

WASHINGTON STATE ARTS COMMISSION – MEETING MINUTES
FEBRUARY 1, 2010 / OLYMPIA, WA

COMMISSIONERS PRESENT

Leann Johnson, Chair
Cindy Hill Finnie, First Vice Chair
Noël Moxley, Second Vice Chair
David Brown
Kent Carlson
Elizabeth Conner
Robert Glatzer
Maureen Greeley
Kate Jones
Jean Mandeberg
Lanie McMullin
Rosita Romero
Steve Sneed
Beth Takekawa
Brom Wikstrom
Shauna Woods

STAFF PRESENT

Kris Tucker, Executive Director
Mark Gerth
Janae Huber
Lisa Jaret
Lou MacMillan
Leslie Pope
Alice Taylor
Mayumi Tsutakawa

GUESTS

Paula Akerlund, Superintendent, Willapa Valley School
District
Mary Langholz, Executive Director, Washington State
Arts Alliance/Alliance Foundation
Amanda Sipher, University of Oregon graduate student

COMMISSIONERS ABSENT

Monte Bridges
John Fraire
Representative Larry Haler
Senator Jim Honeyford
Representative Lynn Kessler
Senator Jeanne Kohl-Welles
Bill McKay

CALL TO ORDER

Chair Leann Johnson called the meeting to order at 12:33 pm and welcomed Commissioners to Olympia. New Commissioner Beth Takekawa, Executive Director of the Wing Luke Asian Museum, and guest Dr. Paula Akerlund, Willapa Valley School Superintendent, were introduced, followed by introductions made around the room.

APPROVE AGENDA

A MOTION to approve the agenda was made by Commissioner Shauna Woods. It was seconded by Commissioner David Brown. It passed unanimously.

CHAIR'S REPORT

Chair Johnson said thirteen Commissioners plan to participate in Arts Day (*packet p. 1*). She thanked Commissioners for the energy they put into the work of the Arts Commission. She said she appreciates the Commission's efforts, participation, and representation of the interests of the entire state of Washington during these difficult times. Chair Johnson asked Commissioners Noël Moxley and Lanie McMullin to share their recent public art experiences.

Commissioner McMullin said she viewed *Bloom*, an artwork created by Beliz Brothers, at Everett Community College, and found it embodies the focus of the college campus. She said the City of Everett views public art as a part of its infrastructure, and this experience increased her understanding and pride in that focus. Commissioner Moxley said she is part of the art selection committee for the new West Valley High School in Yakima. The first meeting included viewing the space under consideration for artwork; the committee includes the principal, the head of the maintenance department, art teachers from the high school and middle school, and two students. The second meeting focused on review of a large body of artists' work to narrow the selection process. The third meeting will involve an in-depth review of the nine artists selected for further consideration. She said it is an interesting and exciting experience to see the students view their school in a different way, as a public space where community members will come for meetings and activities, and to consider public art to enhance that space.

DIRECTOR'S REPORT

Kris Tucker, WSAC Executive Director, highlighted a few items from her report (*packet pp. 2-4*):

- **Arts Participation Leadership Initiative (APLI):** WSAC commissioned a report from consultant MeaningMatters, LLC, to provide a framework for activities for participating organizations to build arts participation. The consultant recommended forming "communities of practice" – or small groups of similar minded people or organizations that learn together. WSAC will determine how to implement the consultant findings, and with whom. Activities will be announced soon. Tucker said a group of funders is presenting workshops and forums in Seattle called the Dynamic Adaptability series, providing learning opportunities focused on recession recovery.
- **Arts Education Research Initiative (AERI):** Tucker said these new publications build on research WSAC conducted four years ago. Tucker asked Commissioners to contact Lisa Jaret, Arts in Education Program Manager, if interested in hosting small community discussions on AERI findings. Booklets have been mailed to every principal and superintendent in the state; if Commissioners have additional school-related contacts that might benefit from this information, they can provide Jaret with mailing information. The full report and a PDF of the booklet are available on WSAC's website.

- ***Education Leaders Initiative:*** For the first time, WSAC submitted an application to participate in this competitive opportunity for arts education leaders, offered by the National Endowment for the Arts (NEA). Up to five states will be selected to participate in this three-day meeting in Chicago in July, all expenses paid by the NEA, to focus on education issues. Tucker is optimistic about the proposal and said we will know whether the proposal was selected by mid-March. Team members include:
 - Monte Bridges, Superintendent, Puget Sound Educational Service District
 - Alan Burke, Deputy Superintendent for K-12 Education, Office of the Superintendent of Public Instruction, State of Washington
 - Mark Decker, Principal, Blue Heron Middle School, Port Townsend
 - Lynn Eisenhauer, Arts Facilitator, Tacoma Public Schools
 - Kathe Taylor, Policy Director, Washington State Board of Education
 - Kris Tucker, Executive Director, Washington State Arts Commission

- ***WACs Revisions:*** Tucker said WSAC will now focus on revising the appeals process, in collaboration with the Assistant Attorney General, and a Commission task force to include Commissioners Elizabeth Conner, Cindy Finnie, and John Fraire. Tucker plans to have a proposal of revisions to the Commission by the May 2010 meeting, so that the new WACs can be in process for the FY 2011 grants process.

- ***Western States Arts Federation (WESTAF):*** Tucker thanked Commissioner Kate Jones for attending the two-day seminar hosted by WESTAF on arts leadership and advocacy for state arts agency leadership in the Western region. Attending from Washington State were Tucker, Commissioner Jones, and Mary Langholz (Washington State Arts Alliance). Commissioner Jones commented that the information was a wake-up call regarding what state budgets may experience over the next three to five years, and she found it helpful to be among peers who are willing to talk about, and examine, these budget challenges. WESTAF paid expenses for the participation of its member states for each state agency director, a member of each state board, and an arts advocacy person from each state.

- ***National Endowment for the Arts (NEA):*** Tucker reported that WSAC's partnership application was recently reviewed by the NEA; WSAC staff listened to panel comments via phone during this process and were encouraged by panelist comments. Tucker said the panelists commented on WSAC's planning process; they liked the fact that WSAC did not start from scratch with this planning process. They said WSAC's process was connected, on-line, and inclusive. The panel noted that WSAC had to modify big plans due to a major budget hit, and commended the agency for moving through this with strategic agility. WSAC was commended for accomplishments within various programs. Tucker said she is proud to work with an organization that has "strategic agility." She thanked Commissioners for helping WSAC do such a good job with the strategic planning process, and making a good impression on the NEA.

BUDGET REPORT: FY10 2ND QUARTER

Tucker reviewed the Second Quarter FY 2010 report, which is provided for information only; no action is required by the Commission. One of the efficiencies WSAC discovered was paying invoices and travel reimbursements by electronic funds transfer. Tucker asked Commissioners to consider submitting required documentation to the Office of Financial Management to establish this process for their travel reimbursements.

Commissioner Woods asked Tucker for any important financial information to prepare to inform legislators and address their questions on Arts Day. Tucker said this information will be provided later in the meeting. Commissioners will receive a messaging sheet to use for legislative appointments, and a recap form to complete after meeting with each legislator, so that WSAC staff can be informed and follow up where necessary.

Chair Johnson commended Tucker's leadership and the daily work of WSAC staff.

2010 LEGISLATIVE SESSION AND WSAC ADVOCACY

Commissioners were given a 2010 Legislative Report update as a handout. Tucker recognized Commissioner Maureen Greeley for her dedicated and focused work during the last five years to organize WSAC's advocacy efforts. WSAC has learned legislative relationships are built year over year, meeting with legislators and ensuring they know what the arts are doing around the state. Mark Gerth, WSAC Communications Manager, is tracking 120 bills in the Legislature, and is the primary bills tracker for the Heritage Caucus. Last year, several new bills were introduced that would suspend, eliminate, or change the Art in Public Places program. They are still on the books, but there has been no activity on these bills in 2010. One related bill (Senate Bill 6628), with just one sponsor, was introduced this year, but has not moved forward.

WSAC receives \$800,000 to \$1 million per year in NEA funding that requires an appointed Commission. This is in addition to American Recovery and Reinvestment Act (ARRA) funds for the Art Jobs Support grants. If the Commission were suspended or eliminated, the Arts Commission would not be eligible for these federal funds.

4Culture bills (House Bill 2912 and Senate Bill 6661) would dedicate a portion of future lodging taxes for arts and heritage in King County. Both bills have had committee hearings. Cultural Access Fund (House Bill 1666) and Prosperity Partnership (Senate Bill 5786) would authorize formation of cultural access authorities to collect sales or property tax to support cultural institutions and organizations, subject to voter approval. Both bills have had public hearings and are scheduled for committee action. Other bills being monitored are very specific in their legislative intent and are being monitored.

Senate Bill 6503 requires state agencies to reduce costs through temporary closures, furloughs, and other methods. It will probably pass and require some Arts Commission staffing reduction. At this time, how this bill will require implementation for these reductions is not known.

Commissioner Woods asked for clarification on WSAC's stand on the 4Culture bills. Tucker reminded Commissioners that as a private citizen, Commissioners can advocate for any bills they choose. Tucker suggested that WSAC's focus should remain on advocating for the benefit of the work of the Commission. Commissioners should be informed about what is going on in the state, but advocating for specific bills is not a large role of the Commission.

APPROVE CONSENT AGENDA

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

- Minutes of November 4, 2009 Meeting (*packet pp. 5-12*)
- Minutes of December 17, 2009 Meeting (*packet pp. 13-16*)
- Grants to Organizations: Project Support Program FY 2010 - Round No. 2 (*packet pp. 17-22*).

Commissioners Steve Sneed and Kate Jones recused themselves due to their roles with Project Support Program (PSP) grants. Chair Johnson asked for comments or corrections from Commissioners or the public. Chair Johnson asked for a correction to the minutes of December 17, 2009; to provide specificity, she requested the word "staff" be added to the sentence, "For more complex inquiries, Commissioners are encouraged to call or email Tucker, and let WSAC **staff** engage in their role of daily operations, and to provide response and insight." (See packet pg. 16.)

A MOTION to approve the Consent Agenda with one noted correction was made by Commissioner Woods and seconded by Commissioner Brom Wikstrom. The motion was approved unanimously with two recusals.

Mayumi Tsutakawa, Grants to Organizations Program Manager, commented there were more Project Support Program applications because organizational support grants were significantly reduced. The increase in applications included large organizations which had not necessarily applied for PSP grants before. WSAC received many heartfelt thank you notes for even the smallest grants of \$750.

ART IN PUBLIC PLACES

ROSTER AND STEWARDSHIP OVERVIEW

Alice Taylor, Art in Public Places (AIPP) Program Manager addressed stewardship of the State Art Collection through a PowerPoint presentation. Stewardship has been an agency focus for about five years and is a direct reflection of the quality of the Public Artist Roster, and the quality of the acquisition process. At the May meeting, staff will present a recommendation to establish an expanded pooling fund acquisition process for public schools. Taylor provided the background.

In 2003, staff recognized that WSAC's conservation resources were unable to keep pace with the growth of the State Art Collection and care requirements for an aging collection. Some artworks were then approaching 30 years of age and WSAC had, up to that point, a limited stewardship commitment. Additionally, WSAC was acquiring up to 350 artworks each biennium through the Existing Works Purchase Program. In 2004, that program was suspended and replaced with a public school pooling fund that required school districts with small public art allocations to pool funds state-wide. It provided a commission of new work selection process for those with the greatest need and stewardship capacity. Also, some artists on the Public Artist Roster did not have the capacity to create durable artworks for the public art environment.

In 2006, WSAC adopted *ArtCare*, a collections management framework with a deaccession policy. In 2007, WSAC received authority to hire a conservation technician (half-time) and to fund conservation through the capital budget's ½ of 1% art allocations at \$100,000 per biennium. The stewardship focus has grown to include the process of commissioning artwork, so that proposals are now reviewed for durable materials, suitable locations, and fabrication and installation techniques that support long-term durability.

By 2008, the Public Artist Roster had grown greatly, as artists would remain on the roster even if they were no longer creating commissions. To remedy this, the first-ever professional review of the roster took place in April 2008; the panel considered artistic excellence and evidence of ability to execute artwork in a public context. Artists removed from the roster during the review, and artists who had been inactive on the roster, were invited to apply to the roster through a competition held July 2008. The

roster now includes about 220 artists, down from more than 1,000 previously. Taylor explained that when an artist has a contract, they become ineligible for additional consideration for three years. Artists are now on the roster for six years, and then must reapply to a competition approximately every three years.

In 2004, the Office of the Superintendent of Public Instruction (OSPI) Pooling Fund was established for school districts with artwork allocation budgets under \$25,000. School districts could release their allocations to the OSPI Pooling Fund with the option of applying for a \$25,000 public art process or combine multiple allocations within their district to reach the \$25,000 threshold. This program has been effective, resulting in more significant artworks, greater local commitment, and better stewardship of the artworks. A proviso in the Capital Budget allows the Commission to combine the funding from individual projects.

Staff is developing a proposal to expand this pooling concept to all OSPI art allocations to further improve the stewardship of the State Art Collection. It requires consultation with the Superintendent of Public Instruction and representatives of school district boards. Taylor said the goal is to implement this program at the beginning of the next fiscal year, July 1, 2010; staff met with the Office of the Superintendent of Public Instruction (OSPI) to develop this proposal. She noted that not every school is interested in participating in our selection process and providing the required on-going maintenance, as it is a huge commitment on the part of schools. Pooling also allows WSAC to be more deliberate in placing artwork throughout the state, and provide more realistic budgets for smaller school districts that do not build large buildings.

As envisioned, all K-12 public schools generating public art funds would participate in the expanded pooling program, which would be renamed the *State Art Collection in Washington Schools*. The pool may also include smaller allocations from the Department of Corrections. Artwork budgets of \$35,000 to \$100,000 would be made available through an application process; applications would be reviewed by a five-member panel facilitated by WSAC staff; the panel recommendation would require approval by the Commission. Schools whose applications are not successful can have artwork resited, or can reapply in the next cycle.

School districts with allocations of \$31,500 or more, generated prior to FY 2011, can either join the pooling fund or receive a public art process for the amount generated by their construction.

A phone survey was conducted to explore the pooling fund; 11 school districts were contacted; 71% supported the option. Those not in support were concerned about the ability of small districts to compete with larger districts, and a possible bias for the I-5 corridor, or Olympia area. Taylor said the application is very simple to complete, for any size school district, and viewing historical data for artwork siting shows that placement is through most of the state, not just in specific areas. Smaller districts have competed well, as they sometimes have less access to original artwork created by professional artists.

Taylor introduced Dr. Paula Akerlund, Willapa Valley School District Superintendent, to speak about her specific experience with the OSPI Pooling Fund. Dr. Akerlund said Willapa Valley School District is a very small school district in Pacific County that replaced their high school in 2004. This was a huge event in their community. The selection committee included three teachers, a local artist, student, and

one local community member. This was an important process for the students, who often do not have opportunities outside Pacific County, unless there is a budget for field trips. Willapa Valley does not have access to facilities such as museums and art galleries, so this was an opportunity to expose students to a real live artist making their living through art, to provide students with a fresh perspective. The school received a public art process from the pooling fund; Taylor facilitated six meetings of the selection committee.

Dr. Akerlund said the selection committee quickly understood they had control of the process, and skeptics were won over. The proposed artwork is comprised of three relief carved Douglas Fir panels, representing logging, fishing, and the dairy industry. The panels will be installed in the “community’s living room” - the main interior school entry – for everyone to see and enjoy. Dr. Akerlund said she endorses the pooling fund program that Taylor outlined earlier, and said it would increase the amount of funding available for art for many districts.

Robert Glatzer asked if the artist could create his/her artwork at the school, so kids could see the process from beginning to end. Taylor said although that is a great idea, most artists require the tools and space of their studios; very few artists would work on-site due to financial and artistic considerations. Contracted artists, however, participate in a public experience at the site near the time of installation.

Commissioner Woods asked for clarification of the source of the pooled funds. Taylor clarified that all public school art allocations generated through the ½ of 1 percent capital budget funds are the source.

Commissioner Romero asked if this program would impact the pool of artists involved in public art, and Taylor confirmed the roster for pooling would be the same Public Artist Roster; there will not be a separate roster for the pooling program.

Commissioner Jean Mandeborg said there is always a tremendous opportunity to educate a community when public art is selected. She asked Dr. Akerlund whether further opportunities for education had been considered by their school district. Dr. Akerlund said she hopes this might increase support for arts education and other arts experiences. She noted that project artist David Franklin communicated his ideas well to the community, which made people feel this was an important endeavor, and perhaps changed some people’s minds towards supporting the art.

Commissioner Takekawa referred to the phone survey, asking Taylor how staff will address the concerns of those not in favor of pooling. Taylor said she hopes to approach the nine educational service districts, where superintendents meet, to introduce and explain the new program.

Taylor and Chair Johnson thanked Dr. Akerlund for sharing her experiences with the Commission.

STATE ART COLLECTION DEACCESSION

Janae Huber, WSAC Collections Manager, (*packet pp. 23-31*) introduced a recommendation for the deaccession or removal of artwork from the State Art Collection. The procedure and criteria are part of *ArtCare*, the 2006 collections management framework, which specifies that artwork is deaccessioned according to the following criteria: lost or stolen; presents a safety hazard; significant conservation issues; or loss of environment/architectural support.

This year's Deaccession Committee members were:

- Brian Goldbloom, artist, Amboy
- Kate Jones, Executive Director, Methow Arts Alliance and WSAC Commissioner, Winthrop
- Kurt Kiefer, former Campus Art Administrator, University of Washington
- Laura Thayer, former Curator of Collections, Northwest Museum of Arts and Culture, Spokane

Huber said the recommendation includes 29 works either lost or stolen, 3 that have lost their architectural support, and 8 are damaged beyond repair. This recommendation is the result of extensive work including artwork inventories, research, physical searches, conservator evaluations, reviews by Huber and her staff, and conversations with artists, as well as review by the Deaccession Committee.

Huber explained that the recommendations of the Deaccession Committee are communicated with the partner agency before the Commission's action. Maintenance and day-to-day care is the responsibility of the partner agency; the Interagency Agreement includes specific responsibilities for the partner agency to care for the artwork. Commissioner Woods asked whether WSAC tracked which school districts were better or worse in artwork care. Huber said she keeps records, and has noted that deaccession can prompt partner agencies to take better care of artwork in the future. Huber said the list of artworks to be deaccessioned was agreed upon unanimously by the Deaccession Committee.

Commissioner Jones served on the committee and said these decisions are heartbreaking, and indicate problems with how artwork was previously acquired. Huber said an art collection that is accessible to the public means there will always be potential for artwork damage or loss. Huber said stewardship efforts may limit deaccession, but she does not foresee a time when deaccession will cease.

Commissioner Conner identified herself as a public artist, and said it is challenging to know that the artwork won't outlive you, but that's part of putting art in the public arena.

Commissioner David Brown asked Huber how artists react when they learn that their artwork will be deaccessioned, and whether artists have an expectation that their art will last forever. Huber said responses vary. Where possible, artists are notified of the committee's recommendation before review by the full Commission. AIPP worked with the Assistant Attorney General to revise the contract between WSAC and public artists to make it clear that the art may not last forever, so that artists and partner agencies understand that fact; the standard lifespan for public art is 30 years. Huber stated WSAC will ask future artists to build art so that it can be removed without damage from sites when, and if necessary.

Commissioner Kent Carlson asked what happens to the damaged artwork. Huber said she first offers to return the piece to the artist and shipping costs are paid by the artist. Artwork can be exchanged for a new piece, or destroyed. Commissioner Wikstrom asked if the artist offers to pay some of the restoration cost, would WSAC accept. Huber said first it is important to determine whether a piece can be repaired, or if applicable, whether it can be resited successfully. Sometimes the artwork simply cannot be repaired, or the restoration cost is disproportionate to the value of the artwork. She discusses these issues with artists before recommending a work for deaccession; their thoughts about repair are taken into consideration.

Commissioner Woods asked about the deaccession backlog. Huber said there are currently fewer than 40 pieces yet to be considered for deaccession. She explained that today's recommendation is based primarily on the 2007 inventory, not the 2009 inventory currently being conducted.

Commissioner Romero asked if Commissioners would receive a deaccession list with photographs of each recommended artwork. She also asked if the approach to deaccession varies based on factors such as the value of the artwork. Huber said it is important for Commissioners to review the recommendation list as a group rather than as individual pieces, so photographs were not included. The Deaccession Committee viewed photographs of all the pieces included in this recommendation. Huber confirmed that her review includes engaging in an exhaustive search for lost art, or research on possible conservation, regardless of the value of the art or the artist's reputation.

A MOTION to accept the recommendation of the Deaccession Committee to deaccession the artworks as listed in the packet was made by Commissioner Robert Glatzer and seconded by Commissioner Jean Mandeborg. The motion passed unanimously with no abstentions.

OVERVIEW: WSAC PLANNING AND BUDGET PROCESSES

Chair Johnson said the rest of meeting will focus on the budget timeline and discussing where to go from here as a Commission. At the May meeting, the Commission will approve the budget provided by the Legislature. The strategic plan will be revised by reshaping the current plan, which is due to the Office of Financial Management in June 2010. Finally, the Commission will help to develop a budget request for 2011-2013 that will be approved at the August 2010 meeting. The Commission will break into small groups for further discussion later in the day.

Tucker led the Commission through a review of the strategic plan to evaluate how WSAC is doing, how to explain our accomplishments, and the impact of the strategic plan. Tucker distributed a handout of the PowerPoint slide presentation shown to Commissioners. Tucker reviewed the agency mission and strategic plan, including the "repositioning" approved in May 2009.

ACHIEVEMENTS AND CHALLENGES OF WSAC'S STRATEGIC PLAN

Education: Under this pathway, the highest priority is community-based arts education partnerships as community consortia and First Step grants. The number of grants awarded this year was approximately the same as last year, but the total amount awarded has fallen by \$100,000. The AERI booklet offers specific strategies for improving K-12 arts education. Adult learning encompasses activities such as APLI, funded by The Wallace Foundation, which provides learning to arts organization leaders. The WSAC budget does not add any federal or general fund money for the APLI, but the initiative does tap into staff capacity.

Community: Tucker recalled the Commission's enthusiasm about reaching all Washington counties with programs and services. Tucker showed a map (*see PowerPoint presentation*) indicating by color the level of FY 2010 grant funding received per capital per county. In addition to grants, WSAC serves Washington with other programs including folk arts, arts in the parks, and the poet laureate. In FY 2010, WSAC grants reached all but 13 counties. In FY 2009, only 11 counties were not funded. Tucker related this change to the budget reduction. She also noted that the map shows where the check goes, not necessarily where the service is received. Tucker said more detailed mapping of program statistics is one area that can be improved in the future.

Stewardship: Tucker said this pathway includes public art and most of the grant programs. In the planning process, Commissioners spent a lot of time redefining the grants to be effective and relevant to communities, to focus on public value and better document the results. The Institutional Support Program (ISP) was discontinued after FY 2009; 27 grants were awarded in its final year, averaging \$17,000; grant amounts were determined by a formula based on the organization's budget, it was a closed category, and the range was \$10,000 to \$45,000. The new Large Arts Institution category replaces ISP, and 20 grants were awarded this year. Applications are reviewed every two years, the eligibility threshold is higher with a \$1 million budget minimum, and the maximum grant amount is now \$15,000.

Organizational Support Program (OSP) was replaced by Midsize Arts Organizations grants. Eighty-two OSP grants were awarded in FY 2009; in FY 2010, 50 grants were awarded as Midsize Arts Organizations grants. Tucker explained that a Project Support Grant is for a specific project, not to keep the organization operating. The measurable return in the final report is about the project. Final reports in the midsize and large organization grants talk about how the funds keep the organization operating. Commissioner Carlson stated this information illustrates the effect of the 35% budget cut and its effect on grants. Tucker said last year the Commission agreed to protect the Project Support Grants from budget cuts.

Tucker explained that geographic service or representation has been added to each application. Large arts organizations have to explain how they will reach their audiences; organizations based in Seattle must demonstrate how they reach outside of Seattle. For a long time, the three grant review criteria were artistic merit, management capability, and public benefit. Geography was added as a fourth criterion for the first time last year.

In response to a question, Jaret said Consortia grants have a maximum of \$35,000, which has been consistent for the last few years.

Tucker reviewed the Art Jobs Support grant program, a one-time initiative to regrant \$285,000 of federal stimulus money to 24 nonprofit organizations. From October to December 2009, this stimulus money supported 13.6 FTEs at arts organizations across the state. The results are mixed; one organization said after their funds were expended, they may not be able to keep the staff person. Commissioner Cindy Finnie asked how many organizations applied. Commissioner Brown was on the panel and thought there were over 100 applications for these grant funds. Tucker said WSAC worked with WESTAF, King County, and the City of Seattle to align the applications and make the process efficient for applicants.

Tucker explained that WSAC expended \$35,000 in federal money to support traditional and folk arts through Folk Arts Apprenticeship and Fellowship grants.

Public Art is also part of stewardship. Tucker said WSAC is actively working on 56 acquisition projects; last year the total was 74. To date, WSAC has worked on 43 artworks through evaluating, conserving, maintaining or resiting artworks. A new process is in place to ensure that acquisitions are created with appropriate materials and well fabricated. A review of the proposals involves conservators and there is a new handbook about materials and fabrications for artists. This concept of conservation ties in well with the approach to pooling funds and the deaccession needs of the agency.

The AIPP program has transitioned to digitally based processes, including online applications to the Public Artist Roster. The Roster is presented to partner agencies digitally. The shift to new technology

has allowed WSAC staff to be more efficient in bringing presentations to meeting locations, and to present more information to selection committees. The inventory of the State Art Collection with partner agencies is now conducted online. The new collection management software has a search engine to support future plans to allow public viewing of the State Art Collection; this process will take a few years.

PLANNING AND BUDGET

Tucker said the state works on a biennium basis and presented budget information for review by Commissioners. Private funds can carry over to another fiscal year; they are for specific activities, and may support staffing and operations.

Art Jobs Support program funding will be fully expended by the end of this biennium. NEA funding may increase slightly, and funds may be carried forward to the next fiscal year. The repositioning proposal in May 2009 used federal money for new initiatives, as well as to fund grant and folk arts programs. State General Funds has dropped from almost \$5 million in 2007-09 to \$3.2 for this biennium. The Governor's proposed budget shows an additional 15% additional cut on top of the 26% cut already taken.

Tucker said WSAC received a larger cut than most agencies; grants were targeted according to OFM, because grants are seen as scalable. Commissioner Jones asked if there was a sense that the grant programs are not as efficient as they could be. Tucker said the state may be looking to cut grants supported from general funds. Although the grants provide a public benefit, the state can claim a limited role in organizations that are not state entities.

Commissioner Woods suggested that while WSAC grants may be a variable cost to WSAC, the grants could be a fixed cost to arts organizations; this might explain the importance of these grants to the Legislature. Commissioner Carlson said one legislator told him the difference with WSAC is the state provides WSAC with funds to grant to private organizations. When the Legislature looks at prisons or schools, there is no choice. It just costs a certain amount of money and needs to be spent; it cannot be cut and is not optional as are WSAC grant funds.

Tucker quoted Scott Pattison from the National Association of State Budget Officers: "When you have scarce resources, the way to have an impact is not just to cut, it is to direct those cuts in a way that you have some sort of prioritization and you leave a legacy." Commissioner Jones said during the WESTAF leadership conference, a budget presentation by the National Conference of State Legislators showed the long-term funding forecast. Federal stimulus money plugged holes in many state governments, but this money will go away, as shown in our budget forecast today. The funding curve will not come back up anytime soon, and we really need to take a longer-term approach to our reorganization strategy than any of us have ever discussed before. She thinks it is important to remember this when we consider what we do with less, potentially for a long time or forever.

Tucker read from *Governing Magazine* (January 2010), reporting on concerns about "a near permanent reduction in state tax revenues that will require us to reduce the size and scope of our state governments." Tucker said the challenge for Commissioners is not about weathering the storm, but to determine how to do things differently through prioritization and strategy.

Tucker reviewed the repositioning efforts approved May 2009:

- **Smarter Grants** – resetting the grant minimum and maximum ranges; clarifying expectations; considering geographic representation or service; documenting results.
- **Community Investments** – including a new initiative to integrate the arts into our local communities.
- **Communication and Promotion** – including the Creative Vitality Index, the Art Jobs Support grant program, and The Wallace Foundation initiative.

Commissioner Brown said it is important to identify what WSAC plans to no longer do, and he said it is not possible to reach all counties with services reduced by budget cuts. Commissioner Carlson said if funding is down by 40%, and WSAC responds by reducing its commitment in all areas by 40%, then WSAC may end up doing a poor job at everything. Commissioner Romero concurred and noted there may be more cuts to WSAC's budget in the future.

Commissioner Greeley asked if WSAC can prepay program expenses that will occur in future years. Tucker said the State will only pay for services that have been received, so WSAC cannot pay for anything in advance.

Chair Johnson instructed Commissioners to meet in three breakout groups, with Interim Committee members facilitating each group. Discussion guidelines were distributed (*handout*). The Commission gathered after the discussion. Chair Johnson said all discussion group notes will be given to the Interim Committee for further consideration. She asked each group to provide a brief report:

Group 1: Commissioner Cindy Finnie reported the group felt WSAC priorities are on track, and discussed conservation and arts education priorities. The group discussed funding projects as having a bigger reach than organizational support. Commissioner Carlson said the group noted the AERI study. WSAC can show it is making a difference in the area of arts education, and should not cut much in that area.

Group 2: Commissioner Mandeberg reported the group discussed priorities, access, the mission, tension between ways WSAC supports both artists and organizations, the statutes, government positions regarding jobs and education, opportunities with the government and government programs, technology, and ways to support artists trying to move around in the economy. Pathway discussion included narrowing the focus, shifting grants programs, remaining flexible, and rethinking the funding balance between public and private sources, and whether there are other private funding opportunities to explore. The group also discussed continued support of the State Art Collection and how it can overlap with arts education, and WSAC's distribution of NEA funding.

Group 3: Commissioner Conner said that the group discussed WSAC's state-wide role and how to consider opportunities for partnerships, potential risks, and how to leverage available funds. To help with outreach or specific projects, WSAC might work with retirees, volunteers (perhaps including AmeriCorps volunteers), and/or students. Access, excellence, and equity are major priorities. WSAC should be at the table for significant conversations, and should invite others to be at the WSAC table – including those who may not understand the value of the arts. Regranting might be a good way to reach parts of the state that may be underserved, but this would require establishing a new structure. The group recognized that the Commission is not responsible for staff, but wants WSAC staff to have

satisfying and realistic jobs so they could continue to do a good job within a climate of change. Commissioner Jones said there was energetic conversation about partnerships.

Chair Johnson noted the Commissioner's role in advocating broadly beyond the legislators, and providing leadership. This is important in creating a cultural shift in how the arts are viewed in our society, and creating resilience and innovation in the larger community. Commissioner Conner said the group also discussed the importance of clearly valuing the arts for the sake of art alone, as well as how the arts contribute to the success of other efforts, such as the economy.

Chair Johnson said this information will be brought to the Interim Committee and staff, and a proposal will come before Commissioners at the March meeting (by phone). Chair Johnson thanked Commissioners for the good conversation and great thought.

WSAC ADVOCACY AND ARTS DAY

Kent Carlson, WSAC Advocacy Chair, gave Commissioners instructions for Arts Day, including talking points and a recap sheet. He said WSAC has no specific bills to discuss with legislators. He suggested Commissioners add a story or two on the value of the arts, perhaps the story shared today about WSAC public art in the Willapa Valley school district. Commissioner Carlson also noted that the AERI booklet and pamphlet provide specific information on arts education. It is important to talk about the investments WSAC has made, and how WSAC is working hard even with a reduced budget. Tucker and Langholz reviewed the schedule for Arts Day.

ANNOUNCEMENTS

Tucker said OFM mistakenly sent IRS 1099 forms to Commissioners for their travel expenses; if received, Commissioners were instructed to shred.

Commissioner Woods commented that it works very well to hold the Commission Meeting on the day before Arts Day, to address questions and reinforce key issues.

The meeting was adjourned at 5:30 pm.