizations and facilities, and creative individuals and supporters — to sustain this infrastructure and provide greater access for all.

**defining & advancing Seattle's place in the region & the world policies**

- CR17** Promote partnerships among the City and other public and private entities in the region to:
  - provide mutual support for the preservation, maintenance and development of regional cultural facilities where people experience world-class cultural events; and
  - make these resources visible, accessible and integrated with the community.
- CR18** Encourage other jurisdictions in the region to help Seattle sustain and enhance the cultural facilities located in Seattle that serve the region as a whole.
- CR19** Recognize that the city's Major Institutions (universities and hospitals) represent cultural resources for the neighborhoods in which they are located, the region and beyond, and work with these institutions as they develop plans for the future to encourage greater public access and enjoyment of these resources.

- CR20** Because of their central location and historic role as the region's meeting places, and the added benefits that come from having a recognized district of related activities, continue to support the concentration of regional cultural facilities in downtown Seattle and Seattle Center.
- CR21** Promote artistic exploration and exchange worldwide through many avenues, including Seattle Sister Cities Program, and through cultural partnerships with Africa, the Asian Pacific Rim, Latin America, Mexico and other countries represented in Seattle's population.
- CR22** Develop portions of the surplus Naval Station Puget Sound at Sand Point into a multi-purpose regional facility to support the arts and cultural activity.

**developing the economy goal**

- CRG10** A city that utilizes its wealth of cultural resources to promote employment, small business development, trade, and tourism and to attract businesses to the Pacific Northwest.

**developing the economy policies**

- CR23** Document and increase public awareness of the tremendous contributions that cultural resources make to the city's fiscal well being.
- CR24** Foster an urban environment and cultural activities that are true to the values and needs of the city's citizens, because a city that promotes its own identity will, in the long run, sustain its attractiveness to visitors without compromising its integrity.

cultural resource element

**B**

January | 2005



- CR25** Recognize the economic value of Seattle's cultural resources in attracting tourism; re-invest a share of the revenue derived from tourism to sustain and expand cultural resources.
- CR26** Promote collaboration among the business community and organizations involved in cultural resources to make cultural experiences accessible to the widest possible public.

## C Learning

### discussion

Cultural resources influence what and how we learn. Participation in creative processes as part of learning teaches people to adapt to change. This is especially important for young people who will need to be flexible to face the challenges of an increasingly complex and rapidly changing world.

Business leaders understand that today's international marketplace demands workers whose education develops their critical thinking, problem-solving abilities, creativity and interpersonal skills — all attributes cultivated by the arts. In Creative America, the President's Committee on the Arts and the Humanities states: "Educators observe that students develop creative thinking through the arts and transfer that capacity to other subjects. Studies also show that when the arts are a strong component of the school environment, drop-out rates and absenteeism decline."

Seattle has many sources of cultural activity — spanning areas as diverse as grunge music, film, folk dancing, cutting edge theater, opera, and hand-blown glass art. These resources provide personal enrichment and enjoyment, and unique learning opportunities that may also ignite the spark of interest that defines a life's work for many citizens.

### increasing access & opportunities for learning goals

- CRG11** A city that is a laboratory for life-long learning, where people of all ages are afforded opportunities to continually enrich their lives.
- CRG12** A city where cultural resources are learning tools that can help individuals achieve both self-fulfillment and a productive place in the community.



**increasing access & opportunities for learning policies**

- CR27** Encourage informal opportunities for learning and enjoyment through creative ways of presenting cultural resources to the public, such as poetry and graphic art on transit, presentations at major public events, the treatment of information on public flyers and billing statements, and library resources and programming.
- CR28** Take advantage of the opportunities that facilities attracting large numbers of people present for teaching about the community and its history.
- CR29** Work in partnership with artists, arts organizations, ethnic, cultural, musical and community associations, and education institutions to foster opportunities for life-long cultural exploration for all citizens.
- CR30** Encourage schools to make their facilities available to Seattle's neighborhoods for cultural programs, and community services, meetings and gatherings.

**establishing a strong foundation: focus on youth goal**

- CRG13** A city where children are exposed to cultural resources, educated about Seattle's history and various cultures, and have opportunities to explore their own talents and creativity.

**establishing a strong foundation: focus on youth policies**

- CR31** Encourage programs for students to develop their creativity and arts skills as part of their development as confident, well-rounded individuals, both for their lifelong enjoyment and to prepare them for careers in the creative arts or to apply their creative abilities in other professions and pursuits.
- CR32** Encourage public art projects that involve youth in design and implementation.
- CR33** Support cultural programs, especially for at-risk youth, both in schools and in settings outside school, that involve artists and scholars in partnership with cultural organizations and institutions.
- CR34** Create opportunities for Seattle students to be exposed to many cultures in a variety of venues throughout the city, so that their education may be well-rounded.

cultural resource element

C



## D Creative Expression

### discussion

Each of us has the need to establish our own identity and express who we are. Although individuals must take the initiative to discover and pursue those things that add meaning to their lives, their success depends on an environment that encourages people to engage in these pursuits. Seattle will be a safer, more dynamic community if individuals have access to positive outlets for self-expression. Teenagers and young adults are one group that can especially benefit from these outlets because this is a critical time of life when such experiences will influence the type of adults they will become.

Free expression is the basis of our democratic tradition, and a healthy cultural life is vital to a democratic society. The raising of differing opinions, the coming together for the free exchange of ideas, and finding ways to express new ideas and challenge old ones are all aspects of the democratic process sustained by our cultural resources.

### encouraging individual expression & participation in community life goals

**CRG14** A city that integrates arts and cultural activities into the day-to-day experiences of city and community life and in which cultural resources for individual self-expression are widely accessible.

**CRG15** A city that values and supports the full array of arts, artists and arts organizations, including, but not limited to, written, visual, musical, traditional and performing arts, for their ability to entertain, inspire, challenge and add dimension and enjoyment to the lives of Seattle citizens.

### encouraging individual expression & participation in community life policies

**CR35** Promote partnerships among the City and other public and private entities in the region to:

- continue to refine and articulate roles of City, County and State government as supporters and promoters of cultural expression;
- simplify and coordinate funding processes; and
- promote the development of strong arts and heritage organizations that provide cultural programming.

**CR36** Encourage support for cultural resources through individual and corporate philanthropy; show how contributions will benefit both donor and recipient. Publicly recognize and celebrate gift giving of all types and levels.

**CR37** Increase opportunities for non-professionals and young people to participate in a variety of public events, festivals and projects, because amateur activity enlivens community life and cultivates deeper appreciation and involvement in cultural activities.

**CR38** Reduce barriers to the involvement of people with disabilities in cultural activities.

**CR39** Develop a better understanding of how the city's different arts' communities function. Assess the needs of these communities to better recognize and act on opportunities to support them.



- CR40** Increase opportunities for artists to apply their skills and creativity in the delivery of public services, in the planning and design of capital improvements or in the design and delivery of public information.
  
- CR41** Facilitate volunteer public arts projects, such as community murals, by identifying locations where art is desirable, can be accommodated safely, and will be enjoyed by many people.
  
- CR42** Encourage performances and events in non-traditional settings, such as neighborhood parks, community centers, schools, transit stations, housing projects and public areas in private development, to reach new audiences and increase access for people who otherwise would be unable to attend.

cultural resource element

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January | 2005



Summary of Arts and Culture Goals and Policies in the Seattle Neighborhood Plans

Citation	Neighborhood Plan	Section	Goal or Policy
AL-G10	Aurora-Licton	Arts & Library Services Goal	Excellent access to information, arts, cultural activities and library services in the Aurora-Licton neighborhood.
AL-P27	Aurora-Licton	Arts & Library Services Policies	Promote the creation and display of public art, especially art that reflects the historical and cultural aspects of the surrounding environment.
AL-P28	Aurora-Licton	Arts & Library Services Policies	Encourage the creation of areas for local artists to work and areas for the public display of art.
A-P29	Admiral	Cultural Resources Policy	Encourage public art that reflects the heritage and lifestyle of the Admiral neighborhood.
B-P15	Downtown	Land Use Policies	Provide opportunities for artists and start-up businesses through techniques such as live/work space and the temporary use of vacant "transitional" buildings.
B-P5	Belltown	Housing Policies	Support projects that will increase artist housing.
CA-G1	Central Area	Overall Central Area Community Identity & Character Goal	A community that celebrates the Central Area's culture, heritage, and diversity of people and places.
CA-P4	Central Area	Overall Central Area Community Identity & Character Policies	Create opportunities for public spaces, public art, and community gateways (e.g., Lavizzo Amphitheater, I-90 Lid).
CC-P23	Columbia City	Cultural & Human Resources Policies	Promote the incorporation of public art into the development of public and community facilities.
CH/B-G7	Crown Hill/Ballard	Arts & Culture Goal	A rich, diverse and accessible cultural life that serves as the basis for neighborhood identity and helps build a livable community.
CH/B-P16	Crown Hill/Ballard	Arts & Culture Policies	Promote Ballard as a hub of arts, culture and entertainment
CH/B-P17	Crown Hill/Ballard	Arts & Culture Policies	Engage in cultural activities that promote community revitalization and historic preservation.
CH/B-P18	Crown Hill/Ballard	Arts & Culture Policies	Encourage the development of indoor and outdoor facilities in which cultural activities can take place.
CH/B-P19	Crown Hill/Ballard	Arts & Culture Policies	Address the lack of affordable live/work spaces for artists and others in Seattle through promoting the adaptive reuse of historic buildings in the Ballard Landmark District and other nearby areas as appropriate.

Citation	Neighborhood Plan	Section	Goal or Policy
CH/B-P20	Crown Hill/Ballard	Arts & Culture Policies	Seek to attract industrial uses that could have a symbiotic relationship with the local arts community, including but not limited to, glass blowing facilities, welding and metalwork shops, facilities that recycle materials into usable objects, woodworking facilities, or large-scale ceramics.
CH/B-P21	Crown Hill/Ballard	Arts & Culture Policies	Define and promote Crown Hill/Ballard's identity by establishing a series of welcoming gateways, such as landscaped areas or artworks, at key entry points to neighborhood.
CH-G5	Capitol Hill	Public Space & Arts Goal	A neighborhood that provides amenities (quality parks/open space/arts) to serve its dense population.
CH-P1	Capitol Hill	Community Character Policies	Encourage the development of the North Anchor District as Capitol Hill's premier art, culture, civic, and business hub with a centerpiece being a new mixed-use civic and residential complex at the Keystone site located at the north end of Broadway at 10th Avenue and Roy Street. If the Library Board selects the Keystone site as the new location for the Susan Henry Library, take actions to facilitate the location of the library, including, if appropriate, rezoning.
CH-P23	Capitol Hill	Public Space & Arts Policies	Support arts and cultural activities as an integral part of community life.
CH-P24	Capitol Hill	Public Space & Arts Policies	Support neighborhood cultural institutions, including the Cornish College of the Arts, the Susan Henry Library, and Seattle Central Community College.
D-P22	Delridge	Community & Culture Policies	Seek to attract industrial uses that could have a symbiotic relationship with the local arts community, including but not limited to, glass blowing facilities, welding and metalwork shops, facilities that recycle materials into usable objects, woodworking.
EL-P18	Eastlake	Open Space Policies	Strive to create an attractive, identifiable gateway ("North Gateway") to Eastlake and the adjoining neighborhoods that provides open space, art and community identity.
F-G18	Fremont	Fremont Arts Goals	A neighborhood that promotes its cultural and historic identity through the arts.

Citation	Neighborhood Plan	Section	Goal or Policy
F-G19	Fremont	Fremont Arts Goals	A neighborhood with community arts and cultural facilities and opportunities.
F-G20	Fremont	Fremont Arts Goals	A neighborhood that supports the existing infrastructure of arts organizations to promote and fund public art.
F-G21	Fremont	Fremont Arts Goals	A neighborhood with public access to art.
F-G22	Fremont	Fremont Arts Goals	A neighborhood that encourages employment and small business development in conjunction with the arts.
F-G23	Fremont	Fremont Arts: Artist Live/Work Housing Goal	A neighborhood with a supply of artist studios and artists live/work spaces.
F-P23	Fremont	Fremont Housing Policies	Support the creation of public art at key sites in the community.
F-P3	Fremont	Fremont Community Character Policies	Encourage the development of public art, cultural amenities, and unique design treatments consistent with Fremont's character for the enjoyment and enrichment of uses.
F-P39	Fremont	Fremont Arts Policies	Encourage support of the arts, artists and arts organizations.
F-P40	Fremont	Fremont Arts Policies	Encourage the dissemination of information for artists, businesses and residents regarding City of Seattle regulatory matters.
F-P41	Fremont	Fremont Arts Policies	Seek to promote awareness and recognition of Fremont public art.
F-P42	Fremont	Fremont Arts Goals	Strive to ensure the inclusion of art in all public and private development
F-P43	Fremont	Fremont Arts Goals	Seek to utilize available publicly owned properties for cultural resource uses such as art and performing arts.
F-P44	Fremont	Fremont Arts Policies	Seek to make public and non-profit use a priority for publicly owned properties.
F-P45	Fremont	Fremont Arts Policies	Strive to promote and fund public art and community arts groups.
F-P46	Fremont	Fremont Arts: Artist Live/Work Housing Policies	Seek to preserve existing artist studio spaces in Fremont.
F-P47	Fremont	Fremont Arts: Artist Live/Work Housing Policies	Encourage the development of artist live/work housing.
G/PR-G12	Greenwood Phinney Ridge	Human Needs & Development Goals	Vibrant arts organizations that are supported and strengthened by the community.

Citation	Neighborhood Plan	Section	Goal or Policy
G/PR-P17	Greenwood Phinney Ridge	Human Needs & Development Policy	Encourage community involvement in programs and activities that promote the arts
GL-G13	Green Lake	Human Services Goals	A neighborhood with a community center that provides meeting and arts facilities and social services for neighborhood residents.
MJ-G6	Morgan Junction	Community & Culture Goal	A community that has a distinctive flavor in arts and culture, yet integrates with the overall arts and culture community in West Seattle.
MJ-P24	Morgan Junction	Community & Culture Goal	Support the provision of public art throughout the business district and in new public spaces.
N17	Admiral	Neighborhood Plan Implementation Policies	Support and encourage the incorporation of cultural elements, such as public art and historic resources, in the implementation of neighborhood plans. In future planning efforts, include a broad range of creative skills to improve the value of the neighborhood projects.
NR-G9	North Rainier	Community Life Goals	North Rainier Valley's network of parks, recreational facilities, open spaces, and arts and culture programs are functioning and are well utilized.
P/P-G2	Pike/Pine	Economic Development Goal	A neighborhood of thriving and diverse businesses that support both lively day-time and night-time activities. A destination for retail, arts, and entertainment.
P/P-G7	Pike/Pine	Arts & Culture Goals	A neighborhood that fosters the creation of arts and cultural activities and facilities in a community that brings together many diverse talents and interests.
P/P-P1	Pike/Pine	Community Character Policies	Strengthen the neighborhood's existing mixed-use character and identity by encouraging additional affordable and market-rate housing, exploring ways of supporting and promoting the independent, locally owned businesses, seeking increased opportunities for art-related facilities and activities, and encouraging a pedestrian-oriented environment.
P/P-P12	Pike/Pine	Economic Development Policies	Promote the development of mixed-use structures in general commercial areas of the Pike/Pine neighborhood, especially compatible mixed uses such as artist live-work space.

Citation	Neighborhood Plan	Section	Goal or Policy
P/P-P2	Pike/Pine	Community Character Policies	Seek to preserve the architectural and historic character of the neighborhood by exploring conservation incentives or special district designations.
P/P-P39	Pike/Pine	Arts & Culture Policies	Promote the establishment of a community-based arts organization that would function in an integrated role with other Pike/Pine organizations and those in surrounding neighborhoods.
P/P-P40	Pike/Pine	Arts & Culture Policies	Support and promote arts events and projects in the Pike/Pine neighborhoods.
PS-G1	Pioneer Square	Open Space Goal	A community with a strong quality of life including public art and cleanliness.
PS-P1	Pioneer Square	Open Space Policies	Encourage the inclusion of an artist in the design of publicly funded projects.
PS-P9	Pioneer Square	Housing Policies	Encourage the retention and development of artist live/work space.
RB-P25	Roosevelt	Open Space & Civic Capital Facilities Policies	Seek to include art created by local artists in public works construction projects in Rainier Beach.
SLU-G1	South Lake Union	Neighborhood Character Goals	A vital and eclectic neighborhood where people both live and work, where use of transit walking and bicycling is encouraged, and where there are a range of housing choices, diverse businesses, arts, a lively and inviting street life and amenities to support and attracts residents, employees and visitors.
SLU-G4	South Lake Union	Neighborhood Character Goals	A neighborhood where arts and culture thrive, with attractions for citywide audiences and a broad range of arts and cultural organizations.
SLU-G5	South Lake Union	Neighborhood Character Goals	A neighborhood that supports this and future generations by providing community-based historical, cultural, artistic and scientific learning and enrichment activities for children, residents, employees, and visitors.
SLU-P1	South Lake Union	Neighborhood Character Policies	Encourage the co-location of retail, community, arts and other pedestrian-oriented activities in key pedestrian nodes and corridors.

Citation	Neighborhood Plan	Section	Goal or Policy
SLU-P10	South Lake Union	Neighborhood Character Policies	Foster a collaborative and creative community through interaction among community members and different types of organizations in the community, including those engaged in arts and culture, human services and education, as well as neighborhood businesses and organizations.
SLU-P11	South Lake Union	Neighborhood Character Policies	Encourage characteristics that favor a sustainable arts and cultural presence, including affordable and adaptable venues for making, performing and displaying art that meet the diverse needs of artists and arts organizations.
SLU-P12	South Lake Union	Neighborhood Character Policies	Provide for a livable community by encouraging artistic activities that create a positive street presence.
SLU-P13	South Lake Union	Neighborhood Character Policies	Seek to incorporate the arts into the design of public projects and the use of public spaces.
SLU-P18	South Lake Union	Neighborhood Character Policies	Promote a system of safe pedestrian and bicycle connections linking key activity areas and destinations, such as open spaces, schools and arts facilities.
SLU-P40	South Lake Union	Neighborhood Character Policies	Promote the development of live-work housing, especially when designed to meet the special needs of groups like artists and their families.
SLU-P7	South Lake Union	Neighborhood Character Policies	Support existing organizations that provide for an eclectic and livable community, including arts and culture, human services, maritime and educational organizations.
SP-P18	South Park	Cultural Resources Policy	Encourage public art within South Park
ST-G3	Downtown	Culture & Entertainment Goal	Strive to reinforce downtown as a center of cultural and entertainment activities to foster the arts in the City, attract people to the area, create livable neighborhoods, and make downtown an enjoyable place to be shared by all. Encourage facilities for artists to live and work in downtown.
UC-G9	University Community	Goals	A community that is regionally recognized for its arts and cultural activities and that uses cultural activities as a community building asset.

Citation	Neighborhood Plan	Section	Goal or Policy
UC-P35	University Community	Policies	Encourage the local coordination of arts and cultural activities, galleries, classes, performance halls, arts groups and informal performance groups, for the mutual enhancement of those efforts.
UC-P36	University Community	Policies	Provide the opportunity for local public involvement in City-sponsored art projects and the design of major public facilities.
UC-P37	University Community	Policies	Ensure that the full range of cultural activities and backgrounds is represented in publicly-funded arts.
W/HP-P11	Westwood`	Urban Design & Community Anchors Policies	Promote a sense of community identity and pride through the use of public artwork, sculptures, and streetscape improvements along major arterials.
WSJ-G8	West Seattle	Cultural Arts Goal	A neighborhood community with a distinctive flavor in arts and culture, yet integrated into the overall arts and cultural community in West Seattle.
WSJ-P22	West Seattle	Cultural Arts Policies	Support the provision of public art through-out the junction.
WSJ-P23	West Seattle	Cultural Arts Policies	Strive to integrate art into the business district and at new open space sites.
WSJ-P24	West Seattle	Cultural Arts Policies	Encourage multi-cultural outreach for and participation the arts throughout West Seattle.

List and Count of Neighborhoods With or Without Arts and Culture Policies

Neighborhood Plans With Arts and Culture Policies		Neighborhood Plans Without Arts and Culture Policies
Aurora-Licton	Green Lake	Ballard/Interbay Manufacturing & Industrial Center
Admiral	Morgan Junction	Broadview - Bitter Lake - Haller Lake
Downtown	North Rainier	First Hill
Belltown	Pike/Pine	Georgetown
Central Area	Roosevelt	Greater Duwamish Manufacturing & Industrial Center
Columbia City	Pioneer Square	MLK@Holly Street
Crown Hill/Ballard	South Lake Union	North Beacon Hill
Capitol Hill	South Park	North Neighborhoods (Lake City)
Delridge	Downtown	Northgate
Eastlake	University Community	Queen Anne
Fremont	Westwood	Wallingford
Greenwood/Phinney Ridge	West Seattle	
<b>Total</b>	<b>24</b>	<b>12</b>

Summary of Arts and Culture Goals and Policies in the Seattle Comprehensive Plan

Citation	Comprehensive Plan	Section	Goal or Policy
CR1	Cultural Resource Elements	Celebrating diversity & Strengthening a Sense of Belonging Policies	Encourage and support communities in celebrating, preserving, and transmitting their traditions through cultural activities, the arts, education, publishing and reading and public events.
CR2	Cultural Resource Elements	Celebrating diversity & Strengthening a Sense of Belonging Policies	Involve neighborhoods in public projects, including publicly-sponsored art and cultural events, so that the projects reflect the values of, and have relevance and meaning to, the neighborhoods in which they are located. Encourage projects that are challenging and thought provoking, as well as beautiful, fun and entertaining.
CR-21	Cultural Resource Elements	Defining & Advancing Seattle's Place in the Region & the World Policies	Promote artistic exploration and exchange worldwide through many avenues, including Seattle Sister Cities Program, and through cultural partnerships with Africa and the Asian Pacific Rim, Latin America, Mexico and other countries represented in Seattle's population.
CR-22	Cultural Resource Elements	Defining & Advancing Seattle's Place in the Region & the World Policies	Develop portions of the surplused Naval Station Puget Sound at Sand Point into a multi-purpose regional facility to support the arts and cultural activity.
CR5	Cultural Resource Elements	Fostering a Sense of Place Policies	<p>Capitalize on the potential that public projects have for serving as symbols of the city, and for expressing the identity and special character of the area where they are located by encouraging public art and excellent urban design and architecture that:</p> <ul style="list-style-type: none"> <li>• Respond to local climate conditions, respect the surrounding context, use local building and landscaping materials, emphasize conservation, and draw on the region's cultural heritage;</li> <li>• Communicate the purpose of the project and the identity, history and uniqueness of different places within the city;</li> <li>• Enhance accessibility; and</li> <li>• Integrate art into the design of the project.</li> </ul>

Citation	Comprehensive Plan	Section	Goal or Policy
CR6	Cultural Resource Elements	Fostering a Sense of Place Policies	<p>Capitalize on opportunities for promoting community identity through the design of street space, preserving or encouraging, for example:</p> <ul style="list-style-type: none"> <li>• Street furnishings that reflect the ethnic heritage or architectural character of the surrounding neighborhood;</li> <li>• Artworks and markers commemorating important events or individuals;</li> <li>• Details that can reinforce community identity and authenticity such as light standards, street name markers, original granite curbing and cobblestone paving or types of street trees; or</li> <li>• Space for landscaping projects.</li> </ul>
CR7	Cultural Resource Elements	Using Cultural Resources to Implement the Urban Village Strategy Policies	Promote the development or expansion of cultural facilities, including libraries, schools, parks, performing arts and art exhibition facilities, museums, and community centers, in areas designated as urban villages and urban centers.
CRG7	Cultural Resource Elements	Providing a Sense of Continuity & Community Through our Historic Legacy Goals	A city that preserves the integrity of the cultural resources under City control, including public art and archaeological and historic resources, and fosters in the community a sense of personal responsibility and stewardship for all cultural resources.
CRG9	Cultural Resource Elements	Defining & Advancing Seattle's Place in the Region & the World Goals	A city that maintains its place as the cultural center of the region, while participating as a partner in the region's networks of cultural infrastructure - universities and educational institutions, libraries, arts, and heritage organizations and facilities, and creative individuals and supporters - to sustain this infrastructure and provide greater access for all.
ED29	Economic Development Element	Business Climate Policies	Seek to develop cultural programs (such as art, music, and theater), and support community programs. Seek to provide public facilities that support the cultural programs.
ED4	Economic Development Element	Economic Development & the Urban Village Strategy Policies	Use cultural resources, such as public art and historic resources, as a tool for stimulating economic development in Seattle's neighborhoods, as these resources provide attractions that can draw people to and enhance public perception of an area.

Citation	Comprehensive Plan	Section	Goal or Policy
ED47	Economic Development Element	Business Start-Up & Growth Policies	Recognize that artists make a significant contribution to the local economy as small businesses, and support efforts to ensure that Seattle's artist communities may thrive within the city.
EDG10	Economic Development Element	Economic Development Element Goals	Recognize Seattle's cultural resources including institutions, art organizations, traditions, historic resources and creative people as important contributions to the city's economic vitality.
H33	Housing Elements	Policies	Give special consideration to actions that can help maintain the affordability of housing occupied by artists in areas that are recognized as established artist communities, such as Pioneer Square.
R-EDP4	Neighborhood Planning Element	Economic Development Policies	Strengthen ties with schools, institutions, arts and cultural entities, non-profits, and other organizations and recognize their contributions of economic diversity, living wage jobs and economic activity to the neighborhood.

## Summary of Admission Tax Exemptions

### Admission Tax Exemptions by Groups and Events Events Charge five (5) percent tax unless:

Group/Events	Conditions	Conditions
Charge is less than \$150	None	None
Bumbershoot	None	None
Woodland Park Zoo	None	None
Folklife Festival	None	None
Fremont Fair	None	None
Children's Charity Bacon Bowl	None	None
Organized athletic events such as tournaments, leagues, and other competitions intended for youth less than 19 years of age and sponsored by a nonprofit organization	None	None
Events hosted by universities or nonprofit organizations		
if	Publicly sponsors and through its members, representatives, or personnel promotes, publicizes and distributes most of the tickets for admission	
or	Publicly sponsors and presents the event at a facility it owns or leases as lessee for a term of not less than one (1) month	
or	Publicly sponsors	
	and	Performs a major portion of the performance
	or	Supplies a major portion of the materials on exhibition
	or	The event is part of a season or series of performances or exhibitions, performs the major portion of the performances of exhibitions in the season or series
and	The funds raised from the admissions charges goes back to the university or nonprofit organization	
and	The event space has a capacity of no less than 3,100 people or admits less than 3,100 people	



**APPENDIX F:**  
**Establishing Cultural Districts (PROPOSED)**

**District Plan**

The Cultural District Plan identifies the occupancy code and uses that qualify for special incentives. Once a Cultural District is established, projects within the district go through the normal permitting process.

**Approval Process**

Option 1

To establish a Cultural Overlay District, a Cultural District Plan is reviewed by Seattle City Council.

Option 2

To establish a Cultural Overlay District, a Cultural District Plan must be supported by the Neighborhood District Council, Business/Merchant's Association, Arts Council, [etc], before it will be reviewed by Seattle City Council.

Option 3

To establish a Cultural Overlay District, a Cultural District Plan must be submitted to the City of Seattle Cultural District Review Board and reviewed using published review criteria in an open public process.

**Cultural District Plan Review Criteria (Option 3)**

A. Establishing a Cultural Overlay District. In reviewing a proposal to establish a Cultural Overlay District, the following criteria shall be considered:

1. Function. To preserve or encourage diverse, mixed-use, community Culturals with a pedestrian orientation around unique local cultural assets where incompatible uses are discouraged and local cultural development is encouraged.
  
2. Desired Existing Land Use Characteristics. The Cultural Overlay District designation is most appropriate in areas generally characterized by:
  - a. Presence of or close pedestrian access to the cultural assets identified in the Cultural District Plan; and one or more of the following:
  - b. High levels of pedestrian activity at street level in commercial and mixed-use zones; or
  - c. Presence of a wide variety of retail/service activities in commercial and mixed-use zones; or
  - d. Minimal pedestrian-auto conflicts; or
  - e. Medium to high residential density in close proximity to high capacity transit.
  
3. Desired Plan Characteristics. The Cultural Overlay District designation is most appropriate with a plan generally characterized by:
  - a. Identifying and capitalizing on existing assets and their related land uses and/or real estate product types;
  - b. Identifying future desired assets and their related land uses and/or real estate product types;
  - c. Partnerships with and support from a diverse range of neighborhood groups and local stakeholders;
  - d. A small-business economic development framework;
  - e. Contributes to "equitable development." Defined as "the creation and maintenance of economically and socially diverse communities that are stable over the long term, through means that generate a minimum of transition costs that fall unfairly on lower income residents" [*Dealing with Neighborhood Change: A Primer on Gentrification and Policy Choices*, Brookings Institute, 2001, page 14];
  - f. A district management plan;
  - g. A financing plan;
  - h. A phased implementation plan.

i. Refers to and supports neighborhood planning goals.

4. Physical Conditions Favoring Designation as a Cultural Overlay District.

- a. Presence of medium to high density residential zoning in proximity to the proposed District.
- b. Presence of commercial or mixed-use area where goods and services are available to the public and where opportunities for enhancement of the pedestrian environment exist;
- c. Opportunities for construction of new development that will support the local cultural assets identified in the Cultural Plan.
- d. Opportunities for new development to access the district as a local cultural hub.
- e. Properties zoned Single-family may only be included within the overlay district when it can be demonstrated that the criteria for Single-family designation cannot be satisfied.

**B. Revising the Boundaries of a Cultural Overlay District**

- 1. When a proposal is made to include land within an existing Cultural Overlay District, the land proposed to be added must be contiguous to the Cultural Overlay District, be consistent with the criteria prescribed in subsection A, above, and satisfy the function of and locational criteria for a commercial or multifamily zone designation.
- 2. When a proposal is made to remove land from an existing Cultural Overlay District, the land proposed to be removed must be contiguous to land lying outside the boundary and not meet the criteria in subsection A of this section.

**City of Seattle Cultural District Review Board (Option 3)**

The CODAC should discuss and select which option makes most sense of the below

Option 3.1 City Structure Reps

Arts & Culture  
Film & Music  
Economic Development  
Health  
Housing  
Human Services  
Education  
Senior Citizens  
Neighborhoods  
Parks & Rec  
Planning & Development  
Sustainability & Environment  
Transportation

Option 3.2 Product Type Reps

Housing  
Daycare  
Open Space  
Design  
Parks  
Historic Preservation  
Local Business  
Developer  
Residents

Arts Service Organization

Nightlife

Health

Education

Option 3.3 Unique Expertise Reps

Local Business (economic dev + includes small / minority-owned expertise)

Culture (includes ethnomusicology / anthropology type expertise)

Social Service (includes health, homeless, ed, etc)

Design (includes historic preservation, green, open space)

Resident (includes tenant's union knowledge, resident advocacy knowledge)

Real Estate Development (complex project expertise, Affordable Housing expertise)

Community Organizer

Finance

Appendix G. Proposed incentives for the arts in the Pike/Pine Conservation  
Overlay District

## Proposed Incentives for the Arts in the Pike/Pine Overlay District

March 24, 2009

The proposed amendments to the Pike/Pine Overlay District include several new zoning incentives intended to encourage arts and cultural uses. The proposed incentives are:

1. Add the following definition of “Arts Facility” to the Land Use Code:

“Arts facility” means space occupied by one or more not-for-profit organizations dedicated to the creation, display, performance or screening of art by or for members of the general public.

2. Exempt the floor area used for the creation, display, performance or screening of art, and space used for arts facilities, from floor area ratio (FAR) limits. Note—the difference is that *office and administrative space* for arts organizations would only be exempt for non-profit organizations.
3. The proposal would continue the current limit on non-residential uses in the Pike/Pine Overlay, in order to promote housing and a mix of uses in the area. The proposal would exempt the floor area used for the creation, display, performance or screening of art, and space used for arts facilities, from this limit. Existing structures (which tend to have less expensive space than new ones) would also be exempt from limits on non-residential use.
4. Many of the streets in the Pike/Pine area are designated as “Pedestrian Streets” that require “street level uses” at the ground floor of buildings. Street level uses are intended to provide a lively and interesting pedestrian environment, and include stores and galleries, restaurants, theaters, “drinking establishments”, and services that cater to walk-in traffic. The proposal explicitly adds arts facilities to the list of uses that qualify as street level uses, which would also allow the administrative offices of arts organizations. It also requires street level uses on more streets.
5. In order to encourage small, diverse, local businesses in Pike/Pine, the proposal would limit the size of uses at street level. Performing arts theaters (profit or non-profit), and arts facilities are proposed to be exempt from this size limit.
6. To encourage development that is compatible in scale with the existing buildings, the proposal would limit the bulk of portions of structures above a height of 35 feet. Mixed use projects that include arts facilities are allowed an increase above this size limit.



## Summary of Admission Tax Exemptions

### Admission Tax Exemptions by Groups and Events Events Charge five (5) percent tax unless:

Group/Events	Conditions	Conditions
Charge is less than \$150	None	None
Bumbershoot	None	None
Woodland Park Zoo	None	None
Folklife Festival	None	None
Fremont Fair	None	None
Children's Charity Bacon Bowl	None	None
Organized athletic events such as tournaments, leagues, and other competitions intended for youth less than 19 years of age and sponsored by a nonprofit organization	None	None
Events hosted by universities or nonprofit organizations		
if	Publicly sponsors and through its members, representatives, or personnel promotes, publicizes and distributes most of the tickets for admission	
or	Publicly sponsors and presents the event at a facility it owns or leases as lessee for a term of not less than one (1) month	
or	Publicly sponsors	
	and	Performs a major portion of the performance
	or	Supplies a major portion of the materials on exhibition
	or	The event is part of a season or series of performances or exhibitions, performs the major portion of the performances of exhibitions in the season or series
and	The funds raised from the admissions charges goes back to the university or nonprofit organization	
and	The event space has a capacity of no less than 3,100 people or admits less than 3,100 people	



## Appendix I: Economic Analysis

The City Council hired Greg Easton, a real estate economic consultant, to do a rough analysis of two prototypical development sites on Capitol Hill. The question was whether allowing one additional floor of height would provide an adequate incentive for including space for an arts or cultural use at a below-market rent. Table 1 below compares the two prototypes.

**Table 1: Prototype characteristics**

	<b>Prototype #1</b>	<b>Prototype #2</b>
Neighborhood	Capitol Hill	Pike/Pine
Site size	32,000 square feet (sf)	18,785 square feet
Zoning	Neighborhood Commercial 3, 65 foot height limit (NC3-65)	Neighborhood Commercial 3, 65 foot height limit (NC3-65)
Prototype project	6 story building with 118 units, 13,440 sf retail at ground level, 12,470 sf office on second story, below grade parking for 166 cars	6 story building with 79 units, 8,000 sf retail at ground level, below grade parking for 75 cars
Additional density with one extra floor	48 units (166 total units)	Add 8,000 sf (1 floor) of office

The analysis assumed a below-market rent for arts space of \$12 per square foot. This is likely more than many small arts organizations can afford, but is well below the estimated market-rate rent of \$30 per square foot for the other uses in the prototype buildings. The analysis looked at the options of providing 1,000 square feet of rehearsal or administrative space, a 1,500 square foot art gallery, or a 5,000 square foot performance space.

The analysis showed that the cost of increasing the height from 65 to 75 feet did not make up for the cost of providing below-market rent for arts organizations. This was the case whether the additional floor was used for office or for housing. The main reason was the construction type required by the Building Code. A six story building can use standard (Type VA) wood-frame construction over a concrete base. Going up another floor requires Type IIIA construction, with 2-hour rated fire walls. In addition, under Type IIIA construction, all the wood has to be treated with fire retardant. The analysis found that the higher cost of Type IIIA construction negated any gains in financial return from adding a seventh floor, and concluded that the increased height incentive would not work in this case.

However, the analysis did not look at the possibility of providing additional height as an incentive in zones with a 40 foot height limit. It is likely that in such areas the incentive would be successful, because the building would use standard wood frame construction even with the additional height. This option merits further analysis.



## Parking Requirements for Arts and Cultural Facilities

### 1. Summary of general parking requirements:

Use	Requirement
Retail uses (art galleries, etc.)	1 space per 500 square feet
Entertainment uses (theaters, exhibition halls)	1 space for each 8 fixed seats, or 1 space for each 100 square feet
Restaurants, bars and taverns	1 space per 250 square feet
Craft work	1 space per 2,000 square feet
Community clubs and community centers not owned by the Seattle Department of Parks and Recreation	1 space for 80 square feet of floor area of all public assembly rooms not containing fixed seats; plus 1 space for every 8 fixed seats for floor area containing fixed seats; or, if no assembly room, 1 space for each 350 square feet, excluding ball courts
Museums	1 space for 80 square feet of floor area of all public assembly rooms not containing fixed seats; plus 1 space for every 10 fixed seats for floor area containing fixed seats; plus 1 space for each 250 square feet of other gross floor area open to the public
Vocational or fine arts schools	1 space for each 2 faculty that the facility is designed to accommodate; plus 1 space for each 2 full-time employees other than faculty; plus 1 space for each 5 students, based on the maximum number of students that the school is designed to accommodate.
Artist's studio/dwelling	1 space for each dwelling unit (0.5 spaces in Pike/Pine Urban Center Village)
Live/work units	1 space for each units, plus if the unit exceeds 2,500 square feet, the parking requirement for the use most similar to the nonresidential space.

### 2. Exceptions to parking requirements:

#### Full exceptions:

No parking is required in downtown zones.

No parking is required in commercial zones in urban centers (First Hill, Capitol Hill, Pike/Pine, South Lake Union, Uptown, University District and Northgate).

No parking is required for uses in commercial zones in Station Area Overlay Districts (Rainier Beach, Othello, Columbia City, Mt. Baker, Beacon Hill, SODO, Stadium, Capitol Hill, and University stations).

#### Partial exceptions:

In pedestrian designated zones (usually along the main street in the heart of a business district, such as Market Street in Ballard), parking requirements are waived for the first 4,000 square feet of each business for retail and entertainment uses in Neighborhood Commercial (NC) 1 zones, and the first 5,000 square feet of these uses in NC2 and NC3 zones. For restaurants, bars, and

taverns, the parking is waived for the first 2,500 square feet in NC1, NC2 and NC3 zones. Parking for the first 150 seats of a movie theater is also waived.

For other commercial uses and in other commercial zones, no parking is required for the first 1,500 square feet of each business.

When a new nonresidential use is established in an existing building, the first 20 required parking spaces are waived.

Any existing legal parking deficit is allowed to continue, even if a new use occupies the building.

**3. Examples of parking requirements for arts and entertainment uses in *new* buildings:**

Art or entertainment use (Assumes all are 5,000 square feet (SF) in size unless otherwise noted)	Parking spaces required when located downtown, or in commercial zones in urban centers or station area overlay districts	Parking spaces required when located in a pedestrian designated Neighborhood Commercial (NC) zones	Parking spaces required when located in any other commercial zone
Art gallery or other art sales	0	NC1 zones: 2 NC2 & NC3 zones: 0	7
Restaurant, tavern or bar, 4,000 SF	0	6	10
Tiny performing arts theater--1,500 SF total, 750 SF seating area (@50 seats)	0	0	0
Small performing arts theater--2,500 SF total, 1,750 SF seating area (@120 seats)	0	0	2
Medium performing arts theater--3,500 SF total, 2,750 SF seating area (@185 seats)	0	0	12
Small movie theater, 70 fixed seats	0	0	
Medium movie theater, 200 fixed seats	0	6	Code not clear
Craft work	0	2	2
Office of arts organization	0	3	3
Live/work units less than 2,500 SF	0	1/unit	1/unit
Artist Studio dwelling (not based on square footage)	0	1/unit	1/unit

**4. Examples of parking requirements for arts and entertainment uses in an *existing* building.**

Assume the existing building is 10,000 square feet (SF) in size, was previously used for two offices, each 5,000 SF in size, and has no parking. The building has a deficit of

Art or entertainment use (Assumes all are 5,000 square feet (SF) in size unless otherwise noted)	Parking spaces required when located downtown, or in commercial zones in urban centers or station area overlay districts	Parking spaces required when located in a pedestrian designated Neighborhood Commercial (NC) zones	Parking spaces required when located in any other commercial zone
Art gallery or other art sales	0	NC1 zones: 2 NC2 & NC3 zones: 0	7
Restaurant, tavern or bar, 4,000 SF	0	6	10
Tiny performing arts theater--1,500 SF total, 750 SF seating area (@50 seats)	0	0	0
Small performing arts theater--2,500 SF total, 1,750 SF seating area (@120 seats)	0	0	2
Medium performing arts theater--3,500 SF total, 2,750 SF seating area (@185 seats)	0	0	12
Small movie theater, 70 fixed seats	0	0	
Medium movie theater, 200 fixed seats	0	6	Code not clear
Craft work	0	2	2
Office of arts organization	0	3	3
Live/work units less than 2,500 SF	0	1/unit	1/unit
Artist Studio dwelling (not based on square footage)	0	1/unit	1/unit



**COMMUNITY FACILITIES ARCHITECTURAL ASSISTANCE  
PROGRAM - 2008  
ARCHITECTURAL AND TECHNICAL SERVICES FOR  
NON-PROFIT SOCIAL SERVICES AGENCIES**

The Seattle Human Services Department's Community Facilities and Services Unit has retained the services of **Environmental Works** to provide architectural and related assistance to community-based non-profit agencies to acquire, improve, expand, rehabilitate, or plan for facilities that house human service programs serving low- and moderate-income residents and neighborhoods. This assistance is available to qualifying agencies with eligible projects at reduced cost. Eligible projects will involve facilities that are primarily non-housing in nature.

The services available to qualifying agencies with eligible projects include:

- Facilities planning: evaluation of organizational facility needs, land or building acquisition, feasibility analysis, evaluation of various code constraints, project budget and schedule development,
- Programming assistance to develop user's spatial and equipment needs, project scheduling, project budget development
- Conceptual designing to develop alternatives for meeting program needs. This may include new construction or remodeling options.

Projects will not be funded past the point in time that construction permits are secured for the project. Agencies are encouraged to build in the cost of bid preparation, bidding and construction management and all other post-permit costs into their budgets for project construction.

The following services are available **at cost to the** agency. These costs are contracted out by Environmental Works to other vendors and are not part of the City's contract with Environmental Works. Agencies should know that these are costs which might be incurred during the course of feasibility studies or construction projects. The **agency is financially responsible** for these costs. They include:

- Cost estimating at different levels of design from conceptual to construction documents.
- Engineering services to evaluate a piece of land or an existing building.

## **Eligible Agencies and Projects**

Eligible agencies are non-profit community-based social service organizations that serve low- and moderate-income people and neighborhoods by providing various non-housing human services such as emergency shelter, child care, medical treatment, elder care, and employment. The agency's clients must be Seattle residents, and the proposed project must be located within City boundaries.

The activities to be housed within the proposed project must meet at least one of the following three criteria:

1. Low- or moderate-income clients will compose at least 51 percent of the program clientele. The program must demonstrate low- and moderate-income benefit by providing income and demographic data;
2. The services provided by the program area available to all the residents of an area where at least 51% of the residents are low- and moderate-income persons; and/or
3. The activity serves presumed low-income population which include elderly persons, battered spouses, abused children, illiterate adults, homeless persons, migrant farm workers, persons living with AIDS, and adults meeting the Bureau of Census' Current Population Reports' definition of severely disabled.

Additionally, the proposed project must primarily involve direct service space – space where clients receive services directly from staff. Incidental administrative space is allowed, but projects that focus significantly on administrative space are not eligible for this funding.

## **Photographs**

Enclose a set of color photographs, or legible color photocopies of photographs, of your proposed project and the neighboring properties. If your project consists of specific repairs to a portion of a site or building, enclose photos which highlight the areas where work will take place. Each photograph should be clearly labeled with an explanation of its contents (e.g., "Site where addition will be added to existing building," or "Neighbors adjacent to southern edge of property").

## **Application Process**

Interested agencies must submit the Architectural Assistance Program Application Form to:

City of Seattle  
Community Facilities and Services Unit  
Seattle Municipal Tower  
P.O. Box 34215  
Seattle, Washington 98124-4215  
**Attention: Michael Look**

For further information regarding the Seattle Community Facilities Architectural Assistance Program, please contact Michael Look by phone at (206) 615-1717 or by e-mail at [michael.look@seattle.gov](mailto:michael.look@seattle.gov).

**COMMUNITY FACILITIES  
ARCHITECTURAL ASSISTANCE PROGRAM  
APPLICATION FORM**

<b>Agency</b>	
<b>Contact Person</b>	<b>Phone Number:</b>
<b>Address:</b>	<b>Fax Number and E-mail Address</b>

<b>Project Name:</b>
<b>Project Address/Location:</b>

---

**Type of Organization:**

- |   |   |
|---|---|
| <input type="checkbox"/> Nonprofit Social Services  | <input type="checkbox"/> Community Organization |
| <input type="checkbox"/> Nonprofit Housing Services | <input type="checkbox"/> Other (Explain): _____ |

---

**1. Eligibility Requirements:**

Please describe the services to be housed in the planned new or remodeled facility (Use Separate Sheet If Necessary)

---

**1.A.** How does the proposed project meet eligibly requirements?

- Program serves 51 percent or more low- to low-moderate income clients and can demonstrate low- and moderate-income benefit by providing income and demographic data;
- Program serves people in low-income neighborhoods identified on census tract maps and tables; and/or
- Project serves presumed low-income population which include elderly persons, battered spouses, abused children, illiterate adults, homeless persons, migrant farm workers, persons living with AIDS, and adults meeting the Bureau of Census' Current Population Reports' definition of severely disabled.

NOTE: Please complete the attached **Standard Client Profile Form** if your program serves 51 percent or more low- to low-moderate income clients or presumed low-income population.

---

If your agency receives funds from the City, please list project names:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_

---

**2. Services Request**

**2.A.** Has your Organization previously worked with Environmental Works? If yes, when/what services were provided?

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**2.B.** Has your Organization previously worked with other Architects? If so, what was the nature of the project?

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**2.C.** Check the component(s) for which you are requesting:

- |   |   |
|---|---|
| <input type="checkbox"/> Building Code / Land Use Zone Analysis | <input type="checkbox"/> Cost Estimating      |
| <input type="checkbox"/> Programming Assistance                 | <input type="checkbox"/> Engineering Services |
| <input type="checkbox"/> Conceptual Designing / Space Planning  | <input type="checkbox"/> Other _____          |

Target Start Date: \_\_\_\_\_

Is this Project going to be in phases? \_\_\_\_\_

Target Completion Date: \_\_\_\_\_

- 
3. Narrative Description of the Proposed Project – What do you want Environmental Works to do for you?  
**(You may attach documents or other material to help us understand your needs and proposal, i.e. architectural drawings, photos, etc.)**

- 3.A.** If you decide to implement the project (i.e. undertake construction / renovation / remodeling), how do you plan to fund or finance the project? Please list funding sources.

---

Name and Title of Authorized Agency Representative	Signature & Date
--	------------------

## Standard Client Profile Report

Agency Name: \_\_\_\_\_

Project Name: \_\_\_\_\_

Person Completing Report: \_\_\_\_\_

Reporting Period: \_\_\_\_\_

	Reporting Period	YTD Total
<b>Total Number of Clients Served:</b>		
<b>I Geographic Location* (Sub Region/Neighborhood Based on Zip Code)</b>		
<b>A. Sub-Regions and Seattle Neighborhoods</b>		
Seattle Neighborhoods		
• Ballard		
• Capitol Hill		
• Central Seattle		
• Delridge		
• Downtown		
• Duwamish		
• Lake Union		
• North Seattle		
• NE Seattle		
• NW Seattle		
• Queen Anne		
• SE Seattle		
• SW Seattle		
Seattle Total (sum of above neighborhoods)		
East Rural		
East Urban		
North Urban		
South Rural		
South Urban		
Vashon		
Other (Outside King County)		
Unknown		
<b>B. Number Who Live in Un-Incorporated KC</b>		
Outside City Limits		
Unknown		
<b>C. Homeless</b>		
Yes		
No		
Unknown		
<b>II Household Composition</b>		
<b>A. Single Adult Living Alone (household size = 1)</b>		
Yes		
No		
Unknown		
<b>B. Single Parent Households</b>		
Yes		
No		
Unknown		
<b>III. Income Based on HUD Guidelines</b>		
A. Very Low (<30% Median)		
B. Low (<50% Median)		
C. Moderate (<80% Median)		
D. Above Moderate (>80% Median)		

E. Unknown		
<b>IV. Ages</b>		
0 to 5		
6 to 10		
11 to 13		
14 to 17		
18 to 34		
35 to 59		
60 to 74		
75 to 84		
85 and over		
Unknown		
<b>V. Gender</b>		
Female		
Male		
Transgendered/Other		
Unknown		
<b>VI Persons with Disabilities</b>		
Yes		
No		
Unknown		
<b>VII Race/Ethnicity</b>		
American Indian or Alaska Native		
Asian, Asian-American		
Black, African-American, Other African		
Hawaiian Native or Pacific Islander		
Hispanic, Latino		
Multi-Racial**		
Other		
White or Caucasian		
Sub-Total Non-White/Caucasian		
Unknown		
<b>VIII Refugee/Immigrant</b>		
Yes		
No		
Unknown		
<b>IX Limited-English Speaking</b>		
Yes		
No		
Unknown		

\*See Sub-Regional Zip Code List to determine neighborhood or SubRegion.

\*\*Clients who checked more than one category are counted as multi-racial

# Appendix A

## Seattle - Bellevue - Everett PMSA INCOME INFORMATION FOR FY 2008

### 2008 HUD Income Limits

	Household Size (number of persons)							
	1	2	3	4	5	6	7	8
Very Low Income (30% median)	\$ 17,100	\$ 19,500	\$ 21,950	\$ 24,400	\$ 26,350	\$ 28,300	\$ 30,250	\$ 32,200
Low Income (50% median)	\$ 28,500	\$ 32,550	\$ 36,650	\$ 40,700	\$ 43,950	\$ 47,200	\$ 50,450	\$ 53,700
Moderate Income (80% median)	\$ 43,050	\$ 49,200	\$ 55,350	\$ 61,500	\$ 66,400	\$ 71,350	\$ 76,250	\$ 81,200

2008 Seattle-Bellevue HMFA median family income = \$81,400

Notes: HUD (U.S. Department of Housing & Urban Development)  
PMSA (Primary Metropolitan Statistical Areas)  
These income guidelines remain in force until updated by HUD.



## Transferable Development Rights

### **PROGRAM OVERVIEW**

- The TDR program is used by downtown commercial developers to achieve additional density.
- Unlike bonus incentive programs, which help mitigate impacts of higher density development, the TDR program helps Seattle achieve a more variable scale of buildings in downtown by allowing density to be moved from one site to another.
- Lots where affordable housing is preserved are eligible “housing TDR sites.”
- Other eligible sites include those with landmark buildings or major open space.
- Purchasers (commercial developers) and sellers (owners of certified TDR) can negotiate sales directly. Or the City can purchase TDR and hold it in its “TDR Bank” for later resale.
- All transactions, whether private or through the City, require execution and recording of a TDR Agreement between the owner of the TDR site and the City.
- The TDR Agreement includes covenants that will run with the land (in the case of housing, 50 years of affordable housing primarily affordable to households with incomes up to 50% of median).
- TDR is validly transferred by statutory warranty deed and is recognized by the courts as real property.

### **CODE REFERENCES**

- SMC 23.49.014: Transferable Development Rights (TDR)
- SMC 23.49.011: Floor area ratio
- SMC 23.49.017: Open space TDR site eligibility

### **TDR PURCHASE**

- Prior to MUP issuance, commercial developer must detail for the Office of Housing how all chargeable floor area above the Base FAR will be achieved
- Per square foot sales price for certified TDR is negotiated between buyer and seller

### **TDR INFORMATION**

Contact Laura Hewitt Walker at (206) 684-0429 or [laura.hewitt@seattle.gov](mailto:laura.hewitt@seattle.gov) for more information.

Inquiries regarding process for certification of landmark TDR or open space TDR sites may be directed to Dennis Meier at the Department of Planning & Development (DPD) at (206) 684-8270 or [dennis.meier@seattle.gov](mailto:dennis.meier@seattle.gov).



<b>NAME</b>	<b>TYPE</b>	<b>ADDRESS</b>
Artist Trust	Arts Organization	1835 12th AV
Union Art Cooperative	Arts Organization	1100 E UNION ST
Warren Knapp Gallery	Gallery	1530 MELROSE AV
Richard Fetherston Gallery	Gallery	818 E PIKE ST
Martin-Zambito Gallery	Gallery	721 E PIKE ST
Barca Gallery	Gallery	1510 11th AV
No Name Art Studio	Gallery	1512 11th AV
Alta-Glamour Gallery	Gallery	1520 11th AV
Bluebottle Gallery	Gallery	415 E PINE ST
Vermillion Gallery	Gallery	1508 11th AV
Stellner Gallery	Gallery	1100 E PIKE ST
CHAC Gallery	Gallery	1621 12th AV
Oseao Gallery of the Senses	Gallery	1402 E PIKE ST
Trapeze Art Studio	Gallery	1512 11th AV
Pound Gallery	Gallery	1216 10th AV
Olivo Doce	Gallery	1203 E OLIVE ST
Northwest Film Forum	cinema	1515 12th AV
Egyptian Theater	cinema	805 E PINE ST
Three Dollar Bill Cinema	cinema	1515 12th AV
Knights of Columbus Ballroom	performing spaces	722 E UNION ST
Seattle First Baptist Church	performing spaces	1111 HARVARD AV
Pure Cirkus	performing spaces	1508 11th AV
Oddfellows Temple	performing spaces	915 E PINE ST
Erickson Theater	performing spaces	1524 HARVARD AV
Theater Schmeater	performing spaces	1500 SUMMIT AV
Odd Duck Studio and Theater	performing spaces	1214 10th AV
Annex Theater	performing spaces	1100 E PIKE ST
Richard Hugo House	performing spaces	1634 11th AV
Capitol Hill Arts Center	performing spaces	1621 12th AV
Broadway Performing Hall	performing spaces	1625 Broadway AV
Balagan Theater	performing spaces	1115 E PIKE ST
Simply Photography	photography	1205 E PIKE ST
Jeff Miller Photography	photography	911 E PIKE ST
Capitol Hill Photo	photography	1525 14th AV
Silver Fox Gaphic Productions INC	photography	911 E PIKE ST
Adonis Photography	photography	1605 BOYLSTON AV
Keith Megay Photography	photography	911 E PIKE ST
Daniel Langley Photography	photography	911 E PIKE ST
Lonn Entertainment LTD	entertainment, media, film	311 E PINE ST
Pravda Studios LLC	entertainment, media, film	1406 10th AV
MovieHippo Productions LLC	entertainment, media, film	1729 BOYLSTON AV
Ab Initio Productions Inc	entertainment, media, film	1001 BROADWAY AVE
Digital Kitchen LLC	entertainment, media, film	1114 E PIKE ST
Oracle Starborne	entertainment, media, film	1415 10th avenue
Swing Swang Swung	entertainment, media, film	1000 UNION ST
Rain City Press	entertainment, media, film	915 E PINE ST
Madison Park Greetings	entertainment, media, film	1407 11th AV

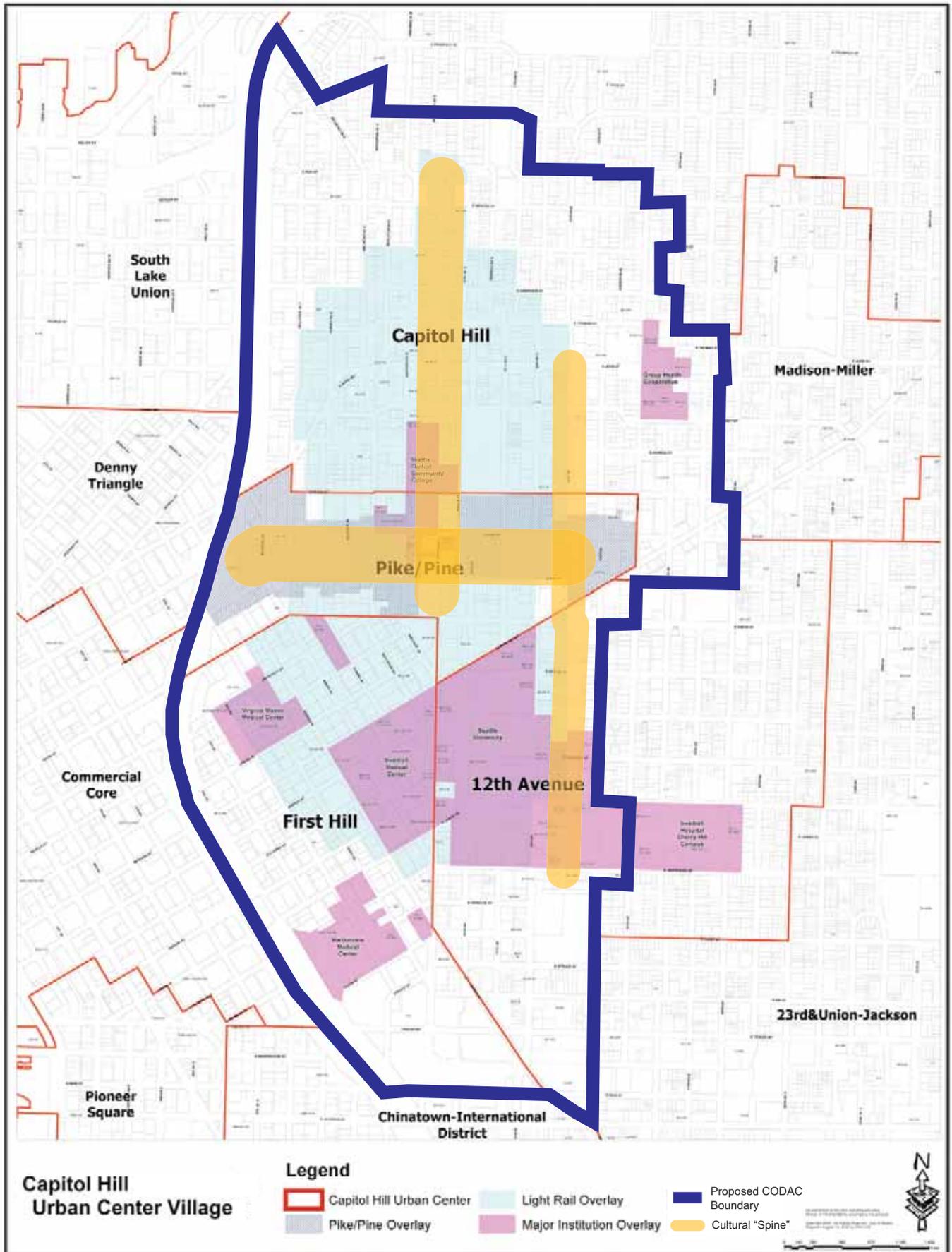
Poster Giant	art supply	1205 E PIKE ST
Utrecht Art Supply	art supply	1124 PIKE ST
Frame Central	art supply	901 E PIKE ST
Frame-It On Broadway	art supply	1822 BROADWAY AV
Open House Poetry	poetry	1211 E Pike Street
Christina Conte Advertising	advertising and web design	1520 BELLEVUE AV
Web Design by DelSordi	advertising and web design	1420 E PINE ST
Golden Lasso LLC	advertising and web design	1520 BELLEVUE AV
Creature LLC Advertising	advertising and web design	1508 10th AV
Catch Design Studio	advertising and web design	1405 BOYLSTON AV
Saffel Creative Services	advertising and web design	1507 11th AV
Brown463 Web Design	advertising and web design	303 E PINE ST
Laura Urban Perry Web Design	advertising and web design	915 E PINE ST
Schemata Workshop	architecture and interiors	1720 12th AV
Daniel Corcoran Architect	architecture and interiors	1101 E PIKE ST
Fukui Architecture Inc	architecture and interiors	300 E PIKE ST
Michael K Gibson PS Architecture	architecture and interiors	1507 BELMONT AV
Abrahams Architects	architecture and interiors	611 E PIKE ST
Boehm Design Associates	architecture and interiors	1516 MELROSE AV
Robert Humble Architects	architecture and interiors	1320 E PIKE ST
Zero Plus Architects	architecture and interiors	1321 E PINE ST
ARC Architects Inc	architecture and interiors	1101 E PIKE ST
Huitt-Zollars	architecture and interiors	814 E PIKE ST
Schreiber Starling & Lane Architects PS	architecture and interiors	1221 E PIKE ST
Jennifer Randall & Associates	architecture and interiors	1100 E UNION ST
Viekman Interior Design	architecture and interiors	303 E PIKE ST
Pacific Rim Architecture Ltd	architecture and interiors	1320 E PIKE ST
Andrea Piacentini Design Inc	architecture and interiors	300 E PIKE ST
Leif Holland	design other	1316 E PIKE ST
Fad SuperFad	design other	911 E PIKE ST
Jenny Varma Designs	design other	1517 12th AV
Sweatshop Industries LLC Comm. Art	design other	1202 E PINE ST
International Fashion Machines	design other	1205 E PIKE ST
Engine Interactive Design	design other	1415 10th AV
Wall of Sound	records and music	315 E PINE ST
Jive Time Records	records and music	1515 BROADWAY AV
Zions Gate Records	records and music	1100 E PIKE ST
Respect Records	records and music	1315 E PINE ST
Capitol Collateral Inc	records and music	620 E PINE ST
Zero Zero Hair	gallery	1525 Summit
Victrola	gallery	310 E Pike Street
Area 51	gallery	401 E. Pine St.
Rosebud	gallery	719 E Pike St
Retrofit Home	gallery	1419 12th Ave
ReLoad Bags	gallery	1205 East Pike Street
Caffé Pettiroso	gallery	1101 E. Pike St

Kaladi Brothers Coffee	gallery	511 E Pike St
Galactic Boutique	gallery	1213 Pine St
Goods Boutique	gallery	1112 Pike St
Hipposchemes	gallery	1510 12th Ave
Northwest School	gallery	1415 Summit Avenue
Online Coffee Co.	gallery	1404 E Pine St
Retail Therapy	gallery	905 E Pike St
B-Bam	gallery	905 E Pike St
Square Room	gallery	910 E. Pike
Bauhaus Café	gallery	301 E Pine St
Caffé Vita	gallery	1005 E Pike St
Cha Cha Lounge	gallery	1013 E Pike St
Chop Suey (Seattle Poetry Slam)	performing space	1325 E Madison St
Baltic Room	performing space	1207 Pine St
Capitol Club	performing space	414 E. Pine St
Chapel	performing space	1600 Melrose Ave
Comet Tavern	performing space	922 East Pike Street
Elysian	performing space	1221 E. Pike St.
Havana	performing space	1010 E Pike St
Honey Hole	performing space	703 E Pike St
King Cobra	performing space	916 E Pike St
Linda's	performing space	707 E Pine St
Mercury	performing space	1009 E Union St
Neighbours	performing space	1509 Broadway
Neumo	performing space	925 E Pike St
Purr	performing space	1518 11th Ave
R Place	performing space	619 E Pine St
War Room	performing space	722 E Pike St
Wildrose	performing space	1021 E Pike St
Seattle Jazz Vespers	music perf.	1111 Harvard Avenue
Diverse Harmony	music perf.	1111 Harvard Avenue
Century Ballroom	dance	911-19 E. Pine
Freehold Theater	theater	1525 10 <sup>th</sup> Avenue
Velocity Dance Center	dance	911-19 E. Pine
Amy Le Gendre (dance)	dance	911-19 E. Pine
Amy O'Neal (dance)	dance	911-19 E. Pine
Better Biscuit Dance	dance	911-19 E. Pine
Cornish College Dance	dance	911-19 E. Pine
Crispin Spaeth dance	dance	911-19 E. Pine
D9 Dance Collective	dance	911-19 E. Pine
Ghost Light Theatricals	theater	911-19 E. Pine
Locust Dance	dance	911-19 E. Pine
Macha Monkey Theater	theater	911-19 E. Pine
Mae West Fest	theater	911-19 E. Pine
Spectrum Dance	dance	911-19 E. Pine
Strictly Seattle	theater	911-19 E. Pine
Theater Simple	theater	911-19 E. Pine
Seattle Mime Theatre Inc.	theater	911-19 E. Pine
Living Voices Inc.	theater	911-19 E. Pine

Backpocket	theater	1214 10 <sup>th</sup> Avenue
Experimental Theatre Project	theater	1214 10 <sup>th</sup> Avenue
Bad Actor Productions	theater	1100 E Pike Street
Printer's Devil Theater	theater	1100 E Pike Street
Carlotta's Late Nite Wing Ding	theater	1100 E Pike Street
New City Theater	theater	1634 11 <sup>th</sup> Avenue
Pork Filled Players	theater	1634 11 <sup>th</sup> Avenue
ReAct	theater	1634 11 <sup>th</sup> Avenue
Seattle Dramatists	theater	1634 11 <sup>th</sup> Avenue
SIS Productions	theater	1634 11 <sup>th</sup> Avenue
Strawberry Theater Workshop	theater	1634 11 <sup>th</sup> Avenue
Broadway Bound	theater	1625 Broadway
Earshot Jazz Festival	music perf.	1625 Broadway
One World Theater	theater	1621 12 <sup>th</sup> Avenue
14/48 Festival	theater	1621 12 <sup>th</sup> Avenue
People's Republic of Comedy	comedy	1621 12 <sup>th</sup> Avenue
Sunday Sunday Sunday (DJ)	DJ	1621 12 <sup>th</sup> Avenue
Marginal Way (DJ)	DJ	1621 12 <sup>th</sup> Avenue
Subatomic (Seattle Neutrino Project)	theater	1621 12 <sup>th</sup> Avenue
Three Card Monte	theater	1621 12 <sup>th</sup> Avenue
To Be Continued Productions	theater	1621 12 <sup>th</sup> Avenue
United House Front	theater	1621 12 <sup>th</sup> Avenue
Walrus Performance Collective	theater	1621 12 <sup>th</sup> Avenue
Vogue	theater	1621 12 <sup>th</sup> Avenue
InterPlay	theater	1621 12 <sup>th</sup> Avenue
Ignition Northwest	arts org.	1621 12 <sup>th</sup> Avenue
John Boylan — The Conversation	theater	1621 12 <sup>th</sup> Avenue
Konkrete Jungle	theater	1621 12 <sup>th</sup> Avenue
Lingo's Dance Theatre	dance	1621 12 <sup>th</sup> Avenue
Outsider's Inn Collective (theatre)	theater	1621 12 <sup>th</sup> Avenue
Pat Graney Dance Company	dance	1621 12 <sup>th</sup> Avenue
Radio 8-Ball	music perf.	1621 12 <sup>th</sup> Avenue
Rebirth	DJ	1621 12 <sup>th</sup> Avenue
Lower Level	performing space	1621 12 <sup>th</sup> Avenue
JIM CUMMINS STUDIO INC	photography	1527 13TH AVE
COZZOWITZ CORP	entertainment, media, film	1517 12TH AVE STE 101
GRAHAM Baba ARCHITECTS	architecture	1429 12th Ave



ATTACHMENT: MAP OF PROPOSED CODAC BOUNDARY WITH CULTURAL "SPINES"





## APPENDIX O:

### Capitol Hill Cultural Organizing

**NB: On April 2, 2008, over 300 people assembled at Seattle City Hall to continue the wave of advocacy that had begun on January 19<sup>th</sup>, and demonstrate solidarity in requesting development incentives to promote the preservation and production of arts and entertainment spaces.**

#### **Artists Storm City Hall: Make Room For Art in Urban Development**

By: Live Wire Staff (Reprinted from CHAC Live Wire)

A cultural revolution is brewing as the real estate and regulatory pressure on arts and entertainment organizations increases. On Capitol Hill, we are losing venues, galleries, offices, and artists' space left and right, with our most recent loss the Oddfellows Hall.

In a follow-up to the Jan 16th panel at CHAC ("Is there still room for Culture and Entertainment on Capitol Hill?"), artists and citizens have resoundantly answered "Yes!" and are now headed downtown to bring their concerns to City Hall, to create programs that will revitalize arts and culture through neighborhood development incentives.

Each speaker is being asked to speak for 3-4 minutes on the topic: "Under what circumstances would you support an Arts & Entertainment District in Capitol Hill?"

#### **Arts & Entertainment:**

Angela Luechtenfeld, Freehold Theatre Lab

Michael Seiwerath, Northwest Film Forum

Hallie Kuperman, Century Ballroom

Josh LaBelle, Seattle Theatre Group, Paramount, Moore

Evan Johnson, Image Productions, Film Production Company

Randy Engstrom, Youngstown Arts Center/DNDA and Seattle Arts Commission

#### **Development, Urban Planning, Policy Advocates:**

Jim Reinhardsen, Heartland LLC, Public/Private Partnership Expert

Richard Muhlebach, Kennedy Wilson, Cap Hill Developer

Laura Curry, Mithun, Cultural Research Specialist, Artist

Matthew Kwatinetz, Capitol Hill Arts Center, Capitol Hill Chamber of Commerce, Sponsor

#### **Public Sector:**

Seattle City Councilmember Nick Licata, Sponsor

Seattle City Councilmember Sally Clark, Co-Sponsor

Seattle City Councilmember Jean Godden, Co-Sponsor

Seattle City Councilmember Bruce Harrell, Co-Sponsor  
Seattle City Councilmember Tom Rasmussen, Co-Sponsor  
Jim Kelly, Director, 4Culture, King County's Cultural Development Authority

## **MAKE ROOM FOR ART: CULTURAL OVERLAY DISTRICTS FOR SEATTLE**

**April 2, 5p-6:30p @ Seattle City Hall**

*Attend this free public event and demonstrate local demand for allied, creative city-making.*

**FACT:** Over the years, Capitol Hill has earned widespread recognition as an arts incubator neighborhood with a sheer density and diversity of local cultural expression that continues to attract artists, visitors, and new residents from the world over.

**CONCERN:** The very same creative industry that has made the Hill a destination in the first place is poised to be priced out of town as more and more real estate investors are attracted to the neighborhood. *Is this an unavoidable cycle? Is it too late for Capitol Hill?*

**RECENT ACTION:** On January 16, over 150 of some of Capitol Hill's hardest-working residents - its arts and entertainment workers - packed Capitol Hill Arts Center for a City of Seattle panel discussion titled "Is there still room for arts & entertainment on Capitol Hill?" At this event, arts & entertainment leaders, real estate development allies, and City officials *united in a resounding and committed: It's not too late.*

**NOW:** In response to the January 16 event and empowered by collaborative community efforts and studies, Seattle City Councilmembers Nick Licata, Sally Clark, Jean Godden, Bruce Harrell and Tom Rasmussen co-sponsor...

### **Make Room for Art: Cultural Overlay Districts for Seattle**

**April 2, 5p-6:30p, Seattle City Hall**

At this panel discussion, arts & entertainment leaders, City officials, and real estate development allies will present Capitol Hill as a possible pilot area for a **new Cultural Overlay District program:**

- Ways to better secure cultural properties
- Ways to create incentives for the development of new cultural spaces
- Ways for property development to better impact the arts and entertainment business model.

It's time for creative locals to start capturing the value that they drive in neighborhood renewal and development. We can discover solutions. Cities all over the world are throwing up their hands on this issue. But, true to our legacy of proactive civic innovation, Seattle is taking this on.

**Attend this public event on April 2 and demonstrate local demand for allied, creative city-making.**

**NB: On January 19<sup>th</sup>, 2008, over 150 people assembled at Capitol Hill Arts Center. They included artists, business-owners, residents, advocates, developers and more. They asked:**

### **Is There Still Room for Culture on Capitol Hill?**

Do You care about culture? Do you love Capitol Hill? If you said yes to one or both of the above, then SAVE THE DATE on January 16<sup>th</sup> for a special panel discussion presented by the Capitol Hill Chamber of Commerce and featuring panelists from the Mayor's Office of Arts and Cultural Affairs, 4Culture, the Mayor's Office of Economic Development, and the Seattle Arts Commission.

#### **PANELISTS:**

Seattle City Council President Nick Licata

Susan Shannon, Director, Mayor's Office of Economic Development

Michael Killoren, Director, Mayor's Office of Arts & Cultural Affairs

Charlie Rathbun, 4Culture: King County's Cultural Development Authority (a PDA)

Randy Engstrom, Seattle Arts Commission and Director, Youngstown Arts Center

Moderator & Host: Matthew Kwatinetz, Seattle City Artist, Capitol Hill Chamber, CHAC

**Summary:** Capitol Hill currently is one of the most unique neighborhoods in the nation, with one of the most highly educated and artistic populations to be found globally. Capitol Hill, the most residentially dense neighborhood on the West Coast north of San Francisco, also is the historic home of artists and alternative arts organizations. In 2007, the Urban Land Institute named Seattle the number 2 real estate market in the nation (after Manhattan) and Americans for the Arts named Seattle the number 1 city as measured by artists and arts organizations per capita. This combination means that we have the most artists and arts organizations per person, but the least affordable real estate for them to be able to survive.

The problem is exacerbated in our densest neighborhood, Capitol Hill. The Capitol Hill Chamber of Commerce has been formed to increase vital economic activity in the neighborhood, and the arts have traditionally been the backbone of driving traffic into the neighborhood to live, shop, dine, and work. Arts and cultural organizations serve as retail anchors in the neighborhood, and the Chamber is committed to amplifying the positive economic leverage provided by cultural presence. What are some of the options we can explore for maintaining a strong cultural presence on Capitol Hill?

This conversation has been prompted by a large demand from the community to have a venue to discuss important landmark cultural institutions past, present and future. Current hot topics which we are likely to discuss will include Oddfellows' Hall, Washington Hall, First Church of Christian Science (First Center for the Arts), and the imminent surplus of area schools. Local models to learn from will include Tashiro-Kaplan, Youngstown Arts Center, Vera Project, Phinney Ridge Neighborhood Center, and more. In the course of the discussion we hope to touch upon the pros/cons of Public Development Authorities, 63-20 Financing, Affordable Artist-Preference Housing, Public/Private Partnerships, and Public Facilities.



## APPENDIX P: Business Improvement Areas, Community Development Corporations, and Public Development Authorities

### Business Improvement Areas

The Office of Economic Development supports current and forming business improvement areas (BIAs).

A BIA provides a source to fund improvements in neighborhood business districts by assessing property and/or business owners who benefit from the improvements. BIA funds can be used for services such as parking, joint marketing, cleanup and maintenance, security, special events, beautification, and management and administration. The City contracts with an agency to manage each BIA and each BIA has a ratepayer's advisory board. The City collects the assessments and reimburses the Agency for BIA expenses.

The six current BIAs are:

Broadway/Capitol Hill  
West Seattle  
International District/Chinatown  
Pioneer Square  
University District  
Downtown Seattle Association.

The *BLA Handbook* provides a reference for current and potential BIAs (see attachment).

The *Seattle BLA Directory* lists current BIAs in Seattle and supporting City staff (see attachment).

Seattle City Council Resolution 29706 lays out the City of Seattle's policy to encourage and support the establishment of BIAs:

[City Council BIA resolution](#)

Washington State RCW, Chapter 35.87A, Parking and Business Improvement Areas, is the state statute allowing BIAs:

[Washington State parking and business improvement area legislation](#)

## Community Development Corporations

The City of Seattle Office of Economic Development (OED) works closely with local community development corporations (CDCs) to create affordable housing and new commercial space in Seattle's distressed communities.

OED provides direct financial support to CDCs through community development block grants. The corporations work to support strong, vital neighborhoods through a variety of projects, with major accomplishments to their credit. There are seven CDCs in Seattle:

Central Area Development Association  
2301 S Jackson St #101-D, Seattle, WA 98144  
Phone 206-328-2240  
Email [eporter@cada.org](mailto:eporter@cada.org)  
<http://www.cada.org>

Delridge Neighborhoods Development Association  
5411 Delridge Way SW, Seattle, WA 98106  
Phone 206-923-0917  
<http://www.dnda.org>

HomeSight  
5117 Rainier Ave S, Seattle, WA 98118  
Phone 206-723-4355  
<http://www.homesightwa.org>

Inter\*Im Community Development Association  
308 6th Ave S, Seattle, WA 98104  
Phone 206-624-1802  
Email [bsantos@interimicda.org](mailto:bsantos@interimicda.org)  
<http://www.interimicda.org>

Pioneer Square Community Association  
202 Yesler Way, Seattle, WA 98104  
Phone 206-667-0687  
Email [craig@pioneersquare.org](mailto:craig@pioneersquare.org)  
<http://www.pioneersquare.org>

SouthEast Effective Development  
5117 Rainier Ave S, Seattle, WA 98118  
Phone 206-723-7333  
Email [seedmail@seedseattle.org](mailto:seedmail@seedseattle.org)  
<http://www.seedseattle.org>

White Center Community Development Corporation  
9615 16<sup>th</sup> Avenue S.W., Seattle, WA 98106  
Phone 206-412-5376  
Email [ailen@wccda.org](mailto:ailen@wccda.org)

## Public Development Authorities

Public Development Authorities (PDAs) are unique, independent entities of Seattle government, which are legally separate from the City. This allows accomplishment of public purpose activities without assuming them into the regular functions of City government. Each PDA is governed by a volunteer council, commonly called a governing board, which sets policies and oversees activities and staff. Thus, the success or failure of a public corporation is dependent on its council's abilities.

State and federal law require PDA contracts to contain language to the effect that liabilities incurred by the corporation must be satisfied exclusively from their own assets, and that no creditor or other person shall have a right of action against the City due to any debts, obligations, or liabilities of the public corporation.

The first PDA was chartered in 1972. There are currently eight PDAs in Seattle:

- Burke Gilman Place PDA
- Capitol Hill Housing Improvement Program
- Historic Seattle PDA
- Museum Development Authority
- Pacific Hospital PDA
- Pike Place Market PDA
- Seattle Chinatown/International District PDA
- Seattle Indian Services Commission

PDAs have flexibility to get community projects done:

- They provide efficient services with streamlined procedures.
- They allow direct community participation in their projects.
- They have flexibility under State law to administer federal funds.
- They can combine public taxes and private donations.
- They may qualify for tax-exempt borrowing rates.

PDAs have a big impact:

- They have more than \$192 million in assets.
- They have built 13 new buildings.
- They have remodeled 52 buildings.
- They own and manage more than 1,287 housing units (mostly low-income), health clinics, community space, commercial and office space, and parking garages.

PDAs are virtually all self-sufficient:

- PDAs require no City funding from the general fund. They are typically funded by other public and/or private sources.
- As public agencies, PDAs' revenues and expenses are developed with their budget in a public process.
- The City has never needed to make a bond payment for a PDA.

PDAs rely heavily on volunteers:

- Volunteers provide the PDAs with management and design expertise worth thousands of dollars.
- PDAs have many volunteer groups who help them achieve their public purposes.

**Burke Gilman Place PDA**

9 members appointed by Mayor, 3-year term. Carry out the development and maintenance of residential, health care, and education facilities on a 20-acre site in northeast Seattle.

JaRon Snow  
alliancestrategies@verizon.net  
Alliance Strategies LLC  
PO Box 472  
Mountlake Terrace, WA 98043  
Tel: 425.771.4189

**Capitol Hill Housing Improvement Program**

12 members, 3 appointed by Mayor, 6 elected by constituency, and 3 appointed by the CHHIP Council, 3-year term. Assist homeowners, property owners, tenants and residents of the Capitol Hill community in preserving and restoring the quality of their homes, property and neighborhood.

Chris Persons, Executive Director  
cpersons@chhip.org  
1406 10th Avenue, Suite 101  
Seattle, WA 98122  
Tele (206) 329-7303

**Historic Seattle PDA**

12 members, 4 appointed by Mayor, 4 appointed by PDA Council, 4 elected by constituency, 4-year term. Preservation and enhancement of the historic heritage of Seattle for the mutual pride and enjoyment of all citizens, and creation of a more livable environment within the historic areas of the city.

Kathleen Brooker, Executive Director  
kathleenb@historicseattle.org  
1117 Minor Avenue  
Seattle, WA 98101  
Tele (206) 622-6952, ext 222

**Museum Development Authority**

9 members, 3 appointed by Mayor, 3 appointed by Seattle Art Museum, 3 appointed by MDA Council, 3-year term. Undertake, assist with, and otherwise facilitate the operation of the Seattle Art Museum in downtown Seattle.

Bob Cundall  
RobertC@SeattleArtMuseum.org  
c/o Seattle Art Museum  
P. O. Box 22000  
Seattle, WA 98122-9700  
Tele (206) 654-3150

**Pacific Hospital PDA**

9 members, 4 appointed by Mayor, 1 by King County Executive, 4 by the PHPDA Governing Council. The PHPDA is responsible for the Beacon Hill property, formerly known as Pacific Hospital or the Public Health Service Hospital. It uses lease revenues from the property to purchase healthcare services for the poor -- with a priority on providing specialty services to patients referred by Community Health Centers and Health Department Clinics. It champions effective healthcare for the vulnerable and disadvantaged in the Seattle-King County community.

Rosemary B. Aragon, Executive Director  
r.aragon@phpda.org  
1200 12th Ave So, Quarters 2  
Seattle, WA 98144

Tele (206) 325 1357

**Pike Place Market PDA**

12 members, 4 appointed by Mayor, 4 appointed by PDA Council, 4 by constituency, 4-year term. Responsible for setting policies by which the Pike Place Market is managed and hiring an Executive Director to carry out those policies.

Carol Binder, Interim Executive Director  
carol@pikeplacemarket.org  
85 Pike Street, Room 500  
Seattle, WA 98101  
Tele (206) 682-7453

**Seattle Chinatown/International District PDA**

12 members, 4 appointed by Mayor, 4 elected by PDA Council, 4 elected by constituency, 4-year term. International District's housing developer and economic/retail management agency.

Sue Taoka, Executive Director  
info@scidpda.org  
Post Office Box 3302  
Seattle, WA 98104  
Tele (206) 624-8929

**Seattle Indian Services Commission**

9 members appointed by the Commission and confirmed by City Council. Provide effective, comprehensive, and coordinated planning services, activities, and programs that will meet the unique needs of the many American Indians residing in the city.

J. Michael Marshall, Executive Director  
mike@sisconline.org  
606 12th Avenue South  
Seattle, WA 98144  
Tele (206) 329-6594





## Cultural Overlay District Advisory Committee

MEETING SUMMARY, July 21, 2008

**Committee members present:** Paul Breckenridge, Liz Dunn, Jerry Everard, Pat Graney, Fen Hsiao, Hallie Kuperman, Matthew Kwatinetz, Fidelma McGinn, Richard Muhlebach, Jim Reinhardtsen, Robert Sondheim, Cathryn Vandenbrink, Paige Weinheimer

**Committee members not present:** Stephanie Ellis-Smith, Randy Engstrom

**City of Seattle attendees:** Seattle City Councilmember Nick Licata, Chris Godwin (City Council Central Staff), Rebecca Herzfeld (City Council Central Staff), Michael Killoren (Office of Arts and Cultural Affairs), Dennis Meier (Department of Planning and Development), Frank Video (Councilmember Licata's office), David Yeaworth (Councilmember Sally Clark's office)

**Consultant staff:** Kjristine Lund, Natalie Quist, Dennis Sellin

### 1. Introduction

The meeting began at 5:23 pm. Councilmember Licata welcomed attendees, and thanked them for their participation and work. He introduced City staff representatives, and the consultant team. The councilmember spoke with enthusiasm about the events leading up to this evening's meeting, and emphasized his commitment, along with colleague Councilmember Clark, to this committee's process. The Councilmember spoke about three existing overlay districts in Seattle (Northgate, Pike/Pine, and Sand Point). He emphasized that an important thing this committee will struggle with is creating a balance: a balance among the various public benefits to be shared, a balance between incentives and regulations for developers and property owners. And, all of this work must be open to ideas and comments from the general public, who must also inform and advise the committee's work.

Committee members introduced themselves around the table. Some mentioned particularly cogent issues:

- The sheer density of artists living and working in Capitol Hill is essential to the *Zeitgeist* of the neighborhood.
- This committee can be a bridge connecting with those who are not at this table, and the issues they are talking about.
- The loss of arts space goes hand-in-hand with related neighborhood concerns about retaining small local retail, and affordable housing.

- The voices of the artists themselves need to be heard in this committee. Artists need places to live, as well as to work, places they can afford and that are close to their job(s).
- Arts are not surplus; they are necessary.
- How can the for-profit and the non-profit sectors work together to help to solve this problem?
- Of all the “hot-button” issues facing artists, the need for space is pre-eminent. This is true in cities across the country.
- Just asking for more money for the arts is not going to solve this issue, or get us anywhere. This committee could be the place where disparate groups and interests come together to problem-solve on this national issue.
- The arts are an anchor for Capitol Hill.

## 2. What is the problem that we are trying to solve?

One of the reasons for the founding of CODAC is the “loss of space for art and artists.” What does that mean, exactly? And how do we approach the issue? There followed a facilitated discussion with this as its theme. Responses and discussion are below:

### *a. The loss of space for artists*

With the sale of the Odd Fellows Building and the closing of the Capitol Hill Arts Center (CHAC), we have lost two major performing and presenting spaces.<sup>1</sup>

The Odd Fellows building was sold at a very high price. The sale of the building took many in the community by surprise. There are lessons to be learned, both for the owner and for the community. Rents at the Odd Fellows Building have doubled since it was purchased last fall. What are the incentives for the owner to keep rents low for arts tenants?

What is the state of the arts now on Capitol Hill versus where they were some years ago? Look at the previous studies done for the Pike/Pine neighborhood in which arts organizations were inventoried. Where do we stand today?<sup>2</sup>

### *b. The need for space for artists:*

The ability of classes of people (young adults? artists?) to shape and control their environment.

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<sup>1</sup> Research for the Pike/Pine neighborhood conservation study showed that each facility was home to approximately twenty arts organizations, so there is a potential loss of as many as 40 arts organizations.

<sup>2</sup> A 1991 study (*Pike/Pine Planning Study*, by the Capitol Hill Chamber of Commerce, Capitol Hill Community Council, et al, April 1991) noted that the Pike/Pine neighborhood, with 59 arts-related businesses, was “becoming a focus for arts and entertainment activity, including live performances and commercial art services.” This arts focus has grown over the past two decades, so that nearly 200 arts-related businesses now operate in the Pike/Pine neighborhood.

The ability for artists to use available space/temporary space/vacant space.

Need for large spaces for performances, rehearsals.

Specific needs for dance (and theatre?)—open spans, tall ceiling heights. Resilient, sprung floors. Older, wooden floors seem to serve this need best.

Gallery, rehearsal and performance spaces are needed.

There is a need for an inventory of what is available; some initial work has already been done by the Mayor's office, by the Capitol Hill Chamber of Commerce Arts and Entertainment subcommittee, and in the Pike/Pine conservation study.

There may be a lack of collaboration among artists that is contributing to this shortage of space.

*c. The cost of space for artists:*

Create a (financial) environment in which artists can own their own space

Rent increases and higher costs are difficult for artists to absorb.

Affordable housing. Q: What is "affordable"? A: What an artist<sup>3</sup> can afford.

Artists need to be able to get an equity position to lock them into a geographic area, which they will not be priced out of later.

Predictability and stability of spaces for artists do not always mean owning the space outright. For some arts organizations, that may work, but not for all. Public ownership, or ownership by a non-profit organization may be more appropriate. Permanent affordability is what we are seeking.

Co-operative ownership of artist properties is an idea that should be pursued. A shared investment means a shared responsibility, which is less burdensome and overwhelming than individual ownership.

*d. Understand the ecology of space and proximity:*

There is a need to identify the "ecology"<sup>4</sup> of space that is needed.

There is an ecology of the arts and space. Artists often take on several jobs, by necessity. These jobs need to be in reasonably close proximity, so that the artist can get from one to the other quickly, and preferably on foot or on public transportation. Historically, the

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<sup>3</sup> According to the Bureau of Labor Statistics, the median hourly earnings of dancers were \$9.55 in May 2006. The middle 50 percent earned between \$7.31 and \$17.50. The lowest 10 percent earned less than \$6.62, and the highest 10 percent earned more than \$25.75. Median annual earnings of salaried choreographers were \$34,660 in May 2006. The middle 50 percent earned between \$21,910 and \$49,810. The lowest 10 percent earned less than \$15,710, and the highest 10 percent earned more than \$64,070. <http://www.bls.gov/oco/ocos094.htm>

<sup>4</sup> Ecology is the relations and interactions between organisms and their environment, including other organisms. Human ecology is the branch of sociology concerned with the spacing and interdependence of people and institutions.

ecology of Capitol Hill has been able to sustain artists, their work, and their space needs. We need to fix the ecology to grow more arts spaces, and not necessarily force changes.

*e. The relationship of real estate development to the arts:*

What is the role of the arts in new development projects?

New developers are coming into Capitol Hill from the suburbs, and do not understand urban neighborhoods, or the value of older buildings. Renovating an older building is not ever calculated into a *pro forma* with these developers.

Residential density is increasing greatly on Capitol Hill. We should see these newcomers as potential customers or clients for the arts.

Capitol Hill is hot because of the culture there. That is worth something. People want to live here because artists live here, and artists are cool, and new residents can be cool by their association with an artists' neighborhood. We need to develop a language to talk about that value.

There are property owners in the Pike/Pine neighborhood who DO understand that value. Yet a bottom-line mentality of regulations and taxes encourages a "highest and best use" that does not capture that value, or encourage it among less sensitive property owners. Could consider idea of property tax credit for owners who subsidize space for the arts.

*f. Calculate, recognize, and understand the economic value of the arts to the neighborhood, and to individual properties:*

The economic value of the arts to this neighborhood needs to be both recognized and calculated.

The disparity of needs and returns on arts spaces must also be understood: Velocity Dance Theater and Freehold Theater (now relocated to Belltown) both have significantly large space needs (which include stage, backstage, dressing, as well as audience space). The Century Ballroom, a similar size facility, can accommodate 300 patrons on a single night, while the dance or performing arts theater can only accommodate 99 audience members in the same size space.

How much is it the Odd Fellows Building owner's responsibility to subsidize space for artists in his building, and how much is public responsibility?

Although this is often done in shopping malls,<sup>5</sup> it is hard for tenants of one floor of a small building to subsidize the tenants of another floor.

There is a need to educate developers on these economic issues.

Most property owners do not understand the value of the arts, especially as that value often transcends the building the artist or arts organization occupies.

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<sup>5</sup> Northgate Mall has over 1,000,000 sq. ft. of leasable space, and a single owner.

Variable market conditions: Real estate goes through trends. Urban property is the hot trend right now. Five years ago, Capitol Hill was languishing as other areas received a great deal of development. Capitol Hill is hot for development now.

Arts are driving traffic to this neighborhood: there is synergistic benefit among the performing arts, restaurants, entertainment/nightlife, and retail.

The discussion of capturing the value of the arts is largely an education effort. Education of developers and property owners is necessary. However, it will get you only so far; natural market forces will never close that gap.

The fact, for example, of as many as 500 different owners of Capitol Hill properties means that the type of subsidy a single property owner might be able to do in a mall could never exist here. And small property owners, some of whom are absentee owners or trustees, often have very personal interests at heart when making decisions about their properties.

*g. The relationship of land use, zoning and code issues to the issue of arts spaces:*

Do we have buildings that are held in the public trust? As a relatively young city, Seattle does not really have that many old buildings. I would like to make it possible for Seattle to retain many of its old buildings, as they are part of the culture.

Zoning is a major concern, and particularly the relationship among noise ordinances, clubs, and housing. Places that generate noise (music, applause, loud and exuberant talking) are often popular nighttime destinations, but are problematic for those who live (and sleep) nearby.

Unreinforced masonry: potential code changes could throw many older (pre-1970s) buildings onto the market, where they might be demolished because the cost to bring into conformance with seismic code would not make sense to a developer.

Energy code: forcing a modern energy code onto older buildings does not make much sense, either, according to the National Trust for Historic Preservation.<sup>6</sup> There is an embodied energy in older glazing, for one example, that must then be discarded for newer glazing. Studies show that the exchange of old for new may not make financial sense for up to 200 years. "Old buildings are sustainable just the way they are."

An arts use becomes a place of public assembly, and that then burdens the tenant with responsibility for code improvements. New City requirements make that a blanket requirement, therefore shared between owner and tenant.

Yes, but the irony of that is that the seismic renovation, for example, becomes so expensive that the arts organization would not be able to afford to rent the space after the owner renovates it.

Is there some assistance from (where?) if an arts organization moves into an unreinforced masonry building?

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<sup>6</sup> A good example of this is contained in "Sustainable Stewardship", a speech by Richard Moe, President of the National Trust for Historic Preservation, presented on March 27, 2008 in Berkeley, California (PDF to be made available to committee members.)

A word of caution: please do not place the burden of solving the problems of artist space onto older buildings. The solutions that this committee will recommend must also make sense to property owners.

*h. Timing and applicability of the committee's efforts:*

Consistent problems and patterns with artists' spaces are emerging citywide.

This conversation has been going on for a long time, and, while it has, we have sat and watched artists flee Fremont and South Lake Union. Now, Ballard, Georgetown, and Capitol Hill are under siege. A Band-Aid approach IS better than nothing.

When do the arts become an emergency? I am done with waiting. The very survival of our community is at stake.

Is Capitol Hill already gone as an artist neighborhood? Some say it is.

It is important to keep in mind that, while we may get the artists to come back, we will never get the old buildings back once they are gone.

The strategy that will be developed needs to make sense from a market perspective, as well as from a political perspective.

We must be cautious and comprehensive as we educate ourselves, and then educate the rest of the community.

The urgency in this issue is in NOT making a decision too quickly.

We must move forward with quality; we are not on a time clock.

Timing is a factor of urgency and opportunity. The larger the property owner, the more they can afford to contribute to the arts. Sound Transit is now a very significant property holder in the neighborhood. They will not be the developer above ground, but they will be a major player for the next six years.

Whatever we come up with, it must be applicable citywide. I see this as a pilot, or as a template, for the rest of the city.

We must create a framework that each neighborhood could plug into, and determine the public benefit most appropriate to that neighborhood.

3. Research needs: what do we need to know?

- LINC (Leveraging Investments in Creativity): case studies
- Intrinsic value of the arts: how do we measure the gap?
- Americans for the Arts publications: *Cultural Planning Handbook: A Guidebook for Community Leaders*, and *Cultural Districts Handbook: The Arts as a Strategy for Revitalizing Our Cities*.
- Cultural Vitality Index: tracks internal measures of the cultural "vitality" of a city or state, through recording numbers of people employed by profession, sales of tickets, museum and other cultural event attendance, and other measures.

- Centre of Expertise on Culture and Communities, British Columbia: tracks external measures of the economic contributions of the arts to a community, and places a dollar value on that.
- Urban Land Institute: *Rebuilding Neighborhood Retail* (pamphlet), *Cultural Facilities Planning* (packet).
- Public benefit districts, and why they are not available in King County.
- Tax increment financing, and why it is not available in Washington State (unconstitutional?)
- Spatial equality concept
- (Non) segregation concept
- Cultural facilities development in Vancouver, British Columbia: requirements/payments by developers to cultural improvements.
- Growth-related fund: Vancouver, BC has it, Seattle does not.
- Livable South Downtown plan.

The meeting adjourned at 7:16 pm.



## Cultural Overlay District Advisory Committee

MEETING 2 SUMMARY, August 7, 2008

**Committee members present:** Paul Breckenridge, Liz Dunn, Randy Engstrom, Jerry Everard, Pat Graney, Fen Hsiao, Hallie Kuperman, Fidelma McGinn, Richard Muhlebach (part), Jim Reinhardtsen, Robert Sondheim, Paige Weinheimer

**Committee members not present:** Stephanie Ellis-Smith, Matthew Kwatinetz, Cathryn Vandenbrink.

**City of Seattle attendees:** Seattle City Councilmember Sally Clark, Rebecca Herzfeld (City Council Central Staff), Michael Killoren (Office of Arts and Cultural Affairs)

**Consultant staff:** Kjristine Lund, Natalie Quist, Dennis Sellin

**Guest:** Ezra Basom, Allied Arts

### 1. Welcome

The meeting began at 8:10 am. Councilmember Clark welcomed attendees, and thanked them for their participation and work. In her role as chair of the Planning, Land Use, and Neighborhoods Committee, she is aware of the things that make a place special, and the threats to character that occur in the micro-economies of neighborhoods. Councilmember Clark spoke about neighborhoods as ecosystems, and that these ecosystems need to be nurtured, yet maintain their essential character and not be too hurt by their own successes. What is happening here on Capitol Hill and Pike/Pine is being closely watched by other neighborhoods, such as Ballard and the University District. The Councilmember recognized the tight time frame that this committee is working under, as well as the difficult budget year the City is facing, but urged CODAC participants not to feel constrained in their creativity.

Questions were asked by committee members regarding whether budget hearings are to the public (Answer: yes), and whether CODAC could continue to work on non-budget items after making its initial recommendations in September (Answer: it depends, but generally yes, especially if they are standalone items).

It was asked of the councilmember if there can be a realistic deliverable for this process after only four meetings. The Councilmember recognized the tight time pressure of this group but the four meetings of CODAC would at least provide a checkpoint for council before they begin the budget process. City staff person said that the Council has set aside

funds in the Department of Planning and Development (DPD) budget to develop the work of both CODAC and the Pike/Pine conservation study.<sup>1</sup>

A question arose regarding the converging pathways of this committee's work, and that of the Pike/Pine conservation study. The Councilmember acknowledged that there is much overlap, as Pike/Pine is clearly an arts-centric neighborhood, but that the Pike/Pine study is also dealing with other neighborhood conservation issues, such as changes to design guidelines, and strategies to keep the stock of older buildings in the neighborhood. Also, the CODAC's work goes beyond Pike/Pine, geographically.

## 2. Meeting One summary

The Co-chair introduced the meeting, and asked for comments on the meeting summary for meeting one. There were several:

A committee member expressed concern that the spirit of the comments made at meeting one was perhaps over-cautious. She urged that CODAC members consider themselves a think-tank, with license to think big, and put their best foot forward.

Another committee member identified himself as the possible generator of cautionary thinking. The point that he made was that the CODAC must come up with solutions that could be sustained over a long period. Ideas are easy to create in multitudes, but to craft a workable strategy is much, much harder. There are various players—the City, landlords, developers, and artists, among others, each of whom or which has a motive, and a filter that must be considered. He believes it is critical for this effort to benefit from many perspectives so that all of the stakeholders necessary for a sustainable strategy in support of the artistic and cultural community on Capitol Hill are understood and aligned. The assumptions and findings that inform this committee's recommendations should likely expand beyond the needs of and threats to the arts and cultural community itself to include the challenges and competing interests associated with policy-making within the city, the initiatives that will likely be competing for focus and resources, factors that will actually motivate aligned decision making among land and property owners, and the economics that drive feasible development. If we filter the many possible components of these perspectives into a set of critical understandings, we could form a multi-dimensional platform that would provide a good foundation for ongoing creativity in this process. The word "strategic" might therefore be a better moniker than "cautious."

A committee member remarked on how much of the first meeting discussion pertained to the soon-to-be very large footprint of Sound Transit's subway station to be built on Broadway. Another member stated that this could be an opportunity to re-leverage the neighborhood plan, and especially the station area overlay for this neighborhood. It may be a good idea to invite a representative from Sound Transit to a future CODAC meeting. Several members of CODAC are on various neighborhood committees that liaison directly with Sound Transit.

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<sup>1</sup> The legislation adopting the funding for these projects at DPD was adopted on August 11<sup>th</sup>

### 3. Research and findings

Staff presented the findings<sup>2</sup>, which were derived from discussion at the first meeting, research already done for the Pike/Pine neighborhood study, and from researching items that were raised at meeting one.

Along with the findings, staff presented material that was distilled from the research that has been performed to date. Both the findings and the research presentation were categorized into several themed areas: space for art and artists, arts and the economy, the ecology of artists and arts space, regulatory tools and incentives, and strategies and innovations.

#### *a. Space for arts and artists*

Some statistical and anecdotal information, gleaned from surveys and research, was given regarding artists space.<sup>3</sup> For example, artists' needs are primarily for working space, or live-work space.

Committee members stressed the importance of identifying and differentiating the different types of space used or needed by artists. They include:

- Performing space
- Rehearsal space
- Presentation space
- Live-work space
- Work-only space
- Housing
- Space for temporary use
- Office space, for individuals or organizations.

On the subject of live-work space, it was stated that artists are the only people permitted to live in areas zoned industrial (IG1, IG2, IC, IB).<sup>4</sup>

#### *b. Arts and culture, arts vs. culture:*

Our research and most literature mentions arts and culture as the same or similar. Are they synonymous?

One committee member stated that we should perhaps broaden the notion of what is considered culture in this neighborhood. For example, Pike/Pine has a very pedestrian-oriented culture. This should be retained and enhanced.

Another committee member stated that expanding the definition of "culture" could be dangerous, and dilute the committee's efforts. As one of our recommendations, we need to have a point of view for our constituents, and not fight every battle facing this

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<sup>2</sup> statements of fact, ascertained after inquiry.

<sup>3</sup> Updated information, specific to Seattle and Washington State, was provided after the meeting and will be made available to committee members on the website, and incorporated in future documentation.

<sup>4</sup> small caretaker's quarters are also permitted.

neighborhood. We have a responsibility to create a sustainable pilot program that is transferable elsewhere in the city.

Another committee member commented that defining that constituency is necessary for moving ahead. Yet we still need to define the core essence of the neighborhood, so that we know what we are trying to preserve. Thus, we should broaden the discussion, and talk about the broader culture, which would include the older buildings in this neighborhood.

Defining “art” or “culture” is perhaps a task that each neighborhood should take upon itself. We are doing work that has to apply to other neighborhoods, but we recognize that Capitol Hill is unique.

*c. A template for the entire city*

The microcosm that Sally mentioned at the beginning—that could also be the macrocosm, meaning the city as a whole. One member stated that “If we focus on what is essential and important on Capitol Hill, I am confident that we will create the template that can be applied citywide”.

Let’s also keep in mind the City’s ability and capacity to curate, or oversee, its neighborhoods, and to ensure a balance of its different elements.

For example, the issues regarding the culture of Capitol Hill or Pike/Pine beyond arts and culture: there are existing tools—a neighborhood plan and design guidelines, for instance— that deal with those issues. To the extent that things such as sidewalks and pedestrian amenities need addressing, those tools should deal with those issues.

Another committee member stated that when we cast a net around “culture” that is too broad, then we begin to get into overlap, which then becomes competition: for policy, funding, and solutions. Issues such as affordable housing have a place at the table already with other policies and programs. This group’s constituency does not. We may eventually be able to loop back and integrate with other complementary issues and needs, such as those mentioned, but let’s keep our focus on the arts.

*d. Geography*

The previous discussion leads us to discuss geography, and the idea of geographic boundaries for CODAC. Consultant staff stated that the broad area of Capitol Hill has been considered for CODAC, as shown by the map that was on the wall.<sup>5</sup> This map includes Capitol Hill, as well as Pike/Pine neighborhood, the Twelfth Avenue corridor neighborhood, First Hill, portions of the Central district, and portions of the Madison-Miller neighborhood. It borders the Yesler-Jackson neighborhood, as well as the International District. With respect to arts-related businesses, venues, and organizations, nearly 300 have been identified in the larger geographic area, but close to 200 of those are concentrated within the Pike/Pine neighborhood. The consultant pointed out that it is sometimes beneficial for an overlay district to be within a defined neighborhood, but not essential. However, there do need to be some boundaries.

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<sup>5</sup> A PDF version of this map is available on the CODAC website, resources section.

There was discussion on both limiting the size of the district, as well as keeping it large. An argument in favor of limiting the size of the district involves not diluting it, and keeping its benefits scarce, which may keep it attractive. An argument for keeping the boundaries large would be to allow for future growth, especially development envisioned around Sound Transit, which might include “spines” or “ribs” off of the main artery of Broadway. One theory supports the notion of development occurring along spines, which sometimes intersect at right angles (think of Broadway and Pike/Pine streets, for example.) A principal spine can also be supported by minor spines, such as Twelfth, Fifteenth, or Nineteenth avenues.

Another argument for some enlargement of the area includes possible financial or development benefits: if a transfer of development rights (TDR) scheme is proposed for the CODAC area, there may be need to have a “receiving” area for the development rights within the CODAC study area. Additionally, recently enacted new market tax credits might justify an expanded geography.

It might be useful to consider what the tools are available to preserve space and get new space before we decide on geographic scope. And who would request that designation? This committee?

Another committee member stated that the area around Cornish College on Roy Street might be considered the northern boundary of the CODAC study. Another member asked if the zoning heights in that area were not lower than the more southern Pike/Pine portion of the area (zoning is generally 40’ in the Broadway area, and 65’ in Pike/Pine.)

There was no resolution on the geography, but there is consideration for keeping the general geographic area large, and possibly focusing efforts on the spines where arts and cultural activity occur. The spines can be thought of as areas of potential expansion, as well as areas where resources can be leveraged.

A working group in meeting 3 will deal more specifically with this issue.

*e. Pike/Pine Overlay District*

Because this committee is considering an overlay district as a possible recommendation, it might be useful to review the one existing overlay district in the area, which is the Pike/Pine Overlay District. The consultant described the 1995 overlay that the City created in response to concern about large, single-purpose commercial development crossing into this neighborhood from the convention center area. The overlay encouraged mixed-use development, with ground level retail or commercial, and housing above, in order to maintain a balance of residential and commercial uses. Drive-through uses were prohibited, and parking requirements were relaxed or eliminated. The overlay language is relatively simple, covering a brief three pages in the City’s code. Along with the Pike/Pine overlay, there are now overlays for Seattle Central Community College (a major institution overlay partly within the boundaries of Pike/Pine), two Sound Transit station area overlays, and an abutting major institution overlay for Seattle University.

A committee member asked if there were any arts incentives in the overlay. (Answer: no).

A general question was asked of committee members whether they believed the overlay was successful. One committee member stated that the overlay was successful in

accomplishing what it had set out to do. However, beyond the overlay was the neighborhood plan (1998), elements of which are still being worked on. The major unfinished item from the 1998 plan is the notion of a neighborhood conservation district, which would provide incentives to preserve identified older buildings in the neighborhood.

A committee member asked how the zoning applies if an area is subject to several overlays. A city staff member responded that all apply, but some take precedence.<sup>6</sup>

A committee member said that an overlay could be diluted if its benefits are not tied to specific actions. If the benefits are already in existence through an existing mechanism, there is little incentive that the overlay can use to encourage changes.

There was a discussion on the types of incentives that could be created through an overlay district. The consultant mentioned increased floor area ratio, or FAR. A committee member asked about housing for artists. The existing transfer of development rights (TDR) program was described, with its downtown-only requirements, as well as its focus on affordable housing, open space, and historic preservation.

A committee member mentioned that there are existing programs and policies that already cover housing; this group would be better served by focusing on its intended purpose of protecting arts-related spaces, and then “connecting the dots” to the live-work side, instead of competing with existing programs.

A committee member mentioned the property development incentives that exist in the City of Everett, such as its roster of artist-made building parts. Another committee member mentioned that 4Culture worked on the plan that instituted those incentives.

#### *f. Artist housing*

The discussion then turned to the topic of artist housing. A primary issue for artists is affordability. Other issues are relevant, such as the availability of artist live-work housing.

Another committee member mentioned that artist preference housing was included in the recently enacted federal housing bill. It was stated that committee member Cathryn Vandenbrink would be knowledgeable about this.

One of the issues regarding affordable housing is how income is measured, in order to meet the affordability requirements. Because artists’ incomes can vary widely from one year to the next, it would be more accurate to measure average income over a three- to five-year period.

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<sup>6</sup> For Pike/Pine, the Land Use Code says in Section 23.73.006:

“Land which is located within the Pike/Pine Overlay District, as shown on Exhibit 23.73.004 A, is subject to the regulations of the underlying zones unless specifically modified by the provisions of this chapter. In the event of a conflict between the provisions of this chapter and the underlying zone, the provisions of this chapter apply. In the event of a conflict between the provisions of this chapter and Chapter 23.69, Major Institution Overlay District, the provisions of Chapter 23.69 apply.”

*g. Case study on arts space incentives: South Lake Union*

The consultant presented material gathered from a recent study commissioned for the Office of Arts and Cultural Affairs regarding potential incentives to developers to create new arts spaces, particularly in the South Lake Union area. Three incentives were illustrated and described: transfer of development rights (TDR), developer bonuses, and development rights banking. The study also included an inventory of developable spaces, and those that could be developed for the arts. As a concept, it was thought to be a possibility for a template for other neighborhoods.

A committee member stated that the report was interesting, but that, frankly, the result of extensive development of the south Lake Union area has been to rid the area of almost all of its arts, and replace it with very expensive “lofts” and office space. This report likely came ten years too late to be effective in this neighborhood.

There was a sense of dubiousness about South Lake Union and its primary land owner/developer: that applicants for artist space in their developments are told that there is no available space, while there are known to be vacancies, or that the developer entices artists into their spaces for short periods of time to create an ambience that will be attractive to condominium buyers, but then terminates the artist leases once the condos have been sold.

City staff mentioned that legislation adopting the new zoning regulations for South Lake Union will be submitted to the City Council in 2009, based on a study now under way by the Department of Planning and Development.

As consideration for this committee’s work, the following questions should be considered relevant to creating zoning incentives to developers for artist space:

- Accountability: who will review permits, and how would that review be set up?
- There are requirements for reviews before sign-off. The Department of Housing handles that, but enforcement is a more difficult issue.
- Should artists be involved in the permitting process? (They are not currently.)
- How to get developers to consider independent retailers in their ground-floor commercial spaces.

*h. Ecology and economy of artists and space, cities as agents, and financing arts spaces.*

Available time did not permit more than a brief mention of these topics. Regarding cities as agents for creating arts space, it was mentioned how cities, through their regulatory authority, available land and financing, and interconnectedness of various city departments with artists, could be the proper agent for creating artist space. A roster of various city departments that intersect with the arts was mentioned. (To that roster a committee member added Public Utilities and City Light.)

The notion of a local improvement district (LID) was mentioned by a committee member; one has been circulating for some time in the Capitol Hill neighborhood. The LID would create a fund to ensure more frequent cleaning of streets and sidewalks. 60% of property owners are required to sign a petition in order for the district to be created. To

date, the proposed Capitol Hill Investment District (CHID) has about 35% of required signatories.<sup>7</sup>

### 5. Schedule for remaining meetings

The next meeting of the CODAC will be held on Wednesday, August 20, from 10:00 am until 1:00 pm (location to be determined.) The agreed-upon 3-hour format will allow committee members to work in smaller groups in workshop fashion, to focus their efforts and expertise on the major themes that arose at today's meeting.

Tentative working groups and committee members volunteering for each are as follows:

1. Manifesto/Policy Group (policy basis, need, purpose, ecology): *Robert, Jerry, Hallie, Paige*
2. Tools Group (incentives, regulations, mapping area, land use, conservation): *Paul, Richard, Liz*
3. Innovations Group (cities as agents, neighborhood metrics, players and roles, LIDs and self-taxing, financing and Vancouver model): *Randy, Fidelma, Pat, Cathryn*

### 6. Research and other follow-up:

It was discussed early in the meeting that a representative from Sound Transit should be invited to a future CODAC meeting. Committee members and staff will discuss that in the interim period.

It was stated at the meeting that Seattle's residential requirements are restrictive in their allowance of artist work or studio space. An example was given about Portland's Pearl District, where an artist can buy a loft space, and live and work there without restrictions. This was said to not be true in Seattle. Follow-up will be done to validate this comparison.

Follow up on Everett's arts-focused property development incentives (including obtaining a copy of the plan that was prepared for the City of Everett by 4Culture.)

Follow up on artist preference housing and the recently enacted federal housing bill with committee member Cathryn Vandenbrink.

Definitions are needed for:

- Transfer of development rights (TDR)

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<sup>7</sup> An LID is a mechanism for funding infrastructure improvements (usually capital projects such as sidewalks and streetcars). A Business Improvement District (BIA), which is what Capitol Hill business people are trying to set up, according to the City's Office of Economic Development, would "provide a source to fund improvements in neighborhood business districts by assessing property and/or business owners who benefit from the improvements. BIA funds can be used for services such as parking, joint marketing, cleanup and maintenance, security, special events, beautification, and management and administration. The City contracts with an agency to manage each BIA and each BIA has a ratepayer's advisory board. The City collects the assessments and reimburses the Agency for BIA expenses". [http://www.seattle.gov/economicdevelopment/pdf\\_files/BIA\\_Handbook\\_08-07.pdf](http://www.seattle.gov/economicdevelopment/pdf_files/BIA_Handbook_08-07.pdf)

- Floor area ratio (FAR)
- Development rights banking
- New market tax credits
- Local improvement district
- Business improvement association

The items below were identified as research needs during Meeting One. Status of the research is identified below:

- *LINC (Leveraging Investments in Creativity): case studies.* The links to this website were provided; however, as their site is comprehensive and somewhat of a clearinghouse for information, a summary of their work was not possible to perform.
- *Intrinsic value of the arts: how do we measure the gap?* Research has begun on the economic value of the arts; questions remain unanswered about the value of the arts at the neighborhood level, or even to the level of a single building. Indeed, there are outstanding concerns that the economic metrics used to calculate the economic value of the arts are the wrong models. Much work on the economic model of the arts has been done by Ann Markusen of the University of Minnesota. Rather than provide a simple answer, committee members are encouraged to review her work, samples of which have been provided on the CODAC website, resources section.
- Americans for the Arts publications: *Cultural Planning Handbook: A Guidebook for Community Leaders*, and *Cultural Districts Handbook: The Arts as a Strategy for Revitalizing Our Cities*. These reports are not available electronically; they are only available as hard copy. However, the focus is on reviving distressed neighborhoods, or in presenting initial concepts on cultural planning. The material is rather elementary for where Seattle is as a city, and Capitol Hill and Pike/Pine area as neighborhoods. Members wishing copies of this material can request it from consultant staff, and it will be provided.
- *Cultural Vitality Index: tracks internal measures of the cultural “vitality” of a city or state, through recording numbers of people employed by profession, sales of tickets, museum and other cultural event attendance, and other measures.* Current reports for Washington State and King County are now available, and will be placed on the CODAC website, resources section.
- *Centre of Expertise on Culture and Communities, British Columbia: tracks external measures of the economic contributions of the arts to a community, and places a dollar value on that.* One report from this organization was obtained, pertaining to cultural indicators, as well as an abstract of a literature search on cultural indicators.
- Urban Land Institute: *Rebuilding Neighborhood Retail* (pamphlet), *Cultural Facilities Planning* (packet). The first report was made available electronically to CODAC members; the second packet of material was not available.
- *Public benefit districts, and why they are not available in King County.* A memorandum was prepared explaining special benefits in Washington State, and

their very limited applicability. It is available on the CODAC website, resources section.

- *Tax increment financing, and why it is not available in Washington State.* A memorandum about this issue was prepared; a summary was given to CODAC members at the August 7 meeting. The full memorandum is available on the CODAC website, resources section.
- *Spatial equality concept.* Several documents were located on this issue, but have not been made available on the CODAC website because of their proprietary nature. CODAC members can request PDF versions of this material from consultant staff.
- *(Non) segregation concept.* No items were found.
- *Cultural facilities development in Vancouver, British Columbia: requirements/payments by developers to cultural improvements.* This is related to the growth-related fund, and several papers were provided to CODAC members on the website. A one-page distillation of this information was provided to members at the August 7 meeting.
- *Growth-related fund: Vancouver, BC.* See above.
- *Livable South Downtown plan.* A copy is on the CODAC website, resources section.

The meeting adjourned at 10:16 am.

## INNOVATIONS

The entire city needs cultural space

How can CODAC be the pilot?

- Transit-oriented development on Broadway?

Investigate the good work of others

Create a cultural certification (like LEED)

- Per cent of dedicated sq. ft. for cultural use
- Creation of a liaison FTE to expedite/connect developers to opportunities
- In lieu of space, sponsorship of a 501(c)3 or support for a cultural facility
- Re-invest in space finder
- Expand on the meaning of “public art”
- Dedicated funding?
- Micro lending? (Sound Transit)
- Definition of affordable based on market research

Tax exemptions/credits

Explore how public development authorities (PDAs) can do more/be more proactive in the acquisition/development of projects

Explore partnerships with community development corporations (CDCs)

How are we mindful of implementation?

Identify obstacles to the use of city spaces

## MANIFESTO AND POLICY

[Paige Weinheimer narrative attempt:]

Cities across the world are seeing population growth and increased density at unprecedented levels. At the same time, humans' consciousness of the long-term impact of our collective actions, particularly in the built environment, is coming into increasing focus. Understanding about the environmental impacts of human infrastructure is becoming well-developed. The long-term cultural impacts are much less well-developed but are gaining increased attention. This is being played out on the stage of neighborhoods where there is growing tension around "rights to the city," neighborhood "ownership" and concepts of land stewardship. Where there is tension, there is opportunity for innovation. In Seattle, we have the opportunity to develop globally significant policies that will put us at the cutting edge of intentional, sustainable, equitable and soulful human habitat development. As human population density increases, we must think proactively about how to design for "creative traffic," that condition in which a density of culturally significant land uses are animated by highly diverse, unpredictably connected, unique local cultures - generating innovation, social capital and public wealth.

As neighborhoods in the City of Seattle grow and real estate development becomes more dense, culturally significant land uses are becoming increasingly stressed and in many cases "priced out" of the City altogether. The very features that define culturally significant land uses - unique / unrepeatably character developed over long-term community engagement with the space [e.g. Pike Place Market], local identity production space [light industrial / large, flexible, underprogrammed space], locally programmed assembly space [e.g. Century Ballroom, Capitol Hill Arts Center, Annex Theater, etc.], informal long-term stay / "third place" space with locally programmed content [e.g. Grey Gallery & Lounge, etc.] - are the same desirable features that initially drive traffic to a neighborhood. At a certain critical mass [have to define?], these land uses and their features play a key critical role in increasing public wealth as well as private property values in a neighborhood. However, these features are, simultaneously, the very same features that, at a certain threshold of "highest and best use," mean that the land use economic model will no longer "pencil" on a single property scale, especially when the party programming the space does not have traditional equity in neighborhood real estate. The City, however, does have equity on a neighborhood scale! and therefore has a unique role to play in helping to solve this equation by adopting policies and practices that support the continued feasibility of culturally significant land uses in neighborhoods. These culturally significant land uses are increasingly gaining recognition across the nation as non-traditional drivers of retail traffic, property values, tax revenue and, most importantly, increased social health and quality of life. The establishment and development of culturally significant land uses is a unique, generally long-term process that is inextricably linked with the growth of a neighborhood. Citizens have made it clear that culturally significant land uses are valued social health indicators and are unquestionably a public benefit. Property

owners whose business models depend on the long-term health of neighborhoods are in agreement.

Locally-invested, long-term neighborhood stakeholders believe the City of Seattle should develop and adopt policies that allow neighborhoods to identify these culturally significant land uses and close the loop so that the returns on investment in social health can continue to benefit those invested in social health: the City and the culturally significant land use programmers. This recommendation is to encourage development of policies that allow current, culturally significant land uses to capture the unique value they drive in neighborhoods. The Cultural Overlay District Advisory Committee has identified a growing list of innovative partnership opportunities, code changes and public policy changes to this end but is concerned that these would not be effective unless there is a well-defined strategic effort to marry the CODAC's suggested framework to other work, practices and policies aimed at incentivizing public benefits in the City [e.g. specific efforts to support the development of affordable housing, libraries, open space, etc.].

#### KEY CONCEPTS:

- Creative Traffic
- Culturally significant land uses
- Unrepeatable environments
- Neighborhood-scale value production / Non-traditional retail traffic drivers [the Mall model]
- Density of culturally significant land uses
- Coordinated & strategic public benefits incentives
- Public wealth

[/End Paige Weinheimer narrative attempt.]

## MANIFESTO/POLICY BREAK-OUT GROUP NOTES:

Currently, the City has policies to support the preservation of certain culturally significant *structures* [e.g. historic landmark designation, TDR, etc].

Issue: tension regarding neighborhood “ownership”

Land Stewardship: loss of artistic center, loss of artistic density

Neighborhood engagement: developers “owe” something back to the neighborhood

How do we make cultural arts uses feasible?

How do we preserve the amenities that make the neighborhood attractive to developers?

Education: how important the arts community is to property values of landowners and developers

Capacity to work with developers who do wish to engage with the community

Reject “inevitable” negative effects of the gentrification cycle

Density/economy of scale

Recognize value of thriving arts neighborhoods

Traffic: fun, attractive, desirable, diverse

Unique local culture

Unrepeatable environments are intrinsically and economically valuable

Heritage/ historic preservation/neighborhood conservation

Cultural ecology

Conditions for art

Social capital

New construction

Call out who controls spaces and where they’re coming from / map it

Land uses of cultural significance: making culturally significant land uses feasible

Tools for collaboration and/or alignment/community facilitation

Make opportunities for willing allies

Reward specific types of neighborhood investment

Vision:

1. Dense, culturally significant land uses are supported and feasible
2. the arts contribute to thriving, unrepeatable environments
3. land ownership is stewardship: ways to engage with the community

Contributors:

education

density/traffic

localized equity/investment

Develop policies and procedures to address the above.

A world in which:

Property developers are incentivized, and can easily and effectively work with locally invested community

Long term thinking about neighborhoods (privilege investment based upon this).

Beloved historic properties have a fighting chance

Under-used spaces, temporary and vacant spaces (few of these)

Culturally significant land uses are made more feasible

Defined/dense art uses

City government working with incentives to landowners to ensure that the arts community is not forced out

## TOOLS

### SUMMARY

Comfortable with urban center boundary. Consider other areas like Yesler/Jackson as Phase 2.

Capitalize on opportunities:

- Sound Transit (Broadway)
- Yesler Terrace.

Development incentives:

- Parking
- Height density

Exempting cost of upgrading building with arts facility

Sales tax exemption

Funding:

- New market tax credits
- Historic tax credits
- Section 108 funding

Encourage arts organizations to own space: condominium-ize part of new development.

Additional density increase

FAR increased

Flexible building code

Energy code upgrades exemption on rehabs that do not affect life and safety

New buildings: density bonus

Existing buildings: grants, transfer of development rights, etc.

### BOUNDARIES:

12<sup>th</sup> Avenue Economic Development Zone should be included — may have tools/advantages for pilot

Should keep area small but 12<sup>th</sup> Avenue may have opportunities.

Large property boundaries, but should be large enough to take advantage of what can happen at policy level.

All the way to 14<sup>th</sup>?

Yesler/Jackson corridor

Trolley/ streetcar proposed as part of ST 2 could be connector.

International District and Pratt: mini-campus along boulevards.

Washington Hall at Fir and 14<sup>th</sup> is important to the Central District, but is on the border, tilting more toward Jackson Street and the International District.

There is a lack of performance space at the southern end — exiting assembly hall now in area that is residential.

Another area as phase 2?

Phasing of boundaries

South Lake Union

International District corridor connection

Large area of residential

First: Capitol Hill/First Hill urban center

Second: International District corridor

Expand to include:

- Pratt and 20<sup>th</sup>/Yesler/Jackson
- Langston Hughes
- 19<sup>th</sup> and Yesler

Purpose of boundaries?

CADA

Squire Park community council

Judkins community council

Pike/Pine focus

Urban center is an area designated by the City

TIMING?

CODAC recommendations to city council September 24.

Land use recommendations: council reviews budget in October.

Code change recommendations: within 6 to 9 months.

City council wants April 2009 “milestone”: some action on phase 1 by spring.

South Lake Union: designated preferential for arts groups.

Keep the focus where there is the highest concentration.

“blank spots”

Interests of downtown?

Different ideas about regulations

More defined area, predictable, but may not be able to capture all opportunities:  
larger capture area for accommodating arts facilities

TOOLS (MATRIX?)

That will make it possible for artists and art facilities to stay in the area

Create new facilities and attract more artists

Space is an ongoing cost:

- Space for organizations
- Affordable housing tools
- Artist housing vs. performance space vs. office/admin.
- Housing for artists: (some believe that housing is being addressed by other programs?)

Priority: facilities to house arts organizations

Land use tools: TDRs, bonus

New development

Sound Transit: sell sites to developers

Require that part of major use development be for performing arts (restrict from street level, not on Broadway)

ST cannot subsidize (but City can create a bonus program to developer to provide arts facility with retail at street level and arts space above)

Tax credit: new market tax credit

- Mixed use: 20% of revenue comes from commercial
- Must be in correct census tract

- City could sub-allocate new market tax credits to developers as incentive to provide arts facilities
- City applies to be intermediary in tax credit exchange; City can decide what they want to do with credits
- Examples: 17<sup>th</sup> and Jackson (new market tax deals); Washington Hall (potential); Capitol Hill Housing

Q: How does a developer know what the needs are to provide a specific facility?

A: City (council? Office of Economic Development?) could determine as policy

How to prioritize, address needs of various groups, neighborhoods, etc.

Offer incentives to developer to provide facilities

Other private developers:

- Height increases on Broadway
- Parking reduction

Incentives to reduce cost of development

Parking “pushback” concerns: major institutions help out/share parking?

Lower parking ratios for arts facilities

Address parking concerns with improved transit: new subway station; encourage other potential new transit (streetcar); bus should ramp up service as well

Existing buildings:

“grants”

Tax credits for register-listed buildings

Historic tax credits

Create special district to make structure eligible for tax credits

Allow for exemptions of standards that may apply to landmarks to provide flexibility for updated arts space

Energy code requirements: allowances for existing structures to lower the cost of renovations

Calculating costs for triggering upgrades: deduct for projects that provide arts space

Costs required to turn into arts facility would not be counted to trigger retrofit requirement.

Potential role of major institutions?

Potential opportunities in Yesler Terrace

Tax increment financing

Policy that as incentive zoning is implemented at locations within the cultural overlay district, arts facilities should be included in the package.

Provide incentives for arts facilities:

- Issues of monitoring program to ensure ongoing use
- Floor area exemptions, bonuses, transfer of development rights
- Subsidy for space
- Administrative issues for ensuring subsidy levels

Property tax exemption (state authorization required)

Section 108 funding

City fees that can be reduced/eliminated:

- business license
- building permit fees
- other fees

Priority for fast tracking development, rehabilitation of projects that have arts facilities

Assistance for arts organizations

Partnership with City

Purpose of overlay:

- Maintaining space occupied by arts facilities
- Support for arts community
- Incentives to condominium-ize space in building; marketing space to arts facility

Subsidizing organization as opposed to (or in addition to) the space.

Far exemption increased

draft

Flexibility from Flexible building code

Energy code upgrades exemption on rehabbs requirements that do not affect life and safety



## Cultural Overlay District Advisory Committee

MEETING 4 SUMMARY, September 5, 2008

**ALL Committee members were present:** Paul Breckenridge, Liz Dunn, Randy Engstrom, Stephanie Ellis-Smith, Jerry Everard, Pat Graney, Hallie Kuperman, Matthew Kwatinetz, Fidelma McGinn, Richard Muhlebach, Joyce Pisanont (for Fen Hsiao), Jim Reinhardsen, Robert Sondheim, Cathryn Vandenbrink, Paige Weinheimer.

**City of Seattle attendees:** Seattle City Councilmember Tom Rasmussen, Chris Godwin (City Council Central Staff), Rebecca Herzfeld (City Council Central Staff), Michael Killoren (Office of Arts and Cultural Affairs), Dennis Meier (Department of Planning and Development).

**Consultant staff:** Kjristine Lund, Natalie Quist, Dennis Sellin

**Guest:** Jim Kelly, 4Culture

### 1. Introductory remarks

The meeting began at 2:05 pm. Councilmember Rasmussen welcomed attendees, and described a complementary effort that he is sponsoring, regarding the conservation of neighborhood character in the Pike/Pine corridor. Much of the focus of that study, nearing completion, will be on land use and zoning changes or incentives to encourage the retention of older buildings of character in the Pike/Pine neighborhood are retained. Three CODAC members (Liz Dunn, Matthew Kwatinetz, and Robert Sondheim) were interviewed as neighborhood stakeholders for the Pike/Pine study. Some of the results of the study which complement CODAC's work include the fact that Pike/Pine contains the predominant number of arts-related uses in the Capitol Hill area, and that its older buildings are, in many cases, the places where art is performed or presented. A public presentation of recommendations is scheduled for October 14, and legislation is expected to be sent to the Council in November 2008.

A question was asked by a committee member about retaining the envelopes of existing older buildings to be retained, in order to conserve neighborhood character while allowing development. Staff responded that "character buildings" in the Pike/Pine neighborhood will be identified, in order that zoning and legislative proposals can be brought forward to allow creative and adaptive re-use of them. Several developments of this type have already been done successfully in the Pike/Pine neighborhood.

### 2. Framing recommendations

The co-chairs opened the meeting, and gave as well as entertained several comments on the intent and expectations for this final meeting of the committee:

The work of this committee will have a level of detail that will be commensurate with what can feasibly be accomplished in four meetings over six weeks. This committee has been able to:

- Raise certain issues to the surface for possible further exploration; and
- Identify priorities that can guide an appropriate allocation of resources to this effort.

Further, it is important to keep people—city council members, staff, neighbors, and colleagues—aware of our activities, and aware that more work is going to be needed. This project could benefit from a further phase, but whether that will happen is not known.

The co-chair identified some principles for recommendations:

- keep the study focused;
- this study should become a model for other districts in the city;
- there are parallel initiatives (such as the Pike/Pine conservation study and Sound Transit underground rail transit construction) that must be linked to this effort, and leveraged;
- certain issues, such as the transfer of development rights, are important to our topic area, but have implications in a much broader geographic area.

The fact that this committee has brought together and aligned the interests of the arts and cultural community with those of real estate and finance is unique, and should be noted.

### 3. Facilitated discussion: vision, tools, innovations, priorities, timing

Discussion followed on the three topic areas that were the subject of a working session at the August 20 meeting: policy and vision, tools, and innovations. Committee members' priorities were discussed, as was the timing of recommendations and their public presentation.

#### *a. Policy and vision*

This piece states the case for the need, and addresses its urgency. Discussion centered around terminology or “jargon” used in the document, and whether it makes the complete case for the CODAC effort.

Members agreed that jargon or ambiguous terms, such as “manifesto” and “culturally significant,” should be replaced with more clear, strategic, and appropriate terms. The bulleted items in the document, minus the jargon, could become the framework for the CODAC’s goals.

This document must introduce CODAC, and the place of the cultural landscape in the urban context. It should begin with a discussion of urbanization and infrastructure. The cultural landscape must be placed within the context of infrastructure, in order to give this effort a seat, with dignity, at the table of discussion. Beyond quality of life, arts and culture deal with competitiveness on a regional, national, and global scale.

This document must also create a sense of urgency around the issue of the loss of arts-related space. Animate the discussion with examples, both positive and negative. Some of

the positive examples where the City has helped to create public space for the arts include: Langston Hughes Performing Arts Center, Hiawatha Community Center, Sand Point, Seward Park Clay Studio, Green Lake Bathhouse Theatre, and Spectrum Dance Theater.

However, this must not be a blank request simply for “space.” We must identify cultural needs, and not simply “wants”. Who are the organizations that could be tenants? What can they afford? What are their sizes and needs? How do we appropriately match needs with space? What are the tools we offer to build or make available that space? Finally, how can we maximize the use of publicly owned space for community use? We can make an impact where we (the City) have control over facilities and land.

By offering solutions, we can demand equity.

*b. Borders*

Two notions from previous meetings came forward: scarcity and spines. An argument in favor of limiting the size of the district involves not diluting it, and keeping its benefits scarce, which would keep it desirable.

Using the Capitol Hill/First Hill Urban Center as a boundary line, the committee wishes to focus upon several key spines or corridors where cultural and artistic activity takes place and should be emphasized. Pike/Pine is certainly one of those. Broadway, especially in the area above the to-be-built Sound Transit underground station, could be another. Twelfth Avenue, from approximately E. Denny Way south through the Seattle University campus, could be a third spine.

*c. Tools and Innovations*

We have identified an array of potential tools, without much specificity. We know that there are costs associated with these tools, as well as actors, but we do not yet know what or who they are. Our document should reflect that we do not know all of the answers, but that we have raised what we believe to be the most important questions.

From this array of tools, the committee identified several that should be priorities. Listed below, in no preferential order:

- Establish a cultural development “translator” or liaison position. This would be a full-timed paid City staff person who understands cultural development and investment, as well as real estate and finance principles;
- Reinvest in and reinvigorate the Office of Arts and Cultural Affairs’ SPACEfinder web-based tool;
- Establish zoning incentives for providing space for arts and cultural organizations, using the defined study area as a pilot;\*

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\* On Sept. 10, the Mayor published his recommendations on incentive zoning. The public benefits eligible for the incentive are housing, open space, childcare and historic preservation—arts and cultural uses are not on the list. The group may want to specifically address this, as the legislation will be reviewed by the Council this fall in Sally’s committee. Here’s the link to the info about the proposal:

[http://www.seattle.gov/dpd/Planning/Incentive\\_Zoning\\_Program/Overview/](http://www.seattle.gov/dpd/Planning/Incentive_Zoning_Program/Overview/)

- Create partnerships and alignment of public benefits, with Sound Transit and Capitol Hill Housing as immediate priorities;
- Work with nearby major institutions (particularly Seattle Central Community College and Seattle University) to create opportunities;
- Establish a public development authority for cultural development in Seattle;
- Provide education for policy makers on the importance of arts and culture to the economy and health of the community;
- Explore practical and realistic ways to create cultural venues and encourage retention of existing ones, including relaxing codes making City facilities available, and using tax credits;
- Create a cultural certification that becomes a City priority, similar to LEED.

*d. Timing*

There is currently a high level of interest among some Councilmembers, and a “policy window” that is open for CODAC. Therefore, there is no question but that we must move forward with recommendations. There are City priorities for granting incentives, such as for affordable housing, open space, and transit-oriented development. Our intent is to have cultural space be among those priorities.

A date has already been set for the presentation of CODAC’s recommendations to a joint meeting of city council: Wednesday, September 24, at 2:00 pm, at Council chambers.

The presence of all CODAC members at this joint meeting would be helpful to our efforts, as well as any others you can bring along. Associated efforts, such as a letter signed by all committee members, would also be useful.

*e. Presentation*

Present a narrative in a language that makes sense and is compelling.

NonFiction Media did a video presentation that committee members found to be effective:

[http://www.nonfictionmedia.com/mov\\_ArtistDocuPortrait.htm](http://www.nonfictionmedia.com/mov_ArtistDocuPortrait.htm)

The meeting adjourned at 4:10 pm.



## Cultural Overlay District Advisory Committee

MEETING SUMMARY, January 8, 2009

**Committee members present:** Paul Breckenridge, Randy Engstrom, Jerry Everard, Pat Graney, Fen Hsiao, Matthew Kwatinetz, Fidelma McGinn, Richard Muhlebach, Jim Reinhardtsen, Michael Seiwerath, Robert Sondheim, Paige Weinheimer.

**City of Seattle attendees:** Seattle City Councilmember Nick Licata, Chris Godwin (City Council Central Staff), Michael Killoren (Office of Arts and Cultural Affairs), Dennis Meier (Department of Planning and Development).

**Consultant staff:** Kjristine Lund, Dennis Sellin

### 1. Introductory remarks

The meeting began at 10:30 am. Councilmember Licata welcomed attendees, and thanked members for their past achievements, particularly the co-chairs Fidelma McGinn and Jim Reinhardtsen. The councilmember welcomed Michael Seiwerath to the committee, and acknowledged the co-chairs for this phase of the effort, Fidelma McGinn and Randy Engstrom.

Councilmember Licata gave a summary of city council's legislative efforts on behalf of CODAC in the most recent budget. The recommendations for cultural liaison and a reinvigorated SPACEfinder program did not pass, but there is a chance for a statement of legislative intent by June of this year.

Licata also gave committee members a challenge to engage communities in this new phase. He stressed that evidence of communitywide support for a project or program is an effective way to get the attention and support of the City Council. Thus, it may be beneficial for this phase of the CODAC to ensure a strong outreach element, and find ways of integrating with the community in order to gain broader public support.

Two questions were asked. The first had to do with the overall state of the economy, and the possibility of any funding from the proposed federal economic stimulus package. (Answer: unknown at this point.)<sup>1</sup>

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<sup>1</sup> Since the January 8 meeting, there has been some movement in this area. Americans for the Arts has proposed Nine Recommendations for Economic Recovery & the Arts to help nonprofit and governmental arts groups as well as individual artists. On January 15, Americans for the Arts representatives met with the Obama Transition Team to discuss these and other ideas.

Also on January 15, the House Appropriations Committee released an \$825 billion economic recovery package. Included in the proposed bill is an infusion of \$50 million for the National Endowment for the Arts (in addition to its annual appropriations). The House plan proposes additional opportunities throughout other parts of the federal government that could also help the nonprofit arts sector and individual artists.

The second question had to do with neighborhood plan updates, which have been approved by council. Councilmember Licata stated that the level of effort for the neighborhood updates will not be as comprehensive as that from the mid-1990s, and that the first priority neighborhoods will be in southeast Seattle, on the light rail line to open this summer. (N.B. Those neighborhoods will be Beacon Hill, McClellan, and Othello.)

## 2. Re-cap of recommendations and proposed work plan for CODAC's next phase

Co-chairs Engstrom and McGinn gave a brief summary of CODAC's past work, and the tasks it faces over the next three months. This phase of the effort will be more focused, and there are two distinct areas of focus: projects and partnerships; and incentives and financing. It was proposed that the committee split into two working groups, each of which will focus on one of these areas over the next four meetings. Besides the subcommittee work, there will be time at each meeting for the whole committee to discuss all topics.

## 3. Discussion: goals, products, timing

Kjristine Lund outlined the discussion topics for the committee, and also gave an outline of an overall approach and possible outcomes for the committee as it works toward recommendations to city council.

First, we must take note that the entire landscape has altered dramatically since early September. The economic crisis has now become the number one priority for most governments, and many people are worried about their jobs, their futures, and their finances. One of CODAC's challenges is to assess the status of arts issues on Capitol Hill in this new light, and also to find areas where the goals are common or complementary. (See the proposal for the economic stimulus package, above.)

Lund stated a goal for the committee: to recommend actionable items to the council.

### *Goals*

Under the discussion of goals, committee members offered the following:

- Physical space for arts and culture;
- Value of the arts, as institutions, as elements in the critical mass that encompasses and defines a neighborhood or city, as business ventures, for property values, and for neighborhood value and identity;
- Make new development attractive to arts and artists;
- Organize the community around issues of arts and culture;
- Representation of the arts in planning at every level;
- Educate the community to elevate the value of the arts in the community's estimation.
- Seek alliances—where does arts & culture meet economic development?
- Attribute value to the arts (identifying a monetary value would help), reframe how we think about arts, have a community where the arts are an integral element;
- Consider arts as a catalyst for economic recovery and development.

An overall goal statement from this discussion could include the following:

- Define value.

- Identify tools.
- Leverage programs.

Around each of these tasks is the overall goal of generating advocacy.

Remember: replicable templates exist for the work we are about to engage in.

### *Outcomes*

What is the form that action could take? There is a recognition of the need for interconnectedness of the arts and integration into the life of the community. CODAC should invite neighborhoods to participate in its efforts, and in turn should reciprocate in its support of community organizations and other efforts. Advocacy must be for artists, but not just artists. What this committee focuses on is not going to be “either/or” statements. We are talking about the loss of a creative center. Loss should be defined; data should be collected to calculate that loss. In spite of this, we need to discuss what we want proactively, instead of representing it as replacing something lost.

Some ideas for products of the committee could be:

- Community organizing—creating a voice for advocacy;
- Outreach—webpage, brochure, public presentation.

### *Timing*

The next thing to consider after goals is timing: what can be done now? In its recommendations, the CODAC should consider steps for immediate action, those for 2010, and longer-term actions.

Before breaking into two working subcommittee groups, Lund asked the groups to consider the following:

What is our goal?

What are our priorities?

What are the outcomes we would like to see result from our actions?

#### 4. Facilitated subcommittee discussion and work

##### *Partnerships and Projects:*

The subcommittee was given a handout with an initial list of potential partnerships among major and mid-sized institutions in the Capitol Hill/First Hill area, and projects that are proposed, pending or underway.

The first recognition of this subcommittee is that we are now in a different world. The gentrification and overdevelopment that was so rampant one year ago has now slowed down, or even halted. Thus, there is time and space to consider strategic plans for CODAC:

What or who can CODAC align with? What does that group or organization care about, and how would CODAC’s involvement aid in that? What are the potential projects and partnerships that CODAC could add to, rather than just piggyback onto?

Thus, CODAC needs to articulate its value equation. It also needs to be prepared, when talking to potential partners, with a carefully crafted strategy demonstrating this value

and the how value for both is enhanced through integration of CODAC with the partner's proposed project(s).

A tangible beginning would be for CODAC to identify organizations on Capitol Hill whose support it would like to obtain, and get that support in writing.

Gather data: Odd Fellows is a clear example—who was there before and who is left, and thus which organizations have been lost? Also, gather comparable data, from Minneapolis, for example. Columbus's Short North arts district may also be comparable (there is a chamber-supported BID there.) Also, look at the Pike/Pine recommendations, and at the City of Music project (reciprocal advocacy, potential template for CODAC efforts.)<sup>2</sup>

Some potential partners, in addition to those identified on the handout, were suggested:

- City Light has an underused space in the South Lake Union area (5,000 s.f.)
- Allied Arts has expressed a willingness to support CODAC;
- Arts Lab (possibly through its training program).
- Capitol Hill Housing's Twelfth Avenue initiative<sup>3</sup> will redefine the look and identity of the neighborhood, with two potential buildings on the north and south ends of 12<sup>th</sup> Avenue, incorporating housing and culture.
- Seattle Central Community College—has a state of the art arts facility on its fifth floor that is not used on weekends. Artist Trust has rented out the space in the past. Both SCCC and Seattle University<sup>4</sup> likely have summer spaces available.

When requesting use of the space of other organizations, they need to know: what space, for what, and how often?

There is a perception that there are some spaces that could be readily available and easy to locate, and perhaps identifying those as a start would be beneficial.

Engage with other arts groups. Support advocacy at the city level through working with communities.

Summary:

- Develop an outreach and coordination program, that emphasizes education and advocacy;
- Look at the notion of an arts infrastructure, that is arts inclusive, rather than exclusive (integration vs. ghettoization.)
- Achieve measurable outcomes.
- Consider policy as an important tool in achieving the above.

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<sup>2</sup> <http://www.seattlecityofmusic.org/> Contact: James Kebblas

<sup>3</sup> Contact Kate Steinbeck.

<sup>4</sup> Kevin Mayfield, SU Arts. Jody O'Brien, SU social justice program.

## *Incentives and Financing*

Transfer of Development Rights: changing basic economics:

- density bonus (volume, 3-D);
- upzone/downzone height.

Being at the table

City commissions

Design review guidelines

Ways to “pencil” (housing)

- Energy
- Other requirements
- Where can the City step back?
- Fee abatement
- Building and land use codes

Value definition

Players:

Chambers of commerce

Trust for Public Land

Cascade Conservancy

BMW Dealership

New markets

Taxes

Reinvestment

Grants

How to “pencil out” to encourage/save arts & artist spaces: living, performing, work spaces, visual...

Land use/building codes:

- Incentives
- Process
- \*Criteria
- Flexibility
- Exemptions
- Abatement

Available tools

PDA's

Examples

- BMW dealership (north side of Pike between Harvard and Boylston)
- Spray-King Building (southeast corner of 11th and Pine).

Resources for artists

LEED-type cultural certification?

5. Next steps

The next meeting will be held in the same location on February 6, beginning at 11:00 am. We will try to have 11:00 am starts for all future meetings.



## Cultural Overlay District Advisory Committee

MEETING SUMMARY, February 6, 2009

**Committee members present:** Randy Engstrom, Fen Hsiao, Matthew Kwatinetz, Fidelma McGinn, Jim Reinhardsen, Michael Seiwerath, Robert Sondheim, Paige Weinheimer.

**City of Seattle attendees:** Chris Godwin (City Council central staff), Rebecca Herzfeld (City Council central staff), Dennis Meier (Department of Planning and Development).

**Guest:** Doug Ito, SMR Architects

**Consultant staff:** Kjristine Lund, Dennis Sellin

### 1. Introductory remarks and opening discussion

The meeting began at 11:00 am. The January 8 meeting summary was approved by consensus.

Kjristine Lund opened the discussion with two questions to committee members:

- What is CODAC going to advocate for? Is it a replacement structure to compensate for the loss of the Odd Fellows building?
- What do we mean when we talk about a “district”? Is it geographic to a specific area, or is it citywide designation?

A committee member responded by saying that the important questions to ask are: What is the toolkit that we are developing? Is that easier to do within a geographic boundary, or on a project-by-project basis?

Also, how do citizens self-organize to create a district? How does an organization gain the authority to make such a request?

Another committee member stated that a pilot project is important to test strategies and tactics. From a real estate perspective, the incentives are critical, but are difficult to attain. Value can be added by creating scarcity: being inside the district must have more additional value than being outside.

A city staff member stated that the timeframe issue is an important consideration: some things can be accomplished more quickly than others. Creating a district is a long-term commitment.

What are the tactics? What can be done in the short term in order to get a seat at the table?

Another committee member stated that the initial organizing around this issue was about how to tie in with the neighborhood: how do we enhance the community that has evolved? We

are trying to make systemic change happen, and not just in the arts. Therefore, I would like to see CODAC narrow its geographic scope. I think the existing boundaries are too large. The smaller it is, the more effective it can be, and the easier to measure results. This gives us leeway to advocate. The Capitol Hill Chamber of Commerce believes the district should be Broadway. It might also include Twelfth Avenue.

Another committee member responded by saying that the opportunity is there to work within the neighborhood plan to create a new district, but that it would be a long-term proposal. However, neither do we want to manifest a single project, because that is not going to truly solve the problem.

Another committee member stated that if CODAC becomes too narrowly focused, then the model becomes impossible to replicate because it is too idiosyncratic.

A committee member stated that what CODAC can do is to organize an infrastructure, and supply a panoply of tools. Then it becomes a form of assistance within the neighborhood plan. Some CODAC members have met with City of Seattle Department of Neighborhoods staff, and they are willing to work with CODAC on neighborhood planning.

## 2. Subcommittee discussions

### *Partnerships and Projects:*

The subcommittee began its discussion with a review of the draft letter requested at the previous meeting. Thus began a discussion of the purpose of the letter, and its role as part of an overall outreach strategy.

The outreach discussion covered the beginnings of an outline of a strategy, including the message, and expected or desired outcomes.

Message: To encourage and retain space for arts and culture on Capitol Hill/First Hill.

Outcomes: Broad support for CODAC, yet specific. Types of support are political, financial, collaborative, and community.

Examples would include people who own or control the use of public or private property; sources of capital; nexuses of other projects, nexuses of needs; general support from the public, and knowledge of the opposition.

It was suggested that CODAC should pursue the “lowest hanging fruit” for potential partnerships, among which could be counted Capitol Hill Housing (CHH) and its proposed 12<sup>th</sup> Avenue corridor projects.

The discussion became more specific: what, exactly would you say in a letter or conversation with a specific entity, such as CHH, to gain support?

- We are developing incentives that would make a partnership with an organization mutually beneficial.
- We would like to make potential partners aware of the key components of what CODAC wants and needs.
- Collaboration is necessary in order to leverage capital.
- CODAC is looking at a specific piece of property.

- CODAC is interested in participating in existing initiatives, and would like to know of initiatives that are underway that we should be part of.
- Invite feedback: structure the conversation for easy feedback.
- We would like organizations to feel a vested interest in CODAC's success: how can CODAC's process help them?
- What tools does the organization have that would make a project 'pencil out' (for either a non-profit or for-profit organization)?
- Why does this use add value?
- We would like to keep potential partners informed of our progress, in order to continue this conversation.

Further discussion was around information that could be helpful:

- The economic value of the arts, at the most local level available.

This would enable CODAC to make its case by saying, "The financial value of this initiative is as follows," and then list up to five bullet points. Continue by stating, "But there is a gap, which could be filled by the following incentives," then go on to list those.

From the above questions, are there any agencies or organizations that could help CODAC to answer three of them? These "three-fer" organizations are the first ones that we should approach.

The subcommittee members identified organizations that they are aware of who could respond to the above questions, and each subcommittee member volunteered to contact several of them, as follows:

Fidelma: Seattle City of Music, Seattle Central Community College, City of Kirkland, Seattle Rotary Club

Jim: Cornish College, Seattle Housing Authority, University of Washington College of the Built Environment, University of Washington Runstad Center for Real Estate Studies

Michael: Capitol Hill Housing, Sound Transit, Seattle University, Washington Low Income Housing

Paige: 4Culture, Arts Leadership Lab, Washington Bus, City of Seattle Office Of Arts and Culture, Mako Fitts, Seattle University professor of sociology

Randy: University of Washington Evans School.

A brochure or some other 'leave-behind' must be developed, which the consultant will be responsible for.

### *Incentives and Financing*

Doug Ito, architect with SMR architects, which designed the Youngstown Cultural Center, and Tashiro Kaplan, and Hiawatha, both of which are Artspace USA projects, talked to the subcommittee about what meaningful incentives could make an arts and culture-related project financially viable.

The subcommittee also discussed next steps, such as a charrette or a focus group, to explore hurdles, and needs to create and save cultural space, and to identify tools to help.

Other items that were discussed include district boundary criteria, and a nomination process. The notion of “arts and culture” was discussed as being directly related to the culture of each particular community.

In reporting back to the full committee, the discussion turned to the necessity of a financial model. In any model for an arts and culture-related capital project, there are going to be financial gaps, including the costs of the required green factor, land, and parking. As part of the financial model, incentives need to be developed that could fill those gaps to make the project viable.

Michael Seiwerath will share an example from CHH that can be examined prior to the next meeting, and possibly discussed at the next meeting.

### 3. Next steps

The next meeting will be held on February 27.



## Cultural Overlay District Advisory Committee

MEETING SUMMARY: PARTNERSHIPS SUBCOMMITTEE, February 27, 2009

**Subcommittee members present:** Jerry Everard, Fidelma McGinn, Michael Seiwerath, Paige Weinheimer.

**City of Seattle attendees:** Chris Godwin (City Council central staff), Michael Killoran (Mayor's Office of Arts and Cultural Affairs).

**Guests:** James Kebblas, Office of Film and Music; Eddie Hill

**Consultant staff:** Dennis Sellin

### 1. Guest presenter

The meeting began at 11:00 am.

James Kebblas, from the City of Seattle Office of Film and Music, presented information about the Seattle City of Music project, which he heads. The program, which is a twelve-year plan to "grow" music in Seattle, came about in 2007, and was partially a response to Seattle's failure to leverage its success as a filmmaking venue in the 1980s and 1990s.

Taking a lesson from that experience, the City's Office of Film and Music convened 25 people representing various facets of the music industry such as record labels and musicians, but also including Amazon, Microsoft, and Real Networks, which represent the technology quarter of the industry.

The newly formed committee acknowledged that Seattle has become a music town, but largely by accident. The group's purpose then was to drive its own destiny, and foster the growth of music in Seattle.

The committee examined other cities in the music business, assessed Seattle's strengths and weaknesses in comparison, and ultimately created a vision with three core components:

- Create a city of musicians.
- Create a city of live music.
- Create a city of music business.

Today, music is as good as it has ever been in Seattle. With all of the businesses related to music here, the future of music is also here in Seattle. The next step was to build momentum around that vision and that reality.

A twelve-year plan to realize the vision was developed, done by the committee, also with a check-in and buy-in process with other stakeholders, likely (opera, symphony, corporations, community) and unlikely (Port of Seattle, chamber of commerce).

Following development of the plan, and presentation to the mayor, meetings were held with each department head within city government. The intention was to familiarize them with the City of Music program, and to see what contributions each department could make to the program, and how City of Music could integrate with other programs.

Following buy-in at these various community, business, and government levels, the program was officially launched in October 2008.

The committee then began the work of focusing on its first priority actions: to encourage live music, and to seek tax incentives that would benefit live music in Seattle.

Two other things were done by City of Music: benchmarks were established, and a commission was formed. The benchmarks will assess where Seattle is right now with music, so that an evaluation of progress can be assessed over time; and the mayor's music commission will have a twelve-year life, in order to oversee the carrying out of the program's twelve-year plan.

Thus, a long-term initiative such as this enables the program to do small things today, one of which is to hold an annual "City of Music" event with live performances, a music technology conference, a pop convention, and a music festival.

In terms of congruence with CODAC, the City of Music creates a context for political support, and provides a gateway to the entire cultural community.

## 2. Questions and discussion

Comment: this relates to buildings and venues, which is a big concern for CODAC.

Keblas response: through recognition by City government of our role, we have gotten departments, such as Planning and Development (DPD), to allow the use of unconventional spaces for venues. However, one area in which the City cannot compromise is public safety.

It is a good idea to consider some of the logistics of arts and cultural space where help is needed, such as parking, and loading of equipment.

Question: more information on incentives.

Keblas response: Venues no longer have to pay the 5% admission tax (as of July 1). There is a 20% rebate on B&O tax for using local music and musicians.

Comment: difference between your program and our effort is that you are pro-active, and we are reactive.

Keblas: It is important to remember that no new money was created for this City-sponsored initiative. We try to think creatively of things that we can do that do not cost the City money.

Comment: having emerged from the Capitol Hill Chamber of Commerce, when is it appropriate for us to go to the mayor for his buy-in?

Response from Michael Killoran: The City of Seattle has been working for several years to secure cultural space. Every major non-profit cultural organization has had support from the City.

Right now, city government priorities are: affordable housing, open space, and transit-oriented development.

There are therefore two approaches that CODAC could take. The first is policy. Example: DPD has been chipping away at code issues related to arts and music for a long time, but there has been no concerted effort to overhaul the entire code.

The second is project-focused: identify a district, a site or building, and tools to create space. There are opportunities for transitional buildings, for example.

Keblas: Since your champions are city council members, I would get those council members to brief and engage the mayor.

Comment: You have constructed an interlocking support system, which keeps it from being undercut or unfunded. This coincides with our thinking as well.

Comment: CODAC is not an omnibus effort, and it is proactive.

Question: How do you hold equity?

Keblas response: By providing access to capital: ways to get money that people can afford to pay back. There is also the challenge of language and identity, which I am sure exists in the arts as well, of training cultural organizations how to think like a business. Our measures of success are going to be quite different from other departments in city government.

Question: Is the City of Music a mayoral priority? A branding effort?

Keblas response: Both.

Comment: You have executive ability because you are housed within the office of the mayor. We are a loose alliance of stakeholders.

Keblas response: Your committee should frame itself by considering who is responsible for what, and include the City as one of several partners. Also, do not be afraid to consider unlikely partners, Trader Joe's, for example.

Final comment: CODAC should ask DPD to save one of its positions for the cultural liaison/advocate.

### 3. Other discussion

Eddie Hill, an urban planner, spoke about his experience working in the Central District. In the Yesler corridor, there is a long-range strategy planning group with the goal of retaining community character. By working with CODAC, he can broaden his group's reach, and tie in with upcoming neighborhood planning efforts.

CODAC members will continue to seek general support from institutions, organizations, and agencies.

To keep in mind:

- The status of the Sand Point development.
- The National Trust's Green Lab (Seattle as pilot city).
- CityClub's March 13 meeting: "Tough Times in the Livable City" [CityClub's Livable City event](#)

The next CODAC meeting will be held at 11:00 am on March 13 at the Capitol Hill library.



Cultural Overlay District Advisory Committee

Incentives and Financing

MEETING SUMMARIES

FEBRUARY 6- MARCH 12, 2009

**Committee members present:** Randy Engstrom, Fen Hsiao, Matthew Kwatinetz, Fidelma McGinn, Jim Reinhardsen, Michael Seiwerath, Robert Sondheim, Paige Weinheimer.

**City of Seattle attendees:** Chris Godwin (City Council central staff), Rebecca Herzfeld (City Council central staff), Dennis Meier (Department of Planning and Development).

**Guest:** Doug Ito, SMR Architects

**Consultant staff:** Kjristine Lund, Dennis Sellin

February 6, 2009

Doug Ito, architect with SMR architects, which designed the Youngstown Cultural Center, and Tashiro Kaplan, and Hiawatha, both of which are Artspace USA projects, talked to the subcommittee about what meaningful incentives could make an arts and culture-related project financially viable.

The committee discussed several categories of incentives:

Regulatory Relief: energy codes, parking, assembly

Land Use: zoning, TDR, density bonus

Finances: tax abatement, utility connection, land value, PDA, CDC

They discussed the need for cultural advocates to have a seat at the table where decisions are made about projects, design, program, and requirements. They discussed the need to facilitate finding common ground between neighborhood goals and developer goals with respect to preserving and creating desirable communities that are arts friendly. They also discussed if it would be possible to borrow ideas from housing incentive programs to apply to arts-friendly projects.

The subcommittee also discussed next steps, such as a charrette or a focus group, to explore hurdles, and needs to create and save cultural space, and to identify tools to help. As important to the committee was the need to help communities define their vision of a cultural district.

Other items that were discussed include district boundary criteria, and a nomination process. The notion of “arts and culture” was discussed as being directly related to the culture of each particular community.

In reporting back to the full committee, the discussion turned to the necessity of a financial model. In any model for an arts and culture-related capital project, there are going to be financial gaps, including the costs of the required green factor, land, and parking. As part of the financial model, incentives need to be developed that could fill those gaps to make the project viable.

Michael Seiwerath will share an example from CHH that can be examined prior to the next meeting, and possibly discussed at the next meeting.

February 24, 2009

**Work Session:** Greg Easton, Rebecca Herzfeld, Dennis Mier, Dennis Sellin, Kjristine Lund

The staff working-group discussed the assumptions needed to develop proto-type projects for testing potential incentives. Using CODAC meeting proceedings the staff suggested that Broadway, 12<sup>th</sup>, and Pike & Pine might be three locations to test incentives against current zoning and conditions. Information needed from the incentives subcommittee includes: type of arts space sought, affordability scale/rates, and other information about who and what to incentivize.

February 27, 2009

**Subcommittee CODAC members present:** Randy Engstrom, Paul Breckenridge, Robert Sondheim, Matthew Kwatinetz, Doug Ito

**City of Seattle attendees:** Chris Godwin (City Council central staff), Rebecca Herzfeld (City Council central staff), Dennis Meier (Department of Planning and Development).

**Invited Guest:** Betsy Hunter, CHHIP

**Consultant staff:** Kjristine Lund

The committee discussed how the purpose of creating cultural districts is to serve as an economic strategy for neighborhoods. The need is to keep space affordable, low enough for arts groups and individuals to afford.

Making incentives work will mean connecting with historic preservation, housing, transit oriented development, school closures, neighborhood planning, and mixed-use development projects.

Cost barriers include: land cost, construction costs, tenant improvements, permit processing time (time = money), utility hook-up fees

Windows of opportunity: new market tax credits before new census data decreases eligible neighborhoods; station area planning; economic stimulus; foreclosed property

Financing opportunities: micro-lending programs; revolving loan fund; cross-subsidy between commercial and cultural use

Betsy Hunter and Paul Breckenridge briefed the subcommittee about the CCHIP project being planned for the police precinct parking lot on 12<sup>th</sup>. They described the number of financing tools being used, the space program and the funding gap.

Subcommittee members asked to meet again to discuss a process for initiating cultural districts by neighborhood and they also discussed seeking vision statements from other neighborhoods. City staff suggested that neighborhood plans include goals and policies that may be a proxy for a vision statement.

March 9, 2009

**Subcommittee CODAC members present:** Matthew Kwatinetz

**City of Seattle attendees:** Rebecca Herzfeld (City Council central staff)

**City Economic Consultant:** Greg Easton

**Consultant staff:** Kjristine Lund

The work session looked at two development scenarios: one on Broadway and one on Pike. Key issues revealed:

Zoning that is already allowing 65 feet provides no room for a density incentive due to existing rights and the cost of adding more density that would require a more expensive type of construction.

The consultant will look at a scenario with current zoning at 40 feet.

Options discussed included increasing height on Broadway more but having the density be a “ghost” providing the right to sell the development right in exchange for providing cultural space on Broadway. A receiving zone might be sections of 12<sup>th</sup> now with a 40 foot height limit, allowing 65-foot height to be transferred.

Another option was to provide a height bonus in areas where the zoning is now 40 feet to reach the 65-foot threshold in exchange for cultural uses.

The working group discussed placing a value on selling the cultural space to non-profits or artists for permanent cultural use. The group discussed ways to calculate the selling price.

March 10, 2009

**Subcommittee CODAC members present:** Randy Engstrom, Matthew Kwatinetz, Paige Weinheimer.

**City of Seattle attendees:** Rebecca Herzfeld (City Council central staff)

**Consultant staff:** Kjristine Lund

The working group discussed a process to create cultural districts in City neighborhoods.

1. Develop set of incentives and inform community councils, district councils, and neighborhood planning groups of the incentives.
2. Create a district manager position to facilitate the creation of cultural districts working with the existing structure for neighborhood planning as well as facilitating implementation of existing plan policies through familiarity with opportunities. Use the City of Music model.
3. Create community partnerships for local district management, for example, the Main Street model.

Some concepts discussed included:

CODAC was born of a crisis in which artists and arts space were being displaced by new developments and rising prices. As community members active in the arts, responsible development, local business, and community services, we see the need to integrate cultural space within neighborhoods and not treat the arts in a isolated vacuum.

Other cities and some neighborhoods may find cultural districts an opportunity for economic recovery, some may find districts as a way of sustaining the ecology that supports a thriving cultural community.

Preliminary notes from Matthew Kwatinetz, March 12, 2009

We were asked to investigate finance and incentive strategies for CODAC. The committee brainstormed to identify three major categories: (1) Regulatory, (2) Financial, and (3) Land Use and Building Code Incentives. The committee then reviewed information from a "live" project (capitol hill housing's 12th Ave precinct), discussed our values together, and then decided to come up with a "menu" of three incentives from each of the three categories (nine in total) that could be used by a qualified community in a destination (hub) district. We then brought in an expert real estate financial consultant, Greg Easton, to perform some analysis.

We recommend the following menu:

(1) Regulatory:

1a: Tax Abatement (Property, Sales, Admissions, B&O are all options)

1b: Expedited Permitting

1c: Parking Requirement relaxation

(2) Financing:

2a: Environmental Clean-up Financing (in exchange for cultural use)

2b: Loan Fund created from "Fees in Lieu of Development" to support cultural use

2c: Explore expansion of OED financing programs (or other agents such as Culture)

(3) Land Use and building Code Incentives:

3a: Up-zones

3b: Density Bonus

3c: TDR (example is Broadway sending, 12th Avenue receiving)

DRAFT



## Cultural Overlay District Advisory Committee

MEETING SUMMARY, March 13, 2009

**Committee members present:** Randy Engstrom, Jerry Everard, Pat Graney, Fen Hsiao, Doug Ito, Hallie Kuperman, Matthew Kwatinetz, Fidelma McGinn, Richard Muhlebach, Jim Reinhardtsen, Michael Seiwerath, Robert Sondheim, Paige Weinheimer

**City of Seattle attendees:** Chris Godwin (City Council central staff), Rebecca Herzfeld (City Council central staff)

**Guest:** Seattle City Council member Nick Licata

**Consultant staff:** Kjristine Lund, Dennis Sellin

### 1. Presentation by Seattle City Council member Nick Licata

The meeting began at 11:00 am.

Seattle City Council member Nick Licata opened the meeting by thanking the committee members for their work to date, and reminding them of the Council's expectations for a package of recommendations from the committee.

The CODAC was created to address a specific and unique problem: the disappearance of space for arts and culture from Seattle's neighborhoods, highlighted by specific events on Capitol Hill. CODAC has been tasked with formulating recommendations to address this specific issue, using Capitol Hill as a pilot or template, but framing recommendations so that they could be applied to neighborhoods throughout the city.

The recommendations must define what makes this committee, and this problem, unique, and why it needs the attention of the Council. Recommendations must therefore be formed and presented in a manner that is clear to the Council, to the Mayor, and to a layperson. The Council can support you if your recommendations are both clear and realistic.

However, the recommendations must take into account the current economic situation and trends, possible reductions in City revenues, and the possible loss of affordable housing.

A Council staff member identified several areas in which CODAC could look to City programs for support or assistance:

- Council has set aside some staff funding for the Department of Planning and Development (DPD) to continue to work on this issue from the land use and zoning side
- Raise support for arts and culture as part of Council's economic recovery initiative, emphasizing its economic value and job creation aspects.
- Provide staff in Office of Economic Development (OED) to promote cultural overlay districts and arts-led economic development (cite comprehensive plan

policies from the economic development element of the plan). OED could lead coordination efforts within City government.

- Include arts and culture as priorities in neighborhood plan updates.

Question: Council's position on the Prosperity Partnership cultural access fund (CAF) proposal currently in the state legislature?

Councilmember Licata Response: Legislation did not get out of committee in this session, but it is not entirely dead. It is clear that the legislature will go to the public with a tax package. The problem with the CAF is that it does not identify a revenue source. If you support it, you should contact (state representative) Frank Chopp. Supporters of this legislation need to be patient and may have to wait until the economic and political climate are right, which may be several years away.

Prior to his departure, Council member Licata was thanked for his exceptional leadership on this issue.

## 2. Report back on February 27 meetings, review minutes

The two subcommittees reported back on their previous meetings (both held on February 27). Summaries of both subcommittee meetings are available on the CODAC website:

[CODAC meeting summaries](#)

The incentives committee process was discussed:

One of the key questions that arose in the several meetings held with members of the incentives subcommittee was, "What is it that you are attempting to provide incentives for?" A most general response is that CODAC is looking to address the need for affordable space for arts and culture. In this context, we recognize that there are dynamics beyond art that promote the overall ecology of a cultural neighborhood.

We provided this information to a real estate economist working with the City of Seattle, along with some proposed scenarios at specific locations within the proposed district on Capitol Hill, including a price per square foot that we estimated arts organization could afford to pay.

Some of the incentives under consideration (such as up-zoning) have already been put in place in the various existing overlay districts in the Capitol Hill area.

We got creative, and looked at creating a "ghost incentive" on 12<sup>th</sup> Avenue, where the additional height allowed could be transferred to areas of Broadway not already up-zoned.

We also looked at some regulatory relief, such as relaxed parking restrictions (largely in place already in many parts of the proposed district) or relaxed energy code requirements.

We realize that there are incentives already on the books that either are not being implemented, or have already been taken advantage of.

Comment: Parameters create advantages, so we should not consider ourselves disadvantaged in any way.

## 3. Discussion of draft recommendation concepts and actions

Comment: We have already established that CODAC is not here to recreate the old Odd Fellows Hall. We recognize that each neighborhood has a unique cultural identity; therefore, we cannot make "top-down" recommendations.

Several of us have developed a proposal from which CODAC could frame its recommendations. One idea would be to have a “district development manager” for cultural districts. He/she would mediate with neighborhoods, talk to neighborhood councils, and build strategy around neighborhood cultural identity. By being hosted within the City of Seattle’s Office of Economic Development, he/she could work closely with other City departments, and also with 4Culture, whose real estate division is working on an accessible online inventory of arts and cultural space.

Comment: The comprehensive plan for Seattle contains all of the elements that CODAC is seeking, and would be an appropriate place to house some of CODAC’s principal values; the neighborhood plans could be the venue for implementation of recommendations on a neighborhood-by-neighborhood basis. We are talking about culture-controlled economic development.

(The draft proposal was circulated among committee members, and a copy is attached to this document).

Comment: We must be sure that there is advocacy and support for these ideas, and that those who would benefit from our recommendations (such as artists) will take advantage of them.

Comment: This proposal contains too much process, and layers of uncertainty. The commission approach adds a possible element of subjectivity to the process as well. I would suggest balancing the desired outcome of access and empowerment with greater clarity in the proposal. Keep it simple—need an identifiable mission and vision, and to create an effective story.

Comment: While we agree that an oversight process for district designation is commendable, it must be democratic. The commission approach seems to be more top-down than democratic.

Comment: You may want to look at the approach taken by the Seattle Chinatown/International District Public Development Authority. They are creating a resource center, a means to access tools, similar to CODAC. They have an advisory board instead of a commission.

Question: regarding tax credits or exemptions, I would like to know what those taxes are now funding.

Response: Those fees are now going into the City’s general fund, and not to specific programs. A proposal for tax credits or exemptions is likely to be more favorably looked upon than a new budget line item.

Response: Concurring with the notion of getting a new appropriation from the general fund.

Question: what about up-zoning around the new rail stations?

Response: Station area overlay zones exist, with properties in those districts already up-zoned from other surrounding zones. One notion could be the expansion of those overlay zones to encompass a larger geographic area. This could be done as a recommendation in neighborhood plan updates.

Comment: When a developer gets an incentive, it is usually based on affordability calculations. For the arts, what are the criteria to make that determination? It is confusing to the developer, and adds uncertainty, which developers do not like.

Comment: The notion of an in-house district manager is exciting. Such an advocate would be great. The incentives discussed are worthy, but an exemption for existing organizations would also be beneficial. Goal is to empower people to use the tools, and have developers be receptive to artists.

Comment: We have used the terms “art” and “culture” for many months now, and we have not explained the difference between them.

Comment: What a great opportunity: arts and culture as the economic driver for our city of neighborhoods. We only need to create the capacity, and animate the processes that currently exist. Our short answer is that communities themselves would define and identify their own culture. There is room, but there is not yet a process for it.

We are also aware that outreach is a huge piece of this entire proposal, and we need to move on it.

Comment: We should start by demonstrating to developers that culture is our economic driver. Then start thinking about our brand, our website. This is something artists could understand and get behind.

Comment: we need to make clear the economic impact, the value of the arts, and show how arts and culture benefit the city as a whole, and its individual neighborhoods.

Our report should state how our recommendations align with Council priorities, and other City goals.

The report should also state that this is intended as a citywide list of recommendation, but that Capitol Hill should go through the process first.

Comment: We intend to use the stated categories as the general outline of a recommendations report. There has been a suggestion to do the final recommendations as a web page, which could be more dynamic than a paper report. However, we recognize that the City will require a paper report from us as well. We may also compile an executive summary as a handout. However, these extras are not funded.

The next CODAC meeting will be held at 11:00 am on March 27 at the Capitol Hill library.



## Cultural Overlay District Advisory Committee

MEETING SUMMARY, March 27, 2009

**Committee members present:** Randy Engstrom, Jerry Everard, Pat Graney, Doug Ito, Hallie Kuperman, Matthew Kwatinetz, Fidelma McGinn, Richard Muhlebach, Jim Reinhardtsen, Michael Seiwerath, Robert Sondheim, Cathryn Vandenbrink, Paige Weinheimer

**City of Seattle attendees:** Rebecca Herzfeld (City Council central staff), Michael Killoren (Office of Arts and Cultural Affairs)

**Consultant staff:** Kjristine Lund, Dennis Sellin

### 1. Review meeting summary from March 13 meeting

The meeting began at 11:00 am.

The meeting notes from March 13 were reviewed and approved, without comment.

### 2. Discussion: committee members' recommendations proposal

A draft proposal, prepared by three members of the committee, was circulated for comment between the previous meeting and now. All members of the committee offered comments or other review, and comments have been incorporated into the draft<sup>1</sup> presented for review today by the entire committee.

#### *Presentation*

This latest proposal puts the issues into context and frames the discussion, identifying arts and culture as the driver of commerce in this neighborhood. The proposal looks back to CODAC's core issues and vision; the loss of the Odd Fellows Hall was the catalyst that energized the arts community and the public, but it is not the only issue that arts and culture face: Seattle's livability as a city that attracts and keeps creative people is at risk. Like other over-successful cities, the math does not work for arts and cultural groups to remain in their old homes. Development and higher-priced demand is driving these uses away. Other cities in North America and Europe are facing the same issues, so it is a universal problem.

We envision a city of neighborhoods with cultural districts: the districts are organic ecosystems, embracing a diversity of people and a diversity of uses (as reflected by the diversity of this committee) with arts and culture as the economic driver of the district.

There are four key recommendation concepts included in the proposal:

- Creation of cultural districts.

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<sup>1</sup> see appendix A of the proposal.

- Provision of incentives to encourage or retain arts and cultural uses.
- Mechanisms for financing projects.
- Staffing to oversee the development and implementation of cultural districts.

The most significant thing about this proposal is that, instead of moving away from something that we do not want to see happen, we are now being more proactive, and moving toward a vision of what we do want.

Admittedly, the proposal is not complete. There are two holes in it that we can identify: the process of designating a district was not fully addressed, and it was assumed that the Department of Planning and Development (DPD) could create new zoning for cultural uses. Also we are not fully able to model the results of the proposed incentives, which means that we do not know for certain if they would be attractive to developers, and would yield the results we are hoping for.

We need to look more closely at how districts are defined, the process of designation, and the possibility of a commission or advisory board.

### *Discussion*

A committee member recommended looking at Capitol Hill Housing's (CHH) proposal for the Seattle Police East Precinct parking lot site (Twelfth Avenue north of Pine Street) as a model or test project. Additionally, there are other areas along Twelfth Avenue, Broadway, the Pike/Pine corridor, and the Sound Transit station area that could also be pilots.

A committee member noted the frequent use of the conjoined term "arts and entertainment" in the proposal, and noted that this is different from "arts and culture" as the committee had previously been using. She noted that, for the purposes of grant proposals and other funding sources, there is a very clear distinction between "arts and culture" and "entertainment." The former tends to denote non-profit organizations, while the latter is generally a for-profit business. We need consistency and clarity in our terminology; otherwise, it is confusing.

A committee member wanted to re-visit and discuss the whole notion of "cultural districts." CODAC should be encouraging the creation of cultural space, wherever and whenever it occurs. The heart of real estate development is opportunity, and opportunity cannot wait for an official designation. Therefore, what is the purpose of a bounded district? Can't any developer who wishes to include cultural space in a development take advantage of the proposed incentives? Isn't the lack of cultural space a citywide issue? Do we want to limit cultural districts to specific neighborhoods, and, if so, what are the social justice implications for leaving out neighborhoods that are not as proactive or organized around the issues of arts and culture.

There were several responses to this comment. The first notion is that districts bounded by geography create a scarcity of benefit, making the incentive more attractive to a developer. Second, CODAC is responding to areas that are under active threat, where gentrification is occurring now and forcing arts groups out of the neighborhood. Third, an incentive, such as allowing additional building height, can only be done by creating a district; it cannot be done citywide.

Also, creating a district still would allow for individual arts and culture-related capital projects to go forward, whether in or outside a district. A district gives the additional force of a critical mass of creativity within a zone, and recognizes the economic engine already

existing within that area. This, in turn, helps to focus political and stakeholder support upon a place, which is something that everyone can grasp and envision. If you lose the notion of a district, you scatter the opportunities, and dilute the impact.

Regarding the social justice issue, one of the reasons that the cultural manager position is recommended is so that a staff person would be responsible for educating and empowering neighborhoods to envision their own cultural districts.

A committee member noted that certain crucial incentives, such as up-zoning, historic preservation, and loan funds, are feasible only in a district.

The committee member with the original question noted that there are places (Washington Hall/Sons of Haiti Hall, for example) that would be outside of a district. Would this project then be excluded?

A city staff person said that, while some zoning regulations were designed to be applied in a district, individual projects outside districts could apply for waivers and receive technical assistance.

Another committee member said that that neighborhood lacks a critical mass to be a district, but that the development of that space for cultural use could be a great one-off project.

The commission or council should be citywide, and not specific to each neighborhood. That way, the most general and basic tools would be given to each district, allowing for individual districts to develop differently, depending on the characteristics of the neighborhood.

Districts with neighborhood representatives can decentralize the decision process, instead of creating top-down decision-making.

The best thing would be to embed the CODAC proposal into an existing program, such as the comprehensive plan, or neighborhood planning. This proposal needs to get into something that is up and running, and that has funding.

The critical issue, said another committee member, is to leverage existing processes. However, we still need a staff person to be the liaison to the neighborhoods.

Q: How do we remove layers from the process? Can we assign a specific number of neighborhoods to this process?

A: Perhaps we can roll out station areas first; they are the first priorities for neighborhood planning updates. Starting with Capitol Hill would be justified because this was the neighborhood that caused the creation of CODAC, and it is also undergoing station area planning right now.

A committee member stated that limiting the districts to station area overlays or urban villages could omit key areas, such as areas within the Broadway Action plan for Capitol Hill.

The facilitator commented that some neighborhoods become cultural districts not by designation, but organically: Ballard, Columbia City, Georgetown, Pike/Pine. Balancing opportunities allowed by incentives —up-zoning, for example— will be difficult in a residential neighborhood that doesn't want higher height allowances.

A committee member offered the suggestion of having citywide applicability for some incentives, and reserving other of the incentives for the designated districts.

The co-chair stated that the issue of the applicability of incentives, as well as resource allocation, are two thorny issues that need to be moved forward.

Regarding the recommendation for a staff position, Council has made clear that, if this position requires new funding, we won't get it. So perhaps we need to think about adding duties to an existing position, or the creation of a cross-departmental task force.

It would be a mistake to ask for a new hire, but it would be within reach to reallocate a position as part of a departmental reorganization.

Two final suggestions on the proposal: green and sustainability issues have not been addressed. Additionally, an "overlay" district has bad connotations for developers: it signifies another layer of paperwork and bureaucracy. Call it a "bonus" district instead.

### 3. Discussion: integrated draft recommendations

It is important to remember that we all have different viewpoints, and we will not get everything that we want from these recommendations. Our recommendations will not be the perfect fix, but we can say what it is we must do now. For example, we could emphasize that work by the Department of Planning and Development should start this year.

We will also need a time line, so that the program may develop incrementally.

#### **District Concept**

Regarding the recommendations, one member believes that the district concept is too narrow.

Response: First off, we are committed by Council to working on Capitol Hill. Also, there are districts where implementation could be accelerated through their involvement in other ongoing planning efforts: station areas, urban villages, and transit-oriented development.

#### **Artist Housing**

Question: Where does artist housing fit into this proposal?

Response: Current affordable-housing programs, such as those run by ArtSpace, already take advantage of the bonus programs and incentives that are available.

Question: Do we want to see those programs broadened to be more specific to artist housing?

Response: Artist housing is already allowed by existing affordable-housing programs. If we approach this issue from that perspective, we risk a backlash from housing advocates.

Comment: Some artist live-work housing does not qualify as "affordable" because of unit sizes (larger size units needed for studio space).

#### **Temporary Space**

Question: Do we wish to generate any incentives for temporary space?

Response: There is an existing ordinance that allows artist live-work space on the ground floor in transitional neighborhoods. Also, I believe the focus of CODAC's efforts is specifically for permanent space, not temporary.

Question: Temporary space could be an agenda item for immediate action.

Response: The staff person who fills the recommended position could be responsible for advocating for that. (This sentiment was seconded by another committee member.)

#### **Green Initiatives**

Question: Is there any consensus on green programs as part of our recommendations?

Response: Green building projects are more costly.

Response: There are existing general incentive programs for green initiatives.

Response: I would argue, and there is growing documentation to support this, that NOT tearing down old buildings is the greenest thing you can do.

Response: Brownfield funding programs exist now, too.

Comment: we need to find innovative ways to access these types of initiatives.

Comment: I am concerned that when we begin to connect too many dots, or throw too many programs into our mix, we begin to dilute our recommendations and add additional layers to projects.

Comment: There is room to align CODAC with economic development, transit-oriented development, and other things. Green design and building could be an element or an incentive of an arts and cultural space program, but we should avoid being prescriptive about green building code, and LEED certification, and other sustainability agenda items.

### **Role of Cultural District Manager**

Response: The cultural district manager could be tasked with working with graduate student interns to research the history of LEED certification program, and find parallels with a potential arts and cultural space certification program.

An area where the cross-departmental staff person could be of value: All of us know that there are many arts and culture advocates and champions within City departments and agencies. The staff person could bring that energy forward.

### **Community Definition of Cultural Space**

Regarding certifications, is there an expectation that the recommendations would include criteria for who is an “artist”, particularly when we are talking about meeting goals for cultural space.

It should be the responsibility of each neighborhood to determine who or which uses qualify, because culture is reflected differently in each neighborhood. This could be part of neighborhood planning updates.

When there is a good idea in a community, there is something organic about the way it rises to the surface and is embraced by the community. It is not necessarily bound by a definition.

If we expand the definition to include “entertainment,” then it does make it difficult; it raises a fundamental question.

You may be referring to live music, which does raise issues with neighborhoods (i.e., noise). This could also be addressed in the neighborhood plan, designating certain areas as live music or entertainment districts.

The “third place”<sup>2</sup> notion of community gathering spaces that become so by the nature of their location or ambience, is also one to encourage.

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<sup>2</sup> If home is considered the “first place” and work is considered the “second place”, the “third place” is separate from these two, and is a social space, and a place of civic engagement.

## Request to Council

We need to keep the recommendations simple, and put a large number of our “asks” into the job description of the cultural district manager. We cannot add too much time or process for developers. We must make sure that the cost of the additional time and/or process does not exceed the value of the incentives. The recommendations must be as painlessly acceptable as possible.

The executive summary version of the recommendations report can be simplified, but the full report cannot.

By leveraging the things that the City is already good at, and with little investment, our recommendations could have tremendous impact.

### 4. Next steps: advocacy and outreach

As council member Licata stated (twice) to our committee, outreach and a broad show of support for our effort is going to be crucial to passage of any CODAC-related legislation by the City Council. We have been talking to some organizations during this process, but we need to demonstrate that support is there.

Comment: Organizations cannot blindly support this report without specific recommendations.

Comment: We are now at the point where we need to ask for support of CODAC’s specific recommendations, not general support. If we obtain general support, and come out with specific recommendations within a couple of weeks, organizations that gave general but not specific support might feel blindsided.

We can be open to comment on the recommendations from potential supporters. Support letters could be tailored to the specific mission or concerns of the supporting organization or agency. Also, remind people that there will be a process of adoption of these recommendations.

Be cautious with the recommendations, and consider all angles, especially the possibility of unintended consequences, such as happened in San Francisco’s South of Market district with live-work spaces<sup>3</sup>.

We can also frame our outreach in terms of neighborhood planning: that the CODAC recommendations could lay the framework for a cultural component in a neighborhood’s plan update.

Our recommendations must be scalable and tangible. We need to prioritize the neighborhoods. Wherever there is a lot of capacity to leverage now, there is our audience.

Whatever is distributed as part of the outreach, the narrative portion of the proposal should be included.

We need to have a traveling road show, with a two-page handout of CODAC’s recommendations.

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<sup>3</sup> In the 1990s, loft-style condominiums began to appear in the gritty SoMa neighborhood, many of which were built under the cover of “live-work” development ostensibly meant to maintain a studio arts community in San Francisco. However, the occupant of a SoMa “live-work” loft is much more likely to be a software or other well-to-do professional than an artist.

What would be compelling to City Council: a list of partners—such as 4Culture, Artist Trust, and service organizations—that would be willing to state that they have a stake in this effort and are willing partners with the City. Of course, we assume that OACA would be behind us, and advocating for us.

Nathan Torgelson would be the appropriate contact in the mayor's office.

Timing for a meeting or presentation to City Council will be decided after April 2.

The meeting adjourned at 1:00 pm.