

WASHINGTON STATE ARTS COMMISSION – BOARD MEETING MINUTES
FEBRUARY 1, 2011 / OLYMPIA, WA

COMMISSIONERS PRESENT

Cindy Hill Finnie, Chair
Kent Carlson, First Vice Chair
Elizabeth Conner, Second Vice Chair
David Brown
Andy Fife
John Fraire
Maureen Greeley
Jean Mandeberg
Noël Moxley
Rosita Romero
Beth Takekawa
Brom Wikstrom
Shauna Woods

COMMISSIONERS ABSENT

Representative Larry Haler
Senator Jim Honeyford
Leann Johnson
Senator Jeanne Kohl-Welles
Lanie McMullin
Steve Sneed

STAFF PRESENT

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

GUESTS

Mary Langholz, Executive Director, Washington State
Arts Alliance

CALL TO ORDER

Chair Cindy Finnie called the meeting to order at 1 pm. Introductions were made around the room.

APPROVE AGENDA

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

CHAIR'S REPORT

Finnie thanked Commissioners for participating in recent advocacy and planning efforts. Issues change daily as the Governor and Legislature work on the budget picture for Washington State, and attention and responsiveness to this process is appreciated. Finnie thanked Executive Committee members Carlson, Conner, Fife, Johnson, Mandeberg, and Moxley; and Advocacy Committee members Carlson, Fife, Kessler, and Woods for their weekly and monthly meetings.

Last week, Finnie and Kris Tucker, WSAC Executive Director, met with Kjris Lund of Lund Consulting. Lund worked with the Executive Committee in December 2010 and with Tucker and Finnie last week on the "reinvention" to be discussed towards the end of the meeting.

Finnie and Tucker agree the work of the Board will require an additional meeting this year due to imminent changes to WSAC. Finnie asked Commissioners to plan to attend an in-person Board meeting in Olympia on May 10, and an additional meeting by webinar in June (date to be determined).

DIRECTOR'S REPORT

Tucker said she appreciates Finnie's work on behalf of the Board during the past few months, and is impressed by her commitment to consider how to do things differently in the future. During these changing times, Tucker is focusing on three primary, inter-related components which are all represented in this meeting agenda: internal capacity, advocacy, and reinvention.

Tucker highlighted items from her report (*packet pp. 2-8*). The revised Washington Administrative Code (WACs) for WSAC was formally adopted in December 2010. This is now known as a meeting of the Board. All members present are known as Board members and also as Commissioners. Many policies by which the Board conducts business, including conflict of interest and the appeal process, are defined in these new WACs, which are included in the updated Board Toolkit distributed to each Commissioner today.

Because of the uncertainty about the future WSAC programs, including Arts in Education, the call for new applications to the Roster of Teaching Artists will be suspended this year, but the current roster will be kept up-to-date and teaching artists currently on the roster will need to submit update forms or renewal applications based on the existing approval cycle. Following staff and panel review, recommendations will come before the Executive Committee in June. Typically, Executive Committee decisions are ratified by the full Board, but because it is unknown what will occur as of July 1, we will consider how to approach Board approval when more is known about WSAC's future.

Tucker said Alice Taylor, WSAC Art in Public Places Program Manager, is soon resigning and Mike Sweney is AIPP Program Manager effective February 1, 2011. Laura Becker is now a full-time AIPP Project Manager.

The Washington State Poet Laureate position has been vacant for almost a year at the Governor's request. Tucker is discussing with Humanities Washington the possibility of handing them this program for now. WSAC's future role in this program is unknown at this time.

Tucker called attention to letters between the Governor and the Chair/First Vice Chair of the Board, provided in the packet. There have been subsequent meetings with the Governor's staff. Tucker said we are stewards of the state's history and cultural assets for the people of Washington.

Creative Vitality Index (CVI) publications were provided to Commissioners; Tucker referred to the CVI memo in the packet announcing customized CVI pilot projects. The CVI is a tool created five years ago to track how the arts contribute to the creative economy. In the next few months, CVI pilot projects will be implemented to support community efforts to use CVI as a tool for planning, economic development, and cultural facilitating. WSAC and WESTAF will work together to explore how the CVI can inform and advance local efforts to define, support, and advance the creative economy in communities across Washington state. These collaborative efforts will seek to use the CVI as a tool for planning, economic development, and/or cultural facilitating. This is new territory for learning how to demonstrate the CVI (*packet pp. 7-8*).

BUDGET REPORT: FY 2011 2ND QUARTER

Tucker said this report (*packet #2 pp. 8A-C*) is for information only; no Board approval is required. Woods asked which budget lines are at risk to be cut by the Governor's proposal. Tucker said the Governor's proposal for the 2011-2013 biennium would reduce WSAC's state general funding to \$250,000. A current year (FY 2011) budget reduction is not yet shown on this report as it is awaiting legislative approval. Eligibility for the National Endowment for the Arts (NEA) partnership grant requires: a one-to-one funding match; designation by the state as a state arts agency; and a designated, separate arts board or commission.

The required funding match might be met in the 2011-2013 biennium through a mixture of state general funds plus capital budget money, either from AIPP or the Building for the Arts program. The NEA has been informed of the Governor's proposal, but still must agree how WSAC will meet their eligibility requirements. ARRA-Federal funds are expended and will not appear in next year's budget. All unspent Wallace Foundation funds will be carried over to the next biennium.

APPROVE CONSENT AGENDA

Finnie asked the Board to approve Consent Agenda items, which include:

- Minutes of November 4, 2010 Meeting – *pp. 9-17*
- Minutes of December 13, 2010 Special Meeting – *pp. 18-21*
- Grants to Organizations:
 - Project Support Program – FY 2011: Grants – Round No. 2 – *pp. 22-26*
 - Arts Participation Leadership Initiative – FY 2011: Re-grants, Part Two – *p. 27*

Finnie called for revisions to the minutes; none were forthcoming. She called for conflicts of interest for the grants and Fife recused himself (Arts Participation Leadership Initiative/Shunpike).

A MOTION to approve the Consent Agenda was made by Commissioner Noël Moxley and seconded by Commissioner Jean Mandeberg. The Consent Agenda was approved unanimously with one recusal due to conflict of interest and no changes to the minutes.

ADVOCACY

UPDATE: 2011 LEGISLATIVE SESSION

Mark Gerth, WSAC Communications Manager, provided an update on current bills impacting WSAC that are being considered in the 2011 Legislative Session. Other bills impact the arts; updates are available on-line at the Heritage Caucus section on WSAC's website at www.arts.wa.gov. The supplemental budget includes expected budget reductions discussed in the FY 2011 Second Quarter report. The 2011-2013 budgets may not move until mid-March when the revenue forecast is published. Gerth reviewed key bills:

HB 1371 Addressing Boards and commissions (companion SB 5469): Introduced at the request of the Governor, this bill implements the Governor's proposed budget, repeals a portion of WSAC's statute, moves the arts agency to Commerce, and removes the arts commission (or Commerce) out of the public art acquisition process while maintaining the responsibility for maintaining the State Art Collection.

SB 5100 Concerning expenditures for works of art: Redirects art acquisition allocations generated by Department of Corrections and certain Department of Social and Health Services projects into the state general fund. Tucker testified on this bill in the Human Services and Corrections Committee last week. Since 2004, funding for projects designated for DOC have been used for public art projects in the community where the new DOC construction has taken place, not for the DOC facility itself. The constitutionality of moving capital funds to the general funds state side is under review.

SB 5109 Eliminating the requirement to purchase public art with appropriations made for construction of public buildings: This bill eliminates WSAC statutes (RCW) relating to public art – basically eliminating the public art program. It has not been scheduled for a hearing nor had any movement since it was introduced at the beginning of the session.

Woods asked who would conduct acquisitions under HB 1371. Gerth said current RCWs state that arts acquisition is done by WSAC in partnership with the agency receiving the capital budget funds. In HB 1371, WSAC is removed from the acquisition process. Tucker said HB 1371 will be heard in the house tomorrow at 8 am; Finnie and Carlson will testify on behalf of the Board.

Tucker said she recently met with Representative Kevin Van De Wege (Democratic Majority Whip and co-chair of the Heritage Caucus), who wants to restore some funding to WSAC and the two state museums. Ideas he is exploring include:

1. Amend legislation that proposes to establish an annual Discovery Pass to generate funding for the Washington State Parks and Recreation Commission (WSPRC), to also include a small amount of funding for historical societies in Tacoma and Spokane, and for WSAC.
2. Establish a penalty for non-profit health insurance providers that generate a huge financial surplus; the penalty would fund heritage and arts, and could generate approximately \$1 million per year for WSAC.

Tucker said there are many details to be determined regarding the above proposals. Brown raised the issue of sustainability, suggesting these mechanisms cannot be counted on to generate consistent

revenue on an annual basis. Fife said these ideas reinforce the possibility for creative opportunities, and that it is helpful to know of Rep. Van De Wege's interest.

Greeley asked whether the Discovery Pass proposal is in addition to the WSPRC license plate. Moxley asked the Board to consider what services we have to offer to be included in the Discovery Pass, in return for funding. Woods suggested recognition might be something we could offer versus creating a free public performance. Finnie is concerned that the pass is an extra cost for constituents. Tucker encouraged Commissioners to continue to discuss funding options, and acknowledged the Board's appreciation for Rep. Van De Wege's work.

ARTS & HERITAGE DAY PREVIEW

Carlson reviewed the information packet given to each Commissioner that includes Arts & Heritage Day legislative appointment schedules, a WSAC Board Advocacy Messaging handout, and biographies for each legislator as assigned. Carlson also discussed another handout, *Meeting with an Elected Official*, provided by Washington State Arts Alliance (WSAA), which discusses how important it is to know the person you will be meeting with and to personalize the message. Carlson said he and Finnie will testify to the House State Government & Tribal Affairs Committee for HB 1371 on February 2. Key points are:

1. Qualifying for NEA grants, including retaining WSAC's Board.
2. WSAC staff authority and involvement in the public art acquisition process. In the bill as written, WSAC would lose this authority for acquisitions, but retain responsibility of conservation.

Tucker said there are over 4,500 artworks in the collection, which was established in 1974. WSAC experience has shown the importance of professional expertise in the acquisition process.

Takekawa stated that one of WSAC's strengths is its ability to leverage NEA funds. Carlson said he believed the argument is sound; for a fairly small state general fund investment WSAC is able to leverage the funds in several ways, including attracting NEA and Wallace Foundation funding.

Fife said it is important to retain existing state funds, and to retain WSAC in statute. WSAC staff support the mission, not the Commissioners. While Commissioners help to set strategic planning, the staff support and accomplish the mission. Only about 0.5% of WSAC's budget is dedicated to Commissioner support. Romero said we would fail the democratic process without Commissioners that represent and liaison between the community and the state, and ensure community participation.

Mandeberg asked that the Board consider mentioning this is our 50th anniversary; it could be helpful to point out and remind legislators of the expertise and stability, and reputation of the commission within our state and nationally. Conner suggested Commissioners focus on how a defined acquisition process addresses issues of safety, specifically and contractually, as well as quality, and durability. Distributing that responsibility across multiple communities would be risky.

Tucker said this is a different legislative session; some legislative members are focused mostly on jobs, others are only speaking about the social services safety net. Even with WSAC's small portion of the state general fund, some legislators argue that amount could save some sort of safety net programs. While an investment in WSAC is an important investment, we are not saying it is the most important investment the state could make in this economy.

Commissioners were invited to attend the weekly Advocacy Committee phone meetings on Thursday at 4:30 pm. Conner said these meetings have been incredibly helpful.

ART IN PUBLIC PLACES:

COLLECTIONS MANAGEMENT POLICY UPDATE: ARTCARE POLICY

Janae Huber, WSAC Collections Manager, explained it is her job to keep track of the over 4,500 artworks throughout the state. WSAC staff provides professional management to ensure artworks are well designed, fabricated, and installed. Most of the State Art Collection is installed in K-12 schools. Huber confirmed that since 2005, all funding for Department of Corrections (DOC) projects has resulted in artwork placed within the community where a DOC project is being built, not in the DOC facility itself.

Huber presented *ArtCare: Collections Management Policy for Washington's State Art Collection*. First adopted in 2006, *ArtCare* is the policy and procedural frame for WSAC's authority as outlined in the Washington Administrative Code (WACs). Huber followed a collaborate process for this policy update, rewriting the document as needed, sharing the contents with AIPP teammates, and consulting collections managers outside the agency who have expertise in both public and private art collection management.

Huber reviewed the Preventative Conservation section (*ArtCare p. 12; packet p. 42*) as an example section, articulating actions already pursued by WSAC, but now formally outlined in the policy. Preventative conservation is the most cost effective approach with the least adverse impact on the collection. New artworks added to the collection are durable and well-crafted. The artist works with a conservator during the planning stage to ensure durability of their art, and is referred to the *Materials and Fabrication Handbook* for public art in the public art environment, which provides a strong understanding of public art challenges prior to creating their artwork. There is a formal review process by a conservator at the end of the artwork proposal phase.

Most sections of *ArtCare* have been edited to more fully explain existing and new collection management practices. Noteworthy changes were mentioned in the packet description (*packet pp. 29-30*). For example, the deaccession disposition method of sale was researched and language indicating that the State does not have a mechanism to sell artwork was removed as there is no known provision that prohibits sale. A deaccession method of "Transfer" to a non-profit was added. All text and definitions within *ArtCare* were updated to correspond to new WACs adopted in December 2010.

Conner, one of the draft policy's reviewers, said Huber addressed the challenge of distilling a long list of policies and procedures into a coherent, concise document. In Conner's opinion, *ArtCare* is legible and easy to read. For example, Huber describes an important part of the acquisition process: the meeting between the artist and conservator. Conner said it is important for public funds to be spent wisely, not only on artwork of good quality, but also to ensure the safety of the community. Huber said the goal of successful collections management is to ensure that people focus on the artwork itself, rather than the condition of the artwork.

Woods asked why it was important for the Board to review the policy and whether there was enough flexibility to allow for changes to the policy if it required Board approval. Huber said that it is essential for the Board to understand what kind of actions, policies, and resources it takes to care for the collection, given the Board's oversight responsibilities. Huber believes that the policy allows for enough flexibility to make basic edits without approval and to seek Board approval as needed to significant updates.

Wikstrom asked whether Huber had any idea what individual artworks are currently worth. Huber said we only track the acquisition value of the collection, as it would be cost-prohibitive to obtain appraisals

on the current value of all artworks in the collection. Appraisals are only occasionally sought, such as when an artwork is being considering for deaccession or to be loaned for an exhibition.

Carlson asked for an estimate of the monetary investment in the collection. Huber will investigate and provide that figure at a later date.¹ Huber reminded the Board that the on-going artwork inventory gets reported to the Office of Financial Management as an agency performance measure.

A MOTION to approve the updated *ArtCare: Collections Management Policy for Washington's State Art Collection* policy for Washington's State Art Collection was made by Commissioner Shauna Woods and seconded by Commissioner Jean Mandeberg. It passed unanimously with no abstentions.

NEW ARTWORK IN THE STATE ART COLLECTION

Sweney pointed the Board to the Program Update section of the packet (*packet pp. 61-72*) which includes images of the most recent acquisitions to the State Art Collection and artworks that are currently in fabrication. Forty-one completed projects were added to the collection between July 1, 2009 and December 31, 2010. Sweney said that Commissioners can learn what is going on in their district or county at any time by making a request to him and that monthly eNews issues usually highlight a new installation. Romero said she enjoys learning that new pieces are being installed throughout the state.

REVISIONS TO FY 2011 BUDGET

Tucker discussed this proposal (*packet pp. 73-75*) to expend NEA funds during the remainder of FY 2011, and to carry some funds forward into the next biennium. She said these funds come from the suspension of some projects and staffing freezes. The NEA has approved WSAC's plan to carry forward some of these funds into FY 2011; this has required that WSAC seek approval from the Office of Financial Management (OFM) and the Legislature for what would be labeled a federal spending authority increase for the current year. Tucker reviewed the proposal as presented in the packet.

Brown said he felt WSAC's priority should be to put as much money as possible into the hands of artists and arts organizations at this time. He asked the Board to reconsider the pilot projects. Starting a pilot project during this time of uncertainty might not be the best idea for the agency. Brown requested that the \$10,000 allocation to WSAC's 50th Anniversary celebration also be given to artists and arts organizations. He inquired why the Arts Participation Leadership Initiative (APLI) based pilot project is not funded by Wallace Foundation funds. Lastly, he stated that using NEA funds to cover a state-mandated requirement to transition may be inconsistent with NEA grant guidelines. He noted that the funds allocated for transition represent approximately 35% of all available funds under consideration, which is a relatively high amount when compared to the amounts presented for other projects under consideration.

Brown said he views his role on the Board as a representative of large arts organizations; WSAC grants to large organizations have declined in the last three years. Grant amounts that large organizations could receive have been capped, and the array of funds were somewhat biased against large arts organizations in King County. He said that the other suggested projects exclude King County arts organizations. While there may be more arts organizations in King County, the majority of tax revenue also comes from King County. Another unintended consequence of declining grants to large organizations might be their participation in advocacy groups. Pacific Northwest Ballet's (PNB) current grant from WSAC is \$9,000,

¹ After the Board meeting, research showed that the amount currently invested in the State Art Collection is \$28 million.

down from \$35,000. PNB dues for WSAA membership are currently \$7,700. If WSAC continues to decline, PNB would have to reconsider being a member of WSAA. Reduced large arts organization grants could translate into dramatic weakening of the financial strength of one of the major arts lobbying organizations in the state.

Tucker clarified that the AIE/AIPP pilot project resulted from in-depth staff discussion. There is a particular opportunity right now to test the synergies of connecting AIPP with Arts in Education within the K-12 school system. Tucker said Wallace Foundation funds are only for Seattle; the proposed project for one or two similar forums and workshops in Eastern Washington are outside the terms of the Wallace Foundation grant, and would allow WSAC to share some of the information in other parts of the state. Tucker said federal funds are used for a variety of expenses including grants, and most of our funds go towards grants, but NEA funds are also used for staffing and various other administrative costs; all proposed uses for the NEA funds fall within requirements and past practices.

Greeley suggested the 50th Anniversary be used as a theme and communications tool to develop support and awareness of the arts, and to emphasize how WSAC has been an arts leader in Washington State. She asked that the expenditure of these funds focus not so much on celebration, but use the opportunity to invite citizens to join WSAC in its work, and use the anniversary as an advocacy tool.

Romero asked what expenses are foreseen that would result in a total transition balance of \$88,000. Tucker said those details would be part of budget proposals established later this year when the Legislature completes its work on bills.

Mandeberg supports the transition costs allocation as proposed. In a best case scenario, WSAC will not have to spend funds on transition costs, and the money can be used for other programs. However, if WSAC does undergo a big transition, related costs could be very expensive.

Conner said the Executive Committee made phone calls earlier this year to various regional arts and cultural organizations to research different ways such organizations can be structured. Many organizations mentioned the importance of holding celebratory events even in hard times. Conner spoke with Eloise Damrosch, Executive Director of the Regional Arts & Culture Council in Portland, Oregon. Damrosch recalled that celebrating accomplishments helped their agency move from dire circumstances into private funding opportunities and develop ways to keep the council operating in a new framework. Connor supports Greeley's request to turn the 50th anniversary celebratory event into an outreach tool.

Fife said he does not agree that putting money into the hands of artists and arts organizations provides the best leverage; the arts community needs better prepared and trained advocates, convenings, and innovative solutions for powerful and effective advocacy. Fife supports a move towards less funding of arts organizations and artists, and more towards advocacy and education.

Takekawa supported Brown's statement that more money should go to artists and arts organizations. Funds flowing to consultants and services can make more work for arts organizations. Networking also requires a great deal of extra work for organizations. Takekawa said it does not take a huge amount of money to make a big difference through direct grants. She supports WSAC grants and funding that is wide-spread across the state. She said a celebration of the 50th anniversary as proposed might be less than advantageous to WSAC. Romero said artists or arts organizations could present performances or

other activities in honor of WSAC's anniversary. She also supports granting more money to arts organizations in the state.

Conner said she felt one of the points Brown was making was about equity. Conner said that as a statewide organization, we need to understand how funding distributions impact the state, especially in changing times, so that we can consider how to make it fair, and achieve our goals to move forward in the state versus using large or small arts organizations as a basis for comparison. Brown said the perceived bias against King County organizations has arisen over time. While he understands the need to be state-wide, he asked for fairness in considering the possible pool of grant recipients.

Carlson said he does not see any savings in the proposal to move WSAC to the Department of Commerce. He said NEA funds should be used to help arts organizations and artists in Washington, not for state-mandated government reorganization. He asked for the remaining NEA funds to be reserved for future allocations.

Romero said she is concerned about the protection of the existing public art, and whether there will be funds dedicated to ensure future stewardship to protect the state's assets. Carlson said the Executive Committee discussed this briefly; if we don't have future money for stewardship, we should take advantage of current funds to accomplish the artwork documentation and needs assessment.

Tucker said some ideas were not pursued because of concerns regarding staff capacity. One idea was to do an additional round of grant making, modeled after Project Support Program grants. This was not pursued due to limited staff capacity and other factors.

Carlson asked whether the strategic plan with its emphasis on statewide reach includes any intention to exclude King County. Tucker said King County is typically not excluded; just for this proposal. Tucker said across the board funding would have resulted in a significantly smaller amount of money per grantee for these categories; and most of the funds would have ended up in King County. Tsutakawa said approximately 50% of the organizations in the midsize category and approximately 75% of the large size institutions are in King County. By excluding King County for these contract amendments, WSAC could make a more significant contribution and impact across the entire state with these funds.

Woods emphasized there is a strong feeling from the Commissioners that the funds not go toward transition costs. Greeley said there is a strong message in letting it be known that traditionally NEA funding is originally intended to go for arts programs.

Romero asked the reason for keeping this money instead of granting it at this time. Tucker said her intention is to make some important decisions with some of the money now, and have some resources for the future.

Finnie said she has been in two meetings with the Governor's Office in December and said there was a time when WSAC was being lined out of the budget completely. Finnie asked the Board to consider that WSAC might need some of that money to stay in business in the next six months, after all the hard decisions are made by the Legislature and the Governor. There are many unknowns. While it is understood that arts organizations and artists are in need, it may not be wise to distribute all the NEA funds, which could leave WSAC in a precarious position. Carlson reemphasized he wants the funds to go to support the mission versus to reorganize state business.

A MOTION to delete “WSAC Transition” (*packet #2 pg. 75*), add “Retain remaining balance for agency mission contingency,” and strike the explanation paragraph below was made by Commissioner Shauna Woods. It was seconded by Commissioner David Brown and passed unanimously.

A MOTION to change the subtitle under Promote the Arts to “\$10,000 for outreach and awareness” and revise to read “work with a communications specialist to document, celebrate, and promote WSAC’s mission over the first 50 years,” was made by Commissioner Maureen Greeley. It was seconded by Commissioner Rosita Romero and passed unanimously.

A MOTION to approve the revised proposal with the two amendments was made by Commissioner Maureen Greeley and seconded by Commissioner Andy Fife. It passed unanimously with five recusals due to conflicts of interest: Brown, WSAA; Romero, Artist Trust; Finnie, Centrum; Moxley, Yakima Symphony Orchestra; and Fraire, Washington State University.

REINVENTING WSAC: ANTICIPATING THE 2011-2013 BIENNIUM

Finnie said the implications of pending legislative decisions and likely funding reductions mean WSAC’s paradigms must shift. Finnie and Tucker asked Commissioners to discuss future possibilities for each strategic pathway (Communities, Education, and Stewardship) and Advocacy/Policy: how can WSAC’s priorities, goals, and activities advance the arts in light of possible reductions in resources as currently proposed?

COMMUNITIES PATHWAY

Tucker outlined the Communities pathway: partnerships and projects that connect the arts to local priorities; the Creative Vitality Index; and building local arts leadership. She asked the Board to consider whether WSAC should retain focus on this pathway, and if so, to discuss how WSAC can make relevant and meaningful investments, and adjust goals and priorities with reduced resources.

- Brown said building arts leadership is the most important bullet point listed here under the Communities pathway. During this economic crisis, the increased challenges for arts leaders to accomplish basic tasks such as payroll means there is less time and incentive to mentor and develop the next generation of arts leadership, and leadership positions are less attractive to new potential leaders because of the economic crunch. Moxley agreed.
- Romero said additional effort should be made to invite minorities to become arts leaders, and to provide strong support for arts leadership development among minority populations.
- Fraire said in rural communities, arts leadership development is left to artists with no support or information about how to develop organizations. In good times, rural organizations are often ignored, and left alone during bad economic times.
- Mandenberg said it is important to develop young people who are interested in art into arts leaders. Fraire added that older people should also be considered.
- Fife said there is a connection between advancing and supporting partnerships and projects that connect the arts to local priorities, and building local arts leadership. Fife said incentivizing development of local art projects may be a way to create an opportunity to help leaders emerge in the arts, and for their communities to see a positive economic impact through the arts.
- Wikstrom commented on developing online resources to identify, encourage, and develop potential arts leaders.

EDUCATION PATHWAY

Tucker outlined the education pathway. WSAC currently makes small investments in arts education consortia, and works to strengthen these models so they can be replicated. She asked Commissioners whether it was time to narrow the arts education focus, such as to middle school, or for grants for professional development and assessment.

- Mandeberg said education is central to the work WSAC has been engaged in, particularly the Community Consortia grants that are so influential. However, after the Governor's proposal to reorganize education, she believes that arts education may be better funded and addressed in the proposed Department of Education. This would allow a smaller WSAC to focus on other goals and priorities.
- Romero said she always questioned whether K-12 arts education should be part of WSAC's mission. She feels arts education should continue from kindergarten through college and universities, to position students to strongly consider art as a valuable profession, not just a creative way to stimulate further education in other fields.
- Wikstrom suggested focusing on art as a viable career option, including education on artist tools to generate income and run arts businesses.
- Mandeberg asked Commissioners to reflect on WSAC's role in infusing arts education at every grade level.
- Carlson said WSAC should have a role in developing art as a career goal at every age level, including seniors. WSAC's website could include more business tools for artists.
- Woods said the arts should be an integral part of education and WSAC can ensure a Department of Education pursues arts education at all grade levels.
- Conner said the Teaching Artists Roster is a powerful tool that could support the Department of Education's efforts. Students gain a lot by being exposed to artists who do make their living through making art.
- Takekawa said she has observed that the development of the 21st century workforce does not actively include arts as a career; only private art academies seem to support an arts career choice.
- Fife said education could be approached as an inter-departmental collaboration to find new and different ways to make small investments that can have a serious impact.
- Fraire said 80% of student education is outside the classroom; he has less faith that the school system could provide adequate arts education. Fraire said WSAC's role may be to help change the way in which education is delivered in our country.

STEWARDSHIP PATHWAY

Tucker outlined the stewardship pathway to include acquisition and conservation of the State Art Collection. The key question is whether WSAC can retain its focus on stewardship and what resources that would require. She asked the Board to consider how to ensure investments in stewardship are meaningful and relevant, and what can be done with reduced resources.

- Conner said WSAC needs to retain this focus. WSAC is very good at public art stewardship. The attention a public art project brings to the civic space is extremely powerful, especially for communities that typically would not have an opportunity for public art. The public art program is a jobs generator and employs people not normally considered to be employed by the arts, such as pipefitters and welders. At a minimum, it is WSAC's responsibility to maintain the existing State Art Collection until acquisition can resume.

- Brown said public art acquisition and stewardship are the core competency of WSAC. Stewardship is what WSAC does very well and what sets it apart from other agencies. He said if WSAC could do nothing else, it should at least retain the public art program.
- Mandeberg agreed. The idea of local communities managing their art acquisition projects seems attractive on the surface, but she is deeply concerned about the results. Mandeberg concurred public art is WSAC's core mission.
- Romero agreed that managing public art stewardship is one of WSAC's strengths.
- Fife suggested marketing the State Art Collection to the state in new ways.
- Wikstrom suggested using the State Art Collection as a vehicle to celebrate WSAC's 50th Anniversary. Other Commissioners supported this idea. Conner said emphasis could be placed on the stories that provide a way to celebrate WSAC's history. Mandeberg suggested the State Art Collection may have links to education and arts leadership development.

ADVOCACY / POLICY

Tucker asked Commissioners to consider whether WSAC can focus on advocacy/policy and other pathways, and whether WSAC can make meaningful and relevant investments with reduced resources.

- Fife said while he would assign stewardship first priority because the public art program is WSAC's core competency, he would prioritize advocacy/policy as the second priority. He said advocacy/policy allows WSAC to leverage small investments for significant cultural impact. If WSAC can convince local politicians and business leaders that arts are a worthwhile investment, then WSAC can achieve an arts influence in every county in the state. WSAC could ensure the arts are furthered in the state.
- Romero said while local focus in our communities is very important, advocacy also comes from outside of our community, and she encouraged consideration of the international community for advocacy possibilities. She said art is what connects us as human beings – from business development to humanitarian issues.
- Wikstrom suggested that every recipient of a WSAC grant, every former Commissioner, and every arts organization that has benefited from WSAC's grants and/or expertise should be considered an advocate for potential testimonials to legislators.

Finnie asked Commissioners to submit comment cards to prioritize all four pathways in light of possible future resources and today's discussion. She said the Executive Committee will review all comments, continue its research and analysis, and report back to the Board in March. She said she appreciated each Commissioner's passionate investment in the discussion, to learn their values and viewpoints.

ANNOUNCEMENTS

Tsutakawa reminded Commissioners of the APLI Forum and Workshops February 17 and 18. Tucker invited Commissioners to the Heritage Caucus at 7 am the following day in the Cherberg Building, ABC Room.

Finnie adjourned the meeting at 4:58 pm.

WASHINGTON STATE ARTS COMMISSION – BOARD MEETING MINUTES
MARCH 8, 2011 / WEBINAR

COMMISSIONERS PRESENT

Cindy Hill Finnie, Chair
Kent Carlson, First Vice Chair
Elizabeth Conner, Second Vice Chair
David Brown
Andy Fife
John Fraire
Lanie McMullin
Noël Moxley
Rosita Romero
Steve Sneed
Beth Takekawa
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STAFF PRESENT

Kris Tucker, Executive Director
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Lisa Jaret
Lou MacMillan
Leslie Pope
Mike Sweney
Mayumi Tsutakawa

GUESTS

Una McAlinden, ArtsEd Washington
Luis Ramirez, former WSAC Commissioner

COMMISSIONERS ABSENT

Maureen Greeley
Representative Larry Haler
Senator Jim Honeyford
Leann Johnson
Senator Jeanne Kohl-Welles
Jean Mandenberg
Brom Wikstrom

CALL TO ORDER

Chair Cindy Finnie called the meeting to order at 9:33 am and conducted roll call. She verified that a quorum was present; webinar participation instructions were reviewed.

APPROVE AGENDA

A MOTION to approve the agenda was made by Commissioner Noël Moxley. It was seconded by Commissioner David Brown and passed unanimously.

APPROVE CONSENT AGENDA

Finnie asked the Board to approve Consent Agenda items:

- Minutes of February 1, 2011 WSAC Board Meeting – (*packet pp. 1-12*)
- Arts in Education: Professional Development Support Grants – FY 2011 – (*packet p. 13*)

Finnie called for revisions to the minutes; none were forthcoming. She called for conflicts of interest for the grants; Brown (Pacific Northwest Ballet) recused himself.

A MOTION to approve the Consent Agenda was made by Commissioner Shauna Woods and seconded by Commissioner Elizabeth Conner. The Consent Agenda was approved unanimously with one recusal due to conflict of interest and no changes to the minutes. Commissioners commended Leslie Pope, WSAC Executive Assistant, for capturing the complex details of the reinvention discussion of the February 1 Board meeting.

UPDATES

Kris Tucker, WSAC Executive Director, updated Commissioners on several issues.

Creative Vitality Index (CVI) pilot projects: These pilot projects make local use of the CVI including a new “data on demand” database that can create customized searches and reports. Selected participants will receive training on the use of the CVI and \$1,000 for expenses. The project proposal must include a team consisting of at least one arts organization. Chambers of commerce and economic development agencies are also encouraged as team members. A request for proposals (RFP) will be announced this week on WSAC’s website and in the eNewsletter for March. Tucker asked Commissioners to share this opportunity with their communities and arts organizations.

Executive Committee Meeting: Members met last week in Seattle with Laura Scanlan, Director of State and Regional Partnerships at the National Endowment for the Arts (NEA) and Anthony Radich, Executive Director of Western States Arts Federation (WESTAF). Discussion focused on WSAC’s future and updates on the affects of the economic crisis on other state arts agencies throughout the nation, as well as updates from WESTAF and the NEA.

NEA funding and Congressional acts pending: In February, the US House approved a reduction of \$43 million from the current NEA funding level of \$167.5 million that could impact our FY 2012 NEA funding. The House proposal now moves to the US Senate, and there will be many negotiations ahead before actual NEA funding levels are determined.

Tucker is working with Humanities Washington and others in the arts and humanities communities to develop and send letters to State Senators Murray and Cantwell, and Congressman Dicks regarding

their support of the NEA and National Endowment for the Humanities (NEH) budgets. The letters will be signed by key community leaders and high profile individuals in our state.

Tucker said the NEA budget for FY 2012 state partnership grants is unknown at this time. There is also concern about the arts in education program at the US Department of Education, which provides federal leadership and funding that improves schools, teaching, and student learning. This program is now considered an earmark and is at risk of being cut.

Tucker said Scanlan's visit was helpful and timely. Several conversations with Scanlan provided a deeper understanding of how the NEA's state and regional partnerships might evolve at the state level. Tucker said Scanlan and Radich spoke of the funding and legislative challenges of other state arts agencies that face severe funding cuts, statutory changes or elimination, or significant reorganization. Tucker said that six state arts agencies were proposed to be eliminated during the 2010 budgeting process; although none of those proposals were successful, repercussions were felt. The Michigan Council for the Arts and Cultural Affairs lost 80% of its appropriation, its parent agency was eliminated, and the arts council was moved to the state's quasi-governmental Economic Development Corporation. In Minnesota, it was proposed to convert the state arts agency into a non-profit. While that proposal was not successful in FY 2011, it has been reintroduced for consideration during FY 2012 budget discussions. South Dakota's state arts council is now funded entirely through a tourism tax.

The NEA requires that states have a designated state arts agency, a separate arts agency board, and a one-to-one match of state to NEA funds. The NEA is pursuing statutory clarification to ensure consistent eligibility language and to require verification that state arts agencies meet eligibility requirements. The NEA is considering policy regarding how waivers to eligibility requirements may be granted.

Finnie asked Tucker to share Scanlan's compliment for WSAC's accomplishments. Tucker said Scanlan repeatedly stated that WSAC is viewed by the NEA as a national model for state arts agencies. WSAC is known for our effective programming. Our research projects, such as the Arts Education Research Initiative and the CVI, have caught the attention of the NEA.

Woods said with the pressure WSAC is under to survive, the budget proposals do not seem to have links to the quality of service or leadership WSAC provides to the state. Tucker agreed it is a challenging time, and WSAC staff is working hard to be thoughtful and clear, as informed as possible, and nimble. The future is unpredictable, but we value the important work WSAC does and hope to continue this work for a long time into the future. Takekawa asked how many state art agencies are facing elimination proposals in FY 2011. Tucker said an exact count is unknown at this time; it will be months before a clear national picture emerges.

Tucker reported that Scanlan visited Washington to participate in Washington State's annual *Poetry Out Loud (POL)* finals, which took place in Tacoma and are the culmination at the state level of a national program funded by the NEA. The event was expertly planned by Lisa Jaret, WSAC Arts in Education Program Manager, and Mary Lane, POL Contractor. WSAC's website will contain information on the winner from Tacoma, and a list of the 12 finalists representing most of the congressional districts in our state. At the POL event, Scanlan said members of the US Congress love this event. This year's winner is

Will Hamel of Stadium High School in Tacoma¹, who will travel to Washington DC in April for the national competition. Hamel is from Congressman Dicks' district. Hamel stated, "I found new layers of my voice that I didn't know were there."

Tucker asked Commissioners to plan to attend the in-person Board meeting on May 10 in Olympia, and an additional Board meeting on June 14 by webinar.² Commissioners' perspectives are needed and a quorum will be necessary for the important decisions ahead.

UPDATE: 2011 LEGISLATURE

Finnie thanked Commissioners for joining the weekly Advocacy Committee phone meeting and encouraged continued attendance as a means to receive updates.

Mark Gerth, WSAC Communications Manager, provided updates on the bills shown on the webinar PowerPoint (see www.arts.wa.gov). The Art in Public Places (AIPP) bills (SB 5100 and SB 5109) died in committee. Those are not considered necessary to implement the budget (NTIB), and so we do not believe these bills will resurface. Sometimes concepts from dead bills are revived as budget provisos contained in bills that are NTIB, so all future budget and other bills will be carefully monitored for similar language. The Boards and Commissions bill (SHB 1371) made it to the House Ways and Means Committee but it was not approved before cutoff. However, this bill is considered NTIB and therefore potentially viable, and will be closely monitored. The latest version moves WSAC to the Department of Commerce, but allows WSAC to retain its statutory authority including all AIPP duties including acquisition. The 2011-2013 Operating Budget bills (HB 1087 and SB 5094) are pending announcement of the March 17 revenue forecast. A preliminary forecast released at the beginning of March indicates revenue is likely to be down. See WSAC's website under News for updates on all budget bills affecting WSAC, and other bills impacting arts and culture in the state.

Takekawa asked Gerth to explain the difference between the House and Senate bills relating to arts and economic development. Gerth said there are funding and philosophical differences between the two bills. SB 5834 concerns 4Culture only. HB 1997 is a larger economic bill that includes more details and many organizations; this bill may provide greater long-term funding to 4Culture.

Carlson provided an Advocacy Committee update. He thanked Gerth for the bill summary. The ultimate direction and outcome of the Boards and Commissions bill (HB 1371) is unknown, but the Executive and Advocacy Committees are meeting with legislators to learn more about what might happen, and to learn the reasons for the proposed move to Department of Commerce and the expected savings. Tucker has had conversations with the Department of Commerce staff to understand what the proposed move would mean, and the potential costs involved.

Carlson asked Commissioners to continue to participate in the weekly Advocacy Committee phone meetings to receive updated information. Even if the move to Department of Commerce occurs, Carlson said the Board needs to educate legislators and assert influence regarding potential budget cuts. He said the picture has improved since Arts & Heritage Day, yet the future for WSAC is not yet clear.

¹ Following the Board meeting, Hamel determined he was unable to participate in the national competition in Washington DC, due to a conflict with a music competition. Therefore, Washington State will be represented at the National Finals by our State Final runner-up, Micah Meadowcroft, a junior from Cedar Tree Classical Christian School in Vancouver, WA.

² In April, it was decided to revise the Board meeting schedule. The Board will meet by phone/webinar May 10 and in Olympia June 14.

Finnie said Tucker works for the Governor and cannot advocate against the Boards and Commissions bill, HB 1371. Finnie said it is up to the Board to continue this advocacy work. Tucker clarified that HB 1371 was initiated by the Governor, and although in its current state the bill is not as the Governor originally proposed, the Governor's Policy Office continues to work on the bill. Tucker said WSAC needs Commissioner advocacy for the Governor's budget proposal of \$250,000 in general state funds for FY 2012 to ensure the dollars are provided wherever WSAC is located. Brown asked how soon to expect NEA clarification of what constitutes funding eligibility, as that information is critical to WSAC's work with the Legislature. Tucker said we may have an answer by the end of March.

Conner asked whether Commissioners need to be on standby for last minute advocacy activities. Carlson said that may be necessary. Finnie said there are significant questions for the Board to address, possibly in the next few weeks. Tucker is researching details of the proposed move to the Department of Commerce so the Board can understand how WSAC would function in that scenario. Finnie said the Board may seek a floor amendment to retain independent agency status, and the Executive Committee will consider the pros and cons of such an action.

WSAC PLANNING: NEXT STEPS

Finnie said during the February 1 Board meeting, Tucker asked Commissioners to discuss possibilities for the future of each strategic pathway: Community, Education, Stewardship and Advocacy, a newly added pathway. Commissioners discussed each pathway while considering the question, "How can WSAC's priorities, goals and activities advance the arts in light of possible reductions in resources as currently proposed?" Finnie said the Board engaged in lively discussion around pathways, and was asked to prioritize each pathway at the end of the discussion. These rankings provided an understanding of the Board's thoughts at the time, and do not necessarily set the policy actions of the Board in the future.

Stewardship was ranked as WSAC's number one priority with resounding importance. Brown commented at the February 1 Board meeting that "public art acquisition and stewardship are the core competency of WSAC... what we do very well, and what sets it apart from other agencies" (*packet p. 12*). Finnie said it is clear the Board wants to retain this piece of WSAC's work, and has provided guidance for its current advocacy focus.

Advocacy was ranked as priority number two. Finnie noted that Fife said "advocacy/policy allows WSAC to leverage small investments for significant cultural impact. If WSAC can convince local politicians and business leaders that arts are a worthwhile investment, than WSAC can...influence ...every county in the state" (*packet p. 12*).

Community was ranked as priority number three. Building the arts through leadership, and preparing the next generation of arts leaders through development and mentoring, was mentioned as most important. Commissioners stated it is important to involve and invite minorities to become art leaders and ensure rural areas of our state are included. Finnie read from the February 1, 2011 Board meeting minutes that Fife mentioned "incentivizing development of local art projects may be a way to create an opportunity to help leaders emerge in the arts and for their communities to see a positive economic impact through the arts" (*packet p. 10*).

Education was ranked as priority number four, which Finnie said surprised her. She said WSAC is known nation-wide for its arts education consortia and the work done in the education field. After reading the Board's comments, it appears Commissioners are considering whether arts education is the best focus for WSAC's time and limited resources, or whether other agencies and organizations could successfully pursue the goals of this pathway. Finnie suggested WSAC might consider shifting its focus to inter-agency partnerships where others would carry on arts education goals.

Finnie asked Commissioners for their comments on the discussion and ranking. Brown said ultimately, the programs WSAC will pursue will depend on the resources available. He said it is helpful to rank the pathways in this manner, and that developing specific plans must wait until WSAC knows what resources it will have after upcoming budget decisions are made by the Legislature. Conner supports viewing other pathways in potential partnership to public art projects; advocacy and arts education components could be incorporated into AIPP projects. Takekawa suggested flipping the priority ranking upside down and making education the highest priority, but agreed with Brown that legislative budget decisions are necessary to provide context for any decisions by Commissioners regarding WSAC's priorities. She suggested that aligning WSAC's pathways with the priorities of major funding sources, such as the NEA, Wallace, and the state might create better support for WSAC's advocacy message.

Tucker agreed that resources need to be known before choosing priorities. The NEA has a strong commitment to arts education and underserved communities. Wallace Foundation funds are tightly structured around building arts participation and designated for a specific contractual purpose. Capital funds from interagency reimbursement are dedicated only to the AIPP program. Conner suggested WSAC consider seeking private funding, and said that one way to successfully compete for private funds is to create projects and priorities that align with the priorities of each specific private funder.

Sneed suggested the community pathway be placed higher on WSAC's priority chart because it aligns closely with advocacy. He said that when building communities, wherever the resources are at present, there will be fewer resources in the future. Developing communities also helps to develop people for arts advocacy support. Finnie agreed.

Finnie thanked Commissioners for their participation and acknowledged that without face-to-face interaction, and with unknown resources at present, the conversation could be challenging. Tucker concurred, and said she appreciated the perseverance of Commissioners to participate even though it is awkward to converse in a phone meeting setting.

Finnie reiterated this is only one of many conversations for Commissioners in the next few months and encouraged the Board to remember that WSAC is viewed nationwide as a leader. She asked Commissioners to keep the conversation going, maintain their focus, continue to do their homework, be thoughtful of how to proceed in the future, and respect where we've come from and our heritage. While there is currently no consensus on WSAC's future direction, it will become clearer over the next few months. Finnie reminded the Board of the May and June meetings, which will assist WSAC to make this transition, yet to remember those upcoming decisions will be for the short-term. She said there will be time to research and form strategies for priorities over the next several years, once decisions are made about this current transition. Finnie said there is a lot of work on our plate, and thanked Tucker and staff for holding their course during this tumultuous time.

Tucker closed by saying decisions for next year may need to be made quickly, but changes for the biennium and beyond will involve more time and intent. A bigger planning process will begin next year.

Romero commended staff and Commissioners for documentation in handling state funds.

ANNOUNCEMENTS

Finnie said she looked forward to seeing Commissioners at the next Board meeting on Tuesday, May 10 and to speaking with them on a weekly basis during the Advocacy Committee calls on Thursdays.

Luis Ramirez, former WSAC Commissioner, acknowledged the fine work of the Board, Tucker and WSAC staff to sustain whatever is left of its resources, while maintaining a quality of life for the citizens of Washington. He said current legislative budget decisions are reflective of the harsh economic reality of the times, rather than an evaluative statement of work accomplished by WSAC and the Board. Finnie said it is nice to hear from a former Commissioner about the work WSAC is doing.

Finnie adjourned the meeting at 10:33 am.

WASHINGTON STATE ARTS COMMISSION – BOARD MEETING MINUTES
MAY 10, 2011 / WEBINAR

COMMISSIONERS PRESENT

Cindy Hill Finnie, Chair
Kent Carlson, First Vice Chair
Elizabeth Conner, Second Vice Chair
David Brown
Andy Fife
John Fraire
Jean Mandeberg
Noël Moxley
Rosita Romero
Steve Sneed
Beth Takekawa
Brom Wikstrom
Shauna Woods

STAFF PRESENT

Kris Tucker, Executive Director
Mark Gerth
Lisa Jaret
Lou MacMillan
Leslie Pope
Willie Smyth
Mike Sweney
Mayumi Tsutakawa

GUESTS

Una McAlinden, ArtsEd Washington
Kellen Braddock, Shunpike

COMMISSIONERS ABSENT

Maureen Greeley
Representative Larry Haler
Senator Jim Honeyford
Leann Johnson
Senator Jeanne Kohl-Welles
Lanie McMullin

CALL TO ORDER

Chair Cindy Finnie called the meeting to order at 1 pm and conducted roll call. She verified that a quorum was present. Webinar participation instructions were reviewed.

APPROVE AGENDA

A MOTION to approve the agenda was made by Commissioner Noël Moxley. It was seconded by Commissioner Jean Mandeberg and passed unanimously.

CHAIR'S REPORT

Finnie thanked Commissioners for their great advocacy efforts over the past several months. Pictures of Commissioners Conner, Carlson and Fife testifying on behalf of WSAC at a recent hearing on HB 2033 were featured on the PowerPoint webinar presentation (see www.arts.wa.gov). Finnie said the advocacy efforts of Commissioners have developed the understanding and support of legislators. Finnie, Tucker, and the Executive Committee are preparing for the Board's in-person meetings in June and August. Finnie will select three Commissioners to form the Nominating Committee, which will conduct a phone survey of the Board. Finnie asked Commissioners to make time to speak with committee members and answer the survey candidly; the committee will ask for Board member input regarding the leadership and direction of the Board, and seek input to develop a slate of officers. The committee will report at the August meeting.

DIRECTOR'S REPORT

Kris Tucker, WSAC Executive Director, highlighted details from the Director's Report (packet pg. 3).

National Endowment for the Arts (NEA): Congress approved \$155 million for the NEA's budget; this is a decrease of \$12.5 million from current levels and will determine next year's state partnership grant pool. WSAC expects a reduction of 8 to 10 percent. As ranking Democrat on the House Appropriations Committee, Congressman Norm Dicks played an important role in retaining NEA funding. Congressman Dave Reichert (Republican, Congressional District 8) spoke against his party to defend the NEA budget and avoid additional cuts. Tucker said our Washington representatives might appreciate hearing from Board members of their appreciation of the work done to support the NEA funding, which in turn supports arts in this state.

Arts Participation Leadership Initiative (APLI): There will be a forum and workshop on May 25 (*packet p. 4; note date change*); topic is *Engaging Your Young Adult Audiences, 21 to 35*. Speakers include Peter Boal, Artistic Director, Pacific Northwest Ballet and Linda Garrison, Marketing Director of The Steppenwolf Theatre in Chicago. These events are free with registration. APLI will hold a forum and workshops in Yakima on June 28 and 29. Tucker thanked Moxley for her work on the logistics for this event, and Mayumi Tsutakawa, WSAC Grants to Organizations Program Manager.

Cultural Congress: Tucker said this year the event was structured to emphasize group policy discussion focused on the future of arts in Washington. Tucker thanked Brown, Washington State Arts Alliance (WSAA) Chair, and WSAA for organizing this event. WSAC provided scholarship grants for some attendees.

PROGRAM UPDATES

Tucker introduced WSAC staff to provide brief updates on initiatives approved by Commissioners when federal funding was reallocated at the February meeting.

Mayumi Tsutakawa, WSAC Grants to Organizations (GO) Program Manager, said the Board approved contract amendments to large and mid-sized organizations. These amendments support organizations such as the Broadway Center for the Performing Arts in Tacoma that will perform *The Wiz*. Mount Baker Theatre funding supports marketing to Hispanic audiences in the Bellingham region. Other grants support modern dance and opera programs, and outreach programs for youth with disabilities.

Lisa Jaret, WSAC Arts in Education (AIE) Program Manager, said contract amendments were made to 15 current community consortia grantees, such as Jack Straw Productions that works with youth on the technical aspects of sound recording and audio production. Jaret shared quotes from the grantees' amendment requests that outlined their goals for using this additional funding; most will be adding back programs and staff that were cut earlier in the school year due to WSAC budget cuts, and/or building capacity for future and more independent efforts.

Willie Smyth, WSAC Community Projects Manager, said the Folk Arts contract amendment will support the Folk Arts in the Parks Summer 2011 in partnership with Washington State Parks and Recreation Commission (WSPRC). This program began over seven years ago and features folk arts programs in various Washington state parks. A schedule is available on the WSPRC website.

Mark Gerth, WSAC Communications Program Manager, outlined the Creative Vitality Index (CVI) pilot projects. Gerth thanked panelists Commissioner Lanie McMullin and Ellen Whitlock Baker (Evans School of Public Affairs) for their participation on the panel. These pilot projects in five Washington communities will use the CVI to define and support a creative economy. Grantees receive customized training and technical support from Western States Arts Federation (WESTAF) researchers, free access to CVI Data on Demand, and a \$1,000 grant from WSAC to support training and other project costs. Each grantee group brings a different perspective toward using the CVI, and capturing and analyzing local arts employment and revenue data. Gerth highlighted two projects:

- Bellingham partnership will incorporate CVI data into the 2012 City Center Master Plan; findings will be promoted throughout the county with the help of the city's arts commission.
- Palouse partnership between Washington and Idaho will use CVI data to summarize the collective expression of the Palouse's arts and cultural programs, promote its creative economy, and promote "one-stop shopping" for creative consumers in the region.

Gerth said Commissioners can learn more about these projects on WSAC's website and at future Board meetings. Fraire asked Gerth for names of the Idaho arts organizations involved in the Palouse project.

BUDGET REPORT: FY 2011 THIRD QUARTER

Tucker thanked Lou MacMillan, WSAC Deputy Director, for this report showing balances through March 31 (*packet pp. 7-8*); no Board action is required. The fiscal year ends June 30, 2011.

APPROVE CONSENT AGENDA

Finnie asked the Board to approve Consent Agenda items:

- Minutes: March 8, 2011 WSAC Board Meeting (*packet pp. 13-19*)
- Grants to Organizations: Ratify FY 2011 Contract Amendments (*packet pp. 20-21; packet 2 revised p. 21*)
- Arts in Education: Ratify FY 2011 Contract Amendments (*packet pp. 22-23*)
- Arts in Education: Professional Development Support – Ratify FY 2011 Grants (*packet p. 24*)
- Cultural Congress Scholarships: Ratify FY 2011 Grants (*packet pp. 25-26*)
- Creative Vitality Index: Ratify Pilot Projects (*packet pp. 27-28*)

Finnie called for revisions to the minutes; none were forthcoming. She called for conflicts of interest for the grants; Commissioners Brown (WSAA, Pacific Northwest Ballet), Finnie (Centrum), Moxley (Yakima Symphony Orchestra), Fife (Shunpike), and Romero (Artist Trust) recused themselves.

A MOTION to approve the Consent Agenda was made by Commissioner Brom Wikstrom and seconded by Commissioner Shauna Woods. The Consent Agenda was approved unanimously with five recusals due to conflict of interest and no changes to the minutes.

UPDATE: 2011 LEGISLATURE

Finnie asked Gerth to update the Board on 2011 legislative action. Gerth said Governor Gregoire has called a special 30-day session to pass budgets and corresponding bills necessary to implement those budgets. Negotiations continue, but there has not been much bill movement since the last report to the Board. He recapped:

- ***Boards and Commissions Bill (E2SHB 1371)***: This bill passed the House but no longer includes WSAC or changes to WSAC statute.
- ***Department of Heritage, Arts, and Culture (SHB 2033)***: This bill was moved back to House Rules with no movement since the special session began.

Carlson asked Gerth to discuss WSAC's standing with the Senate. Gerth said both the House and Senate budgets give WSAC approximately \$1.1 million in funding (an approximate 10% reduction) and an overall 30% cut in state funding as compared to the previous biennium. However, the House and Senate take different approaches to structuring WSAC. While the Senate leaves WSAC's structure unchanged, the House places WSAC within a new Department of Heritage, Arts and Culture.

Takekawa asked for an update on bills related to 4Culture. Gerth said at the end of the regular session, all bills related to 4Culture reverted back to their house of origin. Currently, no additional movement has occurred and no hearings are scheduled. Gerth is monitoring these bills closely.

Cindy said a "place holder" for the Advocacy Committee phone meeting will continue each Thursday at 4:30 pm. Watch for a reminder or cancellation notice each Wednesday; if there is news to discuss, these calls will resume.

FY 2012 BUDGET PREVIEW

Cindy asked Tucker about WSAC's budget plans for next year. Tucker said WSAC can make no budget decisions for the 2011-2013 biennium until the Legislature makes its final budget decision. The timeframe to make budget decisions this fiscal year will be short. WSAC anticipates a biennium budget will be determined by the Legislature in time to implement on July 1, and can continue to operate into FY 2012 without Board approval of its budget. However, until the Board approves the budget there can be no allocations for specific program funding or announcement of grants.

A 10 to 48% reduction in current funding (general-fund state and NEA funding) is expected for next fiscal year. Wallace Foundation funds for the APLI continue through 2013; Wallace fully funds all APLI activities, one staff position, and a small amount towards general agency operations. We can count on this funding.

WSAC's FY 2012 grants will be delayed at least six months. Typically by this time in the fiscal year, project support grants have been approved for activities from July through December.

Tucker said timing for Board approval of the biennium budget depends on when the Legislature completes its budget packet and the Governor approves it. The budget may come before the Board as late as the August meeting, which will further delay some of WSAC's program activities. WSAC Washington Administrative Code (WAC) gives the Executive Committee authority to act on behalf of the Board in-between meetings; another option is to conduct a Board meeting by webinar in July. We do not yet know how the budget timeline will develop.

During FY 2012, the Board and staff will engage in a robust planning effort for FY 2013 and beyond. With the continuous slippage of funding sources, WSAC's Board and staff have talked often of doing things differently. Once budget decisions are made for the next biennium, there will not be enough time to implement big changes in FY 2012. Changes need to be backed by constituent research and input, and thorough discussion by the Board and WSAC staff.

Brown asked for clarification of the potential changes to grants; whether changes would be confined to timing and amount, or whether category types would be reviewed. Tucker said the depth of the state general fund cuts will determine the decisions the Board will be asked to consider. With a lesser cut in state general funding, the Board may want to consider funding all categories but at a lesser amount. With a deeper funding cut, the Board would need to consider deeper changes, such as what categories to continue to fund.

Brown asked whether WSAC is keeping grantees informed of these grant making delays. Tucker said all grantees were notified in February that WSAC grant programs have been suspended. Tsutakawa said WSAC grants staff received many calls as grant makers seek updated information on our budget status. Grantees with specific timing requirements, such as school programs, have been informed that the grants process may not resume in time to support activities in the fall.

Mandeberg asked Tucker and Gerth whether the Legislature had made any budget decisions that would impact WSAC. Tucker said she is not aware of any completed budget resolutions; Gerth said there has been little bill movement. The Discovery Pass for access to state parks was passed by the Legislature and approved by the Governor; there are not enough signs of movement to discuss impacts on the arts. Brown said the license plate fee for music education was signed into law. Tucker said there are many items such as K-12 education bills, the Capital budget, and the state debt limit, which could impact WSAC, but very few have been completed as of today.

Carlson inquired about the status of Building for the Arts funding; Gerth said the capital budget is currently on the House floor; no definitive word yet. In the Senate budget it was funded at 37% last time he checked. We hope to have a clearer picture soon.

Brown said he encourages WSAC staff to lean on the side of pessimism when notifying arts organizations about the future vs. overpromising and being unable to meet a specified date for resuming grant making. Lisa and Mayumi verified no specific dates have been promised to grantees; AIE grantees have been informed it is unlikely there will be grant funding in the first part of the school year.

Mandeberg asked Tucker for an update on the status of other state arts agencies. Tucker said she was not prepared to give an update at this meeting, but would update Commissioners at the June meeting.

Finnie asked for any remaining comments. Woods said we must all wait and see what happens. She said everyone is doing the best job possible and keeping grantees informed, and that this is a time of “certain uncertainty.” Sneed agreed with Brown that providing accurate information on funding availability is crucial so that arts leaders can plan their budgets and programs with a degree of reliability and confidence.

Una McAlinden, ArtsEd Washington, thanked the Board for their efforts and perseverance with good humor while they continue to address tough issues. She informed the Board of recent significant attention to Arts Education at the national level with the release of a new report from the President’s Committee on the Arts and the Humanities.¹

Mandeberg asked if Board members had more to say about Cultural Congress. Brown said there was a lot of passion and a sincere personal note to all the conversations. At the congress, WSAA asked what attendees wanted from their arts alliance, and what to focus on to advance arts in Washington State. WSAA’s Board will prioritize the input and develop a plan for the new Executive Director, who may be hired by the end of summer. Moxley echoed Brown’s comment that she enjoyed the new format and learned much from the experience. Fife said there was a great energy to the process that differed from previous years; he gave credit to the format for this change. Fife looks forward to seeing how WSAA steers its future work.

Brown asked Jaret about the impact of Giant Magnet’s announced closure on their contract amendment. Jaret said the amendment is for the remainder of FY 2011. Giant Magnet will close its doors at the end of FY 2011. Jaret spoke with the education coordinator for this program, and Giant Magnet is committed to completing its contractual obligations for FY 2011, including writing the final report for their AIE grant, which supports their work in public schools, not the production of their Festival. Woods said at a recent ArtsFund presentation, Giant Magnet made it clear that this is their last year unless a miracle occurs, but that they wanted to finish their 25th year anniversary with a memorable program.

Wikstrom attended the final event for the Washington affiliate of Very Special Arts (VSA) held at Seattle Center. There are no plans to resurrect their programs, but the Seattle group remains part of the national effort through the John F. Kennedy Center for the Performing Arts.

Woods said the last performance at Intiman Theatre prior to their mid-season closure was very good. The Intiman Board closed the theatre in the middle its 2011 season but hopes to reopen next year. Brown said he hopes people are beginning to notice the loss of regional arts organizations and consider increasing their support, or taking action to stop the loss. Conner said she thought it was very important for the WSAC Board to hear about these closures and remember there are implications to Board decisions as we move forward. Tucker said we are seeing challenges for non-profit arts organizations that are unlike anything they have faced in the past; this may be an area for WSAC to explore when considering our future programming. WSAC will not be able to save all the non-profit arts organizations in Washington, but there may be resources, skills or other things WSAC can do to help that have not yet been done. Sneed said WSAC might help with information on employment opportunities for artists.

ANNOUNCEMENTS

Finnie said the next meeting is June 14 in Olympia. Finnie adjourned the meeting at 2:15 pm.

¹ See <http://www.pcah.gov> for *Reinvesting in Arts Education: Winning America’s Future through Creative Schools*.



WASHINGTON STATE ARTS COMMISSION

COMMISSION MEETING MAY 10, 2011



We envision a Washington where arts and culture are thriving and celebrated throughout the state – woven into the fabric of vital and vibrant communities.

AGENDA

- ❖ Call to Order/Roll Call – Cindy Finnie, Chair
- ❖ Approve Agenda
- ❖ Chair's Report
- ❖ Director's Report
- ❖ Approve Consent Agenda
- ❖ Update: 2011 Legislature
- ❖ FY 2012 Budget preview
- ❖ Adjourn



WEBINAR INSTRUCTIONS

- ❖ Please mute your phones to avoid background noise
 - Commissioners can unmute themselves anytime to ask a question
 - Audience members (staff, constituents, etc.) will be automatically muted, except for public discussion

- ❖ PSST is an instant messaging feature that allows messages to be sent during the webinar.
 - Send technical support questions to Mark
 - Please do not use PSST for meeting-related questions. The messages are not saved and cannot be made part of the public record

CHAIR'S REPORT

- ❖ Advocacy
- ❖ Nominating Committee
- ❖ Next Board meeting: Tuesday, June 14 in Olympia

House State Government & Tribal Affairs Committee



EVENT INFORMATION
Event Date: **March 31, 2011 8:00am**
Event Description: Public: HB 2027, HB 2028, HB 2029, HB 2033, HB 2034, HB 2035, Executive: HB 2027, HB 2028, HB 2029, HB 2033, HB 2034, HB 2035
RUNTIME: 127 min

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House Ways and Means Committee



EVENT INFORMATION
Event Date: **April 13, 2011 3:00pm**
Event Description: Public: SHB 2033, HB 2043, HB 2057, HB 2056, HB 2059, HB 2070, HB 2072, HB 2073, HB 2074, SB 5119, ESB 5636, ESB 5907, possible executive session (1131, 1132, 1548)
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House State Government & Tribal Affairs Committee



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DIRECTOR'S REPORT

- ❖ National Endowment for the Arts (NEA) update

- ❖ Arts Participation Leadership Initiative:
 - *Young Adult Audiences* – May 25, Seattle
 - *Building audiences and building support* – June 29, Yakima

- ❖ Cultural Congress: *Charting the Course* (April 25-27, 2011)

ARTS ORGANIZATION GRANTS – CONTRACT AMENDMENTS



The Broadway Center for the Performing Arts in Tacoma is using the additional funding to:

- ❖ Increase audience outreach to underserved communities;
- ❖ Provide free and/or subsidized tickets for a performance of *The Whiz*; and
- ❖ Develop partnerships with the Urban League and Tacoma's LGBTQ youth center.

ARTS IN EDUCATION GRANTS – CONTRACT AMENDMENTS

- 
- “Restore our school partnership”* (Bainbridge)
 - “Provide dynamic artist residences”* (Methow)
 - “Build capacity through staff support”* (Wenatchee)
 - “Maintain high visibility”* (Bellingham)
 - “Compensate and train teaching artist assistants”* (Seattle)
 - “Expand student evaluation process”* (Tacoma)

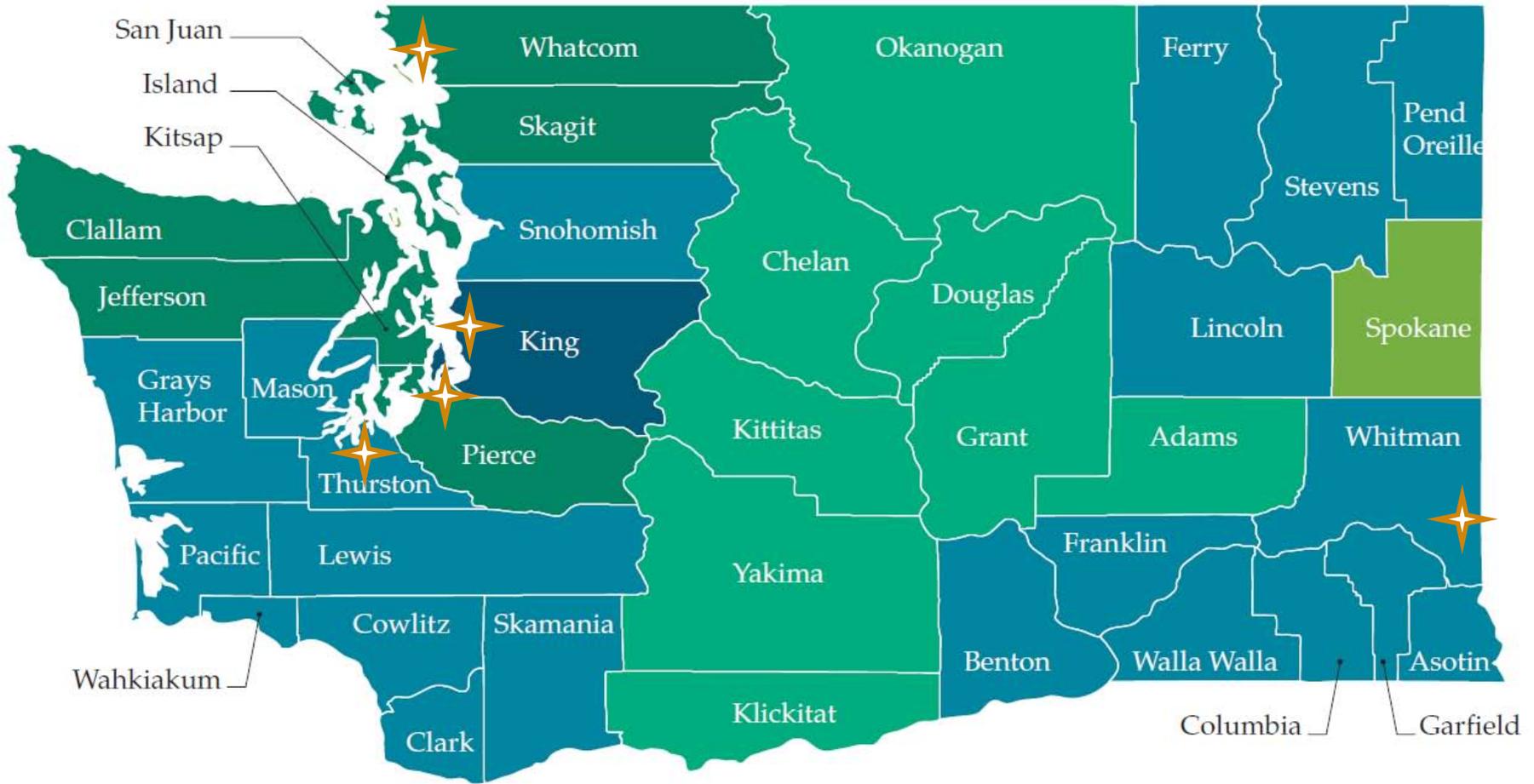
FOLK & TRADITIONAL ARTS IN THE PARKS – 2011

Washington State Parks host a variety of events that connect communities to their state parks through the Folk and Traditional Arts in the Parks program.

Cambodian dancers, Native American storytellers, and Mexican-American mariachis, are a small sample of the wide range of folk artists that perform at state parks in rural, underserved areas throughout Washington.



CREATIVE VITALITY INDEX – PILOT PROJECTS





APPROVE CONSENT AGENDA

- ❖ Minutes: March 8, 2011 WSAC Board Meeting – p. 13-19
- ❖ Grants to Organizations: Ratify FY 2011 Contract Amendments – p. 20-21
Revised page 21 as distributed
- ❖ Arts in Education: Ratify FY 2011 Contract Amendments – p. 22-23
- ❖ Arts in Education: Professional Development Support – Ratify FY 2011 Grants – p. 24
- ❖ Cultural Congress Scholarships: Ratify FY 2011 Grants – p. 25-26
- ❖ *Creative Vitality Index*: Ratify FY 2011 Grants – p. 27-28

LEGISLATIVE SESSION UPDATE

Governor Gregoire has called a special session. Under state law, a special session can last no more than 30 days. The Legislature is working to pass budgets and bills necessary to implement the budget.

- ❖ Boards and commissions
 - E2SHB 1371 – passed House but does not change WSAC statute

- ❖ Department of Heritage, Arts, and Culture
 - SHB 2033 – House Rules, no movement

- ❖ King County economic development / 4Culture
 - HB 1997 – House Rules, no movement
 - SB 5834 – Senate Rules, no movement

FISCAL YEAR 2012 – BUDGET PREVIEW

- ❖ 10% to 48% reduction in funding (GF-S + NEA) for next fiscal year
 - (32% to 80% reduction for the biennium)
- ❖ Arts Participation Leadership Initiative / Wallace continues through 2013
- ❖ FY 2012 Grant processes delayed at least six months
- ❖ Quick FY 2012 budget decisions
- ❖ Strategic planning for FY 2013 and beyond



ADJOURN

This presentation, the schedule for upcoming meetings, and minutes from previous meetings are available online - www.arts.wa.gov/about/meetings.shtml.

Next meeting: Tuesday, June 14 in Olympia

WASHINGTON STATE ARTS COMMISSION – BOARD MEETING MINUTES

JUNE 14, 2011 / OLYMPIA, WA

Meeting held in accordance with Open Public Meetings Act RCW 42.30

COMMISSIONERS PRESENT

Cindy Hill Finnie, Chair
Kent Carlson, First Vice Chair
Elizabeth Conner, Second Vice Chair
David Brown
Andy Fife
Jean Mandeberg
Lanie McMullin
Noël Moxley
Beth Takekawa
Brom Wikstrom
Shauna Woods

STAFF PRESENT

Kris Tucker, Executive Director
Mark Gerth
Lisa Jaret
Lou MacMillan
Leslie Pope
Mike Sweney
Mayumi Tsutakawa

COMMISSIONERS ABSENT

John Fraire
Representative Larry Haler
Maureen Greeley
Leann Johnson
Senator Jeanne Kohl-Welles
Rosita Romero
Steve Sneed

GUESTS

Terri Hiroshima, Contractor
Molly McCarthy, Contractor

CALL TO ORDER

Chair Cindy Finnie called the meeting to order at 1 pm. Introductions were made around the room.

APPROVE AGENDA

A MOTION to approve the agenda was made by Commissioner Kent Carlson. It was seconded by Commissioner Shauna Woods and passed unanimously.

CHAIR'S REPORT

Finnie (*packet pp. 1*) said that WSAC passed through a difficult legislative session, although with a reduced budget. Commissioners, Kris Tucker, WSAC Executive Director, and WSAC staff worked hard as a team toward achieving a focused goal and were successful. It was a lot of work to gather information, remain nimble to make changes, and ensure communication. Finnie acknowledged Tucker and staff for staying the course. She recognized Mark Gerth, WSAC Communications Manager, for his work to inform Commissioners on the technical aspects of the legislative process and how best to use technology for advocacy. Finnie asked Commissioners to share their reflections or lessons learned.

- Brown noted the messiness and unpredictability of the political process.
- Mandeberg commented that Legislators were unusually stressed during this session, which highlights what a very difficult time this is for everyone.
- Conner said it is important to show up, write the letter, and then repeat, even if the outcome is uncertain.
- Moxley spoke to the importance of continued effort, even without knowing how it will turn out.
- Mandeberg said it was really clear that the Board could do things the Executive Director was not allowed to do, which was very important during this legislative session.
- Carlson observed that members of the House and Senate notice who shows up. Advocacy efforts must begin long before the legislative session. It is important for the arts community to identify friends and continue relationships even when the Legislature is not in session, and to unify its advocacy approach and presence. The Washington State Arts Alliance (WSAA) and other arts groups should work together to develop a shared message and be as well organized as other groups that advocate for causes in the state.
- Wikstrom noted that people that might be otherwise overlooked can become advocates and supporters; he noted it might be useful to adopt an attitude to approach all legislators, where possible.
- Woods said WSAC's relevance was evident, even with funding allocation reductions. Many people said WSAC really does have an impact, and our uncertain future made arts organizations in Washington nervous.
- Finnie said Commissioners must help legislators understand the value of WSAC and the arts. Data on the economic impact of arts has a big impact on legislators.
- Fife observed there is a lot of work remaining. As a sector, the arts have fallen behind in its critical messaging, grassroots lobbying, and asking government officials for effective interaction.
- Moxley said WSAC needs to work harder to become a statewide organization. Many constituents in the middle or eastern part of Washington do not understand the impact WSAC has on their region or understand the value of the arts. There were many arts organizations in central Washington that had no idea WSAC was in trouble or what the impact would be if WSAC no longer existed.

Finnie asked Commissioners to continue to advocate for the arts. She reported that for the 2011-2013 biennium, WSAC is not supported through the state general fund, but from the Heritage Center Account

(HCA); this is not a stable source of funds. She said she is still nervous about the future, and advocacy must continue with as much urgency going forward as was spent in the last six months.

Finnie acknowledged Commissioners Steve Sneed, Leann Johnson, and Maureen Greeley for their dedicated efforts in the last several years, as their terms come to an end. Senator Jim Honeyford announced his resignation from the Board. The Board is reduced by six citizen-appointed commissioners and two legislative commissioners. Tucker will pursue appointments to the Board through the Governor's Office to fill the vacancies.

Finnie introduced the Nominating Committee comprised of Commissioners Shauna Woods, Chair; Andy Fife, and Beth Takekawa. Woods said this year's questionnaire contains some familiar questions plus new ones designed to glean comments on Commissioners' experiences during the last six months. The Nominating Committee would prefer to conduct the interviews by telephone versus email to develop a clear understanding of Commissioners' thoughts and comments.

DIRECTOR'S REPORT

Tucker said she is grateful to every Board member for working hard to meet the unanticipated level of legislative activity. WSAC was close to losing its funding, structure and statutory authority. WSAC's structure and authority remain the same; staff are relieved and honored to continue in their jobs. Tucker appreciated Commissioners' efforts to keep the faith and actively engage in advocacy for WSAC.

Tucker highlighted items from her report (*packet pp. 2-9*).

- At the end of the special legislative session, the hotel/motel tax to fund 4Culture (ESSB 5834) was continued in perpetuity. This supports King County arts organizations and relieves pressure on WSAC, which would have struggled to replace that level of financial support.
- The Capital bond bill (ESHB 2020) includes \$2,462,000 for the Department of Commerce's Building for the Arts program; the proposed project list was \$6,672,000.
- The Washington State Historical Societies' Washington Heritage Grants program was funded at a fraction of its previous level. (Not funded are the Tacoma Musical Playhouse, Nordic Museum and Artspace at Mount Baker.)
- Education and Arts Access Program/Cultural Access Fund bills (HB 1837 and SB 5626) made progress, but were not passed.
- The Washington state tourism office will close at the end of June; they received no funding in the operating budget. A new Washington Tourism Alliance (WTA) has formed and is working with the state tourism office to transition the state's key marketing assets to the WTA. This makes Washington the only state without a state office for tourism. The WTA has received much interest and some funding, particularly from big hotel chains and the Port of Seattle.
- The state's Motion Picture Competitiveness program will sunset on June 31, 2011; the program provides a tax credit to stimulate motion picture production in Washington State. The bills to extend this tax credit (SSB 5539 and HB 1554) did not pass. The program is managed by Washington Filmworks, a nonprofit organization; the state's film office was abolished by the Legislature in 2008. Senator Kohl-Welles informed Tucker there is enough funding to continue this credit through the calendar year, but with a funding gap, and the Senator plans to bring this to the Legislature in 2012.
- Governor Gregoire plans to sign the Operating Budget bill on June 15.

Tucker provided key points about the current state of arts agencies nationwide as edited from a National Assembly of State Arts Agencies (NASAA) report (*packet pp. 5-6*). Most states are facing a budget gap, and most are seeing a major reduction in key services as well as arts services. Restructuring arts agencies is a topic of conversation in most states, although states that consider restructuring rarely enact such changes. There are 28 active state public art programs in the nation. This year, WSAC's Art in Public Places Program (AIPP) survived with its program intact. Currently, three states have cultural trusts that are at risk, because dedicated funding streams can become a target for legislative reallocation. Kansas may be the first state in the nation to eliminate its state arts agency. It is clear from this report that state art agencies are a target at this time. Tucker said the level of cuts WSAC took this year are in the median range of what other state arts agencies throughout the nation experienced this year.

A breakdown of the National Endowment for the Arts (NEA) (*packet p. 3*) State Partnership grant shows WSAC will receive just under \$900,000. Next year's budget proposal shows a higher amount because federal funds not used in FY 2011 will be carried forward. In addition to the Partnership grant, WSAC also will receive a \$20,000 grant for a Teaching Artist Training Lab, an eight-month professional development program for teaching artists in Washington. This pilot project is a partnership with Seattle Office of Arts and Cultural Affairs, Seattle Repertory Theatre, 4Culture, and Pacific Northwest Ballet.

Next month, Congress will begin to develop the FY 2013 appropriations budget; WSAC's FY 2013 State Partnership grant will be affected by their decisions. Our advocacy work on a national level will be important to this process. Congressman Norm Dicks has been very supportive of the arts and the NEA. Congressman Dave Reichert served on the Ways and Means Committee and is also an arts supporter. Tucker said Commissioners can expect to be contacted by NASAA and other arts advocacy groups for advocacy efforts on the national level. Tucker serves as Congressional Advocacy Committee Chair for Western States Arts Federation (WESTAF) and showed Commissioners a prototype of WESTAF's advocacy booklet that includes a map of funding by state, grantee lists, and CVI data that can be useful during their advocacy efforts. Fife asked that the WESTAF information be made available electronically.

The Arts Participation Leadership Initiative (APLI) will host a free webinar on June 27 featuring the May forum *Engaging Your Young Adult Audiences*, 21-35. Moxley and the Yakima Arts Commission will host *Focus on Yakima Arts: A Workshop and Forum* to discuss increasing arts participation and audiences on June 29. In Yakima, city and arts leaders are invited to hear how communities are deploying the arts for economic and community benefit.

Last week, Brown, Tucker, and Mayumi Tsutakawa, WSAC Grants to Organizations Program Manager, went to Chicago for a national convening of The Wallace Foundation Excellence Awards recipients. The focus was on building audiences and sustaining practices that are successful. Tucker said she has been thinking a great deal about strategic planning and shared three quotes from the Wallace convening that she believes are applicable to WSAC:

1. Ben Cameron, Program Director for the Arts at the Doris Duke Charitable Foundation in New York, NY, said "sustainability is the enemy of adaptability." Tucker believes WSAC could keep doing what it has always done, but balance that approach with change. She is examining how to make both concepts work together.
2. "Innovation occurs at boundaries." Tucker is thinking about what boundaries, what innovation, and what is our role?
3. "The hard choices are not between good and evil, but between competing goods."

Tucker asked Commissioners for questions and comments.

Wikstrom asked when the stadium bonds will be paid. Brown said 2015, but then funds get diverted to other purposes until 2021. Wikstrom asked about 4Culture's long-term sustainability. Tucker said one of the key components of ESSB 5834 is that it provides the necessary authority to spend down the endowment. Brown said the endowment of approximately \$40 million spent at a rate of approximately \$6 to \$7 million per year will last until 2021, when 4Culture begins to receive the funding directly. Brown said 2015 might be the target date for public approval of cultural access funds to support other arts organizations, such as WSAC and 4Culture during its potential funding gap. Carlson said that brings the discussion back to the need for arts organizations to develop one voice in their advocacy efforts.

Brown said the search for a new Executive Director for WSAA is underway; the plan is to name a new director by early September. This has been a difficult time for WSAA with a \$15,000 deficit last year and a \$20,000 deficit this year; WSAA has a \$200,000 annual budget. Mandeborg asked how the job description for WSAA was developed. Brown WSAA's future Executive Director must be familiar with the political process, lobbying, and advocacy, and working with service organizations.

APPROVE CONSENT AGENDA

Finnie asked the Board to approve the Consent Agenda, consisting of the Minutes of the May 10, 2011 Board Meeting (*packet pp. 11-16*). Finnie called for revisions to the minutes; none were forthcoming.

A MOTION to approve the Consent Agenda was made by Commissioner Shauna Woods and seconded by Commissioner Noël Moxley. The Consent Agenda was approved unanimously with no changes to the minutes.

ARTS IN EDUCATION: ROSTER OF TEACHING ARTISTS

Lisa Jaret, WSAC Arts in Education (AIE) Program Manager, presented the panel recommendation for the Roster of Teaching Artists (*packet pp. 17-18, handout*). This year, applications were only accepted for renewal of existing roster members, but Jaret anticipates opening the roster to new applicants in the future. Of six applications received, the panel recommends four for renewal, with one provisional recommendation pending the submission and approval of a revised lesson plan. One applicant was requested to reapply next year because the application did not include the required evaluation form. The Roster of Teaching Artists can accept as many or few applications as meet the criteria. This gives the panel flexibility in cases such as those outlined above, since applicants are not competing for a finite number of spots, and acceptance or non-acceptance of any one application does not affect the acceptance of other applicants.

Jaret said she had briefed Mandeborg prior to the Board meeting, since there was not a Commissioner on this panel. Fifteen artists were eligible to renew. Wikstrom asked if there is a mentorship component. Jaret said a mentor program had previously been in place, and is a great idea, but requires an administrative commitment that is not possible at this time. Mandeborg said the Teaching Artists Training Lab that will be established due to the recent NEA grant is a great opportunity to help further this relatively new field of teaching artists.

Fife asked whether consortia grantees provide Jaret with feedback on the helpfulness of the roster. Jaret said there is no formal feedback process, although informal feedback and anecdotal evidence are

tracked. Consortia grantees in various parts of the state have used WSAC funds to bring teaching artists listed on the roster to their schools and have found those artists to be of a higher caliber. The long-range goal is to require consortium grantees to use the Roster of Teaching Artists; for now, the roster is not yet large or diverse enough to provide a pool of teaching artists for schools statewide.

Finnie called for conflicts of interest; there were none.

A MOTION to approve the panel recommendations for the Roster of Teaching Artists was made by Commissioner Elizabeth Conner and seconded by Commissioner Kent Carlson. It passed unanimously with no recusals due to conflicts of interest.

Tucker said the general travel restriction ends June 30. WSAC will remain prudent in the use of funds for travel expenses, but the WSAC Board can now meet in person more often than in the past year. Woods said it is prudent to continue to save money for supporting artists. Carlson said phone meetings are not as successful as meetings in person and the total expense of meetings is very small; in person meetings are important for good results. Woods said she enjoys seeing art and arts organizations outside of her home region when Board meetings are held at different locations. Conner noted that the WSAC Board benefits, as do the cities and venues WSAC visits. Wikstrom observed that the weekly Advocacy Committee calls helped Commissioners gradually become more comfortable with phone meetings.

Finnie said the next Board meeting will be on August 2 at the Tacoma Art Museum. Finnie said the strategic planning process may require an additional in person meeting in October that might be held in Seattle. The final Board meeting of 2011 would be an all day, in person meeting on November 3; the site will be determined later.

WSAC - THE FIRST 50 YEARS (1961-2011)

Gerth introduced contractors Molly McCarthy and Terri Hiroshima. Their extensive research of files and archives has resulted in over 400 entries documenting WSAC's first 50 years (*packet p. 10*). McCarthy and Hiroshima provided a review of each decade. Among the highlights were:

1960s

- Governor Al Rosellini signs authorizing legislation to establish the Washington State Arts Commission on March 21, 1961. A quote from Rosellini's letter accompanying the legislation reads: "Let us be ever mindful that in centuries to come, when the labors of statesmen and legislators become dust and ashes, the creative genius of our artists alone may survive. Let us, therefore, treat them with the respect that is due to them by virtue of their creative ability."
- WSAC begins distributing NEA funds. Key projects include guiding the aesthetics and beautification of state projects, including Billboard Control Act legislation; advising on the aesthetics of road building projects; and Leavenworth's Bavarian "renaissance." The first Executive Director, James Haseltine, is hired in 1967.
- The Artmobile brings art and crafts displays to various communities throughout Washington. Arts awards programs are established, there is an artistic exchange with Japan, and the Board advises the Governor's Office and the state's highway commission on art acquisition.
- The idea for a cultural enrichment center is introduced; this project eventually becomes the Centrum Foundation in Port Townsend.

1970s

- WSAC assists many Washington cities and counties in forming their own arts councils/commissions. Arts councils in other states begin to view WSAC as a model.
- The artist-in-residence program brings teaching artists to public schools in a collaborative effort with the Office of the Superintendent of Public Instruction.
- The ½% for Art legislation passes in 1974. The Centrum Foundation is established. WSAC begins looking at ways to combine arts and heritage resources at the state level.

1980s

- WSAC celebrates its first 25 years and launches a new logo. WSAC's first Executive Director retires after 13 years and Michael Croman is hired, followed by John Firman toward the end of the decade.
- WSAC releases its first report on the economic impact of the arts.
- In 1981, a program that brings art to schools (the Cultural Enrichment Program) is moved to WSAC from the Office of the Superintendent of Public Instruction.

1990s

- WSAC's Folk Arts program begins in 1990 and the apprenticeship program begins in 1991.
- The first allocation of funds for inventory and maintenance of the State Arts Collection are received in 1995.
- John Firman resigns; Karen Gose becomes Executive Director until 1997, followed by Bill Palmer who serves until Kris Tucker is hired in 1999.
- WSAC establishes its first website and voicemail system in 1992.

2000s

- WSAC develops a five-year strategic plan from information gained through in person dialogues about the arts with citizens during meetings held throughout the state. The findings are published as *The Arts Work for Washington*.
- The Arts Education Research Initiative report is published in 2004; the *Creative Vitality Index* is established in 2005; and *ArtCare*, the first collections management framework for the Washington State Art Collection, is written and passes in 2006.
- Samuel Green is selected as the first poet laureate in Washington state and serves for two years.
- WSAC receives and distributes American Recovery and Reinvestment Act (ARRA) funding from 2008 to 2010.

McCarthy and Hiroshima will complete the research, make recommendations on key historic moments, and provide a complete report to WSAC staff by June 30. Commissioners were asked for questions or comments.

Brown asked whether WSAC had a complete list of all Commissioners that have served during its history, and if not, he recommended that such a list be created. The contractors said various newsletters were pretty constant in listing Commissioners' names and they were certain a list could be created. Gerth said the contractors will digitize images and address information gaps to organize the information for future use.

Tsutakawa said WSAC helped to build the idea of convening arts leaders throughout the state for an annual gathering through support of an organizational network of local arts agencies led by Donovan Grey. That process led to establishing the Cultural Congress.

Mandeberg said this research is informative and is useful as WSAC continues planning for its future. She asked Tucker about her intentions for using this information. Tucker said there are several possibilities,

depending on available funds. It may relate to the next Governors Arts and Heritage Awards, as well as providing a repository of materials for Facebook or publications. Mandenberg said a small publication with historic photos might be useful as an advocacy tool. Woods noted that both WSAC and the Seattle Center are celebrating their 50th anniversary; she suggested identifying other arts organizations in the state that are celebrating their 50th anniversary and promote to build the state's understanding of its history in the arts.

Takekawa said a provocative message could show what Washington would be like if there had been no arts organizations or accomplishments in the arts within the state over the last 50 years. She noted that people typically identify with being part of a legacy, and this information could help people connect with WSAC and its mission.

Fife said the presentation showed how state arts organizations used to view WSAC as an arts industry leader, and would contact WSAC to understand how to model their programs after WSAC. He wants WSAC to rebuild that kind of innovative reputation. Conner said Rosellini's quote is provocative. Wikstrom asked if Washington was the first state with a public art program; Gerth said Hawaii was first, Washington was second.

McCarthy suggested University of Washington students could examine the historic relationships between the Executive Directors and staff of WSAC, the Governor, the legislators, and the leadership of the Executive Directors and Board members. McCarthy and Hiroshima said that it was a joy to work on this project for WSAC's 50th anniversary and being part of WSAC's legacy.

FY 2012 BUDGET PROPOSAL

Tucker presented the budget proposal for FY 2012 (*packet pp. 19-22 and email/handout*), the first year of the 2011-2013 biennium. The proposal narrative provides an explanation by line item, the spreadsheet shows a comparison of the FY 2011 budget to the FY 2012 proposal, and the budget terms provide definitions. Tucker said it is the role of the Board to approve the annual budget.

Tucker narrated a PowerPoint presentation to Commissioners. A chart compared WSAC funding from FY 2009, showing a 28% reduction in funding for the next biennium over last biennium, and a 55% reduction in state funds from FY 2009 to FY 2012. NEA funding increased in FY 2010 and FY 2011 in large part because of the American Recovery and Reinvestment Act (ARRA) grant. There will be some unspent NEA funds from FY 2011 to be carried forward into FY 2012. The Wallace Foundation private funding remains the same for FY 2012 and FY 2013 when the grant ends.

Tucker said today's budget proposal covers FY 2012. The FY 2013 budget will be built after the strategic planning process the Board will undertake soon. Woods said the chart shows WSAC is receiving almost as much money from the NEA as is provided from the state. Conner said the chart is a powerful graphic. Fife stated the comparison must be more dramatic as more years prior to FY 2009 are compared to FY 2012 funding; Tucker confirmed that would be true.

The AIPP program is based on interagency reimbursements (*packet p. 22*). The reduction by one Full Time Equivalent (FTE) will be covered by not filling one AIPP program manager position that became vacant when Alice Taylor retired. Mike Sweney will manage the AIPP program. Staffing costs were reallocated to support conservation work on the State Art Collection. Tucker said the goal is to ensure the acquisition side is fully funded by interagency reimbursements.

Community services: Tucker reminded Commissioners that all grant programs were postponed because of uncertainty regarding WSAC's future funding, structure, and authority. All grantees were notified of the postponement, which stretched over approximately six months, and placed the grant programs behind schedule. Commissioners chose to balance the budget in FY 2011 by reducing AIE and Grants to Organizations (GO) grants by 11% instead of making selective cuts to different programs throughout the agency. Tucker said Commissioners will see the effects of the grant cycle delay, the 11% reduction to programs, and a planned simplification process while reviewing the budget line items.

Arts Education Grants & Projects: This line item includes funds for both the First Step and Community Consortia grants. Consortia grants will encompass the same concept of investments in committed partnerships between schools, cultural organizations, and community members to support arts learning in K-12 schools. The contracts for each grant will cover January through June FY 2012, making them each six months shorter than the usual grant process, because of the delay in developing the budget.

Cooperative partnerships are contracts for statewide services. WSAC currently has an arts education services contract with ArtsEd Washington. One arts education services organization grant is budgeted for FY 2012. Three to five very small Professional Development Support grants for arts educational development opportunities are included in this line, as well as a \$5,000 state match for the \$20,000 NEA grant for the Teaching Artist Training Lab.

Operating Support Grants and Project Grants: Staff proposes not to provide general operating support grants to large arts institutions or midsized arts organizations. The grants process is six months behind schedule, the grants will be significantly smaller due to funding capacity shrinkage, and the application process for grantees will be simplified.

Project support grants are proposed in three categories to include small arts organizations, midsized arts organizations, and large arts institutions. There will be only one round of project support grants instead of the two rounds per year as held in previous fiscal years because of the delay in the grants schedule.

The grants process will be simplified by eliminating the requirement for an audited financial statement and detailed narrative on the organization and its planned program year. Simpler requirements are proposed to include a project related narrative, budget, and project plan. This simplified approach benefits our grantees and WSAC staff in reduced application preparation and processing time. All grants will be for one year and will not exceed \$10,000 each.

This is a one-year approach as the Board undertakes the strategic planning process. Woods asked if WSAC is permanently out of the business of providing operating support grants. Tucker said the Board will need to consider that question in the planning process. Both sides could be argued. WSAC's largest general operating support grants are no more than \$10,000 each, while other organizations in Washington, such as 4 Culture and the Seattle Office of Arts and Cultural Affairs, can offer much larger grants. Even though some of our grantees will argue that it is the most important money they receive, it is hard to document the importance and public benefit of \$10,000 in state funding to an organization with a \$2 million operating budget.

Brown asked whether there was ever a fiscal year when only operating grants were offered. Tucker said during her tenure as Executive Director, both operating and project support grants have been offered.

Operating support grants have always been small, but those grants have become consistently smaller over time, which is problematic.

Takekawa said in her experience organizations prefer operating support. Takekawa said reasons for WSAC to move away from operating support grants are sound, but she's concerned that organizations may re-experience the challenges during previous eras, when project support was more available than operating support, and organizations tended to develop creative project proposals that were hard to implement. Tucker said staff will define the term "project" for this category, to include projects that have been done in the past or that the organization is comfortable doing versus new and difficult projects the organization might not succeed in doing.

Brown asked staff to consider that the best thing about operating support is that it usually remains constant regardless of what projects are undertaken. Project support can change a great deal, but it sets up the implication of competition for grant money. When trying to develop sustainable, reliable funding for the arts, a competition, project-based, grant system mitigates against sustainability. Brown asked staff to take into account prior year funding levels for large and small arts organizations, and if possible, try to avoid wide swings in funding amounts and types, regardless of what is funded.

Fife said an activity-based funding structure will assist WSAC in developing future messaging. Fife believes it is easier for WSAC to claim it played a role in funding a particular program versus keeping a large arts organization viable. Fife said public funders need stories that tell how and what was funded. Brown said the potential problem with project support grants is that there may be a risky, controversial project selected to receive a grant that could result in unwanted visibility and controversy to WSAC.

Moxley said private funders have a preference to fund projects instead of funding general operating support. That is one reason why general operating support has always been "golden" to large organizations. Most project support grants are very small and do not help support the broader overall costs associated with running the organization.

Conner said that defining the term "project" will provide specificity and may increase transparency regarding the impact of funding. She said in her experience, it is harder for arts organizations to find operating support funding than it is to find project support funding. Fife countered by stating that ArtsFund is a significant granter of operating support funds. Tucker noted that ArtsFund only supports King County and WSAC must consider statewide reach.

Woods said WSAC fills an important role by providing organizational support grants when many other funders do not. While she understands the reasoning presented today not to continue organizational support grants, she does not want to see WSAC discontinue funding that others view as scarce.

Brown said tying projects to public access to the arts could reinforce the concept of cultural access and provide built-in evidence and documentation.

Takekawa asked if activity based funding is a trend that is developing in response to the economy, and expressed concern about a trend where cities, counties, and WSAC all shift to activity based funding. She said from the organization's point of view, generally when there is funding for projects, those funders do not want to fund the same projects as all of the other funders in the area. Organizations tend to develop new projects for each funder and end up having too many original or different projects to accommodate.

Takekawa said she wants the Board to be aware of what the industry trend is in response to the economy. Tsutakawa said WSAC staff recently contacted other funding organizations to discuss these issues and discovered that city and county arts agencies are not yet getting rid of operating support, but many of their other arts programs are being cut.

Fife said the question is about the impact on, and access to, the arts. Aligning funding closely with the dollars spent, to maximize the impact of the arts in our communities, might provide WSAC with some data and direction on how to build our organization for the future. Fife said WSAC should strive to ensure it leverages state investment in the arts for the maximum possible impact on public arts and culture. A competitive grant cycle focused on seeking out the highest impact per dollar spent is a good approach in his opinion.

Finnie reminded Commissioners that while they represent different organizations outside of this meeting, their role during a Board meeting is to think about WSAC and the impact it makes geographically around the state. Commissioners must consider how to leverage funding throughout the state, continue to become more relevant, and develop a better story to tell when meeting with legislators.

Wikstrom said it was interesting to note that entire community events were planned around a visit from the Artmobile; he said it might make sense to leverage funding with art projects in a community.

Poetry Initiatives: *Poetry Out Loud* is fully funded by the NEA at \$20,000. The Poet Laureate program is budgeted \$5,000. The Governor suspended the Poet Laureate program in late 2009. Reestablishing the program will involve meeting with the Governor to see if she is willing to reinstate the program.

Arts Participation Leadership Initiative Grants: These grants are fully funded by the Wallace Foundation private funds and are focused entirely on specific activities. Wallace funding supports one FTE and covers some administrative costs. (See private funding column.) When these funds are expended and the activities and initiative are complete, there will no longer be a budget line for APLI.

Local Investments: This budget proposal covers four projects:

- CVI pilot projects – Continue this project into the next fiscal year including contractor support for program management. There may be a convening in the fall.
- Federal funding initiative – Hire a contractor to explore the potential for bringing federal dollars for arts enterprises to the state, outside of NEA funding. A contractor will identify and pursue opportunities with the greatest potential. This is a long-term reinvestment.
- AIE/AIPP partnership – Continue this project to promote arts education in K-12 schools in partnership with the AIPP program. A pilot project completed in FY 2011 developed four lesson plans based on existing artworks in the State Art Collection and a toolkit for local selection groups. This FY 2012 funding will continue to connect the public art program with K-12 arts education through learning opportunities during upcoming artwork installations.
- Cultural Congress scholarships – Provides scholarships for arts leaders outside of King County to attend the Cultural Congress. 4Culture provides scholarships inside King County.

Folk Arts Grants & Projects: Folk Arts Apprenticeship grants will be suspended this year due to the delay in the grant cycle. Apprenticeship grants involve partnerships between a master artist and an apprentice, and it takes a full year to develop those relationships. Three Fellowship grants will be awarded at \$5,000 each for a total of \$15,000. An NEA grant of \$40,000 will be used for the Folk Arts in

the Parks program in addition to \$5,000 from WSAC for summer 2011 programming. Mandeberg asked about the future of the apprenticeship grants. Tucker said we need to see where the planning process leads us.

Partnerships & Alliances: There are currently five Cooperative Partnerships for statewide services including Centrum, Artist Trust, Arts Northwest, Washington State Arts Alliance (to support Cultural Congress) and ArtsEd Washington. In addition, there are three memberships: Western States Arts Federation (WESTAF), National Assembly of State Arts Agencies (NASAA), and Americans for the Arts (AFTA).

Mission Contingency: This is the remaining balance of FY 2011 NEA funding. Some of this money may be needed to close FY 2011; remaining funds will be carried over to FY 2012, including support for the strategic planning process.

Tucker recapped the budget information and said the purpose of the FY 2012 budget is to focus WSAC's role within the larger context of change within the arts field, and to support our partners and colleagues in the arts. Tucker invited questions and comments from Commissioners.

Brown asked for an explanation of the increase in staffing costs for FY 2012. Lou MacMillan, WSAC Deputy Director, said the increase is due in part because a portion of staffing costs were covered using American Recovery and Reinvestment Act (ARRA) funds as allowed by the grant, and shown under the federal funding column. ARRA funds are expended so the staff headcount and costs were moved back to state funds where they originated.

Tucker explained that the jump in funding for program expenses (line item 18) is due to a one-time cost to transition to an online grant system. Tucker said this investment will result in greater administrative efficiencies and assist WSAC to develop a better data stream for our grant making. Conner said the online grants system will also make the application process easier for grantees.

Wikstrom asked about the impact of a reduction in promotions funds on plans for WSAC's 50th anniversary. Tucker said \$10,000 will support the Governor's Arts and Heritage Awards (GAHA), leaving a slim budget for celebrating WSAC's 50th. Gerth said staff will seek the Governor's approval to proceed with GAHA, and then consider how to combine that event with acknowledgement of WSAC's 50th anniversary.

Takekawa said we need to look at the balance between what is good for WSAC with what is good for the organizations WSAC supports. There are unintended consequences to each action. Similar ideas are coming from different areas, but we are discussing distribution of taxpayers' money. Fife said Commissioners previously discussed the possibility of making investments in local policy making and leadership development; these investments should be considered during the strategic planning process. Conner said she appreciates the research into available federal arts funding, and suggested also considering private funding sources.

Mandeberg suggested contacting WSAC alumni for financial and participation support, such as for acknowledging WSAC's 50th anniversary.

Conner said she agrees with Woods that the bar chart clearly illustrates a message, and could be an important tool when meeting with legislators. Moxley said some legislators, both federal and state, are

relentlessly campaigning for smaller government for less money; WSAC could see both the federal and state funds for arts shrink even more through future campaigning. Woods said during Arts Day, some legislators she spoke with suggested Washington should not be receiving NEA funding; it was challenging to respond appropriately.

A MOTION to approve the FY 2012 Budget as proposed by staff was made by Commissioner Jean Mandenberg and seconded by Commissioner Andy Fife. It passed unanimously with no recusals or abstentions.

Tucker said attendance matters; if one Commissioner had not shown up, there would not have been a quorum at this meeting.

WSAC FUTURES AGENDA

Tucker discussed strategic planning. WSAC will hire a contractor with expertise in coordinating the planning process, facilitating meetings, conducting research, and/or making presentations about what approaches work other sectors. A budget for the planning process will be presented to the Board in August.

To begin the Board's thinking on planning, Tucker referred to the work of Roger von Oech, author of *A Whack on the Side of the Head* and *A Kick in the Seat of the Pants*. Von Oech has developed a model for the creative process that involves four different roles: the Explorer, the Artist, the Judge, and the Warrior.

Explorer: Assume the planning process will take us off the beaten path; it will be necessary to look at things in different ways, and use tools to look at the landscape in different ways. This can involve research, analyzing existing data, asking questions, listening, and creative detours. Exploration might take us to places we do not expect to be going, such as exploring about how the public became convinced to change their mindset. Tucker said the Smoke Free America campaign changed public opinion through a focused effort; WSAC may benefit from understanding a successful campaign that had such a dramatic, long range and permanent affect on society.

Artist: Think about how to pull things together, imagine a different future, and invent something.

Judge: Make tough decisions and choices by weighing practicality and question assumptions: crunch numbers, make decisions, reduce options, and make choices.

Warrior: Implement the plan and advocate for it; convince others that this path is right for the state and WSAC. Create and implement an action plan, messaging, tools, and a timeline.

Tucker asked Commissioners to discuss the explorer phase of the planning process. What should WSAC explore to learn more about various perspectives of the role of the state in supporting arts and culture?

Wikstrom said Alden Mason became disabled as a result of inhaling toxic fumes involved in his art making process. Artists deserve a safe workplace and Wikstrom suggested WSAC might develop a policy, and advocate for it with projects such as Artspace (www.artspace.org).

Mandenberg said she supports Commissioners engaging in informal research through conversations with constituents, such as asking, "What do you think the state should be doing now in regard to arts and culture? With limited resources, what is the boundary? Where do we find the best value for state

investment in arts and culture? What is your expectation now of what the state can do for all of us in regard to arts and culture?" Mandeborg suggested all Commissioners ask these questions informally and anecdotally over the summer and compare results at the next meeting as a way to begin to determine how the landscape has changed and what constituents want from WSAC as we plan for the future. Conner said asking constituents what they expect personalizes the question.

Fife said it is interesting to listen to the 50th anniversary presentation and note how WSAC's priorities have changed. He suggested switching the question to, "What is the role of arts and culture to support the state?" Mandeborg said it is important for WSAC to know what language and words people would use to describe WSAC's role today. Fifty years ago, the word was "beautification," but that is not applicable today; she said we need to know what words constituents would use today to describe WSAC's mission.

McMullin said Fife's earlier comments rang true with her. She said there has been a decline in support of the arts and she believes that individuals and policy makers on all levels, national and local, need to be educated on how to use art in a way that solves a myriad of the world's problems. McMullin said art is usually thought of as something to do when you have some extra money, but really it is the basic tool for economic and social change throughout history. She said people must be reminded of the connections between art and commerce. McMullin said perhaps WSAC needs to engage in stating the case for art so that legislators and constituents come to believe it is important to pay for art related projects.

Mandeborg said it could be fruitful for WSAC to educate and provide constituents with a language to describe and speak about art; the Rosellini quote is powerful. Mandeborg said many young people could articulate the value of the arts because of the generational difference, access to technology, and the role of art in their lives. McMullin said society has forgotten how the arts can support our goals, and how we can turn to the arts for practical solutions.

Brown commented that the seatbelt campaign also worked to change public opinion, communicating that it was bad for you not to use your seatbelt. With women's suffrage, it was eventually viewed as bad for a state not to allow women to vote; eventually there were federal penalties for not following the rules. He wondered whether people could be convinced it is bad for you not to have arts in your life, and if that could eventually result in federal penalties to states not providing arts education in state schools.

Fife would like to move toward the term, "cultural empowerment." Ultimately, WSAC can provide access to the arts, which creates a place that fosters empowerment and creative power for youth and adults. Fife said using the models of the women's suffrage and civil rights movements might be more appropriate, since they involve empowerment; the arts create and allow cultural empowerment. Fife said it would be interesting to empower people to think creatively about their lives instead of being passive with television or the internet. He suggested moving past the word "access" to the word "impact." He said WSAC fosters a creative culture.

Mandeborg said the word "legacy" could impact WSAC in a powerful way. Maybe we already have things we need to be looking at and taking better care of, such as buildings and public art. Opportunities currently exist to appreciate legacy, memory and history in a way that only government can provide.

Conner said Sputnik and the space race provoked an entire math and science revolution in our schools. Perhaps we can point to other countries where arts and culture play an important role in their economic

success, such as China, which would instill a similar competition in our society. Brown noted that the arrival of Russian dancers in America was the impetus for the American dance boom of the 1970s.

Fife suggested that a message based on equity could be more successful than one based on fear. He looks forward to asking people this question and encouraged Commissioners to ask their hair dresser, neighbor, and anyone they see. He suggested that Commissioners not ask mayors or high level executives at this time, but to practice with people with whom they are comfortable and can easily access and approach.

Finnie asked Fife who he would approach and how he would ask these questions. Fife said he would approach a cross section of people in his personal and professional life, and begin with an informal approach to help build ownership and confidence. Mandeberg said that summer is a great time to begin this informal conversation, because we are outdoors and socializing more than at any other time in the year. Wikstrom said summer is also good because of the increased number of informal community art-based activities that provide a good starting point for this conversation.

Woods said she is concerned about the phrase "role of the state in arts and culture." She anticipates that it is a positive association for some, and a negative association for others. She suggested asking the question in a way that makes people open up their mind and look at art in a new way.

Tucker said the next Board meeting is less than two months away. She asked Commissioners whether they were interested in conducting an informal survey using this question to test it. The results could be useful to determine the best way to phrase the question for use in structuring the upcoming strategic planning exploration phase in a way that will be fruitful for WSAC.

Tucker reflected on the challenges of asking people about the value of the arts. Commissioners agreed to proceed in the next few weeks, asking about the arts in a way that will stimulate ideas and challenge their own assumptions and expectations; they will make note of the responses they hear. The question was clarified as "What is the role of the state in support of arts and culture?"

ANNOUNCEMENTS

Finnie thanked Commissioners for their attendance and participation, and approval of the budget and strategic planning efforts for the future. Finnie said she was looking forward to the next meeting and counting on all Board members to do their research. She hopes the planning process will challenge the assumptions of what WSAC should be doing, and result in a great plan to guide WSAC in the next several years.

Finnie adjourned the meeting at 4:30 pm.

FY 2012 – BUDGET TERMS

ABOUT THIS DOCUMENT

This document provides a detailed explanation of terms used in the Board's budget reports. The terms are shown here in order of appearance (from top to bottom) on the budget reports. Funding sources are shown as column headers; expenditure categories by program area are listed in the left column. Please keep this document for future reference; available at <http://www.arts.wa.gov/about/meetings.shtml>.

FUNDING SOURCES

State Funds/Heritage Center Account (HCA) – WSAC's state operating fund source for the 2011-2013 biennium. The HCA replaces the General Fund State (GFS), which has traditionally been WSAC's primary state operating fund.

Capital-State – Source of funding for the Art in Public Places (AIPP) program, including artwork acquisition, project management, and conservation fees for the State Art Collection. The public art allocation formula is one-half of one percent of total eligible project costs. At least 85 percent of the public art allocation is for artwork acquisition, with three percent of that dedicated to conservation fees; the remaining 15 percent may be used for AIPP project administration. Funding is appropriated to specific state institutions and agencies for capital construction, per RCW 43.46.090. WSAC bills these agencies to offset public art expenses.

NEA-Federal – Grant funding from the National Endowment for the Arts (NEA) through the state partnership program. NEA grants must be matched at least one-to-one by other state or local funds. Some NEA funds are earmarked for specific purposes, including arts education, *Poetry Out Loud*, or Folk Arts Infrastructure. Unspent NEA balances may be carried forward from one fiscal year to the next, if approved by the NEA.

Private Funds – Grants and contracts from private sources, such as the Wallace Foundation, for specific purposes. Unspent private fund balances may be carried forward from one fiscal year to the next.

EXPENDITURE CATEGORIES

ART IN PUBLIC PLACES (AIPP)

Artwork Acquisitions – Funded by capital budget appropriations to AIPP "partner agencies", which include public schools, state agencies, universities, and community and technical colleges.

Staffing Costs – Salaries and benefits costs for staff assigned to a program area.

Artwork Conservation – Conservation of artwork in the State Art Collection. WSAC is authorized to expend up to \$100,000 of capital-state funds per biennium for artwork conservation.

Program Expenses – Expenditures for related travel, personal service contracts, and goods and services.

Interagency Reimbursements – Reimbursements anticipated or received from AIPP partner agencies to offset WSAC’s expenditures for artwork acquisition, artwork conservation, and the administrative costs of the acquisition program.

COMMUNITY SERVICES

Arts Education Grants and Projects – Includes Community Consortia and First Step grants for community-based K-12 arts education partnerships; a cooperative partnership with ArtsEd Washington; and arts education-related Professional Development Support grants. For FY 2012, this category also includes the Teaching Artists Training (TAT) Lab, a project funded by a special NEA grant.

Operating Support Grants – Includes two-year operating support grants to large arts institutions and mid-sized arts organizations. FY 2011 also includes WSAC-initiated Cooperative Partnership contracts with organizations to deliver services with statewide impact. Current partners are ArtsEd Washington Artist Trust, Arts Northwest, Centrum, and the Washington State Arts Alliance Foundation.

Project Support Grants – Through FY 2011, these were small grants to support specific arts projects by small arts organizations or other local entities. In FY 2012, this category is expanded to include project grants to large arts institutions and mid-sized arts organizations.

Poetry Initiatives – For services and costs related to the state Poet Laureate program, and participation in *Poetry Out Loud*, a national poetry recitation competition funded by the NEA.

Arts Participation Leadership Initiative – A five-year program of activities (2009-2013) for nonprofit arts organizations in the Seattle region, and extending into other areas of the state. This program includes a series of forums and workshops, research, evaluation, and some targeted re-granting of Wallace funds.

Local Investments – Contracts, grants and professional development to support collaborative initiatives that advance the arts, develop local expertise, and leverage local resources for the arts.

Folk Arts Grants and Projects – Grants for Folk Arts Apprenticeships and Fellowships, and support for Folk Arts projects and partnerships. Folk Arts Apprenticeships are suspended for FY 2012.

Partnerships and Alliances – For FY 2012, this line combines Cooperative Partnerships, contracts with organizations to deliver services with statewide impact, and membership fees that support regional and national arts service organizations providing services in Washington State, including the Western States Arts Federation (WESTAF), the National Assembly of State Arts Agencies (NASAA), and Americans for the Arts (AFTA).

Program Expenses – Expenditures for personal service contracts, goods and services, related travel, website enhancements, and other technology applications to serve constituents and communities.

AGENCY OPERATIONS

Public Relations/Promotions – Promotions planning and communications projects, including the Creative Vitality Index, WSAC’s “first 50 years” and Governor’s Arts & Heritage Awards (last presented in FY 2008).

Commission Support – Board member travel, registrations, and meeting expenses.

Mission Contingency/“Futuring” & Strategic Planning – FY 2011 mission contingency balance as approved by the Board in February 2011; NEA balances remaining after fiscal year close will be carried forward to FY 2012 for strategic planning and related costs, such as consultant fees, meetings and forums, publications, and web design.

Administrative Expenses – General agency administration, including such costs as management travel, office lease, telephone and internet, accounting and personnel services, other goods and services, and equipment.

Full Time Equivalents (FTE) – FTE refers to the agency’s aggregate staffing level. One FTE is equivalent to a full calendar year of paid employment (2,088 work hours).

WASHINGTON STATE ARTS COMMISSION – BOARD MEETING MINUTES

AUGUST 2, 2011 / TACOMA, WA

COMMISSIONERS PRESENT

Cindy Hill Finnie, Chair
Kent Carlson, First Vice Chair
Elizabeth Conner, Second Vice Chair
David Brown
Andy Fife
John Fraire
Jane Gutting
Rep. Zack Hudgins
Senator Jeanne Kohl-Welles
Jean Mandeberg
Noël Moxley
Brenda Nienhouse
Gail Sehlhorst
Beth Takekawa
Brom Wikstrom

COMMISSIONERS ABSENT

Representative Larry Haler
Lanie McMullin
Rosita Romero
Shauna Woods

STAFF PRESENT

Kris Tucker, Executive Director
Mark Gerth, Communications Manager
Janae Huber, Collections Manager
Lisa Jaret, Art in Education Program Manager
Leslie Pope, Executive Assistant
Mayumi Tsutakawa, Grants to Organizations Program Manager

GUESTS

Claudia Bach, Consultant, AdvisArts
Steve Barger, Board Vice President, Tacoma Art Museum
Linda Lucas, University of South Florida
Amy McBride, Tacoma Arts Administrator, Tacoma Arts Commission
John MacElwee, Executive Director, Centrum
Matthew Rahman

CALL TO ORDER

Chair Finnie called the meeting to order at 9:07 am. Introductions were made around the room. Finnie welcomed four new Commissioners: Jane Gutting, Yakima; Brenda Nienhouse, Spokane; and Gail Sehlhorst, Seattle, who were appointed by the Governor; and Representative Zack Hudgins, Tukwila, appointed by his caucus. Commissioners Conner and Fraire were reappointed to three year terms.

Before the afternoon session, the Board will be greeted by a representative of the Tacoma Art Museum's board and hear a brief update from Centrum.

Finnie recognized Gerth for his work as WSAC Communications Manager over the last seven years. He is leaving WSAC to assume the position of Executive Director with the Washington State Arts Alliance (WSAA). Gerth has been extremely involved in WSAC advocacy work. During the last legislative session, Gerth tracked legislative actions daily and provided vital updates for WSAC's advocacy process. WSAC wishes Gerth all the best in his new position.

APPROVE AGENDA

A MOTION to approve the agenda was made by Commissioner Noël Moxley. It was seconded by Commissioner Jean Mandeberg and passed unanimously.

CHAIR'S REPORT

Finnie briefly discussed her report (*packet p. 1*). Commissioners were asked to review the proposed dates for next year's Board meetings (*packet p. 2*) and inform her of any conflicts. State travel restrictions are lifted and the Board may meet in different locations this fiscal year. A special Board meeting is scheduled for October 4, 2011 from 9 am to 1 pm to work with Richard Evans, an international consultant specializing in assisting arts organizations to manage change. He will meet with the WSAC Board to provide assistance and insight to our strategic planning process.

The Executive Committee comprised of Finnie, Carlson, Conner, Mandeborg, Moxley, and Fife, met on August 1. The agenda included the August 2 Board meeting agenda, the Nominating Committee report, and the process to complete a new strategic plan by June 2012.

At the June Board meeting, Commissioners agreed to talk with friends, neighbors, co-workers and other people about the role of the state in support of arts and culture. Finnie asked for a show of hands for those who had such a conversation; eight Commissioners raised their hands. Finnie asked how many had two or more conversations and four Commissioners raised their hands. Finnie said there will be an opportunity to share their findings during the planning process discussion.

DIRECTOR'S REPORT

Tucker said she appreciates the support of the Board during times of significant challenge in the last year. She is grateful to work with a terrific group of people to envision a different future for WSAC. The agency is in the midst of staffing changes (*packet p. 3*). Gerth is leaving WSAC to lead WSAA, one of our major partners. Tucker recognized Brown and expressed her appreciation for his work in his role as WSAA Board President. WSAA is instrumental in managing advocacy for the arts in Washington State. WSAC is recruiting to fill the Communications Manager position; the part-time Information Technology (IT) staff is also leaving to take a full-time role with Department of Licensing. Tucker reported that Kansas eliminated its state arts agency and is now currently the only state in the nation without a state arts agency. Tucker said WSAC must evolve in its public role.

Arts in Education (AIE) Community Consortia and First Step grant guidelines are published; Project Support grant guidelines will soon be published. The Teaching Artists Training Lab application cycle is complete; 130 inquiries were received which resulted in 79 applicants for 40 positions in the program. One third of the applicants came from outside the Puget Sound region and most applicants are from areas of the state where WSAC has a strong presence with networks and contacts, and where WSAC has supported AIE community consortia. This illustrates how small investments have impact; while the initial investment might be in dollars, the investment can ripple out in other ways. As the Board makes decisions and discusses possibilities for the future during today's meeting, Tucker asked that Commissioners consider how small investments might create other services and opportunities in communities and make an impact state-wide.

WSAC is reviewing the State Art Collection to develop a picture of its care needs, and is pleased with the inventory work recently completed by a contractor.

The Arts Participation Leadership Initiative (APLI) funded by the Wallace Foundation seeks to develop audiences and arts participation, especially around using new technologies and changing demographics. Richard Evans of EmcArts is the featured speaker at the upcoming APLI Forum in Seattle in October, and also will lead a work session for the WSAC Board.

APPROVE CONSENT AGENDA

Finnie asked the Board to approve the Consent Agenda, consisting of the Minutes of the June 14, 2011 Meeting (*packet pp. 5-19*). Finnie called for revisions to the minutes; none were forthcoming.

A MOTION to approve the Consent Agenda was made by Commissioner Kent Carlson and seconded by Commissioner Brom Wikstrom. The Consent Agenda was approved unanimously with no changes.

SITE VISITS

Finnie explained the purpose of the rest of today's meeting is to begin the planning process (*handout*). This last year was challenging but provided some insights about the role, identity, and relevance of the Washington State Arts Commission (WSAC) in the world today. WSAC's long-term funding is not secure; Finnie said now is the time to view how WSAC can better conduct its business, and take the first steps of the planning process to develop a strategic plan that will serve WSAC through 2017.

Finnie invited new Commissioners to join in the conversation and express their opinions. The process relies on members of the Board to bring their views, expertise and critical thinking skills to the table, as well as what Commissioners learned from talking with friends and colleagues about the role of the state in support of arts and culture.

Finnie said the Board's role is to set high-level strategic direction; WSAC has capable staff charged with carrying out the "means" of achieving those ends. The Board's role is to identify the impact WSAC will make in Washington State and ensure, on behalf of the citizens of the state, that WSAC performs as it should. Tucker and staff are responsible to implement the goals of the agency, and expected to have the expertise needed for implementation, as well as the freedom to move forward with flexibility, agility, creativity, and responsiveness. Today's tasks focus on examining the strategic pathways in a variety of ways. A good strategic plan was developed several years ago, but it is time to revisit the thinking and approach outlined in the strategic plan. The planning process is scheduled to be completed by June 2012.

Finnie introduced Bach, AdvisArts Consulting (*packet p. 2*), who will work with the Board during the beginning of this planning process. Tucker assigned Commissioners to one of three groups and asked staff to introduce the destination and purpose for each site visit.

Jaret introduced Arts Impact, a program held at the Broadway Center for the Performing Art. Jaret explained this is a professional development program to teach classroom teachers to be confident and competent classroom educators, as well as to incorporate art into their basic curriculum. Commissioners are invited to actively participate in the lesson being presented, and will meet briefly with David Fischer, Managing Director of the Broadway Center.

Huber described the public art tour at University of Washington (UW) Tacoma, where Commissioners will view several artworks in the State Art Collection. Commissioners will view the artworks within the campus environment and discuss what it takes to keep artwork in good shape.

Tsutakawa outlined the presentation on Tacoma's Arts Ecosystem. McBride, Tacoma Arts Administrator, will talk about dynamic and successful art programs launched throughout Tacoma to work with the changing demographics of this area.

Bach said this is a very important moment for WSAC and the arts in our state to rethink, regroup, and reenergize. Bach said the Board is charged with a governance role and their job is to think about things in their entirety from a high vantage point. During the site visits, Commissioners will see the issues from a ground level perspective and return to the meeting to discuss issues from a higher level during the afternoon planning discussion.

Bach asked Commissioners to view the WSAC Planning Session Agenda (*handout*) that provides an overview of the pathways and goals from last biennium during the site visits, and as a reference for planning work conducted later in the agenda. Bach asked Commissioners to focus on the pathways during their site visits, and consider how the experience might relate to and advance the goals stated in the strategic plan, and what key impacts can and should result. The Board was asked to experience this process from the higher perspective of their oversight role. Commissioners will develop ideas during today's meeting that will shape the planning process through June 2012.

Brown asked for WSAC funding data on the organizations included in the site visits. Huber said exact public art acquisition costs could be determined through research after the meeting. Tsutakawa said the Tacoma Arts Commission received a grant of approximately \$5,000; additional investments in Tacoma include an Arts Participation Leadership Initiative grant to Shunpike, and a Creative Vitality Index pilot project. Jaret explained that Arts Impact is a long-term AIE Consortia grantee; the current grant is approximately \$20,000. The Broadway Center receives WSAC funds through a grant. Bach said Commissioners might want to consider how these organizations relate to a specific allocation, and as part of an interrelationship in the larger sense of funding.

SITE VISIT REFLECTIONS

Following the site visits, Bach asked group representatives to share their experiences and findings related to the purpose of WSAC in 2017, and the two questions asked prior to their site visit.

EDUCATION

Mandeborg said all strategic pathway goals are advanced through the Arts Impact program:

- Community engagement of individual teachers, teaching artists, students, schools and entire school districts.
- Leverages resources well, from the initial WSAC funding to the present, with funds from the school district and the federal government.
- Cultivates tools to support the success of students across language and cultural differences.
- Scalable model can be used for different grade levels and communities across entire school districts.
- This two-year program for classroom teachers that are not art teachers, teaches art concepts such as theater and movement, and how to integrate art into the curriculum so students can learn about art in collaboration with literature, philosophy, math and other educational topics. Art becomes imbedded in the curriculum rather than an aim unto itself.
- Participating teachers are not trying to become artists, nor will their teaching be focused on creating artists out of their students; the tools of art will be taught as part of the curriculum in synergy with, and to enhance, other educational goals and skills.

A teacher participating in the lesson took the initiative to thank the Commission for funding this program. This teacher deliberately switched school districts in order to participate in the Arts Impact program because he values how the program influences teaching and wanted to be part of the program.

Carlson added that Arts Impact exemplifies how to use money to assist others to build a sustainable, scalable program; creates fundamental ways in which art is taught in school systems; and involves the entire school and in some cases, the entire school district. He said a woman in Oregon was attending the lesson to determine how to conduct a similar program in Oregon.

Bach recapped key impacts as observed:

- Advances goals as stated in the strategic plan.
- Leverages resources and builds on itself.
- Changes how art is taught; infiltrates beyond a “one person to one person” direction.

COMMUNITY

Moxley reported on Tacoma’s Arts Ecosystem. All strategic pathway goals are advanced through this program. The group commented that this pathway needs more goals. Key impacts:

- Leverages partnerships; creates collaboration and cooperation among artists, business people, and community members with small funding; creates programs to address social challenges.
- Illustrates that developing a flourishing arts ecosystem equals developing a flourish arts community.

Nienhouse added that an economic impact arises from developing a strong community. Bach asked if developing an economic impact was part of the project. Nienhouse clarified developing a healthy arts ecosystem develops a flourishing community that includes an economic benefit and revitalization. Moxley said an additional benefit was capacity building, from individuals to organizations. Nienhouse said one impact discussed is that WSAC would be recognized for its support, and as a catalyst of thriving communities. The Tacoma program created many points of entry for artists and arts organizations from grass roots to quality programs.

Bach recapped key impacts:

- Leveraging occurs within the organization, related to the arts organization, and outside of the arts sector; the impact is not just arts to arts, but beyond.
- Collaboration of multiple programs, not a single source process, brings multiple points together.

STEWARDSHIP

Conner reported on the public art visit to University of Washington/Tacoma. Of the six goals in this pathway, each was met and advanced by the four artworks viewed, except for the folk arts goal (#3) since that specific genre was not represented in this sample of public art, and parts of goal #6 (technology). Sehlhorst said, as a person without a background in visual arts, she found that the opportunity to reflect, think and communicate with a group was valuable.

Conner said when the group discussed impacts on the future, they were primarily about engagement with the collection that provides illumination and understanding, specifically about how the work was developed, why it is there, and its relationship to its environment. One desired impact would be a shift from the question of whether to have a public art program to a discussion on how to increase the impact of the State Art Collection. WSAC should focus on how to improve the public experience, touching more and different people. There was a shift in perception about the State Art Collection as the group toured and discussed the artwork. Brown said the shift would not have occurred if the group had not been lead through a conversation about the art. He noted the primary value of public art is the public. There is value in creating the art, but without the public component, the value is diminished. The inherent tension between adding to the collection and maintaining it was discussed.

Conner said the group discussed the possibility of mapping the State Art Collection to inform the public and direct them to the artworks. Fraire said many people are home schooled, and mapping the collection and providing on-line access would be one way to educate the public.

Bach recapped key impacts:

- Most issues are centered on engagement, use, and public interaction with the State Art Collection.
- There is an important tension between building and maintaining the collection and whether greater impact is created by expanding the volume of pieces or by reaching more people.

PLANNING SESSION

Bach said the pathways of the current strategic plan have been guiding the work of this agency, but it is now time to discuss what is and is not complete about the current pathways. She asked Commissioners to discuss the focus of the pathways and whether there are things not included in the pathways that are necessary to WSAC's work.

Conner again noted the tension between artwork conservation and acquisition. The word "stewardship" seems to imply taking care of existing artwork, but that stewardship also relates to the generation of new artwork and its relationship to the existing art in the collection.

Carlson said it is critical that the Board meet in person to see what is being done in the communities and to enable Commissioners to acknowledge those involved in programs receiving WSAC grants.

Finnie said conversations in Port Townsend focused on WSAC's investments at Centrum. Constituents do not know what WSAC does for the state. A prominent citizen who is well informed and has lived in the community for 30 years asked what WSAC does. Finnie wants to find the "disconnect" and raise WSAC's visibility.

Bach asked Commissioners to discuss how long these pathways have served the mission of the agency, and whether they are useful tools that represent the spectrum of the work of this agency. Takekawa said the change in the economy has had an impact, but the economic impact of the arts is not explicit in the existing pathways. She noted a recent article in *The New York Times*¹ regarding the Kansas Arts Commission; economic impact of the arts does not transcend as well as the Arts Impact site visit today.

Bach commented that the industry is debating intrinsic and instrumental impacts of the arts. Instrumental benefits are measured by tangibles such as test scores and economic measures, while intrinsic benefits are harder to measure, but may be how society builds human capacity.

Fraire asked that the concepts of social justice and fairness be added to the list of considerations. He said the most controversial piece of art during the public art site visit was the one from which he learned the most. Bach asked if Fraire thought social justice and fairness are central to the work of WSAC. Fraire said these concepts are important to him as an individual. Bach said the Board needs to have rich discussions that end with one voice. Carlson commented that he views access, availability, and expansion as critical to WSAC. It is WSAC's job to expand beyond the perception that art (or WSAC) is elitist; developing a map of public art projects is one approach to bring public art to the public. Bach said the Board's job is to make fundamental decisions about higher level directions, not to develop useful tools to implement

¹ The New York Times, *Arts Outposts Stung by Cuts in State Aid*, Robin Pogrebin, Tuesday, August 2, 2011.

projects. Hudgins said art should reflect the needs of the community, with different entry points for different communities.

Fife questioned if these three pathways are working, and whether these pathways would serve WSAC going forward. He sees “community” as a generic term; education is an entire department of state government; stewardship is a term that resonates with him. He suggested the terms “cultural identity” and “cultural innovation.” The community and education pathways are programs that WSAC operates, where as cultural identity and innovation are strategies.

Brown said the pathways are not useful and too broadly describe WSAC’s work. WSAC is diluting its services and identity by trying to do too much. The goals outlined cannot be accomplished effectively with current resources. He believes each pathway by itself is worthy, but WSAC is limited in its scope. Moxley agreed; she noted that the current plan and pathways were defined in 2007-2008 to be implemented in a four-year period. The context has changed since that time.

Kohl-Welles said continued budget challenges may jeopardize current funding; with too much breadth, communicating to stakeholders about the work WSAC is accomplishing may become a challenge. She asked the Board to be optimistic and positive, but focused. Gutting said she considers the economic impact to be a strategy for attracting resources, but not necessarily a goal for the work of WSAC. Fife said the current pathways are too formalized around programs. Nienhouse said the role of the arts is to create community; she supports WSAC retaining emphasis on community. Bach suggested it is not a question of “either/or” but how to view the relationship between things.

GUESTS

Finnie introduced John MacElwee, Centrum Executive Director, who provided an update on current projects and accomplishments. Centrum promotes and preserves American arts and culture. While Centrum is experiencing budget challenges similar to other arts organizations, efforts in fundraising, ticket sales, and reduced state funding support, will allow Centrum to continue its programs. Centrum began as an experiment to stimulate the economy in Port Townsend; Centrum events and activities now bring approximately \$3.5 million into the Jefferson and King County areas annually.

Steve Barger, Tacoma Art Museum (TAM) Board Vice President, welcomed WSAC and shared recent accomplishments and long-term goals of TAM, which is celebrating its 75th anniversary. TAM has become a community asset; its meeting rooms are open for community use for meetings, weddings, reunions, and other events, while exposing attendees of those events to TAM’s art exhibits. Barger detailed several recent successful events including the Normal Rockwell exhibit, which encouraged participation across all generations, and attracted people from around the nation and the world. A long-term capital campaign is underway to raise funds to ensure the museum has a solid financial future.

STRATEGIC PATHWAYS IN A NEW ERA

Finnie asked the Board to remain focused on developing the plan for 2017, to elevate their thinking, and focus on high level governance beyond the program level. Bach said strategic plans can be approached through steady state, slow evolutionary change; through revolutionary, radical thinking, or by re-conceptualization. Bach asked for thoughts and comments on reimagining the pathways.

Fife proposed the terms “cultural identity,” “cultural innovation,” and “cultural stewardship.” Sehlhorst asked Fife to define his use of the word “culture.” Fife said possibilities include art, creative, or culture.

He suggested it would be helpful to expand the understanding of “art,” not arguing about whether or not something is art. More musicians are professionally employed by the video game industry than by the music industry; more artists are employed and active in sectors that WSAC does not currently use to define the scope of “art.” Bach said reconceptualizing the scope of the arts may be a foundational concept to consider, along with how WSAC works with these ideas.

Carlson observed that many Commissioners see that WSAC cannot continue to do everything it has been doing with less money. Carlson said WSAC needs to prioritize what is important. Bach said this is a fundamental question to be considered today while focusing on WSAC’s core purposes.

Mandeberg suggested the term “matchmaking” instead of partnerships; the term would include partnerships, connections, unlikely connections, necessary connections, and other ways in which WSAC can be seen as a statewide hub for matchmaking in the arts.

Brown said WSAC possesses core competencies around managing and stewardship of the public art process, and this is our most logical focus. Bach asked whether the State Art Collection is the core issue rather than stewardship in the larger sense of the term. Brown said in his opinion, the last thing to take off the table would be maintaining the State Art Collection.

Elizabeth said “exchange” came to mind in relation to Mandeberg’s suggestion of matchmaking. She suggests WSAC might advocate for more outreach across the ocean, such as international exchanges. WSAC is statewide but can also serve as an attractor of cultures within the state and beyond.

Carlson said WSAC has diminished resources and it is important to determine how to leverage those resources. During his homework assignment, many people he spoke with were concerned about art in K-12 public schools and wanted to know what WSAC is doing in support of arts education. Carlson said he did not know about Arts Impact at the time of those discussions, but can now speak from experience about a strong example of WSAC support. The Arts Impact program was started by WSAC; their current total budget must be significant, yet WSAC does not need to play a major funding role today. Jaret said federal funding is at least ten times that of the WSAC grant. Carlson said WSAC may be in a position to develop programs that eventually receive funding from other sources. Jaret observed that a common theme in group reports on the site visits is that small initial investments from WSAC can grow into significantly increased engagement in the arts within cultural communities.

Bach recapped key points:

- Reconceptualizing the arts.
- Creating engagement.
- Focus needs to be defined.
- Connections and exchange; a hub-like piece not yet fully understood or described.
- State Art Collection is core.
- Leveraging resources and giving money where it helps to attract additional money.

Conner said Fraire’s comment about social justice and fairness resonated strongly with her and she asked that those concepts be considered. Bach said they might fit within the concept of engagement.

Bach asked the group to discuss the word “advocacy.” Fife said WSAC can run programs by itself or get others to run programs. WSAC can advocate that other agencies, governments, and departments

leverage their own resources towards maximum cultural gain; influence, advise, and support other governments; and pursue cultural programs. Others noted the list could include cities, counties, and other state agencies; education service districts; tribes, businesses, and foundations. Brown said WSAC could ask for support of the arts beyond financial support; one of WSAC's pathways is to develop local support for the arts. Fife said other organizations could use cultural programming as a vehicle beyond achieving their own mission, purpose and goals. Mandenberg said WSAC could go "viral."

Hudgins said WSAC must utilize existing resources in a better way by spreading the best practices and models, utilizing resources, developing synergies, and sharing expertise within the greater arts community, as well as spreading information to others so they can implement cultural programs. Gerth said it could be WSAC's role to support the development of replicable and scalable models to be shared with arts organizations.

Tucker said advocacy can involve encouraging, promoting, sharing and making something happen: other choices include pushing a cause or persuading someone to take action. The cause could involve money, or to give voice to the importance of the arts in the work and activities of the state and WSAC.

Carlson mentioned there are large metropolitan areas in Washington without functioning arts commissions, such as Vancouver and the Tri-cities area; WSAC could develop a scalable model to encourage other areas to develop a local arts commission. WSAC may not have money to support the process, but can provide information. Bach asked the Board whether it is WSAC's role to represent those areas or to help them develop their own commissions. Conner said she can see WSAC as the state arts commission in Olympia with spokes moving outwards from WSAC, or WSAC's model as a web, related to electronic communications. Conner suggested the question for WSAC is whether to remain in a central role or strengthen select areas. Bach said WSAC's model could be hierarchical or a more distributed leadership model.

Takekawa believes the cause is to build the 21st century skills, community or workforce that can encompass many elements including economic development and fairness. Takekawa asked how WSAC differs from WSAA. Brown said WSAC Commissioners can engage in direct lobbying but not in grassroots advocacy.

Kohl-Welles suggested providing information to the broader community, developing talking points and turning negative conversations around to the positive. Jaret said close partnerships with non-arts entities will increase relevancy; it is not an either/or question between the arts and human services, but the arts are needed for healthy communities. Bach added that The Seattle Foundation includes arts and culture in its list of seven attributes of healthy communities.

Hudgins said lobbying is the act of asking for money, support, and/or direction. WSAC must inform people about what it does. In doing so, there is an implied "ask" about protecting the work of WSAC. The strategic plan should consider how to ensure WSAC remains viable during tight economic times.

Gerth said the Creative Vitality Index (CVI) measures both the profit and nonprofit components of the arts; WSAC needs to determine how to impact both of those sectors. Research shows informal arts participation leads people to participate in the formal arts. To increase participation in the formal arts, WSAC might consider what it can do to increase the introduction of citizens to the informal arts.

Brown agreed that the plan must include WSAC being in existence five years from now. It is important that WSAC does not disappear. Takekawa commented that strategic planning often appears to be more about winning the battle versus winning the war. Bach said Commissioners need to consider the short-term and long-term. Hudgins agreed with Kohl-Welles that WSAC needs a six-month plan to take it into or through the current budget cycle. WSAC needs to get through this current cycle; if not, longer term planning does not matter.

Bach asked Commissioners to discuss the goals or issues to be considered now in light of the fourteen goals listed on the strategic planning handout.

Gutting said prior to this meeting, she reviewed WSAC's statutory authority; because the law states WSAC's role is to purchase and maintain public art, public art must be carried through in the strategic plan, and therefore can be taken out of the current discussion. The secondary purpose of WSAC according to the law is to support art institutions and arts programs. WSAC is facing a huge challenge to educate the public on its value and what it stewards on behalf of the public. There are many communities that want to know about how to obtain public art. Making that knowledge accessible to all communities in Washington State would achieve a purpose, even if the art is purchased through different funding models.

Bach said three goals in the existing strategic plan relate specifically to the public art collection. She asked Commissioners to discuss the other goals.

Sehlhorst said the first goal under the education pathway, supporting high quality and effective arts education programs for all K-12 students in the state, is vital to WSAC and resonates for her. She suggested that the public school system could be helpful by providing access for all communities. Wikstrom suggested expanding WSAC's role beyond creating arts access and opportunities to artists and people with disabilities to providing access to all underrepresented populations. Fife said the language used to refer to the State Art Collection - building it, maintaining it, and engaging the public around it - are descriptive of what WSAC needs to accomplish for Washington's other cultural assets.

Kohl-Welles said WSAC needs to get its message across more effectively to legislators. She said the goals should provide a clear understanding of why WSAC is so valuable that it should be preserved. Finnie said legislators responded when facts were presented on the number of art jobs and the amount of sales tax revenue generated. Kohl-Welles said WSAC now needs solid goals that people understand, to show WSAC as really unique from other organizations, and with measurable results. She said the CVI is great and legislators begin comparing data from their districts with other districts around them.

CREATING THE NEXT ROADMAP

Bach asked the group to discuss how the next strategic plan should be the same or differ from the current strategic plan, and discuss what is needed in the strategic plan for it to be useful to WSAC. Bach said she heard the group say that in the next plan, goals should be high level and contain measurable or trackable aspects. The Board is to define the goals or "ends" that WSAC must achieve; the "means" of how those goals will be accomplished is decided and acted on at the staff level.

Gutting said the plan should indicate where WSAC can and does make connections with other state agencies, including the arts education staff at the Office of the Superintendent of Public Instruction (OSPI). Bach said some partnerships might be considered "ends" based and some might be "means"

based. Mandeberg said she favors a focused plan but with broader relevance geographically, culturally, and socially. Fife said some goals or choices may be pursued if resources are available; some goals or values should be maintained regardless of resources.

Bach commented goals should be scalable, so they are reachable resources. Conner countered that objectives can be prioritized over time or scalable, but the goals are not, especially long-term. Jaret said goals at a high level and goals that are scalable are not necessarily the same thing. Some of WSAC's goals are aspirations and similar to value statements. Bach asked Commissioners to use WSAC's mission, vision, and principles to clarify what goals to keep. Tucker noted that few Board and staff are familiar enough with the mission, vision, and principles to answer that question. Bach said this indicates they are not written in a language that works for the agency.

She asked Commissioners what research they feel is needed to have the information necessary to create a plan that will remain valid through 2017.

Fife wants to know what people outside of arts education, arts organizations, and artists are saying at this time. He wants to know what mayors, chambers of commerce members, and the business sectors want from WSAC. He also wants to know what other state arts agencies are doing successfully that we might consider; sort of a "state of the state arts commissions" update. He is also interested in knowing about related sectors and their thoughts. Moxley said the segment at the Cultural Congress where several mayors shared what is being done in their community was the most exciting segment of the congress. Mandeberg agreed with contacting mayors.

Gerth suggested WSAC discover the needs of local communities and then decide if WSAC can fill those needs. Gutting suggested surveying local leaders to determine what issues about the arts are being discussed in their community, and what they want from WSAC in light of those issues. Tsutakawa suggested communicating with private foundations. Grantmakers in the Arts conduct research and collect data on national trends. Kohl-Welles suggested collecting non-traditional group input including business groups like the Association of Washington Businesses, which are most likely representing arts businesses around the state. Bach said they are also doing research for the creative sector.

Bach suggested forming a planning work group of six people comprised of three Commissioners and three staff that will focus on the goal of developing a strategic plan. Interested Commissioners are asked to forward their name to Finnie, who will decide the membership of the work group.

Finnie said a distillation of today's meeting will be shared first with the Executive Committee, and then with the full Board to identify key directions and themes. Finnie asked the Board to read the information thoroughly when it is distributed. She thanked Bach for her efforts.

Kohl-Welles said she supports the long-term strategic planning process, but there is a real sense of urgency about the federal and state budgets. She suggested WSAC prepare for more advocacy efforts and ensure the Advocacy Committee can act quickly. There are potentially additional cuts in essential services, and too many people do not see the connection between the arts and jobs. Hudgins agreed; he suggested WSAC develop a collective advocacy approach and frequently share with legislators and constituents what has been accomplished with funding dollars; activate networks to share accomplishments and information; and develop a positive agenda that tells citizens what WSAC does

for their communities. Finnie thanked both legislators for creating a higher sense of urgency to continue advocacy work. She and Tucker have been discussing how to proceed with advocacy work this fall.

NOMINATING COMMITTEE

Finnie thanked the Nominating Committee comprised of Commissioners Shauna Woods, Chair, Andy Fife, and Takekawa, for surveying the Board. Fife will summarize the Report on the Survey of Commissioners, as Woods was unable to attend this meeting. The report focuses on three areas: advocacy, planning/Board leadership, and Board operations.

The summary report (*handout*) is extracted from a longer report with more details, quotes and encouraging statements. Advocacy was at the top of the list, because it was essential. This past year, the weekly Advocacy Committee call was appreciated and worked well. Survey results indicate Commissioners want a year-round, state-wide advocacy effort, additional training on Commissioner roles and rules, and additional briefings before visiting legislators. Commissioners also believe it would be helpful to develop a unified legislative message that serves as one voice within the arts community. Commissioners feel webinars are useful for some applications, like the weekly Advocacy Committee calls, but do not work for the Board meetings. The benefits of meeting in person and around the state were emphasized by all Commissioners in their responses.

One respondent commented WSAC is a government commission that works; it does not waste resources or time, and is being effective and efficient with its small resources. Commissioners feel they are conscientious in their efforts and achieving good work. Commissioners reinforced that the Board has excellent past and current leadership, as well as excellent staff, and everything is working well.

Takekawa said every Board member provided an evaluation. Woods reviewed all the evaluations and distilled the information into the report. Takekawa thanked Woods for her leadership and hard work as committee chair. Commissioner feedback included a resounding appreciation for Finnie, Carlson, and Conner for their work as officers during this past year. For the year ahead, during which the poor economic climate will probably continue, it was felt that a special focus on advocacy is needed.

Takekawa presented the slate of officers. The Nominating Committee recommends that Finnie continue as Chair, Carlson as First Vice Chair, and that Fife serve as Second Vice Chair to reflect his role in advocacy. Takekawa thanked Conner for her work as Second Vice Chair during this last year and said Conner is a strong female voice that will continue to be heard as WSAC projects its message in the next year. Takekawa noted that the composition of the Executive Committee is the Chair's prerogative, but noted there was substantial positive input from the Board for Conner, Moxley, and Mandeborg to continue as "at large" members.

A MOTION to accept the proposed slate of officers was made by Commissioner Beth Takekawa and seconded by Commissioner Jean Mandeborg. The motion passed unanimously with no abstentions.

ANNOUNCEMENTS

Finnie acknowledged the new slate of officers and thanked the Board for all their work at this meeting, as well as to the Executive Committee for their work in the past year; it took a united effort to get through the 2011 legislative process.

Finnie adjourned the meeting at 3:17 pm.

WASHINGTON STATE ARTS COMMISSION – BOARD MEETING MINUTES
OCTOBER 4, 2011 / SEATTLE, WA

COMMISSIONERS PRESENT

Kent Carlson, First Vice Chair
Elizabeth Conner, Second Vice Chair
David Brown
Andy Fife
John Fraire
Jane Gutting
Rep. Zack Hudgins
Senator Jeanne Kohl-Welles
Lanie McMullin
Noël Moxley
Brenda Nienhouse
Rosita Romero
Gail Sehlhorst
Beth Takekawa
Shauna Woods

COMMISSIONERS ABSENT

Cindy Hill Finnie, Chair
Representative Larry Haler
Jean Mandeberg
Brom Wikstrom

STAFF PRESENT

Kris Tucker, Executive Director
Laura Becker, Art in Public Places (AIPP) Project Manager
Janae Huber, Collections Manager
Lisa Jaret, Arts in Education (AIE) Program Manager
Lou MacMillan, Deputy Director
Leslie Pope, Executive Assistant
Christel Ratliff, Grants to Organizations (GO) and AIE
Administrative Assistant
Deane Shellman, AIPP Program Coordinator
Willie Smyth, Community Projects Manager
Mike Sweney, AIPP Program Manager
Mayumi Tsutakawa, GO Program Manager

GUESTS

Claudia Bach, Consultant, AdvisArts
Richard Evans, Consultant, EmcArts
Mark Gerth, Executive Director, Washington State Arts
Alliance
Cathy Cochrane, future WSAC Communications Manager

CALL TO ORDER

First Vice Chair Kent Carlson officiated and called the meeting to order at 9:02 am.

Carlson said the meeting is devoted to strategic planning with no formal agenda or action items. Finnie has appointed a Planning Work Group (PWG) comprised of Commissioners Fife (PWG Chair), Nienhouse, Conner, and Finnie; and WSAC staff to include Tucker, Jaret, and Sweney. Carlson will chair the Advocacy Committee, which is preparing for the coming legislative session. Carlson spoke with members of the House who believe the special session will focus on big issues and the big picture, with its challenge to find \$2 billion in cuts. Kohl-Welles said while there is great interest in finding revenue sources, everything may be under consideration for cuts.

Fife introduced the meeting facilitator. Evans is Executive Director of EmcArts, a nonprofit organization that focuses on program design, innovation and effective organizational change, and is dedicated to strengthening nonprofit arts organizations throughout nation. Today the Board will consider WSAC's adaptive capacity.

INNOVATION AND ADAPTIVE CAPACITY

Evans said this is the time to stimulate thinking for innovation, not just because of current great economic stress that may eventually improve, but because of a deeper trend of irreversible changes in audience and participation behavior including marketing, ticket sales, how to present the arts, and how people participate in the arts. Research indicates that one of the unintended consequences of operating support grants to arts organizations is that operating grants support the status quo versus innovation. Funders are now considering ways to support and encourage innovation, and increase and advertise the public value that the arts bring to our society. Evans identified two types of challenges:

- *Technical challenges* can be solved by improving the way tasks are done; a place of continuous performance improvement.
- *Adaptive challenges* cannot be solved by a set solution or ready-made approach. Resolution requires questioning assumptions and determining new ways to move forward.

The arts sector must develop adaptive capacity while maintaining the stability of the organization. By intersecting the characteristics of adaptive capacity and stability, a matrix with four quadrants can be identified:

- The new leaders – relatively stable/likely to be able to adapt.
- Needing momentum – relatively stable, challenged to adapt.
- Showing little value – relatively unstable, challenged to adapt.
- Promising potential – relatively unstable, likely to be able to adapt.

Tucker said WSAC's job falls at the intersection between the government and the arts. She noted that public sector organizations can be described in the same way: stable or not, adaptive or not.

Evans said some organizations are full of creative ideas but find it difficult to implement those ideas in a successful way. Creativity is an individual characteristic. Creative ideas are essential for adaptive change, but groups of people need to develop action steps together and institutionalize creative ideas. The first step is to question underlying assumptions, test the assumptions through implementation, learn from the process, and adjust expectations and assumptions based on the results. Hypotheses are tested until organizations arrive at choices that predict reliable results. For real change, an organization must examine existing assumptions, alter or break the frameworks created by old assumptions,

develop new hypothesis, and test them to ensure successful results. Evans defined organizational innovation for nonprofits as a form of organizational change with three particular qualities:

1. It results from a shift in underlying organizational assumptions in response to new realities.
2. It is discontinuous from previous practice.
3. It provides new pathways to creating public value.

Cochrane asked how this definition of innovation compares with the innovative business model and quality improvement models. Evans said he puts enormous value on taking a small step combined with reiteration, assessment and innovation. Innovation requires small steps with radical intent, while carefully testing the risks and rewards of implementing the new ideas.

Evans identified five modes of audience participation based on the work by Alan Brown: Inventive, Interpretive, Curatorial, Observational, and Ambient. Organizations are finding ways to involve people and provide them with a say in the creative innovation of the organization, moving people from least engagement (ambient) to higher levels of engagement represented by curatorial, interpretive, or inventive. He suggested arts organizations build public value by learning to understand how to build critical mass. It is important to emphasize the public value of the arts, and to move from marketing to audience engagement.

Romero asked Evans to describe “community” for the purpose of today’s discussion. Evans said arts organizations traditionally connected to specific communities; arts organizations are now striving to serve multiple communities. A traditional approach would be to focus culturally specific art work to develop and appeal to a particular cultural segment with the expectation that they might migrate to other types of performances, but it was found that this approach does not work. Now organizations are asking how to integrate in a way to that builds loyalty within a connected community.

SURFACING UNDERLYING ASSUMPTIONS

Evans discussed the importance of identifying assumptions that do not work; then organizations can find new ways to think, believe, and behave, and test those ideas through incremental or small step implementation.

Woods said her background as a banker leads her to place emphasis on organizational stability. She advised that as we innovate, it is important to retain organizational stability as a key element. A certain base of organizational stability helps to avoid bankruptcy. Evans said both are important, but while organizations are familiar with the concept of stability, they are strangers to, or shy of, innovation.

Fife commented that Evans is encouraging a review of assumptions, as well as a fresh look at data and evidence. Takekawa asked Evans about his assumption that the arts are of public value. Evans said the nonprofit sector is understood to have a social purpose and its intent is to create access to the arts, which is the fundamental reason behind the existence of the nonprofit arts sector. The federal government and private foundations are moving away from supporting the arts because they are not seeing hard evidence of the public value of the arts.

Kohl-Welles said the four types of arts organizations described by the stability/adaptability matrix are not discrete; they operate on a continuum. Evans agreed. Kohl-Welles noted that evidence can be influenced by trends or selective perception. Evans encouraged seeking evidence that is specific, factual, and not just opinion, anecdotal, or from a small constituency.

Brown asked Evans to list qualities other than financial that can define stability. Evans said stability can include financial and leadership stability, as well as stability of systems or structures. Stability is also comprised of the organization's policies, procedures and culture that inform and guide the work.

Romero said an organization can be very stable, but the community might not relate to it. Evans said when that occurs, it is a sign that the organization is overly stable, and would be considered rigid and unable to relate to public needs.

Commissioners, staff and guests were assigned to work groups to discuss three questions:

- *What established assumptions about success for WSAC are we questioning?*
- *What evidence is there that contradicts these assumptions?*
- *What new hypotheses about success might fit better with the recent evidence?*

RED GROUP REPORT/FIFE

Assumption: WSAC's primary funding source must come from the state legislature.

Contrary evidence: WSAC has received private funding from organizations including The Allen Foundation and The Wallace Foundation. State funding is in decline. The "new normal" indicates perceived public value of the arts is being overshadowed by more basic needs such as health care.

Hypothesis: WSAC can pursue diverse funding sources including public, private, and earned income.

Assumption: Grants to organizations are the best method for achieving public value.

Contrary Evidence: Measures of public value rely on participation numbers, which are in long-term decline. Participation alone does not equal public value. Public value is greater than participation numbers. Grant funding has decreased.

Hypothesis: Pursuing alternatives to grants, such as learning programs that boost skills and capacity, may increase public value.

YELLOW GROUP/JARET

Assumption: WSAC funding is valuable to arts organizations because they can leverage WSAC grants with other funds, and WSAC funding increases participation/engagement of the masses.

Contrary Evidence: We best serve our mission by doing what we've always done but at a fraction of the money. Arts organizations are not happy about reduced WSAC funding but still appreciate receiving some funds. The Cultural Access Fund proposed an entirely new structure. Some arts organizations are closing and WSAC is unable to save them.

Hypothesis: Tie funding to programs and do fewer things with larger investments that have a more widely recognized impact.

BLUE GROUP/NIENHOUSE

Assumption: WSAC should equally support arts organizations geographically through grant funding.

Contrary Evidence: Grant funding distribution does not match the demographics. Nonprofits are centralized in urban areas and individual artists often encounter geographic issues.

Hypothesis: Grant funding should follow population density with some geographic inspiration. Grant funding could be distributed by non-arts organizations and support nonfinancial needs.

Assumption: We are stewards for a continuous stream of state monies.

Contrary Evidence: Funding is not guaranteed and could diminish. Other agencies can create art in their communities without the support of WSAC funds.

Hypothesis: WSAC is the conduit of support to a broader range of entities and other organizations.

Assumption: A permanent State Art Collection is of public value.

Contrary Evidence: Money to acquire and manage the collection is insufficient, and how art is acquired is sometimes viewed as a controversial process.

Hypothesis: Consider temporary products and community involvement such as artists in residence.

GREEN GROUP/CONNER

Assumption: The best way to accomplish WSAC's goals is as a public agency within state government.

Contrary Evidence: There is waning legislative support and financial support even in better fiscal times. Bureaucratic processes can lead to legal actions.

Hypothesis: A model other than that of a state agency might be a better way to serve the state.

Assumption: All current WSAC programs have positive impact and value.

Contrary Evidence: There is waning political support for some WSAC programs, such as public art, and diminished staff and funding to accomplish the goals of current programs. The State Art Collection is difficult to manage with current resources.

Hypothesis: WSAC does not need as many programs as it is currently implementing.

Evans observed that the fundamental questions evolve around how WSAC defines itself, who it serves, and what it accomplishes. Evans explained the second work session will involve examining the major challenges WSAC is facing and sort those into adaptive and technical challenges.

IDENTIFYING ADAPTIVE AND TECHNICAL CHALLENGES

Commissioners, staff and guests returned to work groups to discuss three questions:

- *What are the major challenges now facing WA state government in advancing the role of the arts?*
- *Which of these are technical in nature (improve existing practices, change incrementally)?*
- *Which of these are adaptive in nature (need new practices, breakthrough change)?*

BLUE GROUP/NIENHOUSE

Restructure and possibly eliminate WSAC's programs.

- Technical: Eliminate programs.
- Adaptive: Rethink programs - a philosophical shift.

State government may not be effectively using arts to achieve public good.

- Adaptive: This concept represents a philosophical shift.

WSAC needs to identify and acquire and aggregate money from other sources.

- Adaptive: Identify and choose source(s).
- Technical: Implementation.

Shift the focus of art acquisition and capital funds to creative activities and programs.

- Adaptive

Deliver services throughout the state.

- Adaptive: Develop technology, new initiatives, and reach broader audiences.
- Technical: Develop tools and models to integrate the arts into the work of non-arts agencies.

Nienhouse said there are increased expectations on WSAC with diminished capacity, and the group discussed whether meeting those expectations is technical or adaptive. Bach said technical changes are needed to articulate the mission or vision in a more effective way.

GREEN GROUP/CONNER

Challenges identified:

- Funding shortfalls.
- Shifts in public attitudes regarding public support for the arts.
- Little conversation about the future.
- Changing participation patterns and practices.

The group saw that these challenges could be addressed with technical or adaptive solutions. Evans suggested follow-up work to drill deeper to identify the core challenges, and determine whether they are adaptive or technical. Hints of trends that differ from the past are indicative of adaptive challenges. Conner said some changes over the years have been technical. WSAC has been communicating a certain message since 2004 or earlier, and it has not worked. Evans said the blue and green groups differ regarding their view of communication challenges and whether to address them with technical or adaptive approaches. Kohl-Welles suggested WSAC emphasize jobs and innovation in its messages.

YELLOW GROUP/JARET

Jaret said their group discussed the idea of a continuum from technical to adaptive. Messaging was discussed; one challenge is that public opinion holds that art is frivolous, and the role of the arts is not really defined. Some see messaging as technical: improving or changing the message would address the challenge. Others see the challenge as adaptive, requiring an entirely different approach.

Jaret said budget reductions can also be technical or adaptive challenges. A 10% cut might be a technical challenge whereas a 75% cut might be an adaptive challenge.

Jaret noted most of these challenges were related to messaging; the importance of the arts as an economic factor is not well understood. The arts are siloed; there may be new and different ways for the arts to collaborate with non-arts agencies. Legislation specific to the AIPP program might prohibit innovation. Carlson noted that AIPP receives dedicated funding from the capital budget, specifically for acquisition; WSAC's base funding from the Heritage Center Account is limited to two years, and continued support from the state will become more challenging each year.

RED GROUP REPORT/FIFE

Fife said the first challenge was how to define arts and culture, a definitional exercise the group saw as an adaptive challenge. The second challenge was to develop the public value of the arts, which was labeled a technical challenge, because it could be addressed through changes in messaging. The challenge of WSAC's emergency status and short-term financial challenges was deemed technical. The group discussed the lack of education or knowledge about the importance and benefits of the arts and viewed education as a technical challenge; buy-in is an adaptive challenge.

Conner said the public art program has received a lot of attention in part because of political risk. She noted that public art regularly collaborates with non-arts agencies. Evans suggested WSAC could take advantage of existing, successful collaborations.

WSAC is in the early stages of making adaptive and technical distinctions. Evans encouraged the groups to question whether suggested technical responses have already been tried, or if adaptive responses need to be developed. WSAC may not be able to take on more than one or two adaptive challenges; typically, organizations can only address a few adaptive challenges at one time. Evans noted that the groups had a fair amount of overlap and some great distinctions in their thinking.

WSAC'S CAPACITY TO ADAPT

Evans defined adaptive capacity as an organization's ability to initiate purposeful changes and shifts in its environment. He reviewed *12 Top-Rated Adaptive Capacities in Highly Innovative Organizations* (see packet) and asked each group to use that rubric to reflect on WSAC's adaptive capacity.

Commissioners, staff and guests returned to work groups to discuss three questions:

- *How do WSAC's adaptive muscles compare with the 12 highest-rated?*
- *For maximum effectiveness, where might WSAC focus internal efforts to develop the agency's adaptive capacity? What steps might we take?*
- *How might WSAC strengthen the adaptive capacity of other organizations?*

Following small group discussions, Evans reconvened the full group for discussion

GREEN GROUP/CONNER

Conner said her group sees today's session as evidence of WSAC's leadership's vision for change, indicating a good awareness of the operating environment, and questioning of organizational results, which may require more follow-through. The group sees less strength regarding input from audiences/participants, and less use of measurement.

The group discussed the Board's expectations around innovation, noting that subcommittees work with staff to bring proposals to the Board. Using this approach, an innovative project can be identified, worked on collaboratively, and evaluated. Evans noted that a one-time innovation may be acting in a heroic way; a higher level of adaptive capacity is required to systematize innovation as part of what the organization's integrated culture, creating structures, and processes that reinforce innovation so it becomes almost automatic.

Program evaluation, risk tolerance, and developing an innovative project were part of the group discussion. There was interest in adapting Board meetings to support innovative action, and a survey was suggested to gather information and suggestions on innovative ideas, and to gather feedback on how innovation is working within the organization. Evans said there are specific steps to help the Board develop the expectation of innovation.

YELLOW GROUP/JARET

Jaret said her group sees WSAC is stronger about discussing innovation than it is about implementing innovation; the Board's role did not encompass innovation implementation in the past. Reacting to a crisis does not mean innovation. Takekawa said there is a difference between reacting to crisis and actually innovating.

Jaret said her group gave the highest rating to WSAC's capacity to use audience/participant input regarding innovation and feedback. The definition of audiences and participants may be seen differently depending on their involvement in the art process. Steps might include a survey. Takekawa

mentioned a process used by ArtsFund. The group also gave high ratings to the Board's expectations around innovation.

RED GROUP REPORT/FIFE

Fife said discussion included the importance of engaging the Board, Board leadership and staff; developing sources of innovative ideas; gathering information; and reaching out in new ways. Action steps require feedback at each step and building a new network of stakeholders and constituents.

BLUE GROUP/NIENHOUSE

Nienhouse reported her group suggested getting input more broadly, including from local arts organizations and representatives of the informal arts. Social media could be used for getting input and for replying to inquiries. Measures could include stories as well as data and statistics. Prototypes can help WSAC measure progress.

Evans said while there was no consensus among groups, there are links. He suggested the Board consider ways to strengthen adaptive capacities. The word "innovation" is often associated with unpredictable and unacceptable levels of risk. He encouraged small experiments, and noted local arts organizations may not have the funds and time to be experimental. By providing modest grants and modest support to local arts organizations, WSAC could enable those arts organizations to manage innovation risk over time. Jaret noted there is potential for WSAC to play a role in strengthening the adaptive capacity of local arts organizations. Evans said strategic planning can be accomplished using technical challenges, but strategic planning does not work when it strives to incorporate adaptive challenges. He suggested identifying technical challenges and determining what WSAC can reasonably accomplish; WSAC should not abandon all of its programs which have been successful. He encouraged WSAC to take small steps with radical intent; this would develop the "adaptive muscles" as WSAC learns to distinguish between technical and adaptive planning.

Fife suggested monitoring the progress of small experiments. Evans said innovation should not be measured with existing metrics; he suggested engaging external stakeholders and leaders in the field. Evans said arts organizations are strong in creative thinking and visionary leadership, but are less strong in engaging the external environment. He observed that the continuation and future success of arts organizations depends on how organizations relate to their external environment, and how they build the capacity to implement their creative ideas. Arts organization leaders often receive high ratings for leadership vision in terms of change and innovation, except for resolving conflicts. The most adaptive organizations are able to eliminate ideas until only those that work best for the organization remain. He noted that implementation is often one of the lowest rated areas in the rubric, because innovation is the first area of the budget to be cut.

Carlson thanked Evans for his efforts to facilitate Board and staff discussion. Tucker said it is evident that WSAC faces enormous challenges as do other organizations and residents. She voiced optimism that WSAC will move forward with inspiration, and will build on today's work.

ANNOUNCEMENTS

Tucker said the Planning Work Group will meet this afternoon to continue this discussion; a recap will be brought to the Executive Committee and WSAC staff meetings in October, and to the Board meeting in November. Also on November's agenda are grant panel recommendations. Tucker asked Commissioners to let her know if they are interested in hosting a Board meeting in calendar year 2012. Carlson adjourned the meeting at 1:07 pm.

WASHINGTON STATE ARTS COMMISSION – BOARD MEETING MINUTES

NOVEMBER 3, 2011 / KENT, WA

COMMISSIONERS PRESENT

Cindy Hill Finnie, Chair
Elizabeth Conner
David Brown
Andy Fife, Second Vice Chair
Jane Gutting
Representative Zack Hudgins
Senator Jeanne Kohl-Welles
Jean Mandeberg
Brenda Nienhouse
Rosita Romero
Beth Takekawa
Brom Wikstrom
Shauna Woods

COMMISSIONERS ABSENT

Kent Carlson, First Vice Chair
John Fraire
Representative Larry Haler
Lanie McMullin
Noël Moxley
Gail Sehlhorst

STAFF PRESENT

Kris Tucker, Executive Director
Cathy Cochrane, Communications Manager
Lisa Jaret, Arts in Education (AIE) Program Manager
Leslie Pope, Executive Assistant
Mike Sweney, Art in Public Places (AIPP) Program Manager
Mayumi Tsutakawa, Grants to Organizations (GO) Program Manager

GUESTS

Anne Banks, Program Supervisor for the Arts, Office of Superintendent of Public Instruction
Ronda Billerbeck, Cultural Programs Manager, City of Kent

CALL TO ORDER

Finnie called the meeting to order at 1:15 pm. Introductions were made around the room.

Ronda Billerbeck, Cultural Programs Manager, City of Kent, welcomed the Board. The Kent Arts Commission was founded in 1975 and is guided by a volunteer, twelve-member board serving as the commission's policy advisors and advocates. Art projects are designed for Kent's ethnically diverse community with its large immigrant population. The public art program is funded by the city at a rate of \$2 per resident, and includes works by two WSAC Commissioners: a mural from Brom Wikstrom's *It Figures* series and a series by Elizabeth Conner, *Sweet Suite for Downtown Kent*.

APPROVE AGENDA

Finnie proposed to switch the order of agenda items, moving the planning session before budget discussion. A MOTION to approve the revised agenda was made by Commissioner Shauna Woods. It was seconded by Commissioner Brenda Nienhouse and passed unanimously.

CHAIR'S REPORT

Finnie referenced her report (*packet p. 1*) and asked Commissioners to review and provide feedback on the updated 2012 Board Meeting Schedule and Locations document (*packet p. 2*).

DIRECTOR'S REPORT

Tucker discussed her report (*packet p. 3-7*); she welcomed Cochrane as the new Communications Manager and contact for legislative and advocacy work. Tucker reported that the Governor has agreed WSAC can reinstate the Poet Laureate program. WSAC will work with Humanities Washington to select a poet laureate and implement the program. This paid position includes public outreach.

The five communities currently funded by the Creative Vitality Index (CVI) pilot project convened on November 3 to share findings and experiences. Each community is using the CVI in a different manner and their experiences indicate that the CVI is a good way to use this data. WSAC's ability to convene people has great potential with relatively low investment costs. The entire CVI pilot project will cost less than \$20,000 a year, including a contractor to coordinate the initiative.

The Arts Participation Leadership Initiative (APLI) will hold a free webinar on November 28 featuring Richard Evans, EmcArts, to further discuss increasing adaptive capacity within arts organizations.

Tucker and Fife attended the National Association of State Arts Agencies (NASAA) 2011 Leadership Seminar. Tucker highlighted material from the conference, showing different perspectives and approaches to state agency work. The term "Government Arts Agency" is undergoing tremendous pressure. Celinda Lake (Lake Research Partners), a national pollster, highlighted research findings that show that the public expects the function of government to include setting and accomplishing priorities; people are upset about partisan politics. The arts are not about partisan politics, but about bringing people together and getting things done for the broader community. It will be important for WSAC to demonstrate that the arts are important in healthy communities, enhance education, and bring people together around tough issues.

The National Endowment of the Arts (NEA) has updated their standards with five new standards that WSAC will address in its upcoming reports. The standards include: creation, understanding, engagement, livability, and learning.

ArtPlace is an initiative involving federal agencies such as the Department of Transportation and the Department of Housing and Urban Development, as well as other funders. Tucker suggested WSAC consider its potential to bring together other funders to accomplish important projects to further the arts. Tucker noted that WSAC's CVI is seen as a national model that gathers and uses research data in a credible way.

Fife said he appreciated the opportunity to attend the NASAA meeting, and commented there is value in meeting peers with similar questions and problems. WSAC Commissioners are not alone in making decisions at these levels and many state agencies are in a similar position. He encouraged Commissioners to consider attending the 2012 NASAA conference.

APPROVE CONSENT AGENDA

Finnie asked the Board to approve the Consent Agenda, consisting of the Board Meeting Minutes of August 2, 2011 (*packet pp. 9-20*) and October 4, 2011 (*packet pp. 21-28*). Finnie called for revisions to the minutes; none were forthcoming.

A MOTION to approve the Consent Agenda was made by Commissioner David Brown and seconded by Commissioner Shauna Woods. The Consent Agenda was approved unanimously with no changes.

ART IN PUBLIC PLACES

Finnie asked Sweney to present the artworks proposed for deaccession. Sweney explained that WSAC has a thoughtful process to remove artwork from the State Art Collection to maintain the overall integrity of the collection, when artwork meets the criteria described in *ArtCare: Collections Management Policy for Washington's State Art Collection*. Staff has authority to initiate actions that may lead to deaccession when immediate action is required, without convening a panel. Such actions must be ratified by the Board at the meeting following the decision. Works of art are deaccessioned when review criteria are met, and after extensive research.

Sweney showed slides and outlined the details of the two artworks proposed for deaccession (*packet p. 29-31*). *Sentinel* by Steve Jensen is both damaged and losing its site; the state plans to sell the property. The artist has the option to salvage the piece. The second piece, *Vocology II* by Gloria Crouse, is losing its site and is too fragile to resite at another location. Staff is exploring the possibility of transferring ownership to a museum or other institution that has the expertise to maintain and repair this work.

Conner stated that every public agency with a public art program has a deaccession policy. Other art collections go through this process, and deaccession can be a normal part of the cycle of the piece. Sweney said Gloria's work is from 1978. Kohl-Welles asked for the criteria for longevity in the State Art Collection. Sweney explained WSAC has improved its acquisition process over time; a more deliberate acquisition plan is in place to improve the long-term success and retention of artwork. Currently, WSAC seeks artworks that will last approximately as long as the buildings they are designed for, which is about 30 years.

A MOTION to ratify the decision of the Executive Director to remove two artworks from the State Art Collection was made by Commissioner Jean Mandenberg and seconded by Commissioner Elizabeth Conner. The motion passed unanimously.

ARTS IN EDUCATION

COMMUNITY CONSORTIA AND FIRST STEP GRANTS

Jaret presented panel recommendations for Community Consortia and First Step Grants for FY 2012 (*packet pp. 32-34*). First Step is a one-year grant with small partnerships. Community Consortia are complex, two-year grants with broader partnerships. Both grants connect the arts community with the education community with two key outcomes in common: high quality arts learning programs for K-12 students and teachers, and community based partnerships between educational institutions and the professional arts community.

Applications are reviewed by the panel. Panelists apply the criteria for the grant according to a rating scale, and applications are rated by panelists in advance of the meeting. During the panel, panelists discuss the merits of the proposed program, its alignment with the intent of the grant, the budget and program scale, and whether the scope of the proposed program results in a meaningful arts impact for students and teachers. Panelists may change their scores after group discussion. WSAC seeks a positive return on grants investments. Jaret seeks continuous improvement of the grant panel process year-to-year, based on the feedback and experiences of panelists. The recommendations include various levels of funding for the majority of applicants.

Gutting, the Commissioner panelist, said Jaret established excellent protocols. She was impressed with the quality of panel members, and the diligence with which they read applications and brought their

notes to the meeting. Jaret has strong facilitation skills, and asked pointed questions at the right times to keep panelists focused. Gutting learned about the panel process through her participation, as well as the synergy WSAC creates to develop a community of learners with a common focus and language, which benefits a multitude of organizations in addition to the grant funding.

Takekawa asked for the number of applicants compared to expected participation. Jaret said there were fewer applicants in this cycle than there were two years ago, although the change is not statistically relevant. Jaret suspects the fall application cycle may have affected participation.

Romero asked why Seattle Scenic Studios and Icicle Arts were not funded. Jaret said scoring based on the criteria showed both organizations were missing the mark on a number of key grant components. Their proposals were not in line with what WSAC is seeking to invest in. Jaret said anyone who is not funded is invited to call for information on why their grant was not funded.

Fife asked about the full list of partners in these Consortia. Jaret said providing that information would be complicated because the number of partners vary, and the data is not collected in a way that makes it easy to generate a report that lists partners, but she will consider how that information might be presented in the future. The lead applicant can be from one of three types of groups: a producing arts organization, a local arts agency, or a school or educational service district. There are roughly even numbers of grantees from each of these categories, and depending on the type of lead applicant, their list of key partners can look very different.

Hudgins asked Jaret to explain the points system. The maximum score is 120. Panelists score each of three criteria areas with a maximum of 30 points; Program Plan points were doubled towards the total. Panel scores from all five panelists are averaged to calculate the score shown on the report (*packet p. 34*).

Finnie asked for conflicts of interest; Commissioners Brown, Nienhouse, and Woods recused themselves.

A MOTION to approve the panel recommendations for the Community Consortium and First Step grants was made by Commissioner Rosita Romero and seconded by Commissioner Jane Gutting. There were three recusals and no opposed; the motion passed unanimously.

Jaret introduced Anne Banks, the new Program Supervisor for the Arts at the Office of Superintendent of Public Instruction.

GRANTS TO ORGANIZATIONS

Tsutakawa explained that projects grants were available in three levels to address the needs of arts organizations throughout Washington. Grant categories were changed this year from operating support to project support to support goal-oriented projects with specific accountability. The shorter timeline for this year's grants means the projects will be completed between January and June 2012. The three new levels are:

- Level A – Small Project Support grants for organizations with an annual budget below \$200,000 (*to be presented for ratification at the January 2012 Board meeting*).
- Level B – Midsized Arts Organizations with an annual budget of \$200,000 to \$1 million with a subcategory of local arts agencies (*packet #2 pp. 35-A through 35-E*).
- Level C – Large Arts Institutions with annual budgets of \$1 million and above (*packet pp. 36-39*).

Decisions for these grants use the same steps described by Jaret; the process is concise and professional. Panelists represent various geographic areas of the state and arts disciplines. The panel is conducted according to specific rules for operating panels and a strict conflict of interest policy is in effect, according to Washington Administrative Code.

Cooperative Partnership grants (*packet pp. 40-41*) are for state-wide services to advance WSAC's goals and priorities. Cooperative Partnerships enable WSAC to extend its reach by partnering with organizations that provide services to support artists and arts professionals across the state of Washington. Specific services are outlined in the contract for each grant.

Tsutakawa asked Commissioner panelists for comments. Romero served on the Level C – Large Arts Institution panel; she said it was a clear and concise process with an orientation from Tucker. The group felt the budget range was vast, and it was difficult to understand how the small amount of funding awarded with these grants would make an impact in arts organizations with large budgets as represented by this category.

Takekawa described her experience serving on the Level B – Midsized Arts Organization panel; panelists had a broad range of experiences, geographic representation, and backgrounds. The process was intense because the panel was conducted in one day. Takekawa asked that the title of the project be shown under the grantee organization name to show the type of programs that are being funded. Tsutakawa said this will be done when the list is published on the WSAC website. Some efficiencies were introduced this year to reduce the cost of the panel including reducing travel reimbursement and panel honoraria amounts, requesting that artistic work samples be provided from online sources, and conducting each panel in one day where in previous years, several of the panels took two days.

LEVEL B - MIDSIZED ARTS ORGANIZATIONS GRANTS

Finnie called for conflicts of interest; Commissioners Woods and Takekawa recused themselves.

A MOTION to approve the Project Support Grants Level B – Midsized Arts Organizations panel recommendations for FY 2012 was made by Commissioner David Brown and seconded by Commissioner Jane Gutting. The motion passed unanimously with two recusals and no opposed.

LEVEL C – LARGE ARTS INSTITUTION GRANTS

Finnie called for conflicts of interest; Commissioners Fife, Brown, Nienhouse, Takekawa, Woods, and Romero recused themselves.

A MOTION to approve the Project Support Grants Level C – Large Arts Institutions panel recommendations for FY 2012 was made by Commissioner Zack Hudgins and seconded by Commissioner Brom Wikstrom. The motion passed unanimously with six recusals and no opposed.

Tsutakawa pointed out that a list of qualities that contributed to decisions not to fund organizations is outlined in the packet; more specific feedback is provided to each non-funded organization after the Board approves the panel recommendations.

Brown suggested the third bullet on packet pg 39 be rephrased to read, "Inadequate work sample" without comments on artistic excellence or quality. His concern is that the existing wording comes too close to the judgment and value call on artistic merit that was part of previous litigation. Tucker clarified the wording is about the work sample only, and not the organization or artist.

Kohl-Welles found it surprising that the organizations listed would not have met grant criteria unless there were unusual circumstances, because all these organizations are superior. Tsutakawa said the decisions were not about an organization, but about specific projects outlined in their applications. Kohl-Welles said she hopes staff will hold conversations with the organizations and address the details, especially since some of the non-funded organizations are very large, well established organizations. Wood suggested the listed reasons for rejecting applications could be restated.

Gutting said that when serving on the Arts in Education panel, she was disappointed that some outstanding organizations submitted applications that were poorly put together or that missed an entire section or criteria required on the application. Funding decisions of the panels were based on whether the application met the criteria, rather than the reputation of the organization.

COOPERATIVE PARTNERSHIP GRANTS

Tsutakawa reviewed the panel recommendations (*packet pp. 40-41*) for Cooperative Partnership grants. There are different review criteria for this category as compared to Project Support grants. One application required additional information before consideration, but four other grants are being presented today. The amended application requested from Arts Northwest will be reviewed by the panel in the near future, and a funding recommendation will be presented at the January 2012 Board meeting.

Mandeberg asked the difference in total funding between FY 2010 and FY 2011. Jaret and Tsutakawa said the total FY 2011 grant funding proposed is approximately 15% less. Size criteria were established this year based on the annual budget of the organization; \$35,000 was the maximum amount awarded for a Cooperative Partnership grant this year.

Finnie called for conflicts of interest; Commissioners Brown, Nienhouse, Finnie and Romero recused themselves.

A MOTION to approve the Cooperative Partnerships grant panel recommendations for FY 2012 in the amount of \$84,500 was made by Commissioner Jane Gutting and seconded by Commissioner Andy Fife. The motion passed unanimously with four recusals and no opposed.

PLANNING

Finnie asked Fife for a report from the Planning Work Group (PWG) committee. Fife said PWG has met three times to synthesize work the Board and staff engaged in during the last several months around strategic planning activities and language. A new strategic plan will be adopted in 2012.

PLANNING TIMELINE

The planning timeline (*packet 2 p. 48*) describes milestones to be brought to the Board over the next several months. Fife requested full Board engagement in this process, as Commissioners are the most important constituents.

Fife reflected that the October 4 workshop with Richard Evans provided great content; notes from that process are in the packet. Sweney added that the transcript of the notes provides a synopsis of significant details (*packet 2 p. 49-52*), and asked the Board to read them in-depth and provide feedback to PWG. Fife encouraged the Board to approach PWG committee members at any time during this process, regarding these documents or other questions, concerns or comments. Fife thanked

Commissioners for the work they have accomplished to date, and reinforced the fact that the concepts from each meeting may be revisited in future sessions.

WSAC MISSION AND VISION

Fife and Jaret led the Commission through a short work session on mission statement development. Fife explained WSAC has a mission statement that was developed over a decade ago; it may not reflect WSAC's current mission. It is important to revisit and refresh the mission statement periodically to ensure the language continues to accurately express what an organization does as it evolves over time.

Fife described the difference between a mission and vision statement. A vision statement includes the context, the larger set of parameters, hopes and selling points of the work of an organization. A vision statement may include a shared vision that encourages others to participate; it may be future oriented, and it sets a leadership course. The mission statement is a fine-tuned blueprint; it is discrete, unique and articulated with precision, and includes an active statement of purpose and the methods to achieve that purpose. The mission statement should answer the question of how WSAC is unique in the world, what changes WSAC wants to effect, and the primary strategies to affect those changes.

Commissioners provided input for further consideration by PWG.

BUDGET

FY 2011 BUDGET REPORT - FOURTH QUARTER FINAL REPORT

Tucker reviewed the report (*packet pp. 43-44*), which is for Board information only; no action is required. WSAC finished FY 2011 with a positive balance. Ending balances for NEA and private funds carry forward to FY 2012.

Woods asked Tucker for key points that should be mentioned when speaking with legislators. Tucker advised keeping the focus on higher level details. A central message is that WSAC is funded by the Heritage Center Account, and is no longer funded by state general funds. Other messages should focus on the impacts of WSAC programs, such as the grant results discussed earlier, and the use and impacts of public art dollars in the state, rather than specific budget numbers.

Woods noted that legislators speak in terms of dollars. Tucker suggested explaining the 55% reduction in state funding. WSAC grants range in size from a few hundred to a few thousand dollars, but have a real impact in local communities; Commissioners can add their own talking points based on their experiences regarding the differences grants have made to their communities and organizations. One additional point would be that state funding is required to leverage federal dollars.

Tucker said she does not believe legislators have asked for a detailed analysis of WSAC's budget at the level represented in this report. Hudgins confirmed this is not the budget detail level legislators are used to viewing, and that it is important to remind legislators that WSAC is no longer funded by the state general fund. Woods appreciates that the Board meeting will be held the day before Arts and Heritage Day, and requested receipt of budget numbers, charts, and talking points at least one week ahead of the Board meeting in order to internalize the messages prior to Arts and Heritage Day.

Romero asked for an explanation of why the Arts Participation Leadership Initiative (APLI) appears to have expended only 28 percent of its funds. Tucker said APLI is privately funded by The Wallace Foundation (Wallace). WSAC anticipates regranteeing a major portion of these funds, and is awaiting Wallace's approval of the regrantee guidelines. Because these funds are private, all funds are carried

forward from FY 2011 to FY 2012. Romero asked for an explanation of \$1,500 budgeted for technology tools that was unspent. Tucker said the funds are for improvements planned for the eNews system that will be accomplished in the future. Romero asked for an explanation of local investments; Tucker explained they are initiatives targeted to have impact at the local level for specific communities (*see packet #2 p. 44*).

FY 2012 Budget Report – First Quarter Report

Tucker explained items shaded on the report have been amended since the Board approved the budget in May and are described in detail in the narrative (*packet 2 pp. 46-47*). The revised budget includes additional money for the poet laureate initiative; grant expenditure activity will appear in the next quarterly report, and funds were added to public relations and promotions. The Executive Committee met earlier today to discuss the budget for strategic planning and futuring; this may include Board meeting facilitation, research and assessment, and/or help with community outreach. Some funds may be used for small projects with “radical intent” (a term used by Evans) such as supporting a small start-up project.

Wikstrom asked how private funds are initiated and whether WSAC can advocate for a funding increase. Tucker said most of the private funds in WSAC’s current budget come from a Wallace grant. About ten years ago, WSAC competed for a grant from Wallace. In 2008, Wallace invited WSAC to participate in this current grant.

A MOTION to approve the revised FY 2012 budget was made by Commissioner Brenda Nienhouse and seconded by Commissioner David Brown; it passed unanimously.

ADVOCACY

Finnie spoke on behalf of Carlson, Advocacy Chair. The WSAC Board meeting on January 31, 2012 will be held in Olympia followed by Arts and Heritage Day on February 1. The Advocacy Committee will work with Washington State Arts Alliance (WSAA) on plans for Arts and Heritage Day. Because WSAC is no longer funded by the state general fund, Commissioners are asked to keep a low profile when meeting with legislators. The focus will be on sharing WSAC achievements. Tucker said WSAC still needs to be prepared for the possibility of unexpected legislative proposals during both the Special and Regular sessions. WSAC staff and the advocacy committee will monitor bills and keep the Board informed. Woods suggested that advocacy messaging and other information be received in advance of Arts and Heritage Day, so Commissioners can prepare prior to the Board meeting.

Woods asked about the Cultural Access Fund bill. Brown said a consulting firm is analyzing the effort, with a report due soon. It is generally agreed that the bill may not be timely. Kohl-Welles suggested the proposal could be tied to job creation efforts. Tucker said the report will be shared with the Board at a future meeting.

ANNOUNCEMENTS

The next Board meeting will be January 31, 2012 at the Coach House in Olympia, followed by Arts and Heritage Day on February 1. Finnie adjourned the meeting at 3:50 pm.