

City of Bellevue Cross-Cultural Center Feasibility Study

Final Report

July 2022

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I. Introduction and Summary of Findings

Summary of Findings

Project Context

Over the past five years, the City of Bellevue has been engaged in exploratory planning studies to evaluate the feasibility of a cross-cultural community center. The Bellevue community has transitioned over the past few decades into one with significant cultural diversity. The City of Bellevue understands this diversity to be a strength and opportunity and, as such, is interested in increasing its support for multicultural programming and spaces.

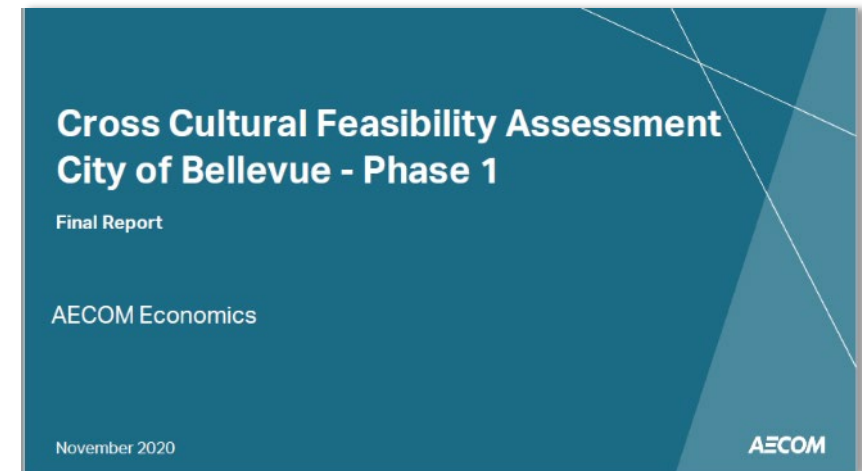
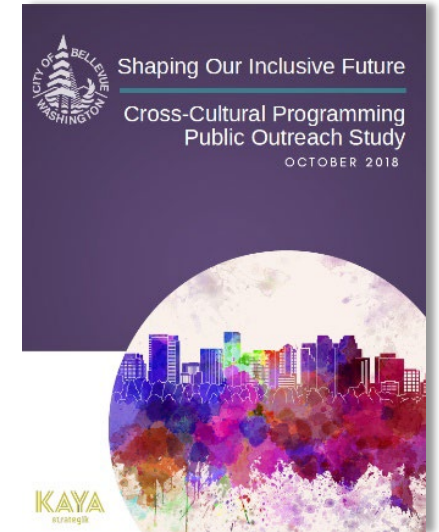
To support this goal, the City commissioned three studies:

- **Community Engagement Study:** *Shaping our Inclusive Future: Cross-Cultural Programming Public Outreach Study* was completed in October 2018 and engaged Bellevue community members to assess interest in cross-cultural programming and facilities.
- **Preliminary Feasibility Study:** In the next phase of work, the City retained AECOM to conduct a high-level feasibility study for a cross-cultural facility. The purpose of the study, completed in November 2020, was to assess on a preliminary basis, all aspects of feasibility, building on the previous community engagement work. The study included an examination of community needs and interest, an evaluation of site, a discussion of possible development and operating models, and an illustrative building program and operating pro forma.
- **Expanded Feasibility Study (current study):** Following the preliminary feasibility study, City Council directed staff to work with AECOM to expand the feasibility study to include indicators of demand, conduct benchmarking, engage with City staff to develop possible development and operating models, identify short- and longer-term strategies, and to refine a facility program and conduct subsequent capital cost estimating and implementation strategies.

This expanded feasibility study builds upon the community engagement, research, and analysis completed as part of the previous two studies. Some material from the previous reports has been repeated for context setting, although for the most part only new research and analysis has been included.

All of the work previously completed is synthesized into the recommendations in this report.

This report includes a summary of findings along with a compilation of more detailed findings and analysis for the four core feasibility categories. Supporting data tables and research are provided in this report.



Summary of Findings

Project Scope Overview



Interviews with City Council, City staff, and community stakeholders



Potential user group survey



Benchmarking



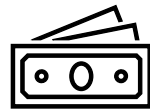
Population and demographic trends



Site analysis



Building program and test fit



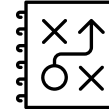
Development cost estimate



Operating pro forma, including staffing plan



Assessment of readiness and feasibility analysis



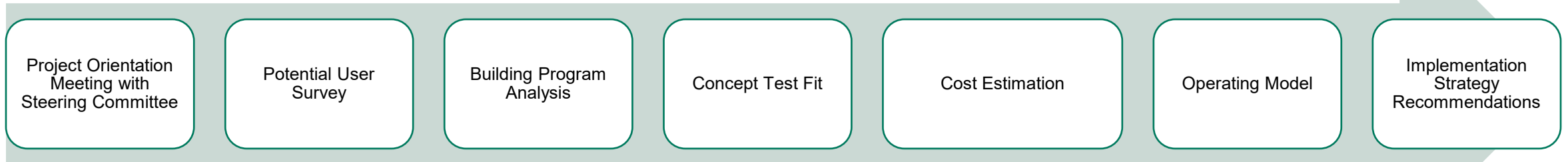
Implementation strategy

Summary of Findings

Project Task Details

Specific details related to tasks completed as part of this project are as follows:

- Conducted interviews with key stakeholders including City staff, City Council members, and other key stakeholders, specifically focused on the vision for a cross-cultural center, development strategies, the ability to support the development and/or operations of a facility, and programming strategies.
- Created a survey for potential user groups (e.g. performing arts group, cultural groups, social service organizations, other nonprofits, etc.) and incorporated survey results into the program development.
- Conducted benchmarking related to the development, operating model, and key operating characteristics for cultural centers and other non-profit multi-tenant centers, as well as City funding models.
- Updated population and demographic trends for Bellevue and the surrounding area.
- Conducted further evaluation of sites identified in the preliminary feasibility analysis.
- Refined the building program based on additional stakeholder and community input.
- Created a building concept test fit based upon the proposed building program.
- Developed an illustrative staffing plan.
- Updated the previous analysis of operating costs by category and earned revenue for a cross-cultural center.
- Defined feasibility and assessed readiness of the Bellevue community to develop and operate a cross-cultural center.
- Developed and implementation strategy with short- and long-term recommendations.



Summary of Findings

Key Conclusions

Strong Support and Interest

- There is strong support for cross-cultural engagement, interactions, programming, and appropriate spaces for these activities among Bellevue City staff, elected officials, and community members.
- There is recognition among everyone we interviewed that this is an important priority for the City and community of Bellevue.

Community-led, City supported effort

- Based upon dozens of stakeholder interviews, we would recommend that this be a community-led, City supported effort.
- As such, the City needs a partner. A key step is identifying a non-profit 501(c)3 with a mission related to cross-cultural engagement, who can be the champion the project and be a key partner working with the City on this effort.

Program and Financial Characteristics

- We have evaluated the likely physical and financial characteristics that would address the vision expressed by stakeholders.
- This includes an approximately 27,000 square-foot facility.
- It would cost around \$35 million to develop (excluding site costs).
- It would require \$1.9 million to operate, generate around \$400,000 in earned revenue, require about \$1.5 million annually in contributed income.

Requirements for development and operations

- Developing and operating any cultural or community facility requires an intensive staff, leadership, organizational, and financial commitment, typically over a period of several years.
- We have outlined some implementation steps that should be taken as part of this journey, which focus on cultivating organizational capacity for operating a cross-cultural center.
- Feasibility for any cultural center should focus on the ability to successfully operate it year after year.

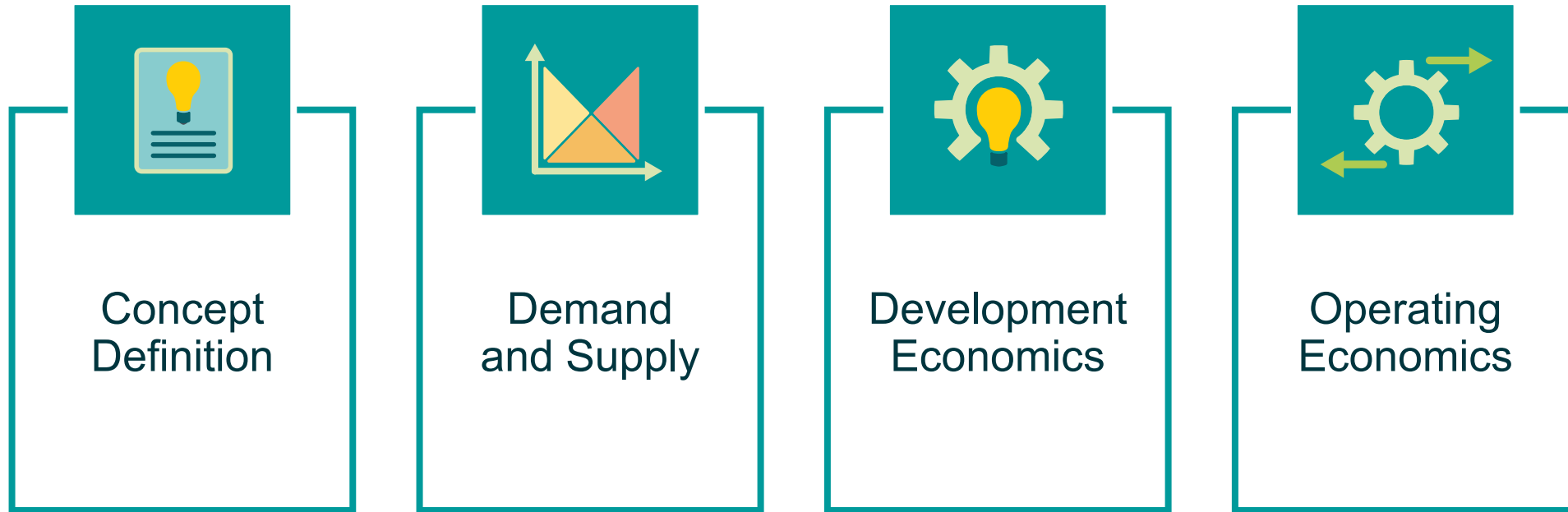
City Investments

- While steps are being taken to develop a feasible cross-cultural facility, we recommend a series of City investments that can be initiated in a much shorter time frame, including the provision of space, program funding, and capacity building support.
- In addition to providing immediate support for cross-cultural engagement in Bellevue, these strategies will also contribute requirements for the eventual successful development and operations of a cross-cultural center.

Summary of Findings

Core Feasibility Categories

As part of this feasibility study, we examined four core feasibility areas. Key findings for each of the four areas are summarized in these four slides, with more detail provided in Section II: Core Feasibility Analysis.



Summary of Findings

Core Feasibility Analysis: Concept Definition

Concept Definition

Cross-cultural engagement is a priority. There is clear alignment and strong support for the value of and need for cross-cultural engagement in Bellevue, although there are divergent views on how best to address the need.

How is cross-cultural engagement defined? Cross-cultural experiences are designed intentionally around active intercultural engagement, learning, and exchange. The focus is to create interactions between people and groups from different racial, ethnic, cultural, and other backgrounds. There is a difference between cultural, multicultural, and cross-cultural (see definitions on Page 10).

What is the vision for a cross-cultural center in Bellevue? While there is no “official” vision for the center, there is a clear sense among community proponents about the general purpose for a center and the types of activities that would be included. The City of Bellevue’s *2014 Diversity Advantage Plan* envisioned a cross-cultural facility with a mission to “educate, celebrate, challenge and inspire Bellevue to be a welcoming and inclusive community that embraces diversity.” The current vision anticipates cross-cultural interactions through formal programming, as well as informal cross-cultural interactions through the development of a center that serves as a third place. It is different from a community center or performing arts venue in its mission to create programming, interactions, and activities that achieve cross-cultural engagement. It is envisioned to host a variety of cultural, multicultural, and cross-cultural activities. While these activities can be accommodated in other space types that exist in the City, shared spaces with multiple tenants and activities aligned around common goals can be very effective and create synergies and additional benefits. There is significant research about the benefits of mission-driven shared multi-tenant non-profit centers, which is discussed in this report.

Key Conclusion: The foundation for the evaluation of feasibility for any mission-driven facility is to develop a clear understanding of vision and concept. Clarity in purpose and vision is critical and drives decisions about all aspects of the project, including demand, building program, operating model, financial performance, and development model. Through two phases of feasibility assessment, we (as City consultants) have developed an understanding of the vision and concept for a cross-cultural facility. However, the mission and vision needs to be formally defined, further developed, and adopted by a strong community champion who can partner with the City in a community-led, City supported process.

Summary of Findings

Core Feasibility Analysis: Concept Definition



What is the purpose of the cross-cultural center?

The City of Bellevue's 2014 *Diversity Advantage Plan* envisioned a cross-cultural facility with a mission to "educate, celebrate, challenge and inspire Bellevue to be a welcoming and inclusive community that embraces diversity."

What are defining and differentiating characteristics of a cross-cultural center?

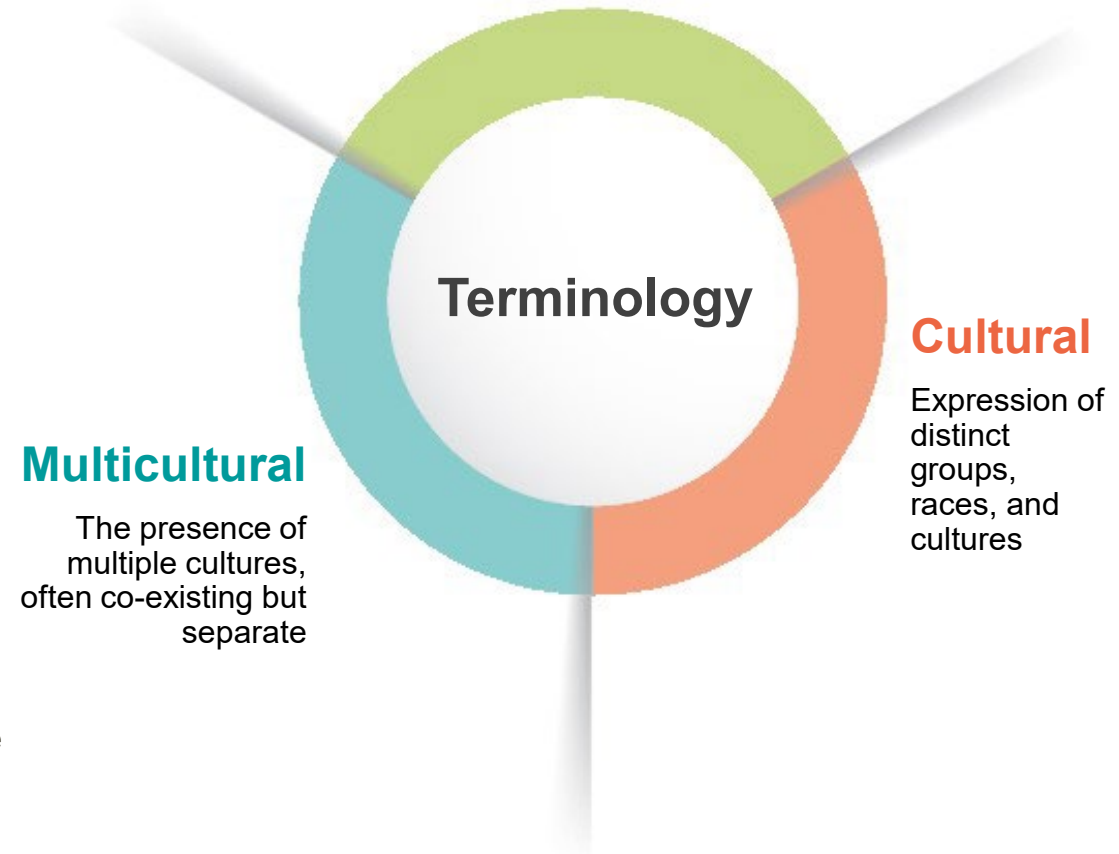
- Formal programs and informal interactions and synergies from co-location and areas that create a "third place"
- Mission-driven focused on cross-cultural engagement
- Envisioned to host cultural, multicultural, and cross-cultural activities

What else is important about concept definition?

- Alignment and strong support for cross-cultural engagement in Bellevue, with divergent views on how best to address the need
- Mission need to be formally developed and adopted by a strong community champion who can partner with the City in a community-led, City supported process
- City role includes ensuring that non-profit leadership and organization is broad-based and inclusive of all Bellevue communities

Cross-Cultural

Intentional experience designed around active intercultural engagement, learning, and exchange



Summary of Findings

Core Feasibility Analysis: Demand and Supply

Demand and Supply

Demand. Currently there appears to be significant demand from user groups and audiences for cultural and multicultural activities and programs in Bellevue. There are limited examples of cross-cultural programming currently in existence in Bellevue that are intentionally designed to bring two or more groups together. Examples of existing programs include the City's *Cultural Conversations* and *Welcoming Week* programs, as well as other non-profit and educational programming. However, there is substantial interest and strong indicators of community need for cross-cultural activities and programs. This demand would require investment and cultivation over time to translate to effective demand, with a larger "portfolio" of programming developed to activate a facility.

Building program. Based on stakeholder input and the activities that are envisioned to occur in a cross-cultural center, we estimate the required building size to be around 27,000 square feet. A more detailed program can be found in Section II.

Capacity in existing community centers. Prior to the pandemic, the community centers were very heavily utilized, with limited availability. However, since the pandemic, demand has declined, and there is increased capacity at the community centers. Furthermore, Parks and Community Services staff have indicated strong support for providing space for cross-cultural programming, which could include highly subsidized or free space usage and priority scheduling. This could serve as a short-term interim strategy concurrent with planning and fundraising for a cross-cultural center or could be part of a toolkit of long-term strategies designed to support cross-cultural engagement.

Conclusions. With substantial interest in cross-cultural engagement, there are three elements that will be required to translate this interest into effective demand for a facility:

- Support needs to be directed towards developing cross-cultural programming and activities that could eventually activate a cross-cultural center. This could be achieved through a grant program, that the City could either administer itself, or partner with a mission-driven organization to administer. This strategy would allow smaller organizations without capacity to handle the many requirements associated with City grants to access funding and participate.
- Capacity building for a mission-driven organization dedicated to developing, funding, promoting, and supporting cross-cultural activities and programs and spaces. This organization would ultimately be the lead entity for a facility and could partner with the City.
- Time. It generally takes a few years to develop audience and partners in a new facility. Typically, a stabilized year of operations occurs two to three years after a facility opens, and more for start-up organizations. Programming, organizational development, and partnerships could be developed in the interim while planning and fundraising for a facility is conducted, which would allow for a more experienced and well-funded operator with a track record of producing cross-cultural programming.

Summary of Findings

Core Feasibility Analysis: Demand and Supply

1

Three requirements to translate interest into effective facility demand:

Financial support for cross-cultural programming to develop track record and sufficient demand.

2

Funding for capacity building for a mission-driven organization dedicated to developing, funding, promoting, and supporting cross-cultural activities.

The City needs a community partner.

3

Time. It generally takes a few years to develop audience and partners in a new facility.

Programming and organizational capacity can be developed in the interim using existing spaces.

Community center availability has increased since first feasibility study.

Summary of Findings

Core Feasibility Analysis: Development Economics

Development Economics

Estimated development cost. Using the illustrative building program, we developed a preliminary cost estimate for a cross-cultural center in Bellevue. Based upon this analysis, the order of magnitude cost is estimated to be around \$35 million (in 2022 dollars). This estimate is meant for high-level planning and decision-making only and excludes any site acquisition costs. A more detailed architectural program and comprehensive cost estimate, with inflation escalations and a timeline built in, will eventually be required.

Site. There are two sites that we believe could be interesting opportunities for a cross-cultural center: Civic Center and Lincoln Center. Both are City-owned and fulfill many of the evaluation criteria that are important to key stakeholders and generally beneficial for the market and economic viability of cultural centers. Both of these sites have longer term planning horizons are just starting initial studies now. The Grand Connection and a cross-cultural center could be complementary with significant synergies. This longer-range timing may be optimal given the overall findings of this study, which document a number fundamental implementation steps and strategies which should be completed prior to the development of cross-cultural center. The timing would also allow for early planning studies to consider an alternative with a cross-cultural facility.

Funding model. The development of cultural centers is typically funded in one of four ways. The two most common ways are City funding or a non-profit capital campaign, with the two other methods - development incentives and angel donors, having some precedent examples, but not very likely.

- The estimated cost of the capital component is roughly \$35 million. Funding for any capital project is Council-directed. Options include the reallocation of existing revenue (which depending on timing would require trade-offs of existing capital projects) or establishing a new revenue or expansion of existing revenue authority.
- To successfully take on a capital campaign would require a strong non-profit organization with fundraising capacity. It is not clear that there is currently a non-profit organization dedicated to cross-cultural engagement with the capacity required to conduct a \$30 to \$40 million capital campaign and the experience to develop a major facility project. The City could develop a process to identify a lead non-profit organization to become the project champion for this and support that organization with capacity building funds for organizational development, campaign counsel / fundraising capacity, board development, etc. Development expertise can be supplied by a partnering organization, such as EastHub or another entity or partner.
- Regardless of the funding model, a clear model for successful operations of a facility should be developed prior to development.

Conclusions. One of the critical issues to decide is whose responsibility it will be to develop the cross-cultural center. The City needs to clarify and understand its ability to provide funding support for the development and operations of this project, which may require a more extensive analysis of City priorities. The development and/or identification of a non-profit that can serve as robust community partner for the City should be a priority, as funding the development of this will likely require public and private funding. Capital campaigns usually take a minimum of five years, which would allow time to develop a sustainable operating model and organizational capacity.

Summary of Findings

Core Feasibility Analysis: Development Economics

Estimated Development Cost^{*}

\$35
million

^{*}does not include site acquisition cost

Project Cost Summary	Cost per SF	Estimated Cost (\$000)
Gross Area – 27,230 SF		
Building	743.22	20,238
Site Preparation	32.28	879
Site Development	72.79	1,982
Site Utilities	40.58	1,105
Construction Cost at Award	888.87	24,204
Construction Contingency	5.0%	1,210
Construction Cost at Completion	44.44	1,210
Construction Administration Services	4.0%	968
Project Management	35.55	968
Owner Furnished FF&E	\$45.00	1,225
Owner Furnished Active IT Equipment	\$15.00	408
Owner Furnished & Installed Components	59.97	1,633
Design and Engineering	13.0%	3,147
OFOI Design and Procurement	5.0%	82
Surveys, Tests and Inspections	2.0%	484
Third Party Commissioning	1.5%	363
Professional Fees	149.69	4,076
Permits and Inspection	1.5%	363
Entitlements and Planning Fees	0.5%	121
Utility Connection Fees	0.5%	121
Construction Sales Tax	10.1%	2,445
Fees and Assessments	112.01	3,050
Estimated Project Budget (excluding financing and developer fee)	1,290.53	35,141

Summary of Findings

Key Findings by Core Feasibility Area

Non-profit Capital Campaign

- Requires non-profit organization with capacity to conduct a \$30 to \$40 million capital campaign + development experience
- Fundraising capacity development can be supported by the City
- City could lead a process to identify a lead non-profit organization to become the project champion for this



Quest Science Center, Livermore, CA

City Funded

- Funding for any capital project is Council directed
- Options include using of existing revenue (may require trade-offs of existing capital projects), establishing a new revenue source or expanding of existing revenue authority
- The City does not currently have sufficient staff capacity to take on another major project and would need to add staff or reprioritize other development projects



Latino Cultural Center, Dallas, TX

Real Estate Partnerships

- Somewhat unlikely in Bellevue without a developer with a specific and strong interest in cross-cultural engagement, diversity, or equity
- Developer usually select incentives that minimize development and future operational risk and cost or provide amenities or services to their tenants
- Still requires fundraising for tenant improvements / fit out and viable operational model



Museum at Prairiefire, Overland Park, KS

Angel Donor

- Somewhat unlikely and not typically able to be planned
- DEI is a major priority for many Bellevue corporations, but most prefer to fund operations and programming or contribute gap funding for a capital campaign
- Requires designated non-profit champion to initiate conversations to understand angel donor potential, usually requires City financial commitment as well



Chinatown Media and Arts Collaborative, San Francisco, CA

Summary of Findings

Core Feasibility Analysis: Development Economics

Development Economics Key Conclusions

Funding the development of a cross-cultural center will likely require public and private funding. The best models typically involve a mix of funding, as even when public agencies are able to fully fund the capital cost, involvement from the non-profit operating partner builds fundraising capacity and demonstrates ability to raise future operating funds.

While capital cost is important, the timing of project investments and decisions should be driven by market demand and the ability to successfully operate the facility.

Capital campaigns usually take a minimum of five years, which would allow time to develop a sustainable operating model, organizational capacity, and a track record for programming.

Key questions and priorities include decisions around:

- Who will take responsibility for development of the cross-cultural center?
- What is the City's ability to provide financial support for the development and operations of this project?
- What role can the City play in identifying, selecting, and supporting a non-profit that can serve as a champion for the project and key partner for the project?



Summary of Findings

Core Feasibility Analysis: Operating Economics

Operating Economics

Operating model alternatives. Within the United States, there are models for public agency operated cultural centers, non-profit operated cultural centers, and hybrid models. Hybrid operations represent a broad range of agreements and arrangements, including models such as public agency-operated facilities with a supportive fundraising non-profit, primarily non-profit operated facilities with non-competitive City grant support, and joint operations with public agency and non-profit staff sharing work. A multitude of governance structures also exist, with additional variations related to multi-tenant organizations in shared spaces.

Implications for Bellevue. Since the early engagement studies for a cross-cultural center in Bellevue, community stakeholders have expressed a strong interest in a model that would allow for a mission-driven non-profit organization to retain control of programming, yet still partner and be supported by the City. The critical issue now is the clear identification and/or selection of a strong non-profit community organization to lead the cross-cultural effort and eventually be the key operating partner.

Operating cost and revenues. An illustrative operating budget was prepared for a cross-cultural center in Bellevue. It assumes that the facility is operated by a mission-driven non-profit organization dedicated to supporting cross-cultural interactions, programming, and activities. Staff positions were developed to support this general mission. The number and type of staff positions were developed using a combination of industry standards customized for the Bellevue market, along with specific needs of the cross-cultural center. Staff training in diversity, equity, and inclusivity will be important for all staff positions. The cross-cultural center will produce its own programming, in addition to collaborating with other non-profit organizations and cultural and community groups. We have assumed that the cross-cultural center would house non-profit tenants who are engaged in cultural, multicultural, and cross-cultural work. This model assumes that the non-profit organization is fully responsible for the facility, i.e. the "all in" cost of operations is reflected. A hybrid model partnering with the City or a developer where specific facility maintenance and operations functions are subsidized could reduce operating costs. We estimate an operating budget of approximately \$1.9 million. Assuming that earned revenue is around \$300,000 to \$400,000, required contributed income from public subsidy, corporations, foundations, individual donors, or endowment income would be between \$1.5 and \$1.6 million on annual basis.

Conclusion. The likely operating economics of a cross-cultural facility will require a non-profit organization with the ability to raise substantial funding from individual donors, corporations, and foundations on an annual basis. It will likely take at least a few years to identify, form, and/or develop this non-profit organization to the point where it has the required capacity, board structure, and fundraising relationship. We would recommend that the City invest in non-profit capacity for an identified organization and in cross-cultural programming, allowing for this longer-term process to take place while also supporting cross-cultural engagement in the more immediate future.

Summary of Findings

Core Feasibility Analysis: Operating Economics

CITY OPERATED

HYBRID MODELS

NON-PROFIT OPERATED



Asian American Resource Center, Austin, TX



Latino Cultural Center, Dallas, TX



Plaza de Cultura Y Artes Los Angeles, CA



African American Cultural Complex, San Francisco, CA



Center on Halstead, Chicago, IL

City has complete responsibility for all aspects of operations, management, and programming, with supporting tenants or partners.

Unusual for cultural centers, more common for community centers and sometimes performing arts.

Jointly operated by City and non-profit organization. Models can vary widely, including:

- City operated with associated fundraising non-profit
- City owned with non-profit operating agreement or lease
- Joint City / non-profit operations
- Non-competitive substantial operating subsidy provided by City to non-profit

Some form of this is very common for cultural centers.

Non-profit has full responsibility for all aspects of facility management, including occupancy choices and costs, programming, facility management, operations, etc.

Purest form of this model may not be suitable for initiative with strong interest from City leadership.

Summary of Findings

Core Feasibility Analysis: Operating Economics

Key Operating Assumptions

- Operated by a mission-driven non-profit organization dedicated to supporting cross-cultural activities
- Cross-cultural center will produce programming and collaborate with other groups
- Facility will house tenant organizations engaged in cultural, multicultural, and cross-cultural work

Operating Economics

Annual operating budget - \$1.9 million

Earned revenue – Likely between \$300,000 to \$400,000 (close to 20%)

Required contributed income - \$1.5 to \$1.6 million annually

Implications for Feasibility

- Operating economics require a non-profit organization with the ability to raise substantial funding on an annual basis
- City could also provide financial and in-kind operating support across multiple categories
- Typical operating support from corporations can range from \$5k - \$50k
- Takes years to develop fundraising capacity, appropriate board structure, and fundraising relationships
- City can accelerate process by investing in non-profit capacity building

Bellevue Cross-Cultural Center Financial Analysis

Illustrative Pro Forma (in constant 2022 dollars)

Building SF	27,000
Earned Revenues	
Large Multipurpose Room	\$123,000
Community Rooms / Classrooms	\$72,000
Outdoor Programmable Space	\$5,000
Non-profit Tenant Office Space	\$76,800
Café Net Revenue	\$9,000
Program Revenue	\$30,000
Total Earned Revenue	\$315,800
Operating Costs	
Labor Costs (see staffing plan)	\$858,000
Building Operations & Maintenance	\$135,000
Landscape and Site Maintenance	\$64,000
Services and Supplies	\$324,000
Utilities	\$135,000
Insurance / Admin	\$81,000
Capital Renewal/ Asset Replacement	\$108,000
Outreach, Events, & Programming	\$200,000
Total Operating Costs	\$1,905,000
Required Contributed Income	\$1,589,200
% Earned Revenue	17%
Operating Cost per Building SF	\$71
Building Operating Cost per Building SF	\$68

Summary of Findings

Implementation Strategies

We recommend a multi-faceted plan, with one set of strategies focused on short-term program funding, space provision, and capacity building, and a second component directed towards supporting the development of key elements required for an economically feasible cross-cultural center in Bellevue.

Cross-Cultural Engagement Strategies (short-term)

- Provision of City-owned space for cross-cultural activities
- Investment in capacity building for cross-cultural non-profit organizations
- Grants for cross-cultural programs and activities
- Staff assistance in the areas of development, programming, grants, etc.

Cross-Cultural Center Development Next Steps (multi-year process)

City Role

- Work with community to identify and support non-profit organization to partner with the City
- Determine priorities and available funding to support cross-cultural center

Community Partner Role

- Form non-profit and complete organizational strategic plan including mission, goals, etc.
- Build organizational capacity: board development, hire staff, cultivate funding relationships
- Develop track record / portfolio of successful cross-cultural programming
- Hire capital campaign counsel
- Work with the City to identify site opportunities and participate in site planning studies

Summary of Findings

Short-Term Cross-Cultural Engagement Strategies: Additional Detail

Invest in Cross-Cultural Programming

- City-funded grant program for non-profit organizations & fiscal sponsors to create cross-cultural programming
- Grants could require multiple groups to work together
- Builds track record for programming and support mission of cross-cultural engagement, allow community non-profits to build capacity
- City and/or community groups can work with local corporate partners to enhance funding availability
- Consider structuring as mini-grant program, working with one non-profit to administer program

Work with Bellevue Parks & Community Services on a Cross-Cultural Space Initiative

- Pandemic conditions have led to increased availability at City community centers
- Work with the Parks & Community Services Department to prioritize cross-cultural programming in existing City-owned facilities
- Build on existing organizational arrangements, such as memorandum of understanding structure or discounted rental fees

Establish Fund for Non-profit Capacity Building

- Provide organization capacity building funding for non-profits engaged in cross-cultural activities
- This could include: board governance, fiscal management, fundraising capacity, program development, strategic planning, facility management
- May also consider dedicated “start-up” capacity building funding for one non-profit organization to specifically work towards cross-cultural center development

Provide Staff Support and Technical Assistance

- Cross-cultural programming and education
- Programming
- Engagement
- Identification and negotiation assistance for other existing suitable spaces for programming
- Grant program administration

Summary of Findings

Implementation Strategy: Key Roles

	City of Bellevue Implementation Steps	Community Partner(s) Implementation Steps
Cross-Cultural Engagement Strategies	<ul style="list-style-type: none">• Develop program with Parks & Community Services to provide space and priority booking for cross-cultural activities at community centers• Identify and help negotiate other existing suitable spaces for programming• Fund capacity building for non-profit organizations engaged in cross-cultural activities• Establish grant program to support cross-cultural programming• Provide staff support and technical assistance for programming, engagement, and development	<ul style="list-style-type: none">• Work with the City to possibly administer cross-cultural mini-grants and with designated City staff on other cross-cultural initiatives• Organize together to develop cross-cultural programming and activities• Establish non-profit dedicated to cross-cultural engagement, ensuring organization is broad-based and inclusive of diverse communities in Bellevue• Engage corporate and philanthropic partners to develop private funding for cross-cultural efforts
Cross-Cultural Center Next Steps	<ul style="list-style-type: none">• Work with the non-profit development partner on site identification• Create an mechanism to identify a non-profit partner for a future cross-cultural center• Fund capacity building for the non-profit development partner• Provide staff support and technical assistance	<ul style="list-style-type: none">• Establish or identify dedicated non-profit to work with City on cross-cultural center development• Complete organizational strategic plan and develop appropriate Board of Directors• Hire capital campaign counsel to study fundraising feasibility• Work with the City to identify site opportunities• Conduct initial meetings with possible private sector funders

II. Core Feasibility Analysis

Core Feasibility Questions

Overview

The City of Bellevue retained AECOM to evaluate feasibility for a cross-cultural center in Bellevue.

As a community facility, a cross-cultural center is in an industry category that typically requires a mix of both earned revenue and contributed revenue to cover operating costs, therefore requiring philanthropic or public support to be economically viable.

Therefore, feasibility is a much more complex concept than for a more traditional real estate development.

To assess feasibility for these types of facilities, it is necessary to answer a series of sequential and essential questions, shown to the right.

Concept Definition:

- What is the concept, vision, goals, and mission for the facility?
- What are day-to-day activities and/or visitor experiences envisioned for the facility?
- Who is responsible for determining the concept and mission?

Demand and Supply

- Is there demand, community need, or interest in these types of activities?
- Is the demand for these activities easily accommodated in existing venues, and/or will there be competitive facilities that would absorb this demand now or in the future?
- Given indicators of demand and community input, what is a reasonable building program?

Development

- How much will it cost to build?
- Is there a site available that can accommodate the program and associated parking, and are there site costs?
- Is there funding available to cover capital costs?
- Who will take primary responsibility for developing the facility?
- What role can the City play?

Operations

- Who will own and operate the facility, and who makes this decision?
- How much will it require to operate the facility?
- How much earned revenue can be generated to help cover operating costs?
- How much contributed income, or subsidy, will be required to fill the operating gap?

Core Feasibility Questions

Defining the Concept: Key Roles and Framework

The foundation for the evaluation of feasibility for any mission-driven facility is to develop a clear understanding of vision and concept. Clarity in purpose and vision is critical and drives decisions about all aspects of the project, including demand, building program, operating model, financial performance, and development model. Through two phases of feasibility assessment, we (as City consultants) have developed an understanding of the vision and concept for a cross-cultural facility. However, the mission and vision needs to be formally defined, further developed, and adopted by a strong community champion who can partner with the City in a community-led, City supported process.

What is the role of this feasibility study in defining the concept for a cross-cultural center?

What concept questions can this feasibility study address?

Through review of previous studies and community engagement, dozens of interviews with City councilmembers, City staff, community and organizational stakeholders, and a survey of potential users, we have developed an understanding of the intent and vision for a cross-cultural center. We have used this understanding as a basis for our feasibility analysis. This understanding is documented in subsequent slides.

Which concept questions can this study not address?

We have not crafted a mission statement, nor have we developed a set of goals, objectives, or organizational strategies that would be typically part of a non-profit organization's strategic plan. This would be an important next step for the project proponent organization.
We have also not identified the organization that would lead this effort.

Are you studying the feasibility of a facility or programming?

The scope of work for this assignment covers the evaluation of the feasibility of a cross-cultural center facility, as well as the identification of strategies for the City to support cross-cultural engagement and programming.

Is there a unified vision for how the City should support cross-cultural engagement?

We conducted dozens of interviews during the course of the feasibility study. There is clear alignment and strong support for the value of and need for cross-cultural engagement. There were divergent views on how best to accomplish this. Some stakeholders felt that a cross-cultural center would not only support programming but would create a critical third place where informal interactions could also occur. Others expressed the need to offer cross-cultural experiences throughout Bellevue and not concentrated in one geographic location. There was also some concern about the economic viability of supporting the ongoing operations of a cross-cultural center.

Core Feasibility Questions

Defining the Concept: What is a Cross-Cultural Center?

What is the primary mission of a cross-cultural center in Bellevue?

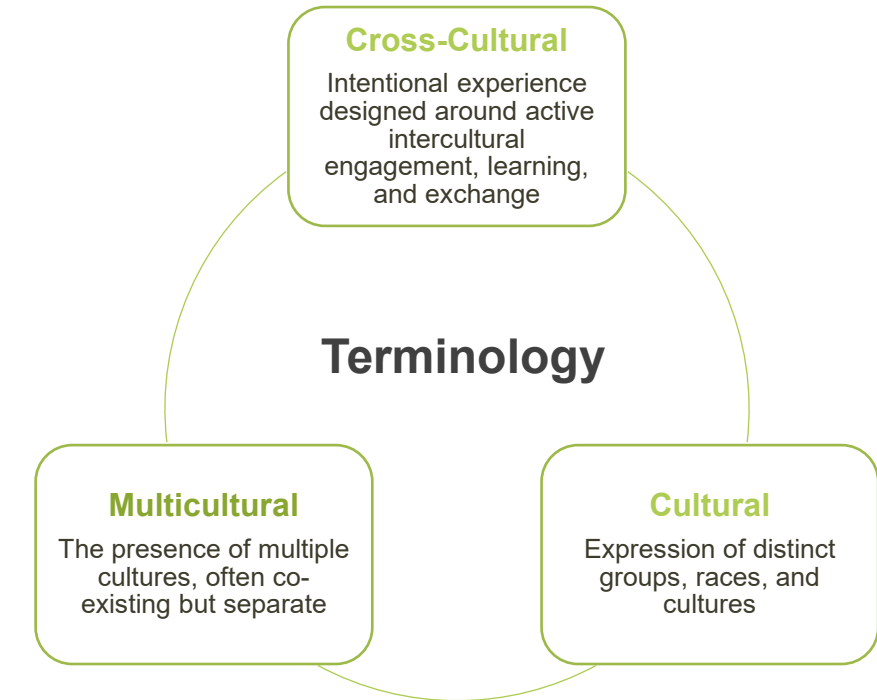
- The City of Bellevue's *2014 Diversity Advantage Plan* envisioned a cross-cultural facility with a mission to “educate, celebrate, challenge and inspire Bellevue to be a welcoming and inclusive community that embraces diversity.”
- The vision includes cross-cultural interactions through formal programming, as well as informal cross-cultural interactions through the development of a center that serves as a third place.
- It is different from a community center or performing arts venue in its mission to create programming, interactions, and activities that achieve cross-cultural engagement (see definition below).
- It is envisioned to host a variety of cultural, multicultural, and cross-cultural activities.

What is the difference between cross-cultural, multicultural, and cultural?

- Cross-cultural experiences are designed intentionally around active intercultural engagement, learning, and exchange. The focus is to create interactions between people and groups from different racial, ethnic, and cultural backgrounds.
- Cultural refers to the expression of distinct groups, races, and cultures.
- Multicultural typically implies the presence of multiple cultures, with different communities co-existing but often separate.

Are there any precedents or examples of cross-cultural centers?

- As discussed in our previous report, cross-cultural centers are typically found in college or university settings, where they are fairly common. They typically host student groups who plan a variety of cultural, multicultural, and cross-cultural activities and programs.
- Outside of academic settings, there are cultural centers and community centers that sometimes serve as venues for cross-cultural programming or activities. While these often have different mission statements, conducting benchmarking around other cultural centers and venues can be instructive in understanding development and funding models, operating and governance structures, physical spaces, and operating characteristics.



Core Feasibility Questions

Defining the Concept: Key Roles and Framework

Who should take primarily responsibility for developing the mission and vision for a cross-cultural center in Bellevue?

The key question and the central issue for this entire feasibility study is defining what roles the City and the non-profit / private sector will play in leading this effort. Based upon our analysis of demand, user survey results, input from stakeholders, benchmarking, and general understanding of the vision for this, we would recommend that this effort move forward as a community-led and City-supported effort. Possible roles pertaining to the initial task of formally defining the mission and vision for a cross-cultural center are suggested below.



Possible City Role in Defining the Vision

- Identify and select a non-profit organization that would serve as the champion and key City partner for cross-cultural activities in Bellevue.
- Fund capacity building for this organization to develop a strategic plan, engage the community, and create and implement cross-cultural programming.
- Provide staff support and set funding criteria to ensure that the organization leading this effort is broad-based and inclusive of all communities in Bellevue.
- Work with the private sector to help identify and direct funding towards this effort.
- Fund programming to develop a greater portfolio of demonstrated and successful cross-cultural activities (i.e. track record, proof of concept).



Community Role in Defining the Vision

- Form a 501(c)3 organization or leverage an existing non-profit organization that can formally partner with the City.
- Complete a strategic planning process that clearly defines mission and vision for the organization and clearly identifies strategies to develop the required capacity to operate a cross-cultural center.
- Develop and implement cross-cultural programming.
- Continue to engage the community to build a broad base for this.

Core Feasibility Questions

Defining the Concept: Key Roles and Framework

There is a tremendous amount of support for cross-cultural engagement in Bellevue. There are varying perspectives on the best way to accomplish this. Below we have a summary of strength and opportunities, as well as challenges associated with a centralized cross-cultural facility strategy.



Strengths and Opportunities

- Allows for a central place for organizations, programming, and activities dedicated to cross-cultural programming.
- Creates a third place, which supports important social interactions as well as formal programming.
- “The sum is greater than the parts.” There are synergies associated with being co-located. These have been well-documented with the “shared space” movement of multi-tenant centers with common interests.
- A centralized facility serves as focus for fundraising, marketing, and operations, and there are some efficiencies in the consolidation of efforts in one place.
- This strategy does not preclude offering programming in other locations.



Challenges / Considerations

- Cultural facilities have risks associated with not being able to generate enough revenue to properly cover operational costs, which can negatively impact both the quality of the facility as well as the ability of the organization to achieve its mission.
- It requires time to develop the level of programming and audience support to activate an entire facility year-round.
- The ability of City community centers and other venues to accommodate cross-cultural activities has improved post-pandemic.
- Rapidly rising construction costs increase the amount required to develop a facility.
- The capital campaign and development of a facility often takes several years and can divert significant energy and resources away from the mission of an organization.

Core Feasibility Questions

Defining the Concept: Programming Examples

What are some examples of programming and activities that could occur in the cross-cultural center? If you were to walk into the Bellevue Cross-Cultural Center many years from now, what would you see?

The vision for a cross-cultural center encompasses both formal interactions (i.e. planned programming and activities) as well as valuable social yet informal exchanges. Programming concepts include indoor and outdoor experiences. The activities below are anticipated to be cultural, multicultural, and cross-cultural in nature, but would prioritize programming that intentionally brings people from different backgrounds together through social, cultural, education, and civic engagement.



Social

- Mixers between different communities or organizations
- Senior programming
- Game nights (and mornings)
- Film night with highlighted speakers on specific topics
- Fundraising events for non-profits
- Church gatherings
- Ethnic or international café
- Potlucks



Cultural

- Cultural performances
- Music and dance
- Festivals and celebrations
- Temporary exhibits
- Food oriented activities and cooking
- Mural painting
- Programs organized by two or more organizations representing different cultures
- Art shows, fashion shows
- Storytelling



Educational

- Classes
- Speaker series
- Language classes / talk times
- Workshops
- Conferences
- Youth programming
- Small business resources
- Multifaith discussions
- Digital divide resources



Civic

- Non-profit meetings, exchanges, or trainings
- Multilingual services and clinics
- Citizenship classes
- Immigrant and refugee acclimation support
- Community workshops and meetings
- Mini City Hall
- Informal cross-cultural exchanges
- Non-profit office space
- Community dialogues

Core Feasibility Questions

Demand and Supply: What is Demand?

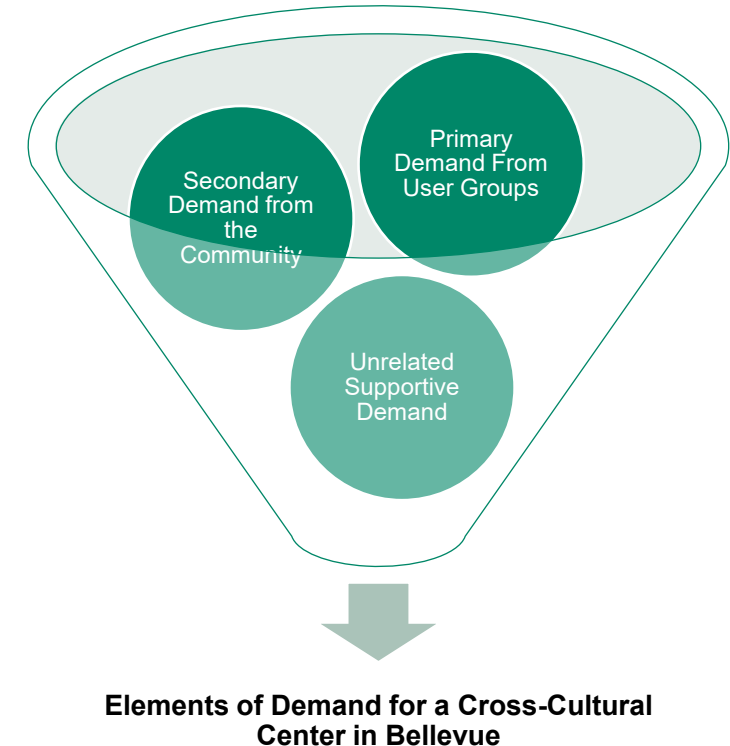
How is the economic principle of “demand” defined for a cross-cultural center?

In an economic feasibility study, demand refers to a consumer’s desire and willingness to purchase a specific good or service during a given period or over time at a specific price. For a mission-driven community facility such as a cross-cultural center in Bellevue, there are two levels of demand:

- **Primary Demand:** Demand from **user groups** to utilize the cross-cultural center. This is typically measured by evaluating the capacity of existing organizations, the number, type, and frequency of existing and future planned programs and activities, and through engagement with possible user groups. It also reflects demand for tenants.
- **Secondary Demand:** The second level of demand is **interest from the community to attend** programs, events, and activities that are organized either by cross-cultural center staff, resident tenants, partnering organizations, or other space users. While the first tier of demand from user groups drives the fundamental economics of a community facility, the second tier is important to longer term economic viability.
- **Unrelated Supportive Demand:** In addition to mission-related demand, a high-quality multipurpose venue such as a cross-cultural center is also likely to experience demand for private facility rentals, including birthday parties, retirement gatherings, corporate events, etc.

Two important considerations related to demand for a mission-driven facility:

- With mission-driven organizations and facilities, sometimes, there is no track record to “prove” existing demand, but rather, there is **strong interest** or **community needs** that drive future demand potential.
- In this case, **demand must be created** and developed **over time**.



Core Feasibility Questions

Demand and Supply: Cross-Cultural Center Demand

How did you assess demand for a cross-cultural center in Bellevue?

With standard real estate uses, such as housing, it is possible to develop fairly precise estimates of demand given a particular product, price points, and site based upon concrete data such as population growth, income levels, performance of comparable products, etc.

For a cross-cultural center, the evaluation of demand is part art, and part science. To assess demand, we analyzed results from the initial 2018 community engagement work, interviewed dozens of stakeholders, including City staff and elected officials and community organizations, conducted a user group survey, and reviewed demographic trends in Bellevue.

Is there existing demand, community need, or interest in these types of activities?

Currently there appears to be **significant demand for cultural and multicultural** activities and programs in Bellevue, both from user groups and audiences. There are **limited examples of cross-cultural programming currently in existence** in Bellevue that are intentionally designed to bring two or more groups together. Examples of existing programs include the City's *Cultural Conversations and Welcoming Week* programs, as well as other non-profit and educational programming. However, there is **substantial interest** and **strong indicators of community need** for cross-cultural activities and programs.

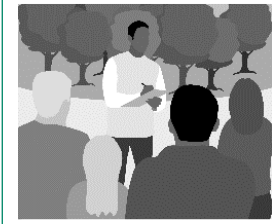
What are the implications of the demand assessment?

With substantial interest in cross-cultural engagement, there are three elements that will be required to translate this interest into effective demand for a facility:

- Support needs to be directed towards developing cross-cultural programming and activities that could eventually activate a cross-cultural center. This could be achieved through a grant program, that the City could either administer itself, or partner with a mission-driven organization to administer. This strategy would allow smaller organizations without capacity to handle the many requirements associated with City grants to access funding and participate.
- Capacity building for a mission-driven organization dedicated to developing, funding, promoting, and supporting cross-cultural activities and programs and spaces. This organization would ultimately be the lead entity for a facility and could partner with the City.
- Time. It generally takes a few years to develop audience and partners in a new facility. Typically, a stabilized year of operations occurs two to three years after a facility opens, and more for start-up organizations. Programming, organizational development, and partnerships could be developed in the interim while planning and fundraising for a facility is conducted, which would allow for a more experienced and well-funded operator with a track record of producing cross-cultural programming.



User Group Survey



2018 Community Engagement Study



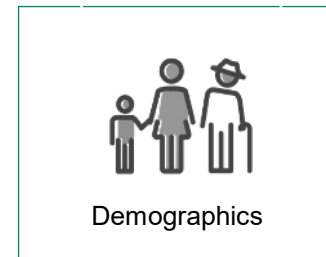
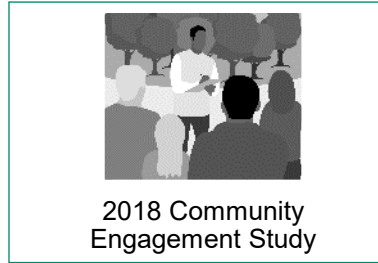
Stakeholder Interviews



Demographics

Core Feasibility Questions

Demand and Supply: Cross-Cultural Center Demand



- The top space desired in a cross-cultural center is a large multipurpose events space that can accommodate between 200 to 300 people (71 percent of respondents).
- 64 percent of respondents noted that current space in Bellevue was too expensive.
- Only 33 percent of respondents currently utilize space in existing Bellevue community centers.
- The largest share of user group respondents (86 percent) noted that they would use the space for education uses such as classes, speaker series, workshops, etc.

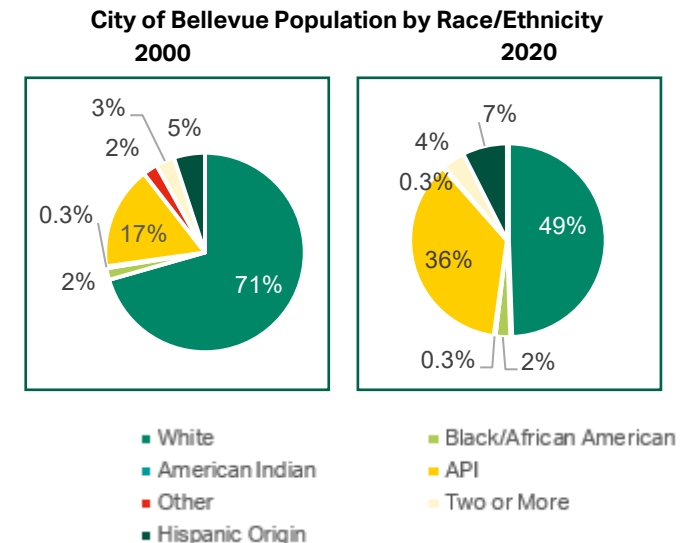
- Respondents expressed a need to increase knowledge and awareness, particularly with historically underrepresented communities, of existing cross-cultural programs, services, and spaces.
- Participants expressed a significant desire to privately retain control of programming while wanting endorsement by, support from, and partnership with the City.
- There is a need to address social-cultural barriers to participation in existing programs and services including language and culturally relevant activities, the time of day, location, cost, transportation, and safety risks for undocumented participants.

Interviews with stakeholders established multiple categories of demand related to cultural organizations:

- Rent stabilization. non-profits in Bellevue have experienced challenges in affordability and space availability due to Bellevue development and economics.
- Demand for dedicated spaces.
- Demand for high quality spaces that are cheaper than existing supply.
- Demand for event and programming space.
- Demand for non-profit office space.
- Demand for a third place for informal interactions.
- Demand from informal groups and users who don't know how to access City facilities.

A cross-cultural center would address some, but not all of these demand categories.

Bellevue is an increasingly diverse population, transitioning from a White majority population to being a majority-minority city, with an increasing percentage of foreign born and more diversity in the younger age demographic. There is also significant diversity within racial groups.



Core Feasibility Questions

Demand and Supply: Evaluation of Existing Supply

Is the demand for these activities easily accommodated in existing venues, and/or will there be competitive facilities that would absorb this demand now or in the future?

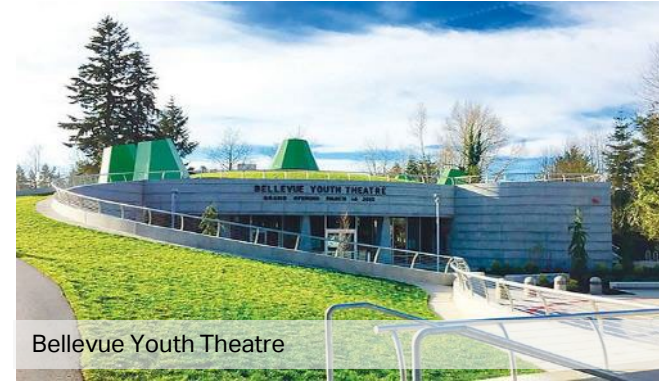
In our previous analysis, we closely examined the utilization profile, operating, and financial characteristics of the existing City of Bellevue community centers, in addition to other venues including the Meydenbauer Center, Bellevue Youth Theater, Crossroads Shopping Center, churches, high school auditoriums, and others. The first feasibility report reviewed detailed data from 2018 and 2019 prior to the pandemic. Subsequently, we have interviewed staff with Parks and Community Services to understand current usage of key City-owned facilities.

Major conclusions related to the existing supply of space to accommodate cross-cultural programming and activities are as follows:

- **City-owned spaces:** The City of Bellevue has developed and successfully operates five high-quality community centers with a variety of multipurpose spaces. Through special space usage agreements and discounted rents non-profit organizations, the City supports many diverse cultural organizations, services, programs, and activities. While the community centers are all publicly available to all residents, each community center has its own user profile, and in some cases has been particularly effective at meeting the needs of specific groups.
- **Current availability:** Prior to the pandemic, the community centers were very heavily utilized, with limited availability. However, since the pandemic, demand has declined, and there is increased capacity at the community centers. Furthermore, Parks and Community Services staff have indicated strong support for providing space for cross-cultural programming, which could include highly subsidized or free space usage and priority scheduling. This could serve as a short-term interim strategy concurrent with planning and fundraising for a cross-cultural center or could be part of a toolkit of long-term strategies designed to support cross-cultural engagement.
- **Other venues:** Other public and private facilities, including indoor and outdoor venues, may also have increased capacity now due to the impact of the pandemic on user groups.
- **Proposed developments:** There are a number of cultural, community, and performing arts space in various stages of planning. These include CLOUDVUE, EastHub additional spaces, and PACE, and the Redmond Senior and Community Center. There is also a proposed aquatic center being planned in Bellevue that envisions some dry side amenities.



South Bellevue Community Center Multipurpose Room



Bellevue Youth Theatre



Crossroads Center Market Stage

Core Feasibility Questions

Demand and Supply: Updated Program

Given indicators of demand and community input, what is a reasonable building program?

An illustrative program was developed using the following information:

- Phase 1 community engagement findings
- Phase 3 cross-cultural online survey of potential users
- Interviews with key stakeholders
- Trends in visitor experience, programming, and amenities for community and cultural facilities
- Industry standards for community and cultural facilities
- Market and demographic characteristics of Bellevue
- Review of existing supply of facilities in Bellevue
- Benchmarking of cultural and community centers nationally

As there are a number of various sized performing arts venues in the development pipeline, we have not included a formal performing arts space. Some cultural performance categories could be accommodated in the multipurpose room. An informal outdoor amphitheater could also be created to support performing arts.

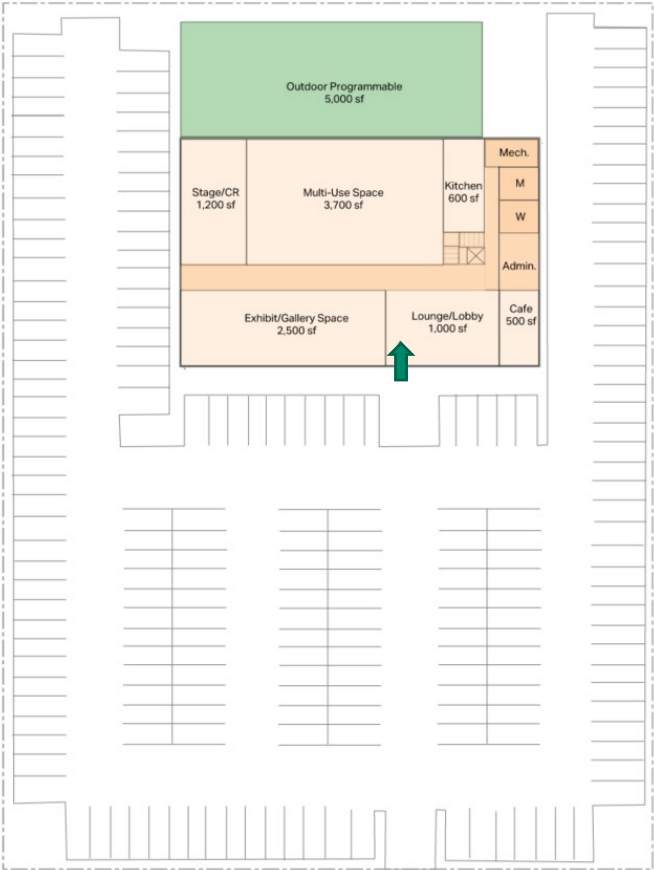
Bellevue Cross-Cultural Center Updated Illustrative Space Program

Program Area	Estimated Size (SF)
Large Multipurpose Room	4,000
Exhibit / Gallery Space	2,500
Activity rooms, classrooms, and meeting rooms	4,000
Kitchen(s)	600
Non Profit Tenant / Administrative Office Space	5,000
Lounge / Lobby	1,000
Café	500
Total Estimated Program Area	17,600
Gross Facility Size	27,000
Outdoor programmable space	5,000

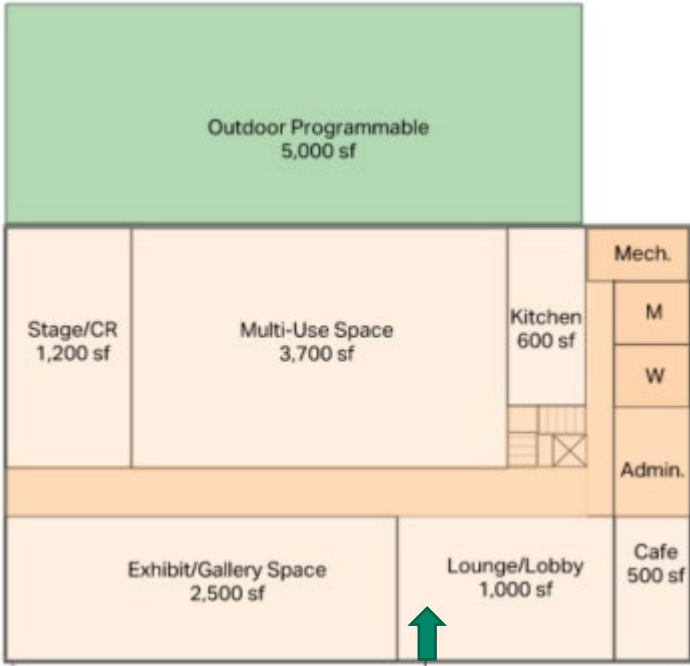
Core Feasibility Questions

Demand and Supply: Program Test-Fit

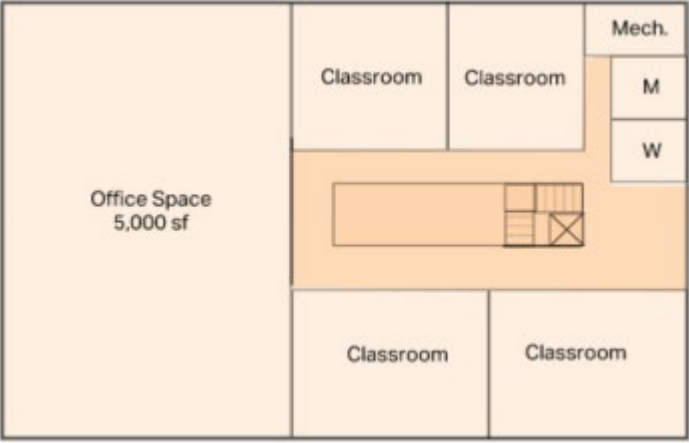
AECOM conducted a high level, preliminary test-fit of the illustrative program based upon a hypothetical two-acre site. This is not intended to reflect an architectural or design representation, but instead completed to establish parameters and context for how the program could fit on a site.



Site Plan



Ground Floor Plan



Second Floor Plan

Core Feasibility Questions

Development Economics: Estimated Capital Cost

How much will a cross-cultural center in Bellevue cost to build?

Based on our illustrative program, the center will cost a minimum of \$35 million to develop.

Using the illustrative program shown on the previous slide, AECOM's Program and Cost Consultancy practice developed a preliminary, order of magnitude cost estimate for a cross-cultural center in Bellevue. A summary is shown to the right, with additional detail available in the supporting research and analysis report.

Based upon this analysis, the preliminary, order of magnitude cost is estimated to be around \$35 million. This estimate is meant for high-level planning and decision-making only. Key assumptions and caveats are as follows:

- All estimates are in 2022 constant dollars.
- Construction costs were based on industry standards for the Seattle / Bellevue market.
- It is not based upon a specific site, nor is it based upon an architectural design but rather on a conceptual program.
- It assumes a two-story building, surface parking, and a level of finish consistent with a non-profit community center.
- Site acquisition, financing, and developer fee costs are excluded.
- Construction costs have risen rapidly in the past two years, as much as 20% in some markets and land use categories due to a number of factors (supply chain disruptions, labor shortages, increased demand coming out of the pandemic, etc.)
- As a result, our estimates are intended to be illustrative as an order of magnitude only and reflective of conditions as of March 2022.

Project Cost Summary	Cost per SF	Estimated Cost (\$000)
Gross Area 27,230		
Building	743.22	20,238
Site Preparation	32.28	879
Site Development	72.79	1,982
Site Utilities	40.58	1,105
Construction Cost at Award	888.87	24,204
Construction Contingency	5.0%	1,210
Construction Cost at Completion	44.44	1,210
Construction Administration Services	4.0%	968
Project Management	35.55	968
Owner Furnished FF&E	\$45.00	1,225
Owner Furnished Active IT equipment	\$15.00	408
Owner Furnished & Installed Components	59.97	1,633
Design and Engineering	13.0%	3,147
OFOI Design and Procurement	5.0%	82
Surveys, Tests and Inspections	2.0%	484
Third Party Commissioning	1.5%	363
Professional Fees	149.69	4,076
Permits and Inspection	1.5%	363
Entitlements and Planning Fees	0.5%	121
Utility Connection Fees	0.5%	121
Construction Sales Tax	10.1%	2,445
Fees and Assessments	112.01	3,050
Estimated Project Budget (excluding financing and developer fee)	1,290.53	35,141

Core Feasibility Questions

Development Economics: Site Opportunities

Is there a site available that can accommodate the program and associated parking, and are there site costs?

As part of our current analysis, we developed a streamlined list of site opportunities, along with key characteristics and considerations for each site, shown on the following slides. Conclusions related to our site analysis include:

- There are two sites that we believe could be interesting opportunities for a cross-cultural center: Civic Center and Lincoln Center. Both are City-owned and fulfill many of the evaluation criteria that are important to key stakeholders and generally beneficial for the market and economic viability of cultural centers.
- Both of these sites have longer term planning horizons are just starting initial studies now, particularly as related to the preliminary studies for the pedestrian and bicycle connection over the I-405, which is a key precedent study to master planning for the Civic Center and Lincoln Center sites. The Grand Connection and a cross-cultural center could be complementary with significant synergies.
- This longer-range timing may be optimal given the overall findings of this study, which document a number fundamental implementation steps and strategies which should be completed prior to the development of cross-cultural center. The timing would also allow for early planning studies to consider an alternative with a cross-cultural facility.
- There are other sites that provide interim or more modest space opportunities at a lower cost or that have some benefits but do not meet as many of the criteria established.

Site Location Criteria

In the initial phase of feasibility work, AECOM developed a list of criteria that could be used to evaluate sites for development of a potential cross-cultural center:

- Proximity and access to light rail
- Complimentary surrounding uses
- Ability to leverage other economic and community development initiatives
- Programmable outdoor space
- Ability of site to accommodate program
- Central location and visibility
- Cost (publicly owned)

Core Feasibility Questions

Development Economics: Site Opportunities (includes interim)



1. Civic Center



2. Grand Connection



3. Lincoln Center



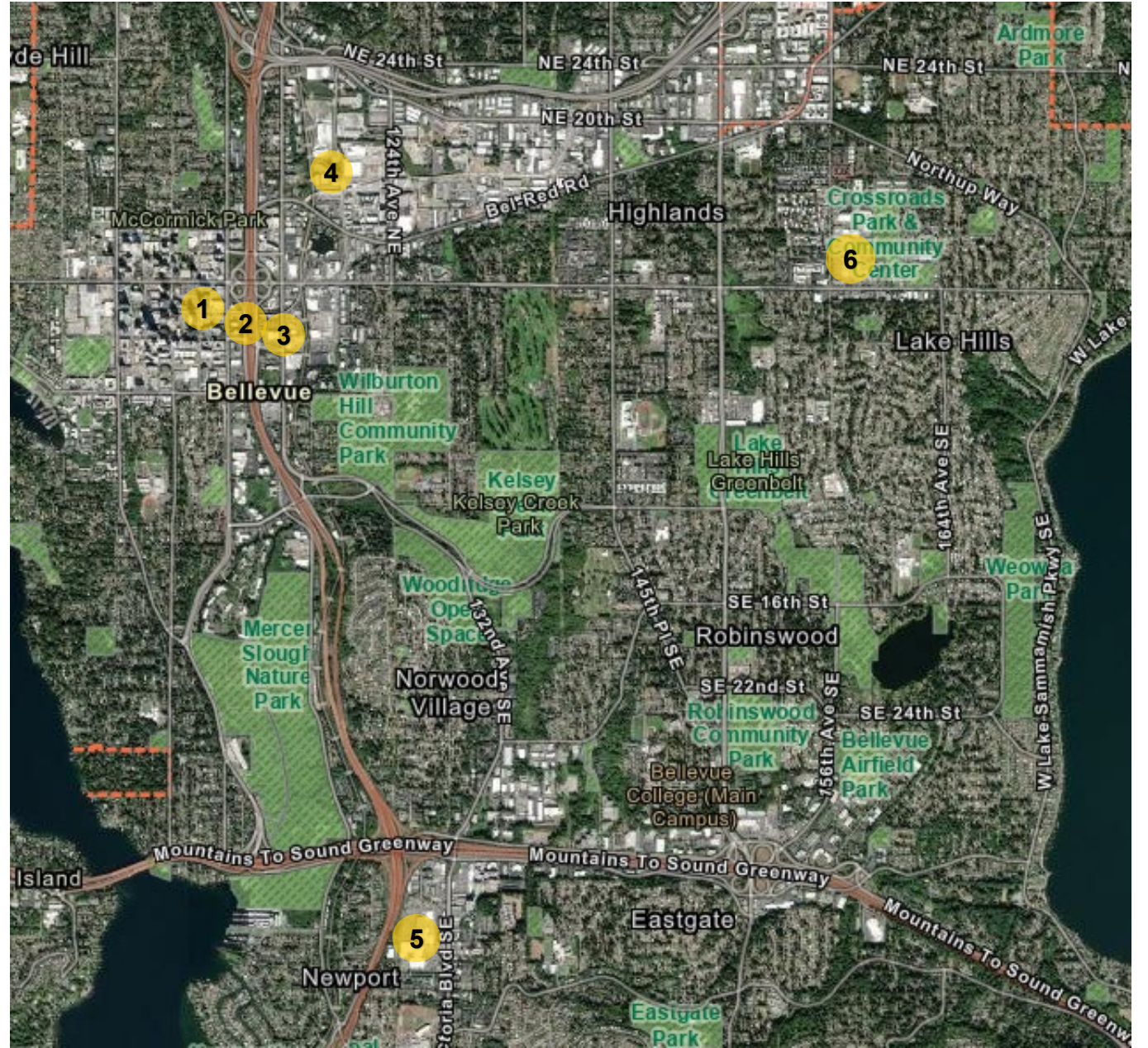
4. BelRed



5. Marketplace Factoria



6. Crossroads Mall



Core Feasibility Questions

Development Economics: Funding Alternatives

Is there funding available to cover capital costs and who will take primary responsibility for developing the facility?

There are as many development models as there are cultural facilities. We have conducted benchmarking assessing the development models for many cultural facilities around the United States. Each has its own set of nuanced conditions, funding sources, and division of roles and responsibilities.

Similarities between development models for cultural centers include:

- Most involve some sort of partnership between the public sector, private (corporate) sector, and a non-profit organization.
- There is almost always a strong community partner, 501(c)3 organization involved.
- The operating model is required to be developed prior to development of the facility (i.e., best practice).

Models differ across the following factors:

- Primary responsibility for fundraising and development (i.e., who “owns” the project)
- Sources of funding
- Ownership and subsequent operating models

Given what we learned through community engagement and stakeholder interviews, we recommend that this is a community-led, City-supported effort, basically a public private partnership. Development models commonly found are summarized in the following two pages.

What information does this feasibility study provide and what does the City need to decide?

As part of this study, we identified and analyzed development and funding models. We conducted research and held discussions with City staff and elected officials to understand possible viability of these models in Bellevue. We have synthesized this information on the following pages. However, the City needs to ultimately determine overall funding priorities.

Regardless of funding sources, we would recommend starting with a series of short-term strategies to develop operating capacity and a track record for programming. Also, the ability to fund a cross-cultural center is important, but the ability to operate year after year must be considered and should drive feasibility decisions. Implications of the development model on ultimate ownership and management are also important.

The ability to successfully operate a facility, not to fund or develop it, should drive feasibility decisions.

Core Feasibility Questions

Development Economics: Funding Alternatives Analysis

What are major funding options typically used?

Non-profit Capital Campaign

Benefits: Allows for community-led development process, and time and effort required for capital campaign allows proper time to develop organizational, fundraising, and facility management capacity for operations.

Requirements:

- Dedicated 501(c)3.
- Development expertise (can bring in a partner).
- Time (usually requires 5 years or more).

Considerations:

The City of Bellevue could support a non-profit capital campaign in many ways:

- Lead funding for project components and/or contribution of site.
- Streamlining or acceleration of permits and approvals.
- Staff support / technical assistance.
- Investment in non-profit capacity building and organizational funding.
- Assist with recruitment of donors.

Private funders would typically expect some form of City support for a project such as this as part of a capital campaign.

City Funded

Benefits: Cities typically have expertise in development and financing of large projects and can cover major capital costs.

Requirements:

- Funding available in capital budget or able to be raised through tax levy or allocation.
- Dedicated staff / sufficient staff capacity.
- Available site / existing facility to renovate.

Considerations:

- Costs can be higher for public agencies to develop (sometimes).
- An operational plan clarifying responsibility for managing the facility, covering operating costs, and capital reinvestment would be required prior to development.
- Owning a facility carries risks should it not be economically sustainable, even if there is an operating lease or agreement with a non-profit. Typically, cities will need to fund future capital reinvestment.

Developer Incentives

Benefits: Allows cross-cultural center to capitalize on development energy in Bellevue. Lowers costs required for capital campaign and can serve as economic anchor drawing visitors to surrounding development.

Requirements:

- Planning / development codes that allow for developers to take advantage of incentives to provide cultural space.
- Market conditions and development economics that encourage developers to use incentives, as well as a developer interested in supporting cross-cultural engagement and willing to work with a non-profit partner.
- Community / non-profit flexibility to adapt design to building footprint and layout.

Considerations:

Typically, developers select incentives that minimize risk and cost or provide amenities or services to their tenants. Cultural centers often require more time to raise money for tenant improvement costs and can slow down projects. There is also operational risk for the developer should the center not be able to cover its costs.

Angel Donor

Benefits: Accelerates fundraising process, allows for more certainty in development, can help avoid burnout of capital campaign.

Requirements:

- Major corporations or high-wealth individuals with commitment or interest in mission of organization (can also be another public agency such as a state).
- Typically requires matching fundraising and business plan.
- Unicorn approach, relies on unique circumstances.

Considerations:

- Would still need to develop non-profit with fundraising and operating capacity.
- More likely to manifest as seed gift and requires some level of capital campaign.
- Most corporations prefer to support capital campaigns in more limited way (e.g. look for demonstrated support from City and/or other public agencies, community, etc.).
- Hard to plan for this / opportunistic.

Core Feasibility Questions

Development Economics: Funding Alternatives in Bellevue

Which funding options are viable in Bellevue?

Non-profit Capital Campaign

- It is not clear that there is currently a non-profit organization dedicated to cross-cultural engagement with the capacity required to conduct a \$30 to \$40 million capital campaign and the experience to develop a major facility project.
- Fundraising capacity would need to be developed, which could be supported by the City starting with a fundraising study. The City could lead a process to identify a non-profit organization to become the project champion for this.
- Development expertise can be supplied by a partnering organization, such as EastHub or another entity or partner.

City Funded

- Funding for any capital project is Council-directed.
- Options include use of existing revenue (may require trade-offs of existing capital projects), establishing a new revenue source, or expansion of existing revenue authority.
- City does not currently have sufficient staff capacity to take on another major project and would need to add staff or reprioritize other development projects.

Developer Incentives

- This option may be somewhat unlikely in Bellevue without a developer with a specific and strong interest in cross-cultural engagement, diversity, or equity.
- Typically, developers select incentives that minimize development and future operational risk and cost or provide amenities or services to their tenants.
- This option still requires fundraising for tenant improvements / fit out and a viable operational model.

Angel Donor

- This option is also somewhat unlikely and certainly hard to include as part of a planning process.
- While diversity and equity is a major priority for many corporations based in Bellevue, our research indicates that most corporations would prefer to fund operations or contribute gap funding for a capital campaign. Almost all will expect to see public agency support.
- Once there is a designated non-profit champion, conversations could be initiated to understand any angel donor potential.

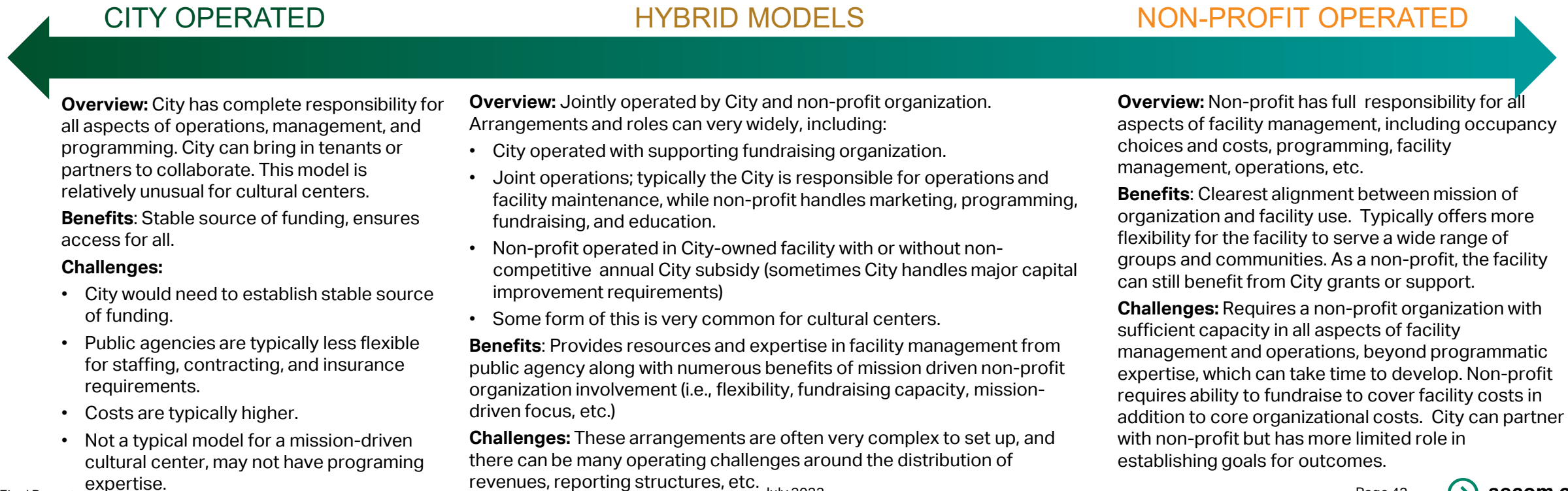
Core Feasibility Questions

Operating Economics: Operational Model

Who will own and operate the facility, and who makes this decision?

We have identified a number of operating models for cultural centers, which is sometimes related to ownership of the facility, but not always. Within the United States, there are models for public agency operated cultural centers, non-profit operated cultural centers, and hybrid models. Hybrid operations represent a broad range of agreements and arrangements, including models such as public agency-operated facilities with a supportive fundraising non-profit, primarily non-profit operated facilities with non-competitive City grant support, and joint operations with public agency and non-profit staff sharing work. A multitude of governance structures also exist, with additional variations related to multi-tenant organizations in shared spaces.

Since the early engagement studies for a cross-cultural center in Bellevue, community stakeholders have expressed a strong interest in a model that would allow for a mission-driven non-profit organization to retain control of programming, yet still partner and be supported by the City. The critical issue now is the clear identification and/or selection of a strong non-profit community organization to lead the cross-cultural effort and eventually be the key operating partner.



Core Feasibility Questions

Operating Economics: Financial Analysis

What will it cost to operate the facility? How much earned revenue can be generated? How much contributed income will be required on an annual basis?

An illustrative operating budget was prepared for a cross-cultural center in Bellevue. This is not intended to be a detailed estimate, particularly since there is no site identified or facility designed. This pro forma is meant to convey the order of magnitude operating costs, distribution of costs by category, overall level and type of earned revenue that may be possible, and contributed income required on an annual basis. Key assumptions are as follows:

- The facility is operated by a mission-driven non-profit organization dedicated to supporting cross-cultural interactions, programming, and activities. Staff positions were developed to support this general mission. The number and type of staff positions were developed using a combination of industry standards customized for the Bellevue market, along with specific needs of the cross-cultural center. Staff training in diversity, equity, and inclusivity will be important for all staff positions.
- The cross-cultural center will produce its own programming, in addition to collaborating with other non-profit organizations and cultural and community groups to offer programs. We have assumed that the cross-cultural center would house non-profit tenants who are engaged in cultural, multicultural, and cross-cultural work.
- This model assumes that the non-profit organization is fully responsible for the facility, i.e. the “all in” cost of operations is reflected. A hybrid model partnering with the City or a developer where specific facility maintenance and operations functions are subsidized could reduce operating costs.
- We have been conservative in estimating earned revenue potential. Depending on the site, a nicely designed cross-cultural facility in Bellevue may be able to generate more earned revenue from external facility rentals. However, this often competes for space with mission-driven activities, limiting the ability to realize this revenue potential without jeopardizing organization mission.

As shown, we estimate an operating budget of approximately \$1.9 million. Assuming that earned revenue is around \$300,000 to \$400,000, annual contributed income from public subsidy, corporations, foundations, individual donors, or endowment income would be between \$1.5 and \$1.6 million on annual basis.

Bellevue Cross-Cultural Center Financial Analysis

Illustrative Pro Forma (in constant 2022 dollars)

Building SF	27,000
Earned Revenues	
Large Multipurpose Room	\$123,000
Community Rooms / Classrooms	\$72,000
Outdoor Programmable Space	\$5,000
Non-profit Tenant Office Space	\$76,800
Café Rental	\$9,000
Program Revenue	\$30,000
Total Earned Revenue	\$315,800
Operating Costs	
Labor Costs (see staffing plan)	\$858,000
Building Operations & Maintenance	\$135,000
Landscape and Site Maintenance	\$64,000
Services and Supplies	\$324,000
Utilities	\$135,000
Insurance / Admin	\$81,000
Capital Renewal/ Asset Replacement	\$108,000
Outreach, Events, & Programming	\$200,000
Total Operating Costs	\$1,905,000
Required Contributed Income	\$1,589,200
% Earned Revenue	17%
Operating Cost per Building SF	\$71
Building Operating Cost per Building SF	\$68

III. Supporting Research and Data

Supporting Research and Data Overview

As part of the Phase 3 study, AECOM updated data from Phase 2 and conducted additional research and analysis. Detailed research and data tables in this section includes:

- An updated analysis of the population and demographic analysis of the City of Bellevue.
- Evaluation of historic participation data for City Bellevue Parks and Recreation programs.
- A review of key characteristics of existing community centers in Bellevue.
- Stakeholder interviews and user survey results.
- Trends in community and cultural center development and operating models and funding mechanisms.

Updated Demographic and Real Estate Analysis

Updated Demographic and Economic Analysis

Overview

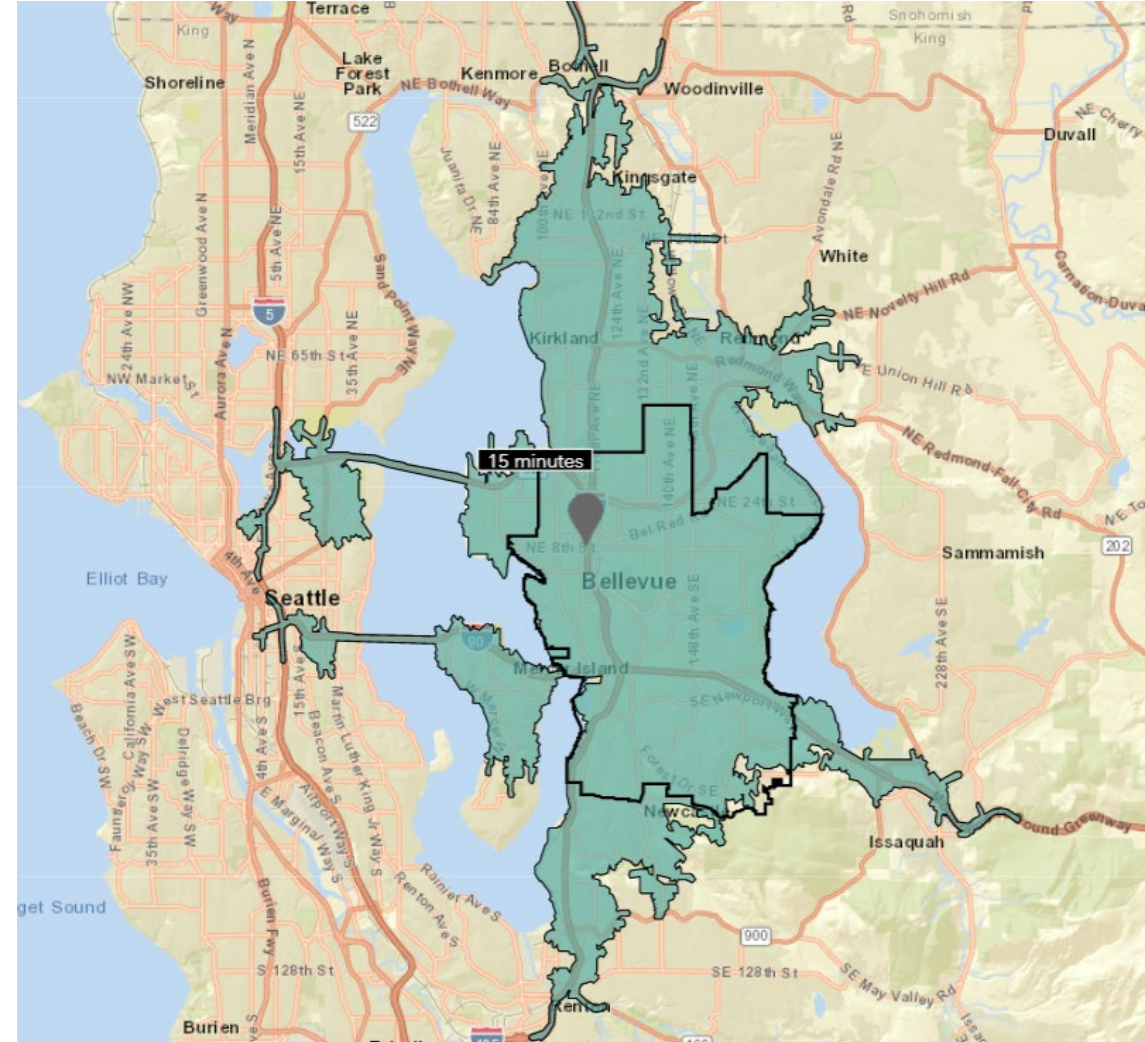
In evaluating the potential demand for cross-cultural facilities in Bellevue, AECOM reviewed demographic characteristics of the city and surrounding areas in Phase 2 of the study.

These key demographic characteristics, including population density, income, education, race and ethnicity, have been analyzed for the following geographic areas:

- City of Bellevue
- 15-minute drive time, based on travel time to Bellevue city center

The broader 15-minute drive time area was added since the market for a cultural facility typically extends beyond city borders. Larger events and programming such as festivals and certain exhibits can attract people from a 30-minute or 60-minute drive time. Most community centered programming typically reaches a shorter drive time radius.

Select demographic indicators were updated in the following section.



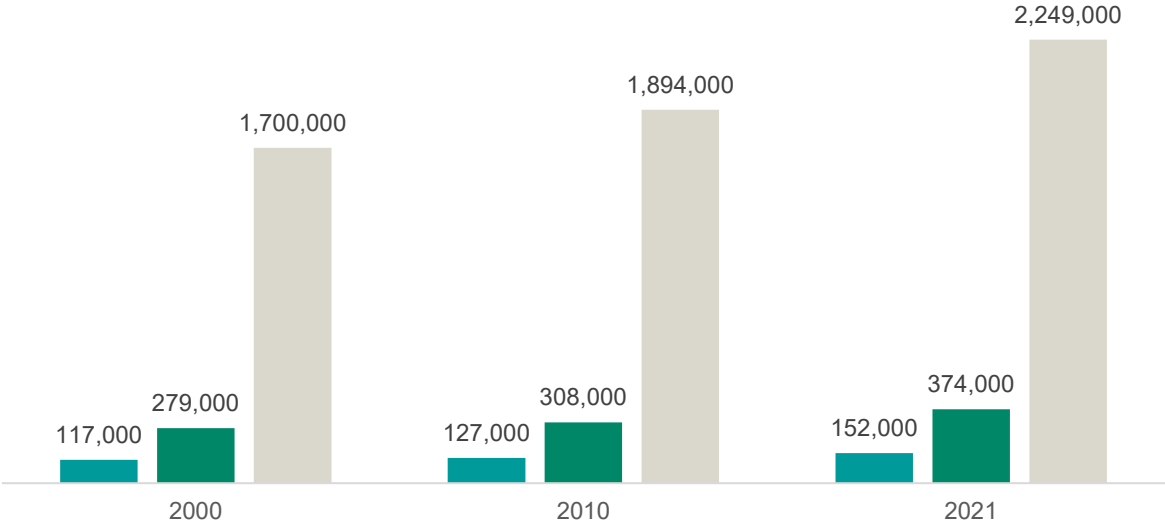
Updated Demographic and Economic Analysis

Population Growth

- In 2021, the Bellevue population was 152,000, with a 15-minute drive time population of 374,000.
- The Bellevue population has grown at a rate of 1.7 percent since 2010, and the 15-minute drive time population grew at a rate of 1.8 percent. This is nearly double the rate of growth in the previous decade, indicating that "demand " for all types of services and amenities, including cultural facilities, has likely increased over the last decade.

Household Population, 2000-21

■ Bellevue City ■ 0-15 Minutes ■ King County



Household Population Growth (CAGR)

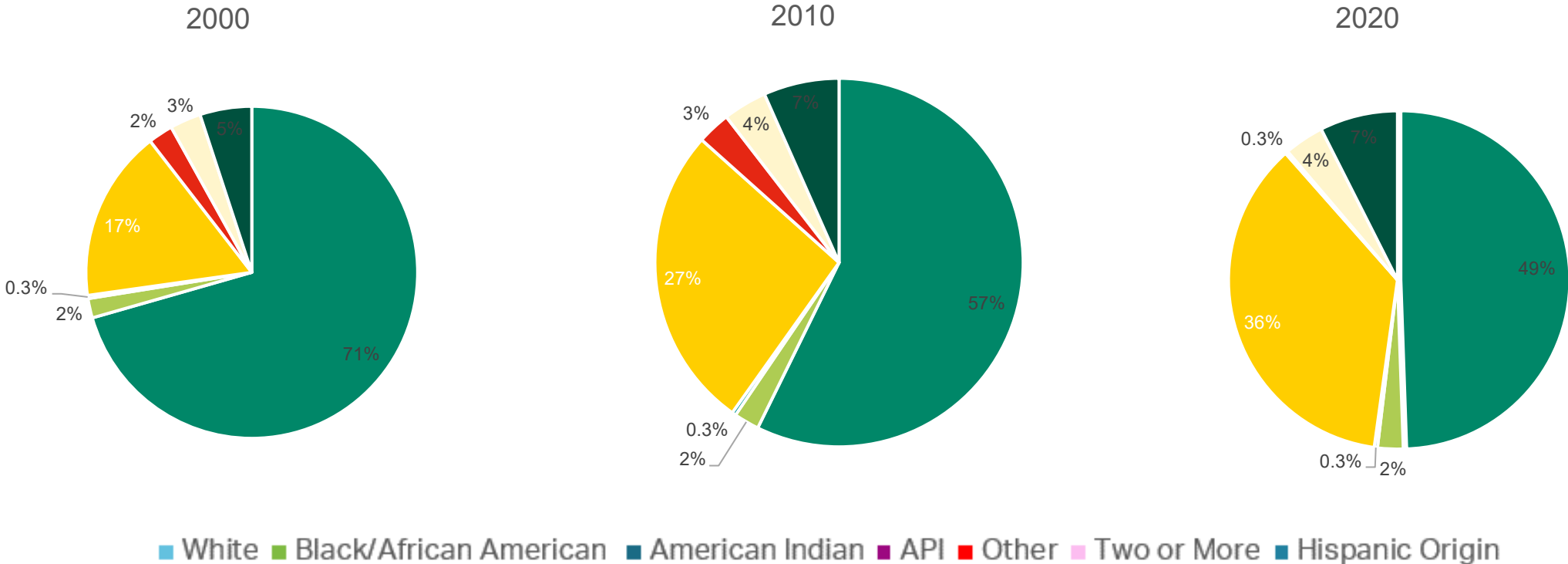
	2000-2010	2010-2021	2021-2026
Bellevue City	0.8%	1.7%	1.3%
0-15 Minutes	1.0%	1.8%	1.7%
King County	1.1%	1.7%	1.5%

Source: ESRI, AECOM

Updated Demographic and Economic Analysis

Race & Ethnicity Profile Over Time

- Bellevue’s population transitioned from a majority White population in 2002 to a majority-minority city in 2020. It is the largest majority-minority city in the state.
- The largest growth during this time has been in the API population, which has more than doubled from 17 percent of the population in 2000 to 36 percent of the population in 2020.
- Bellevue’s continued evolution into a truly multicultural city indicates the potential need for a space for people of a wide range of cultures to have a dedicated space in the City of Bellevue to gather and explore the other cultures, heritage and beliefs within the City of Bellevue.



Updated Demographic and Economic Analysis

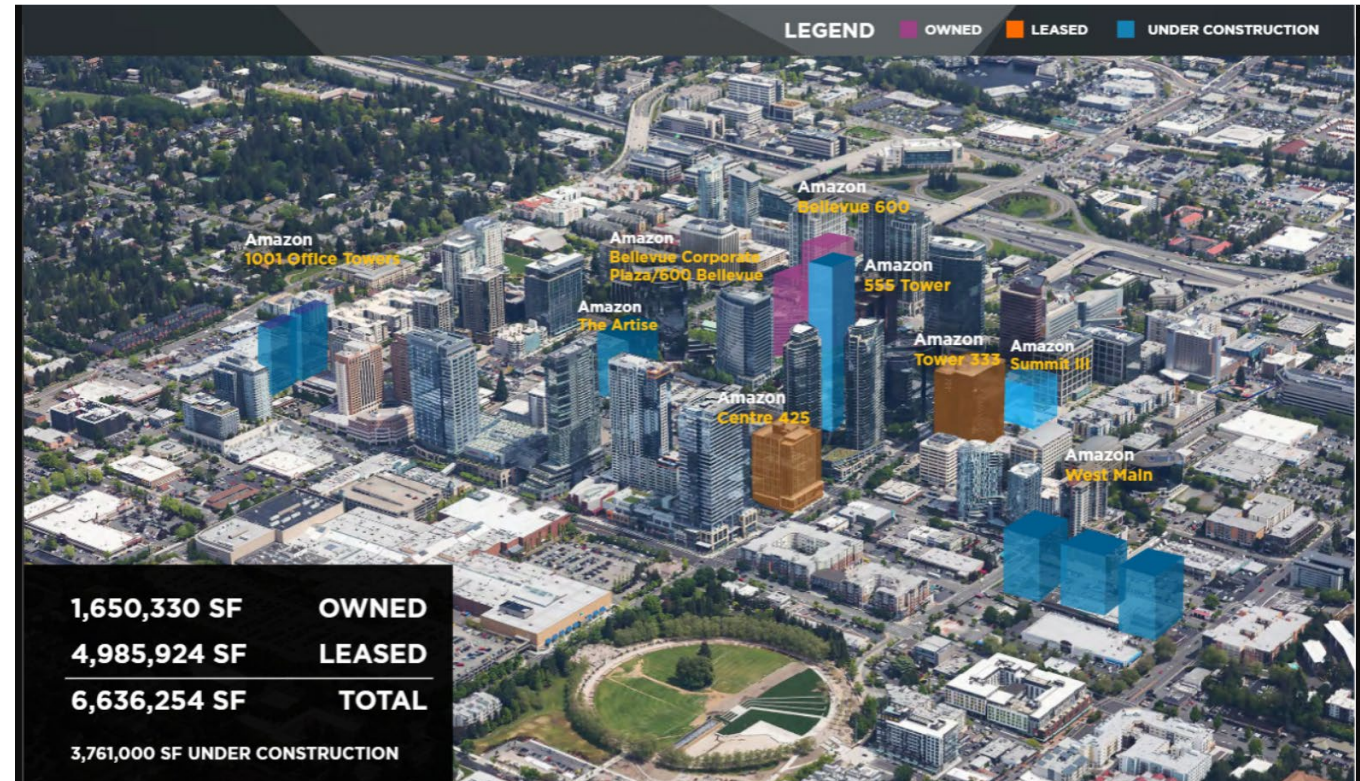
Bellevue Real Estate Context

In addition to identifying potential site alternatives, AECOM reviewed market characteristics for the Bellevue region, a summary of which is included below by land use.

Office Market

- Despite COVID related shifts to working from home, the Bellevue office market remains strong, primarily due to large tech companies' interest in the Eastside. The JumpStart payroll tax in Seattle has been a factor fueling growth in Bellevue and other Eastside cities.
- Major tech companies are expanding their regional reach by expanding to the Eastside. Amazon has decided to expand to Bellevue and hopes to eventually have as many as 25,000 employees in this location. Facebook's office will also be located on the Eastside in the large campus that was originally designed for REI.
- The majority of Bellevue's new office development is concentrated in the downtown area in high-rise development.
- Office rent increased by 20 percent in 2019 and did not decrease during the pandemic. Most new office space is pre-leased by large tech companies, indicating that Bellevue will continue to need new office supply to continue growth of office market which will help to stabilize rents.
- As of April 2022, there are 4.9 million square feet of office space currently under construction.
- The high cost of office space and low vacancy rates indicate that it may be difficult for non-profits to find low-cost office space in Bellevue.

Future Amazon Office Locations in Bellevue



Updated Demographic and Economic Analysis

Bellevue Real Estate Context

Multi-family Residential Market

- The expansion of Amazon and tech companies to the Eastside is creating enough demand to attract new multi-family development Bellevue.
- Mixed-use residential development in Redmond, Kirkland, and the BelRed area is still growing due to proximity to tech employment centers, walking distance to new light rail stations, and urban character.
- The majority of tech workers still want to live in urban centers with retail and transportation amenities, such as downtown Bellevue.
- The multi-family residential market continues to be strong. Although rents decreased during 2020, rents in 2021 and 2022 YTD are above pre-pandemic levels.
- There are currently over 1,200 multi-family units under construction in Bellevue.

Planned Development Near BelRed Light Rail Station



Photo Source: Runberg Architecture

Updated Demographic and Economic Analysis

Bellevue Real Estate Context

Retail

- Brick and mortar retail was already facing an uncertain future due to e-commerce and was hit especially hard by the pandemic.
- The Bellevue Collection is viewed by national retail tenants as one of the strongest mall performers, so national retailers that are downsizing still want to keep stores here rather than in lower performing malls.
- The growing tech worker market (Microsoft, Amazon downtown) along with strong office market in Bellevue helps to maintain Bellevue Collection as best-in-class mall location, which as allowed its management, Kemper Development, to turn down requests from national retailers to modify lease terms due to the pandemic.
- Outside of the Bellevue collection, retail properties have reopened after mandated closures during the pandemic and retail rates are under two percent and rents are above pre-pandemic levels.
- There has been a trend in recent years of retail centers with increasing vacancies looking for entertainment and cultural attraction uses to serve as anchors to draw support for retail tenants.

Bellevue Collection



Photo Source: Visit Seattle

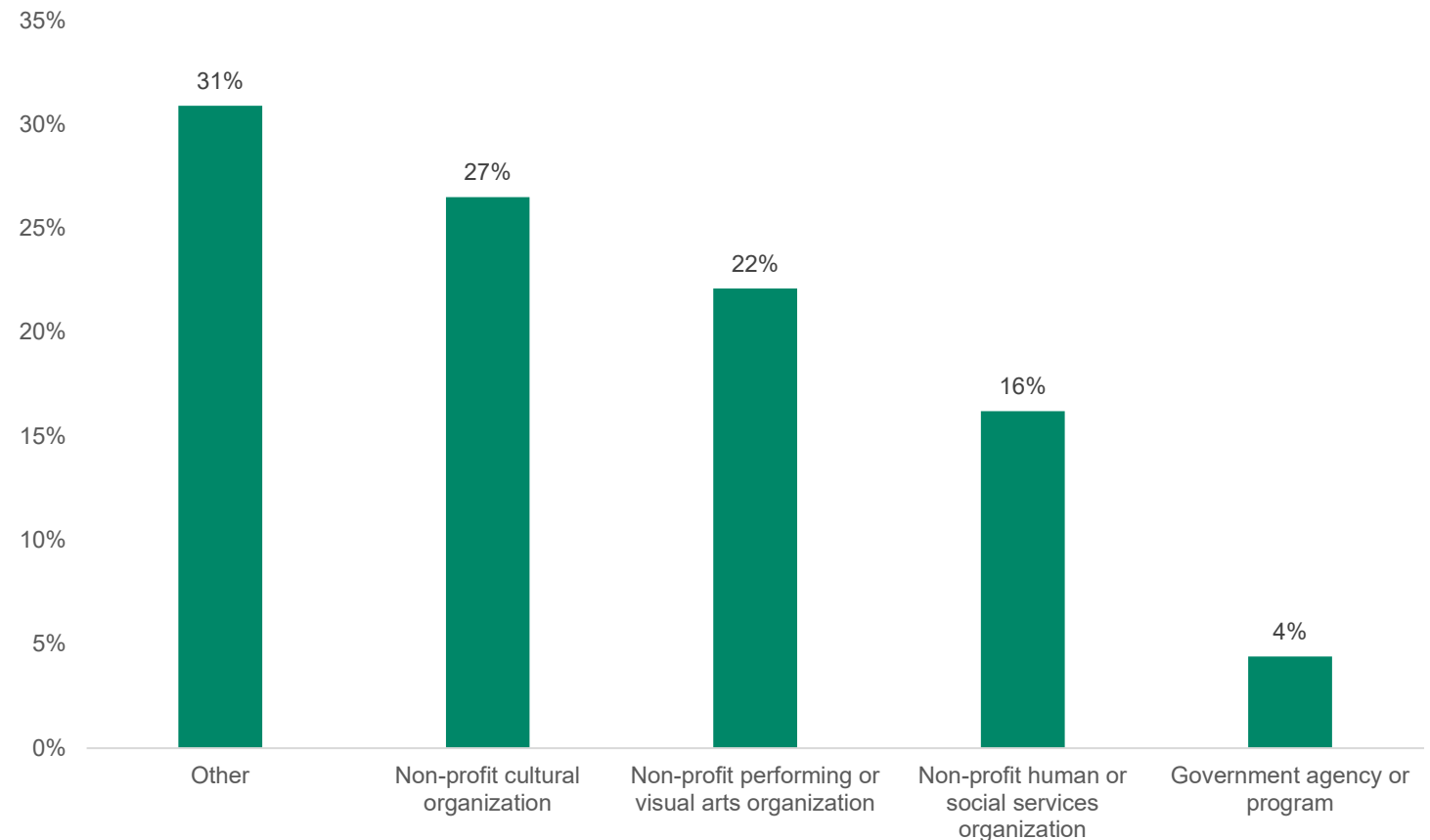
Survey of Potential Users

Survey of Potential Users

Introduction

- In January 2022, AECOM issued the **Bellevue Cross-Cultural Center - Potential Organizational Users Survey** to 91 potential user organizations and received 68 responses. The City of Bellevue reviewed and contributed to the list of potential user organizations.
- The largest share of respondents were from groups that were not defined in the survey and in the “Other” category and the second largest share (27 percent) were from respondents within organizations that can be classified as non-profit cultural organizations. The “Other” category is made up of individuals not affiliated with any organization, religious organizations and education institutions.
- Non-profit performing or visual arts organizations accounted for 22 percent of respondents, non-profit human or social services organizations followed with 16 percent of respondents and four percent of respondents were from government agencies or programs.

How would you best describe your organization?

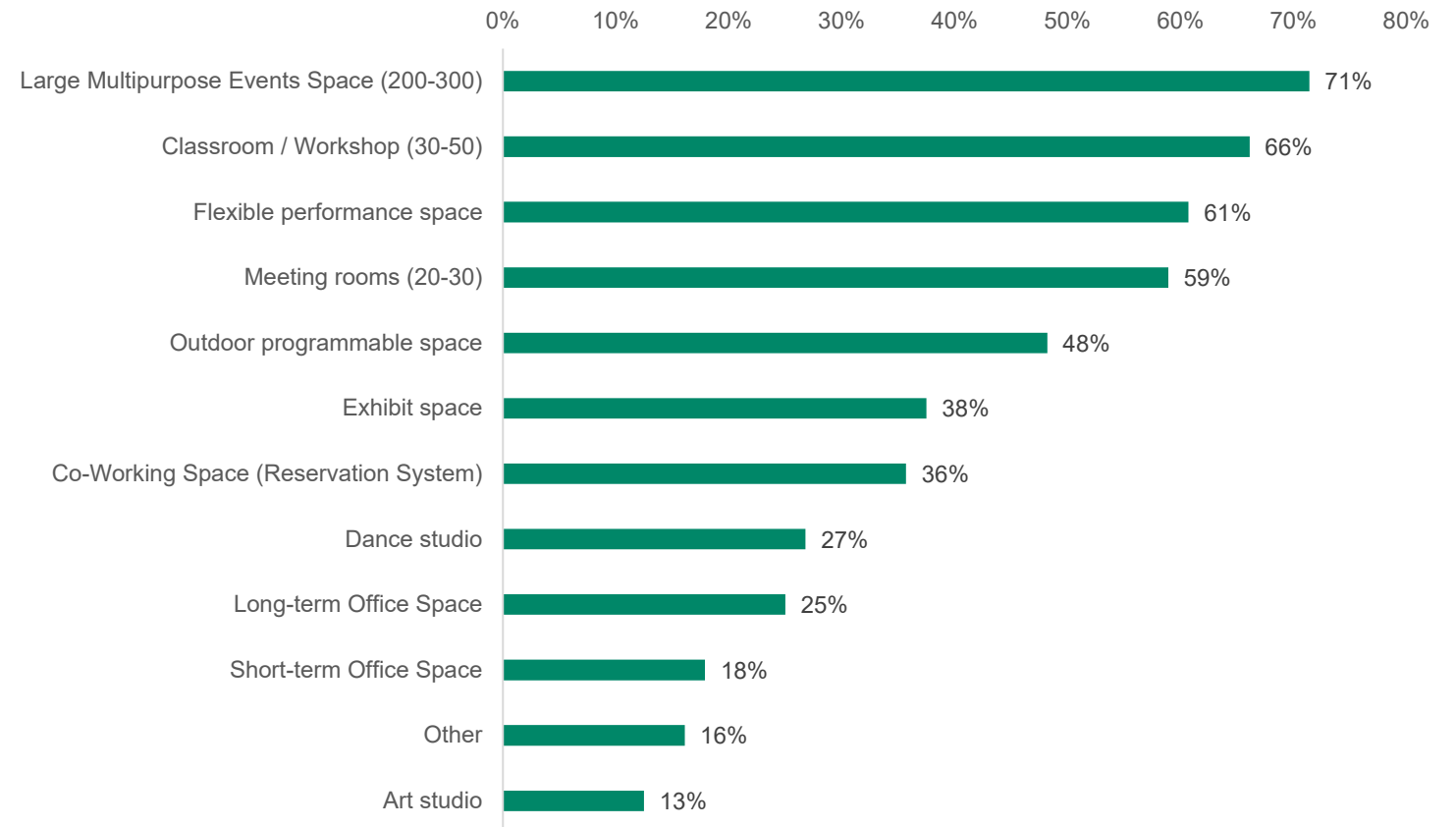


Survey of Potential Users

Desired Space Type

- The top space desired in a cross-cultural centers is a large multipurpose events space that can accommodate between 200 to 300 people. Over 71 percent of respondents said their organization would rent this space.
- The other top uses that organizations noted they would rent in a cross-cultural center were classroom/workshop space (66 percent), flexible performance space (61 percent), and meeting rooms (59 percent).
- Nearly half the respondents said they would rent outdoor programable space.
- In the "Other" category respondents noted that they would rent the following spaces:
 - Kitchen
 - Outdoor covered performance space (both due to rain and for ongoing public health related concerns)
 - Secured equipment storage space
 - Soundproof music studio
 - Outdoor space that could accommodate a festival

What type of space would your organization rent in a cross-cultural center?

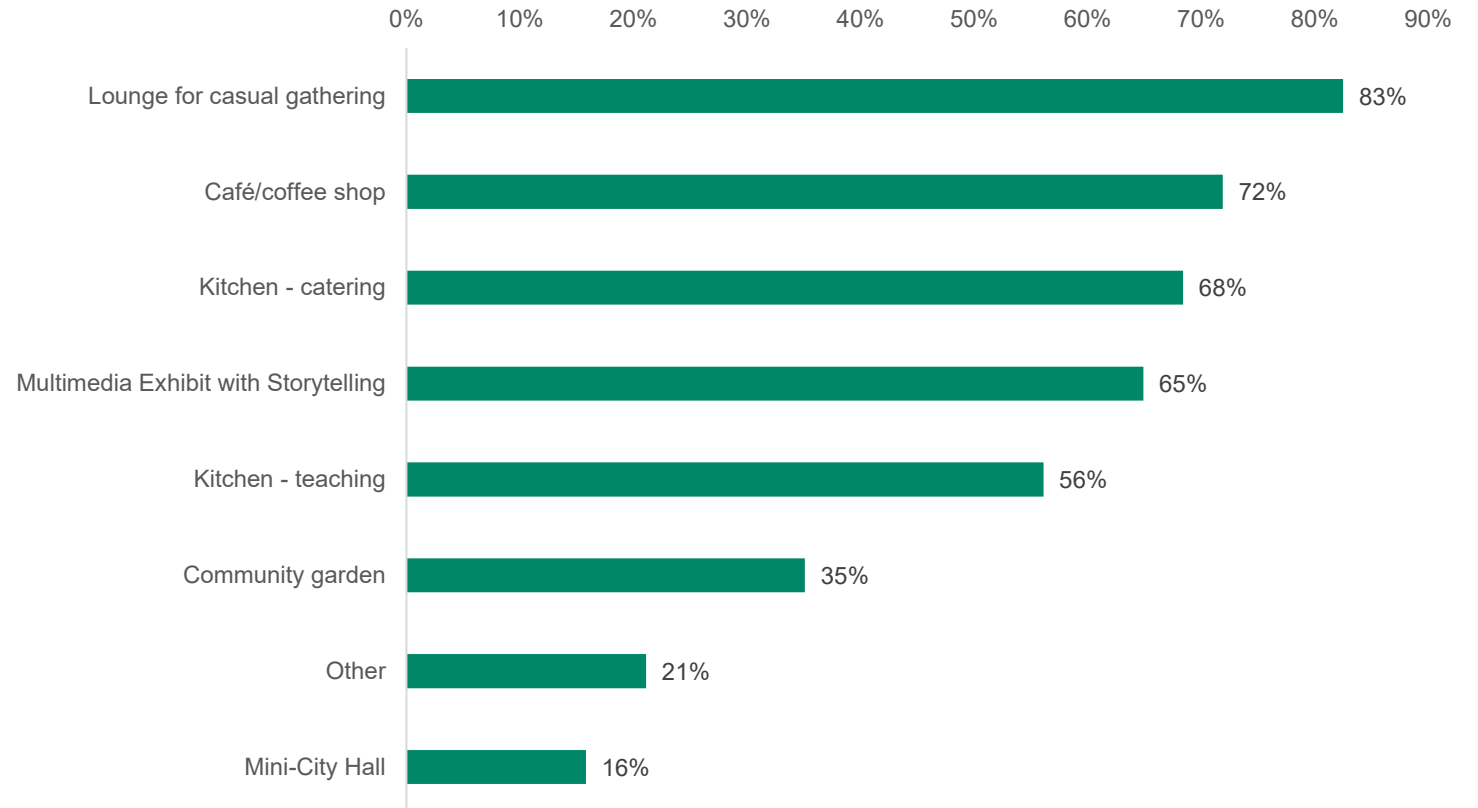


Survey of Potential Users

Desired Amenities

- The top desired amenity in a cross-cultural center is a lounge for casual gathering (83 percent) followed by a café/coffee shop (72 percent). This response echoes sentiments that AECOM heard in stakeholder interviews noting a desire for the cross-cultural space to be an informal space to gather and exchange ideas, also referred to as a “third space.”
- A catering kitchen was noted as a desired amenities by 68 percent of respondents. This was also noted as a space that organizations would pay to rent.
- A large share of respondents (65 percent) desired a multimedia exhibit with storytelling telling the diverse story of the Bellevue communities. This could be an opportunity to bring a cross-cultural cohort of visual artists together to create a series of exhibits for a cross-cultural center.
 - The desired amenities noted in the “Other” category are:
 - Commercial kitchen
 - Rehearsal space
 - A good sound system with microphones and monitors for musicians and speakers
 - Food truck type shops (e.g. pop-up retail and food and beverage)
 - Community Kitchen that would create a unique ethnic food court
 - Changing area with lockers for performances
 - Variety of linen décor options

In a cross-cultural community center facility, which amenities or features do you think are important?

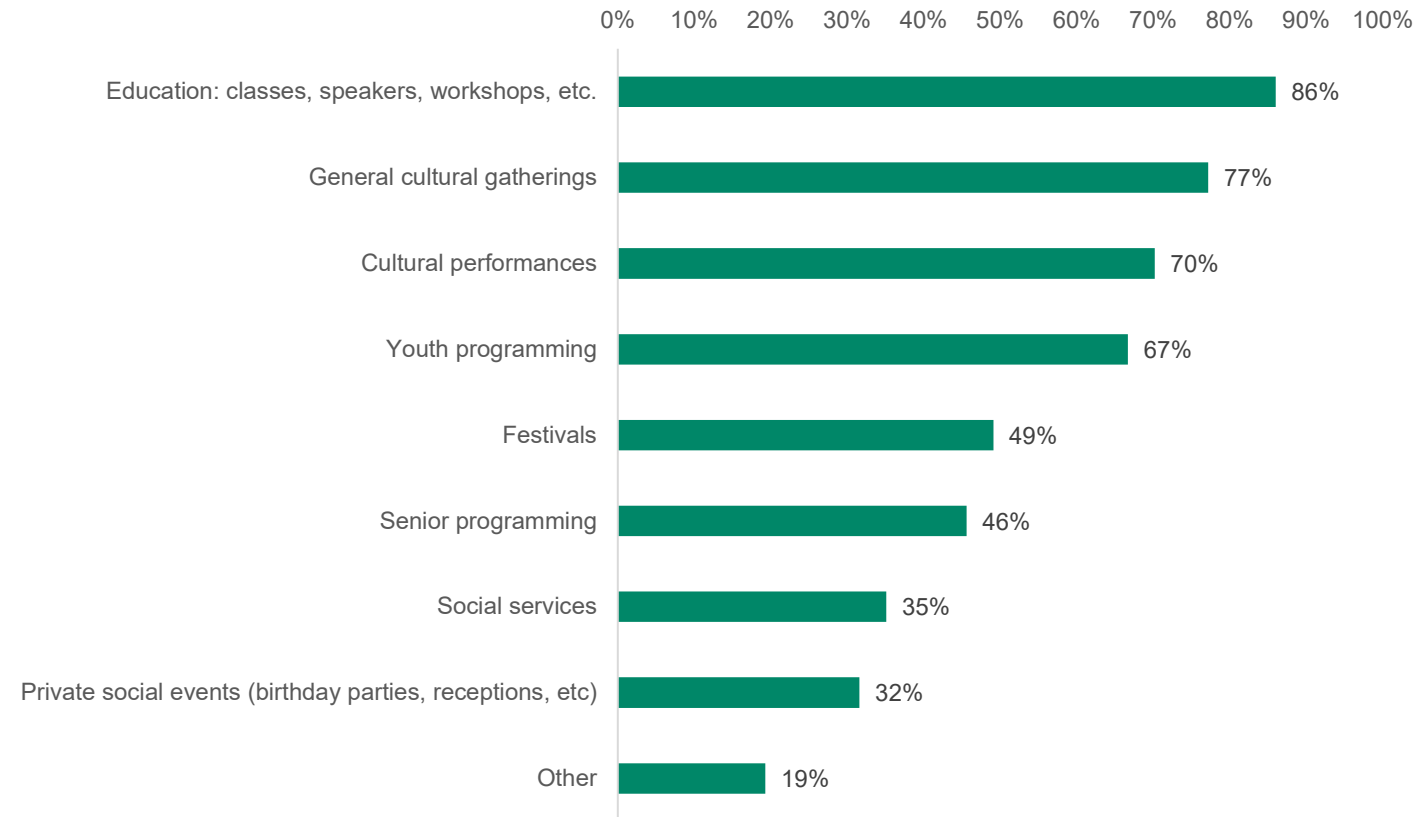


Survey of Potential Users

Cross-Cultural Center Future Use

- The largest share of user group respondents (86 percent) noted that they would use the space for education uses such as classes, speaker series, workshops, etc.
- The second most common use for the cross-cultural center would be for general cultural gatherings (77) and cultural performances (70 percent) and youth programming (67 percent).
- Private social events, such as birthday parties, receptions, etc., have the highest revenue potential as these activities would be private facility rentals. However, this category had the least amount of interest (32 percent).
 - The uses noted in the "Other" category are:
 - Musical performances
 - Intercultural, cross-generational programming; community dialogues; civic participation activities
 - Cultural festivals
 - Meetings and conferences
 - Church gatherings
 - Incubators/clinics
 - Fundraising events for non-profits
 - Dinner Dances
 - Resilience building events and coaching

What type of activities would you use cross-cultural space for?

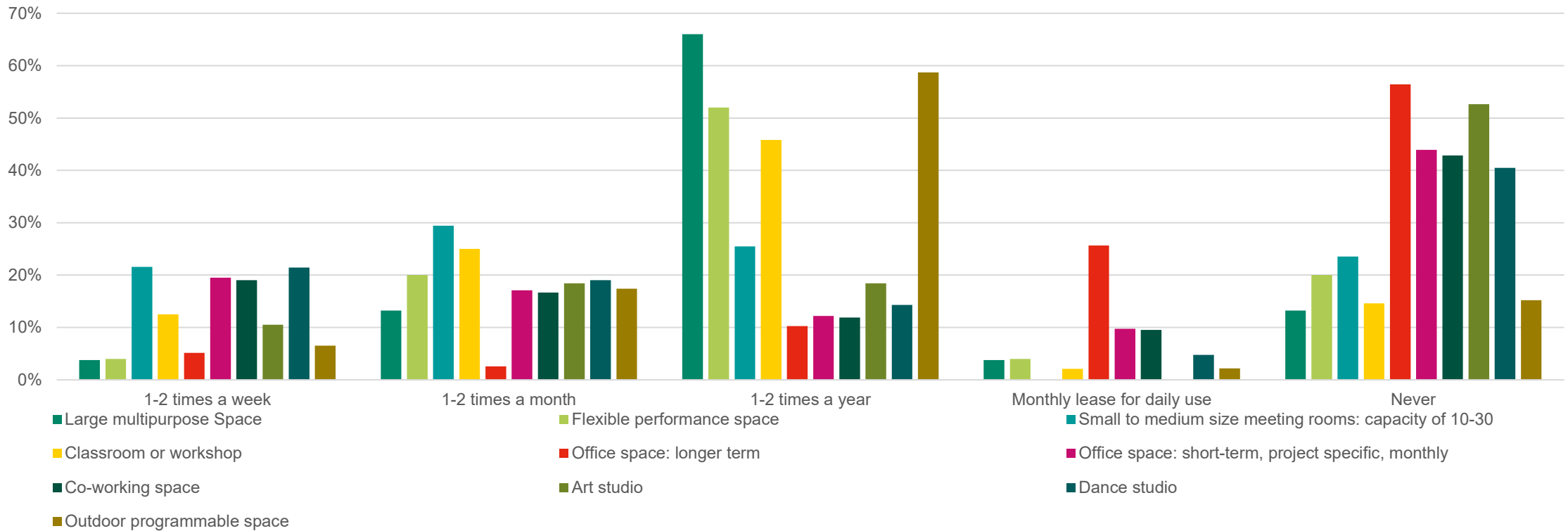


Survey of Potential Users

Frequency of Future Use

- The most common response from potential users was that they would rent a space in the cross-cultural center one to times a year.
- The uses that were noted as being used the most frequently (1-2 times a week) were small to medium sized conference rooms (22 percent), dance studio (21 percent), short term office space (20 percent).
- Over half the respondents said they would never rent long term office space (56 percent) or art studio space (53 percent).

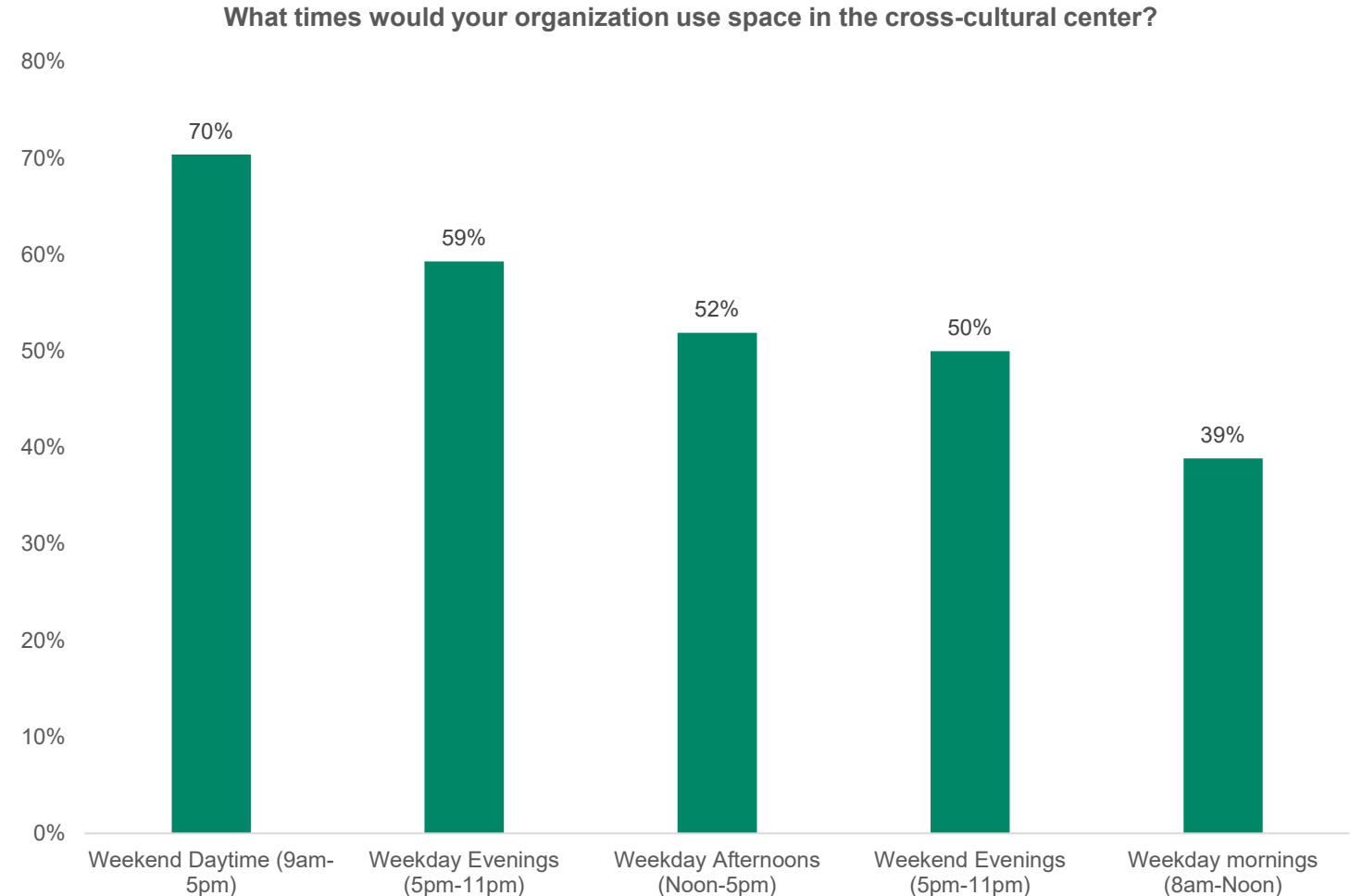
How often would you rent the following spaces in a cross-cultural center?



Survey of Potential Users

Time of Future Use

- The most popular time to use space in a future cross-cultural center was noted as weekend daytime between 9 am to 5pm (70 percent).
- Weekday evenings will also be a popular time, noted by a time of potential use by 59 percent of respondents.
- Weekday mornings were noted as the least popular time for use (39 percent).
- Times in which there is less community demand for use can be times that the city can organize programming in the space.

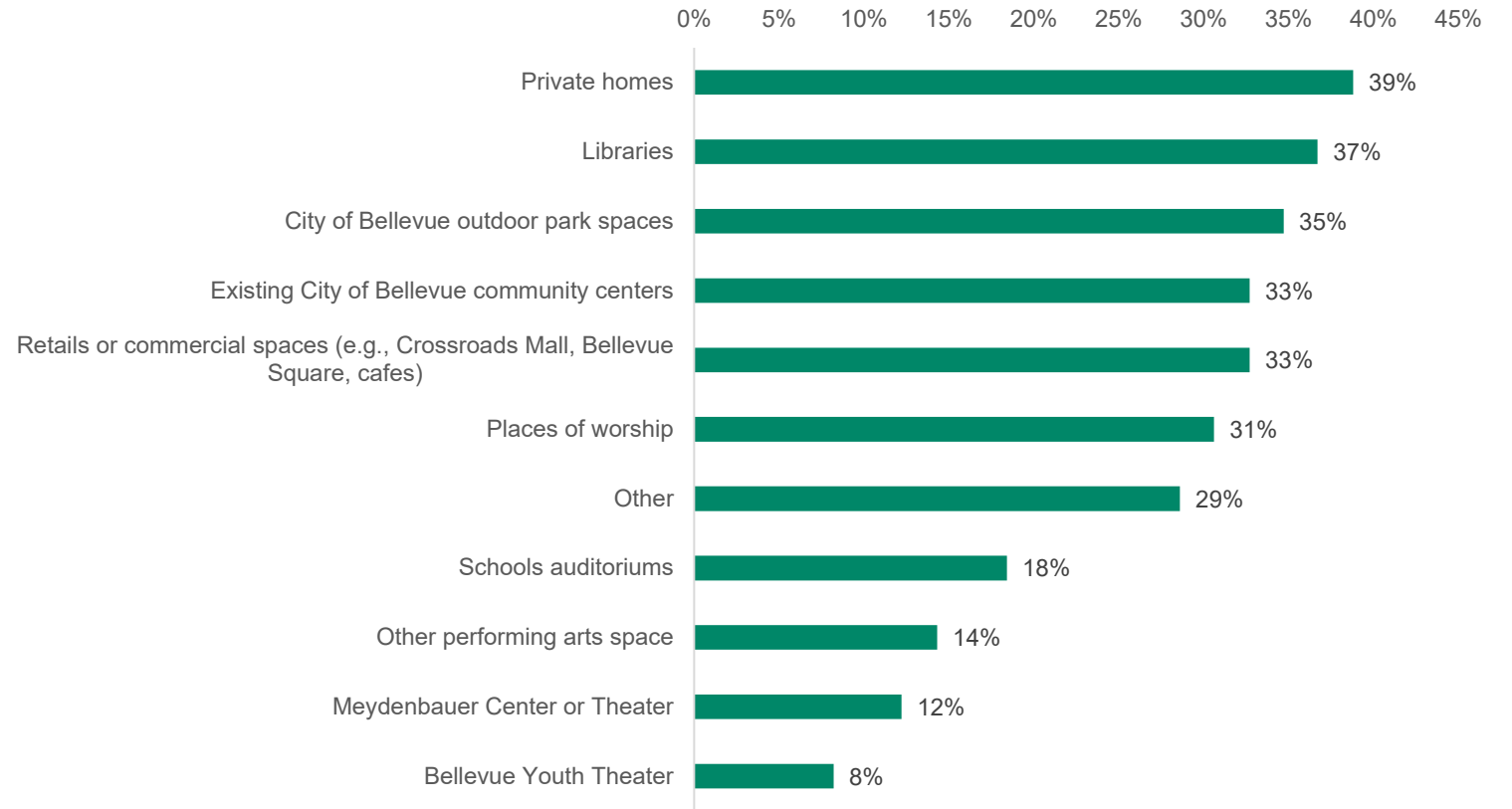


Survey of Potential Users

Current Space Utilization

- Currently the highest share of user groups (39 percent) are using private homes for programming followed by libraries (37 percent).
- A notable share are using City-owned parks (35 percent) and City-owned community centers (33 percent), indicating that a share of user groups are already familiar with City rental policies and fee structures.
- A similar share of respondents (33 percent) utilize retail spaces, mainly at Crossroads, to hold programming, meetings, etc.
- Utilization numbers are lower, under than 20 percent, in performing arts venues, including Meydenbauer Center and Bellevue Youth Theatre.
 - Other spaces currently utilized by potential user groups include:
 - School band room
 - Vasa Park
 - Community centers in other cities
 - Microsoft Campus – offices and meeting rooms
 - Bellevue Hilton
 - Kidsquest

What spaces is your organization currently utilizing in the City of Bellevue for gathering or programming?

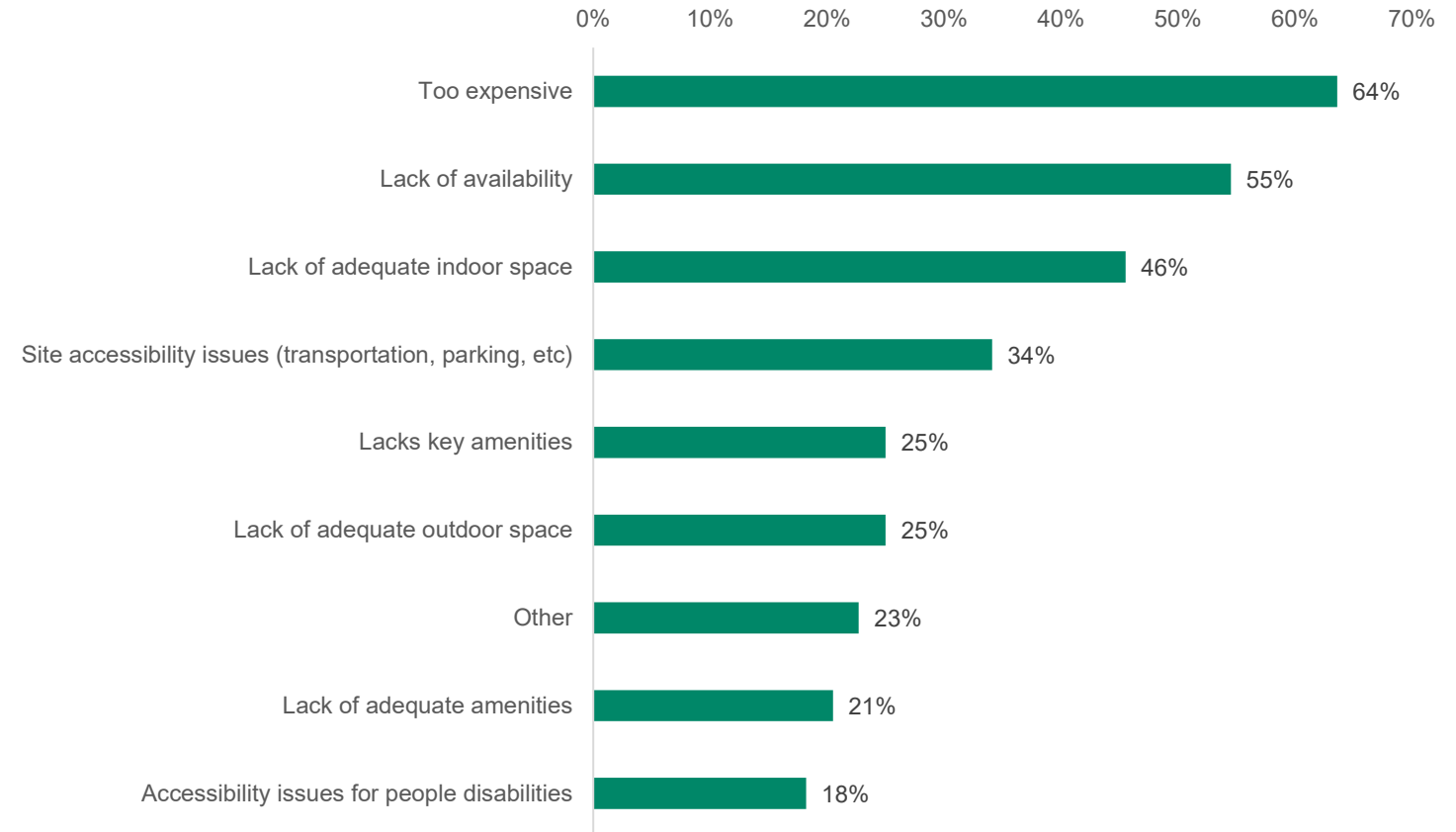


Survey of Potential Users

Current Utilization Challenges

- This question asked users what the challenges are with spaces that groups are currently using, which include city-owned spaces but are not specific to only city-owned facilities.
- The majority of respondents of respondents noted that the spaces they currently use are too expensive (64 percent) and 55 percent noted that there is a lack of availability.
- The current spaces were noted by 46 percent of respondents to lack adequate indoor space and 34 percent noted site accessibility issues.
- Other challenges with existing spaces include:
 - Unreliable
 - Lacks a stage or a piano
 - Sharing spaces with other groups can be a challenge
 - Spaces in retail settings can be noisy
 - Lack of kitchen space

What are the challenges of the space(s) that your organization currently utilizes?

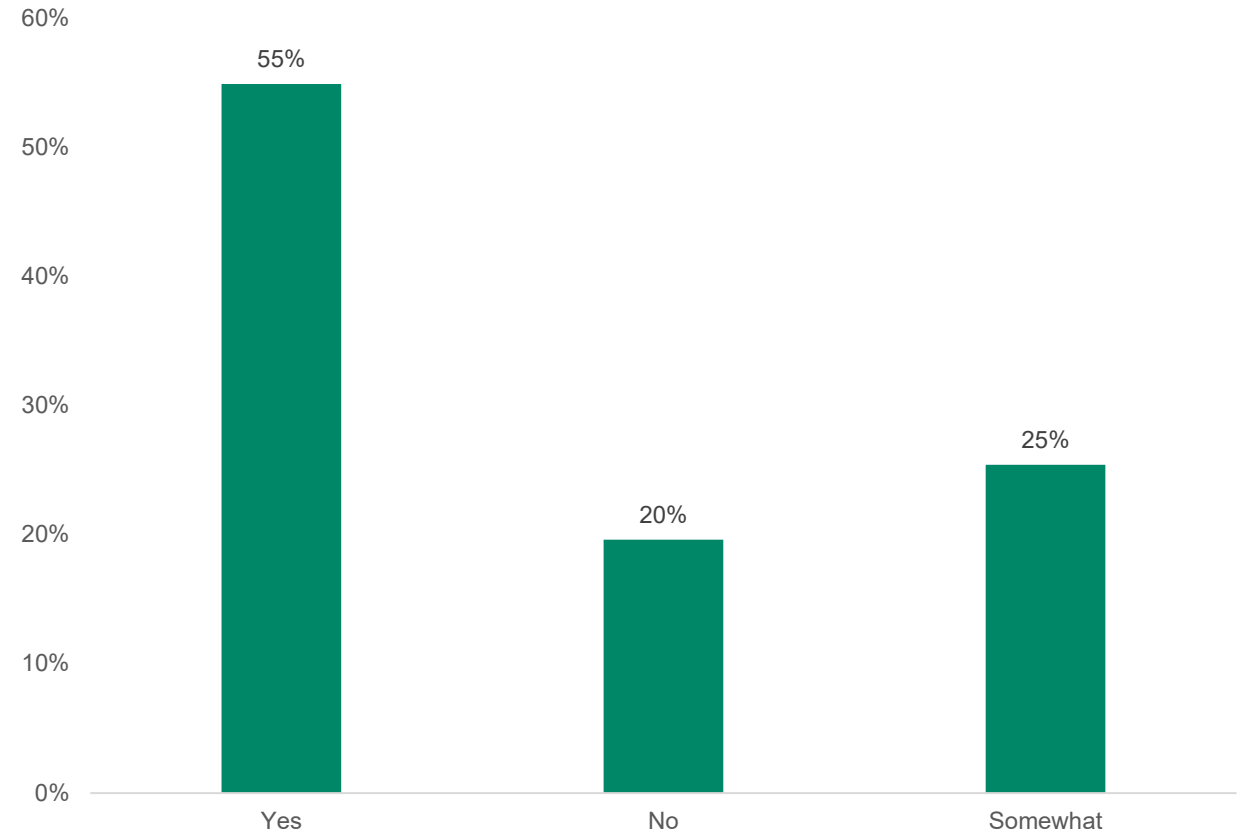


Survey of Potential Users

Future Demand

- Over half of the respondents (55 percent) noted that new space in a cross-cultural center would replace their demand for the spaces they are currently using.
- Although this may slightly decrease existing demand at the current City of Bellevue-owned community centers it is not likely to cause a notable decrease in revenue for these centers due to the fact that only 33 percent of respondents currently use those centers.

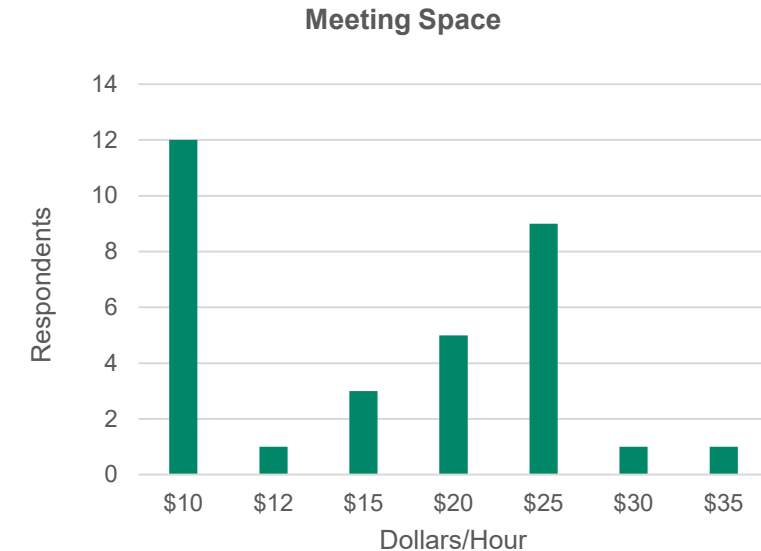
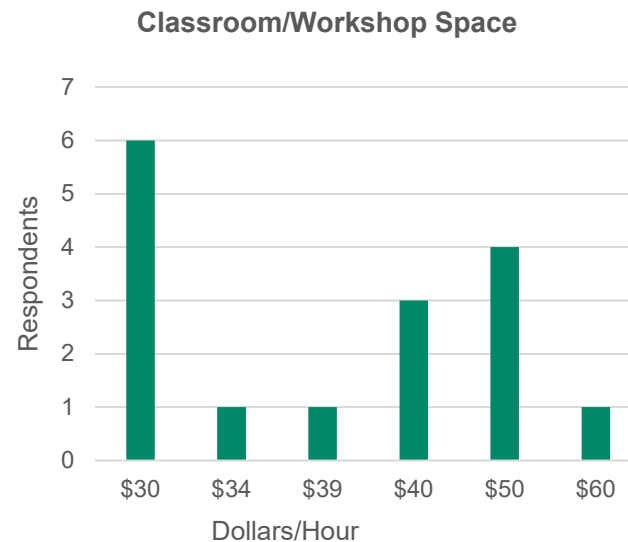
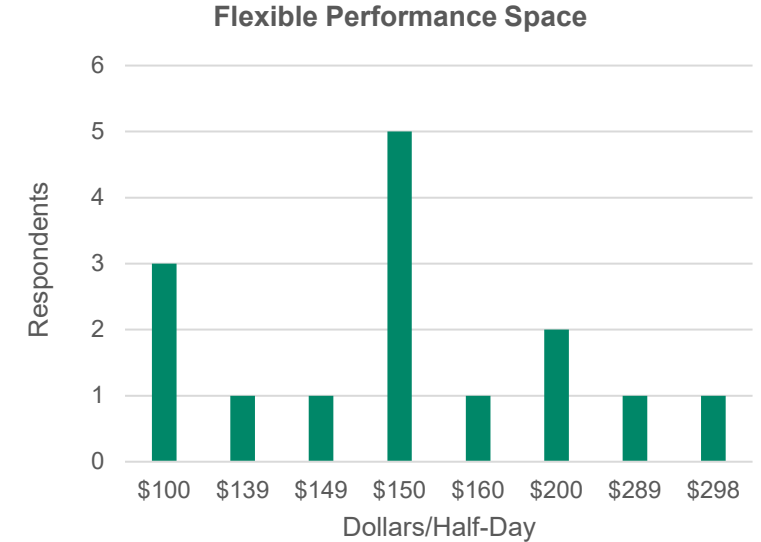
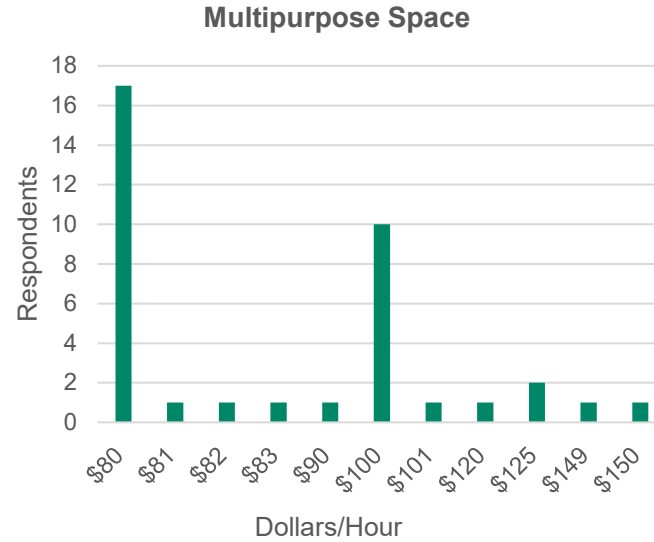
Would your interest in using space in a new cross-cultural center replace your demand for space in other facilities you are currently using?



Survey of Potential Users

Range of Fees

- AECOM used the range of fees currently offered for renting space in an existing facility in the City of Bellevue. Although respondents did reply with affirmative responses to these options, it was noted in multiple places in the survey that existing spaces in City-owned facilities are too expensive.
- The most common responses for fees for the following spaces were the following:
 - **Multipurpose space** – between \$80-\$100 per hour
 - **Flexible Performance space** - \$100-200 per hour
 - **Classroom/workshop space** - \$30-\$50 per hour
 - **Meeting Space** - \$10-\$25 per hour
- There were not adequate responses regarding price ranges for co-working space and long-term office space, although demand for these spaces was noted in the survey responses.



Survey of Potential Users

Key Takeaways

Multiple and compatible visions for a Cross-cultural Center

- The Cross-cultural center is envisioned to be a place where people of different cultures can be intentionally brought together.
- The Cross-cultural center should be a place with community connection with events that promote equity and inclusion.
- The Cross-cultural center should be a space for underserved communities
- The concept is envisioned as a space for different cultural groups can share culture with general public
- At any given time, a wide range of cultural groups would be holding activities, creating synergies and connections rather than isolated rentals.
- The Cross-cultural center should be a space for cross-cultural interactions, not just watching performances or eating food.

Space needs are consistent with initial program proposed by AECOM in Phase 2

- The types of spaces that were requested by the largest share of potential users were the following:
 - Large multipurpose room
 - Classrooms/workshop spaces
 - Kitchen for catering and classes
 - Café with lounge area for casual gathering is the greatest demand
 - Office space and coworking space
 - Outdoor programmable space
- Based on the times that potential users noted they would use the center, the weekends will have greatest demand for facility rentals.
- The majority of users note they would use space in the new center for educational uses, such as classes and workshops.
- Although there is significant noted demand for this space, the largest share of users note they would likely rent space in this facility one or two times a year. However, this may allow for a wider range of users to rent the space, creating more diversity of programming.

Challenges with existing supply

- The currently spaces available in Bellevue and the greater Eastside are too expensive, including the City of Bellevue-owned facilities.
- The current city of Bellevue facilities do not have enough availability to accommodate a wide range of new cross-cultural programming.
- There is not a sufficient number of spaces large enough to accommodate festivals.

Review of Existing Supply

Review of Regional Supply Overview

- AECOM reviewed the supply of city and non-profit owned facilities with rentable spaces that could be utilized by cultural organizations in the Eastside, which includes the cities of Bellevue, Kirkland, Redmond, Sammamish, Issaquah and Newcastle.
- The types of facilities that were reviewed included publicly owned or non-profit owned community centers, cultural centers and performing arts venues, both currently available and under development.
- AECOM reviewed the available spaces, policies and pricing structures in 27 existing facilities and three facilities that are under development. Full details of these facilities are detailed on the following slides



Review of Regional Supply Existing Facilities

Name	City	Total Size (sq.ft)	Key spaces	Pricing for Rental Space (per hr)	Ownership	Capacity	Other Key Features
Crossroads Community Center	Bellevue	Total - 16,990 Conference room - 240 Mirror room - 1,000 Theatre - 1,600 Community room - 2,000 Half community room - 1,000 Gym - 5,600 Art room - 264	Conference room Mirror room Theatre Community room Half community room Gym Art room Warming kitchen	Conference room - \$30 Mirror room - \$45 Theatre - \$65 Community room - \$110 Half community room - \$65 Gym - \$60 Art room - \$30 Facility staff - \$25 Two-hour minimum applies for all rentals	City-owned	Conference room - 12 Mirror room - 50 Theatre - 75 Community room - 120 Half community room - 60 Gym - 200 Art room - 15	Provides a variety of programs for recreation, education, theater, arts, health and wellness, community involvement, human and social services, and diversity engagement. Offered virtual programming during COVID-19.
Highland Community Center	Bellevue	Total - 7,000 Multipurpose room - 3,000 Fireside room - 1,000 Resource room - 600 Art room - 800 Gym - 2,000 Kitchen - Commercial	Multipurpose room Fireside room Resource room Art room Gym Kitchen	Multipurpose room - \$90 Fireside room - \$55 Resource room - \$35 Art room - \$55 Gym - \$70 Kitchen - \$35 Saturday/holiday - \$170 (4-hour min.) Sunday - \$120 (4-hour min.) Rental monitor - \$20 (after hour and weekend events) Catering fee - \$50	City-owned	Multipurpose room - 200 Fireside room - 40 Resource room - 25 Art room - 40 Gym - 200 Saturday/holiday - 240 Sunday - 200	Recreation services and programs for individuals with physical and intellectual disabilities: arts, day programs, fitness, social, sports, special events, and virtual events.
Kelsey Creek Farm	Bellevue	NA	Farm Rental room Picnic shelter	Party packages Children 2 to 11 years, approximately two hours long. Group activity and a 1-hour room rental for cake and presents \$200/resident and \$220/non-resident for up to 15 people. Fees for additional children are \$10/each (maximum of 5 additional people) Tours \$100 for 15 or fewer people (children and adults). Additional attendees: \$6 per person. Staff - free Picnic shelter Mon-Thurs: Half-day - \$120. Full-day - \$150. Fri-Sun: Half-day - \$170. Full-day - \$230.	City-owned	Party and tours - up to 20. Picnic shelter - 75	Offers spring and summer camp programs for children and teens, farm based activities, recreation and education programs.

Review of Regional Supply Existing Facilities

Name	City	Total Size (sq.ft)	Key spaces	Pricing for Rental Space (per hr)	Ownership	Capacity	Other Key Features
North Bellevue Community Center	Bellevue	Total - 17,713 Meeting room A - 389 Meeting room B - 249 Meeting room C - 372 Meeting room D - 774 Craft room - 1,016 Multipurpose room - 3,240 Banquet room - 3,127 (Saturday - 6,774) (Friday/Sunday - 6,774) Fitness center - 930	Meeting room A Meeting room B Meeting room C Meeting room D Craft room Multipurpose room Banquet room Kitchen Fitness center	Meeting room A - \$40 Meeting room B - \$35 Meeting room C - \$40 Meeting room D - \$45 Craft room - \$45 Multipurpose room - \$80 Banquet room - \$100 Saturday - \$155 Friday/Sunday - \$125 Facility staff - \$25 3-hour min. required 30% off for non-profit groups	City-owned	Meeting room A - 20 Meeting room B - 15 Meeting room C - 20 Meeting room D - 50 Craft room - 50 Multipurpose room - 125 Banquet room - 125 Saturday - 250 Friday/Sunday - 250	Senior services and programs including health and wellness, cultural and performing arts, human services, drop-in activities, socialization, information and referrals, community dining and trips. Fitness center - treadmills, bikes, elliptical trainers, weight training machines, and free weights.
South Bellevue Community Center	Bellevue	Total - 33,980 Community Room A & B - 2,400 Classroom 1 - 450 Classroom 2 - 450 Gym A & B - 12,000 Kitchen - 400 Studio - 1,200 Climbing Wall - 33 ft tall	Community Room A & B Classroom 1 Classroom 2 Gym A & B Kitchen Studio Climbing Wall	Community Room A & B* - \$150 Community Room A or B - \$80 Classroom 1 - \$45 Classroom 2 - \$45 Gym A or B - \$65 Gym A & B - \$120 Kitchen - \$35 Studio - \$50 Climbing Wall - \$90 (1st hour) Facility staff - \$25 3-hour min. required 30% off for non-profit groups *Both Community Room A & B must be rented together between 5pm Friday and 10pm Sunday.	City-owned	Community Room A & B - 150 Community Room A or B - 75 Classroom 1 - 28 Classroom 2 - 28 Gym A or B - 200 Gym A & B - 400 Kitchen - 8 Studio - 50 Climbing Wall - 12	Drop-in Sports: We currently offer adult drop-in badminton, basketball, pickleball, and volleyball Fitness Center: We offer many fitness pass classes Fitness Classes: In-person, virtual and outdoor classes Personal Training Youth and adult programs
Lewis Creek Visitor Center	Bellevue	Total - 2,500	Multipurpose room	Regular: Mon & Tues: 8am-10pm - \$60 Weds & Thurs: 5pm-10pm \$60 Fri & Sat: 5pm-11pm \$80 Sun: 5pm-10pm \$80 Includes facility staff 2-hour minimum applies for all rentals. 30% off room portion of regular rate for non-profit groups with proof of status	City-owned	Standing - 50 Theater seating - 40 Table seating - 30	Room rental 8 upholstered lounge chairs with 2 small side tables, 5 five-foot round tables, 10 six-foot rectangular tables, 50 stacking chairs, LCD projector, speaker system (not blue-tooth compatible), portable whiteboard easel and a pull-down screen. Kitchen Refrigerator/freezer, gas stove/oven, microwave, sink, hot water pot and a 40-cup coffee maker. Patios Front and back outdoor patios are also included Free Wifi available

Review of Regional Supply Existing Facilities

Name	City	Total Size (sq.ft)	Key spaces	Pricing for Rental Space (per hr)	Ownership	Capacity	Other Key Features
Mercer Slough Environmental Education Center	Bellevue	Multipurpose room - 1,585 Workroom 1 - 99 Workroom 2 - 111	Multipurpose room Workroom 1 Workroom 2	Regular: Mon-Thurs: 8am-10pm \$60 Fri: 8am-4:30pm \$60 Fri: 4:30pm-11pm \$80 Sat: 8am-11pm \$80 Sun: 8am-10pm \$80 2-hour minimum applies for all rentals. 30% off room portion of regular rate for non-profit groups with proof of status	City-owned - Partnership with the Pacific Science Center	25 people - Monday through Friday, 7 a.m. to 4:30 p.m. (parking restrictions) 50 people - Monday through Friday after 4:30 p.m., and all day Saturday and Sunday. Parking spaces - 10 cars	Room rental 13 upholstered chairs with four small side tables, plus 13 six-foot rectangular tables, 50 stacking chairs, laptop, LCD projector, PA/wireless mic, podium, portable whiteboard easel, pull-down screen, and two rolling coat racks. Kitchenette Refrigerator/freezer, microwave, dishwasher, sink, hot water pot and a 40-cup coffee maker.
Tyee Community Gym	Bellevue	Standard court sizes	1 main basketball court (two side courts) 2 volleyball courts 6 badminton/paddleball courts	Sports Use - \$80 2-hour minimum applies for all rentals. 30% off room portion of regular rate for non-profit groups with proof of status No social events allowed (small sports-themed parties may be considered)	Tyee Middle School	Capacity is based upon activity scheduled.	All equipment is included; you provide the balls or racquets. Prioritization: 1. City of Bellevue programs (youth sports and adult league programs) 2. Community Use - Initial priority based on historical preference. a. Youth over Adult b. Non-Profit over Commercial
North Kirkland Community Center	Kirkland	Multipurpose Room - 3,848 Front Lobby - 814 Room 1 - 441 Room 2 - 285 Dance Room - 832 Movement Room - 832 Art Room - 240	Large multipurpose room/indoor playroom Classroom (not currently available)	Large multipurpose room: Resident: \$100 Non-resident - \$120 Damage deposit: \$300 Alcohol charge: \$200 Classroom: Resident: \$30 Non-resident - \$40 Damage deposit: \$50 Alcohol charge: \$200 Birthday party (not currently available): Resident: \$150 Non-resident - \$180 Damage deposit: \$100	City-owned	Large multipurpose room - 245 Classroom - 35 Party package - 15 children max. 35 total	Recreation programs for preschoolers, youth, teens, and adults. Classes range from art to fitness. Summer camps for ages 3-15 - all day, half day, and specialty camps. Multipurpose room: Warming kitchen including a fridge, small freezer, microwave, oven, convection oven, and sink, 20 six-foot rectangle tables, 12 five-foot round tables, and 175 chairs Classroom: Sink, Fridge, Microwave, Tables and chairs, T.V. with HDMI hook up and White board Party Package: Indoor Playground Toys in the Multi-Purpose Room. Staff will setup and take down toys for you and your guests. Then you will resume your party for the second hour in Classroom 1 to celebrate with presents, treats, and fun.

Review of Regional Supply Existing Facilities

Name	City	Total Size (sq.ft)	Key spaces	Pricing for Rental Space (per hr)	Ownership	Capacity	Other Key Features
Peter Kirk Community Center	Kirkland	Lobby Meeting Room - 1,566 Lobby – coffee area - ? Auditorium - 2,279 Back dance area - 660 Sunroom - 480 Billiard Room - 648 AR 1 - 560 AR 2 - 560 AR 3 - 340 AR 4 - 342	Large multipurpose room/indoor playroom 3xMeeting room	Large multipurpose room: Resident: \$100 Non-resident - \$120 Damage deposit: \$300 Alcohol charge: \$200 Meeting room 1: Resident: \$30 Non-resident - \$40 Meeting room 2: Resident: \$50 Non-resident - \$60 Meeting room 3: Resident: \$60 Non-resident - \$70 Damage deposit: \$50 Alcohol charge: \$200	City-owned	Total - 249 Large multipurpose room - 150 Meeting room 1 - 16 Meeting room 2 - 25 Meeting room 3 - 32	Health, wellness, and recreation opportunities for youth, teens, and adults including adults 50 and over Multipurpose room: Six-foot rectangle tables, 150 chairs, Stage, Pull down projector screen, Kitchen with use of convection oven, stove, steam table & small refrigerator, Piano and WiFi Meeting rooms: Tables and Chairs, White board, and Projector pull down screen
Heritage Hall and Centennial Gardens	Kirkland	Heritage Hall - 1,024	Heritage Hall (indoors) Centennial Gardens (outdoors)	Sunday - Thursday Resident: \$80 Non-resident: \$96 Friday - Saturday Resident: \$100 Non-resident: \$120 Friday - Saturday (all day rental) Resident: \$1,500 Non-resident: \$1,800 Damage deposit: \$300 Alcohol deposit: \$200	City-owned	Oct - Apr: 70 May - Sep: 125 (indoor + outdoor)	Facilities: Kitchen, Air Conditioned, Heating, Toilets/Shower, Disabled Amenities and Access, WiFi, Meeting Tables and Chairs, and Function Tables and Chairs
Redmond Community Center	Redmond	Total: 20,000 Meeting room 1: 280 Meeting room 2: 471 Meeting room 3: 1,083 Meeting room 4: 1,083 Meeting room 5: 556 Lecture: 1,700 Drop-in fitness studio 1,700	5 meeting rooms 2 multi-purpose rooms A tiered lecture classroom drop-in fitness studio EyePlay - virtual indoor playground Open atrium Outdoor patio	Meeting room 1: Res - \$35 Non-res - \$42 Meeting room 2: Res - \$35 Non-res - \$42 Meeting room 3: Res - \$35 Non-res - \$42 Meeting room 4: Res - \$35 Non-res - \$42 Meeting room 5: Res - \$35 Non-res - \$42 Lecture: Res - \$60 Non-res - \$72 Food impact fee: \$35 per day Additional tech: \$10 per item per day	City-owned	Meeting room 1: 15 Meeting room 2: 30 Meeting room 3: 60 Meeting room 4: 50 Meeting room 5: 24 Lecture: 83	Facilities: meeting rooms - flexible furniture, and state-of-the-art A/V 2 multi-purpose rooms Lecture classroom - tiered Drop-in fitness studio - cardio and strength equipment EyePlay, a virtual indoor playground available for family nights, birthdays and activities Open atrium with comfortable seating and WiFi Outdoor patio

Review of Demand and Supply

Existing Facilities

Name	City	Total Size (sq.ft)	Key spaces	Pricing for Rental Space (per hr)	Ownership	Capacity	Other Key Features
Lodge At Beaver Lake	Sammamish	Main room: 1,850	Main room Kitchen	Main room: Weekdays - \$50 hour (2 hour min.) Weekends - \$140 hour (6 hour min.) Damage Deposit - \$500	City-owned	150 (seated)	Facilities: Main room - use of round tables, rectangular tables, chairs, and gas fire. Kitchen - convection oven, stove top/oven and double-size refrigerator.
Beaver Lake Pavilion	Sammamish	Total - 2,500	Open air facility	Weekday - \$22 hour Weekend - \$33 hour Deposit - \$250	City-owned	100	Facilities: Six picnic tables (moveable) and a barbecue grill are available. Can be booked to compliment at Lodge at Beaver Lake
Issaquah Community Center	Issaquah	Total - 32,000	Maple Room View Room Computer lab Youth center Sports offering: 3 multipurpose sports courts 1 running track 1 fitness area	Each court/room has the same hourly rental fee: \$36/hour \$30/hour for City of Issaquah Residents \$50/hour during off-hours (when closed & need to bring in staff)	City-owned	Maple Room = 30 View Room = 30 Rainier Room = 50 Youth Lounge = 20	Maple Room: Chairs, Drinking Fountain, Meeting Room, Parking, Restrooms, Sink, Tables, and Wireless Internet View Room: AV Equipment, Chairs, Drinking Fountain, Meeting Room, Parking, Podium, Restrooms, Sink, Tables, and Wireless Internet Sports Center: Programs include day camps, sports camps, Counselor in Training, lifeguard training, preschool, sports, swimming, other water exercises, indoor track, fitness studio, basketball, pickleball, volleyball, and toddler time
Pickering Barn	Issaquah	Total - 12,000	Pickering Barn outdoor courtyard parking lot	<u>Weekday Business Event:</u> Mon - Thurs: \$825-\$1,550 After 3pm Fri - Sun -Jan - April + Nov - Dec: Weekend rates: \$2,900 - \$3,300 After 3pm Fri - Sun - May - Oct: Weekend Rates - \$3,300 - \$3,700 \$1,000 deposit: Fri - Sun + multi-day bookings Non-profit organizations are given 50% off (except on Saturdays) Weddings have separate pricing	City-owned	350	Facilities: Chairs, Creek/Lake View, Drinking Fountain, Facility, Meeting Room, Open Grassy Area, Parking, Picnic Tables, Podium, Projector Screen, Public Art, Restrooms, Sink, Tables, and Trail access
Tibbetts Creek Manor	Issaquah	Total - 7,000 Great room - 1,200 Parlor - 400 Deck/tent - 800 Sitting room - 256 Dining room - 210 Kitchen - 224	Great room Parlor Deck/tent Sitting room Dining room Kitchen Dressing rooms	n/a	City-owned	Total: 130 (interior only) 175 (including deck/tent) Rooms: Great room - 120 Parlor - 40 Deck/tent - 120	Facilities: AV Equipment, Catering Area, Chairs, Drinking Fountain, Meeting Room, Parking, Podium, Projector Screen, Restrooms, Sink, Tables, and Wireless Internet

Review of Demand and Supply

Existing Facilities

Name	City	Total Size (sq.ft)	Key spaces	Pricing for Rental Space (per hr)	Ownership	Capacity	Other Key Features
Kirkland Arts Center	Kirkland	Full building - Gallery - 1,000 (1st fl) + 400 (2nd fl) Skylight studio - 1,100 Ceramics studio - 1,100 Print studio - 380	Exhibition space Classrooms Studio spaces	Full building - \$250 Gallery - \$150 Skylight studio - \$100 Ceramics studio - \$100 Print studio - \$50 staff fee of \$30 per hour is required	Non-profit	Full building - 200 Gallery - 125 (75 seated) Skylight studio - 40 Ceramics studio - 20 Print studio - 12	Teen programming Art classes Open studios - ceramics, drawing etc. Available to rent for events, weddings, business events etc.
KidsQuest	Bellevue	n/a	Exhibition spaces	Private rentals: \$900 for non-members and \$810 for members Two-hours of exclusive access to KidsQuest. Corporate event: 3-hour rental + dedicated KidsQuest Event host \$1500 to \$2,500, depending on the number of people Schools & non-profits: 3-hour rental + dedicated KidsQuest Event host \$1000 to \$2,000 depending on the number of people	Non-profit	Private rentals: 100 guests Corporate Event: 200+	Various exhibition spaces including: Art Studio, Atrium Climber, Bellevue Mercantile, Cityscape, Connections Gallery, Learning Lab, On the Go, Recycle Rebuild, Sticks + Stones, Story Tree, Tot Orchard, and Water
Bellevue Arts Museum	Bellevue	Forum: 4824 sq feet Auditorium: 933 sq feet Court of Light: 2681 sq ft	The Forum Court of Light Auditorium Per Scott McDonald Bellevue Arts Museum has office space available, but complicated with non-profit status, subleasing to another non-profit.	Private events: The Forum Mon-Thurs \$4,700 - \$5,700 Fri-Sun \$5,750 - \$6,700 3-hour event with 2 hours of set-up and 1 hour of clean-up, Gallery access included Court of Light Mon-Thurs \$2,900 - \$4,000 Fri-Sun \$3,400 - \$4,500 3-hour event with 2 hours of set-up and 1 hour of clean-up, Gallery access included Auditorium \$300-\$350 per hour Gallery access (out of hours) - \$325 per hour Classroom: \$200-225 Extra equipment charges apply	Non-profit	Private events: The Forum School Dance - 350 Standing Reception - 350 Seated Function - 150 Theatre Style - 200 Court of Light Standing Reception - 100 Seated Function - 60 Theatre Style - 70 Auditorium Theatre - 75 Board Room - 36 Classroom - 36 Classroom Board Room - 36 Classroom - 40	The museum offers a range of exhibitions, including virtual events and community education gallery. Programs are offered for the public, schools, kids and family, and teens

Review of Demand and Supply

Existing Facilities

Name	City	Total Size (sq.ft)	Key spaces	Pricing for Rental Space (per hr)	Ownership	Capacity	Other Key Features
Northwest Arts Center	Bellevue	Total - 3,880 Studio B – Medium size classroom - 735 Studio C (with kitchenette) - 375 Studio D – Dance studio and banquet room - 1,950	Studio B – Medium size classroom Studio D – Dance studio and banquet room	Studio B – Medium size classroom - \$40 Studio D – Dance studio and banquet room - \$60 Studio C - not currently available Facility staff - \$25 2-hour min. required 30% off for non-profit groups	City-owned	Studio B – Medium size classroom - 30 Studio D – Dance studio and banquet room - 70	Year-round recreation and art-focused programming for all ages. Programs include: fitness, music, dance, martial arts, pottery and a wide variety of art programs.
Meydenbauer Center	Bellevue	Total - 54,000 Exhibition Hall - 36,000 Meeting rooms - 12,000 Conference rooms - 2,500 Theater - 410 Parking - 434	Exhibition Hall Theater and support rooms Conference rooms Meeting rooms	Theater: Rehearsal/Move-in - \$689.00 or \$523.00 non-profit (8-hr block) Performance - \$1,284.00 or \$1,048.00 non-profit (8-hr block) Open Rehearsal - \$901.00 or \$735.00 non-profit (20+ Guests Seated) Hourly Rental - \$159.00/hr after 8-hrs Setup Charge - \$90.00/hr 2nd Performance Fee (same day) - \$747.00 or \$492.00 non-profit Additional equipment and support staff rates apply	City-owned land, operated by Bellevue Convention Center Authority (BCCA).	Exhibition Hall - up to 3,600 Meeting rooms - up to 600 Conference rooms - up to 60 Theater - 410	N/A
Kirkland Performance Center	Kirkland	Theater - 394 capacity	Theater Support areas - dressing rooms, box office, greenroom, other supporting equipment	\$1,500.00 - 4-hour time block between 7:00 AM and midnight. Additional time - \$300.00 per hour Additional time - between 12:00 AM and 7:00 AM - \$500.00 per hour Orchestra pit - \$200.00 per event Staff - \$28-39 per hour Additional fees for equipment use Some box office fees apply for more advanced/complex events	Non-profit	Theater - 394.	Offers a range of theater and performance art productions and available to rent by external organizations. Well located within the city and designed to support varied program of performing art.

Review of Demand and Supply

Existing Facilities

Name	City	Total Size (sq.ft)	Key spaces	Pricing for Rental Space (per hr)	Ownership	Capacity	Other Key Features
Kirkland Dance Center	Kirkland	Studio A - 1,400 Studio B - 1,000	2x Studios	Studio A - \$55 (Prime Time) \$45 (Non-prime Time) Studio B - \$30 (Prime Time) \$25 (Non-prime Time)	Non-profit	n/a	Available to rent for private lessons, rehearsals, and dance events: Studio A - 8' high mirrors, a 1400 sq. ft. sprung-oak floating floor, 18' ceilings, and a superlative sound system. Studio B - sprung-oak floating floor, sound system, and high ceilings. Studio B is set up for aerial and circus classes.
Village Theater	Issaquah	Anderson Multipurpose Room - 1,860	Auditorium Multipurpose Room Lobby Dressing Rooms	n/a	Non-profit	Auditorium - 512 Anderson Multipurpose Room - 125 Upper Lobby - 80 Dressing Rooms - 2 x 2-3 people and 2x 3-4 people Chorus Annex Dressing Room - up to 20 stations	Offers workshop sessions, audition support, theater productions, youth education and script writer support. Facilities: Men/Women Restrooms w/ showers located off green room, Green room with kitchenette, Laundry facilities available
Fleming Arts Center	Issaquah	Performance Hall - n/a Chalet Reception-Room - n/a	Performance Hall Chalet Reception Room	n/a	Non-profit	Performance Hall - 125 Chalet Reception Room - 75	, In-house Sound System, and Dimmable Lighting Chalet Reception Room - Mix and match tables and chairs, complimentary coffee, and Full kitchen
Bellevue Youth Theatre	Bellevue	12,000	Black box theater in the round Amphitheatre box office lobby "green room" rehearsal space storage outdoor theater capabilities	Non-profit rates in parentheses Theater: \$150/(\$105) - per hour Rehearsal Rate - \$300/(\$210) per 4/hour blocks Regular/Performance Rate - \$350/(\$245) per 4/hour blocks Practice Room: \$60 (\$42) - per hour Rehearsal Rate - \$200/(\$140) per 4/hour blocks Amphitheatre (with Green Room): \$85/(\$59.50) - per hour Rehearsal Rate - \$150/(\$105) per 4/hour blocks Regular/Performance Rate - \$200/(\$140) per 4/hour blocks Amphitheatre Only: \$35 per 4/hour blocks \$25-30 - Labor costs Additional equipment fees apply	City-owned, supported by Bellevue Youth Theatre Foundation (non-profit)	150	An inclusive recreational program for ages 5-19, with the focus on teen participants. Offers Spring and Summer camps. Theater only, and has no kitchen equipment

Review of Demand and Supply

Planned Facilities

Name	City	Total Size (sq.ft)	Key spaces	Pricing for Rental Space (per hr)	Ownership	Capacity	Other Key Features
Redmond Senior Center (Final design stage, opening late 2023)	Redmond	TBD	Senior-dedicated spaces - Lounge & Library Multipurpose Community Room Commercial kitchen, Active recreation areas - flexible gym space group exercise studio and Stretching area Elevated indoor walk/jog track Locker rooms and Showers Lactation room Classroom spaces Meeting rooms Kids Zone Outdoor terraces	TBD	City-owned	Community room - up to 400	The total project budget of \$44 million dollars was approved at the November 1, 2021 City Council meeting. Facilities: Senior-dedicated spaces, including a Lounge & Library A large multipurpose Community Room and commercial kitchen, featuring flexible layouts to accommodate the senior nutrition program, events, banquets, lectures, cultural events, performances, and other recreation activities Active recreation areas, including flexible gym space, group exercise studio, an elevated indoor walk/jog track, and stretching area Locker rooms, showers, restrooms, a lactation room Classroom spaces for art, music, games Meeting rooms for community use A supervised Kids Zone for Redmond's youngest community members Other: LEED certified including rooftop solar panels to provide 50% of the energy needed to operate the building.
PACE	Bellevue	TBD	Performance space Community Creativity space Studio theater	TBD	non-profit	Performance space - 200-2,000 Community Creativity space Studio theater	n/a
CloudVue	Bellevue	TBD	Flexibile-use playhouse/music hall	TBD	Private developer, operated by non-profit EastHub	Theatre - 1,000	n/a

Review of Demand and Supply

Review of Development Pipeline

There are two community facilities with City involvement in varying stages of the development process on the Eastside.

Redmond Senior and Community Center

The total project budget for this facility was \$44 million dollars was approved by Redmond City Council in November 2021. From December 2019 through March 2020, the City of Redmond conducted a concentrated public involvement effort about “Envisioning the Future of the Redmond Senior Center” through two community-driven campaigns led by an outside consultant. The design for the center began in 2020, construction will begin in 2022 and doors are expected to open in 2023. The building will be 51,290 square which will include flexible activity space, an indoor walk/jog track, office and meeting space, restrooms and locker rooms,

Bellevue Aquatic Center

The development of the Bellevue Aquatic center was affirmed by council in October 2021. The City is drafting a Memorandum of Understanding with aquatic advocacy non-profit SPLASHForward to begin fundraising feasibility efforts to support development of the preferred concept plan the City and the non-profit group decided on. The development of the planned aquatic center is planned for Airfield Park, which is a city-owned parcel. It was reported as of October 2021 that Bellevue will work with key stakeholders to explore broad-based funding sources to finance the project and develop public and private partnerships to operate the facility



Redmond Senior and Community Center (Under Construction)



Bellevue Aquatic Center (Planned)

Review of Demand and Supply

Cultural Programming in Bellevue - Festivals

- Bellevue and surrounding cities host a number of cultural festivals throughout the year. These festivals either celebrate one particular culture, such as the Northwest Ukrainian International Festival, or bring several cultural together in one space, such as the Crossroads Cultural Festival.
- Bellevue's cultural festivals are detailed on the following page.



Aki Matsuri Japanese Fall Festival



Bellevue Jazz and Blues Music Festival



Bellevue Strawberry Festival



Crossroads Cultural Festival



Northwest Ukrainian Festival



Bellwether Art Festival

Review of Demand and Supply

Cultural Programming in Bellevue - Festivals

Festival Name	Description	Dates
Northwest Ukrainian International Festival	Annual festival for the celebration of the Northwest's Ukrainian community and culture. Usually held at Bellevue's Crossroads Park. Features guests/officials from Bellevue, Canada, and Lviv (Ukraine), along with Ukrainian food, dance, and stage performances. Organized by the Consul of Ukraine.	1 day, early September.
Bellwether Art Festival	Multi-disciplinary arts experience that seeks to showcase Bellevue's creative future. Produced by the City of Bellevue in collaboration with Bellevue's arts community and with guidance from the city's Arts Commission. Supporters include EastSHUB, Bellevue Arts Museum, Bellevue Botanical Garden, Meydenbauer Center, and Amazon.	1 day, typically mid September.
Bellevue Strawberry Festival	Signature event of the Eastside Heritage Center. Family-oriented, historic community event featuring entertainment, strawberry dishes, history activities and exhibits, fresh produce. It is held at the Crossroads Park.	2 days, typically mid to late June.
Aki Matsuri Japanese Fall Festival	Held at Bellevue College. Incorporates performances, souvenir booths, foods, and a booth for the Japanese Consulate.	1 day, typically mid September.
Crossroads Cultural Festival	A cross-cultural festival at the Crossroads Shopping Center that features several events and ethnic entertainment, an international bazaar, and exhibits. Ongoing for 29 years. 2020, 2021, and 2022 events were postponed due to the pandemic.	Friday, Saturday, and Sunday. typically in March.
Wintergrass Festival	The Wintergrass Festival is an annual four-day, family-friendly bluegrass and acoustic music festival, with concerts and dances at four different stages. There are also music education programs for all ages, workshops, and more. It is hosted at Hyatt Regency in Bellevue.	Four days. typically in late Winter/early Spring.
BantuFest	BantuFest is a non-profit based in Los Angeles. In 2022, BantuFest is hosting a festival at the Crossroads Park in Bellevue. BantuFest is a cultural festival that celebrates the history and cultures from across the world, with a special focus on African cultures.	1 day, August 6th, 2022.
Bellevue Jazz and Blues Music Festival	Founded in 2008, the Bellevue Downtown Association brings national musical talent to Bellevue but keeps the focus centered on showcasing local and regional talent.	5 days - held in early June

Review of Demand and Supply

City-Led Cross-Cultural Programming

Demand for cross-cultural programming has been proven through the success of several programs run by the City of Bellevue and their partners. These programs include:

Cultural Conversations

Launched in 2010, this program aims to foster relationships and transform perspectives among diverse women in the Bellevue community through education and storytelling. The City organizes monthly gatherings between September and June and focus on including women who have moved to Bellevue from all over the world and those who have lived abroad. One evening annual presentation is opened to the wider community, including men, and was noted by City staff as being a very popular event.



Welcoming Week

The City of Bellevue partners with other cities and organizations in East King County for Welcoming Week, which brings together new immigrants and long-term community members in a spirit of unity, education and celebration through sharing of cultural traditions, art, dance and community.



Benchmarking

Benchmarking

Introduction and Purpose of Benchmarking

- As part of the business planning for this assignment, we conducted research and analysis related to nearly 40 cultural facilities, with key examples summarized in the chart to the right.
- It is important to note that benchmarking has several uses within any market analysis or business planning assignment, and it is not necessary nor possible for the exact mission of comparable facilities to be the same as the concept being studied.
- The benchmarking analysis serves to establish parameters for facility operations, costs, funding, programming, size, and revenue model. While very few of the comparable facilities examined were specifically cross-cultural centers in the same context as the proposed facility in Bellevue, important metrics, ratios, and lessons can be understood from these examples.
- A key focus of this benchmarking exercise was to establish the range of possibilities with respect to operating models and understand possible roles for the public agency, nonprofit, community, private development community, and others as relevant. The information learned from such case studies related to other cultural and community centers can be very useful, even if specific mission statements are different.

City Funded Cultural Centers

- City of Dallas cultural centers (4 examples), Dallas, TX
- Chicago Cultural Center, Chicago, IL
- Greensboro Cultural Center, Greensboro, NC
- Asian American Resource Center Austin, TX
- City of Los Angeles Department of Arts & Culture facilities, Los Angeles, CA
- City of South Fulton Arts Centers, South Fulton, GA

Hybrid Cultural Centers

- City & County of San Francisco Cultural Centers, San Francisco, CA
- House of Pacific Relations, San Diego, CA
- Randall Museum, San Francisco, CA
- Plaza de Cultural Y Artes, Los Angeles, CA
- Geneva Car Barn & Powerhouse, San Francisco, CA

Other Models

- Culture Shed, New York, NY
- Privately owned / nonprofit cultural centers, multiple locations
- Samuel Kelly Ethnic Cultural Center at University of Washington, Seattle, WA
- Cross Cultural Center, Chapman University, Orange, CA
- Southeast Community Center, San Francisco, CA
- Chinatown Media and Arts Collaborative, San Francisco, CA

Multi-Tenant Facilities

- David Brower Center (Berkeley, CA)
- Non-profit Enterprise at Work, Inc. (Ann Arbor, MI)
- Arts Factory Building, Vancouver, Canada

Benchmarking – City Funded Cultural Centers

City of Dallas Cultural Centers

Overview , Development History and Physical Characteristics

- The City of Dallas Office of Arts and Culture (OAC) is the custodian of nineteen city-owned cultural , which includes four cultural centers – the Latino Cultural Center, the Oak Cliff Cultural Center, South Dallas Cultural Center and the Bath House Cultural Center.
- The Department of Arts and Culture also has a Funding Program division that is dedicated to providing funding to eligible artists, non-profits and Dallas residents who apply for grant funding.
- Each cultural center varies in space type, development history and level of capital expenditure required:
 - **Bath House Cultural Center** - A 10,640 square foot facility located in an art deco building that was renovated to become a cultural center in 1981. The center includes a 116-seat theater, two gallery spaces, the White Rock Lake Museum, and a number of multipurpose spaces.
 - **Latino Cultural Center:** This 27,000 sq. ft. multidisciplinary arts center was built through a public/private partnership and features a visual arts gallery, an outdoor plaza and courtyards, the 300-seat Oak Farms Dairy Performance Hall, and supporting spaces.
 - **Oak Cliff Cultural Center:** This 5,000 sq. ft. storefront was redeveloped into a community arts center with space for dance and music classes and a gallery/multipurpose room for exhibitions, lectures and other cultural events in 2010.
 - **South Dallas Cultural Center:** This 24,000 square foot facility opened in 1988 and was extensively renovated in 2008. It offers it features a 120-seat black box theater; a visual arts gallery; studios for dance, two-dimensional arts, ceramics, printmaking and photography; and a full-service digital recording studio. This center focuses on highlighting art from the African Diaspora. The development of this center was led by key individuals in the African-American community, who encouraged the City of Dallas to develop this center at a cost of \$1.5 million.

Programming

- Programming varies widely at each center and includes programming such as touring and permanent exhibitions, workshops, art, music and dance classes, summer camps, cultural festivals, lectures and indoor and outdoor events.



Benchmarking – City Funded Cultural Centers

City of Dallas Cultural Centers

Owner, management, Operating Structure

- The OAC directly operates all of the four noted cultural centers. However, the City also has other cultural facilities with varying operational structures, some are operated through private/public partnerships with non-profit arts and cultural organizations with long-term management or operation agreements approved by City Council.
- Each cultural center has a non-profit support group, such as the Friends of the Bath House Cultural Center, and other similar “Friends of” groups.

Financial

- In 2011 the City of Dallas conducted a feasibility study to understand the cost of developing a new building to house and Asian American Cultural Center. At that time the estimated cost for a 44,000 square foot facility was \$22 million, excluding land acquisition costs as a site had not been identified. It was estimated that this center would have an annual operating budget of \$1 million and \$250,000 in annual earned revenue, requiring \$750,000 per year of contributed income. As of April 2022, this project has not progressed from the planning stage.

Policies

- Policies for private facility rentals vary, for example the Latino Cultural Center is available to rent only to non-profit organizations that share the Center’s mission of promoting Latino art and culture. The South Dallas Cultural center offers rental space at a discounted rate to non-profits but does require an application process and the event must be approved by the Center’s staff

Lessons Learned

- The development and operation of these cultural centers is City-funded, however, the impetus for development came from organized individuals within the community.



Bathhouse Cultural Center



South Dallas Cultural Center

Benchmarking – City Funded Cultural Centers

Chicago Cultural Center, Chicago, IL

Overview and Development History

- The Chicago Cultural Center does not limit itself to any one culture or group of people, and instead brings together international, national, regional and local artists, musicians, and performers for free events open to the public.
- Opened in 1897, the Chicago Cultural Center is the nation's first free municipal cultural center.

Programming

- Programming is mainly visual art and performance based. Exhibitions last several months at a time.

Physical Characteristics

- This five-story historic landmark building includes office spaces, several banquet halls, meeting rooms, exhibition spaces.
- The main hall has a capacity of 700. The Gar Hall, 550. The Gallery has a capacity of 800. Several meeting rooms with capacities of 80-100 each.

Owner, management, Operating Structure

- The Chicago Cultural Center is managed by the Chicago Department of Cultural Affairs and Special Events.
- The facility is also the headquarters for the Chicago Children's Choir as well as the offices for the Cultural Affairs department.
- The iconic, historic landmark space is popular as a venue for high end events. MB Real Estate provides events management for the center and the City does not handle the logistics of event rentals.

Financial

- The renovation began on the historic building in 2021 and was made possible by private grant of \$15,425,000 from a confidential donor.
- The mission of the center is to be the “People’s Palace” and private facility rentals fees help support free public programming.



Benchmarking – City Funded Cultural Centers

Greensboro Cultural Center, Greensboro, NC

Overview and Development History

- The Greensboro Cultural Center is a City-owned and operated facility that provides spaces for non-profit arts organizations and public art galleries.

Policies

- The City-led Creative Activation Partners (CAP) program directs the usage of many shared spaces in the Greensboro Cultural Center by offering low-cost space at the Greensboro Cultural Center. This program was designed in response to strategies laid out in the City's Cultural Plan, including:
 - Identify culturally specific and emerging arts/cultural organizations and develop an initiative supporting their growth, resilience, and programmatic reach.
 - Examine existing policies and procedures for residency/usage of space in Greensboro Cultural Center and refine to create opportunities or greater and more equitable access.
- Spaces offered through the CAP program are deeply discounted but require the organization to go through an application process in order to rent the space.

Physical Characteristics

- The center offers with galleries, studios and performance spaces.

Owner, management, Operating Structure

- The Center is owned and operated by the City of Greensboro offers facility rentals non-profits and arts for events and exhibitions.
- Additionally, the center includes rentable office space for a total of 18 non-profit arts groups, including the Greensboro Ballet Group, Greensboro Community TV, the Greensboro Opera, the Greensboro Symphony, North Carolina Folk, and Casa Azul.
- The Center also offers rentable gallery space for permanent art galleries with rotating exhibitions.

Financial

- The Parks and Recreation Department oversees the Cultural Center, and all operating and facility costs are borne by the City.
- The City provides a \$1/year rent agreement for 15 of the arts and cultural organization tenants at the Greensboro Cultural Center.



Benchmarking – City Funded Cultural Centers

Asian American Resource Center, Austin, TX

Overview and Development History

- In 2003, the Network of Asian American Organization, a consortium of 15 Asian cultural organizations, was the driving force behind the establishment of the Asian American Resource Center (AARC) through a City Ordinance and followed through with the creation of a community-led 2006 Master Plan.
- The Asian American Resource Center opened in 2013 and was made possible through an Austin voter-approved 2006 Bond Package for \$5 million with a \$750,000 investment from the U.S. Department of Commerce's Economic Development Administration. Members of the local Asian American Pacific Islander community contributed pro-bono services for the design.
- AARC's mission is to create a space of belonging and healing for Asian American communities in Austin and beyond.

Policies & Programming

- The center offers senior programming, exhibits, live performances and private facility rentals.

Physical Characteristics

- AARC is situated within a 15-acre site and includes a gallery space, classrooms, offices, ballroom, kitchen space and an outdoor meditation garden and programmable space.
- Currently the facility is studying the possibility for expansion through the addition of a 200- to 400-seat live performance theater, associated programmatic spaces, parking stalls, and site improvements.

Owner, management, Operating Structure

- The Center is owned by the City of Austin and operated by the City's Parks and Recreation Department.

Financial

- The Center is funded through City funding mechanisms. The Phase 2 expansion project is supported by \$7 million in bonds approved by Austin voters as part of Proposition B of the 2018 GO Bond Election. This expansion is estimated to cost \$15-\$20 million and the City and the full budget for the expansion has not been identified yet.
- Although the center is primarily funded by the City, they have revenue generating programming, such as summer camps and live performances, as well as private facility rentals.



Benchmarking – City Funded Cultural Centers

City of Los Angeles Department of Arts and Culture

Overview and Development History

- The City of Los Angeles Department of Cultural Affairs (DCA) owns 22 cultural centers, all of which focus on performing or visual arts.
- The largest complex that is managed by DCA is the historic Barnsdall Art Park, which contains five of the cultural centers - the Los Angeles Municipal Art Gallery, Barnsdall Gallery Theatre, the Hollyhock House, a Frank Lloyd Wright's home, Barnsdall Arts Center and Barnsdall Junior Arts Center.

Physical Characteristics

- The centers range in size, capacity and purpose. The majority are located in repurposed buildings, such as historic homes or historic movie theatres.

Owner, management, Operating Structure

- The City of LA owns all of the facilities, however, some of the art centers are operated and managed by non-profit organizations and six arts centers and five performing arts venues are managed by the City.

Policies & Programming

- The focus of the City's cultural centers are visual and performing arts, rather than a focus on cross or multi cultural interactions. However, the arts that are showcased or taught may be specific to one culture.

Financial

- The financial structures vary, some centers were funded by City funding mechanisms, such as Prop K, which funds the City's park and recreational facilities, while others focus on earned revenue and fundraising efforts by non-profits,
- In the City's FY 2019/2020 it was noted that the City invested \$17.8 million in the arts and a portion of that investment is in the cultural centers.



Benchmarking – City Funded Cultural Centers

City of South Fulton Arts Centers, Georgia

Overview and Development History

- Fulton County Department of Arts and Culture operates three art centers, which provide art instruction for all ages and most disciplines including visual art, dance, theatre, music, multi-media, creative writing and quilting. The centers also produce arts and cultural events throughout the year including exhibitions, plays, concerts, poetry readings, book-signings, dance concerts and many others.
- The City of South Fulton purchased two arts centers, South Fulton Arts Center and Southwest Arts Center, from Fulton County in 2019, two years after the City of South Fulton was incorporated. It was agreed upon by the County that the City would purchase these art centers after incorporation.

Physical Characteristics

- South Fulton Arts Center offers a 200-seat theatre that includes a fully equipped stage, classroom spaces and a pottery studio
- The Southwest Arts Center is located on a 27-acre campus and offers the following spaces, all of which are available to rent, black box theatre, box office, visual art classrooms, dance studio, gallery space, lobby, music room, performance theater, scene shop, and a kitchen.

Owner, management, Operating Structure

- During the transition the County agreed to pay the salaries six full-time and 25 part-time employees for three months, and the County continued to offer some classes during the transition. The center’s employees had the opportunity to apply for jobs with the City.

Financial

- The City of South Fulton purchased both arts centers from Fulton County for a combined \$3,210, or \$100 an acre.
- The City of South Fulton funds these arts centers through general fund dollars and receives earned income from facility rentals and programming.



Southwest Arts Center



South Fulton Arts Center

Benchmarking – P3 Cultural Centers

Culture Shed, New York, NY

Overview and Development History

- The Shed is a cultural center in Manhattan’s Hudson Yards development that opened in April 2019 after a decade of development.
- This is considered a cultural anchor of the Highline development.
- The see themselves a new type of cultural organization that crosses artistic discipline and the goal is to create arts organizations that can produce a range of art types, from visual to performing arts and everything in between. They wish to enable artists to think ambitiously about projects without infrastructure constraints.
- The organization itself came about as part of the Bloomberg’s administration of the redevelopment of the West Side, before the Highline and before Hudson Yards through a private – public partnership. They saw the Highline as the backbone of the development and wanted to have strong cultural anchor for the Highline as the Whitney was anchor at the south, wanted to create a new organization for the north.
- The city put tother a Task Force that included dozens of leaders of cultural organizations and they worked on this for 15 years.

Physical Characteristics

- The building has four main spaces, including two 12,500 square foot galleries that are flexible black box spaces, a 13,000 square foot theatre with 500 collapsible seats and 20,000 square foot hall that is used for large scale events such as concerts and galas.

Owner, management, Operating Structure

- This is a public-private partnership that came out of an economic development model for the City and the Shed’s chairman was the former head of the NYC Economic Development Department.
- The City does not provide funding for operations and the organization is run by the Board which raises the money for operating costs.



Benchmarking – P3 Cultural Centers

Culture Shed, New York, NY (cont.)

Financial

- The development costs were \$475 million – the City funded \$75 million, Michael Bloomberg donated \$75 million, and the remaining funds were raised from private donors.
- Their initial operating budget was \$36 million but that was not feasible and was reduced to \$18 million.
- They currently do not have an endowment but they wish to develop one in the future.
- The current sources of earned revenue are from the box office and space rentals. Their goal is to have earned revenue account for 40 percent of revenue in a stabilized year.

Programming

- The program is balanced between visual and performing arts. In order to meet earned revenue goals, they will likely need to transition to a program with more performing arts as the earned revenue potential is higher for this type of art.

Lessons Learned

- It was noted in interviews that without Michael Bloomberg’s financial support and advocacy this facility would not have been built. It is necessary to have a person or an organization that has the ability to fund and influence in order to move a large-scale cultural development project forward.
- A center cannot be all things to all people, a clear mission needs to be developed in order to truly begin a fundraising campaign.



Benchmarking – Privately Owned/Non-Profit Cultural Centers

Multiple Locations

- There are countless examples of privately owned cultural centers through out the United States.
- The development and operating models vary widely but typically are owned and operated by a non-profit organization . However, can also be developed by a corporation or individual and operated as this entity chooses.
- Many of these buildings are decades old and have been owned and operated by the non-profit for many years.
- Often the emphasis for these cultural centers is on private facility rentals in their banquet hall space, for specific cultural events as well as non-culturally specific rentals by the public.
- These cultural centers range widely in the quality of the facility, programming availability and type and financial structure.



Benchmarking – University Cultural Centers

Samuel Kelly Ethnic Cultural Center - University of Washington, Seattle, WA

Overview and Development History

- The Black Student Union protests in 1968 led to the creation of the University's Office of Minority Affairs & Diversity. The office opened the Samuel Kelly Ethnic Cultural Center in 1971.
- In 2013, after years of negotiation, the center was reopened in a newly constructed facility.
- This is the largest and oldest college cultural center in the United States.

Programming

- The Center offers resources and opportunities available to students including student advising, organizational development, personal growth, and referrals to different departments and programs.
- The Center serves nearly 90 student organizations and the use the space for crafts, performances, cooking, meetings and informal gatherings.

Physical Characteristics

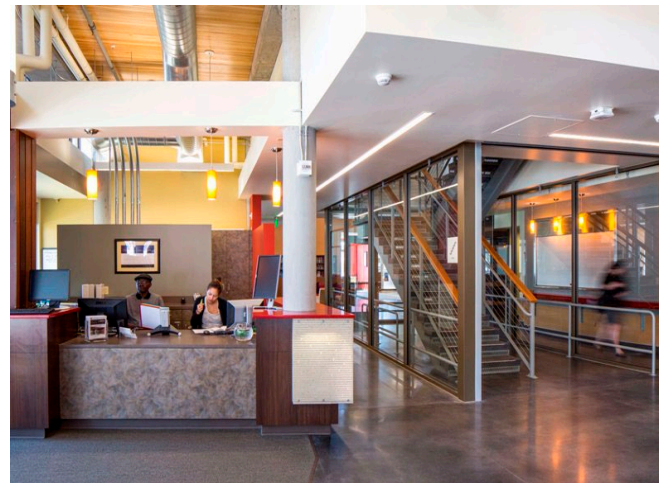
- Three-level structure that includes 25,000 square feet of study and meeting spaces, computer lab, cultural conference rooms, multipurpose rooms, dance studio, a social justice library, wellness room, Leadership without Borders Center.

Owner, management, Operating Structure

- The Center is owned and operated by the University of Washington through the Office of Minority Affairs and Diversity.

Financial

- The development of the new facility cost \$15 million in 2013 and was funded by student fees.



Benchmarking – University Cultural Centers

Cross-Cultural Center – Chapman University, Orange, CA

Overview and Development History

- The Cross-Cultural Center is designed to be accessed by all Chapman students in order to gain greater insights into their own identity, develop a stronger sense of empathy for others' identities, and use their learning to help create a more positive and inclusive on-campus community.
- A space within the student union space, Argyos Forum, was dedicated to the Cross-Cultural Center in 2017.

Programming

- Cross-Cultural Center programs, resources, and services are designed to cultivate students':
 - knowledge of one's own identity, culture and biases,
 - empathy for individuals different from themselves,
 - connection to the Chapman community,
 - understanding of the positive influence of a diverse campus on student learning and growth, and
 - capacity for allyship.
- Examples of programs led by the Center include Cultural Graduation Ceremonies, a ceremony in addition to the official university commencement that honors students from specific underrepresented cultures. They also plan Heritage Month celebrations for specific underrepresented, pre-orientation programs, mentorship programs and retreats, among other programs.

Physical Characteristics

- The Cross-Cultural center has a space in the student union that consists of four meeting rooms with specific themes. When the Cross-Cultural Center was established, Chapman University committed to changing one room theme annually in an effort to ensure that the representation of student communities evolve and that the facility reflects as many of the identities and cultures reflected among students as possible.
- Each meeting room showcases art and items specific to their themes. The current rooms and themes are the following:
 - Perseverance Room - Asian, Pacific-Islander, and Desi American theme
 - Respect Room - LGBTQIA theme
 - Resilience Room - Middle Eastern Theme
 - Hope Room – Black/African American Theme

Owner, management, Operating Structure and Financial

- The Center is owned and operated by the University and funded by student fees.



Benchmarking – Hybrid Cultural Centers

City of San Francisco Cultural Centers

Overview and Development History

- The San Francisco Arts Commission is responsible for community-based Cultural Centers, which are comprised of four City-owned facilities and three virtual Cultural Centers. The physical facilities include African American Art and Culture Complex, Bayview Opera House Ruth Williams Memorial Theatre, Mission Cultural Center for Latino Arts, and SOMArts.
- The Center facilities are available for rent, both at discounted and market rate prices depending on the user organization type (e.g. non-profit, corporate, etc.) and offer free or low-cost performances, gallery exhibits, and classes.

Physical Characteristics

- The facilities that house the cultural centers in San Francisco were not developed from the ground up by the San Francisco Arts Commission, they are all spaces that have been renovated to accommodate the needs of a cultural center
 - **African American Art and Culture Complex** – 34,000 square foot facility with three-floors, a 210-seat theater, a gallery, dance studios, and the multi-purpose Hall of Culture.
 - **Bayview Opera House** - 14,000 square foot Historic Landmark facility with a 300-seat theater.
 - **Mission Cultural Center for Latino Arts** - 33,000 square foot facility with four floors, a 150-seat theater, two galleries, dance/music/and art studios.
 - **SOMArts** – Former industrial warehouse that is now a 26,000 square facility with two floors, a 350-seat theater, two galleries, dance/ceramic/print studios, and three classrooms.

Financial

- The Cultural Center Endowment that the Commission manages is funded by Prop E through hotel tax revenue.
- The virtual facilities receive \$125,000 in funding per year and the physical facilities receive between \$400,000 to \$600,000 per year from the Commission.
- The non-profits pay for utilities and janitorial services from the City. Sometimes the non-profit tenants will receive money from the Commission for small tenant improvements, such as when a roof leaks or a window breaks, but if major capital improvement projects are needed these are paid for from the City's capital budget.
- The non-profits also seek grant funding to bridge the gap between revenue and operating expenses.



Benchmarking – Hybrid Cultural Centers

City of San Francisco Cultural Centers (Cont.)

Owner, management, Operating Structure

- Each cultural center is housed in a City-owned building but operated by a non-profit arts organizations that provide cultural and arts programs. The non-profits pay an annual token rent of one dollar to the City.
- Each non-profit is a 501©3 entity with their own staff, including fundraising staff to work on securing non-City related grant funding, and a board of directors.
- Some of the non-profits have subtenants within their facilities and have worked out this leasing structure within their agreement with the Commission.
- The City has a lease agreement with the non-profit tenant as well as grant agreement as a funder. These are two separate but connected agreements, you cannot have a lease without the grant agreement, which has performance metrics. The performance metrics that the City monitors through the grant agreement are:
 - The number of artists that are paid by the non-profit (supporting artists is part of the Commission's mission)
 - The number of community-serving events
 - The total number of audience members

Policies

- The centers all have a lease on their space with the Arts Commission and also a grant agreement with the non-profits as a funder. These are two separate but connected agreements, a center cannot have the lease if you don't have the grant agreement (i.e. if you don't perform on the grant deliverables you lose your site).
- The key performance metrics that the Arts Commission monitors in the centers annually are the number of artists who get paid, number of community events, number of audience members served. The Commission is very interested in supporting local artists which is why they closely monitor how artists are being paid.
- The centers prioritize renting space to other non-profit organizations by offering a reduced rental rate.

Lessons Learned

- Have a major tenant to activate the space and it is typically this tenant's programming that will draw an audience.
- Have an organization that is the master lease holder and lease to several aligned organizations, whether it's programmatic etc, an anchor org will typically play this role.



Benchmarking – Hybrid Model

House of Pacific Relations, San Diego, CA

Overview and Development History

- The purpose of the House of Pacific Relations, International Cottages and its members is to create a spirit of understanding, tolerance and goodwill among the various national and ethnic groups represented in the community
- The House of Pacific Relations (HPR) in San Diego’s Balboa Park is a consortium of ‘houses’ representing 32 cultures from across the world. HPR focuses on promotion of these cultures through music, dance, arts/crafts, and food. It identifies as the largest multicultural organization in the United States.
- The original houses were first built in 1935 during the California Pacific International Exposition as part of a plan to promote tourism and support the economy in San Diego.

Programming

- Special events and outdoor events on the lawn are held every Sunday between March and November.
- HPR sponsors two major festivals annually, the Ethnic Food Fair and the International Christmas festival, as well as a youth service program.
- Individual cottages are open to the public once a month, while special tours for groups and fieldtrips can be arranged.

Physical Characteristics

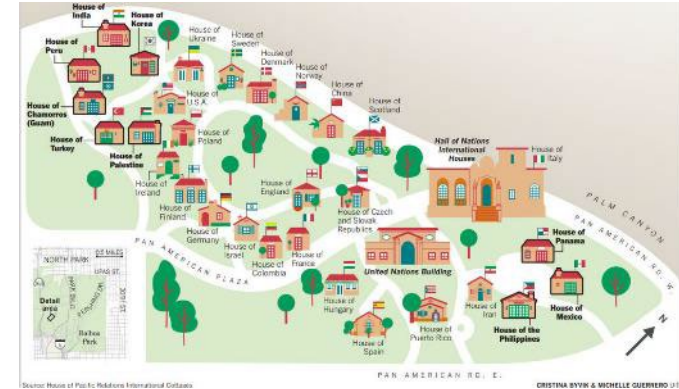
- Small cottages that focus on one or two cultures, surrounded by outdoor, programmable event space.

Owner, management, Operating Structure

- The House of Public Relations is a non-profit consortium and the HPR cottages are located within Balboa Park, which is managed by the San Diego Parks and Recreation department.
- HPR itself is a non-profit organization and relies on volunteers and donations. The non-profit is also co-sponsored by the City of San Diego Parks and Recreation Department.

Financial

- Currently, HPR is building nine new cottages at a cost of \$3.5 million. The California’s Department of Parks and Recreation local assistance grant program gave \$400,000 to the development of these new houses and \$350,000 was contributed by the City of San Diego. The remaining funds are being raised through fundraising efforts by the non-profit.



Benchmarking – Hybrid Model

Randall Museum, San Francisco, CA

Overview and Development History

- The Randall Museum was founded in the 1930s, relocating to its current site in 1951. The Friends of Randall Museum (Friends) was subsequently incorporated in 1957. In its first 35 years, the Friends of Randall Museum had a targeted focus as a small community group providing low-cost events.
- In 1979, the focus was expanded to increase programmable spaces and options. The organization supplemented staff resources by hiring contractors to provide additional programs.
- In 1999 the City and County charter was amended, which required a more formal structure and assigned roles and responsibilities.
- Today, the Friends offer 100+ classes, field trips for San Francisco Unified School District students, and free family programs.

Financial

- Today, the City of San Francisco Department of Recreation and Parks manages the site, with the Friends tasked with funding, support services and strategy development. The Randall Museum has an annual budget of \$500,000 -750,000.
- As funding options evolved, Friends has taken a greater role in the identification of and application for funding sources – both from the City and other State sources.
- In the 1970s, Friends was bequest \$300,000, which through investments has given the organization a financial cushion that can be used for fiscal emergencies and major capital projects.

Policies

- In 2003, Friends developed an MOU with the City and County, including roles, responsibilities, funding and financing arrangements. Also includes, future managerial growth, accountability metrics, and rental requirements.

Other Notable Facility Models

- Friends has two full-time staff and three part-time staff, 2-3 instructors, and several contractors to support with operations. Parks and Rec has seven staff covering program curation, coordination, animal care, front desk and facility coordination.
- Friends is committed to the maintenance of the free facility concept, a shift from this would require a new model.



Benchmarking – Hybrid Model

Plaza de Cultura Y Artes, Los Angeles, CA

Overview and Development History

- Plaza de Cultura Y Artes opened in 2011 as a museum but is now considered to be a cultural events center that celebrates Mexican culture with a museum component.
- The museum includes a permanent exhibition about the history of Mexicans and Mexican-Americans in the City of Los Angeles and also features several temporary exhibitions.
- This project was championed by County Supervisor, Gloria Molina, who spent many years working to acquire the land and the dilapidated historic building that would become LA Plaza.
- The County gave \$32 million in order to develop La Plaza, \$14 million of which came from Supervisor Molina's discretionary funds.
- Prior to COVID, La Plaza had a robust programming schedule with over 100 events that ranged from cooking classes and film screenings to discussions about gentrification and council elections.

Physical Characteristics

- A 2.2-acre campus with a five-story historic building, an adjacent one-story building and landscaped programmable outdoor space with a stage and an outdoor edible teaching garden.
- Their rental spaces include indoor conference space, open indoor area for cocktail receptions and multiple outdoor spaces for tented or non-tented events.

Owner, management, Operating Structure

- La Plaza, a 501c3 non-profit, runs the facility and programming and has a contract with LA County in which the County agrees to provide maintenance and operation of their facility, including staff salaries.
- The facility and land is owned by LA County and the non-profit organization has a lease agreement with the County.
- La Plaza offers private facility rentals as an additional revenue stream, however, their rentals structure is mission-driven. The Director of Rentals and Partnerships negotiates facility rentals with non-profit organizations to arrange discounted rental agreements on a case-by-case basis.
- The County Department of Arts and Culture provides grant funding annually for an intern position.

Financial

- The operating budget (2019) is \$3.4 million.
- In 2019 the revenue from private facility rentals was \$571,000, other sources of earned revenue include ticket sales, membership dues, ticketed events and retail sales.



Benchmarking – Hybrid Model

Geneva Car Barn & Powerhouse, San Francisco, CA

Development History

- The Performing Arts Workshop took tenancy of the City-owned, historic Geneva Car Barn & Powerhouse in January 2022.
- This adaptive reuse project was developed to be a community arts space and will include programming and low-cost facility rental options.
- There has not been much demand for the space yet due to COVID and the fact that they have not started marketing the space yet
- The Performing Arts Workshop is a 55-year-old organization. All their programming is arts education with partners, such as with the schools, YMCA. They are an arts education provider and plan to teach all types of performing arts, digital media arts, instruments, spoken word, etc. at this space.

Physical Characteristics

- The main open space is about 50 feet long and 30 feet wide, its like a small auditorium/gym. There is also an admin box, a small lobby and a catering kitchen. They are installing a sprung dance floor soon.
- Capacity is 220 standing and 100 seated.

Owner, management, Operating Structure

- The City owns the building and Community Arts Stabilization Trust (CAST) is the long-term tenant. CAST holds 10-year sublease agreement with the Performing Arts Workshop.
- The relationship with the building maintenance is still being figured out. Currently, CAST is responsible for large capital improvements and Performing Arts workshop is responsible for everyday issues, things a clog in a drain or something that breaks while they use the space.
- Insurance on the building and the HVAC system is CAST's responsibility.
- Currently, there are four FTE staff members and when they scale up to have a full rental business they will hire two part time people, one person will focus on event rentals and one person to focus on internal programming.



Benchmarking – Hybrid Model

Geneva Car Barn & Powerhouse, San Francisco, CA (cont.)

Financial

- Operating costs of the building are \$80,000 per year which includes rent, a portion of utilities (the remainder of utility costs are paid by SF Rec and Parks), air filters, cleaning, pest control, waste, internet and insurance. These are just the fixed costs and do not include staff time or marketing costs.
- Performing Arts Workshop pays the property taxes but they are reimbursed for this by CAST.
- Rental rates are still being figured out, will likely be \$30 per hour for weekday meeting space and \$2,500 for eight hours on a Saturday and \$1,500 for a weekday rental.

Policies

- Due to being a City property the contact to rent space is onerous (at least 45 pages) which makes the space less accessible, which is detrimental to the mission to be an accessible space for facility rentals.
- Part of their mission is to be a low-cost facility rental space but during the development process they spoke with the other rental facilities in the area and promised not to try to poach users from the other low-rent facilities in the area, which include I.T. Bookman Community Center and San Francisco City College.

Development Lessons Learned

- Having a non-profit in the space doing the contracting for rentals does not allow people to circumvent the City rental system, the process is still the same.
- It will take a while after opening until they are able to have a stabilized rental operation that works well with their own programming. This requires the building to be open for awhile and understand demand, they estimate at least three years. This makes it difficult to determine feasibility.



Benchmarking – Multi-Tenant Facilities

The David Brower Center, Berkeley CA

Development History

- The David Brower Center was established to promote Environmental and Social Action through art, education, and community engagement. The Center was completed in 2009, as part of the Oxford Plaza development site.

Physical Characteristics

- The 49,500 square foot center offers a split of uses including 33,100 square feet of office space, 8,500 square foot restaurant of conference space, and a 3,200 square foot restaurant. The facility also includes a reception area, auditorium, meeting spaces, gallery space and an outdoor terrace.
- The Center is accessible via BART, as well as other public and active transportation modes. There is no dedicated parking, which helped lower development costs.

Owner, management, Operating Structure

- Oxford Street Development LLC was formed in 2003, to develop the Center and the Oxford Plaza. The Center is a 501(c)3 non-profit organization which forms part of the LLC. Once the Center was developed, it was master leased to The David Brower Center.
- The Center is managed by a Board of Directors, employs a range of staff to support operation and management of the center, outreach to existing and new potential tenants, and fundraising activities for operation.
- Office space is intended for non-profit uses, with a focus on environmental issues.



Benchmarking – Multi-Tenant Facilities

The David Brower Center, Berkeley CA (Cont.)

Financial

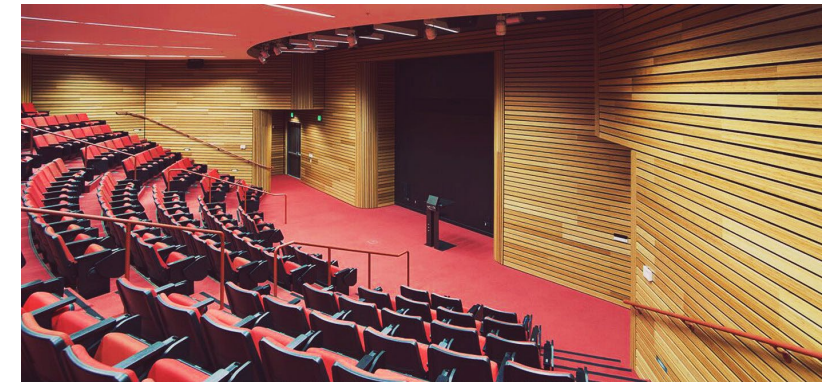
- The Bower Center was constructed for approximately \$29 million, paid through a combination of bank financing, program related investment loans, Section 108 Loan, New Market Tax Credits, charitable contributions, and interest income during construction.
- Profits generated through the Center and the retail component are used to cover the master lease repayments. The Center was projected to generate approx. \$1.4 million per annum through office rental, restaurant income, and conference center operations. The revenue covers the \$770,000 in operating costs and the \$600,000 in master lease repayments.

Policies

- Tenants should be aligned with the Center's core mission related to environmental and social action, as the space is intended to create community for like minded people and organizations.

Lessons Learned

- Leveraging private partners to efficiently manage the construction of the physical space allows for time and cost efficiencies to be achieved. Integrating the development of a non-profit center into other new development supports amenity provision for users. The building should reflect the mission of the organization. A diversity of offerings and spaces supports tenant and user interest in the space.



Benchmarking – Multi-Tenant Facilities

non-profit Enterprise at Work, Inc. (NEW), Ann Arbor, Michigan

Development History

- The Center, built in 1993, was designed to replace an existing junkyard site with a new and valuable community asset for the surrounding neighborhoods. The Center offers office spaces, shared workrooms, meeting rooms and some basic kitchen amenities. The Center also offers educational programs.

Physical Characteristics

- The 11,000 square foot Center provides mainly administrative, non-profit functions, hosting around 20 different organizations/groups, including startups, arts and culture, social services and environmental agencies.

Owner, management, Operating Structure

- NEW was founded by the McKinley Foundation, in 2003 to own, manage and operate the NEW Center. The NEW Center trains new board members and matches them with 501(C)3s looking for new trustees. NEW also provides an IT and computer program that is used by 83 agencies and 1,500 workstations across southeastern Michigan.

Financial

- Costs were initially covered through a 10 percent reserve fund built through the renting of office space, throughout the first decade of operation. Programs were often offered free, using donations and volunteers to run them. NEW established the non-profit Consulting Consortium with grant funding from W. K. Kellogg Foundation, which also relied on grant, donations and volunteer time in the beginning.
- In 2004, NEW launched a new financial model – Fee-for-Service. non-profits were to begin paying a fee for the onsite training. Grants and donations were used to ensure the costs were low enough to be accessible to everyone. The programs were scalable which support growth.
- NEW continued to diversify its revenue streams and expanded to outside southeastern Michigan. New services included new IT support and expanded back-office support programs. Fees for the services were tiered to reflect size/ability to pay. As IT and need evolved, NEW invested reserves in growing its innovative service areas. New fixed support rate fee structures were established. NEW launched a public-private partnership with ZingTrain aimed to expand a thinning non-profit leadership pipeline through training and education.
- NEW launched a partner program in 2003 that was aimed to leverage early relationships developed with large corporate donors, to create long-term donors, these partners form a key and reliable part of NEW's operating gap.

Lessons Learned

- Building on specific strengths to expand and diversity revenue streams beyond operating the non-profit asset creates a strong base for future operations and opportunities for growth. Building, maintaining and leveraging partner relationships can present more stable donor revenue streams and present opportunities for diversification. Consider how the non-profit can invest in activities that create long-term return opportunities, like training of non-profit leaders, to create a deep pool of committed partners.



Benchmarking – Partnering Organizations/Multi-tenant Arts Factory Building, Vancouver, Canada

Development History

- In response to rising property and rental prices, the City of Vancouver renovated a municipal building to provide new space for artists.
- EKP Ltd (GNW Scene Shop) were looking for a new location for their activities. In order to access necessary funding, a non-profit was established (the Arts Factory), but did not register as a charity. The Arts Factory mandate to be a facility developer and lease holder for multi-tenant arts building.
- Federal and municipal funding were secured, though the initial location fell through, this ultimately helped to the Arts Factory to win the RFP to reuse an underutilized municipal building in 2012.

Physical Characteristics

- The project resulted in a 21,000 square foot new shared artist studio, that also made use of a previously derelict WWII-era factory building. It was completed in 2017.
- The space hosts a minimum of 50 people daily, offering office space, fabrication workshop space, painting booth, welding equipment, a share working studio, wood workshops, a prop shop (used by the local movie industry) and a scene shop (anchor and founding tenant) that builds for supports other non-profit arts organizations around Vancouver.

Owner, management, Operating Structure

- Operated as a non-profit. The Arts Factory relies on a strong partnership with the City of Vancouver who provided grant funding for the development, the real estate and political support for the project to progress.

Financial

- Arts Factory provides below market leases and supports 24 self-employed individuals/businesses/artists, 26 full time employees, 30-50 full time and part time jobs, and 150,000 hours of employment of middle-wage income earners per year.

Lessons Learned

- Bringing together a non-profit (with a clear mission) and a local government with a commitment to see the project through creates a powerful partnership, especially when developing a municipal site. Incorporating an anchor tenant that is well connected/embodies the vision for the site, supports the continued growth of new tenants and helps to create continuity. In this case, the anchor tenant was also involved in the redevelopment and was a driving force behind ensuring it was a success.



Benchmarking – Angel Donor

Southeast Community Center, San Francisco, CA

Development History

- In 1969 the San Francisco Public Utilities Commission (SFPUC) announced plans expand the Southeast Water Treatment Plant, which prompted concerned citizens to form a Community Coordinating Council to advocate for the Bayview community, a historically underserved neighborhood, that would be affected by this expansion.
- After a decade of activism, the community won what is now the Southeast Community Center (SECC) as a “mitigation agreement” to offset the plant’s expansion. The agreement was that the center would focus on skills training, educational opportunities, childcare, and recreation for seniors.
- By 2011 the tenants and community had been reporting that the building was underutilized and after an extensive community outreach process it was determined that SECC needed substantial physical improvement and updated programming.
- After initial renovations it was determined that an entirely new building would be necessary and plans for the new center located down the street were started in 2018 and construction began in 2020. The new center will open to the public in 2022.

Physical Characteristics

- The new SECC will be a three-story building that contains a childcare center, high-quality event space, a café run by an outside vendor, lobby/lounge space, offices for SECC staff as well as office space that will be rented to local non-profits, a full catering kitchen, coworking space and room for community meetings, programs, workshops etc.
- The new development also includes programmable outdoor space that can be rented, both picnic areas and sports fields, a play structure and open space.



Benchmarking – Angel Donor

Southeast Community Center, San Francisco, CA

Owner, Management, Operating Structure

- The facility is owned and operated by the SFPUC and the SECC staff are all SFPUC employees.
- Facilities related services such as custodial, landscaping, security, IT services, building engineering etc. are provided by SFPUC.
- The current facility has five subtenants; however, they do not provide programming to the greater community and were not selected as tenants through an RFP process. The new facility will select non-profit tenants for the office spaces and a café operator through an RFP process.

Financial

- The development of the new facility and the ongoing maintenance of the building and on-site programming are funded by SFPUC, a public agency.
- The current SECC building has five subtenants, only one of which pays an annual rent. In the new building space will be rented to non-profits at an agreed upon rate and rent will also be paid by the café operator.

Lessons Learned

- Being entirely owned and operated by a public entity does not allow for the organization to seek grant funding. Although SFPUC provides adequate funding for the operations and maintenance of the facility, there are programming opportunities that would further the center's mission that SECC is unable to pursue due to lack of funding. If a non-profit entity was formed to support the center this organization would be able to seek grant funding.



Benchmarking – Angel Donor

Chinatown Media and Arts Collaborative, San Francisco, CA

Development History

- Chinatown Media and Arts Collaborative (CMAC) was able to secure \$26.5 million State funding to purchase a site for Edge on the Square, which is slated to open in 2024.
- Edge on the Square is being called the state’s first Asian and Pacific Islander (API)-focused destination of its kind for regional visitors and tourists, CMAC hopes to create a fresh narrative of equity and inclusion, fostering greater understanding through the works of artists, performers, activists, technologists and educators.
- CMAC is an unprecedented partnership that formed to establish Edge on the Square. Its founding members include Chinese for Affirmative Action, the Center for Asian American Media, the Chinese Culture Center & Foundation of San Francisco, the Chinatown Community Development Center, Angel Island Immigration Foundation and the Chinese Historical Society of America.

Physical Characteristics

- Edge on the Square will be located at in San Francisco’s Chinatown. The plans include a centralized visitors’ center and a year-round venue for presentations, exhibits, shows and more.

Owner, management, Operating Structure

- Originally, this project started as fiscal sponsorship model, which typically works best for small service organizations.
- Because CMAC wanted to purchase space to develop the Edge on the Square, the loan terms become to complicated with the fiscal sponsorship model as it was unclear what organization would have their name on the title.
- While under this fiscal sponsorship model the organization received a \$2 million grant from City & County of San Francisco, but title requirements under the fiscal sponsorship model became too complicated and the grant money was returned.
- It was decided that the creation of a new 501c3 non-profit was necessary in order to seek the necessary funding. The executive directors of six arts and/or cultural organizations in Chinatown were selected to become the official fiduciary board of the new 501c3.

Financial

- Due to the high-profile fiduciary board of this organization, the group was able to work with State government and earmark \$26.9 million in State funding for this project.



General and Limiting Conditions

- Every reasonable effort has been made to ensure that the data contained in this report are accurate as of the date of this study; however, factors exist that are outside the control of AECOM and that may affect the estimates and/or projections noted herein. This study is based on estimates, assumptions and other information developed by AECOM from its independent research effort, general knowledge of the industry, and information provided by and consultations with the client and the client's representatives. No responsibility is assumed for inaccuracies in reporting by the client, the client's agent and representatives, or any other data source used in preparing or presenting this study.
- This report is based on information that was current as of June 2021, and AECOM has not undertaken any update of its research effort since such date.
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Thank you.