

Introductions

Chair Merriman welcomed guests and staff.

Approve Agenda

Bruce moved to approve the agenda as written.

Piper seconded.

The motion carried unanimously.

Chair's Report

Merriman reviewed his report included in the packet and on file.

As mentioned in his report, Merriman re-stated information about the Governor's Arts and Heritage Award, which the Commission decided to celebrate every other year. 2005 is the year designated and WSAC will schedule with the Governor's office. Merriman stated that he would later discuss the Strategic Plan Committees agenda.

Director's Report

Tucker reviewed her report included in the packet and on file. She invited commissioners to ask questions and comment.

Tucker said two new staff changes were announced this week. Christel Ratliff has been promoted to Arts Program Manager 1, following Barbara Jacobson's retirement December 1. Deane Shellman has been promoted to Arts Program Assistant; both are starting in those roles today. Tucker is also proceeding with the hiring of Collections Manager, which is a full time position at least through this fiscal year. As the commission knows, WSAC has submitted a request to the legislature for additional staffing and budget support to expand this position to full time in fiscal year 06. She hopes to make an announcement about the hire in the next week or so.

Governor Gregoire has asked Tucker to manage the design process for the Washington State quarter. Each state has a commemorative quarter. Washington State's quarter is due out in 2007. Hundreds of early submissions are now held at the Office of the State Treasurer, although the design process has not yet been established. Tucker will be in consultation with the Governor's office and the U.S. Mint. Tucker expects the Governor will appoint a committee that will include a broad representation of people, including school children.

Tucker reported that she has been named to two groups that have some responsibility for tourism. One is a tourism coalition, established by the state Department of Community, Trade and Economic Development, to look at how to establish appropriate governance infrastructure for tourism, such as a commission or advisory group. The coalition includes representatives of the wine industry, the hospitality industry, restaurants, hotels, ports, etc. She has also been asked to sit on the Advisory Committee for the 2005 White House Summit on Cultural and Heritage Tourism. The summit is scheduled for October 6-8, 2005, in Washington, DC, in partnership with the U.S. Department of Commerce and the President's Committee on Arts and Heritage. That conference will have a limited registration of 350 participants, and will review a 1995 white paper on culture and tourism. Washington State has a lot to benefit from this in affecting, contributing and receiving benefits from the arts.

2005 Legislative Session

Tucker thanked all who participated in ArtsDay that Gretchen Johnston and her staff from the Washington State Arts Alliance coordinated. The day was very successful.

Tucker stated that there are three or four bills introduced this week, related to WSAC's Public Art commitment. Senate Bill 5940 allows WSAC to use some of the ½ of 1% funds for the arts for maintenance and conservation of the state art collection. It is specifically titled "Conservation of the State Art Collection," which was introduced by Senator Pat Thibaudeau and Senator Karen Fraser; they are currently looking for additional sponsors. Representative Lynn Kessler is now drafting a companion bill in the House. WSAC will be monitoring them closely. If this bill passes WSAC will have to establish policies for deciding how much, when and how those are to be spent. The Public Art Committee and staff will be looking more specifically at that bill this morning.

Tucker reviewed a bill related to concerns about the state art collection in DSHS facilities for sex offenders, and another for Department of Corrections facilities. The bills have been referred to committees. WSAC will be monitoring those closely as well. Tucker is hoping that it does not move forward. There will be further discussion in the Public Art Committee.

Tucker said that a presentation on Building for the Arts will take place later this morning. Building for the Arts was established more than a decade ago and has been replicated for similar projects with social service and heritage investments of the state. This is a capital budget investment and the two bills (one in the House and one in the Senate) expand the limits of those. Right now, Building for the Arts is limited to \$4 million in projects. There is interest in expanding that to up to \$8 million in projects for a biennium. Also, the legislation currently sunsets in 2008 so there is interest in either removing that or lengthening the time period to 2113. WSAC is monitoring those bills. Building for the Arts has been a very important program, which allows small state investment in capital projects to have a vetting process to actually be reviewed by a committee. Tucker serves on that committee: similar to a grant panel, they review the applications for state funding and then submit one list to the legislature.

WSAC requested new funding in the submission to the Office of Financial Management, last fall 2004. WSAC was cut 20% two years ago and is requesting restoration of those funds. The legislature is facing a very difficult budget development process right now but Tucker is hopeful, and sees that WSAC's budget messages are still important. WSAC also has a request for continued conservation for the state art collection and a request to move forward with an international exchange program.

Tucker reviewed issues related to the hotel/motel tax, specifically in King County, where hotel/motel tax is a very important funding stream for arts and culture. This was established several years ago. The distribution formulas for that segment of hotel/motel tax money are in place through 2020, but are open after that time. There is now discussion about what to do after 2020. The arts are very important to the tourism industry in the metropolitan area. WSAC wants to make sure that those funds are secure in the future. There is a new coalition building in King County to follow this. They are being very strategic about their legislative strategy and Tucker is monitoring carefully. She will keep commissioners informed.

Gerth distributed update advocacy pages of the Commissioner Toolkit.

Merriman introduced and welcomed Kurt Fritts, Director of External Affairs with the Governor's office; and Gayatri Eassey, Director for Boards and Commissions, also with the Governor's office.

Fritts thanked the Commission for including the Governor's office in today's meeting. Fritts stated that he has been with the state Senate for the past 8 years and was offered the job as Director of External Affairs on January 11, 2005. In his role with the state Senate, he was a policy staffer in the Democratic Caucus and ran the campaign committee. Fritts explained the two parts of the External Affairs Division. Boards and Commissions is headed by Gayatri Eassey. Fritts asked Eassey to describe the process of Commission re-appointments.

Eassey said she works with 235 boards and commissions in Washington State, which includes approximately 1700 people. Her department oversees the appointment of all of those members. Eassey said that she is here to let the Commission know who she is and that her office is looking forward to working with WSAC. Eassey stated that her office needed WSAC's help in the appointment process.

Fritts stated that the second part of External Affairs is the Community Outreach Office. Community Outreach is charged with getting the governor around the state to connect with different constituencies. WSAC is very tuned in to the arts facilities and a lot of great locations and a lot of hubs in community development. As Fritts puts the governor's schedule together, he looks to hear from WSAC to have opportunities to get the governor to locations. Governor Gregoire was in Spokane last Thursday, touring the Fox Theater. Fritts would also like to have the opportunity to visit different arts sites around the state. In conclusion, Fritts stated that WSAC has a lot on their plates in terms of the legislative agenda. He would like to acknowledge that his door is open; he is a voice with the Governor's office and can perhaps facilitate whenever possible.

Gretchen Johnston, Executive Director of the Washington State Arts Alliance, defined her organization as the arts advocacy organization in Washington State, a membership organization with members including artists, arts organizations and individuals. WSAA organized ArtsDay yesterday in support of arts issues. WSAA can rally the grassroots lobbying and WSAC staff cannot. Commissioners are welcome to be a part of the grassroots rallying and advocate as individuals. Early feedback forms about Arts Day 2005 indicate there was a great response. After doing Arts Day for several years, there is not nearly as much explaining that has to be done as far as what WSAC does and why the arts are important. Unfortunately, this is a very difficult budget year, which has been said for several years. However, it is not a hopeless cause. If a budget increase doesn't happen this biennium, it may happen the next biennium and that is what WSAA is working for. One thing that can be done is help the community understand how some voter initiatives have made it very difficult for state government to function. The state cannot continue to cut revenue and increase expenses. Johnston encouraged commissioners to visit the new capitol building and to thank officials for having a public room for organizations and events such as Arts Day. She also thanked everyone for participating.

Merriman invited commissioners to comment on their Arts Day experiences.

Moore stated that he has participated in Arts Day events for 19 years. His recollection was that it was formerly very unsatisfying unlike the systematic approach that is in place today. He said that the event has turned a corner and matured and the

legislature has grown up with us. The arts community has earned a position at the table after all the hard work and commitment. Moore thanked Johnston and her staff for figuring out the best way in which to advance the process of organizing team meetings and leaders. He said that because of these efforts, the arts are more recognized as being part of a civic discourse, influence and something to offer in a nonpartisan way.

Leo-Gwin said she has been attending Arts Day for several years. She has noticed that the legislature has gone from a passive interest in the arts to being supporters. Leo-Gwin stated that there were talks about international programs. Senator Cheryl Pflug was very interested in what WSAC is doing with this issue. Leo-Gwin was optimistic in spite of the budget problems and that the arts do seem to matter.

Bruce met with three people and asked how WSAC can connect with people at Washington State University beyond the campus limitations. WSU wants to support the university but also look for ways they can connect with the wider population. He suggested somehow leveraging those two things to give them something to hang on to.

Barnett commented that people really turn out to ArtsDay now. She asked her representatives what their experiences have been personally, in the arts. Almost every one had some personal connection.

Stephanie Johnson from the Olympia Arts Commission stated that her representative's responded positively about artwork at Maple Lane.

Tsutakawa said through her work with the other 12 Wallace START state arts programs, she learned that Montana instigated an advocacy survey to legislators about their arts experiences. Several stories were gathered through that survey.

Moore stated that he had been hearing more and more about the Department of Community, Trade and Economic Development from the Governor, talking about "different architecture" as she talked about how CTED had become such a sprawling, huge bureaucracy.

Tucker responded that CTED is an important partner for WSAC and it is a conglomerate. There have been several efforts in the last 6 years to divide CTED and has yet to be successful. She also stated that WSAC works closely with the Office of Tourism. Past Director of Tourism, Robin Pollard, spoke to the Commission several years ago. WSAC has talked with the Office of International Trade, looking at options as an agency. Building for the Arts is also another CTED program and WSAC is working with Dan Aarthun in that department. She mentioned that former WSAC staff member, Michelle Zahrly is currently the Communications Director at CTED.

Merriman asked legislators what they liked about the arts. He said that our lobbying efforts have become more sophisticated go beyond personal experience. He thanked Johnston for her involvement in bringing the arts forward in this area. Legislators want to know what the dollar return is and how the value of the arts is measured.

Creative Vitality Index - Anthony Radich, WESTAF

Anthony Radich, Executive Director of WESTAF, said that the Creative Vitality Index research has been completed for this year. WESTAF is now going to the second phase, which includes briefing people somewhat quietly about this project and what it means, building a core of support. Then, in about a year there will be a big, public promotion of the vitality index. Radich introduced Paul Irby from Hebert Research in Bellevue to tell the Commission about some of the findings. He also introduced Denise Montgomery from the

Office of Cultural Affairs in Denver; Montgomery led an exemplary effort to promote programs such as the Economic Impact Index when she was with Colorado Business Committee for the Arts.

Radich said WESTAF had a meeting in September 2003 where a number of research firms were invited to come and have an informal conversation about this project. WESTAF then contracted with Hebert Research to conduct the research. Hebert has done index-type projects in the past as well as index projects in Washington State. The first draft of the CVI was distributed to a small number of research professionals and adjustments made based on their comments.

Radich said that the project redefines the non-profit arts community as a sector of the creative community; focuses on sector dynamics and not dollar impacts alone. It is a much richer resource and provides a new resource for advocacy.

Irby said that this process took several months of discussion and preliminary research to identify different streams of data for the index. The first stream included employment in for-profit creative industries, going beyond the traditional non-profit arts focus. Hebert used Workforce Development areas where the Employment Security Department breaks Washington State into 12 areas. A major part of the index relates to jobs in the creative sector, from a wide variety of jobs; grouped as primary and secondary occupations. Community participation in the arts is tracked through a data stream that includes a variety of individual indicators, including photography and music store sales, museum and art gallery sales and motion picture sales. The non-profit arts sector includes the level of revenue to local non-profit arts groups, arts organizations and arts active organizations. The idea of the index is that it will be repeated every year. Changes will be shown in the over-all level of creative vitality by these 12 areas of the state. Also, within that will be individual and sub-indexes that can over time show trends that can be used as tools for strategic planning and advocacy as well as educating stakeholders.

The index also includes a qualitative research component, which included interviews of influential leaders in these 12 areas of the state: 8 were from King County and at least 2 in all the other 11 areas. Qualitative research can provide a background to challenges in a creative economy. A variety of questions were asked related to strengths and weaknesses, unmet needs in each area, and generally, discussions about what they think are the indicators of a creative vitality. Their comments included the need for more funding for the arts, a need for more and better space in facility and venues, transportation to venues (in rural areas), political support, K-12 education, not letting the arts fall through the cracks and sustaining the artist in making a living. Radich requested help from Commissioners on the rollout.

Montgomery commented about the robust information from Hebert Research and said WSAC should consider a press conference that involves some of the partners and partnerships that were forged through this project; heads of economic development and chambers of commerce might be at the press conference and would lend credibility to the findings and rollout. Industry leaders might also carry the message forward. There is a lot of opportunity and options regarding collateral and communications vehicles to consider. Montgomery distributed an executive summary and other materials developed, by the Denver Office of Cultural Affairs, based on the book, *The Visual Display of Quantitative Information*. Montgomery's office received corporate underwriting for a video, which proved to be very popular because it brought information to light and is a very easy-to-use

tool that organizations can play at their board meetings. A CD Rom has an interactive presentation on grant applications. Montgomery's office had meetings with editorial boards and did some op-ed pieces.

Montgomery stated that there is definitely power in partnerships and there is opportunity to solidify relationships with the Chamber of Commerce, Convention and Visitor's Bureau and Downtown Denver Business Marketing Association.

Montgomery suggested WSAC consider engaging the services of a public relations firm to take on this project on a pro-bono basis.

She stated that the project had advanced partnerships in a comprehensive way and they have been paying off.

This is an opportunity for providing good, solid information to elected officials and leaders an opportunity to be a source of information and come to WSAC when they are looking for this knowledge and information.

Radich said he and Irby are available to advise and lead early presentations and briefings.

It is important to be able to compare things but not to get carried away with expectations. The annual cost will be less because along with WESTAF, Hebert Research identified the existing data stream. The annual update needs to be really creative. The over-all message needs to be one of working with organizations to make it work for them. Radich expected this concept to be broadly adopted because it's a much richer way of talking about this other than tools we currently have.

Tucker thanked WESTAF, Hebert and the Mayor's Office of Cultural Affairs as partners with WSAC. This is a multi-year commitment for WSAC and she is very excited about the data that has been collected as well as the partnership that is being established.

Michael Killoren from the Mayor's Office of Cultural Affairs reiterated Tucker's statement, adding that this is an opportunity to reach a much broader constituency. In year three and four, tracking over time will be very telling.

Radich suggested a messaging meeting outside of the Seattle area for smaller communities.

Tucker said that this first year is a softer rollout than the second year. She expected the op-ed pieces and press conferences were in the future, and asked Commissioners to think about who, in their community might be at the podium next year and how they can be prepared.

Stephanie Johnson, Director of the Olympia Arts Commission, requested a copy of the rollout materials when available.

Briefing: Capital Budget/Community Projects

Dan Aarthun, Capital Projects Manager for Department of Community, Trade and Economic Development (CTED), explained that Building for the Arts started in 1991, the idea of Peter Donnelly and Joe Toller. In the first year, the legislature appropriated nearly \$12 million for arts related projects around the state, most in downtown Seattle. Building for the Arts was established to provide a systematic framework to help legislators make decisions about which projects to fund. Three other programs were modeled after this. In 1999 a bill put these into law. The law is due to expire in 2007 and Representative Pat Lantz and members of the Capital Budget Committee are sponsoring House Bill 1577, which

terminates the sunset clause and authorizes double the amount of funding for the Building for the Arts Program from \$4 million to \$8 million per biennium.

Aarthun explained that arts-related projects are defined as performing arts, art museums and cultural facilities; eligible projects must involve the construction, renovation or acquisition of facilities that focus on the active interpretation, performance or exhibition of practices or works of art.

Aarthun further discussed eligibility criteria. Significant public access (not ADA issues) has to be demonstrated.

The law enabling the legislation stipulates that Building for the Arts uses an advisory board including at least one member of the state Arts Commission, which at this time is WSAC Executive Director, Tucker. The number of members on the board is not specified.

The statute specifies that the review take place every two years, in the spring to mid-summer in even numbered years in the to-year budget cycle. It has to be finished and submitted to the Office of Financial Management (OFM) by the first of September. A series of workshops are conducted around the state and the applications are out for a period of six weeks. All applications can be viewed on the website and can be downloaded. Staff reviews applications to make sure all the eligibility criteria are met. They are then forwarded to the advisory board members and they have a month to assign a preliminary score. The board meets later in the summer. All applicants are invited to testify via a project presentation and answer questions for the board members; there is an open public meeting to review the scores and discuss each project. The director of CTED approves them and they are forwarded to OFM and hopefully included in the governor's capitol budget. The program is funded for \$4 million. Governor Gregoire will not be releasing her budget until the middle of next month. Aarthun expects Building for the Arts to be funded.

Aarthun encouraged commissioners and staff to refer organizations to this program and remind them that the application process is very simple.

Commissioners thanked him for speaking and offered positive examples of how Building for the Arts and Aarthun's leadership has benefited their communities.

Vancouver Historical Reserve West Barracks

Commissioner Leann Johnson stated that the West Barracks is a project that has been in the making for years. The city of Vancouver has acquired the West Barracks, which includes a variety of beautiful historical buildings from the 1800's. She stated that the city is attempting to renovate the Headquarters Building known unofficially as the Art-Tillery Building. The city is in negotiations with the Friends of the Arts to create an arts establishment there.

Strategic Plan Committees

Merriman explained the committee work sheet regarding objectives, strategies and anticipated actions, which were distributed before the meeting. He welcomed staff to participate in the committee work and encouraged commissioners to become familiar with and learn what the staff is doing and what they have done in the past. The intention is to identify what the strengths have been. Tucker said that she and Merriman had talked with each committee member to prepare them for committee meetings today.

The Commission adjourned into Committees for a 90-minute work session.

Budget Reports

Tucker referred to the budget reports, which are included in the packet and on file. Tucker stated that WSAC is on track with projections.

Tucker asked commissioners to note the grant appeals line, which is the last line in the budget. Commission policy is that, these funds are not needed for grant appeals they are moved to the Professional Development Assistance Program (PDA-CD Travel Assistance). The funds have been moved and spent in PDA-CD Travel Assistance.

Barnett asked what special projects funds were used for.

Tucker explained that special projects funds are at her discretion for community-based projects of WSAC's initiative. These funds have been used this year for to support Artist Trust project on healthcare insurance, as well as Folk Arts and Community Arts Development for small community-based projects.

Tucker noted a new line, which is the Governor's Emergency Fund Request. WSAC requested \$9,000 to offset costs for the move; these funds show as revenue.

Moore moved to accept the budget reports as written.

Barnett seconded.

The motion carried unanimously.

Program News

Arts Participation Initiative

Tsutakawa reported that the Participation Committee reviewed the concepts of participation and discussed how agency programs work with and define underserved communities. In the Wallace Participation Program, it's the last year of the funding, and the contracts for the first 15 projects are being finished up; for a limited number of grants may be offered next year. The evaluator/documentarian is working on interviewing and gathering information from all the 15 projects. The final report is not due until next fall after the funding period is over. The next Wallace training gathering will be April 7 and 8 in Seattle at the Langston Hughes Performing Arts Center. Tsutakawa Commissioners to attend.

Action Items

Tucker referred to Challenge America Funding for 2005 as submitted in the packet and on file.

Challenge America is a specific fund within WSAC's National Endowment for the Arts support. Every state arts agency gets an equal amount each year; this year funding is \$121,000, slightly less than last year. The Commission will approve the distribution of these funds when approving a budget for fiscal year 2006; Tucker asked the Commission to ratify now the staff letter that was submitted at the NEA's request by a very tight deadline. Based on a staff understanding of needs in the agency and the precedent WSAC has established in previous years, the letter that she wrote indicated that the expenditure of those funds will be: \$41,000 for the Project Support Program; \$20,000 for Organizational Support; \$40,000 for Arts Participation Initiative; \$20,000 into Arts in Education. Challenge America money is about outreach and participation into specific communities.

Piper moved to ratify the Challenge America letter.

Moore seconded.

The motion carried unanimously.

Arts and Trails Project

Bidwell stated that the Arts and Trails Project is a collaboration with National Parks Service and the three states of Washington, Idaho and Oregon. There is \$5,000 from National Parks and WSAC allocated \$15,000 of Challenge America money to that project. Initially expended was \$5,000 for Northwest Folklife to identify folk artists and present them along the Lewis and Clark Heritage Trail of the Columbia River. Bidwell said that this project is going well. Initially, other projects were being looked at to fund but that did not occur so there is some money available in that account. Staff recommends expanding the contract with Northwest Folklife for an additional \$6,000 to support 6 additional programs for a total of 12.

Bruce asked why this idea was not brought to the table earlier.

Bidwell responded that she received 3 applications for Arts and Trails and the initial thought was that early indications were that more than one might be worthy of WSAC funding. This did not occur.

Smith moved to approve the expenditure of \$6,000 from the Challenge America for additional events for the Arts and Trails project.

Piper seconded.

The motion carried unanimously.

Arts in Education - First Step Grants

Tucker presented Bellon-Fisher's proposal on page 65.

At the last Commission meeting, commissioners approved the First Step Grants. This is a slight adaptation of the guidelines for those grants. Bellon-Fisher would like Consortia Grant applicants who are not recommended for funding to be allowed time to adapt their Consortia application so that they are eligible for the First Step Grant, which is a small scale Consortia Grant. The hope is that, in future years a timeline can be built in that doesn't require this kind of process.

Moore moved that the Commission approve a policy allowing Arts Education Community Consortia Grant applicants not recommended for funding to have a separate First Step Grant deadline.

Johnson seconded.

The motion carried unanimously.

Cultural Congress Update

Gretchen Johnston, Executive Director of the Washington State Arts Alliance and Director of the Washington State Arts Alliance Foundation, distributed copies of the Cultural Congress brochure and acknowledged WSAC staff and Commissioners Sneed and Barnett, who are working on the Cultural Congress committee.

Merriman thanked Chacon for sending calendars, books and CD's that he offered to commissioners and staff in his absence.

The meeting adjourned at 2:30.

Introductions

Chair Merriman welcomed guests, hosts and staff.

Approve Agenda

Moore moved to approve the agenda as written.

Bridges seconded.

The motion carried unanimously.

David Brown, Executive Director of the Pacific Northwest Ballet, welcomed Commissioners and staff to the Seattle Center. Brown reviewed the role and programs of the Pacific Northwest Ballet and stated that the Pacific Northwest Ballet appreciated the support of the Washington State Arts Commission.

Kelly Tweeddale, Administrative Director of the Seattle Opera, reflected on the relationship between the Seattle Center, the Pacific Northwest Ballet and the Seattle Opera in planning McCaw Hall by opening it up to the community. Later this summer, a new piece of public art will be installed in the lobby area. Tweeddale invited Commissioners to experience a performance.

Steve Sneed distributed brochures about the Seattle Center Campus and the many cultural and ethnic events that take place there. The vision statement of the Seattle Center is to bring people together as a rich and varied community. McCaw Hall has an open, glass space at the entrance so that all people know that they are welcome.

Sneed introduced Karen Butler, Sales Manager for the Seattle Center. Butler manages rental spaces for McCaw Hall and she reviewed the various events and uses of the hall itself.

Ben Moore stated that Kelly Tweeddale has been leading an effort for the last 18 months, called the Arts Coalition that grew from a research project funded by Pew, called Performing Arts Research Coalition (PARC). PARC was a 10-city nationwide study focused to discover how to articulate the value of the work done in the performing arts and to enhance participation on a broad-based basis. This research has been subsequently augmented and expanded upon with *The Gifts of the Muse* by Rand. The Seattle Foundation provided \$100,000 for the coalition to do three things in a year's time. One part was continuing the research that was begun with the coalition to draw data from different sources and attempt to integrate that information. The second part was to engage in a process of convenings/gatherings people in the community to discuss the value of arts in a healthy community and how the arts can become more a part of civic discourse. This second part of the endeavor has been the most difficult but recently a few focus groups have been developed with community leaders/opinion makers. The third part is a public participation campaign, which is the most high profile of these three parts. About \$60,000 was leveraged into nearly \$250,000 in terms of a media campaign called *Take Part in Art*, which consists of outdoor advertising, print and radio. There are about four segments for each of the principal disciplines: opera, symphony, ballet, visual art and theater. A website was created with the help of Encore Publications and Pop Media as well as the coalition links about 100+ organizations around Seattle (TakePartInArt.org). The website has a robust search device which allows you to select from all the offerings of

these organizations to select something in particular. This is a small pilot project, which may actually result in a long term, on-going effort.

Chair's Report

Merriman respectfully suggested a change in the order of the agenda, to either move his report off the agenda or delay until later in the afternoon. Representative Kessler has to leave early to join a delegation with Lt. Governor, Brad Owen to Los Angeles and San Francisco to visit consulates in that area, representing the state's legislative work.

Approve Agenda

Moore moved to accept the agenda as written.

Bridges seconded.

The motion carried unanimously.

Legislative Report

Representative Kessler said that she was recently appointed to represent the House Democrats in a group that Lt. Governor Owen called the Legislative Economic Development National Trade Committee specifically to reach out and encourage trade all over the world. There will be approximately 32 delegates from different countries. She said that arts and culture are very much a part of each country.

Kessler reported that the 2005 Legislative session was challenging, interesting and probably one of her best in 13 years. Every week, the Governor met with her and Senate Majority Leader, Lisa Brown to meet in a cooperative attempt to get done and end the session on time.

Kessler said she also met with Helen Sommers, the Appropriations Chair and Representative Bill Fromhold, the Vice Chair. At one point, she opposed a staff recommendation to cut the Arts Commission budget 35%. Kessler communicated that since the Arts Commission took a 20% cut two years ago, it was not possible to leave this suggestion on the table and it came off.

Kessler stated that Senator Margarita Prentice proposed a budget increase for WSAC as part of her effort to impose a 5% tax to card rooms in non-Indian gaming. Senator Prentice's tax request did not have enough votes in the House.

House Bill 2188 passed and signed into law, authored by Representative Pat Lantz, referring to the state art collection and conservation. Kessler said they were looking into changing the statute if they had to, which was not their first choice. In reality there has been a shortfall for five years in a row so this bill seemed like it was a good alternative. Kessler said that the committee was very receptive. The placement of art and where we put it came up as an issue and she thought the Commission should look at that at some point in the future. In particular, prison art is still controversial.

Kessler concluded that the session was a good one and that the Arts Commission actually got one additional FTE and did not get a budget cut. Kessler said that she appreciated the Commission's support and hoped that Commissioners felt that the legislature supported them.

Senator Pat Thibaudeau said she was pleased with the results of the 2005 session. Some members of the Senate Ways and Means Committee anticipated major

cuts in programs and that did not happen. There was no general tax increase, but increases in taxes on liquor and cigarettes; the public is more willing to support that. Building for the Arts, which is the arts portion of the capital budget, amounts to \$4 million, in addition to community projects. Thibaudeau said that the support of the Governor and legislative leadership was critical.

Moore commented that Arts Day was successful and for the first time, arts was largely a non-partisan issue.

Strategic Plan Committees

Commissioners met in committees. A progress report of each Strategic Plan Committee is planned for the August 2005 Commission meeting in Long Beach.

Arts Ed Washington

Merriman introduced Una MacAlinden, Executive Director of Arts Ed Washington. MacAlinden stated that Arts Ed Washington is the new name of Washington Alliance for Arts Education, which has been around for approximately 30 years. It is part of a network of state alliances through the Kennedy Center. The mission was changed and aligned as well. The mission is now to promote comprehensive and sequential arts education for all students through leadership, advocacy and communication. They have gone through strategic planning in the last year and a half and identified their constituency to be everyone who cares about arts education. The board made a decision to focus on principals as the strongest and most effective point of leverage into the schools. This year they hope to involve 15 schools. They are currently seeking contracts east of the Cascades. MacAlinden invited all Commissioners to attend their annual meeting, which is on Thursday, June 2 at the Seattle Asian Art Museum.

The Washington State Arts Commission is a member of Arts Ed Washington. MacAlinden invited Commissioners to join as individual members.

Folk Arts in the Parks

Smyth stated that Bidwell has been working with National Parks and Northwest Folklife to bring folk and traditional arts to Washington State Parks along the Lewis and Clark trail.

Smyth introduced Jill Linzee, Director of Public Programs, with Northwest Folklife.

Linzee thanked Bidwell and Smyth as the driving forces at WSAC who helped get this program off the ground. Linzee distributed posters from the Arts and Trails Project. The poster was designed and printed with support from Washington State Parks and has a listing of all the programs that will take place from April through September of this year.

Linzee said that this project is an initiative of the Rivers and Trails Program at National Parks, with state arts commissions in Oregon, Washington and Idaho. Northwest Folklife was selected to implement this project along the Lewis and Clark Trail in six state parks from Cape Disappointment to the Tri-Cities area at Sacajawea State Park. There are six parks all together participating in the project. Programs feature traditional and folk artists.

Linzee introduced Jens Lund of Washington State Parks and Recreation Commission.

Lund stated that he was hired through WSAC's partnership with Washington State Parks and Recreation (WSPRC), which has grown since WSAC Director Kris Tucker and Rex Derr, Director of WSPRC signed an agreement a few years ago. He hopes to bring folk arts events into parks all around the state in the foreseeable future. Last December at the Theater for Columbia in Chinook was the first event involving fisher poets and music. 100 people attended. More recently, a Cinco de Mayo fiesta was held at a State Park on the Canadian border; 700 people attended that event. Last weekend a Native American Heritage Day was celebrated at Sacajawea State Park in Pasco as well as an evening of contra dance and music from the Lewis and Clark era at the Theater in Fort Columbia.

Lund said that the Parks Commission is looking forward to its centennial and seeks to broaden the constituency of people who use state parks to increase Latinos, Asians, new immigrants from the Middle East and former Soviet Union populations. The focus is to bring them into the parks so they can learn about the parks and begin to use them. Also, users have many other events occupying their time.

Lund introduced Jim French, from WSPRC.

French stated that WSPRC is one of the largest in the nation in terms of visitation: 45 million people enjoy the Washington State Parks system. It is also one of the most diverse as it relates to types of facilities they offer. Reiterating Lund's statement, WSPRC recognizes that they don't appeal right now to the diversity of population located in our state. The Commission looked for opportunities on how state parks served as a venue and an opportunity for cultural expression. The Folk and Traditional Arts Program has opened the doors and given them a new way to reach people. French said that the term "Arts and Trails" can be confusing and is a brand new experience.

Linzee and Lund presented slides of the projects.

Director's Report

Tucker reviewed her report included in the packet and on file. Tucker thanked Linzee, Lund and French for their presentations. She stated that she was excited and pleased about the partnership between WSAC, State Parks and Northwest Folklife in pursuing mutual goals and expanding opportunities to participate in the arts.

Tucker stated that the next Commission meeting would be held in Long Beach August 2 and 3 where she hopes to hear more about the arts and the Lewis and Clark Expedition.

Tucker said that she has been reappointed by Governor Gregoire; it is rewarding to contribute to the Governor's commitment to the legacy of the state that is about public service and stewardship. Governor Gregoire recognizes the importance of the arts to the agenda that she is pursuing. The Governor is looking to WSAC to be her people to get the job done.

Tucker referred to her report about the recap of the 2005 Legislative session. The budgets were signed yesterday and she has not yet analyzed the final budget. There are sections specifically with the Capital budget, which need further clarification.

Tucker noted that there was a break-in to the WSAC offices in mid-April. The WSAC office is next to an office that had been vacated where a door was left open and someone broke through a wall into the Public Art office. Some of the computer equipment was stolen and two Jacob Lawrence works from the John Brown series in the state collection were taken. WSAC is distraught over this and hopeful that they will be returned but it is certainly cautious optimism at best. An announcement has been strategically targeted to galleries and other arts experts.

Tucker reminded Commissioners that a year ago, Funds for Special Projects was approved. This was a line item that she has discretion over to disburse money for projects; a report is in this meeting packet. She noted she is not calling for requests but providing accountability since these are public funds. Projects funded don't fit into WSAC's grant programs but are critical needs. Cautiously, Tucker stated that these funds are available should Commissioners be aware of a need such as natural disasters or emergency situation in one of our communities. The arts sometimes are an important resource to a local community to get them through a crisis situation.

Tucker will be convening a discussion on international programs on Friday, May 27 in the conference room at the Pacific Northwest Ballet. This will be an open discussion about how WSAC and other entities can best invest in international work, knowing that there are not a lot of resources such as staff or money but there is opportunity to strengthen the position of the arts in the state's international trade and exchange agenda. Tucker invited all Commissioners to participate in this discussion. Travel money is available in the Commissioner budget for assistance in attending this meeting.

Thibaudeau asked Tucker to update Commissioners on WSAC's work with China and international trade.

Tucker responded that she received a letter from CWCIE about 6 months ago asking WSAC to look at a variety of partnership opportunities; the letter will be part of the agenda for the May 27 discussion. She has written two support letters for artists that have come here from China, saying that WSAC is looking at opportunities for trade and education.

Tucker said that there are some staffing changes and that a search process is being developed to fill the positions of the Grants to Organizations Manager and Arts in Education Manager.

Nichols asked if the Arts Education Resource Initiative would be sent to Commissioners when it is finished.

Tucker explained that the Arts Education Resource Initiative is the project that has been in the works for a couple of years with the support of Washington Mutual. The research is almost done. WSAC is working with editors and graphic designers and expect to have print publications and on-line publications done in late July or early August. This project was about identifying best practices or proven practices in art education in Washington State in local communities and what it would do more of what works. She is optimistic about this work and feels that the timing is critical and that this is a great role for WSAC.

Thibaudeau asked how and why arts organizations, especially in the Seattle area are supporting K-12 education in the local schools.

Tucker said that WSAC is supporting arts organizations including the Pacific Northwest Ballet and the Seattle Rep, that do effective arts education programs in

schools here. Referring to the handout distributed earlier, many WSAC Arts Education grantees are in the Puget Sound area. The Art in Education Committee is wrestling with questions about what this means for the rest of the state and how to support these programs so that students around the state have these opportunities. Just because it is working well in one place, do we want to, or can we sustain similar efforts elsewhere?

Access Committee

Bidwell referred to the Access Committee report distributed earlier, which is on file.

Attached to the report is a sample letter that is being sent to all Cooperative Partners to ask them to look at their own programmatic and facility accessibility by doing a self-assessment. A copy of the self-assessment tool is being sent to all Cooperative Partners. The committee is committed to using this tool for WSAC, hoping to complete by August 31 and is asking each Cooperative Partner to complete their assessment by then as well.

Curtiss said that Centrum is trying to create programs specifically in integrated dance and has great vision and will be doing a one-day workshop in August. She also stated that when collecting accessibility data, a project could be inclusive without being 50% focused on disabilities. Planning is the key: the long-range goal is to make sure that all grantees comply with the laws about accessibility.

Nichols asked if this survey can advise how soon people should expect to contact organizations to ask for special accommodation.

Bidwell responded that people need to be reminded that the options are there. For instance, if an interpreter is needed by a certain date a reasonable amount of time should be provided to supply that.

Curtiss said it would be ideal that a certain amount of money be set aside in budgets to meet these needs.

Bruce said that it was the responsibility of organizations to think responsibly.

Merriman stated that the big thing was awareness and to continually discuss these issues.

Health Insurance Project with Artist Trust

Leann Johnson said that she was a representative of the Commission to the Washington Artists Health Insurance Project. The background is that more and more people have less coverage and it is increasingly important to get formal insurance coverage. Many artists are self-employed and there is concern that insurance is affordable; this is a national concern. The process is led by LINC, (Leveraging Investment in Creativity) and Artist Trust. LINC is a 10-year endowment campaign to better the conditions for artists. Involved in the project are about 40 groups statewide, including WSAC. The primary focus of this project is health insurance for artists, which will also open the door to dialog for health insurance in other areas for people that are traditionally under-covered or not covered at all. This report will provide information for the health care industry and for the arts sector to provide a strategy from nation-wide sources; the report will be available on WSAC's website. The next step will be for a regional survey to be developed; 6,000 people will be

asked to participate. Survey results will be considered at a forum on July 18 in Seattle.

Thibaudeau asked if the group was working with health insurance carriers or looking for insurance carriers that could do a group plan.

Johnson said that they were working on both issues and this will be discussed at the July forum to determine which would be the best way to go for people.

International Exchanges

Leo-Gwin said that David Mao, a Shanghai attorney, came to Seattle in March and brought with him news that the Chinese government has passed a law to support a cultural exchange. They are very interested in Tucker's delegation and the discussions that were held during that trip, particularly about public art. Tucker wrote a letter supporting the visit of Jackson Li, a ceramic artist here this month and returning in March 2006.

Cami Smith stated that Edmonds Community College is sending a delegation to China, to include artists, arts leaders, business leaders and elected officials; the delegation hopes to begin to talk more closely with China to explore possibilities around economic development. Smith said that if any Commissioners were interested in being a part of the delegation please contact her.

Consent Agenda

Under the Professional Development Assistance agenda item, Moore asked if the information at the bottom of the page was correct in reading: "Following are grants submitted and approved using the *second* part of PDAP funds for FY2006". Bidwell, acknowledged the correction to read: "Following are grants submitted and approved using the *first* part of PDAP funds for FY2006."

Nichols moved to accept the Consent Agenda in its entirety.

Lyttle seconded.

The motion carried unanimously.

Action Items: Budget

Tucker reviewed the financial report through the third quarter of the current fiscal year (through March 31, 2005).

Moore asked about programs that seem to have a majority of their FY05 funds remaining at this time, specifically, the Washington Mutual project.

Tucker said that this project has private funding so WSAC is allowed to carry that money over; it is a contract for services, including research, design and printing. Those contracts are pending. If we don't spend the money in this biennium, we don't lose it, we can carry it over.

Moore asked about Folk Arts Projects.

Tucker stated that she expects this will be spent by the end of FY05.

Moore asked if the Governor's Arts and Heritage Awards (GAHA) were being carried over for another year.

Tucker responded that GAHA will happen in the fall of 2005, which is Fiscal Year 2006.

Nichols asked about the money from the Department of Agriculture, Small Communities Grant.

Tucker said that this money is folded in to Project Support. She said that the USDA wanted to support arts projects and provided WSAC these funds to distribute through Project Support. When considering PSP grant applications, USDA funds were distributed to projects that met their criteria.

Thibaudeau asked if agencies have to report donations for private funds to the Legislature's fiscal committees.

Tucker stated that this is reported to OFM.

Tucker suggested a vote for pages 28 through 31.

Moore moved to accept the Financial Report for fiscal year 2005 and the 2003-2005 Biennium Budget.

Nichols seconded.

The motion carried unanimously.

Staff Budget Proposal - 2005-2007 Biennium

Tucker stated that the staff budget proposal reflects input from all staff. The proposal moves the strategic plan forward with available resources. At our May meeting two years ago, the legislature had not yet approved a budget so the Interim Committee approved the WSAC budget between the May and August meetings; their action was ratified by the full Commission at the August meeting in 2003. This year the legislature got done on time so the Commission can move forward with our granting process and notify our applicants of funding amounts earlier than we did two years ago. Tucker noted that the 2005, 2007 budget proposal is similar to the previous biennium. She discussed some differences as identified in the proposal on page 32. The actual amounts may change somewhat due to "back of budget" adjustments but we will make those changes and bring the budget back to the Commission in August. WSAC received maintenance level budget plus one FTE additional, specifically for capital budget activity related to our Public Art Program, funded through the Capital Budget. Capital Budget revenue is not allocated specifically to our agency but to other agencies that are building buildings; the ½ of 1% for art includes a portion to administer that program.

Tucker said that WSAC's NEA allocation, which is very important to our agency, is actually reduced for the next year by \$22,100; this represents a shift in NEA priorities, and WSAC grants and programs will be impacted.

In proceeding through the staff proposal, Tucker stated that there are some adjustments to administration and program services. The office lease was negotiated for five years, including fixed costs for utilities. The additional FTE, as proposed will be spent to increase the Collections Manager to full time and to hire a part-time Project Manager for the Art in Public Places Program.

Funding for an Art in Education focus group/training was adjusted for fiscal year 07 to \$5,000 NEA plus \$5,000 State General Funds which corrects a one-time change. The balance returns to grants.

Referring to item D, Tucker said WSAC would be investing \$20,000 a year in bringing on an on-line grant application process. This will have some start-up costs but will soon be a great service for the agency and result in reduced staff time in processing applications, and streamlining the application process. An on-line grant application process will also mean an on-line final report process so that grantees can have an on-line record of what they said they were going to do and then report how

well they did. Staff will not need to re-enter data, so can better track the effectiveness of our expenditures and also develop better reports, and better monitor agency effectiveness.

Tucker said that the additional changes in section A are to continue our commitment as an agency to evaluation and assessment of each objective. Until a couple of years ago, we were evaluating each program of the agency. Now, we are saying that we really need to evaluate the strategic plan with good stories, numbers and documentation. Arts in Education has had a long-term commitment to success in a year and that is why those numbers are a little off compared to the others. Also, the Arts Participation Initiative on the original funding by the Wallace Foundation included an important evaluation investment and we are going to be finishing that up as well.

Tucker stated that this budget represents a continuation of the Arts Participation Initiative with private funds. This initiative has improved the agency's ability to build arts participation and the stability of grass roots organizations across the state.

Legislation approved this session allows us to use Capital budget funds for artwork conservation. The staff proposal is to first develop policies for using Capital budget money for artwork conservation and to continue to invest state general funds money in artwork conservation for this biennium.

Community Projects established in FY05 are in the budget at about \$30,000 in state general funds, including approximately \$20,000 for Folk Arts projects to match NEA grants.

The Governor's Arts and Heritage Awards will be held in FY 06 and \$4,500 is budgeted.

Section F is the balancing item to allow any necessary adjustment to Arts in Education and Grants to Organizations; this is where the flexibility is.

Tucker referred to budget reports, comparing the 2003-2005 biennium with the 2005-2007 biennium.

Moore asked about the investments to e-grants at \$20,000 and collaborations with other funders.

Tucker responded that we are looking at the options. Gerth has had meetings with King County 4-Culture and the Seattle Mayor's Office of Arts and Culture. A collaborative effort would make it easier for grantees.

Moore asked if Tucker was looking at a singular funding source as it relates to the Arts Participation Initiative or a more far-reaching project fund raising campaign in mind?

Tucker said the fundraising will be more singular.

Moore referred to the Governor's Arts and Heritage Awards (GAHA) as it stands in the 03-05 biennium budget as an expense and asked if it is carried over.

Tucker said that we can't carry it over; the money will be spent but not on GAHA.

Nichols said that if WSAC is going to be investing in e-grants, we need to have a discussion on how to reach people who are underserved by technology. She also questioned the reduction in funding in two columns.

Tucker said that there were a lot of reductions in funds in the variance column. Lyttle asked how much from the Capital budget was used for art.

Tucker said that we are using 85% to buy art. Whatever we get through the Capital budget, we can only spend 15% on administration. The budget, as just approved allows up to \$100,000 for artwork conservation. We are not clear which side of the formula that it comes out of.

Mandeberg commented on section C making a correction on the top of page 33 relating to artwork conservation to read “\$25,000 State General Funds *per year* through the biennium.” The correct amount is reflected on the budget documents.

Moore moved to accept the budget documents for the biennium 05-07.

Thibaudeau seconded.

The motion carried unanimously.

Presentations

Vancouver Historic Reserve - Doug Sessions

The Friends of the Arts is a private non-profit (501c3) organization with a 20-year record of advocating for the creation of art institutions in Vancouver, WA. including the Columbia Arts Center, Vancouver Cultural Commission, and the Vancouver School of Arts and Academics. At the request of the Vancouver National Historic Reserve, a partnership of the U.S. Army, National Parks Service, City of Vancouver, and the VNHR Trust, Friends of the Arts is prepared to present its proposal for the creation of an artist community with artist studios and storage, office space for arts organizations, classrooms, art production areas, art gallery, cafe, art retail spaces, and an art business center in the historic Artillery Building (1904). The working title for the visual art center/artist community is *The ARTillery at the Reserve*. Friends of the Arts estimate the total renovation cost for the building to be \$5 million. At present, \$4.2 million is available for the project. If the Friends of the Arts proposal is approved, renovation could begin immediately.

Public Art at University of Washington - Kurt Kiefer

University of Washington Campus Art Administrator Kurt Kiefer presented a brief slideshow of artworks developed by the Art in Public Places program in collaboration with the UW Public Art Commission (UWPAC). He noted that the university and WSAC had been coordinating these efforts under an Interagency Agreement negotiated in 1993. The UWPAC is a standing, jointly appointed committee of ten, with roughly seven members appointed by the university and three appointed by WSAC. Two of the university appointments are students. The WSAC appointments currently are Larry Rinder (Dean, Graduate Program, California College of Arts and Crafts), Valerie Soe (artist, San Francisco), and Frank Video (artist, Seattle).

The percent-for-art funds generated by new state-funded construction on the university campuses are pooled on their respective campuses. This allows UWPAC to address the campuses as a whole, rather than focusing entirely on the areas of most recent construction. UWPAC's emphasis has been on pedestrian pathways and many of the campus commissions have been for prominent pedestrian intersections. Additionally, a recent focus has been on developing collections of two-dimensional

artwork to address specific campus-community desires, specifically for artwork having to do with issues of ethnic and racial identity.

Kiefer showed slides of monumental sculptures such as the recently installed work by Cris Bruch on Parrington Lawn and a 1995 sculpture by Martin Puryear in the Physics/Astronomy Courtyard. He also showed a series of time-based projects that have been very successful on campus. Kiefer noted that a website depicting the entire Campus Art Collection and AIPP works at UW will be up and running by Fall 2005.

Action Items

Folk Arts Fellowships and Apprenticeships: Panel Recommendations

Smyth referred to his report as submitted in the packet and retained on file.

Bruce asked how the Folk Arts Program was being proactive to identify excellence. Is there something that happens in this process that is different from other processes to target individuals or groups to get the applications in and get closer to the number of awardees?

Smyth responded that the Apprenticeship process begins with a mailing; about 20% come back with address changes. The Folk Arts Program gets far fewer applications than the number of forms that are sent out. Step two involves going through the applications and helping people make them stronger; in some cases staff recommends they apply next year because this involves not just setting up the master teacher but finding a prospective apprentice available for a full year. The quality of applications is extremely good which is an indication that we don't need to recruit a lot more.

Smyth said that the Fellowships are \$5,000 outright awards that go to two people. The criterion is similar to the Apprenticeships but there is not a proposal or feasibility for project, it is an award based on contributions that that person has made. A key issue is community support, such as letters of support from the community that indicate that this person has made great contributions. The other criteria are artistic excellence and within this field, traditionality.

Smith asked how the process was handled if the application was denied and how that was communicated to the applicant.

Smyth responded that a letter was sent, stating that if they needed more information about why they did not receive the award, they should contact him and he would explain based on the notes from the panel.

Bruce moved to accept the panel recommendations as submitted.

Bridges seconded.

The motion carried unanimously.

Arts Participation Initiative: FY2006 proposal

Tsutukawa referred to her report as submitted in the packet and retained on file. She said that although Wallace was funding the administrative costs, the National Endowment for the Arts will be funding the actual grants. The point here is to encourage grass-roots groups and target community that can show evidence of having worked with for many years in low income, rural, ethnic and disabled arts projects with approval of this proposal, a call for new applications will be going out immediately. The guidelines will be on the website tomorrow. It is a very short

timeline since the finals will be brought back to the Commission meeting in August. It is a two-step process. There will be letters of intent; the panel will meet and choose the finalists; the finalists will select about 20 to continue to the second phase, which is an Excel workbook and very easy to use. These guidelines are exactly the same as last time, with only changes of dates applicants will be notified June 28; final applications will be due July 25 and the panel meeting will be August 1. The criteria and process are basically the same as the first time around, except the first time around was a three-year multi-year grant and this time we can only promise one year. There will, however, be a convening of the grantees. About 50 representatives of the 15 grantees from the underserved communities attended the convening in April. These meetings are mandatory and work very well.

Nichols moved to approve the Arts Participation Initiative guidelines as submitted.

Leo-Gwin seconded.

The motion carried unanimously.

Governor's Arts and Heritage Awards

Gerth notified Commissioners that the Governor's Arts and Heritage Awards (GAHA) will be held fall 2005. Gerth distributed a draft Call for Nominations. He said that he anticipates changes to this document. WSAC is working closely with the Governor's office and the Governor's mansion to arrange a schedule that will work best for Governor Gregoire.

Merriman reminded Commissioners that the next meeting would be August 2 and 3, 2005 in Long Beach. This meeting will include electing a new slate of officers. Within the next few weeks, he will be calling Commissioners to participate in the Nominations Committee for those elections.

The meeting adjourned at 5:00pm.

Call to Order

First Vice Chair Mandeberg called the meeting to order on August 1, 2006 at 12:35 p.m. She asked everyone in the room to introduce themselves.

Welcome from the Governor's representative

Mr. Oscar Cerda, Governor Gregoire's Central Washington liaison from the Communications and External Operations Office, extended greetings to the Commission and explained his role.

Approval of Agenda

Mandeberg asked for any changes or additions to the published agenda; there being none, the agenda was approved unanimously.

Chair's Report

Mandeberg explained that Chair Penney was unable to attend the meeting because of her duties as Director of the Bellingham Music Festival (August 4-9), but referred to her report (page 1 in the packet). Mandeberg also mentioned that having Interim Committee meetings between the quarterly commission meetings has been extremely helpful, and that will be continued under her chairmanship. Penney's recommendation for the formation of a commissioners' emeriti group will also be followed up.

Mandeberg highlighted some agenda items of particular importance:

- the invitation to WSAA members to join WSAC commissioners around the table today to talk together
- today's discussion on advocacy, led by Greeley, and encouragement for commissioners to talk together about their experiences in meeting with legislators
- Budget Request for 2007-2009

Welcome from CWU President

Dr. Jerilyn McIntyre, President of Central Washington University, welcomed WSAC to the campus. She stated that the impact of public art at CWU is huge. In the last decade, nearly a half million dollars has been invested in wonderful installations, enriching the lives of the community and students. CWU offers masters degrees in music, theatre and visual arts; a minor in dance; and programs that train teachers of art as well as artists. Dr. McIntyre told Commissioners their role is important.

Director's Report

Tucker referred to her report (pages 2-4 in the packet). She thanked the Nominating Committee for its work. The survey provides important insight. Responses to the questions show both diverse perspectives and consensus among Commissioners.

There are currently five vacancies on the Arts Commission for citizen members. Tucker expects the Governor to make appointments before the November meeting, and staff will plan an orientation. Current members of the commission are welcome to join that session, and there may be information available online also. Senator

Thibaudeau will continue to serve on the Commission through this year. After elections we may have new legislative members.

Tucker referred to the planned visit by the delegation from Jalisco, Mexico mentioned in her report. It provided an opportunity to see how WSAC could provide service with minimal staff time. A single email notice got good response, and then the group's tour to Washington was cancelled. Moore expressed surprise at how quickly people responded on such a short lead time. Tucker said two great opportunities were identified (Saint Edward State Park and Wenatchee Performance Center). For such opportunities in the future, a local association of Jalisco business leaders could be a potential partner.

Tucker pointed out a state map posted on the wall, indicating the locations of Commissioners' and legislators' home addresses. It will be helpful in visualizing the planned advocacy visits.

Tucker mentioned that the Governor is proceeding with a listening tour of town hall meetings in seven communities across the state. Arts and culture have been mentioned in a least three of the sessions. The final town hall meeting is scheduled for August 14 in Everett.

Tucker thanked staff for their work in preparing for this meeting.

Moore asked about the Global Competition Council Report mentioned in Tucker's written report. Tucker replied that the report was released in March, and could have some potential links with the CVI.

Sen. Thibaudeau explained the process for legislative appointments to the Arts Commission. A message goes out asking for legislators to express interest in serving on the commission, and then the Speaker makes a recommendation to the Lieutenant Governor, who initiates the appointment.

Consent Agenda

Mandeberg asked for a single motion to approve the three items (pages 5-15 in the packet) on the consent agenda: Minutes of the May meeting, PDAP grants, and Folk Arts Community Project funding.

Moore moved, Kessler seconded and the motion carried unanimously.

Folk Arts Program Report by Willie Smyth

Smyth showed a powerpoint presentation and explained the history of the Heritage Tours, which consist of cassette tapes and illustrated booklets providing sequential information and a rich collection of sounds and images to be followed while driving along various heritage corridor routes. The music, stories and pictures from artists of different areas represent an array of traditional expressions of culture. Smyth emphasized that there is a preservation aspect in the Folk Arts program, which works with art forms that are disappearing and cannot compete with products that have mass marketing. There is a sense of urgency to capture the rich and diverse expressions of our cultural heritage by the artists and their living traditions.

The tours began in 1995 in collaboration with the State Department of Transportation to give local heritage information to travelers. The first four tours were on scenic heritage routes designated by the legislature. Tours 5 and 6, funded by the

National Endowment for the Arts (NEA), covered the I-5 corridor. Now the seventh Heritage Tour, for the east-west I-90 corridor, is nearing completion. It will consist of 4 CD's and will be marketed on www.washingtonfolkarts.com, an independent website with Northwest Heritage Resources.

The Arts Commission is engaged in promoting the economic value of traditional arts. The Heritage Tours help do that. They elevate the sense of being somewhere - people can learn something, bring back cultural experiences. The folk arts we look at have an intrinsic community connection.

Smyth emphasized the value of the data collected as the tours were developed. The Folk Arts program is now compiling information about artists from the entire state onto a CD ("Folk Artists of Washington") that will be distributed to schools, along with lesson plans and teacher guides. Also, there will be a database searchable by artist, genre, tour, etc featuring over 150 artists with their picture, bio, and soundtrack. This will go onto a website run by Northwest Heritage Resources.

Smyth concluded his presentation with a clip of music played by Maurice Rouman, an Egyptian lute player. In response to a question, Smyth explained that there are specialist tour agencies and conferences that focus on traditional folk arts. Bidwell added that cultural tourism has become a priority for government as cultural tourists are better educated, stay longer and spend more. Humanities Washington used to do cultural tours, but is not currently doing so. Smyth was asked how many tapes have been sold, and responded sales started rather slowly, but increased with the addition of the I-5 corridor tours, and even more so with use of the internet for sales and publicity. There are no accurate sales records; many tapes, CDs and booklets have been given away.

Public Artist Roster

Mandeberg commented that she enjoyed serving on the panel that met July 11-13 to consider applications for the Public Artist Roster (pages 16-17 in the packet). Patricia Hamilton, AIPP Project Manager, reported to the Commission. Applications were received from 197 artists, and the jury panel recommended 66 for addition to the existing roster. Currently there are about 500 artists on the roster. Competition is held every two years, and is open to artists in six western states and British Columbia, plus nominations from out of the area. To reach artists in all parts of Washington there was a special emphasis on outreach. Staff used nominators and invited artists on other arts rosters. Special care was taken with the prospectus language. An online tutorial was provided; it received over 2,000 hits. It was important to attract a wide range of artists in a variety of media. The jury panel viewed ten slides from each applicant, and was asked to consider:

- Artistic excellence
- Demonstration of technical ability
- Cohesive body of work
- Ability to work in a scale appropriate to the public art, in a durable medium

Hamilton showed the commissioners four slides from each of the 66 artists recommended by the panel. McCurdy asked how to explain why few artists are from eastern Washington. Hamilton and Mandeberg suggested McCurdy encourage artists to apply. This year, nominators and other targeted outreach efforts did not result in many

applications. Tucker stated that outreach sometimes takes years, not weeks and that this effort should continue; staff will follow up. Curtiss asked if photographers are part of this roster. Hamilton said there are some, but relatively few photographers do public art projects. McCurdy asked for a follow-up report about outreach in six months. McKay said he had seen that First Step grants also receive fewer applicants from eastern Washington, and added that it is part of the Commissioners' advocacy role to help encourage better participation. Bruce said repeated invitations and following up may not be fruitful; artists may not want to apply. There was further discussion about how Commissioners can encourage artists to apply. Tsutakawa pointed out that there are other indications of arts activity within a certain area; PSP and other grants do serve eastern Washington. Kessler noted that the Public Artist Roster does include other artists from central and eastern Washington.

Mandeberg called for a motion to add the 66 artists to the Public Artist Roster as recommended by the selection panel. Bruce moved, Sneed seconded; the motion carried unanimously.

Report from Centrum

Mandeberg introduced Thatcher Bailey, Executive Director of Centrum at Fort Worden in Port Townsend. Bailey thanked the Arts Commission for "giving birth" to Centrum in 1973. A turn-of-the-century military fort was converted into Fort Worden State Park and Centrum, whose name refers to a place in the center of a community where trains come in, change direction and go back out in many different ways. Today Centrum is described as a gathering place for artists and creative thinkers from around the world, students of all ages and backgrounds, and audiences seeking extraordinary cultural enrichment. It offers residencies and workshops. People from many places and of many ages and backgrounds come to Fort Worden State Park—united by their love of music, literature, dance, theater and the visual arts—to create, to learn, to perform, to teach and to connect.

Upon becoming Executive Director, Bailey listened to many people and heard two things: 1) Centrum is getting a bit old and tired, and 2) "Centrum changed my life." The Centrum board changed its organizational mission to reflect that Centrum provides creative experiences that change lives. The board has made a commitment to change. In the last year 37,000 individuals "had a Centrum experience." There are fifteen businesses at Fort Worden, but they are not all working and planning together.

Commissioner Bruce said his son was one of the people whose lives were changed at Centrum. Rep. Kessler said that Bailey has taken a good organization and challenged it to change for the better. Bailey said he wants to emphasize that Centrum is WSAC's, and he now wants to find a new, innovative partnership. Tucker visited Centrum during Fiddle Tunes this summer; she said it was remarkable to feel the sense of campus and the integration with community. She said Centrum could serve as an incubator to support small or emerging arts organizations. She also noted Centrum's use of advisory boards. Bailey encouraged WSAC to consider how we respond to what we have seen, and think how we can strengthen the partnership. Sen. Thibaudeau asked if there are other organization partnerships like this. Tucker

said that Centrum is unique in this regard. Bidwell noted the relationship with Centrum has been a jumping off point for our partnership with State Parks, which has grown to include Folk Arts in the Parks. Smyth observed that art and nature are seen to change lives. Bailey said the emerging visual arts program at Fort Worden is in partnership with the Marine Science Center there. The Centrum board has approved a resolution to explore the formation of a separate legal entity to manage Fort Worden. Bailey said the other organizations at Fort Worden are the Marine Science Center, Copper Canyon Press, Synergy Sound Studio, Goddard College, a couple of museums, a friends group, food services, kayak rentals, and Peninsula College. Sneed commented that he has spent time at Centrum and thought of it as one place rather than a group of separate entities - much like the Seattle Center. Bailey acknowledged that others have that impression also. Curtiss commented that Centrum has been a key player in the improvement of accessibility at Fort Worden. Tsutakawa asked about the artist residency program. Bailey said when more funds were available, residencies provided housing, studio space, and training, but now it is just affordable housing and art studios. They are building up a reserve to invite artists to participate in residencies, and a local group has formed to support artist residencies. Moore asked how many artistic directors are on Centrum's roster. Bailey said there are presently five; these are contractors who make hiring choices and provide vision.

Review 2007-2009 Budget Request

Mandeberg stated that the Interim Committee has looked at the budget request (provided in the supplemental mailing). On August 2, commissioners will approve it and prioritize the four major categories of the request. It is due to the governor's Office of Financial Management (OFM) on August 18.

Tucker said she wants to illustrate the budget request to make sure the governor understands our request. We want to think about 1) the strategic plan, 2) the governor's priorities, 3) the legislature's priorities, and 4) the realities of our world. Our role is to clarify how state government and the arts are related.

POWERPOINT PRESENTATION DETAILING BUDGET REQUEST FOR 2007-2009 (handout of all slides on file)

\$910,000 to support more arts programs and projects throughout the state and to increase some grant amounts to better meet growing costs
\$195,000 to support responsible stewardship of the State Art Collection (public art)
\$150,000 for arts education programs and services
\$30,000 to initiate the Poet Laureate program for Washington State

Discussion on the public art request: Taylor explained that routine maintenance is paid by the host agency as specified in the purchase contract. WSAC does major maintenance and conservation. Tucker explained the role of the art conservation technician. Digitizing our artwork records is necessary because slide projectors are obsolete.

Discussion on the arts education request: Research shows that state-level research in Arts Education needs to be on a four-year cycle.

Discussion on the poet laureate request: Kessler explained her initial proposal of a bill for poet laureate in 2003. The current proposal is different in that it establishes a public/private partnership with state money to get the poet laureate program started. Bruce asked about the interest or value of a poet laureate to the average citizen. Tucker explained poetry is growing in popularity as a very accessible, portable, versatile art form. The process of bringing it to the legislature was reviewed.

Mandeberg pointed out that based on commissioner responses to the Nominating Committee survey and deliberations by the Interim Committee, this budget request does not include international issues.

Roundtable Discussion with Constituents

Mandeberg welcomed visitors from the board of Washington State Arts Alliance (WSAA) and WSAA Foundation. She noted the longtime relationship between WSAC and WSAA and invited all around the table to introduce themselves. Present were: Jean Leonard, Susie Tracy, Kate Jones, Greg Miller, Laura Hopkins, Brenda Neinhouse, John Bradshaw, David Brown, Sara Cornell, Gretchen Johnston, Steve Lorian, Josh Labelle, Manuel Cawaling, Daniel Barringer, Mark Hugh and Frances Chapin.

A handout was distributed depicting a comparison table for WSAC, WSAA and WSAAF showing governance funding, mission and constituencies. Chapin mentioned that the Foundation's constituency is broader and includes outreach compared to the Alliance. Johnston explained some terms:

- Advocacy - to speak in favor of a person/cause (okay for anyone at any time)
- Lobbying - when you go to someone with power to make a law and ask them to do something for you
- Grassroots lobbying - 'agitate' people to lobby (WSAA does; WSAC can't in their capacity)
- Political activity - working on elections, fund-raising, campaign work, donating (can do as individual citizen)

Greeley explained the efforts of the commissioners as arts advocates. This summer and fall, commissioners are meeting with legislators to learn what the legislators value, hear their concerns, and look for what leadership role the legislators have in their communities. Part of the discussion is to ask legislators to suggest others with whom commissioners could meet. This is an on-going activity, not a one-time event.

Mandeberg said it would be helpful for WSAC to learn from WSAA how they set their agenda for advocacy. Steve Lorian said they meet monthly, or more frequently as the session nears, to look at issues that might have impact. It seems like there are more issues than usual for 2007. The proposal for WSAC budget increase will be supported as a priority. Constituents are asked to meet with legislators and to tell of the impact the arts have had on their lives personally.

Leonard and Tracy, WSAA's lobbyists, explained that they get direction from a WSAA subcommittee. They have a technical advisory role rather than setting an agenda.

Mandeberg asked for a discussion of how to make Arts Day more successful. Comments:

- Improve communication so that WSAC and WSAA are better in tune with each other.

- WSAC share what they are learning in current meetings with legislators.
- Build relationships with legislators through meetings when the legislature is not in session.
- Include a constituent (someone from the district) in meetings with legislators.
- WSAA share findings from annual survey of legislators.
- Know that "magic" sometimes happens during the legislature: things fall in/out of place.

Mandeberg said there was some confusion about commissioners' roles in Arts Day in 2006. David Brown is co-chair of the next Arts Day (February 15, 2007). He said he will work to improve information. Suggestions:

- clarify the role of a team captain
- encourage a systematic exchange of information
- don't schedule Arts Day on a legislative cutoff day
- work to develop relationships with legislators
- schedule performances on Arts Day

Meeting adjourned for the evening at 5:00 p.m.

Call to Order

First Vice Chair Mandeberg reconvened the meeting on August 2, 2006 at 8:36 a.m.

Welcome by Rep. Hinkle

Representative Bill Hinkle, 13th District (Cle Elum) welcomed the commission. He noted that Ellensburg is known for its rodeo and horses, but the arts are bringing the whole community together. The Spirit of the West Project, the Clymer Museum and arts walks are opportunities for the community to show its identity through the arts.

Grants to Organizations Program Overview

Mayumi Tsutakawa, Program Manager, used a powerpoint presentation (on file) to describe the different types of WSAC grants to organizations.

- CPP - Cooperative Partnerships - contracts for statewide arts support services; \$10,000-\$87,000 per organization
- ISP - Institutional Support - operating grants for major (budgets over \$557,000) arts organizations; \$10,000-\$45,000 per organization
- OSP - Organizational Support - operating grants for mid-size (budgets over \$79,000) arts organizations; \$2,750-\$6,000 per organization
- PSP - Project Support - project grants for small arts and community organizations; \$750-\$3,000 per project
- API - Arts Participation Initiative - multiyear support for grassroots organizations to learn skills and increase capacity; thirteen organizations, \$6000 each. Offers grants and training sessions to ethnic, rural, low income or disabled communities. Through API artists, audiences and supporters will broaden, deepen, and diversify. Grant selection is based on three criteria: artistic excellence, management capability, and public benefit.

Action Items

- **Institutional Support Program (ISP)**

Mayumi Tsutakawa distributed a handout detailing two recommendations made by the ISP panel:

- 1) approval of ISP grants for 29 organizations
- 2) formation of a task force to investigate ISP guidelines regarding frequency of audits, formulas to use, etc; to discuss before publication of guidelines for next round of grants

Curtiss moved to approve both recommendations; Bruce seconded. Moore declared a conflict of interest. The motion carried unanimously.

- **Arts Participation Initiative (API)**

Tsutakawa referred to the API report from the supplemental mailing of July 25. There are two recommendations:

- 1) to fund three additional API grantees (The Confluence Project, Brazil Center, and Arab Center of Washington) for one-year grants of \$6000 each
- 2) to extend existing API grants for a second year, and increase the award from \$4000 to \$6000

Bruce moved to approve both recommendations; Johnson seconded. The motion carried unanimously.

Tsutakawa announced that API grantees will gather October 19-20, 2006.

- **Arts in Education Roster**

Lisa Jaret referred to her report (pages 18-21 in the packet.) The last application for the roster of artists developed to support the Artist in Residence Program was in 2002. Since then, funding for that program has been discontinued. Current First Step and Community Consortium grantees are encouraged to use the roster, but it is not a requirement. However, there is still value for having a roster as a resource, a tool to support individual artists, and a way to help advance the field of teaching artists. Jaret seeks the Commission's approval for the concept and direction for revising the AIE roster, including a new name (Roster of Teaching Artists or Teaching Artists Roster), emphasis on educational expertise as much as professional artistry, inclusion of artists best suited to support sequential, standards-based arts education in K-12 public schools. Sixty-eight artists are now on the roster and will be invited to reapply. Jaret reviewed key points of the transition to the Roster of Teaching Artists:

1. Increased focus on the educational expertise of Teaching Artists.
2. Increased alignment with our current grant programs (First Step and Community Consortium).
3. Increased alignment with state learning goals.
4. Increased emphasis on professional development.

Thibaudeau asked how to respond to claims that art can't be taught. Staff and commissioners discussed arts education, inspiration and creativity; teaching other disciplines through the arts; that key concepts must be taught and learned; and need

to develop ways to enhance an artist's ability as an educator. Curtiss said she finds value in teaching the art itself, not EALRs. Jaret explained the EALRs enable tracking effective learning. WSAC has made a strategic decision to support public education guidelines in the arts. Moore said arts organizations must be involved in arts education. Greeley said she had recently visited a WSAC-funded arts education program where she saw all teachers engaged in teaching the arts. Leo-Gwin said arts education is also important to adults, and encouraged partnering with community colleges and continuing this discussion.

Mandeberg asked for a motion to approve the concept and direction proposed on page 21 of the packet. Moore moved; Greeley seconded. The motion was approved with three abstentions (McCurdy, Thibaudeau, Curtiss).

Jaret informed the commission that materials for next year's Poetry Out Loud competition have been received. In 2007 the competition will reach beyond Thurston County, and Jaret hopes it will go to schools that want to participate. Commissioners knowing interested teachers may refer them to Jaret.

Access Report

Bitsy Bidwell referred to her report (pages 38-39 in the packet). She explained that the Access Committee is a committee of the Commission to assist with compliance with the ADA. A transition plan was due in 1994 per the 1992 law. WSAC has not completed this, but there is a policy. At the November 2005 meeting the Commission approved a plan to establish a committee, including 7-9 people with disabilities. This Access Advisory Team will provide input to the Access Committee. Some people have been asked and have agreed to serve on the Advisory Team. They will meet via conference call three times per year, and possibly once a year face-to-face. Bidwell reported that the Access Training session at Centrum in May reached many people. Curtiss asked why there were no applicants for the scholarships for the Cultural Congress. Bidwell said a network for getting the word out is still being developed; also, the Sleeping Lady conference facility was discovered to be not as accessible as hoped. Curtiss said the Access Committee is short of members. Mandeberg said the Governor is expected to appoint new commissioners soon and this may include some potential committee members. Curtiss showed a publication featuring a cover picture of people with disabilities.

Budget Reports

Lou MacMillan reviewed two budget reports. Following Commission discussion, Curtiss moved to accept the Financial Report for Fiscal Year 2006 through 6/30/06. McKay seconded, and it was unanimously approved. Kessler moved to accept the 2005-2007 Biennium Budget; McKay seconded. The motion carried unanimously.

MacMillan referred to the last page of the handout (WSAC Budget Overview), with pie charts to provide some history, context, and comparisons. Curtiss asked what percentage of the state budget the WSAC budget represents. Kessler noted that \$5 million for the arts is "barely a blip" in the state's \$27 billion budget.

Budget Request for 2007-2009 Biennium

Mandeberg referred to the Budget Request for 2007-2009 Biennium, provided in the supplemental mailing, and the slide presentation of August 1. Two actions are required of the Commission: 1) to approve the budget request, and 2) to prioritize the four categories.

Moore moved to approve the budget request as presented; Sneed seconded. It was unanimously approved.

Mandeberg asked for discussion about prioritizing: Greeley wondered if there is any value in prioritizing within the categories. Tucker said this is not necessary now; the Commission will make adjustments as needed later. Moore agrees with the order listed. Curtiss pointed out that taking care of the state art collection is mandated, and this should be the first priority. Bruce said he felt the slide showing the consequences to conservation with or without a new hire makes the issue implicitly scalable. Moore asked for clarification of the mandate to conserve. Tucker read the RCW which says the State Art Collection is 'developed, administered and operated' by the Washington State Arts Commission.

Moore moved to approve the priorities in the order listed; Bruce seconded. Curtiss opposed. Motion carried.

Curtiss clarified that her dissent reflects her belief that it is foolhardy to build a collection and not prioritize its conservation. Moore suggested it might be helpful to elaborate on the technical assistance request, and to explain how the arts education request impacts students and teachers in the material that supports the budget request.

Advocacy

Mandeberg called attention to Section 2 (Advocacy) of the Commissioner's Toolkit notebook, and recommended a review.

Greeley led a discussion on Commissioners' recent efforts to build relationships with legislators. A map posted on the wall identifies the location of homes of commissioners and legislators, and the relationships for visits. She provided a handout listing commissioners, the legislators they will visit and their leadership role in the legislature. The purpose of the first meeting is to listen, not persuade. Kessler reinforced that in building a relationship you start by learning about the person. Greeley encouraged commissioners to talk with one another about their legislator interviews.

Each commissioner was given a notebook with puzzle pieces on which were written quotations from notes summarizing legislative visits. Legislator comments included: "want WSAC to have a long-term plan" "be practical, take small steps" "public art enriches the world" "I didn't expect these kinds of questions" "I didn't realize there was an arts agency" "appreciate the process; love dialog and questions; commend you on approach" "our citizens are somewhat non-conformists" "person-

ally I learned more in choir than math class” “am very interested in how to bring art experience to kids outside the school curriculum” (in answer to a question about concerns and the role of art in economic development). Commissioners discussed their experiences in meeting with legislators, and will continue sharing at each meeting. Commissioners can help legislators become aware of arts opportunities in their district, and invite them to participate in events.

Gretchen Johnston, WSAA, encouraged the commissioners in their advocacy efforts. She said Arts Day 2007 is on Friday, February 15.

Greeley said the next meetings with legislators will be more focused on specific items and will be discussed further at the November commission meeting. Thibaudau encouraged commissioners to learn more about the structure of the legislature and the importance of committees there. Kessler offered to identify legislators who are positive. Greeley asked if someone would like to join her, Gretchen Johnston, and Kris Tucker to meet and discuss plans for Arts Day 2007, and come to the November WSAC meeting with more specifics. McCurdy volunteered.

Kessler returned to the matter of the budget, and the ‘tiny slice of the pie’ that is the WSAC portion of it, saying that it might be beneficial to point out in the budget proposal that for this relatively tiny bit of funding, we get this big benefit (leverage). Hill Finnie mentioned that in Bainbridge one of six households have incomes derived from the arts. Gretchen Johnston said that Americans for the Arts has information like that for each legislative district in their Creative Industries Report. Mark Gerth mentioned the possibility of having a prepared report for Arts Day, and Bitsy Bidwell gave the website www.artsusa.org as a source of information. Tucker said the goal is to have the WSAC budget request included in the Governor’s budget. There will be learning, thinking, and strategizing coming up in the November meeting. Greeley said the legislators interviewed have suggested other people to speak with. Kessler expressed hope that at the November meeting we will plan more how to approach the legislature on Arts Day and work with Arts Alliance.

Nominating Committee

McKay reported that he, Bridges and Mandeborg formed this year’s Nominating Committee. They surveyed commissioners, asking the same questions as last year plus an additional one on advocacy. The results of this year’s survey, as well as last year’s for comparison, were included in the supplemental mailing. All commissioners were nominated as officers, but two have come forward with the most support. McKay asked if commissioners would like to vote by secret ballot. There was unanimous agreement that the recommendation by the Nominating Committee would suffice. McKay announced that the committee recommends Leann Johnson as First Vice Chair and Steve Sneed as Second Vice Chair.

McKay moved that the commission accept these nominations; Greeley seconded. The motion carried unanimously.

2007 Meeting Schedule and Locations

A handout was distributed showing a chart of suggested dates and locations for the WSAC meetings in 2007. Tucker asked commissioners to consider this and be prepared to decide at the November meeting.

Sneed noted the value of meeting with artists from the community at last year's meeting in Long Beach; SEED (in Seattle) would provide that also. McCurdy said we had two meetings this year in central Washington, in Pasco and Ellensburg, and wonders if there could be a meeting in a more eastern location in 2007. Tucker said travel costs are a factor. Curtiss noted that Olympia, Bellingham and Port Townsend have lodging options that meet her needs. Bruce said Bellingham has a great public art collection that would be worth the extra time to tour. Tucker mentioned the value of having a greeting by a local legislator.

The meeting was adjourned at 12:22 p.m.

Call to Order

Chair Penney called the meeting to order on November 2, 2005 at 10:00 AM.

Introductions

Penney invited Commissioners, Staff and guests to introduce themselves and explain the part that the arts play in their lives.

Welcome

Representative Lynn Kessler welcomed Commissioners, staff and guests to Grays Harbor County, Aberdeen and Grays Harbor College. Kessler reported that Grays Harbor County had recently suffered an economic downturn with the loss of jobs due to mill closings; however the community has in the past reinvented itself through revitalization efforts. She encouraged everyone to view the public art in both Aberdeen and Hoquiam.

Jim Daly from the Grays Harbor Community Foundation stated that the Foundation funded many artworks in the community.

Ed Brewster, President of Grays Harbor College, welcomed all to the college and said that he saw the college as a commons for the Grays Harbor community, a center for training, as well as arts and culture. The college performing arts center is used by the community for a variety of events. A number of new public art projects are proposed with the construction of a new building on campus. Brewster shared his learning experience as a docent at the Museum of Glass in Tacoma.

Local Public Art

AIPP Program Manager, Alice Taylor presented slides of artwork at Grays Harbor College and the nearby communities including a tapestry in the library.

Approval of Agenda

Kessler moved to approve the agenda as written.

Chacon seconded.

The motion carried unanimously.

Chair's Report

Penney referred to her report included in the packet and on file. She distributed brochures about Mount Vernon area art venues that included what is happening, where and when.

Penney stated that she went to the National Assembly of State Arts Agencies (NASAA) conference in early September, which emphasized advocacy as an important Commissioner role.

Kessler reiterated that stories were important in advocacy and in showing the value of the arts in communities.

Director's Report

Tucker referred to her report included in the packet and on file.

She reported on her attendance at the US Cultural and Heritage Tourism Summit in Washington DC, also addressed in her report in the packet.

Tucker said that she met with the Governor's economic policy advisor to discuss the Governor's priorities on tourism and economic development. She stated that they discussed the Cultural Vitality Index (CVI), economic development and referenced Richard Florida's work on the Creative Economy. She stated that the Department of Community, Trade and

Economic Development (CTED) has established an advisory coalition regarding tourism, where several sectors were involved.

Lunch with Local Arts Leaders

Dorothy Voegel, Mayor of Aberdeen, welcomed Commissioners, staff and guests to Aberdeen. She stated that she was proud of the public artwork located in Aberdeen entitled *Skysweeps* and that the piece provoked conversation within the community.

Jack Durney, Mayor of Hoquiam, also welcomed all to Grays Harbor County and commented how art affected small communities in a very positive way. He stated that because of the economic downturn in the area including mill closings, art contributed to economic development. He hoped that art becomes a larger part of the community in the future.

John Hughes, editor of the *Daily World* newspaper, said there is some resistance to new ideas in the community, yet change happens all the time. He stated that the local library was built by design of a student of Frank Lloyd Wright and was appreciated after much discussion. He said that himself, Voegel and Durney were advocates for the arts.

Erik Sandgren, Art Instructor at Grays Harbor College, stated that community money helped the rich art culture in Aberdeen. He said that art can be well received or not, however there was a nice mix in Grays Harbor County. He asked that WSAC stress the importance of artwork produced by elderly people who are still able to provide first class work, which enables them to contribute.

Creative Vitality Index

Anthony Radich, Executive Director of the Western States Arts Federation (WESTAF) and Mark Gerth, WSAC Communications Manager provided a briefing on the CVI. Gerth stated that the CVI was a work-in-progress: the technical report is yet to be finalized and should be out by the beginning of December. All Commissioners should receive a copy.

Radich said that the CVI is a partnership involving WSAC, WESTAF and the Seattle Office of Arts and Cultural Affairs. Several arts leaders convened a few years ago to consider doing a collective study of the economic impact of the arts; after extended discussions and several months, the CVI was envisioned as an effort to describe the dynamics of art activity in the for-profit as well as not-for-profit arts. WSAC contracted with WESTAF to administer the project. Research firms in Washington State were invited to a session to discuss this concept; proposals were then requested, four received, and Hebert Research from Bellevue won the contract. Hebert is engaged in research in this country, South America and France; the firm's primary focus is the commercial sector. Radich said that in the 1980s, he edited a book on economic impact studies for the arts for the National Conference of State Legislators; he later did a related project for the National Endowment for the Arts. These continue to be referenced.

Radich stated that the CVI has benefited from early readers including Steve Smith from the Dan Evans School at the University of Washington and Dr. Bill Beyers, Department of Geography at the University of Washington.

Gerth noted that Commissioners Smith and McKay each hosted briefings on the CVI with local leaders (in Snohomish County and in the Tri-Cities), and expressed appreciation for their efforts.

Radich referred to two other index approaches: the Dow Jones Industrial Average and the Consumer Price Index. When the Dow Jones was developed in the late 1800s, twelve industrial enterprises had their stock prices averaged to form the index. The CVI, like the Dow Jones, is an average, a dynamic measurement tool.

Gerth explained that the CVI is made up of two sub-indexes. Community participation in the arts (60% of the index) includes seven weighted indicators; arts-related employment (40% of the index) includes more than 30 professional categories. Data sources include the Washington State Department of Employment Security, the Urban Institute's National Center for Charitable Statistics, and the commercial data source Claritas.

Radich referred to the findings. With the national index number at 1.0, the Washington State index number is 1.26, which means we are above the national level in terms of the different measures of creative vitality this index measures. Washington's arts related employment is at 1.76; motion picture attendance is below the national average at 0.58. The city of Seattle index of 5.16 is very high, as is to be expected because there is a great aggregation of arts activity in the City of Seattle. The general range of the CVI across the state is .55 to 5.26.

Gerth said he has been asked if the CVI undercounts the number of artists: he said the employment numbers in the CVI don't include artists who have other full-time jobs. The CVI also counts such things as gallery sales and photography equipment sales, which also indicate artist activity.

Radich said that another frequently asked question is about why communities have such a low CVI number when the community is very creative. He stated that the measurement of the creative vitality of a community is based on the economy and not creativity itself. That is a different measure. The CVI relates to jobs and sales.

Gerth explained the CVI is a statewide tool designed to be done annually; ArtsFund does an economic impact study for King and Pierce counties every five years. The CVI has a broader scope; the CVI and economic impact studies can be used to complement each other.

Radich stated that there are other economic indexes related to creativity in the economy. Author Richard Florida uses a broader definition of the creative economy and is much more sophisticated in the details. A Silicon Valley Index is a list of indicators, not aggregated.

Gerth said the CVI will be useful as a diagnostic tool and benchmarking device, as it will be released annually for the state and specific communities. The CVI can call attention to and educate the community at large concerning components and dynamics of the creative economy. It can promote the concept of creative economy, which includes both profit and non-profit sectors and calls attention to significant changes in communities.

Radich concluded by saying that the CVI is ready to be sold to several communities and could become a standard operating practice in the arts. The soft rollout will continue so that the CVI will be refined before actively selling to users.

Gerth anticipated that local communities would be able to use this tool in conjunction with something such as a local economic impact study. He distributed a near-final draft of a two-page synopsis of the CVI, which includes information on the participation and jobs indexes with details discussed today.

Tucker thanked Radich for his leadership in developing the CVI, and added that his expertise and WESTAF's credibility have been tremendously important. She noted that the CVI shows the arts are related to several other things in ways that can be tracked; this may be a complex conversation. The CVI documents arts activity in sectors such as graphic design and religious workers, because we know that's where a lot of arts participation actually happens. This then allows us to demonstrate that the arts are part of our real world in many different ways.

Bidwell commented that this study is only about creative vitality economically. It is not a listing of indicators of creative vitality in communities.

Gerth responded that the CVI couldn't track everything. The index can't be made big enough to count everything that we know that has impact on the arts. The data has to be collected every year and has to be comparable on a statewide level to national data. It is, however a good way to begin the conversation.

Mandeberg said that last year in Olympia the community was divided over the use of Public Facilities District funds and the proposal to have an arts and conference center, which was scrapped altogether. Now the Olympia Arts Commission is doing a study on building an arts center that does not have a convention center component. She asked if the city should come to WSAC or WESTAF to receive help in using the CVI. Radich suggested that the Olympia Arts Commission come to Gerth first, and then possibly continue the conversation with WESTAF. In this early phase of rollout it would be interesting to see how this tool could be used in different situations.

Chacon asked about the cost. Radich said they hope the cost will be significantly below \$10,000. There is no cost for consultation regarding the fit.

Johnston stated that the CVI could be used as an advocacy tool.

Radich responded that the CVI could provide many different stories to tell through different years, using very robust and believable data.

Engaging in Advocacy Roles

Penney said that the Interim Committee had agreed that the Commission needs to focus more on advocacy as a primary and essential role. She asked the Commission to consider three questions:

- “What do we need to know and be able to do in order to be effective advocates for the arts?”
- “What conditions need to be present in order for Commissioners to be effective advocates for the arts?”
- “What are you willing to commit to be affective advocates for the arts?”

Penney assigned Commissioners to three groups (each including a member of the Interim Committee plus staff and guests) to discuss these questions and report back to the Interim Committee, in anticipating of the Commission's next meeting, in February 2006. Penney referred to a passage from Mark Moore's publication, *Creating Public Value Through State Arts Agencies*.

Notes from Breakout Groups

PENNEY'S GROUP

Commissioners - Joan Penney, Charlene Curtiss; Lynn Kessler; Rodney Tom

Staff - Kris Tucker; Patricia Hamilton; Bitsy Bidwell (scribe)

Question #1: “What do we need to know/do to be an effective arts advocate?”

- What I know about and why that's important:
 - how to tell my own story effectively
 - 3-5 concrete bits of information nuggets to latch onto/points
 - avoid flowery language, but if used, be sure to have concrete facts to back up the story.
- CVI will have value over time. Add historical aspect: go back and pull out old numbers for comparison.
- Authorizing environment

- SAT scores for kids in arts vs. non; why are arts good?; statistics; kids smarter; can't sell a "feelwise."
- Washington Learns includes pre-K (Rodney would like to see us pursue); Governor is pushing education.
- storytelling is good, but need the concrete hooks (statistics - use real numbers, not rounded off estimates.
- Advocacy - take "you" with me - exposure; must develop relationships with decision-makers, teaching for them or performing for them - "I get it now"; know what other issues are facing Legislators and how we are a solution.
- Not just petitioning. Find the ways and viewpoints from their way. Come to the table with understanding of the whole thing. Keep around the "stoppers", acknowledging the whole picture; don't need to solve the problem; how it helps in other areas.
- What to do if not asking for large amounts of money? what you are adding to the entire picture; make the case in off years; make the case without money; know your industry - not just your own piece; don't speak negatively, but educate and inform. Off-season - include local authorizers throughout the year.
- How many Commissioners had spoken to their own legislators in the off-season? Build a relationship.
- Learn from "development disabilities" interest group that gives awards in fall - legislators attend.
- You're a constituent in the home district, a special interest in the Capital.
- link local arts groups to the legislators on ArtsDay (did you hear about an event);
- consider perks: Legislators can take \$49.99 top (movie card) - why doesn't the Alliance do this? lobbyist gives each Legislator the card, has your name on it, some cinemas charge sales tax.

Question #2 - "What conditions need to be present for us to be effective advocates for the arts?"

- The offer of a relationship.
- Off-season contact.
- Exposure - take 'em to a show; hard-to-get tickets (real perk); reserved seats.
- Commissioners want more connection/info re the grants: don't know who gives/gets/impact. Like Alice's presentation today on top 50 grants; bring local area grant recipients - impacts per legislative district
- Provide one page handout for Legislators
- Lynn and Rodney use good stories even if they're not presented in written form. Audiences want stories.
- WSAC numbers:
 - total # of grants
 - artists w/disabilities
 - grants w/disabilities
 - how many dollars leveraged
 - summary - all programs together
- letter/email Legislators when grants are awarded in district.
- Grant info linked on website to Legislative districts
- spot on Dave Ross radio show about public art program.
- Comcast/CNN does localized network feed - 5 minutes free studio time-Puyallup.
- Notify Legislators when arts are on radio, etc.

- Use TVW
 - Tape additional material when TVW is at Commission meeting
 - Provide arts programming for TVW to broadcast more broadly
 - Feature AIPP art purchases
- NW Back Roads of the Arts or Evening Magazine
 - Market Heritage Tours - maybe video
 - Feature AIE programs
 - Behind the scenes on a performance - Down River (would TVW use this tape?)
 - Ask grantees for video clips
 - let people know what we do; focus meetings more on what we accomplish, not just governance.
- Advocacy to other groups and constituents; public better informed of what we do; 10 people in every district call all three legislators, inform regularly.
- WSAC is a conduit - dispersed, pass through; little bit is overheard;
- Send legislators a hand-written note - it's what Legislators value most

SNEED'S GROUP

Commissioners - Steve Sneed; Victor Chacon; Maureen Greeley (scribe); Mary Ann McCurdy
 Staff - Esther Luttikhuizen; Mark Gerth; Janae Huber
 Guest - Gretchen Johnston, Washington State Arts Alliance

Question #1: "What do we need to know/do to be an effective arts advocate?"

- Understand clear definitions and parameters of advocacy and lobbying (no grassroots lobbying as a representative of the state). As citizens - yes.
Providing information vs. lobbying for a vote.
- Understand the WSAC priorities (Strategic plans/goals/objectives).
- Team - knowing how to pick a good team.
- Understand outcome and impact.
- FAQs and media primer.
- Good grounding in WSAC
 - what WSAC does
 - budget (Capital vs. General Fund)
- Good grounding and understanding of arts in our communities
 - what is funded, what is not funded

Question #2 - "What conditions need to be present for us to be effective advocates for the arts?"

- To be there; attend meetings and opportunities; be present; be attentive.
- Passion is a BIG part.
- Being alert to opportunities and being able to carry ourselves and our passions confidently and comfortably.
- Events/exposure - opportunities for a presence/participation (take advantage when possible); panels/Cultural Congress; dedications.
- Simple key messages
 - What does WSAC offer the community?
 - Why should people care?
 - Building people's confidence.

- Clear roles for Commissioners - WSAC staff expertise provide environment of access to information and access to partners, such as Washington State Arts Alliance; balance of roles.
- Comfort level responding to questions and comments from public (with 4,500 pieces of art, it's tough) both positive and confrontational (Sky Sweeps).
- Understanding how % for art program works.
- Give us a "bag of tricks" to answer in general, broad arts topics vs. pros and cons of selection of a specific piece of art.
- Direct people to WSAC website; to staff.
- Comfortable saying, "I don't know" but: a) "I'll get more information"; b) I'll point you to the right person."
- Understand our individual and collective skills
 - Where we want training
 - Where we are best suited to help
 - Where our passions lie.
- Hot issue bullet points to offer.
- Knowing enough about the business of the arts and be able to advocate.
- Understanding enough about the social climate and educational case for the arts as a good thing for the future.
- Understanding enough of the data and the policy to be able to advocate knowledgeably (tourism, heritage issues).
- Understanding (background) of audience we are advocating to.
- Clarification of roles of Washington State Arts Alliance and other arts partners.

Question #3 - "What am I willing to commit in order to be an effective advocate for the arts?"

- Sign up for workshops that help me get WSAC/arts information to answer questions.
- Outreach (public/legislators).
- Speak the message that I'm passionate about/knowledgeable about.
- Time and energy.
- To be engaged and to participate.
- To call WSAC staff and partners to offer advocacy assistance and seek background information to help me do that.

MANDEBERG'S GROUP

Commissioners: Jean Mandeberg, Chris Bruce, Cami Smith, Cheryl Leo-Gwin, Cindy Finnie
 Staff: Mayumi Tsutukawa, Lisa Jaret, Alice Taylor

Question #1: "What do we need to know/do to be an effective arts advocate?"

- Facts / information
- Increased perspective - comparable of how other organizations, individuals do things - state-wide, nationally
- Arts & education - what are examples of partnerships with other communities
- Who are the players, what are their interests - legislators or local groups
- Local community - what interests them, or what is the interest of specific community groups
- Economics of the region: where is the money, what has previously been invested in
- Newsletters, listservs - how to access useful examples
- Know audience, plan attack

- “Authorizing Environment” - know messages which get through
- Model examples of projects that have worked well / what has not worked
- Opportunities to make presentations - how to put out that “we are available”
- A quick, personal elevator speech

Question #2 - “What conditions need to be present...?”

- Time, food
- Incentive - motivate yourself
- Opportunities for small wins
- Receptive audiences
- Perseverance
- Able to articulate how arts are an opportunity to build community, bring people together
- Cross-disciplinary exchanges
- Absence of conflict-of-interest - broaden message beyond individual interests
- Ability to listen to others’ interests
- Grass roots activities for kids
- Individual stories
- Story list serve (great examples of how arts make better world), for example Commissioners should bring a story to next meeting to share

Question #3 - “What am I willing to commit...?”

- Start collecting stories
- Let people in community know I’m available
- Attend a festival or exhibition reception “as a commissioner”
- Prepare a short speech so I am ready when called on - impact of art beyond personal assumptions
- Telephone tree for the arts, including resources
- Make connections when not asking for something
- Go beyond personal comfort zone
- Include underserved communities (example: invite refugee centers - print posters in bi-lingual text)

Consent Agenda

Regarding the Professional Development Assistance Program Grants, Nichols asked why there was only one that applied.

Bidwell responded that because it’s a rolling deadline, 9 or 10 were approved last time and only one came in since then and it was approved. She recommended that the Commission ratify the PDAP decisions of the Executive Director.

Tsutakawa briefly reviewed her report regarding the Institutional Support Program Grants for FY 2006 with a recommendation that the Commission approve the grants as calculated by the program formula, shown on the attached page.

It was noted that the minutes on page 12 from the August 2 and 3, 2005, meeting reflected that Chacon seconded a motion regarding the AIE allocation recommendations and he was not present at the meeting.

Bruce moved to accept the Consent Agenda with corrections.

Smith seconded.

The motion carried unanimously.

Budget Reports

FY 2005 Final

Budget reports were distributed at the beginning of the meeting.

Tucker presented budget reports for the 2003-2005 biennium showing \$5,081 returned to the general fund.

She noted that the savings incentive account would be held for future biennium. Capital Budget funds are spent for the percent for art program, which has been a very active program with so many projects.

Administration expenditures reflect some personnel adjustments. AIPP related revenue and expenses were adjusted based on actual artwork. Smaller adjustments are seen for the Governor's Arts and Heritage Awards, which was planned last spring but was held off until the fall to accommodate the Governor's schedule.

Strategic planning expenditures were below expectations.

Nichols said that the Artist in Residence program no longer existed and questioned why it was listed under Program Grants and Services.

Tucker responded that this program was discontinued after FY05, so is in the 2003-2005 budget, but is not listed in the 2005-2007 budget.

Curtiss asked about the Washington Mutual project.

Tucker said that this is a privately funded initiative to do some research on best practices in arts education. Research documentation should be ready to distribute at the next meeting.

Regarding the Folk Arts Leadership Initiative in the narrative section, Chacon asked if the Apprenticeships went away.

Tucker said that was a special grant that WSAC received for Folk Art Apprenticeships from the NEA for some additional documentation of the apprenticeship program. It was a one-time grant received from the National Endowment for the Arts.

Chacon moved to approve the biennium financial reports as presented.

Nichols seconded.

The motion carried unanimously.

FY 2006 First Quarter

Tucker presented the financial report for the first quarter of the 2005-2007 biennium.

Kessler moved to approve the quarterly financial report for the period ending September 30, 2005, as presented.

Leo-Gwin seconded.

The motion carried unanimously.

Washington State Arts Alliance

Chairman Penney called on Gretchen Johnston to brief the Commission on the Washington State Arts Alliance. Johnston explained the Alliance has two separate organizations: the Alliance's 501c4 organization, which works on lobbying and advocacy, and the Alliance Foundation, a 501c3 organization that provides education and networking. These are technically related according to the IRS but they are separate financially. The 501c4 is a membership organization and it is through that organization that two lobbyists are hired. The organization also does advocacy training as well as direct lobbying. The 501c3 provides training, and presents the annual Washington Cultural Congress, which Commissioners often attend. WSAC supports the Alliance Foundation as a Cooperative Partner to present the Cultural Congress.

Program News

Arts and Trails

Bidwell distributed the publication for Arts and Trails, a collaboration with state arts agencies in Oregon and Idaho with the National Parks Service. This has supported folk arts activities in Washington State Parks along the Lewis and Clark Trail. This publication was presented at the National Assembly of State Arts Agencies meeting in Boise in September 2005. Bidwell also distributed materials about the upcoming activities in the Long Beach area for the Lewis and Clark Bicentennial Commemoration, and encouraged all to attend the celebrations.

Arts Participation Initiative

Tsutakawa provided an update. Grantees have been funded over three years, and have together learned the concepts and developed a shared vocabulary about arts participation and public value. The initiative is being continued this year with funding from the NEA; Wallace funding will be expended by the end of this fiscal year. WSAC is requesting funding from the Paul G. Allen Foundation to continue this initiative next year; Tsutakawa hopes to offer this training to all arts organizations.

Tsutakawa mentioned that she and Commissioner Steve Sneed were among several from this state who attended the Association of American Cultures National Multi-Cultural Conference in Pittsburgh in August. Former Commissioner Stephanie Ellis-Smith was a speaker. Several state arts agencies supported the conference as well as WESTAF.

Sneed commented on the Manchester Arts Guild in Pittsburgh, which provides arts training opportunity. They bring teachers in from all over the country to teach people in the community how to become gourmet chefs and have established a green house growing orchids for earned income to support art activities. He said that the organization is based on one statement: "Treat people the way they deserve to be treated."

Tsutakawa said that she and Tucker attended the Emerging Leaders Symposium, which WESTAF also sponsored.

Tucker stated that WESTAF is very skilled at bringing people together around complex issues to talk and think together. She said that she was interested in discussing the possibility of structuring a Commission meeting similar to a symposium.

Action Items

Governor's Arts and Heritage Awards

Kessler distributed the Governor's Arts & Heritage Awards recommendations from the selection committee. Members of the committee were Commissioners Kessler, Barnett and Johnson; Jens Lund participated in review of nominations for the Governor's Heritage Awards. The committee recommends the Commission forward to the Governor:

For Governor's Arts Awards: Warren Chang, Fabrication Specialties and the SEED (SouthEast Effective Development) Arts Program. For Governor's Heritage Awards: Virginia Beavert, Wilho Saari, and the Wapato Indian Club. For a Lifetime Achievement Award: Peter Donnelly, retiring ArtsFund President.

Kessler suggested changing the Heritage Award nominations process; currently all nominations are kept so that the committee must review all submissions ever received.

Gerth clarified that nominations for Arts Awards are not considered in subsequent years.

The committee also recommended that an ad-hoc committee of Commissioners and Staff be established to review the Governor's Arts and Heritage Awards procedures and

related WACs prior to the next award year (2007), and specifically address the permanent retention of Heritage Award nominees.

Bruce moved to accept the recommendation of the committee.

Sneed seconded.

The motion carried unanimously.

Access Committee

Curtiss and Bidwell presented a video, *Beyond Access: Universal Design at the Millay Colony for the Arts*.

The committee then presented the 2006 work plan (distributed and on file).

Curtiss noted that the Access Committee has come a long way and been very successful.

The Committee's work with WSAC's Cooperative Partners has focused on Centrum and improving access at Fort Worden. A meeting was held in Port Townsend with about 25 people including James Warren, ADA Coordinator from Washington State Parks; Roy Calhoun, ADA Coordinator from the Interagency Committee on Outdoor Recreation; Mike Allen from Parks budget; Thatcher Bailey, Executive Director from Centrum; Dan Schmidt from VSA Washington; representatives from D.A.S.H. (Disabilities Awareness Starts Here), an organization from Port Townsend; Bidwell and Curtiss. The meeting included a tour of the park. Curtiss said that this process takes more time than she expected.

Bidwell reported that the meeting resulted in discussion of a long-term approach to develop Fort Worden as a model for universal design through a public and private partnership.

Bidwell referred to the written report of the Access Committee and the current status of the action plan for this past year. The committee is presenting a much more ambitious plan for the next 12 months, as distributed. She reviewed the 13 issues identified, including short-term and long-term issues.

Tucker suggested the committee consider the intent of this and not expect to accomplish all 13 things in order to be successful. Budget constraints and staff time must be considered.

Curtiss said the committee will, at their next meeting, prioritize and identify more specifically the resources necessary to fulfill these accomplishments.

Chacon stated that he was delighted at the work and time that went into this process and thanked the committee.

Penney suggested holding the motion until the committee could come back with a summary of priorities for action.

Kessler suggested the Commission embrace the principles and then come back to vote on the prioritization list from the committee.

Greeley moved to approve the intent of the Access Action Plan.

Mandeberg seconded.

The motion carried unanimously.

Anticipating the 2006 Legislative Session

Representative Tom said that the 2006 economic forecast was favorable. The governor has pushed for K-12 and higher education issues. He said that the purpose of the supplemental budget is not to add new things, but to deal with caseload changes.

Kessler said that the House was going to be telling their members not to be coming forward with new ideas to spend the budget surplus. The 2006 session is a 60-day session and the legislature is planning on getting out on time. She said it is not too early to be thinking about what WSAC will be needing in 2007 and laying out a good plan. Kessler encouraged all

Commissioners to get to know their legislators on a first-name basis and develop those relationships.

Tom said that there were some major issues on the November ballot (such as transportation, initiative 912 and medical malpractice, initiatives 330 and 336), which could have a major impact on the direction of the legislature.

Kessler said that the passage of Initiative 912 would mean transportation in this state probably will change dramatically and it won't be to the betterment of most of the state. It will most likely be regionalized, keeping money where it is collected, which will not make for better transportation in rural areas in the state.

Tucker reviewed lobbying do's and don'ts, referring to the briefing in the Commissioner's toolkit (Tab 2, page 3, Lobbying Guidelines). She encouraged Commissioners not to hesitate to call staff to ask any questions necessary.

Johnston said that ArtsDay is on February 14, 2006. The Arts Alliance organizes the event and she will be contacting Commissioners, particularly in eastern Washington, to be leads. She stated that the goal was to have every legislator visited on ArtsDay. Part of the message this year will be about arts education and what is coming in the next session and how important it is going to be for all initiatives to include arts education. WASAA will be providing talking points around that. There may be a few specific asks this year and she will get that information out to Commissioners and the arts community. There will be some relevant bills around public facilities districts and she expects these are bills that everyone should support. Another issue is regarding paying stipends and/or honorariums to artists, and related issues regarding unemployment insurance and liability. Senator Kohl-Wells had a meeting with The Department of Employment Security and Labor and Industries. The problem is that the rules were written for offices and construction sites and not creative endeavors.

For Arts Day, the Columbia Room has been reserved; legislators will be invited to a light lunch buffet and there will be opportunities for legislators to speak to the group.

Tom said that all Commissioners should meet with the legislator from their districts and that Commissioners should be the leads in their own districts.

Johnston said that Commissioners should be expecting to hear from her and agreed that it does make a difference when Commissioners, as leads, work with legislators from their own districts.

2006 Meeting Dates and Locations

Penney stated that she would be calling Commissioners in communities hosting next year's meetings to discuss meeting with local constituencies. She said that it is important to go into communities and listen to people, inviting them to the meeting and giving a face to grant recipients. A small contingency of Commissioners could also go to a school or other venue to broaden the scope of the meetings.

Penney thanked all committee members that have been meeting between Commission meetings.

Penny said that she would like to begin a new tradition by ending each meeting in beauty. She asked Kessler to read a poem written by Maya Angelou, entitled 'Alone.'

The meeting adjourned at 5:18PM.