

# WASHINGTON STATE ARTS COMMISSION

NOVEMBER 5, 2009 | PHONE/INTERNET MEETING



WASHINGTON STATE  
ARTS COMMISSION

## MEETING AGENDA - WASHINGTON STATE ARTS COMMISSION THURSDAY, NOVEMBER 5, 2009 – PHONE/INTERNET

*Note: Public comment for each section will be taken prior to action by Commissioners. Schedule and timeline may vary from that listed.*

- 9:30 am            Call to Order – Leann Johnson, Chair
- Roll Call
  - Webinar instructions – Mark Gerth, Communications Manager
- Approve Agenda
- Chair's Report – Leann Johnson – p. 1
- 2010 WSAC Meeting Schedule and Locations – p. 2
- Director's Report – Kris Tucker – p. 3-5
- Budget Reports: FY 2009 Final and FY 2010 First Quarter – p. 6-9
- 10:00 am            Approve Consent Agenda: Minutes of August 2009 WSAC Meeting – p. 11-25
- 10:05 am            Arts in Education – p. 27-28
- 10:20 am            Art in Public Places – p. 29-32
- 10:35 am            Art Jobs Support Program
- Approve Panel Recommendations (Revised) – p. 33-35
- 10:50 am            Governor's Arts and Heritage Awards – p. 36-38
- 11:00 am            Advocacy: 2010 Legislative Session and Beyond – p. 39-43
- WSAC Advocacy Roles and Responsibilities
  - Arts Day 2010 – Tuesday, February 2
  - WSAC Commission Meeting – Monday, February 1
- 11:30 am            ADJOURN

## CHAIR'S REPORT WHAT MATTERS MOST

As I reflect upon recent events impacting the Washington State Arts Commission, it seems important to discuss what it is that matters most in our work. What matters most are *the arts*. After all, we are the Washington State Arts Commission and "*We envision a Washington where the arts are thriving and celebrated throughout the state – woven into the fabric of vital and vibrant communities*" (WSAC Vision).

That said we must then pose the question of, "What matters most in the work that we are charged to do as Commissioners, as it relates to the arts? What is it that constitutes our *content*?"

Our content is vision. Our content is policy. Our content is strategy. Relating to that content, our role is oversight, advocacy and leadership.

As we approach this upcoming year and this pending legislative session, we must anticipate not only this session, but those to come; and determine how is it that the Washington State Arts Commission and we as Commissioners can be of the greatest service to the state of Washington and its communities of people.

This was the focus of the Interim Committee's recent meeting, and has resulted in a reshaped agenda for our November 5 Commission Meeting. This will be our first meeting conducted by phone and internet. Staff will be briefing the Commission on some key program areas, and we will be preparing for the upcoming legislative session and related advocacy roles.

Be sure to review the instructions for participating in this webinar meeting.

A handwritten signature in black ink that reads "Leann Johnson". The signature is written in a cursive, flowing style.

Leann Johnson  
October 2009

# WASHINGTON STATE ARTS COMMISSION

## PROPOSED 2010 Meeting Schedule and Locations

DATES	TIMES (ANTICIPATED)	LOCATION
<p>Monday, February 1</p> <p>(Note: Arts Day is Tuesday, February 2)</p>	9 am to 4 pm	<p>Olympia</p> <p>Coach House at the State Capitol Museum</p> <p>211-21<sup>st</sup> Avenue SW</p> <p>Olympia, WA 98501</p>
<p>March</p> <p><i>date to be determined</i></p>	9:30 to 11:30 am	Conference Call
Wednesday, May 12	9 am to 4 pm	Seattle
<p>Wednesday, August 4 and Thursday, August 5</p>	<p>Wednesday: Noon to 5 pm</p> <p>Thursday: 8:30 am to 12:30 pm</p>	<p>Maryhill Museum,</p> <p>Goldendale</p>
<p>Thursday,</p> <p>November 4</p>	9:30 to 11:30 am	Conference Call

## DIRECTOR'S REPORT

*The Washington State Arts Commission cultivates a thriving environment for creative expression and appreciation of the arts for the benefit of all.*

### NATIONAL ENDOWMENT FOR THE ARTS

Once every three years, WSAC is required by the National Endowment for the Arts (NEA) to submit an application for the State Partnership Agreement; this is the basis for our NEA grant. Our application was submitted this month and will be reviewed by an NEA panel in early 2010. This year, we posted our entire application packet on our website ([www.arts.wa.gov](http://www.arts.wa.gov)).

Congress is now negotiating the NEA budget for fiscal year 2010. The US House has approved a proposal to fund the NEA at \$170 million; the Senate has approved a proposed \$161 million (the level sought in President Obama's proposed budget). Currently, the NEA budget is \$155 million.

NEA Chairman Rocco Landesman was confirmed by the Senate in August. He recently announced a national "Art Works" tour that includes a visit to Washington state.

### UPDATING WASHINGTON ADMINISTRATIVE CODE FOR WSAC

Technical changes to WSAC's WACs should be finalized soon; these include minor corrections and updates (addresses, typos, etc). We are now working with our Assistant Attorney General on policy changes, and have asked her to begin by researching WSAC's appeals procedure, including review of similar procedures used by other state agencies. This and other changes will come before the Commission in 2010; the process includes an opportunity for public comment.

### CREATIVE VITALITY INDEX

"Arts, culture and creativity as strategies for economic development and community vitality" will be the topic of a session I am facilitating at the state's 2009 Workforce and Economic Development Conference, October 27-29, in Spokane. The session will provide information and advice for communities seeking to use arts and culture to recruit workers, improve downtowns, enhance the business environment and provide jobs; I also will be sharing the Creative Vitality Index as a tool for tracking how the arts contribute to the creative economy. Also participating in this session are WSAC Commissioner Lanie McMullin, and Brenda Nienhouse, Executive Director of the Spokane Symphony and Fox Theater Spokane.

### POET LAUREATE

We received 11 applications by the October 23 deadline. These will be reviewed by the Selection Committee. Their recommendation will be forwarded to the Commission by email, and approved via conference call or an email ballot.

## GRANT APPEALS

The following appeals were received and denied:

- Giant Magnet, appealing the decision regarding their eligibility for Large Arts Institutions funding: the organization does not meet the minimum budget requirement. There is no appeal of eligibility determinations.
- University of Washington/UW World Series at Meany Hall, appealing the decision to deny funding in the Large Arts Institutions category.
- BRAVO! Vancouver, appealing the decision to deny funding in the Midsized Arts Organization category.
- Jomarie Carlson, appealing the decision to deny her application for the Roster of Teaching Artists.

In addition, Bellevue Arts Museum contacted us regarding their eligibility for Large Arts Institutions funding: the organization does not have the required years of service. There is no appeal of eligibility determinations.

## ART IN PUBLIC PLACES: ARTWORK CONSERVATION

The State Art Collection includes two glass murals at Spokane Falls Community College, acquired in 1979, by artists Robert and Jill Hill. Due to a major remodeling project that commenced in July 2009 at the College, these artworks have lost their sites and their integrity. The interim committee was informed about this construction. In accordance with the WSAC Deaccession Policy, staff will establish a deaccession committee to prepare a recommendation for the February 2010 WSAC Commission Meeting.

## ARTS PARTICIPATION LEADERSHIP INITIATIVE

We are now in the planning stage to create a *Regional Learning Framework*, funded by The Wallace Foundation, to increase participation in the arts, particularly participation of youth and young adults from the diverse populations of the changing demographics of the Puget Sound region. We also hope to build the capacity of arts organizations to expand access to the arts through new technology. During this planning process, we are seeking the input of a wide range of arts organizations, arts service organizations and funders.

We recently held four facilitated focus groups, with 38 persons, in Seattle and Tacoma to hear directly from arts organizations regarding efforts to increase arts participation. Through our consultant, MeaningMatters, we heard much information on the type of knowledge that would be valuable to organizations as well as the best ways to communicate that information/knowledge. These sessions were described as Reciprocal Forums/Focus Groups: an *Arts Participation Workshop* was presented for the first half of the meeting, followed by the Focus Group. An online survey will capture additional information to shape our efforts.

## STAFFING UPDATE

In mid-October, we welcomed Laura Becker as our new Art in Public Places project manager (a three-quarter time position). The position has been vacant nearly a full year. Laura was previously Operations Director at the Youngstown Cultural Arts Center in Seattle, and had held other arts

management roles in Kirkland, Redmond and Seattle, as well as serving as Associate Curator of Programs and Outreach at the Bellevue Art Museum. She has an MA in Arts Education, with an emphasis on Museum Education, from the Rhode Island School of Design, and a BA in Art History from the University of Washington.

In late August, I announced other staffing changes. WSAC policies and procedures specify that the Executive Director, not the Commission, has responsibility for agency administration – including personnel and program management. I appreciate the support and sensitivity of Commissioners, staff and constituents as we move through these transitions. Here's the recap:

Effective October 1, three current positions were eliminated:

- Financial Analyst 2. *WSAC's financial services are now provided by a division of the Office of Financial Management.*
- Community Arts Development program manager. *WSAC is no longer providing professional development assistance program grants, or community arts development workshops and technical assistance.*
- Folk Arts program manager. *WSAC maintains a commitment to folk arts as part of a new half-time project manager position; see below.*

As a result, we said a fond farewell to two long-time WSAC staff:

- Mike Yonker has been a Financial Analyst for WSAC since 1992. His steadfast work ethic and attention to detail have ensured timely payments, accurate records, and clean audits. We are deeply grateful for Mike's good nature and attention to detail.
- Bitsy Bidwell served as manager of the Community Arts Development Program since 1987. She also served as the Accessibility Coordinator, as well as nonprofit management workshop maven and de facto advice columnist for arts organizations throughout the state. As a repository of arts management how-to, institutional memory, candid advice, and good cheer, Bitsy strengthened countless arts organizations and left a legacy beyond measure. We are deeply grateful for her service, expertise, friendship and boundless energy.

Willie Smyth (WSAC Folk Arts Program Manager since 1991) assumed a part-time Community Projects Manager position, effective October 1, 2009, with responsibilities including a scaled-back folk arts role, plus responsibilities for other WSAC programs and projects.

A new position has been established as Community Services Manager, a supervisory role that includes launching a new project to serve local communities through targeted investments and new technologies. We hope to have this position filled in December 2009.



Kris Tucker, Executive Director  
October 2009

## FY 2009 BUDGET REPORT - 4th Quarter (FINAL)

For the period July 1, 2008 - June 30, 2009

REVENUES	Budget *	Expended	% Expended
State - General Fund	2,434,000	2,432,510	100%
State - Poet Laureate Account	13,500	13,909	103%
State - Parking Account	5,400	5,400	100%
State - Savings Incentive Account	11,900	0	0%
State - Capital Budget (Projected)	2,043,646	2,048,142	100%
Federal - NEA Grants	809,500	694,572	86%
Private - Wallace Foundation	100,000	43,883	44%
Private - Allen Foundation	17,000	5,326	31%
<b>TOTAL REVENUES</b>	<b>5,434,946</b>	<b>5,243,743</b>	<b>96%</b>
EXPENDITURES	Revised	Expended	% Expended
Agency Administration	566,181	556,874	98%
<i>As percentage of total revenues</i>	<i>10%</i>	<i>11%</i>	
<b>PROGRAM GRANTS &amp; SERVICES:</b>			
Commissioner Services	24,825	25,209	102%
Program Services	1,132,145	956,596	84%
Artwork Conservation (Capital)	50,000	53,352	107%
State Art Collection (Capital)	1,570,000	1,723,929	110%
American Masterpieces Projects	22,500	12,183	54%
Arts In Education Consortia & First Step	631,130	627,432	99%
Arts In Education Cooperative Partnership	7,500	7,500	100%
Arts in Education Professional Development	5,000	3,970	79%
Poetry Out Loud	20,000	20,000	100%
Institutional Support	466,114	466,115	100%
Organizational Support	358,350	356,600	100%
Project Support	137,817	135,837	99%
Grants to Organizations Cooperative Partnerships	175,200	175,200	100%
Professional Development Assistance	9,000	9,129	101%
Folk Arts Apprenticeships	33,000	33,000	100%
Folk Arts Fellowships	10,000	10,000	100%
Folk Arts Infrastructure	30,000	30,000	100%
Community Projects	25,060	24,723	99%
Strategic Planning Process	0	0	0%
Arts Participation Initiative	57,000	2,000	4%
Misc Contracts & Awards	0	0	0%
Accessibility	1,500	185	12%
Poet Laureate	13,500	13,909	103%
Grant Appeals	0	0	0%
<b>TOTAL PROGRAM GRANTS &amp; SERVICES</b>	<b>4,779,641</b>	<b>4,686,869</b>	<b>98%</b>
<b>TOTAL EXPENDITURES</b>	<b>5,345,822</b>	<b>5,243,743</b>	<b>98%</b>
<b>ENDING BALANCE (Revenue - Expenditures)</b>	<b>89,124</b>	<b>0</b>	
<b>FULL TIME EQUIVALENTS (Staff)</b>	<b>17.6</b>	<b>16.1</b>	

\* As reported at the August 4-5, 2009 Commission meeting.

## FY 2009 BUDGET REPORT – FOURTH QUARTER (FINAL)

### OVERVIEW

This Fourth Quarter Budget Report shows the agency's final year-end budget, expenditures, and staffing level (shown as Full Time Equivalents, or FTE) for the period July 1, 2008 through June 30, 2009. Shaded figures on the report are discussed below.

### DETAILS

#### REVENUES

- Savings Incentive Account – WSAC determined general fund dollars could be used to make purchases of artwork conservation equipment, technology and audio visual equipment upgrades, and renewal or upgrades to agency and network software.
- Capital Budget – Adjusted to reflect the final artwork acquisition, program administration, and conservation costs.
- Federal National Endowment for the Arts (NEA) Grants – Unspent balance is carried forward in FY 2010 to complete American Masterpieces promotions, Arts Participation Initiative, arts education research, and an early learning project.
- Private - Wallace and Allen Foundations – Unspent balances of \$56,117 in Wallace funds and \$11,674 in Allen funds are carried forward, and will be expended in FY 2010.

#### EXPENDITURES

- Program Services – The unspent balance includes the carry forward amounts in FY 2010 for NEA and privately funded initiatives and projects.
- Artwork Conservation – Funded by the capital budget, conservation activities are capped at \$100,000 of capital expenditures per biennium. While slightly over budget for FY 2009, the program was under its spending cap for the 2007-2009 biennium.
- State Art Collection – Artwork acquisitions are adjusted to the year-end actual.
- Staffing level ran well below budgeted authority of 17.6 FTE due to the hiring freeze in effect for most of FY 2009.

*Submitted by:*

Lou MacMillan, Deputy Director

October 27, 2009

**FY 2010 BUDGET REPORT - FIRST QUARTER**

For the period of July 1, 2009 - September 30, 2009

FUNDING SOURCES	General Fund - State		Capital Funds - State		NEA - Federal		Private Funds		All Funds		
	Budget	Expended	Budget	Expended	Budget	Expended	Budget	Expended	Budget	Expended	% Expended
	1,878,000	286,033	2,141,014	385,294	1,140,500	57,148	554,000	27,171	5,713,514	755,646	13%
<b>EXPENDITURES</b>											
<b>Art in Public Places</b>											
Artwork Acquisitions	n/a	n/a	1,774,000	286,614	n/a	n/a	n/a	n/a	1,774,000	286,614	16%
Artwork Conservation	4,000	0	50,000	19,229	n/a	n/a	n/a	n/a	54,000	19,229	36%
Staffing	74,524	19,117	272,814	74,434	n/a	n/a	n/a	n/a	347,338	93,551	27%
Program Expenses	12,000	4,347	44,200	5,017	n/a	n/a	n/a	n/a	56,200	9,364	17%
Sub-Total	90,524	23,464	2,141,014	385,294	n/a	n/a	n/a	n/a	2,231,538	408,758	18%
<b>Community Services</b>											
Arts Education Grants	444,600	4,118	n/a	n/a	87,000	0	n/a	n/a	531,600	4,118	1%
Operating Support Grants	277,700	0	n/a	n/a	360,000	0	n/a	n/a	637,700	0	0%
Project Support Grants	19,000	4,000	n/a	n/a	110,000	13,600	n/a	n/a	129,000	17,600	14%
Art Jobs Support Grants	n/a	n/a	n/a	n/a	285,000	0	n/a	n/a	285,000	0	0%
Poetry Initiatives	16,000	1,787	n/a	n/a	20,000	548	n/a	n/a	36,000	2,335	6%
Arts Leadership Initiative	n/a	n/a	n/a	n/a	n/a	n/a	386,747	8,702	386,747	8,702	2%
Local Investments	1,500	0	n/a	n/a	150,500	0	n/a	n/a	152,000	0	0%
Folk Arts	10,000	0	n/a	n/a	45,000	23,000	n/a	n/a	55,000	23,000	42%
Regional & National Alliances	26,448	26,098	n/a	n/a	n/a	n/a	n/a	n/a	26,448	26,098	99%
Technology Tools	16,200	0	n/a	n/a	20,000	0	n/a	n/a	36,200	0	0%
Staffing	313,153	60,635	n/a	n/a	18,000	18,000	61,462	15,320	392,615	93,955	24%
Program Expenses	50,300	5,635	n/a	n/a	25,000	2,000	35,068	3,149	110,368	10,784	10%
Sub-Total	1,174,901	102,273	n/a	n/a	1,120,500	57,148	483,277	27,171	2,778,678	186,592	7%
<b>Operations</b>											
Public Relations/Promotions	23,400	0	n/a	n/a	20,000	0	n/a	n/a	43,400	0	0%
Commission Support	12,000	4,415	n/a	n/a	n/a	n/a	n/a	n/a	12,000	4,415	37%
Staffing	391,099	109,521	n/a	n/a	n/a	n/a	n/a	n/a	391,099	109,521	28%
Administrative Expenses	186,076	46,360	n/a	n/a	n/a	n/a	70,723	0	256,799	46,360	18%
Sub-Total	612,575	160,296	n/a	n/a	20,000	0	70,723	0	703,298	160,296	23%
<b>TOTAL EXPENDITURES</b>	<b>1,878,000</b>	<b>286,033</b>	<b>2,141,014</b>	<b>385,294</b>	<b>1,140,500</b>	<b>57,148</b>	<b>554,000</b>	<b>27,171</b>	<b>5,713,514</b>	<b>755,646</b>	<b>13%</b>
BALANCE (Funding Less Expenditures)	0		0		0		0		0		
STAFFING (Full Time Equivalents)	9.9	2.6	4.0	1.1	0.0	0.0	1.0	0.3	14.9	4.0	27%

# FY 2010 BUDGET REPORT – FIRST QUARTER

## OVERVIEW

This Budget Report for the First Quarter of FY 2010 shows annual budget and agency expenditures to date by funding source in three categories: Art in Public Places, Community Services, and Agency Operations. Expenditures and staffing level (as Full Time Equivalents, or FTE) are for the fiscal quarter from July 1 through September 30, 2009. The shaded items on the report are discussed below.

## DETAILS

### FUNDING SOURCES

Funding sources from the 2009-11 biennium budget report presented to the Commission on August 4, 2009 were adjusted as follows:

- General Fund – State includes small amounts from non-appropriated funds, primarily the Poet Laureate account. This report shows a reduction of \$8,400 from two non-appropriated funds consistent with FY 2009 closing balances.
- Capital – State was reduced to reflect recent changes in staffing level, program expenses and a revised artwork acquisition estimate.
- Federal – NEA was reduced to current budget authority for ARRA funds. WSAC under spent the administrative portion of these funds in FY 2009, and has submitted a supplemental budget request to increase budget authority by \$20,000 to allow full utilization of funds from this federal stimulus grant in the 2009-2011 biennium.

### EXPENDITURES

- Artwork Conservation spending is higher for this quarter than in past years as a result of the half-time Conservation Technician position; the budget will be fully spent in FY 2010.
- Arts Education and Operating Support grants will see increased spending in the Second Quarter, especially for Large and Midsize Arts Organizations; contracts are signed and expenditures are proceeding accordingly.
- Art Jobs Support contracts are signed and expenditures will begin in November.
- Regional & National Alliances reflects \$26,098 spent for the agency's FY 2010 WESTAF membership.

Overall spending (13% of budget) will pick up with Second Quarter grant disbursements.

*Submitted by:*

Lou MacMillan, Deputy Director

October 27, 2009



WASHINGTON STATE ARTS COMMISSION  
AUGUST 4-5, 2009 / ARTS COMMISSION MEETING - YAKIMA

COMMISSIONERS PRESENT

Leann Johnson, Chair  
Cindy Hill Finnie, First Vice Chair  
Steve Sneed, Second Vice Chair  
Monte Bridges  
David Brown  
Kent Carlson  
Elizabeth Conner  
John Fraire  
Robert Glatzer  
Representative Larry Haler  
Senator Jim Honeyford  
Kate Jones  
Representative Lynn Kessler  
Senator Jeanne Kohl-Welles  
Jean Mandeberg  
Bill McKay  
Lanie McMullin  
Noël Moxley  
Rosita Romero  
Brom Wikstrom

COMMISSIONERS ABSENT

Maureen Greeley  
Shauna Woods

STAFF PRESENT

Kris Tucker, Executive Director  
Bitsy Bidwell  
Lisa Jaret (also by phone)  
Leslie Pope  
Mike Sweney  
Mayumi Tsutakawa

STAFF BY PHONE

Lou MacMillan

GUESTS

John Baule, Executive Director, Yakima Valley Museum  
Manuel Cawaling, Youth Theatre Northwest, WSAA/F  
Board  
Kathy Coffey, Councilwoman, Yakima City Council,  
District 4  
Andrew Fife, Shunpike  
Kelly Hart, Allied Arts of Whatcom County, WSAA  
Board  
Laura Hopkins, Seattle Art Museum, WSAA/F Board  
Kathleen Langenheim, Spokane Public Radio, WSAA/F  
Mary Langholz, Executive Director, WSAA/F  
Una McAlinden, ArtsEd Washington, WSAA Board  
Fidelma McGinn, Artist Trust, WSAA Board  
Jessica Moskwa, Allied Arts of Yakima, WSAA member  
Kim Thomas, staff, WSAA/F  
TVW (Washington State Public Affairs TV Network)

*\*WSAA= Washington State Arts Alliance/Alliance Foundation*

## CALL TO ORDER

Chair Johnson called the meeting to order at 12:35 pm on August 4, 2009.

Chair Johnson welcomed Commissioners to Yakima and led introductions around the room. Kathy Coffey, Councilwoman, Yakima City Council, welcomed Commissioners. As Councilwoman, she is developing an arts commission in Yakima, and said the city is committed to installing more public art. Jessica Moskwa, Executive Director, Allied Arts of Yakima Valley, said Allied Arts was established in 1962, and operates a variety of arts programs including Arts Van, a mobile arts education program that brings arts activities directly to children in a variety of settings. John Baule, Executive Director, Yakima Valley Museum, described the museum as an institution highlighting the richness of art and culture in the community since 1951.

## APPROVE AGENDA

Chair Johnson requested two changes to the agenda due to logistical considerations:

1. Tuesday, August 4 - Move the Chair's and Director's reports to 1 pm, and proceed with research findings at 1:30 pm, beginning with Arts Education Research.
2. Wednesday, August 5 – Move the appeals hearing to after the business meeting adjourns.

Johnson explained that the Assistant Attorney General for WSAC clarified Commissioners are serving in an adjudicative capacity during an appeals hearing, which should take place after adjournment of the business meeting. The appeals hearing will include a staff report followed by discussion among Commissioners. After the hearing, Chair Johnson will email to Commissioners a proposed written decision, and request review and comment.

A MOTION to approve the agenda with changes proposed by the Chair was made by Commissioner Monte Bridges. It was seconded by Commissioner Robert Glatzer. It passed unanimously.

## CHAIR'S REPORT

Chair Johnson focused on the Commission's role at this time (*packet p. 1*), and the significance of the recent strategic plan development. The Commission must continue to expand the advocacy and leadership roles. Chair Johnson commented on the Americans for the Arts Conference (AFTA) conference which she attended in June. She noted that the Vancouver School of Arts and Academics has a four-year curriculum that integrates art with academics so that the arts are part of the mainstream and define the school's norm. Chair Johnson encouraged Commissioners to continue to have deeper conversations about the role of arts throughout the state, to bring art into the mainstream in Washington.

## DIRECTOR'S REPORT

Kris Tucker, WSAC Executive Director, said there are fewer WSAC staff present at this meeting because of budget reductions. She noted that Commission Meetings have been an important time for staff to interact with Commissioners and the communities visited, and to understand the work of the arts in the state as a whole.

The Director's Report (*packet pp. 3-6*) begins with a reminder of the strategic work completed over the last three years. There is pressure to do less because of fewer resources. "Repositioning" decisions made in May relate to tough decisions before the Commission tomorrow.

Arts Leadership Initiative, or "ALI," is the new name for The Wallace Excellence Program, a four-year initiative. The Wallace Foundation prefers funded initiatives adopt a new name to encourage the initiative to outlive the lifespan of the funding period. WSAC has contracted with MeaningMatters, LLC, to develop the learning framework and topics for this initiative. Through the Arts Leadership Initiative, WSAC is working with ArtsEd Washington to sponsor a free arts leadership symposium in Seattle on August 20 with Michael Kaiser, President of the Kennedy Center in Washington DC.

WSAC is updating its Washington Administrative Codes (WACs), in two phases:

1. Technical changes, such as updating the address and references to RCW codes: the information is out of date, yet not debatable, and will be updated according to the required process.
2. Policy changes include updating the conflict of interest rules, clarifying the appeals procedure, and rewriting rules to be less program-specific and more flexible. Policy changes to the WACs require a public meeting for comments.

Tucker encouraged Commissioners to initiate, submit and/or support nominations for the Governor's Arts and Heritage awards. She said the Interim Committee met July 7, 2009; notes from that meeting are included in the packet (*packet pp. 5-6*).

#### POET LAUREATE

Tucker explained that the State Poet Laureate selection process will proceed in partnership with Humanities Washington. A selection committee, to include one Commissioner, will convene to define the selection process and follow the process to completion. Options include:

- Opening the application process, and
  - Inviting the current poet laureate to apply for a second term, or
  - Not allowing the current poet laureate to apply for a second term.
- Selecting Sam Green for a second term without opening the application process.

#### FY 2009 BUDGET REPORT - FOURTH QUARTER (PRELIMINARY)

Tucker reviewed the report (*packet pp. 6B1-2*). She noted that the capital budget numbers were higher due to the pace of activity in that program. Program grants and services show actual and anticipated actual figures, with an anticipated ending balance of approximately \$89,000, most of which is National Endowment for the Arts (NEA) or private funds that will carry over into FY 2010.

#### RESEARCH FINDINGS

##### ARTS EDUCATION RESEARCH INITIATIVE (AERI)

Lisa Jaret, WSAC Arts in Education Program Manager, presented findings from the Arts Education Research Initiative (AERI) entitled, *Measuring the Status of Arts Education in Washington State Public Schools*. While the State has sound arts education policy, there is a gap between policy and practice.

Jaret said the AERI 2006 report, *Arts for Every Student*, is used by OSPI, ArtsEd Washington, Seattle Foundation, and legislators, and others. The 2009 update will use a similar approach as that in 2005; reports are scheduled for publication and distribution by early 2010.

Research areas of inquiry included curriculum, assessment, teaching capacity, collaboration, scheduling, and funding. Music is the art form most frequently taught in schools, followed by visual arts, theatre, and then dance in fourth place. Similar findings have been made across the nation. Music curriculum is also more aligned with state standards than is curriculum for other art forms, and is more likely to be adopted by the local school board. Jaret said professional development and staffing are critical issues during these times. The survey shows schools are striving to find time to schedule arts education.

Commissioners discussed research findings, including funding for arts education, teacher training, and WSAC's Roster of Teaching Artists.

Commissioner Bridges noted that research shows an increase in the use of the arts assessments. Subjects that are assessed are more likely to be taught. He said one of the unintended consequences of high-stakes testing across our nation is that there may be "blindness" to certain subject areas.

Commissioners discussed why music instruction is more available than other arts disciplines; Commissioner McKay said that principals may be able to form a choir at little expense in comparison to other arts programming.

Jaret concluded that the AERI demonstrates WSAC's commitment to arts education, and our partners share the benefit of this commitment. Jaret asked Commissioners to share this information with leaders and potential partners in their communities, figure out what ideas seem most relevant to them, educate local policy makers, and help to create a call to action. Jaret introduced Una McAlinden, Executive Director, ArtsEd Washington.

McAlinden said that the first priority for ArtsEd Washington was to develop relationships with state-wide entities, including the State Board of Education, Washington State School Directors Association, and the Washington Teacher's Union. ArtsEd's agenda is to make the arts part of the mainstream education conversation.

She said ArtsEd Washington has used the previous AERI extensively. ArtsEd Washington works with WSAC to convene groups of emerging leaders in local communities and train them to advance arts education. ArtsEd Washington also helps to frame policy, find the local policy makers, and build the arts education leadership of school principals.

Chair Johnson said the AERI provides a starting point for conversations with local leaders to develop partnerships, and can be used by each Commissioner to find available opportunities to integrate the arts into their communities.

Commissioner Glatzer asked if organizations can advance arts education without a great deal of money or shifting teaching assets to arts from other areas. Jaret said the research shows some such examples, such as arts education integration in K-6 schools.

## HELICON COLLABORATIVE RESEARCH

Chair Johnson referred to the Helicon Collaborative report, *The Economic Recession's Impact on Cultural Organizations in Washington State (distributed via email)*, noting comparisons with other reports. She noted that priorities are changing and leadership is important.

Tucker said this research was commissioned to look at the impact of the recession across the state, and funded by WSAC's NEA and The Wallace Foundation funds. Tucker introduced Marcy Cady, Helicon Collaborative, project lead, to conduct this presentation via phone from California. Cady noted that Helicon was commissioned by WSAC to build on earlier research that involved a survey of 81 arts organizations in King and Pierce counties (by ArtsFund, December 2008) and interviews with 28 cultural organizations in the Puget Sound region (March 2009), funded by 4Culture, The Allen Foundation, Seattle Mayor's Office of Arts and Culture, and the Seattle Foundation.

Cady said WSAC commissioned Helicon to conduct interviews with 11 cultural organizations across Washington state, excluding King and Pierce counties. These organizations fell within a specific budget range, represented various disciplines and regions, and had paid staff. Simultaneously, an on-line survey was conducted using a revised protocol from that developed by ArtsFund. Synthesis and recommendations are based on this data. Cady compared WSAC's state-wide study with findings of the Puget Sound-specific report:

- The recession has progressed in the last six months; it has become more severe. Many participating organizations expect declines to continue over the next two years.
- Fewer organizations are in denial about the impacts of the recession. Most now acknowledge that future success will require different, adaptive thinking. It became apparent that cultural organizations believe adapting a different way of working and thinking will determine survival.
- Most WSAC respondents expect attendance to rise and participation to increase over the next two years. ArtsFund respondents expect attendance to drop. This may be the single most interesting result of this research, and it holds up to other research around the country.

Cady said it is unclear if more arts organizations are offering free programming due to the hard economics, or whether there is more demand as people look for things to do close to home. Another unknown is whether cultural organizations have stepped up their service to fulfill a need or new role for audiences. Cady noted that WSAC surveyed small organizations (less than five employees) through Washington state, most of whom were self-identified as arts agencies and/or non-profit organizations. The ArtsFund report surveyed mostly large organizations in and around the urban areas of Puget Sound.

Cady summarized the findings:

- The recession is exaggerating pre-existing strengths and weaknesses within organizations.
- Adaptability and leadership distinguish organizations who are navigating the recession successfully.
- The most pro-active organizations are reconsidering basic assumptions; how to align their mission with broader community goals and current constituent issues.
- Most organizations saw declines in income last year (2008) and expect further declines in the future; some are predicting a decline of more than 30 percent.

- Attendance is expected to stay steady or increase, though ticket income will not necessarily increase.
- Technology holds potential for saving costs and realizing efficiencies in marketing, research development, etc., using social networks and going paper-free. What was missing was how to use technology to deliver services to constituents.
- Boards, key volunteers, and core constituents are stepping up to support their organizations in new ways.
- Collaborations and networks are desirable, but putting them together takes precious time and resources, which are in short supply at this time.
- Efforts to convene networks received mixed reviews because the process is time-consuming and organizations feel they need to spend most of their time meeting their own needs.
- Organizations expect to make difficult programming and staff cuts over the next two years. The first cuts of the recession were focused on administrative and service areas.

Cady reviewed other findings regarding revenue, expenses, participation, programming, and board engagement. Suggestions for funders include:

- Modify grant making policies and guidelines to respond to organizations' current needs.
- Link Washington State cultural organizations to national programs and models, such as WSAC with The Wallace Foundation and the ALI program.
- Join boards of directors, and provide firsthand financial and organizational expertise that cultural organizations need at this time.
- Increase advocacy for arts in Washington State, and provide guidance on how to access and use recovery funds.

Cady explained that approximately 80 percent of survey respondents think this is a time of opportunity to rethink and adjust what they do, how they do it, and how their artistic product is delivered to their audience. However, almost half of the respondents think this economic situation is a storm that needs to be weathered, until things return to normal. Even those who realize that they need to re-think their business are not clear what "doing things differently" really means or what effective planning for post-recovery entails.

Commissioner Jones commended Cady and the survey process. She said she is continually assessing the changing climate. Cady noted related research is happening across the country. Commissioner Elizabeth Conner said WSAC might consider providing opportunities for reflection, strategic thinking, and collaborative effort. Cady noted that this research tracks impressions and is not a financial analysis. People see external environmental issues from the last several years, including a change in how people consume products, the role of the internet, and changing demographics. They know this must impact cultural organizations and how they deliver art to people, but it is hard to make related changes. These trends are reflected in the contradictions of this report.

Commissioner Romero said the report captures what arts leaders have been experiencing, and reflects her experience.

Commissioner Kohl-Welles asked Cady for observations about attendance at films. Cady said interview questions did not target specific art categories and the data would have to be reexamined to

see if she could answer that specific question. In hard economic times, commercial film industry revenues typically rise, as people look for entertainment and films may be less costly to attend than other arts and cultural events. Arts organizations need to consider how to price arts events at a similar price point.

Tucker recognized ArtsFund for allowing WSAC to adapt their survey instrument for the Helicon report. There are many opportunities to connect all these reports, to create a richer conversation about the state of the arts in Washington. Dwight Gee, Executive Vice President, ArtsFund, said they are grateful for collaboration on the survey protocol, and for an opportunity to coordinate release of the data. ArtsFund is now reviewing data for their second survey, but initial findings correlate roughly with Helicon findings: declines of income of up to 30 percent for the current year; declines in attendance; related cuts in expenses and workforce. Roughly half plan to make changes in service by reducing the size and/or number of program offerings. Perceptions seem to be somewhat better than in December 2008. Gee predicts a smaller inventory of cultural organizations in the future.

Commissioner Conner asked about science groups participating in the survey; Gee provided a partial list. Commissioner Wikstrom asked about cuts to staffing, outreach, and programs. Gee said organizations are reducing the number and size of programs.

Commissioner Mandeberg referred to a recent survey of artists, and asked if larger organizations are doing more experimentation. Gee said organizations are collaborating on certain projects or ways of doing business, although they are not taking risks with new or inventive programming. Cady said organizations are presenting familiar favorites that more likely guarantee an audience.

Commissioner Kessler asked if either survey explored marketing the arts as escape or as part of a "stay-cation." Gee said most arts organizations plan to expend more funds on marketing next year, and some responses may indicate these trends. Cady agreed.

Chair Johnson introduced Fidelma McGinn, Executive Director of Artist Trust, to present *Artists and the Economy (Spring 2009)* ([www.artisttrust.org](http://www.artisttrust.org)). The survey indicates changes in external economic conditions and changes in personal economic conditions and outlook; these factors appear to be having an impact on the work and personal well-being of artists. Artists are selling fewer artworks, making fewer bookings, experiencing fewer opportunities to receive income revenue from their art making; 43 percent see decreased demand for their work, and 34 percent have less personal time to make their art because they are moving to other forms of income outside of their artwork to support themselves. Areas of change include increased use of technology; creating more saleable work and/or more functional art; mental health concerns; lack of access to health care; and pursuing non-arts jobs.

Respondents requested Artist Trust continue providing small grants. McGinn noted that Artist Trust is partnering with Washington Community Alliance for Self-Help (CASH) to develop small micro-loans for artisan based businesses. In addition, artists requested:

- Business training to develop small business entrepreneur skills; Artist Trust will continue its workshops on these topics.
- Access to low cost supplies and materials; Artist Trust will assume a broker with organizations to attempt to fulfill this request.

- Access to affordable space; Artist Trust continues to work with organizations such as ArtSpace and Mighty Tieton.
- Convening and networking to create a broader, more connected community for artists.

Helicon is conducting a national survey on the impact the economy is having on artists. McGinn said Artist Trust will conduct another state-wide survey next year to determine how things are evolving over time.

Commissioner Glatzer said filmmakers face different challenges from sculptors or painters. McGinn said the Artist Trust survey tracked media arts as the category for filmmakers. McGinn announced an all-day film event as a partnership between Artist Trust and Mighty Tieton on August 22-23, 2009.

## ADVOCACY

Mary Langholz, Executive Director of Washington State Arts Alliance and Foundation (WSAA/F) said WSAA/F began over 33 years ago to lobby for the arts and to promote public policy at the local, state and regional level. Langholz participates in a national arts advocacy network, facilitated by Americans for the Arts, that meets by phone monthly. WSAA's Advocacy Committee strategizes with an arts lobbyist in Olympia to develop a legislative agenda, and works throughout the session to coordinate goals. Action Alerts are sent to WSAA members during the legislative session. Commissioners can join WSAA and receive these action alerts to stay informed. WSAA organizes trips to Olympia for hearings and testimony on arts related bills. WSAA also organizes:

- An annual Arts Day in Olympia.
- A Washington contingency to attend National Arts Advocacy Day in Washington DC.
- Arts advocacy meetings in King County and Spokane between September and June; meetings are beginning this fall in Pierce County.
- Educational programming for arts professionals, including the annual Washington Cultural Congress.
- Arts advocacy training sessions including a new National Endowment for the Arts (NEA) peer coaching leadership circle to develop new arts leaders.

Langholz invited Commissioners to become active members of WSAA and encouraged them to establish relationships with public officials on local, state, and national levels through meetings, invitations to arts events and festivals, and keeping them informed of arts related events.

Commissioner Carlson, WSAC Advocacy Committee Chair, discussed advocacy roles and praised last year's Commissioner participation in Arts Day. In the coming year, WSAC advocacy must recognize the impact of budget reductions. It will be important for Commissioners to emphasize how these difficult decisions were made based on strategic planning priorities, especially when constituents begin to talk with legislators about the impact of these cuts. The Advocacy Committee is working on messages to distribute to Commissioners, hopefully in the fall, that build on the Helicon and ArtsFund reports. Commissioners must show constituents that WSAC understands the challenges, and develop a message to explain to legislators how important the arts are to Washington.

Commissioner Carlson asked Commissioner McKay to share a presentation he made to the Tri-Cities Chamber of Commerce. Commissioner McKay said his presentation focused on thriving arts

communities and the current status of arts in their area, rather than approaching the organization for money. He included a shortened version of the Creative Vitality Index (CVI). Commissioner Carlson encouraged Commissioners to speak to organizations about arts-related issues. Staff may be available to assist in preparing such a presentation.

### **2009-2011 BIENNIUM BUDGET: RATIFY APPROVAL**

Tucker said decisions on tomorrow's agenda reflect the reduced budget. Although the Interim Committee approved the 2009-2011 biennium budget on the Commissioner's behalf, ratification by the full Commission is required (*packet pp 9-14*).

Tucker reviewed graphics showing WSAC funding since the 2001-2003 biennium. She reviewed the 2009-2011 biennium budget as submitted, and noted that the budget report has been reformatted to reflect the newly defined three categories of Art in Public Places (public art), Community Services, and Operations. Administration funds were grouped within Operations; one staff position moved from Program Services to Operations. Commissioner Carlson said the graphics and reformatted budget information are good improvements.

Commissioner Kessler explained that the recent State budget update shows inadequate balances. Legislators are trying to avoid a special session and additional budget cuts. Commissioner Kohl-Welles noted the impact of the weather: the snow storm in the Puget Sound region in December 2008/January 2009 reduced attendance at cultural events during the holidays.

After general discussion, a MOTION to ratify the July 7, 2009 decision of the Interim Committee to approve the 2009-2011 biennium budget was made by Commissioner David Brown and seconded by Commissioner Lynn Kessler. It passed unanimously. There were no recusals and no abstentions.

### **ANNOUNCEMENTS**

The meeting was adjourned at 4:47 pm for a tour of artisan businesses housed in buildings that previously served as fruit warehouses. Located in the town of Tieton, the project is called Mighty Tieton. Dinner at the home of Rob and Michelle Wyles will follow the tour, as arranged by Commissioner Noël Moxley and John Baule, Executive Director, Yakima Valley Museum.

### **CALL TO ORDER - AUGUST 6**

Chair Johnson reconvened the meeting at 8:39 am on August 5, 2008. She introduced Mike Sweney, WSAC Art in Public Places Project Manager. She thanked Commissioner Moxley for arranging yesterday's tour and dinner.

### **NATIONAL ENDOWMENT FOR THE ARTS PARTNERSHIP**

Tucker shared a presentation to explain the NEA Partnership grant. The NEA awards more than \$100 million per year in grants, investing in every state and congressional district, and estimates that each dollar awarded by grants generates \$7 total in the local community.

Tucker reviewed recent grants directly from the NEA to Washington communities, including \$1.2 million for Art Jobs Support. The NEA partners with state arts agencies to foster excellence through support of arts organizations and artists, provide arts education programs and services, and implement

national initiatives such as Poetry Out Loud. Forty percent of the NEA's grant budget goes directly to state and regional arts agencies. The NEA requires state arts agencies to have a commission or council to be eligible for this funding.

WSAC is required to submit an application to the NEA every three years and an update annually. The application focuses on the agency's strategic plan. WSAC must demonstrate fair decision-making, leadership in arts education, and have a record for reporting on our accomplishments according to our strategic plan and NEA standards. Funding is calculated on a formula that considers state population as well as the panel's review of the application submitted. A portion of the NEA grant is designated for arts education; another portion is for underserved communities. Each state defines the term "underserved" in a different way; WSAC defines underserved as rural, ethnic, low income, and people with disabilities.

WSAC can compete for folk arts infrastructure money, which WSAC has received for projects including our partnership with Washington State Parks and Recreation Commission and creating a series of heritage tours. The NEA also provides money for special initiatives, such as Poetry Out Loud, an annual poetry recitation contest for high school students. WSAC is a member of the National Assembly of State Arts Agencies. Tucker said WSAC is submitting a full application to the NEA this year, and is pleased to have a great strategic plan as the basis for this year's submittal.

Commissioner Brown said advocating for NEA funding is a high priority for Commissioners' advocacy work. Tucker said that US Congressman Norm Dicks serves as Chair of the US House Interior Appropriations Committee, has been an important champion for boosting the NEA's budget. His goal is to increase the NEA's budget to the level it reached in the mid-90s. His district includes Tacoma, Bremerton and Port Townsend. Commissioner Mandeberg asked about the status for a new NEA chairman. Tucker said Rocco Landesman has been nominating by President Obama and is awaiting Senate confirmation.

#### **APPROVE CONSENT AGENDA**

Chair Johnson asked Commissioners to approve Consent Agenda items, which include:

- Minutes of May 2009 Meeting (*packet pp. 15-30*).
- Grants to Organizations: Project Support Program-FY 2010-Round No. 1 (*packet pp. 31-35*).
- Arts in Education: Professional Development Support-FY 2010 (*packet p. 36*).

Commissioners McKay and Sneed recused themselves due to conflicts with the Project Support Program grants.

A MOTION to approve the Consent Agenda was made by Commissioner Robert Glatzer and seconded by Commissioner Noël Moxley. The motion was approved unanimously with two recusals. There were no additions or corrections to the minutes of the May, 2009 meeting.

#### **PROGRAM ACTIONS: APPROVE PANEL RECOMMENDATIONS**

Chair Johnson asked Commissioners to turn to the Program Action section of the packet.

Commissioner Mandeberg asked for a review of the panel process. Tucker explained there is a panel process for review of all grants: staff selects and convenes a panel, including one Commissioner, to

review applications. Panel members receive all application materials and grant guidelines to review in advance of the panel. Panelists are typically requested to complete a preliminary scoring prior to the panel meeting. Many applications require a work sample, which is viewed by the panel during the panel process. WSAC staff run the meeting, record panelists' comments and scores. Scoring is tallied to determine how many of the applications will be funded. Following the panel meeting, staff contact applicants regarding results. At the beginning of the panel meeting, WSAC's conflict of interest rules are explained.

The Project Support Program (PSP) panel is convened in a similar way, however the Executive Director approves PSP grants, and WSAC staff form the panel for reviewing applications. The Director's decision must be ratified at the next meeting of the Commission.

Commissioner Cindy Hill Finnie asked Tucker to describe the role of Commissioners in explaining grant funding decisions. Tucker said she hoped Commissioners have confidence in the process by which applications are developed and reviewed. WSAC does not have nearly enough money to fund all the applications received. Application forms and grant guidelines are available online. If Commissioners are asked to help constituents to apply for grants, Tucker suggested Commissioners defer that process to WSAC staff.

Commissioner Kessler asked if letters are mailed to applicants before Commissioners ratify the panel recommendations. Tucker said the panel recommendations are not final until they receive Commission ratification. Staff will contact applicants next week about today's grant decisions; staff will ask the Governor to announce the Art Jobs Support grants because they are stimulus funds that may receive greater attention.

#### ART JOBS SUPPORT GRANTS

Bitsy Bidwell, WSAC Community Arts Development Program Manager, presented recommendations to the Commission (*handout*). The American Recovery and Reinvestment Act (ARRA) provided these funds to the NEA to preserve and support existing arts jobs within Washington. Bidwell reviewed the panel recommendation.

Commissioner Brown participated in the panel process and commented that many of these organizations have only two or three staff members, only one of which might be full time. In these cases, the funding would literally keep the organization alive. That is true for all the arts organizations recommended for funding. Many are in rural and less well served areas, and may be facing other decisions regarding reductions to budgets and activities. Bidwell said preliminary review of the 98 applications shows that 18 organizations predict no change in their budgets, 41 predict budget reductions, and 39 predicted increases.

Commissioners Sneed, Finnie, Woods, Jones, Brown, Romero, Moxley, and Glatzer recused themselves as having conflicts of interest. Mayumi Tsutakawa, WSAC Grants to Organizations Program Manager, clarified that Commissioners are not voting on the grants that are listed as being directly funded by the NEA (*second packet page 36F*).

Commissioner Kohl-Welles asked for further explanation of the review process and criteria. Bidwell explained the matrix of criteria used by the panel to rate applications. Commissioner Romero asked what factors determined that two organizations were ineligible. Bidwell said one entity did not provide the required proof of non-profit status, as they are a government agency. The other did not provide required evidence that the application was to support and preserve an existing paid position.

Chair Johnson noted the value of coordination between various agencies to streamline the process for arts organizations, and make funding more accessible state-wide.

A MOTION to approve the panel recommendations for funding Art Jobs Support grants was made by Commissioner Jean Mandenberg and seconded by Commissioner Lanie McMullin. No other discussion ensued. The voice motion passed unanimously with eight recusals and no abstentions.

Commissioner Brown said these grants represent a significant percentage of the annual budget of some of these small organizations. He suggested staff encourage the funded organizations to leverage these funds as stamp of considerable approval for other local funding sources.

#### **ARTS IN EDUCATION: ROSTER OF TEACHING ARTISTS**

Tucker reviewed the panel recommendations (*packet pp. 37-38*). Jaret participated by phone.

Commissioner Moxley served on the panel and commented that the criteria for this roster has changed as teaching artists are teachers as well as artists.

Commissioner Mandenberg asked if there was discussion of professional development opportunities for artists and the need for training/mentoring. Commissioner Moxley said the panel had a brief discussion about how WSAC could provide professional development but did not reach any conclusions. Jaret said there are no current specific plans to provide this; although there is a clear need and a strong interest, resources are limited. WSAC has supported an effort by Seattle Repertory Theatre to develop a model for teaching artists, first in theater and eventually for all disciplines. That project is currently in the development stage.

Commissioners discussed the small number of applications and the potential for further outreach and assistance with the application process. The purpose of the roster was clarified, as stated in the panel recommendations as submitted.

A MOTION to approve the panel recommendations for the Roster of Teaching Artists was made by Commissioner Elizabeth Conner and seconded by Commissioner Lynn Kessler. There were no conflicts of interest; all voted in favor unanimously, with no abstentions.

#### **GRANTS TO ORGANIZATIONS: LARGE ARTS INSTITUTIONS PROGRAM - FY 2010-FY 2011**

Mayumi Tsutakawa, WSAC Grants to Organizations Program Manager, reviewed the changes to these funding programs, including the Commission's decision a year ago to discontinue the Institutional Support Program as a closed category (*packet p. 39-44*).

Tsutakawa said Commissioner Finnie had planned to participate on the panel, but cancelled due to a family emergency. Andy Fife, Executive Director, Shunpike, served in her place on the panel. Fife

explained that Shunpike assists small and mid-sized organizations in and around Seattle. Fife commented on the limited funds available for this group of applicants.

Commissioners Brown, Carlson, Woods, Romero, Sneed, McMullin, Jones, Moxley, and Bridges stated conflicts of interest and recused themselves.

Commissioners noted this category shows the impact of budget cuts and changes to WSAC grant guidelines.

A MOTION to approve the Large Arts Institutions Program grant panel recommendations was made by Commissioner Robert Glatzer and seconded by Commissioner Larry Haler. It passed unanimously with no abstentions and nine recusals.

#### **GRANTS TO ORGANIZATIONS: MIDSIZED ARTS ORGANIZATIONS PROGRAM - FY 2010-FY 2011**

Bidwell reviewed the new guidelines and review criteria for this category and said the newly defined mid-sized organizations category provides funding to established organizations, with new criteria identified in the panel recommendation (*packet pp. 45-50*).

Commissioner Jones served on the panel and commented that this was a painful process because there are so many well qualified organizations and so little money. WSAC grants express a message of confidence about the organizations that receive funding, and she wonders if WSAC can express such a message in another way. She is concerned about the message these non-funded organizations will receive, or those who will receive funding at a significantly lower level. Commissioners discussed the amounts of the grants and the geographic criteria.

Commissioners Sneed, Woods, Fraire, Moxley, Mandenberg, Jones, Conner, and McMullin identified conflicts of interest and recused themselves.

A MOTION to approve the Midsized Arts Organizations Program grant panel recommendations was made by Commissioner David Brown and seconded by Commissioner Monte Bridges. It passed unanimously, with no abstentions, no opposed, and eight recusals.

#### **ARTS PARTICIPATION INITIATIVE – FY 2010**

Tsutakawa reviewed the history of the Arts Participation Initiative and the panel recommendations (*handout*). Commissioner Sneed served on the panel and commented on the value of the training provided through this program.

Commissioners identified no conflicts of interest.

A MOTION to approve the Arts Participation Initiative panel recommendations was made by Commissioner Rosita Romero and seconded by Commissioner Brom Wikstrom. It passed unanimously.

## **PROGRAM ACTIONS: APPROVE CONTRACTS FOR SERVICES**

### **FOLK ARTS: COMMUNITY PROJECT FUNDING – FY 2010**

Tucker reviewed this community project funding contract (*packet p. 51*) to continue WSAC support in partnership with Washington State Parks and Recreation Commission (WSPRC) for the Folk and Traditional Arts in the Parks program through this summer (FY 2010). She noted that this partnership is also discussed in the packet under Program News (*second packet p. 69*). Summer 2009 programs include an Asian concert series at Peace Arch State Park in Blaine and the Hip Nic Hip Hop Picnic at Saint Edward State Park in the Seattle area.

No conflicts of interest were identified.

A MOTION to approve \$10,000 in FY 2010 state funding for the WSAC-WSPRC Folk and Traditional Arts in the Parks program was made by Commissioner Kent Carlson and seconded by Commissioner Lynn Kessler. It passed unanimously.

### **ARTS IN EDUCATION: COOPERATIVE PARTNERSHIP – FY 2010**

Tucker reviewed this contract (*packet p. 52*) for a cooperative partnership with ArtsEd Washington. Jaret said she serves as an ex officio board member for ArtsEd Washington and works directly and collaboratively on a variety of projects. WSAC's funding for ArtsEd Washington was \$7,500 in FY 2009.

No conflicts of interest were identified.

A MOTION to approve \$6,400 in FY 2010 funding for ArtsEd Washington as a Cooperative Partner was made by Commissioner Noël Moxley and seconded by Commissioner Jean Mandenberg. It passed unanimously.

### **GRANTS TO ORGANIZATIONS: COOPERATIVE PARTNERSHIPS – FY 2010**

Tsutakawa said the proposed four partners have been under contract with WSAC for many years (*packet p. 53*). The recommended funding amounts for each partnership reflect the 26 percent cut in WSAC's grant funding. As a direct result of this cut, Artist Trust's contracted services will change to reflect this funding reduction, and focus on fellowship grants.

Commissioners Brown, Finnie, and Romero stated conflicts of interest and recused themselves.

A MOTION to approve \$133,000 in FY 2010-FY 2011 funding for four Cooperative Partnerships as two-year contracts for services was made by Commissioner Elizabeth Conner and seconded by Commissioner Lynn Kessler. It passed unanimously with three recusals.

## **NOMINATING COMMITTEE**

Tucker said the WSAC Nominating Committee serves two functions: to provide a forum for Commissioners to provide feedback on leadership and effectiveness of the Commission, and to present a slate of officers. This year's committee consisted of Commissioner Wikstrom as Committee Chair, and Commissioners Conner, Jones, and Sneed.

#### REPORT OF SURVEY OF COMMISSIONERS

Commissioner Wikstrom reviewed the results of the Commissioner Survey conducted by the Nominating Committee (*handout*). A more detailed report will be provided to Commissioners later. Most interviews were conducted by phone with a few by email. Survey responses reinforced the importance of state-wide representation, and Commissioners' interest in having more time for discussion of arts issues.

Commissioners discussed their roles with advocacy and in representing WSAC locally. Because some upcoming Commission Meetings will be held by phone, there is interest in establishing guidelines so these meetings work well.

#### ELECTION OF OFFICERS

Commissioner Wikstrom presented the Nominating Committee's slate of officers:

- Chair – Leann Johnson
- First Vice Chair – Cindy Hill Finnie
- Second Vice Chair – Noël Moxley (Commissioner Sneed is rotating out of office; Commissioners thanked him for his efforts in this role.)

Because Chair Johnson was on the slate as presented, Commissioner Steve Sneed called for a motion and vote. A MOTION to accept the nominating committee's recommendation was made by Commissioner Robert Glatzer and seconded by Commissioner Kent Carlson; it carried unanimously.

Chair Johnson thanked Commissioner Sneed for his role as First Vice Chair, and welcomed Commissioner Moxley to her new role. She thanked the Nominating Committee for their work, and the Commissioners for their vote of confidence.

#### 2010 MEETING SCHEDULE AND LOCATIONS

Tucker reviewed the proposed 2010 meeting dates and locations (*packet p. 7*); these will be finalized at the November 2009 Commission meeting. Tucker asked Commissioners for their thoughts and suggestions. Commissioner Kessler suggested the March meeting be held later in the month so legislators can participate after the session ends.

The next Commission meeting will be Thursday, November 5 from 9:30 to 11:30 am by phone and internet connection.

Commissioners discussed the costs of conducting Commission Meetings. Tucker said the largest expenses are for travel and meals; room rental costs are minimal. Commissioners discussed various options for meeting locations.

Chair Johnson thanked WSAC staff, Commissioner Moxley, and the TVW crew for all their work to make this meeting successful.

Chair Johnson adjourned the meeting at 11:10 am; the Commission subsequently reconvened in their adjudicative capacity to consider an appeal from Dr. Jerry McKellar regarding the Art in Public Places Artist Roster.



## ARTS IN EDUCATION - NEWS YOU CAN USE

### COMMUNITY CONSORTIUM CONVENING

Research shows that K-12 arts education is most likely to be supported and sustained long term when there are many partners working together to ensure continued and consistent focus. And partnerships work best when all of the partners “have some skin in the game.”

This notion about true partnerships, about stakeholders really having a “stake” in the outcomes of the programs in which they are involved, was a core focus of our annual convening for Arts in Education (AIE) grantees, held October 20 at the Seattle Repertory Theatre. With the help of a nationally recognized arts education consultant, Hollis Headrick, 60 individuals representing 28 AIE grant programs participated in conversations about shared values, communication strategies, documenting success, and other issues that are central to developing strong arts education partnerships between schools and arts organizations.

The purpose of this annual grantee meeting is to support and extend our arts education investments through professional development and knowledge exchange. To strengthen these partnerships and deepen their arts education skills, a variety of resources were shared with attendees, including:

- Interview questions and a sample retreat agenda designed to strengthen partnerships.
- A PowerPoint tool for documenting and sharing arts learning.
- A “tuning protocol” discussion tool that helps groups refine approaches and takes advantage of the wisdom available in grantee peer groups.
- Opportunities to discuss key partnership issues related to communication, expressing the value of arts learning, and maintaining momentum within partnerships.
- Lists of strengths and sample documents from more experienced arts education consortia, made available to help all grantees improve their practices.

### ARTS EDUCATION RESEARCH INITIATIVE

Are the Arts considered a core academic subject area? Yes, they are, as determined by both state and federal law. Do all students in Washington receive education in the arts in a meaningful, consistent way throughout their K-12 education? Unfortunately, the answer is no.

The Arts Education Research Initiative (AERI) is a project through which we gather both quantitative and qualitative data about arts education in our schools. With this information, we aim to help decision makers at all levels better understand arts education needs, as well as strategies for improvement.

In January, we’ll have two new AERI publications ready for distribution around the state. In conjunction with ArtsEd Washington, we want to engage local communities in discussions

around this material, and could use the assistance of several Commissioners who are interested in hosting a meeting in their community sometime in the first half of 2010. Local hosts would invite key local leaders in education and arts, and other opinion leaders; and we would organize a workshop that is more of an “engaged conversation” than a standard talking-heads presentation. The goal is to get local leaders invested in adopting “action agenda” items proposed in the AERI publications, and developing local plans to pursue change.

The “action agendas” in the AERI include suggestions about curriculum, collaboration, staffing, funding, and more. For example:

- **Curriculum:** align curriculum with state learning standards in the arts, coordinate curriculum development efforts and share resources, work to have arts curriculum adopted by local school boards and used consistently district-wide.
- **Assessments:** develop student-focused assessments, track and report data, use results to inform curriculum approaches and teaching practice.
- **Collaboration:** develop shared educational goals and approaches between arts and education partners; capitalize on local resources and invest in cross-training and mentoring opportunities to strengthen arts teaching and arts learning.

The complete lists of Markers of Quality and Action Agendas will be part of the AERI release, and are designed to help communities identify and address different areas of arts education practice. We hope that you will be able to use this information in your work, and if you have specific ideas about moving the AERI work forward – and/or might host an arts education workshop in your community – please let us know.

*Submitted by:*

Lisa Jaret, Program Manager  
October 2009

## ART IN PUBLIC PLACES PROVIDING A FOUNDATION FOR THE 2010 LEGISLATIVE SESSION

### OVERVIEW

Public Art is often part of the conversation during a legislative session. Our best public art advocate is someone with knowledge of the program AND a personal story. At our meeting, I will suggest a public art experience for each Commissioner so each of you will have your own story this legislative session.

To provide the public artist's point of view, I have included an open letter from Seattle artist, Juan Alonso written in response to proposed public art legislation during the 2009 session. I hope you find it helpful as you develop language around the important community contributions made by public artists.

And finally, the information below provides a background of the Art in Public Places program (AIPP). I hope it provides a foundation to understand our continued value for community input and our desire to implement best practices in the public art field. At the February 1, 2010 Commission Meeting, I will present this information and fill in the details.

### BACKGROUND

During an AIPP staff retreat six years ago, Kris Tucker challenged our team to dream - to think about what an exemplary public art program would look like for WSAC. Today much of what we envisioned has become reality. The following are highlights of improvements made.

2003 – We confirmed our stance that **local decision making** and the use of a **roster, juried by professionals** in the visual arts field, is paramount to our success in placing artwork in communities. Lay individuals from local communities determine the direction of the artwork while the roster helps ensure a conceptually enduring, well-fabricated outcome.

2004 – We implemented the **Office of the Superintendent of Public Schools (OSPI) Pooling Fund**, a method of acquiring artwork for public schools. It allows school districts with artwork budgets under \$25,000 to pool funds. By focusing on high-quality commissions instead of non site-responsive direct artwork purchases, we reduced the number of acquisitions and in turn increased our ability to care for the State Art Collection.

2005 – We implemented a directive from Department of Corrections to **place artwork, funded by corrections capital projects, in the community** rather than within the corrections center.

2006/2007 – We **strengthened stewardship**. We implemented our Collection Care Plan, received legislative approval to spend up to \$100,000 per biennium on conservation with capital budget funds, and received legislative approval to fund a half-time Conservation Technician.

2008 – We **continued to strengthen stewardship**. We updated our Commission Contract with artists and our Interagency Agreement with hosting site partners. We purchased a collection database system that enables us to digitally integrate and project roster portfolios, track acquisitions, and care for objects in the State Art Collection.

2009 – We **continue our stewardship direction** by instituting a comprehensive process for permanently re-siting artworks and incorporating a Conservation Review in the acquisition process that analyzes materials, fabrication, and installation techniques. We are in conversations with OSPI to further expand the OSPI Pooling Fund to include all public school art allocations. This would place significant, impactful artworks with school districts that are committed to providing routine care throughout the life of the artwork.

2009 – We make **more information available to the public** by including artist statements on identification plaques and providing resources on the WSAC website. We are committed to digitizing our existing library of images of the State Art Collection and making them available on our website by 2012.

#### SUMMARY

Over the last six years we have:

- Changed our public school acquisition process through pooling funds, resulting in better stewardship of the State Art Collection.
- Provided more community involvement through engaged participation for acquisitions and resitings.
- Increased staff to provide better acquisition methods and stewardship oversight – both leading to increased quality and durability of the State Art Collection.
- Increased the quality of the Public Artist Roster through the professional review and refreshing of the portfolios.
- Increased public art knowledge through identification plaques and website utilization.

*Submitted by:*

Alice Taylor, Program Manager  
October 2009

## JUAN ALONSO STUDIO

Grand Central Arcade - 214 1<sup>st</sup> Ave S. Suite B15, Seattle, WA 98104 ph. 206-390-4882  
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May 14, 2009

(An open letter to WA Senator Steve Hobbs)

Dear Senator Hobbs,

Since you introduced Bill 5693 to suspend the ½ of 1% for art program in Washington State (which failed), I nevertheless would like to bring up some points that may or may not have been discussed in defense of keeping the public art program going.

Art always seems to be the last priority in communities all over the country until we start bragging about where we live and how wonderful our museums are and how much public art we have in our cities. Then we're glad we have it, we just don't like paying for it, but that's not really the focus of my letter.

You say that freeing up this "money could have been used to invest in valuable public works projects that will grow our economy and put people back to work" and you are concerned with the "message are we sending to struggling middle-class families across our state".

I can see how it's easy for the general public to have an antiquated image of artists, perhaps films depicting Toulouse Lautrec drunk on absinthe at the Moulin Rouge but the reality is quite different.

We (artists in Washington State), *are* part of the middle class you talk about, with families to feed and support. Many of us live below the poverty level, making do with very small incomes. *We* are also struggling and *we* also want to be put back to work.

I am fortunate to receive spousal health care benefits but it is a luxury to many of us. It is probably harder to see how an artist contributes to society than say, a teacher, but many of us take teaching jobs to supplement our income, so many of us are both. Although I have benefitted very little from the public art program, these jobs (and yes, they *are* jobs) come in very handy, especially in a bad economy where people are more concerned putting food on their tables than purchasing art and rightfully so. We also have those concerns.

When I have received a commission to create a public work, I have benefitted my community as well as myself. I pay rent for a studio, I purchase materials, I pay for a business license and am obligated to buy liability insurance. I pay self-employment tax and when my work sells at a gallery, sales tax is collected bringing revenue to the state as well. The gallery receives 50% of the sale price which in turn pays for their overhead, employees, insurance, etc. Many public works require fabrication by someone other than the artist, so a metal smith or a mosaic artisan, etc is employed with money that comes out of the amount allotted to the artist for the project. We contribute, not just in cultural value to our state, but monetarily as well, apparently unnoticed.

We support our communities. When funds need to be raised for the arts or just about any other cause, the art auction with artwork donated by individual artists (without even the benefit of a tax deduction) is the biggest source of funds. I recently had to rethink my donations when I discovered I had donated more than I had sold in one year.

Many of us have learned to do a lot with very little and it doesn't seem fair to target a group that is already at a very low rung of the financial ladder. I would prefer that politicians whose job it is to balance the state budget suspend their own salaries for two years, but I know that's not going to happen.

As far as keeping public art purchases to Washington State, even though it may lessen my chances of receiving a commission to create, I believe is a terrible idea for artists and for our state as well. Besides the fear of retaliation by other states' art programs, the fact is that we in the far corner of the Pacific Northwest have been struggling for a long time to be on a more level, national playing field artistically. Limiting purchases to Washington State artists will not only hurt us when applying for jobs out of state but will also re-affirm the provincial image that local artists and art professionals have been trying to shed for many, many years.

Respectfully,  
Juan Alonso

## ART JOBS SUPPORT PROGRAM – FY 2010-FY 2011

### BACKGROUND

The Art Jobs Support program is a one-time grant funded by the National Endowment for the Arts (NEA) through monies made available under the American Recovery and Reinvestment Act (ARRA). These funds are intended to preserve and support existing arts jobs within Washington. The Commission approved funding guidelines at its meeting in May 2009; in August, the Commission approved panel recommendations to fund 24 arts organizations for a total of \$285,000. We now anticipate that WESTAF will fund one or more of the organizations on WSAC's list; because federal rules allow a grantee to receive ARRA art jobs funding from only one source, WSAC may be able to fund organizations in addition to those approved by the Commission. We also anticipate the possibility that an organization may be unable to fulfill the WSAC Art Jobs Support contract.

The Commission is asked to approve a revised list of grantees to receive Art Jobs Support; the prioritized list will provide funds to additional organizations, as funding is available. The list is based on scores provided by the review panel (convened July 2009), and corrects one error (Living Voices, previously listed at \$11,195).

### UPDATE ON WSAC INVESTMENTS

The following two organizations are among those receiving WSAC Art Jobs Support grants:

*Community Cultural Project of Tonasket* (DBA Community Cultural Center) received \$8,140 in WSAC/ARRA Art Jobs Support to support their Executive Director and After-School Program Coordinator positions. This award helps to offset the effects of the economic downturn on the only arts organization in this small North Central Washington town. The grant allows the Executive Director to work at .75 FTE instead of .5 FTE and supports the After-School Program Coordinator at .1 FTE.



*Bainbridge Island Art and Humanities Council* received \$13,000 to support their Executive Director position. BIAHC is responsible for a full range of programs including Public Art, Currents magazine, Operations Support Fund (which re-grants to other island organizations), and a Project Support Fund. The ED position was vacant at the time of this application and will be filled at a .5 FTE level with the help of WSAC/ARRA funds.

## RECOMMENDATION

That the Commission approve the revised recommendations for Art Jobs Support grants, including the prioritized list of organizations to receive grants, as funds allow.

*Submitted by:*

Kris Tucker, Executive Director  
October 27, 2009

## ART JOBS SUPPORT PROGRAM - FUNDED APPLICATIONS - FY 2010-FY2011

Applicant	City	Award
Arts Corps	Seattle	\$13,000
Bainbridge Island Arts and Humanities Council	Bainbridge Island	\$13,000
Book-It Repertory Theater	Seattle	\$14,000
Broadway Center for the Performing Arts	Tacoma	\$13,000
Capitol Theater Committee	Yakima	\$13,000
Cascadia Methow Music Association	Twisp	\$ 5,000
Central District Forum for Arts and Ideas	Seattle	\$14,000
Community Cultural Project of Tonasket	Tonasket	\$ 8,140
Confluence Gallery and Art Center	Twisp	\$13,000
Gallery One	Ellensburg	\$14,000
Juan de Fuca Festival	Port Angeles	\$11,450
Living Voices	Seattle	\$11,430
Methow Arts Alliance	Twisp	\$14,000
Northwest Sinfonietta	Seattle	\$14,000
Omak Performing Arts Center	Omak	\$12,000
Seattle Shakespeare Company	Seattle	\$14,000
Skagit Opera	Mount Vernon	\$ 5,000
Stone Soup	Republic	\$13,000
The Jazz Project	Bellingham	\$13,000
The Cutter Theater	Metaline Falls	\$12,980
Uniontown Community Development Association/Artisans Center at the Dahmen Barn	Uniontown	\$ 5,000
Wenatchee Valley Museum and Cultural Center	Wenatchee	\$13,000
Whatcom Museum Foundation	Bellingham	\$13,000
Yakima Youth Symphony Orchestra	Yakima	\$13,000
	<b>TOTAL</b>	<b>\$285,000</b>
<b>Prioritized for support as funds allow</b>		
Allied Arts of Whatcom County	Bellingham	\$13,000
Olympia Symphony Orchestra	Olympia	\$11,000
Pratt Fine Art Center	Seattle	\$13,000

## GOVERNOR'S ARTS AND HERITAGE AWARDS - 2010

### OVERVIEW

Due to the anticipated intensity of the upcoming legislative session, we are delaying the Governor's Arts and Heritage Awards until after session. We'll work closely with the Governor's office to determine an optimal time in late March or early April, 2010.

### DETAILS

As this creates additional time to gather nominations, we are strongly encouraging Commissioners to initiate, submit and/or support nominations for the Governor's Arts and Heritage awards. Nominations are now due **January 30, 2010**. The nomination form is available online at [www.arts.wa.gov/projects/awards.shtml](http://www.arts.wa.gov/projects/awards.shtml).

The GAHA panel, which includes Commissioners Shauna Woods and Jean Mandenberg, will meet in February 2010 to review the nominations and make a recommendation to the Commission for approval during our March 2010 web-based meeting.

Since 1966, over 150 individuals, artists, and organizations have received arts awards, and 51 individuals and organizations have been honored with a heritage award. Past recipients include sculptors Philip McCracken and George Tsutakawa, supporting organizations like Artist Trust and the Eastern Washington Historical Society, glass artist Dale Chihuly, and Skokomish ceremonial leader Bruce subiyay Miller. A list of previous arts awards recipients is available at [www.arts.wa.gov/projects/awards-arts.shtml](http://www.arts.wa.gov/projects/awards-arts.shtml); previous heritage award recipients can be found at [www.arts.wa.gov/projects/awards-heritage.shtml](http://www.arts.wa.gov/projects/awards-heritage.shtml).

*Submitted by:*

Mark Gerth, Program Manager  
October 2009



# GOVERNOR'S ARTS & HERITAGE AWARDS

## WASHINGTON STATE ARTS COMMISSION

The Washington State Arts Commission (WSAC) invites you to help recognize and honor outstanding artists, arts organizations, and cultural leaders in our state. **We've extended the deadline: Nominations are due January 30, 2010.**

The Arts and Heritage Awards are among the most prestigious honors bestowed by the Governor; 150 individuals, artists, and organizations have received Arts Awards, and 51 individuals and organizations have been honored with a Heritage Award. Awards will be presented in the spring of 2010.

The GOVERNOR'S ARTS AWARDS were established in 1966 to recognize individuals and artists for their significant contributions to the creative vitality of Washington State. Arts Award nominees worthy of state recognition will be evaluated on the following: the nature of their contributions to the state or to a specific community within the state; the continuity of their contributions over time and/or the impact of their contributions; if an artist or arts producing group, the quality of the artworks produced and the level community of participation; and if a financial supporter, the range of support provided.

Established in 1989, the GOVERNOR'S HERITAGE AWARDS honor outstanding individuals and organizations whose dedication to preserving and promoting traditions and cultural heritage are worthy of state recognition. Heritage Award nominees worthy of state recognition will be evaluated on the following: active participation in their community as a master traditional artist, community scholar, or traditional community historian; representative of significant folk art or cultural traditions; tradition bearers within their community and recognized as such by the community; a record of accomplishments and excellence; and significant contribution to the cultural heritage and diversity of Washington State.

To be eligible for either the Arts or Heritage Awards, individuals or organizations must be current Washington residents or have resided in the state during the time the contributions were made, and not be a previous Governor's Award recipient. For more information and to view a list of past recipients, visit [www.arts.wa.gov/projects/awards.shtml](http://www.arts.wa.gov/projects/awards.shtml).

A selection committee will evaluate both the Arts and Heritage Awards and forward its recommendation to the Arts Commission. The Commission will then make its recommendation to the Governor, who reviews the nominees and announces the final award recipients.

You may nominate more than one candidate, completing a full application for each. Do not make multiple nominations of the same person/group; awards are based on the significance of achievements and contributions, not the number of nominations received. For more information contact Mark Gerth at 360-586-8093 or [mark.gerth@arts.wa.gov](mailto:mark.gerth@arts.wa.gov).

## GOVERNOR'S ARTS & HERITAGE AWARDS - 2009 NOMINATION FORM

Select a category below:		
<input type="checkbox"/> Individual Arts Award	<input type="checkbox"/> Individual Heritage Award	
<input type="checkbox"/> Organizational Arts Award	<input type="checkbox"/> Organizational Heritage Award	
<input type="checkbox"/> Arts Education Award	<input type="checkbox"/> Arts or Heritage Supporter Award	
Name of Nominee - Individual or Organization:		
Name of Contact if Organization:	Home Phone	Business Phone
Address	City	Zip
Email	Website	
Your Name	Email	Phone

Submit this form with a nomination letter - type or print legibly the significant accomplishments and contributions of the person or organization you are nominating. Be specific about the nominee's achievements and document their impact. Include: why the efforts, achievements, and accomplishments of this nominee are noteworthy; how their efforts have been recognized by their community; and a brief biography detailing the career and/or the history of the nominee. For Heritage nominees also include how their actions preserve and promote ethnic and/or cultural heritage.

In addition, gather and submit supporting materials which may include:

- additional letters of support;
- a complete biography of the individual or history of the organization;
- clearly labeled samples of their work (CDs, DVD, slides, photos, or published works);
- copies of articles written by or about the nominee;
- lists of public appearances by nominee;
- promotional material from events produced by the nominee, etc.

Nominations must be received or postmarked by January 30, 2010. Deliver the nomination form, nomination letter and all supporting materials to our office at 711 Capitol Way S. Suite 600 in Olympia, or mail to: Governor's Arts and Heritage Awards, Washington State Arts Commission, PO Box 42675, Olympia, WA 98504-2675.

## ADVOCACY

Advocacy is central to the Commission's job. As stated in RCW 43.46.050, the Commission "shall meet, study, plan, and advise the governor, the various departments of the state and the state legislature and shall make such recommendations as it deems proper for the cultural development of the state of Washington."

## DEFINITIONS

**Advocacy** – To influence legislative decision-making about the arts by building relationships with state elected officials. Inform them of the public benefit of the arts and of WSAC by providing meaningful information about funding and program impacts. Encourage legislators to participate in the arts in their community.

**Lobby** – To ask a state elected official to take a specific action on an issue (example: request that a legislator vote for an increase in state funding for the arts).

**Grassroots lobbying** – To ask anyone besides state elected officials to take a specific action on an issue. (Example: ask a neighbor to contact legislators to vote for an increase in state funding for the arts.)

**Educate/Inform** - provide information about an issue or program without asking for action. (Example: write a letter to the editor of your local newspaper citing WSAC's impacts in the community.)

## ADVOCACY GOALS

- Increase the funding for and awareness of WSAC programs and activities by our authorizers (the Governor and Legislature).
- Communicate the public value of the arts to the public, elected officials, and other policy leaders.

## DO'S AND DON'TS

As a Commissioner, you CAN:

- Directly lobby the Governor, state legislators, and state agencies while on official WSAC business. This includes placing phone calls, writing letters, and meeting in person with these elected officials and state agency directors.
- Educate and inform anyone.

As a Commissioner, you CANNOT:

- Do grassroots lobbying. This means asking someone else to lobby about WSAC or arts issues in general. You cannot encourage others to take action on an arts issue, for example at a speaking engagement for a community group or by urging local school board members to include arts in the curriculum.
- Lobby United States Congress or local governments.
- Campaign for or endorse any elected official.

As a citizen, you CAN:

- Do all of those things you cannot as a Commissioner, however you must not be on official WSAC business, must not represent yourself as a commissioner, and must not wear your WSAC name badge.
- Be a member of the Washington State Arts Alliance and/or other advocacy organizations.

## ADVOCACY QUESTIONNAIRE FOR THE 2010 LEGISLATIVE SESSION

Advocacy is central to the Commission's job. To be effective advocates, we want to build good relationships with the Governor, Legislators, and other policy makers as well as develop clear and compelling messages regarding WSAC and the importance of the arts and arts education to the State of Washington. As we organize our advocacy efforts for the 2010 Legislature and beyond, we want to identify who we already know, then develop a strategy for building effective relationships. We also want to refine our messages in these challenging budget times.

Our focus is both top down and bottom up. It's very important that we continue to develop our relationships and convey our messages to key members of the legislature. We also want to develop our message and to reach out for resources to aid us in constructing our presentations, including specific examples where art and WSAC support have made real differences in the lives of Washington citizens.

We have found that understanding the local impact of the arts, whether in terms of arts performances, exhibitions, or education is very important in building our advocacy as well as our message. Consequently this year's questionnaire has additional local focus. We anticipate that bills regarding the reduction/exclusion of public art could be introduced and want a good understanding of recent experiences so we can have a robust and detailed response.

Consequently it's important to know about matters such as public art recently installed in your area as well as stories about such art – positive and negative. We need to understand the "lay of the land" in your area as you see it. Data on the local successes of WSAC investments and challenges from decreased WSAC funding are also very important in building our message.

**Please complete this survey and return to WSAC by Monday, November 9.** Your answers to the questions below will help WSAC develop a strong advocacy strategy. In your response please use the following scale on the questions (1=best friends, 5=not at all) regarding names of the individuals you list.

Thanks for your input.

*Submitted by:*

Kent Carlson & the WSAC Advocacy Committee

October 26, 2009

## ADVOCACY QUESTIONNAIRE

NAME:

### ABOUT STATE OFFICIALS

- How well do you know your home legislators?
  - a. Senate:
  
  - b. House:
  
- Do you know members well of either house from other districts?
  
- Do you know someone on the staff of the above listed members, or committee staff members?
  
- Do you know the Governor?
  
- Do you have contacts with the Governor's key staff?
  
- Do you know the Superintendent of the Office of Public Instruction?

### ABOUT YOUR COMMUNITY

- Are there effective arts organizations and or artists in your community that have received WSAC support, or are you aware of those that have applied and been denied support?
  
- Please describe WSAC investments that you are familiar with in your community. Do you have any stories about the impact of such investments or the impact of the reduction in investments because of the budget cuts?
  
- Do you know some great stories about the impact of arts generally in your community? (give the quick version here; we'll follow up later)
  
- Have there been recent installations of public art in your area? Any stories positive or negative?

**WHO ELSE DO YOU KNOW?**

- Do you know leaders in business, education, economic development, local government, or others who may be good resources as WSAC builds its advocacy messages?
  
- Do you know members of your school board or arts education leaders within the school districts?

**WHAT ELSE DO YOU KNOW? ANY SUGGESTIONS FOR OUR ADVOCACY MESSAGE?**

- What other facts, stories, suggestions and/or questions can you share as WSAC builds its advocacy messages?

**Please complete this survey and return to WSAC by Monday, November 9. Email to [LeslieP@arts.wa.gov](mailto:LeslieP@arts.wa.gov) or send to Leslie Pope at WSAC, PO Box 42675, Olympia, WA 98504-2675.**