

WASHINGTON STATE ARTS COMMISSION – BOARD MEETING MINUTES

JANUARY 31, 2012 / OLYMPIA, WA

COMMISSIONERS PRESENT

Cindy Hill Finnie, Chair
Kent Carlson, First Vice Chair
Andy Fife, Second Vice Chair
David Brown
Elizabeth Conner
John Fraire
Jane Gutting
Jean Mandeberg
Noël Moxley
Brenda Nienhouse
Rosita Romero
Gail Sehlhorst
Beth Takekawa
Brom Wikstrom

STAFF PRESENT

Kris Tucker, Executive Director
Cathy Cochrane, Communications Manager
Janae Huber, Collections Manager
Lisa Jaret, Arts in Education (AIE) Program Manager
Lou MacMillan, Deputy Director
Leslie Pope, Executive Assistant
Mike Sweney, Art in Public Places (AIPP) Program Manager
Willie Smyth, Community Projects Manager
Mayumi Tsutakawa, Grants to Organizations (GO) Program Manager

GUESTS

Claudia Bach, AdvisArts Consulting

COMMISSIONERS ABSENT

Representative Larry Haler
Representative Zack Hudgins
Senator Jeanne Kohl-Welles
Lanie McMullin
Shauna Woods

CALL TO ORDER

Finnie called the meeting to order at 12:15 pm. Introductions were made around the room.

APPROVE AGENDA

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

CHAIR'S REPORT

Finnie referenced her report (*packet p. 1*) and noted the full meeting agenda. Board discussion on the strategic plan is the main focus of this meeting. The Executive Committee, comprised of Commissioners Finnie, Carlson, Fife, Conner, Mandeberg, and Moxley, met prior to the Board meeting to discuss advocacy issues and preparations for this Board meeting.

PLANNING: WSAC GOALS AND OBJECTIVES

Finnie asked Fife to brief the Board on progress made by the Planning Work Group (PWG), which is meeting regularly to move the strategic planning process along.

Fife recently served on a National Endowment for the Arts (NEA) panel to review state partnership agreement proposals. The NEA dedicates 40 percent of its grant budget to state arts agencies and regional arts organizations, including WSAC and the Western States Arts Federation (WESTAF). The NEA convenes a panel each year to review partnership applications from approximately one-third of these organizations. Review criteria center on the quality of the strategic plan, the planning process, and implementation of the plan. Additional criteria focus on the inclusion of underserved communities and the extent of investment in arts education. WSAC's NEA state partnership application is due this fall, which makes this strategic planning process timely.

Fife summarized some trends and factors he noted during the panel review:

- Movement toward the creative economy and industries.
- Integrating arts learning with learning in other subject areas.
- Local or neighborhood partnerships for arts production.
- Awards programs and festivals.
- Local partnerships.
- Support for cultural districts through funding, technical assistance, and policy creation.
- Decentralizing direct grants to artistic and presenting organizations.
- Leadership roles in reaching underserved communities.

Fife noted that state arts agencies are structured in different ways. Many are experiencing significant change, which impacts their ability to implement their strategic plans. Fife was impressed with planning efforts that sought input beyond the constituents who receive grants and funding. Fife called it "breaking the feedback loop": hearing from a broader constituent base to inform fresher, more creative strategic plans, goals and objectives.

Fife said WSAC is on target with its planning timeline. At its last meeting, PWG chose an ecosystem as the conceptual framework for the planning process (*packet p. 6A and handout*). Other ecosystems, such as clean water and its natural environment, can help WSAC see its role in developing and maintaining a healthy cultural ecosystem that includes artists, creative individuals, and organizations.

Nienhouse said after review of WSAC's existing strategic plan and the strategic plans of several other state arts agencies, PWG identified four key elements of a healthy ecosystem:

1. **Learning** – Students and residents of all ages engage in learning through and about the arts, sparking creativity, fueling innovation, and teaching 21st Century skills.
2. **Community** – Arts and culture are evident in the vitality, identity, design and economy of every community.
3. **Equity** – All people in all parts of the state have access to cultural opportunities, and resources are distributed equitably.
4. **Industry** – Art-making and creative industries provide jobs and strengthen economies, and result in diverse, relevant, and well-valued creative cultural products and experiences.

Bach was introduced to facilitate Board discussion and asked Commissioners for their initial comments on the four proposed elements.

- Fraire questioned the use of the term “equity,” which he sees as based on race and ethnicity. He proposed the term “fairness” to acknowledge we do not all come from the same place, but seek to provide a fair access to cultural opportunities and fair distribution of resources.
- Brown suggested the term “access.”
- Takekawa affirmed the ecosystem approach and suggested adding artists and creators, and policy and advocacy.
- Mandeberg suggested adding stewardship as an element.
- Romero commented on the intrinsic value of art.
- Conner differentiated between “work” and “industry,” noting that a person’s “work” may not include monetary exchange.

Bach asked Commissioners to look at the four elements and consider which elements might provide WSAC with the greatest opportunity to make an impact in the next five years.

- Brown said there are not enough resources available to make a noticeable impact right now. He suggested focusing resources on support of individual artists, the creation of art, and activities and support of the careers of artists.
- Romero suggested connecting the elements to increase the number of professional artists in Washington.
- Sehlhorst noted that the elements are interrelated. Learning can include learning about the arts as an adult, and industry is the work that supports learning about the arts.
- Gutting said large scale change comes from strategic thinking; she suggested focusing on community.
- Carlson said WSAC can make the most impact through policy and advocacy, and by informing legislators, the public, and others of the importance of the arts.
- Mandeberg said WSAC resources include people who can help achieve our goals.

DISCUSSION GROUPS: ELEMENTS OF A HEALTHY CULTURAL ECOSYSTEM

Commissioners and staff worked in small groups to address the four elements.

GROUP RECAP

Bach asked a member of each group to share ideas from their discussion with the entire Board.

Fife’s group first discussed the industry element. Every industry has products, producers, and a supply chain. Suggestions included creating better incentives such as through matching funds; tax policy; assisting in marketing; certifying products or services, such as the Teaching Artist Roster; mentoring, training, and professional development for producers. Artist Trust and other organizations play a role.

This group also discussed the learning element. Educators and education system professionals need training and awareness of the value of the arts in education. WSAC can work with existing groups and efforts.

Nienhouse's group first discussed equity and access. Commissioners represent various parts of the state and constituents, and might serve as ambassadors or to pull together constituent input. Better communication is needed.

This group also discussed the industry element. Advocacy includes informing people about arts events and issues, and how the arts have a positive impact. Production of art impacts communities and economies. WSAC should support people who make creative industries successful.

Conner's group focused first on learning. Discussion included advocacy for arts and education at the state and local levels, and lifelong learning. Potential local partners include groups within and outside traditional educational institutions.

This group also discussed the community element. Successful community-based models could be identified, promoted and replicated. Potential partners include chambers of commerce, schools, and the Main Street Program.

Carlson's group first discussed the community element and the importance of leadership. Small towns might be similar in many ways but differ greatly in their support for the arts. To better understand components of a healthy arts ecosystem, WSAC might seek input and ideas from arts groups and civic leaders, including how arts fit into the plan of a city or local arts council. Commissioners might look for indications of a healthy arts ecosystem in a town or county. Projects that use art to jumpstart revitalization could also connect with the access element.

Takekawa said small grants to organizations around the state might not be working as well as would focusing resources on a few specific areas, such as a community with pre-existing, extensive arts involvement, and a community where there is not much arts involvement.

Conner commented that when humans try to control nature the efforts are often not as effective or do not yield the intended results. Bach said an ecological model indicates that wherever an activity is introduced, there will be an impact on the entire system. Impact requires planning when and where to have influence.

Bach identified some common themes:

- Communication and sharing knowledge increases impact.
- Partnerships outside the arts sector can increase WSAC influence and connectivity.
- WSAC could focus on the macro or micro level.

Fife said this input will inform our understanding of the cultural ecology model. It is important to choose the right focus and location, along with the right components to be successful. Romero said the Board needs to consider how to best use the funding we have; this will include making some tough decisions. Brown said WSAC's lack of funds requires setting priorities. Advocacy and policy are necessary to increase funding. Carlson said WSAC is the main voice for the arts. Increasing WSAC's budget is important, but the key issue is making sure WSAC continues to exist to speak on behalf of the cultural ecosystem of the state.

Finnie thanked Bach. She explained that PWG will distill today's discussion to shape potential goals for review at the March 13 Board meeting, as well as the mission and vision.

DIRECTOR'S REPORT

Tucker reviewed her report (*packet p. 2-6*). Brown and Tucker participated in a WESTAF advocacy meeting in Washington DC to meet with congressional representatives and develop expertise in federal-level advocacy for the western region. One briefing featured advocates for the National Science Foundation, which uses similar advocacy points as those for the arts, but science receives billions, not millions, in federal funding.

The Arts in Education First Step grant application will launch online for the first time, enabling applicants to submit both narrative and work sample materials online, and provide a tool to better document the results of WSAC investments.

Tucker reviewed the WSAC Operating Funds chart (*packet p. 5*), which shows changes to funding sources from FY 2009 to FY 2012.

Tucker described several research projects currently being conducted by staff to inform the strategic planning process.

- **WSAC grants across Washington.** NASAA is helping WSAC analyze grants data per county and per capita for various years to see how WSAC grant making has changed over time, and examine statewide distribution of grants. The data will be presented to the Board in March.
- **Community foundations.** WSAC is contracting with Philanthropy Northwest to assess the potential of partnering with some of the state's 26 community foundations, such as for regranting WSAC funds, connecting the arts with local issues, or training.
- **State Art Collection.** Contractors are working to assess the condition of the entire collection, and identify collection care options.
- **Federal funding.** A consultant is advising on the potential to bring more federal dollars for arts and culture into Washington State from the NEA, as well as from the US Departments of Agriculture, Commerce, the Institute of Museum and Library Services, or other federal agencies. Commissioners suggested the National Science Foundation and the Department of Transportation.

Wikstrom asked for an update on The Wallace Foundation project. Tucker said the Arts Participation Leadership Initiative is likely to continue through the first half of calendar year 2013.

FY 2012 SECOND QUARTER REPORT

This report is provided for information only and no action is required (*packet #2 pp. 5A-B*).

APPROVE CONSENT AGENDA

Finnie asked the Board to approve the Consent Agenda, consisting of the Grants to Organizations: Project Support grants – Level A – Small Arts Organizations – FY 2012 (*packet pp. 7-12*) and the Board meeting minutes of November 3, 2011 (*packet pp. 13-20*). Finnie called for revisions to the minutes; none were forthcoming. Finnie called for conflicts of interest. Commissioner Fife recused himself due to multiple affiliations with applicants for the Project Support grants.

A MOTION to approve the Consent Agenda was made by Commissioner Jane Gutting and seconded by Commissioner Rosita Romero. The Consent Agenda was approved unanimously with one recusal and no changes to the meeting minutes.

ACTION ITEMS

COOPERATIVE PARTNERSHIPS

Tsutakawa presented the Cooperative Partnership grant recommendation (*packet pp. 21-22*) for Arts Northwest. They had been asked to adjust the timing of their grant to better fit the grant cycle.

A MOTION to approve the FY 2012 Cooperative Partnership grant for Arts Northwest in the amount of \$10,500 was made by Commissioner Jean Mandenberg and seconded by Commissioner David Brown. There were no conflicts of interest. The motion passed unanimously with no recusals and no opposed.

FELLOWSHIP GRANTS

Smyth introduced the Folk Arts Fellowship grants (*packet pp. 23-24*), which provide life-time achievement recognition to individual folk artists similar to the NEA National Heritage Fellowships.

A MOTION to approve the FY 2012 Fellowship grant funding panel recommendations was made by Commissioner Rosita Romero and seconded by Commissioner Brenda Nienhouse. There were no recusals and no opposed; the motion passed unanimously.

POET LAUREATE

Tucker announced that the Governor has supported the selection of a State Poet Laureate (*handout*). The selection process is established in statute and in the Washington Administrative Code. The panel recommendation is to appoint Kathleen Flenniken for a two-year term beginning February 2012. The program contract will be managed by Humanities Washington, and will be supported by federal and private funds. No state general funds will be used at the request of the Governor. Eleven applicants were reviewed. Gutting served on the selection committee, and commented on Flenniken's qualifications.

Brown asked what concerned the Governor about using state general funds. Tucker said in 2009 the Governor suspended the program when many other programs were facing cuts. Tucker said the state poet laureate position promotes literacy, provides a job at a low salary, and does not use state general funds. Nienhouse asked whether Humanities Washington received state funds. Tucker stated most of their funding comes from the National Endowment for the Humanities and the private sector; Humanities Washington does not receive state funds.

Wikstrom asked if WSAC had evaluated the effectiveness of Sam Green, the first poet laureate. Tucker said Green exceeded expectations in every way, and WSAC has received very positive responses to his work. Romero said Green continues to receive and fulfill requests to teach poetry to various groups. Tucker added Green is still very active as a poet within the state, and recently wrote a poem to honor Fidelma McGinn, former Artist Trust Executive Director.

A MOTION to appoint Kathleen Flenniken as Washington State Poet Laureate for a two-year term beginning February 2012 was made by Commissioner Noël Moxley and seconded by Commissioner Romero. There were no recusals and no opposed; the motion passed unanimously.

Humanities Washington will announce the selection at their Board meeting and make a public announcement on February 6. Flenniken can be seen on You-Tube and may attend a future WSAC Board meeting.

ART IN PUBLIC PLACES

PUBLIC ARTIST ROSTER UPDATE

Sweney explained to Commissioners that the Public Artist Roster (*packet p. 26*) will be updated according to the process described in the Washington Administrative Code. The roster is a juried list of visual artists available for commission of public artworks for the Art in Public Places (AIPP) program. The current roster size is unmanageably large, and includes artists who no longer make art and those WSAC staff have been unable to locate or contact. The current roster is comprised of artists who were selected based on criteria that have been ruled invalid. At the March Board meeting, the Commission will be asked to approve elimination of the current roster. This will enable staff to proceed with its scheduled roster competition, creating a new roster of artists that will be brought to the Board for approval in August. New components of the roster will include the introduction of a three-year term limit, a three-year application cycle, and updated criteria.

K-12 POOLING UPDATE

Sweney gave Commissioners an update on the K-12 pooling plan (*packet p. 25*). All artwork allocations generated through new construction in K-12 schools are now pooled. Interested and qualified districts will apply to WSAC for consideration in receiving full funding for site responsive artwork in their district. This change will increase statewide reach and impact, and create more realistic budgets for more durable work. Artwork budgets will begin at \$35,000. The Board will receive panel recommendations at the March Board meeting for the first pooling application process. Future application cycles will take place every two years. These AIPP projects will be required to use artists from the roster.

Mandeberg commented that these changes are useful, healthy changes, and asked whether the newly proposed three-year roster cycle will allow enough time for artists to complete lengthy projects. Sweney said artists are allowed to complete existing projects regardless of roster changes. The new process allows artists to update their application and portfolio at any time, especially during competition cycles, and makes the process of reapplication easier.

Sweney explained that the roster allows local art selection committees to pick from a vetted list of artists. Currently the roster is open to artists of other states; 85 percent of artists on the current roster are from the Pacific Northwest.

Gutting said during her work with Educational Service Districts she has heard many positive comments about WSAC staff. Moxley said her participation in the art selection process for an acquisition in Yakima has been a very involved and wonderful educational experience.

DEACCESSION OF ARTWORK

Huber presented the deaccession panel recommendations (*packet pp. 27-39*) to remove artworks from the State Art Collection. The deaccession process follows *ArtCare: Collections Management Policy for Washington's State Art Collection*, as approved by the Board in 2011. When staff have information that artwork(s) may meet one or more of seven deaccession criteria, they may initiate a search to find missing artwork, evaluate or hire a conservator to evaluate a damaged artwork, consider the feasibility of repair with a conservator and/or the artist, and/or weigh priorities for conservation against deaccession criteria. A panel is convened to review staff recommendations; the panel recommendation then comes before the Board. The panel met on December 22, 2011 and reviewed 108 artworks, of which 106 were recommended for deaccession.

Huber explained that the deaccession process is careful and thorough, and is a normal, healthy part of the care of the State Art Collection. The collection is nearly 40 years old and many artworks have been on display for decades. Changes to current and future acquisition processes may increase the life of the artwork. One-third of the collection is inventoried each year. A consultant was hired last year to aggressively pursue artworks missing for a long time, and found many artworks that required deaccession consideration.

Nienhouse asked whether there are times when schools do not want to lose their artwork to deaccession. Huber said usually when an artwork reaches the condition where it requires deaccession the schools are ready to let it go, but conservation is the top priority. Recently an outdoor cedar artwork underwent extensive conservation to preserve the piece because the school is particularly dedicated to its continued display.

Wikstrom asked whether pieces in the State Art Collection are tagged so they can be located, if lost or stolen. Huber said that approach is simply not feasible with more than 3,000 small portable pieces in the collection. Many pieces acquired prior to 2004 were small in size and budget, and can be easily misplaced. There was no plan in the early days of artwork acquisition to label acquired artworks as state property.

Moxley asked what happens to pieces that are approved for deaccession. Huber explained that artists are asked if they want the piece returned. If not, the pieces are destroyed. Fife asked if the agency carries insurance and Huber explained that WSAC, like all state agencies, is self-insured. It is not feasible to insure the State Art Collection because the pieces reside in public places, and the cost to insure pieces under such circumstances would be exceedingly expensive. Moxley asked that Commissioners be informed of installations in the central Washington area. Sweney noted artwork dedications are public events and Commissioners are always welcome.

A MOTION to approve the panel recommendations for the proposed deaccession of artworks from the State Art Collection was made by Commissioner Andy Fife and seconded by Commissioner Kent Carlson. The motion passed unanimously.

Romero asked what happens when artworks previously designated as lost are found after they have been deaccessioned; Huber said if the artworks are in good condition, they are reacquired into the State Art Collection.

Sehlhorst served on the panel and commented on staff research on the artworks recommended for deaccession, noting that the approach was very thorough, thoughtful, and sensitive to the artist and others involved.

ADVOCACY

ARTS & HERITAGE DAY PREVIEW

Carlson reviewed plans for Arts & Heritage Day (*handouts*) and outlined four major messages:

1. Thank legislators for the meeting and their long-term support of the arts and WSAC.
2. Since 2010, the WSAC budget has been reduced 55 percent. We hope that the Heritage Center Account funds remain secure.
3. The Art in Public Places program has projects all over the state. Remind legislators that artists are small business people that hire other small business people and this process means jobs.
4. WSAC needs a match of funds from the state to obtain and retain NEA funding.

Commissioners can ask legislators to keep them informed of any plans that would affect Heritage Center Account funding. Commissioners can also ask legislators how WSAC can strengthen support for arts and culture in the state.

Arts & Heritage Day is organized by the Washington State Arts Alliance (WSAA) and the Washington Museum Association. Commissioners are invited to attend the Heritage Caucus in the Cherberg building. Tucker said meetings have also been scheduled with some constituents. She reminded the Board to use recap forms for each meeting, particularly stories about jobs, how WSAC has made a difference, and any potential actions of legislators.

UPDATE: 2012 LEGISLATIVE SESSION

Carlson reviewed the bills listed (*handout*). Tucker said WSAC does not take a position about legislation unless it is about WSAC issues or funding. WSAA does take positions on some of these bills and asked Brown to provide insight.

Brown explained that bills related to cultural access funds are not on WSAA's list at this time, as the steering committee is realigning its strategy and is not seeking to pass this legislation this session. WSAA supports a bill that proposes to expand Building for the Arts grants.

Three bills have been introduced that could impact the Arts in Public Places program, one of which would limit the AIPP roster to Washington artists only. Tucker provided talking points regarding the limit on the roster to Washington artists only: a potential reciprocity by other states; out-of-state artists improve program quality; and a broad roster expands options for art selection committees.

Tucker asked Commissioners to keep their messages simple and direct, providing legislators with clear explanations framed in a way that makes sense and upon which they can take action.

ANNOUNCEMENTS

The next Board meeting will be March 13, 2012 in Tacoma. Finnie adjourned the meeting at 4:55 pm.

WASHINGTON STATE ARTS COMMISSION – BOARD MEETING MINUTES

MARCH 13, 2012 / TACOMA, WA

COMMISSIONERS PRESENT

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Andy Fife, Second Vice Chair
David Brown
Elizabeth Conner
Jane Gutting
Senator Jeanne Kohl-Welles
Noël Moxley
Brenda Nienhouse
Rosita Romero
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Lou MacMillan, Deputy Director
Leslie Pope, Executive Assistant
Mike Sweney, Art in Public Places (AIPP) Program Manager
Mayumi Tsutakawa, Grants to Organizations (GO) Program Manager

GUESTS

Kathleen Flenniken, Washington State Poet Laureate
Patty Tobiason, Deputy Director of Operations,
Washington State Historical Society

COMMISSIONERS ABSENT

Cindy Hill Finnie, Chair
John Fraire
Representative Larry Haler
Representative Zack Hudgins
Jean Mandeberg
Lanie McMullin
Beth Takekawa

WELCOME

Tucker introduced Tobiason, who welcomed the Board. Tobiason said that the current museum building was built in 1996 and designed by internationally renowned architect Charles Moore; she described exhibits on view including *Hope in Hard Times*.

POET LAUREATE

Tucker introduced Washington State Poet Laureate Flenniken, who thanked WSAC for establishing the poet laureate program.

Flenniken described her discovery of poetry when taking a night course at the Experimental College of the University of Washington. She said that as poet laureate, she will conduct poetry workshops for third, fourth, and fifth graders, particularly in remote schools without easy access to arts funding. She also will bring poetry readings to all 39 counties in Washington state. Flenniken shared her poetry blog, featuring a number of Washington poets. She read one poem from her first book, *Famous*, and another poem from her new book *Plume*.

Gutting served on the Poet Laureate selection panel and commented that she was impressed by the quality of poets that applied for the position; she congratulated Flenniken. Introductions were made around the room.

CALL TO ORDER

Executive Committee member Conner called the meeting to order at 9:34 am, stating that Chair Finnie is unable to attend this Board meeting, and First Vice Chair Carlson and Second Vice Chair Fife are en route.

APPROVE AGENDA

Conner asked for a MOTION to approve the agenda; the motion was made by Commissioner Shauna Woods, seconded by Commissioner Brenda Nienhouse and passed unanimously.

DIRECTOR'S REPORT

Tucker discussed her report (*packet p. 3-12*). The Regular Session of the 2012 Legislature finished at midnight on March 8. The Governor called a 30-day special session to begin March 12.

Tucker said several bills were introduced to change or suspend the Art in Public Places (AIPP) program; none received a hearing. SB 6597 proposed by Senator Keiser received significant press; the senator wants to support the arts, but her bill was problematic. Tucker reported that the Legislature is now focusing on the budgets, and WSAC will be watching the Heritage Center Account. Staff and Board will need to work together to prepare for the 2013 legislative session, when there will be a new governor and many new legislators to negotiate the budget for the 2013-2015 biennium. Tucker asked Senator Kohl-Welles for her comments. Kohl-Welles said she has not heard of any proposals to tap the Heritage Center Account.

Tucker reported that Poetry Out Loud Washington state finals were held at the Rialto Theater last weekend and the winner of the competition is Langston Ward from Mead High School, Spokane. Jaret commented that the competition was strong, with five finalists from across the state. Gutting served as a judge and said the event was well organized and ran smoothly.

The Governors Arts & Heritage Awards will be presented later in 2012 at a time when the Governor is available. Commissioners will be invited to submit nominations.

WSAC supported five pilot projects in 2011 to use the Creative Vitality Index, a tool developed in partnership with the Western States Arts Federation (WESTAF). The CVI provides useful and credible reports on how the arts contribute to a creative economy. Applications for the next pilot project opportunity will soon be available.

In this final year of the Arts Participation Leadership Initiative (APLI), a four-year initiative funded by The Wallace Foundation, WSAC will provide one-time innovation grants to organizations in Pierce and King County. Projects will be documented as case studies.

Five members of the Board will complete their terms after the May meeting: Romero, Woods, Carlson, McMullin and Mandeberg. Three additional positions are currently vacant. Tucker is working with the Governor's Office to fill these appointments.

CHAIR'S REPORT

First Vice Chair Carlson arrived to officiate the meeting. He reviewed the Chair's Report as presented by Finnie (*packet p. 1*). The Executive Committee discussed the fact that Congressman Norm Dicks is retiring at the end of the year, and suggested sending a letter to Congressman Dicks thanking him for his championship of the arts and his leadership in obtaining and preserving arts appropriations. The Board agreed and asked staff to proceed.

APPROVE CONSENT AGENDA

Carlson asked the Board to approve the Consent Agenda, consisting of the Board meeting minutes of January 31, 2012 (*packet pp.13-21*). Carlson 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 recusals and no changes to the meeting minutes.

ART IN PUBLIC PLACES

K-12 POOLING

Sweney provided an update on the K-12 pooling. All artwork allocations generated through new construction in state public schools (K-12) are now combined into one statewide pool. Eligible districts were invited to apply for a fully-funded, site responsive artwork. Sweney discussed selection criteria as outlined in the packet (*packet p. 23*). The panel recommends funding for all 15 applications from 11 districts in 10 counties, representing significant statewide reach (*packet p. 24*). Funding for each project will range from \$35,000 to \$70,000. This is the first set of panel recommendations under the new pooling process. Moxley served on the panel and commented that the process was well conducted; every school had a plan and it is a pleasure to fund every applicant.

Brown asked if this funding recommendation fully depletes the pool. Sweney said funds have accumulated over a period of time, and approximately 75% of the pool will be expended by the panel recommendation. Conner asked Sweney to explain how funding decisions were reached. Sweney said each panelist was given a scoring matrix based on established criteria; after panel discussion, scores were given and the results determined funded projects. Moxley said this scoring system worked very well.

Sweney said the selection committees for each funded project are identified in the application; funded schools will be informed at the beginning of April, and most projects will begin in the fall.

A MOTION to approve the K-12 pooling panel recommendation to fund 15 schools for a total of \$782,380 was made by Commissioner Elizabeth Conner and seconded by Commissioner Rosita Romero. The motion was approved unanimously with no recusals and no abstentions.

PUBLIC ARTIST ROSTER UPDATE

Sweney explained that the recently revised Washington Administrative Code (WAC) establishes the process for updating the Public Artist Roster (*packet p. 25*). The roster is a list of visual artists eligible for commissions of public artworks through the AIPP program.

The proposal in front of the Board will eliminate the current Public Artist Roster, effective July 1, 2012. This is the first phase of the process established in the WAC. The second phase is to initiate a

call for applications to the new 2012 Public Artist Roster; these applications will be reviewed by a panel, whose recommendations will be presented to the Board at its August meeting.

Sweney explained that the roster has grown to an unmanageable size and includes artists with no public art experience, whose practices have changed, for whom we have no current contact information, or are deceased. WAC 30-12-016 states that, “*staff may eliminate a roster due to changes in priorities, program needs, or resources, subject to the review and approval of the board.*” If the Board approves roster elimination, staff will notify rostered artists by mail that the current roster has been eliminated, and inform the artists that applications for the new roster will be available in May.

Sweney said no new projects requiring artist selection are beginning this late in the school year. Once under contract, an artist can fulfill their obligation, even if the existing roster is eliminated, so there is no impact on current projects. Sweney confirmed that the requirement that Art Selection Committees chose artists from the Public Art Roster will remain in effect, with rare exceptions. Once established, the new roster will remain in effect for three years. Artists throughout North America are eligible to apply; there is no limit to the number of artists that can be included on the roster.

Carlson asked for conflicts of interest; Conner recused herself as she is listed on the existing roster.

A MOTION to eliminate the current Public Artists Roster was made by Commissioner Andy Fife and seconded by Commissioner Shauna Woods. The motion was approved with one recusal and no abstentions.

DEACCESSION OF ARTWORK

Huber reviewed the proposal to ratify the Executive Director’s decision to deaccession artwork (*packet pp.26-28*). Deaccession is the process to remove artwork from the State Art Collection, as described in the WACs and *ArtCare: Collections Management Policy for Washington’s State Art Collection* (approved by the Board in 2011).

Huber explained that due to the recently passed Initiative 1183, the Washington State Liquor Control Board is closing and selling its Seattle distribution center. The center will be put up for sale this month. The public lobby of the distribution center is home to a State Art Collection work by Paul Marioni and Ann Troutner entitled *River of Glass*, which is integrated into the building and cannot be removed. Huber is working with both artists regarding disposition of the artwork. The floor is likely to remain intact and pass on to the building’s buyer; the artists are making a decision about whether to remove the desk.

Kohl-Welles noted that the Initiative is currently facing two court challenges and could be reversed, although the Liquor Control Board must proceed with its closure process. Carlson suggested making ratification of the Executive Director’s decision conditional upon sale of the building. Brown asked whether one-half percent of the funds realized from the sale of the building could be returned to the public art program. Sweney said there is no precedent for doing so. Huber said most AIPP contracts specify that fifteen percent of any sale of artwork must be returned to the original artist; in this case, the artwork is unlikely to contribute to the building’s sale cost.

A MOTION was made by Commissioner Shauna Woods to ratify the Executive Director’s decision to deaccession this artwork from the State Art Collection, contingent on the outcome of the litigation; the motion was seconded by Commissioner Kohl-Welles. The motion passed unanimously.

WSAC GRANTMAKING AND THE CREATIVE VITALITY INDEX

Tucker explained that the CVI is a project conducted with WESTAF every year that examines how the arts contribute to the economy in Washington. This report is comprised of solid data including labor statistics and tax filings. According to CVI findings in 2010, Washington's non-profit arts organizations generated more than \$375 million in revenue; more than 1,100 arts-related organizations were active in the state; and participation in Washington's performing arts exceeded the national average by six percent. The CVI indicates that in 2010 there were 110,000 creative sector jobs in our state, up from 100,000 just two years ago. See WSAC's website for the full CVI report.

WSAC recently asked NASAA to provide a statistical profile of WSAC grant investments.¹ Their report includes information and trends for total grant activity and per capita grant dollars for each county in Washington for fiscal years 1998, 2003, 2009, 2010, and 2011. Changes to grant applications and two-year grant cycles skew the numbers somewhat: for instance, WSAC received 329 applications in 2010 when all grant categories were open, as compared with 249 grant applications in 2011, the second year of a two-year cycle. In two years, WSAC's grants budget was reduced by half: from more than \$1.9 million in FY 2009 to \$900,000 in FY 2011; even so, WSAC provided grants in 26 counties and 63 cities statewide in FY 2011.

In FY 2011 Ferry, Jefferson, and San Juan counties received the most grant money per capita; these are counties with fairly small populations, and each county has at least one strong arts organization that applies well for WSAC programs. Other observations:

- The smallest grant in FY 1998 was \$88, most likely for professional development assistance for artists to attend training to assist with their business or arts pursuits. That grant is no longer offered.
- The smallest grant in FY 2011 was \$500, also likely for professional development.
- In FY 1998 and FY 2003, the largest grant was \$101,000 for Centrum. At one time, WSAC had received pass-through funding for Centrum; WSAC retained that commitment for several years. Centrum now applies through a competitive process.
- Color-coded maps show some counties did not receive grants during the years analyzed.
- FY 2011 maps show that WSAC grants per capita are smaller in all parts of the state. WSAC is reaching approximately as many counties as in other years, but less per capita.

Woods asked about counties that have not received WSAC grant funding. Tucker explained that few if any applications have been received from organizations in these counties.

Tucker said a recent report from NASAA calculates that the per capita funding in Washington State is approximately \$0.16 from legislative appropriations, which ranks Washington at 40 out of 50 states. Fife noted that a strong partner makes such a huge difference on the impact WSAC can make within a county. By providing technical assistance, leadership training, and grant allocations, WSAC can change arts participation. Tucker said these maps do not show public art installations or work done by the poet laureate; this map shows only the impact of grants. Tucker is exploring the potential of partnering with community foundations in some areas of the state that have received little grant funding from WSAC.

¹ This report is available at www.arts.wa.gov; Report from National Association of State Arts Agencies: WSAC grantmaking, 1998 to 2011.

STRATEGIC PLANNING

Fife asked Tucker to review the planning timeline. Tucker noted the work of the Planning Work Group (PWG). Staff are completing research and analysis related to the State Art Collection, federal funding for the arts in Washington state, and community foundations.

The strategic plan will be brought to the Board for approval at the May 8 meeting. Today the Board will review the draft plan and discuss how to get input from constituents. Fife commented that when he served on a panel for the National Endowment for the Arts (NEA) a few months ago, he noted that the strongest State Partnership applications were from state arts agencies that actively reached out beyond the arts community to get feedback from a diverse set of constituents. Fife reminded the Board that WSAC will use the new strategic plan adopted in May in its application to the NEA this fall.

Fife reviewed the draft mission, vision, and goals statements (*handout*). Fife asked who should be approached for feedback on WSAC's plan, including those beyond arts organizations and individuals in the arts community.

- Brown suggested determining the most important impacts WSAC should pursue, and focus on obtaining input on those impacts from people outside WSAC's normal feedback loop.
- Woods suggested that the word "catalyst" would distinguish WSAC's role.
- Romero suggested "humanizing" the statements, referencing artists, and being part of a community.
- Woods suggested approaching small businesses and corporations for feedback, to grow their understanding of WSAC's work and the importance of the arts in the community. Chambers of commerce and Rotary Clubs might also be contacted.
- Wikstrom suggested contacting historic groups in smaller communities.
- Gutting said that the role of the arts is impacted by different groups in different communities, and suggested contacting one or a few local leaders.
- Carlson suggested contacting leaders in the technology field through the Technology Alliance, which, like WSAC, is focused on K-12 and higher education.
- Wikstrom noted that churches are committed to the community and have music programs. He said there are fewer opportunities for artists with disabilities since the Washington chapter of Very Special Arts (VSA) closed; he has contacts that might help WSAC explore where artists with disabilities are going now for support.
- Brown said WSAC should talk with arts community leaders.
- Conner and Romero noted the importance of talking with individual artists.

Fife said WSAC Board and staff are sharing information informally on an ongoing basis, and more can be done to increase the visibility of WSAC. Sehlhorst commented that the draft plan includes insider information that may not be understood by the average person; she suggested thinking about how best to present this information in a way that can be heard by these constituents. Fife suggested WSAC contextualize the strategic plan language to create a framework that is understood by our constituents.

Carlson said that in the last year he has heard two themes in his conversations about WSAC: more funding is needed for WSAC grants, and concerns about keeping WSAC alive. He has not heard people talk about what WSAC can do for the state, although he thinks that conversation needs to be pursued. Brown added he has heard concerns about whether WSAC is relevant to constituents' goals and projects.

Woods added the WSAC Board could be more actively engaged in advocacy, and mentioned the Cultural Access Fund proposal. Fife said if this state-wide legislation passed, it could generate significant local funding for the arts; there may be a role for WSAC in this process. Brown said arts organizations currently value WSAC for grants; due to budget cuts and reduced grants funding, WSAC might need to shift that focus to services that have a less tangible value, such as advocacy, partnerships, and leadership in and for the arts.

Tucker said staff will develop an approach for gather constituent input, and Commissioners will be asked to assist and participate. The WSAC website, Facebook, and/or Twitter will be used.

ANNOUNCEMENTS

The next Board meeting will be a full-day meeting on May 8, 2012 at the Schack Art Center in Everett. Carlson adjourned the meeting at 12:07 pm.

**WASHINGTON STATE ARTS COMMISSION – BOARD MEETING MINUTES
MAY 8, 2012 / EVERETT, WA**

COMMISSIONERS PRESENT

Mark Anderson
David Brown
Kent Carlson, First Vice Chair
Elizabeth Conner
Andy Fife, Second Vice Chair
Cindy Finnie, Chair
John Fraire
Jane Gutting
Senator Jeanne Kohl-Welles
Jean Mandeberg
Noël Moxley
Rosita Romero
Brom Wikstrom

COMMISSIONERS ABSENT

Representative Larry Haler
Representative Zack Hudgins
Lanie McMullin
Brenda Nienhouse
Gail Sehlhorst
Beth Takekawa
Shauna Woods

STAFF PRESENT

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

GUESTS

Carol Thomas, Cultural Arts Manager, City of Everett
Judy Tuohy, Schack Art Center

CALL TO ORDER

Chair Finnie called the meeting to order at 10 am. Introductions were made around the room. Finnie introduced new Commissioner Anderson. Guests Thomas and Tuohy welcomed the Board. The Schack Art Center celebrated its first year anniversary last weekend with 550 guests engaging in hands-on arts activities and demonstrations. Thomas said the City of Everett and its Mayor are supportive of the arts, and believe when times are tough and the economy is down, it is important to continue the commitment to arts funding. Everett supports many arts-related programs including a 1% for the arts program for public art, and annual public events focused around the arts. Main Street was designed to allow easy closure for festivals, concerts, and other arts and community focused activities.

APPROVE AGENDA

Finnie asked for a motion to approve the revised agenda (*packet #2*); an amendment was made to move the strategic plan conversation to 1:15 pm from 2:35 pm. A MOTION was made by Commissioner Kent Carlson, seconded by Commissioner Jean Mandeberg, and passed unanimously.

CHAIR'S REPORT

Finnie discussed her Chair's Report (*packet p.1*). The Executive Committee meets monthly by phone. The April 19 meeting focused on the strategic plan and the upcoming Board membership changes; five Board members will complete their terms today. As approved by the Board, a recognition letter was sent to Congressman Norm Dicks who is retiring. He has been a long-time champion of the arts and a National Endowment for the Arts supporter.

DIRECTOR'S REPORT

Tucker discussed her report (*packet p. 2-4*). The August 7 Board meeting will be held at the Wing Luke Museum of the Asian Pacific American Experience in Seattle; a flyer showing upcoming exhibits was distributed prior to the meeting. At today's meeting, the Board will be asked to approve the 2012-2016 strategic plan, which includes a new mission and goals. Tucker acknowledged the hard work of the Planning Work Group (PWG) including Commissioners Finnie, Fife, Nienhouse, Conner, and WSAC staff Tucker, Jaret, and Sweney.

The 2012 Legislature completed its regular session and two special sessions. WSAC funding in the Heritage Center Account (HCA) was maintained for the remainder of this biennium, but the HCA balance has been tapped for other efforts. Currently, the HCA supports WSAC and the Washington State Historical Society, Department of Archaeology and Historic Preservation, Northwest Museum of Arts & Culture, and the state library and state archives. This creates more pressure on WSAC for the 2013 legislative session; WSAC will need to prepare well and explore options to sustain funding in the next biennium. Tucker plans to meet with key legislators this summer. The November Board meeting will include the advocacy strategy for the 2013 legislative session.

During the last four years, The Wallace Foundation has provided funding for the Arts Participation Leadership Initiative (APLI). This project will be completed in 2013. The next forum is scheduled for June 28 at McCaw Hall. Special guest speakers Tom Kaiden of the Greater Philadelphia Cultural Alliance and Janelle McCoy of the Mendelssohn Club of Philadelphia will speak on *Research into Action*. They will tell the story of engaging new audiences in Philadelphia, one of The Wallace Foundation's focus cities for its multiyear project to increase arts participation.

Tucker mentioned two of WSAC's teaching artist initiatives: applications are being accepted for the WSAC Roster of Teaching Artists. Also, the Teaching Artists Training (TAT) lab just wrapped up a successful pilot year and has received a second year of funding from the National Endowment for the Arts (NEA).

Tucker discussed the potential of working with community foundations to strengthen arts leadership and connect with local arts organizations. WSAC is conducting a small research grant to consider this partnership possibility. Tucker will bring a proposal to the Board in August to further this effort. WSAC has hired a consultant to analyze guidelines from several federal agencies to assist WSAC in identifying possible federal grants for Washington State.

Tucker said nominations are being accepted for the 2012 Governor's Arts and Heritage Awards (GAHA) (*packet pp. 5-7*) and are due by July 10. The nomination process seeks to determine who is most deserving of this recognition and honor, to recognize exemplary contributions to the arts in Washington State. The awards will be presented in August or September.

Applications for a second round of Creative Vitality Index (CVI) Pilot Projects are being accepted (*packet pp. 9-10*). Successful applicants will receive a \$1,000 grant and free access to a searchable database of CVI data. The five communities that participated in this project in 2011 explored a variety of local arts challenges. Teams can include city and county planning departments, universities, and city governments, as well as local arts organizations.

APPROVE CONSENT AGENDA

Finnie asked the Board to approve the Consent Agenda, consisting of the Board meeting minutes of March 13, 2012 (*packet pp. 11-17*) and ratification of the Executive Director's decision on Cultural Congress scholarships. No changes were made to the minutes. There was one declared conflict of interest by Brown (Washington State Arts Alliance/Cultural Congress scholarships).

A MOTION to approve the Consent Agenda was made by Commissioner Noël Moxley and seconded by Commissioner Brom Wikstrom. The Consent Agenda was approved unanimously with no recusals and no changes to the meeting minutes.

DEACCESSION OF ARTWORK

Huber presented the proposed deaccession of artwork (*packet pp. 19-21*). She reviewed the deaccession process described in *ArtCare: Collections Management Policy for Washington's State Art Collection*. Works of art are deaccessioned from the State Art Collection when reasonable cause has been established by working with the artist and partner agencies to determine how best to handle each situation. Options include resiting, salvage or deaccession. Tucker reviews the recommendations; if approved, these recommendations come before the Board to ratify the Executive Director's decision.

Site responsive artworks at Cheney Middle School are losing their sites due to major construction and remodeling of the school building. The untitled Kay Slusarenko artworks are integrated into the building's structure and cannot be removed without their destruction. The artist understands these changes are due to construction. The other pieces (Louise Kodis *Sky-scapes*, 1976) will be handled in different ways. Three pieces from this school will be resited and two will be sent to a new location.

Binary Garden is a combined sculptural and landscape work located in Skagit Valley College's central campus mall. The adjacent Lewis Hall will be enlarged into the space currently occupied by the artwork, which cannot be removed without its destruction.

Romero asked if WSAC provides training and instruction to ensure public art pieces are made to endure. Huber explained that current practices encourage artists to make artwork that is durable; that was not a practice in the past when these artworks were commissioned and installed.

A MOTION to ratify the decision of the Executive Director to deaccession the proposed artworks was made by Commissioner Rosita Romero and seconded by Commissioner Kent Carlson. The motion approved unanimously with no recusals or abstentions.

GRANTS TO ORGANIZATIONS

COOPERATIVE PARTNERSHIPS

Tsutakawa explained that WSAC enters into Cooperative Partnerships with statewide arts service organizations to advance our goals and priorities. These project grants enable WSAC to extend our reach by partnering with organizations that provide services and support artists and arts professionals. Eligibility includes nonprofit organization status with a minimum two-year history of statewide, on-

going, professional arts services provided in Washington State, and full-time paid staff. Projects must take place between July 1, 2012, and June 30, 2013.

Five service organizations were invited to apply: Artist Trust, Arts Northwest, Centrum, Washington State Arts Alliance, and Washington Alliance for Arts Education (*packet #2 pp. 27-28*). Other statewide arts service organizations could apply and be given equal consideration, based on the eligibility requirements and application review criteria. Three recusals were declared: Romero (Artist Trust), Brown (WSAA), and Finnie (Centrum).

A MOTION to approve the panel recommendations for Cooperative Partnership grants for FY 2013 in the amount of \$94,500 was made by Commissioner Jean Mandeberg and seconded by Commissioner Noël Moxley. The motion was approved with three recusals and no abstentions.

Tsutakawa said that Project Support applications are due soon for Level B – mid-sized arts organizations and Level C – large arts organizations. The Culture Grants Online system is working well and will allow a paperless panel process for these upcoming grants. She encouraged Commissioners to look at WSAC's website for the new online grants system application process and consider participating in panels in the future to experience this new system.

ARTS PARTICIPATION INNOVATION

Tsutakawa said the Arts Participation Innovation grants for FY 2012-13 are part of the four-year Arts Participation Leadership Initiative (APLI), funded by The Wallace Foundation to increase arts engagement and participation (*packet p. 22 and handout*). These innovation grants support new and different approaches to increase participation from arts organizations in King and Pierce Counties. Thirty-six applications were received. Carlson commented that the panel process was challenging and he encouraged Commissioners to participate on grant panels. WSAC will hire a documentarian to provide thorough information on the process and results.

Tucker explained that two contingency grants are recommended to be funded if additional money can be identified to support these grants. Finnie called for conflicts of interest and three Commissioners recused themselves: Fife (Shunpike), Carlson (Cornish), and Romero (Artist Trust).

A MOTION to approve the Arts Participation Innovation grants panel recommendation with two contingency grants was made by Commissioner Rosita Romero and seconded by Commissioner David Brown. The motion passed with no abstentions and three recusals.

Brown commented that Pacific Northwest Ballet (PNB) had received a grant from The Wallace Foundation and related their involvement these last few years. As a result, technology has become embedded in the fabric of PNB's everyday work. They are attracting young people through the PNB website, which features various attendance incentives. Their benchmarks indicate a noticeable percentage increase in the growth of young people attending events. PNB believes their efforts will have a lasting impact due to increasing their exposure to and participation of young people. Romero asked Brown about longer term impacts from this grant program. Brown believes the impacts will continue after the grant period ends.

Finnie asked Tucker about potential future funding from The Wallace Foundation. Tucker said Wallace has a new Board and President, and its funding priorities are shifting from arts participation to arts education and other initiatives.

Conner asked whether the arts education focus was specific to K-12 or reached beyond to include adults. Brown said the focus appears directed towards young people although all adults can benefit. The Seattle Opera received a Wallace grant that supported a simulcast of a live performance with free admission that was attended by five thousand people. The opera will be tracking whether participants at the simulcast attend a performance at the opera house. Ballet is more difficult to simulcast because of the fast paced dance moves. Moxley said simulcasts can be cost effective for small theaters and various locations. Conner said this could have a huge impact by increasing exposure and affordability.

STRATEGIC PLANNING

Finnie acknowledged the Planning Work Group. Fife presented the proposed vision, mission, and goals (*packet #2 pp. 37-39*). He noted that a session at the Cultural Congress provided good feedback.

Tucker said Hemisphere Design & Marketing is preparing design elements to support the plan. The six goals listed for 2012-2016 are grounded in core values that set us apart from other state agencies:

- ***Be a voice for the public value of the arts*** – focus on policy and develop long-term connections with public officials to increase their understanding of artistic resources.
- ***Expand arts participation*** – support specific projects, partner with state-wide providers, and develop a deeper understanding of arts participation; positioning of investments to develop arts participation may vary in different parts of the state.
- ***Improve stewardship of the State Art Collection*** – focus on acquisition, long-term care and conservation, and building better public understanding and awareness of the Collection.
- ***Strengthen K-12 arts education*** – continue community consortia investments for sustainable and long-term arts education practices; train/convene partners involved in arts education; maintain and strengthen partnership with the Office of Superintendent of Public Instruction (OSPI), and find additional partners.
- ***Document the impact of the arts*** – continue with current mechanisms such as the Creative Vitality Index; develop additional documentation methods and the share information state-wide.
- ***Build leadership for the arts*** – demonstrate effective leadership, build community leadership and arts leadership, and strengthen arts professionals and volunteers; strengthen the connection of the arts with policy makers who are in a position to advance the arts in communities state-wide.

Fife explained that each goal has an objective to support the arts sector and an objective to increase engagement of the arts sector with other sectors. The next step involves taking this strategic plan to constituents and increasing engagement with other sectors. WSAC will present the plan in several meetings with constituents, and will launch a survey to gather information and comments.

Commissioner input included:

- Gutting said the plan is exciting and the mission statement is good. The CVI connects with the business community.
- Moxley commented on arts education and advocacy, noting the CVI has potential in Yakima. The new city manager has a vision that blends the arts with innovation and engagement, and is in favor of a tax to support the arts.
- Brown said focusing first on building arts leadership will build a stronger voice for the public benefit of the arts and likely increase arts participation, which in turn could create a larger voice for the arts.
- Wikstrom asked about arts participation in counties not receiving WSAC grant money. Fife said future documentation may better track grants to see if the impact is felt outside of recipient counties.

- Mandeberg said the potential for WSAC to be a voice for the public value of the arts through documentation of WSAC's impact is powerful; share that information with a broader audience.
- Carlson supports being a voice for the arts as the primary goal, and suggests connecting with volunteers and nonprofit groups.
- Romero said the plan makes our position very clear. She suggested more support for artists.
- Conner said it is a challenge to balance a focus on individual artists who make art and the broader picture of supporting arts as an entire community.
- Brown suggested a broader definition of who is an artist.
- Fraire said grants impact many people including artists and individuals.
- Commissioners noted WSAC supports artists through partnerships such as with Artist Trust, as well as through the Teaching Artist and Public Artist rosters, and in the poet laureate program. Artists may be unaware of WSAC support.
- Kohl-Welles commented on the public value and the importance of developing a shared understanding of arts support, especially with the Governor and the Legislature. Legislators may be receptive to strengthening K-12 arts education. WSAC should document the quantitative and qualitative impact of the arts and provide information about legislative districts. WSAC needs to reach every legislator directly with the story of positive outcomes from the investment in the arts on the economy and the quality of life in our state.

Fife noted WSAC has many "audiences." WSAC needs to speak to very specific types of individuals including legislators and artists. He asked Commissioners for other examples of audiences that need to hear about and support WSAC in its execution of these new plan goals.

- Carlson suggested developing a brief message about the role of WSAC and as a Board member.
- Mandeberg encouraged WSAC to develop deeper relationships with legislators outside of session using the plan to explain the work of WSAC and gather input.
- Carlson suggested a statewide role similar to ArtsFund and building leadership and resources. WSAC could provide ongoing training for arts organizations and non-traditional partners.
- Gutting encouraged WSAC to connect with the Education Service Districts.
- Mandeberg suggested WSAC consider focusing advocacy efforts at the city and county levels in addition to the state legislative levels.
- Fife suggested identifying outcomes for each goal.

A MOTION to approve the final draft of the 2012-2016 Strategic Plan was made by Commissioner David Brown and seconded by Commissioner Kent Carlson. There were no conflicts of interest. The motion passed unanimously with no opposition and no recusals.

Commissioners toured the Schack Art Center and Art Space Project.

APPROVE FY 2013 BUDGET

Tucker presented the proposed FY 2013 budget (*packet #2 pp. 29-33*). Gutting asked for clarification on the carryover of state funds. MacMillan explained the Heritage Center Account (HCA) allows funds to be carried from one fiscal year to the next because it is a biennial appropriation. The exact amount of funds to be carried over will be determined once the FY 2012 budget is closed.

A MOTION to accept the proposed FY 2013 budget was made by Commissioner Elizabeth Conner and seconded by Commissioner Andy Fife. The motion was passed unanimously.

ARTS IN EDUCATION

Jaret shared accomplishments made by the Arts in Education program. A recent survey completed by participants in the Teaching Artists Training Lab (TAT Lab) had a 70% response rate, and 100% of respondents agreed they would recommend the training lab to fellow teaching artists.

Jaret said recent research shows arts education helps K-12 students develop attributes important for college success including engagement, expressiveness, observation, and reflection. Another recent study shows medical school students are engaging in arts classes to practice observation skills, which improves their ability to diagnose.

FIRST STEP AND CONSORTIA GRANTS

Jaret shared a video of a four-week dance residency conducted by Pacific Northwest Ballet at Pinehurst K-8 school in Seattle that contributed to student discipline, collaboration, dedication, focus, pride, and an understanding of safety. Brown said education and outreach have a deep impact on people in the community, but are fairly invisible to the outside world because there is not a lot of documentation. PNB's in-house videographer is helping tell the visual story of these programs to increase awareness.

Jaret reviewed the proposal for Community Consortium grants, which are in the second year of a two-year cycle; funding levels are approved one year at a time. The funding tiers are the same as in FY 2012 but recommended funding amounts for each tier are different than last year. She said the First Step grant is for one year with a new set of grantees, and is the first program to run live on the new online grant program. A total of six First Step applications were received; the panel was conducted without paper, and all applications were read on-line. Four applicants were recommended for funding (*packet p. 46*). Romero requested reasons for the two non-funded applicants. Jaret explained the reasons vary, but each non-funded application was unsuccessful in meeting criteria and received encouragement and insight on adjustments to aid in the next application process.

Conflicts of interest were declared by Brown (Pacific Northwest Ballet) and Gutting (Educational Service District #105, Yakima).

A MOTION to approve the FY 2013 First Step and Community Consortia grants panel recommendations was made by Commissioner Noël Moxley and seconded by Commissioner Kent Carlson. The motion was approved unanimously with two recusals due to conflicts of interest.

ART IN PUBLIC PLACES

PUBLIC ARTIST ROSTER UPDATE

Sweney explained the roster is in transition (*packet p. 24*). The Board approved elimination of the previous roster at the March meeting with a new competition beginning May 15. The new Public Artist Roster competition will be held in accordance with the recent Board-approved Washington Administrative Code and will include artists from Canada and the United States without previous restrictions and obstacles to the application process. Gutting asked why Mexico was not included in this opportunity; many of her constituents are from Mexico. Sweney said it was clear in the development stage that Canada, which shares a border with Washington State, would be a good addition. He said he had no explanation for why Mexico was not included in this competition. Gutting and Fraire requested talking points from AIPP to respond to that question. Tucker said WSAC will assess interest and review eligibility for artists from Mexico for the next roster process in three years. Conner said arts organizations are experiencing difficulty with the visa process that enables international artists to work in the United States; this could impact WSAC's ability to work with international artists. Sweney

concluded that the final panel recommendation for the new Public Artist Roster will be brought to the Board for review at the August meeting.

STATE ART COLLECTION ASSESSMENTS

Huber said two assessments were recently conducted to support the strategic planning effort and determine the conservation needs of the State Art Collection (*packet p. 23*).

The first assessment was completed by a team of conservators who evaluated a sample of works that closely represented the make-up of the State Art Collection. Based on the sample, the actual cost to treat every artwork ranged from \$12.5 to \$16.7 million if completed by contracted conservators, or \$4 to 6 million if completed by WSAC conservation staff; this far exceeds available resources. This effort would have to be conducted over the course of many years, but gives us an understanding of what it would take to address conservation issues. The consultants recommended that WSAC directly manage the collection and maintenance responsibilities; this would require additional staffing. Currently, partner agencies are responsible for maintenance and WSAC has no power to enforce the maintenance process.

The second assessment was conducted by Meta Arte, a public art management consulting group in Seattle, to develop strategies, policies and procedures for the ongoing care of the collection within the current financial constraints and considering the condition of the collection. WSAC has the largest collection of state-owned art. The consultant recommended a best practices approach, an increase in staffing, and an increase in allowed spending for conservation efforts, which requires changing the Revised Code of Washington (RCW) to allow use of capitol budget funds for conservation efforts.

Huber said staff will develop priorities for implementing the recommendations. Budget neutral recommendations preclude changes to the way artwork is cataloged. Brown asked for an explanation of the acquisition processes used by other state agencies. Huber said other states act as purchasing agents to manage the selection and acquisition process; artworks become the property of the partner agency once acquired and all maintenance and site alteration issues are the full responsibility of the purchasing entity. In most other states, a state-owned collection is not accumulated, as it is in Washington.

Brown said the RCW which allows a budget of \$50,000 for conservation might have been sufficient years ago when the collection was small, but is not adequate for current conservation needs. Huber added that increasing the \$50,000 funding cap for conservation care would redirect funds from acquisitions.

ADVOCACY UPDATES

Carlson said the Advocacy Committee is discussing how to best prepare and support Commissioners for their advocacy role in 2013. WSAC needs to secure 2013-2015 funding in the 2013 legislative session and advocacy will be important. Advocacy orientation and training might include:

- Review of WSAC programs.
- Briefing on WSAC funding (including State, Federal, and private funds).
- Discussion of WSAC's role and relationships with other arts organizations.
- Identify legislative representatives in each district and focus on those in key leadership positions.
- Create an annual plan in addition to an Arts Day plan for advocacy.

Commissioners discussed the need for a strong, effective advocacy approach. Advocating at the local level is important, although WSAC cannot do grassroots advocacy. Legislative Commissioners are valuable to the Board's effectiveness. Board members must continue to meet with legislators, ask for their help and advice, and show appreciation for their efforts. Additional comments included:

- Commissioners should build on personal and professional messages to communicate why engagement in WSAC is important and what benefits it brings to the state.
- Legislators respond to political power and connection; the WSAC Board has public appeal, but not a massive public grassroots backing. Messages about creative industries might have public appeal.
- Board members need to know what advocacy plans are in place, and have written messages to deliver to legislators. Messages should address immediate/urgent issues and long-term issues.
- Advocacy requires being nimble to meet the changing focus of an active Legislature, as has been necessary the past two years.
- Board members should be comfortable and confident with core messages that they can use without referring to written material.
- The Washington State Arts Alliance (WSAA), Artist Trust, and others are allies.
- Highlight and document how WSAC works locally, so legislators, administrators, and constituents see how WSAC is a catalyst for success in arts endeavors.

WSAC BOARD TRANSITIONS

Finnie said five members of the Board complete their terms after the May meeting: Romero, Woods, Carlson, McMullin and Mandeberg. Three additional positions are currently vacant. Tucker is working with the Governor's Office to fill these appointments. There is a total of over 30 combined years served on the WSAC Board represented by these outgoing Board members, and it is a great loss of institutional knowledge all at once. These Board members were true leaders during their terms and their efforts are much appreciated.

- Carlson said it is critical to have a state-wide body like WSAC to speak of the value of the arts.
- Romero encouraged the Board to continue to expand its ethnic diversity and representation.
- Mandeberg said highlights of her term included the state's first poet laureate (Sam Green), watching young people engage during Poetry Out Loud competitions, and speaking at public art dedications. She encouraged the Board to continue to travel to various parts of the state for Board meetings. WSAC really does impact people's lives. Mandeberg also encouraged the Board and Tucker to seek out previous Commissioners, such as those departing today, for support in the future.

ANNOUNCEMENTS

The next Board meeting will be a full-day meeting on August 7, 2012 at the Wing Luke Museum of the Asian Pacific American Experience in Seattle. Finnie adjourned the meeting at 3:50 pm.

WASHINGTON STATE ARTS COMMISSION

Board Meeting Minutes / August 7, 2012 / Seattle, WA

Commissioners Present

Mark Anderson
Bassem Bejjani
Cameron Bennett
David Brown
Michael Cade
Elizabeth Conner
Andy Fife, Second Vice Chair
Cindy Finnie, Chair
Senator Jeanne Kohl-Welles
Noël Moxley
Jaxon Ravens
Daveda Russell
Gail Sehlhorst
Beth Takekawa

Staff Present

Kris Tucker, Executive Director
Cathy Cochrane, Communications Manager
Janae Huber, Collections Manager
Lisa Jaret, Arts in Education (AIE) Program Manager
Lou MacMillan, Deputy Director
Leslie Pope, Executive Assistant
Willie Smyth, Community and Folk Arts Program Manager
Mike Sweney, Art in Public Places (AIPP) Program
Manager
Mayumi Tsutakawa, Grants to Organizations Program
Manager

Commissioners Absent

John Fraire
Jane Gutting
Representative Larry Haler
Representative Zack Hudgins
Amanda Jackson
Brenda Nienhouse
Brom Wikstrom

Guests

Mark Gerth, Washington State Arts Alliance
Anna Miller, Managing Director, Icicle Arts

Call to Order

Chair Finnie called the meeting to order at 9:06 am. Introductions were made around the room. Finnie introduced new Commissioners Bejjani, Bennett, Cade, Ravens and Russell. Takekawa welcomed the Board to The Wing Luke Museum, where she is Executive Director. Known as “The Wing,” it is the only museum in the nation to focus on the pan-Asian Pacific Islander American story, and the first Smithsonian affiliate in the Pacific Northwest. The museum is housed in a 100-year old building built by the earliest immigrants from China who endeavored to make it their home. Takekawa expressed gratitude to the State of Washington for its contributions for the capital project funding to reclaim this building, and re-inhabit and transformed it into this museum, which opened in 2008.

Approve Agenda

Finnie asked for a MOTION to approve the agenda; the motion was made by Commissioner Jaxon Ravens, seconded by Commissioner Noël Moxley, and passed unanimously.

Chair’s Report

Finnie discussed her Chair’s Report (packet p.1). She introduced the current Executive Committee members including Moxley, Sehlhorst, Fife, Conner and Finnie. The Executive Committee meets every month (usually by phone), and is responsible for reviewing the Board meeting agenda, tracking the

strategic planning process, and helping define the advocacy plan. The Executive Committee worked with Sehlhorst to design today's advocacy training, and with Moxley in her role as Nominating Committee Chair. Finnie asked Commissioners to review the proposed dates for the 2013 Board meetings and let her know of any conflicts that might affect attendance. The November 2012 meeting will be in-person and the location is being determined.

Briefing: Public Support for the Arts

Tucker introduced our new logo developed by Hemisphere Design & Marketing for the agency's rebranding efforts. "ArtsWA" places "arts" first in our name.

Tucker discussed findings from *New Engines of Growth* recently published by the National Governor's Association (*handout*). Commissioners were encouraged to become familiar with the report's five reasons why arts are a good public sector investment, and to use these talking points. She outlined additional resources Commissioners can use to deepen their knowledge of the value of the arts and inform their advocacy work.

National Assembly of State Arts Agencies (NASAA) is the national membership association dedicated specifically to strengthening state arts agencies; they are a major resource for documentation supporting the value of the arts. Board members have access to free NASAA membership resources such as state-by-state, year-by-year analysis of funding for the arts.

National Governor's Association (NGA) publishes reports that include models of how states, through the Governors' Offices and state arts agencies, have invested in the arts for public benefit. Previous reports have examined arts and tourism, education, and workforce preparation. Board members can benefit from learning why the arts are important to Governors.

Tucker provided an overview of agency history, noting legislative support even during hard economic times. National Endowment for the Arts (NEA) funding comes through a partnership grant that requires matching funds from the legislature, as well as a board and a strategic plan. ArtsWA dollars leverage other dollars in our communities and reduce ticket prices, as well as helping grant recipients attract funds from other sources. Public benefit includes outreach, access, equity, and fairness.

ArtsWA's state funding is \$1.1 million, which is .007 percent of the state budget or \$0.16 per capita. This funding supports our agency, programs, and grants. In the state of Oregon, the state arts agency receives \$0.52 per capita; many other states receive even more funding support. Brown noted that Holland just reduced its arts council budget by 25percent; previous funding levels equaled approximately \$57 per capita, substantially more than in the US. Tucker said the political reality is not supportive of major arts funding increases in the short term. Because of our meager resources and the limited impact we can make with those resources, a longer term strategy is important for ArtsWA. This strategic plan sets us on a path to strengthening our funding and position.

Takekawa commented on connections between arts and heritage. Brown noted that WSAA has expanded its legislative advocacy day at the capitol from Arts Day to Arts & Heritage Day.

Strategic Planning

Finnie recognized the Planning Work Group (PWG), chaired by Fife and including Conner, Nienhouse and staff Tucker, Jaret and Sweny. The plan has recently been discussed at meetings in Spokane and Seattle, and at the Cultural Congress; a meeting is scheduled for Yakima next week. A planning survey was conducted with the support of NASAA and Commissioners helped to disseminate links to the survey.

Fife led a review of the planning process. He noted that the NEA requires us to submit a strategic plan as part of our State Partnership grant application, and the Governor's Office requires a plan for our biennium budget request. It is an important advocacy tool to deliver messages to our funders, constituents, and the community about why we need to continue to be funded, what we plan to do with those funds from a high-level perspective, and as a way to increase public value through our agency over time. The plan also outlines how we will do the work. By engaging both old and new stakeholders and considering new innovations, ArtsWA can take what we currently do well, and redevelop or refocus those efforts for the future. This plan is a framework around which ArtsWA will focus its future endeavors, versus a timeline or line item list of tasks.

Cochrane reviewed findings from the planning survey, which collected data about arts participation, perceived benefits of the arts in communities throughout Washington, and priority issues for the next five years. Approximately 370 responses were received, which NASAA views as a good response level. Ninety-five percent of respondents said they participate in the arts through attending an event. Quality of life was ranked as the greatest benefit of the arts. The next closest perceived benefit was K-12 education. Respondents commented that the arts help to bridge the gap between diverse segments of the community.

Less than 40 percent of responses came from grantee recipient organizations; 87 percent of grantees said our funding helped them achieve their artistic goals and mission. Over 73 percent said our grants help to make art more accessible to the public and 67 percent said our grants add prestige to arts organizations.

Cochrane said that results indicate there is a correlation between how people perceive us, what they want from us, and the details of our strategic plan. More than 70 percent said being a voice for the public value of the arts is an important role for us in the next five years. A webinar to further discuss the data from this survey is planned in the future; Commissioners and constituents will be invited to participate.

Russell asked if the responses came mostly from our target audience and whether the survey responses matched the ethnic and socio-economic demographics of the state. Cochrane said the survey did not capture that information. Fife concluded that the survey is just one step of the strategic planning process; survey findings confirmed the goals in our strategic plan are heading us in the right direction.

Sweny reviewed the planning process (*packet #2, p. SP-1*). Fife reviewed the goals and the objectives that support each goal (*packet#2, pp. SP-2 through SP-7*):

1. Be a voice for the public value of the arts.
2. Expand arts participation in communities across Washington.
3. Strengthen K-12 arts education as part of, and fundamental to, basic education.
4. Improve stewardship of the State Art Collection.
5. Document impact of the arts and arts education, and share the findings
6. Build leadership in and for the arts.

The Board will use the plan for policy, advocacy and decision making. Jaret facilitated a discussion amongst Commissioners of the strategic plan goals and objectives.

Brown and Russell observed that the objectives do not have the same priority and that prioritization may help allocate ArtsWA resources.

Takekawa asked what projects were de-prioritized to make room for the goals and objectives included in the plan. Tucker said an example was focusing on arts education in grades K-12, but not early childhood learning or higher education. Russell noted that the role of the arts in college and university level institutions is used as a measure of their success as an institution. The role of the arts is ever present in pre-kindergarten education. Jaret confirmed that ArtsWA chooses to place its focus on K-12 education

based on current resources, although we are engaged in conversations about arts learning outside of K-12, especially early learning.

Conner asked how strategic plan implementation will be documented, and how ArtsWA will know it has achieved its goals. Jaret said tracking implementation of the plan and its results will be a subject for future discussion.

A MOTION to approve the final version of the 2012-2016 Strategic Plan was made by Commissioner Andy Fife and seconded by Commissioner Jaxon Ravens. There were no conflicts of interest. The motion passed unanimously with no opposition and no recusals.

Tucker introduced the 2013-2015 budget request (*packet #2 p. SP-8 through SP-9*), which will be presented for a vote later in the meeting. The budget request must be submitted to the Governor's Office in September; the Governor's budget proposal must be introduced in December for consideration by the 2013 legislature. This will be one of the last acts of our current governor. The proposed 2013-2015 budget request presented to the Board for approval reflects our new strategic plan, and the goals and objectives to be implemented.

A revised request may be presented to the next Governor. Our funding is currently not from the state general fund, but from the Heritage Center Account (HCA), which will be inadequately funded for the next biennium. The Board is asked to consider two budget proposals: to reduce our private funding allocation, as a grant from the Wallace Foundation will be completed in FY 2013; and an increase of \$125,000 per year in general funds to offset the portion of Wallace funds supporting agency program administration. Diagrams on SP-9 show funding by their source per fiscal year, and a comparison of this biennium with the proposed budget for the upcoming 2013-2015 biennium.

Tucker explained that in 2011, the Governor proposed to eliminate ArtsWA and move some services into the Department of Commerce. The Legislature rejected this proposal and moved ArtsWA funding to the HCA from the state general fund. The HCA had been established by the Secretary of State to build a heritage center on the capital campus. The 2011 Legislature tapped that fund for five arts and heritage organizations. The HCA will be nearly expended by June 30, 2013. In early documents for the 2013-2015 biennium budget, the Office of Financial Management (OFM) assumed the state general fund as our funding source. Therefore, we are building our budget proposal on the OFM state general fund assumption. This issue was tabled until later in the meeting.

Director's Report

Tucker discussed her report (*packet p. 3-6*). The Wallace Foundation has funded a four-year project called the Arts Participation Leadership Initiative (APLI), which will be finished this year. There is a symposium on October 12-13, "Arts & Social Change," which will feature a speaker on the changing demographics of the west and arts participation.

Congress is currently deliberating next year's NEA budget allocation, but it is unclear when decisions will be made. In a recent phone meeting with Senator Patty Murray's office, Tucker was reminded of the need for stories and examples of how the arts benefit communities.

Through the Federal funding project, we are facilitating a working relationship between a professional grant writer and two arts organizations in pursuit of federal funding for arts-related projects. We are assisting Tieton Arts and Humanities Commission in applying for the *Our Town* grant from the NEA; and assisting Wenatchee Valley Museum in applying for funding from *Museums for America*, a program of the Institute of Museum of Library Services.

Consent Agenda

Finnie asked the Board to approve the Consent Agenda, which is a group of items that do not require in-depth discussion. Brown requested that the grants items be considered separately. The final Consent Agenda included the minutes of the May 8, 2012 meeting (*packet pp. 7-15*) and the Arts in Education (AIE) Professional Development Support grant (*packet p. 25*). No changes were made to the minutes.

A MOTION to approve the Consent Agenda was made by Commissioner David Brown and seconded by Commissioner Cameron Bennett. The Consent Agenda was approved unanimously with no recusals and no changes to the meeting minutes.

A MOTION to ratify the decision of the Executive Director to approve the grant panel recommendations for the Project Support–Small Arts Organizations grants in the amount of \$84,250 was made by Commissioner Elizabeth Conner and seconded by Commissioner Noël Moxley. Fife declared a conflict of interest and recused himself for his association with Shunpike. The motion was approved unanimously with one recusal.

A MOTION to ratify the Creative Vitality Index Pilot Project grants in the amount of \$8,000, as approved by the Executive Director, was made by Commissioner Andy Fife and seconded by Commissioner Jaxon Ravens. Cade recused himself (Thurston County Economic Development Council). The motion passed unanimously with one recusal.

Grants to Organizations

Tsutakawa said project support grants are offered to small, midsized, and large arts organizations across Washington. Applications are received through a newly purchased online system. A panel reviews applications against the published review criteria. Final reports are requested at the end of the project. All grant projects occur between July 2012 and June 2013. Tsutakawa presented the panel recommendations for midsized arts organizations (annual budget between \$200,000 and \$1million) and local arts agencies (*packet p. 27-33*). Brown served on the panel and commented on the process. While being a panelist requires more work than one might anticipate, the new online system is a more organized approach to application review and it is paperless. Brown encouraged Commissioners to be on a panel if asked.

Finnie called for conflicts of interest: Russell (Central District Forum) and Ravens (SANCA School) recused themselves.

A MOTION to approve the grant panel recommendations for the FY 2013 Project Support–Midsized Arts Organizations grants in the amount of \$180,000 was made by Commissioner David Brown and seconded by Commissioner Gail Sehlhorst. The motion was approved unanimously with two recusals.

Tsutakawa presented the panel recommendation for large arts institutions with an annual operating budget greater than \$1 million. Jean Mandeborg, former Commissioner, served on the panel as her last contribution as a Board member; she was unable to attend the meeting today. Miller, also a panelist, commented that the panel appreciated the new online system, which made it easy to view and evaluate applications, and to take notes. However, some video work samples were difficult for the panelists to operate.

Finnie called for conflicts of interest; Brown (Pacific Northwest Ballet), Bejjani (Spokane Symphony), Takekawa (Wing Luke Museum), and Sehlhorst (Book-It) recused themselves.

A MOTION to approve the grant panel recommendations for the Project Support-Large Arts Institutions–FY 2013, in the amount of \$167,200 and the list of non-funded applications was made by

Commissioner Elizabeth Conner and seconded by Commissioner Cameron Bennett. The motion approved unanimously with four recusals.

Ravens asked about the artistic descriptions of the large arts institutions, and how the funds will be used, such as for education, or ticket price reduction. Tsutakawa said a wide range of artistic disciplines are represented with these grants, although there are more visual and performing arts organizations than those focusing on literary and film arts. Bejjani said it would be helpful to see these categories for large organizations to measure any bias in the number of applications, the quality of applications, or the level of funding. Tsutakawa said that information is more readily available at the end of year, when organizations submit their final reports, and that this may be a topic for future discussion.

Brown said there might be unintended consequences from collecting this information upfront; some large arts organizations do not easily fit into the prescribed categories. Gerth said collecting this information can add time to the process. Fife and Russell commended on the importance of data collection, and suggested this might inform outreach. Finnie said Commissioners can encourage arts organizations to apply for ArtsWA grants and services. Tsutakawa said some arts organizations are not easily categorized, but applications and final reports provide information about who we are serving.

Tsutakawa explained that the Communities of Practice grants are part of the Arts Participation Leadership Initiative (APLI), the four-year program funded by The Wallace Foundation. The APLI offers activities for arts organization managers in Seattle, King County, and Tacoma, to learn and explore concepts of arts participation. Additionally, The Wallace Foundation funded several large arts institutions in Seattle, including the Pacific Northwest Ballet.

Tsutakawa reviewed the APLI Communities of Practice—FY 2013 year two grant recommendation (*handout p. 40-A*). The APLI convenes five Communities of Practice (CoPs), which are established networks of arts managers with common goals and target communities, in order to facilitate their learning of arts participation concepts. The second year of CoP grants are a continuation of the approved first-year projects and were reviewed by Jerry Yoshitomi of Meaning Matters (consultant for the Wallace grant), Tucker and Tsutakawa. Grantees are listed in the handout.

A MOTION to approve the panel recommendations for Communities of Practice grants was made by Commissioner Noel Moxley and seconded by Commissioner Jaxon Ravens. Fife recused himself for a conflict of interest (Shunpike). The motion approved unanimously with one recusal.

Community Foundations Initiative

Tucker reviewed the Community Foundations Initiative recommendation (*handout 40-A and B*). She said a recent analysis showed several counties in the state have not received grant money from ArtsWA. In recent years, we contracted with The Giving Practice to explore the potential of working with community foundations to develop arts leadership and serve remote and rural communities. This narrowly defined one-year project would work with three community foundations.

Tucker explained the intent of this project is to convene arts leaders and organizations in rural areas around arts issues this year. A regranting effort may evolve in the future, but that may not be the best approach to increase the arts in rural areas. Fife asked if a Request for Proposal (RFP) had been distributed. Tucker said The Giving Practice had been selected through a “sole source” process as this is the organization that conducted the initial research for this project for us.

A MOTION to approve the proposed Community Foundations Initiative was made by Commissioner Andy Fife and seconded by seconded by Commissioner Jaxon Ravens. The motion was approved unanimously.

Arts in Education

Jaret explained that the Roster of Teaching Artists is list of artists who are well suited for work in public schools (*packet pp. 41-43; handout p. 43-A*). Ten applications were received; the panel recommends acceptance of three. Jaret read several quotes from current teaching artists to illustrate how this roster helps to support broader learning goals in addition to the art form being taught. Conner served on the panel and commented on the rigor of the panel process. Conner said being on a panel is a great opportunity to learn firsthand about the work of ArtsWA.

Jaret explained that the Teaching Artists Training Lab (TAT Lab) educates teaching artists to be better educators and to work well within public schools. Approximately fifty percent of TAT Lab participants are outside of Seattle, including people from greater Puget Sound, beyond Puget Sound, and eastern Washington. ArtsWA received NEA funding for the TAT Lab for two years but cannot reapply. ArtsWA now partners with the Office of Superintendent of Public Instruction (OSPI) who submitted an application for this next year. We will find out next spring if we were funded to continue this program. Sehlhorst has a key role in the TAT Lab.

Moxley asked what types of things caused non-approval for the Teaching Artists Roster. Jaret said the most common reason was the lack of a proven track record. Teaching Artists on this roster need to be well qualified to teach arts in public schools. Moxley asked if there is an option for those who seek to become qualified to teach in schools. Jaret said the TAT Lab is one way to develop some of these skills.

Fife asked for a comparison of the number of applications received this year to applications received in previous years. Jaret said she thought it was generally similar to past years, but also explained that while new applications for this roster are typically accepted on an annual basis, new applications were not accepted in 2011 due to the uncertainty of our agency status, and future funding and staffing levels. Conner added that panelists discussed how people heard of this opportunity, and found no clear answers. She noted that the roster is a resource, but being on the roster does not guarantee jobs.

A MOTION to approve the AIE Roster of Teaching Artists 2012 list was made by Commissioner Gail Sehlhorst and seconded by Commissioner Noel Moxley. The motion approved unanimously with no recusals or abstentions.

Takekawa led the Commissioners on a tour of the Wing Luke Museum; then the Board reconvened.

Art in Public Places

Public Artist Roster Update

Sweney provided an overview of the Art in Public Places program (AIPP). The Public Artist Roster is comprised of pre-qualified artists selected during an application process; this is the list from which the local selection committee chooses their artist.

Sweney presented the panel recommendations for the new Public Artist Roster to include 303 artists (*packet #2 pp 45.1-45.7*). There were a total of 541 eligible applications. Artists on the Public Artist Roster serve three-year terms; in 2015 AIPP will hold a competition to establish a new roster. An invited panel reviewed the portfolios and other application materials and, using established criteria, determined their recommendations of artists for inclusion on the roster. Artists from throughout the United States and Canada were eligible to apply.

Criteria included evidence of the use of appropriate materials that will ensure durability of the work in a public space, site responsiveness, and artistic excellence. Roughly one-third of the recommended artists have not previously been on an AIPP roster and 45 percent of the artists come from Washington State.

This roster represents a great diversity of materials and expression. Successful public art improves the space in which it resides. Sweney showed Commissioners examples of existing artworks from artists proposed for the new roster.

Conner represented the Commission on this panel and commented about the process. This was a three day panel, and all members of the panel engaged in this process seriously and with thorough consideration of the selection criteria.

Before consideration of the motion, the Board reviewed conflict of interest rules and Mark Anderson recused himself because several of the recommended artists have worked with Walla Walla Foundry.

A MOTION to approve the panel's recommendation of artists to be included in the Public Artist Roster was made by Commissioner Noël Moxley and seconded by Commissioner David Brown. The motion was approved with one recusal.

Deaccession of Artwork

Huber presented the proposed deaccession of artwork (*packet pp. 46-48*). She reviewed the deaccession process described in *ArtCare: Collections Management Policy for Washington's State Art Collection*. Works of art are deaccessioned from the State Art Collection when reasonable cause has been established by ArtsWA in working with the artist and partner agencies. Deaccession is a process that helps maintain the integrity of the State Art Collection.

The Executive Director has authority to approve a deaccession when it is time sensitive, such as this recommendation for the artwork *The Hidden Force* by Chris Burden at McNeil Island Corrections Center. Such approvals must be ratified by the Board at the next meeting. McNeil Island was permanently closed on April 1, 2011. *The Hidden Force* was acquired prior to a current Department of Corrections policy that requires Corrections-funded works be sited in the nearby community. It is located in a non-public area of the Corrections Center. The artist created this work with the inmate population as the primary intended audience. Given this significant change to the artwork's environment, the artist wishes to see the work deaccessioned and destroyed. Resiting was not considered a valid option for this artwork given the artistic intent.

A MOTION to ratify the decision of the Executive Director to deaccession the proposed artwork from the State Art Collection was made by Commissioner Jaxon Ravens and seconded by Commissioner David Brown. The motion was approved unanimously with no recusals or abstentions.

Governor's Arts and Heritage Awards

Smyth presented panel recommendations for the Governor's Arts and Heritage Awards to be presented by Governor Chris Gregoire at the Governor's Mansion in Olympia on Monday, October 15. This is a nomination process that awards a prestigious acknowledgement of lifetime achievement in the areas of arts and heritage; there is no cash award attached to this honor. The Governor presents the award and recipients hold this award in high esteem.

Finnie and Takekawa served as panelists; additional panelists are listed in the packet (*packet p. 49; handout 49-A&B*). Finnie said that due to agency resources, ArtsWA has not been able to give these awards since 2007. There were many organizations and individuals who were nominated and all had made great contributions to the arts and heritage in Washington. Takekawa said the award is very meaningful, but being nominated for the award is also a great honor; all the nominees were outstanding.

Tucker added that the governor has final approval; once her approval is received, an announcement will be made to the public. Recipients will be contacted in advance of the Governor's approval because the panel recommendations have been brought before the Board.

A MOTION to approve the panel recommendations for these awards and advise the Governor of these decisions was made by Commissioner Elizabeth Conner and seconded by Commissioner Noel Moxley. Gail Sehlhorst (Book-It) recused herself due to a conflict of interest. The motion was approved unanimously with one recusal and no abstentions.

FY 2013-2015 Budget Request

Tucker presented the proposed FY 2013 budget (*packet #2 pp. 29-33*). Gutting asked for clarification on the carryover of state funds. MacMillan explained the HCA allows funds to be carried from FY 2012 to FY 2013 because the appropriation is for the entire biennium. The exact amount of funds to be carried over will be determined once the FY 2012 budget is closed.

A MOTION to accept the proposed FY 2013 budget was made by Commissioner Andy Fife and seconded by Commissioner Cameron Bennett. The motion was passed unanimously.

Advocacy Briefing and Training

Finnie explained that Sehlhorst has agreed to chair the Board Advocacy Committee. Sehlhorst led the Board through discussions to prepare for upcoming advocacy work.

Commissioners identified people and groups that we might talk with about ArtsWA and public support for the arts:

- Legislators
- Educators
- School board members
- Business leaders and followers
- Local elected officials
- Fellow Commissioners
- Social networks
- Local arts agencies
- Canadian contacts
- Workforce development professionals
- Influencers of influencers – such as the staff of legislators, business professionals, etc.
- Key artists
- Constituents, grantees, and arts event participants
- Entrepreneurs

Commissioners identified possible advocacy approaches:

- Document results; sharing arts stories
- Grantees invite legislators to events
- Networking at arts events
- Non-traditional partners to share messages
- Backstage tours and other “insider” information
- Connecting arts with other issues

Commissioners can find updates and talking points on arts.wa.gov for use to prepare legislative and other informative meetings. Meetings can build personal connections, and it is useful to use a mix of stories and numbers/data to relate to the Legislator's interests and perspectives.

Commissioners, staff and guests participated in a role playing exercise to test messaging approaches. In debriefing, it was noted that benchmarks, facts, and data are helpful; stories can contextualize the numbers. There is a difference between ArtsWA issues and arts issues. We need to specify the actions we want the legislators to take. We not have all the answers for questions asked at the meeting.

Commissioners and staff were given an action plan checklist to make a commitment to some action to take in regard to advocating for ArtsWA and support for the arts. Gerth spoke briefly about the Washington State Arts Alliance, a non-profit organization dedicated to advocating for the arts in Washington State.

Nominating Committee

Finnie thanked the Nominating Committee comprised of Commissioners Moxley (Chair), Fraire, and Gutting for surveying the Board. Moxley summarized the Report on the Survey of Commissioners (*packet p. 50*), which was completed during the summer. The report focused on board leadership, meetings, board member effectiveness, and advocacy. The committee believes the response rate was great. Most Board members believe we are doing a good job. There is strong support for our current leadership. Most Board members feel their strengths are being well utilized. Some Board members are interested in developing/pursuing a particular area of interest – such as the State Art Collection or with Latino communities. Most Commissioners believe ArtsWA funding is a key issue; and there is interest in dialog with other sectors/outside the arts.

Moxley presented the slate of officers on behalf of the Nominating Committee: Finnie as Chair, Fife as First Vice Chair, and Moxley as Second Vice Chair. Moxley noted that the Chair names at-large members of the Executive Committee.

A MOTION to accept the proposed slate of officers was made by Commissioner David Brown and seconded by Commissioner Bassem Bejjani. The motion passed unanimously with no abstentions.

Announcements

The next Board meeting will be on November 8, 2012. Finnie adjourned the meeting at 3:50 pm.

WASHINGTON STATE ARTS COMMISSION

Board Meeting Minutes / November 8, 2012 / Renton, WA

Commissioners Present

Mark Anderson
Cameron Bennett
David Brown
Michael Cade
Andy Fife, Second Vice Chair
Cindy Finnie, Chair
John Fraire
Jane Gutting
Representative Zack Hudgins
Amanda Jackson
Senator Jeanne Kohl-Welles
Noël Moxley
Brenda Nienhouse
Jaxon Ravens
Daveda Russell
Latha Sambamurti
Gail Sehlhorst
Beth Takekawa
Brom Wikstrom

Commissioners Absent

Bassem Bejjani
Elizabeth Conner
Representative Larry Haler
Senator Curtis King

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 Program Manager

Guests

Anne Banks, Program Supervisor for the Arts, Office of Superintendent of Public Instruction
Jennifer Davis Hayes, Community and Economic Development, City of Renton
Kevin Kaiser, Artistic/Executive Director, Evergreen City Ballet
Bryce Merrill, Senior Associate Director, Western States Arts Federation
Karyn Mikkelsen-Tillet, Development Director, Evergreen City Ballet
Lori Pfingst, Senior Policy Analyst, Washington State Budget & Policy Center

Call to Order

Chair Finnie called the meeting to order at 9:00 am. Introductions were made around the room. Finnie introduced new Commissioners Sambamurti and Jackson. Kaiser, Artistic and Executive Director of the Evergreen City Ballet (ECB) welcomed the Board. ECB provides educational opportunities for children in public schools and the community. Their *Dance Alive!* program introduces children in six school districts to the world of dance and movement, at no cost to the students or the schools. Additional educational programs relate to a book series.

Approve Agenda

Finnie asked for a MOTION to approve the agenda; the motion was made by Commissioner Noël Moxley, seconded by Commissioner David Brown, and passed unanimously.

Chair's Report

Finnie reviewed her Chair's Report (*packet p.1*), which outlines the current focus of the Executive and Advocacy Committees. Finnie attended the National Assembly of State Arts Agencies (NASAA) Assembly 2012 conference in Washington, DC in October with several ArtsWA staff. She commented that ArtsWA, its staff, and programs are well respected in the eyes of our peers throughout the country.

Director's Report

Tucker discussed her report (*packet p. 3-6*) and asked Commissioners to ensure the dates and times shown on Board Meeting 2013 Schedule and Locations (*packet p. 2*) are on their calendars.

Artist Trust recently presented ArtsWA with its annual Creative Catalyst Award, which acknowledges longtime support for artists and Artist Trust. To honor ArtsWA, Artist Trust commissioned Washington State's first poet laureate, Samuel Green. For the occasion, Green wrote *Abecedarium for the Arts*, and published it in book form. The poem features an alphabetical listing of Washington's cities and towns, interspersed with thoughts on how ArtsWA supports the arts throughout the state.

ArtsWA now requires AIE and GO grantees to write to their local legislators about the value of the grant funds they received from ArtsWA. A sample template was provided to guide them in informing legislators of what funds were received, how those funds were used, and the value provided to their communities.

Tucker reviewed the FY2012 Fourth Quarter Final Budget Report, provided for information only; no action was required of the Board (*packet #2 pp. 6.1-6.2*). The Board approves only the annual and semi-annual budgets, typically in May and August. ArtsWA is in the fourth year of a four-year grant from Wallace. Unspent state fund balances can be carried forward from FY2012 to FY2013.

Bennett asked whether having unspent funds in FY2012 would impact the ability of ArtsWA to request more money from the Legislature. Tucker said the Legislature reviews the money spent by ArtsWA throughout the entire biennium (FY2012-2013).

The Arts Participation Leadership Initiative (APLI) will be completed in FY2013. Commissioners are encouraged to attend the final APLI forums on December 13, 2012 and in March 19, 2013. The research findings from nine large arts organizations in Seattle and King County will be distilled by a marketing research firm, so they can be broadly shared. Brown explained that Pacific Northwest Ballet (PNB) is a Wallace Excellence Awards grantee. Their project explored the obstacles to young people attending performances, which led PNB to do more with social media and to expand its website.

The forum in March 2013 will summarize smaller, short-term Innovations Grants to increase arts participation as pursued by 13 arts organizations. Takekawa explained that the Wing Luke Museum of the Asian Pacific American Experience used their grant to develop the historic alleyway behind the museum as a useable space for arts and community activities. Fife added that the grant enabled Shunpike to develop a program to encourage Tacoma youth to view their neighborhood as an arts campus, including a class schedule, website, and registration to increase participation in multiple community projects.

Consent Agenda

Finnie asked the Board to approve the Consent Agenda, which is a group of routine items that do not require in-depth discussion. Commissioners can ask for an item to be moved from the consent agenda to stand alone for consideration. The proposed Consent Agenda included:

- Minutes of August 7, 2012 Board Meeting (*packet pp. 7-14*)
- Public Artist Roster: Ratify Action of Executive Committee (*packet p. 15*)
- Community Foundations Initiative: Ratify Decision of the Executive Director (*packet p. 16*)

A MOTION to approve the Consent Agenda was made by Commissioner Jaxon Ravens and seconded by Commissioner Cameron Bennett. The Consent Agenda was approved unanimously with no recusals and no changes to the meeting minutes.

Moxley asked for an update on the Community Foundation Initiative (*packet p. 18*). Tucker explained this initiative will expand the reach of ArtsWA into communities not reached by grants. ArtsWA hired The Giving Practice to assess the potential of working with community foundations. Three community foundations replied to a request for proposals; after panel review of their proposals, all three were determined to meet the criteria outlined, and were chosen for the project. Each community foundation will convene a meeting of arts leaders in their community.

Art in Public Places

Sweney, Art in Public Places Program Manager, provided an overview of the Art in Public Places (AIPP) Program (*packet p. 21*), which was established in 1974. The statute provides for ½ of 1% of state construction costs for new and remodeled state buildings to purchase public art. As a result, the State Art Collection now includes over 4,500 artworks located at over 1,200 sites.

To care for the collection, ArtsWA relies on partner agencies where the artworks are located. Partner agencies include K-12 public schools, community and technical colleges, public universities, and state agencies. They have responsibility for stewarding and maintaining the artwork.

ArtsWA facilitates the process of acquiring art for partner agencies. Local art selection committees engage in the selection of the artist and make local decisions regarding the artwork. Artist selection is made by the local site selection committee from a pre-qualified list of eligible artists called the Public Artist Roster. To create this roster, ArtsWA holds a competition every three years; artists apply, a panel of experts reviews their work and makes recommendations for including on the roster, and the Board approves the final recommendation. Currently, there are 304 artists and artist teams on the roster.

ArtsWA also develops and uses a Curator Roster, a prequalified list of curators. The budget threshold for site responsive commissioned artwork starts at \$25,000. Therefore, when the art acquisition budget is less than that amount, the art selection committee may choose to work with a curator from the roster to purchase existing artwork. Curators conduct research and make recommendations for purchasing artwork that meets the selection committee criteria and focus, they consider special requirements, oversee conservation grade framing and presentation, and coordinate the artwork installation.

The Collections Manager and Conservation Technician oversee care of the State Art Collection: managing collection policies; inventorying artworks using a detailed database system; and assisting and advising partner agencies on artwork care. The team also manages the process of deaccession when artworks meet criteria that require removal from the collection.

Wikstrom asked if the process of artwork acquisition for schools includes an opportunity for artists to educate students during creation of the artwork. Sweney explained AIPP is working with ArtsWA's AIE program on a pilot project to create ongoing engagement with the artwork through curriculum, to be led by the artist, a staff arts specialist, or a qualified teaching artist.

Moxley said students are often invited to sit on the art selection committee to engage in the acquisition process from beginning to end. She is currently a member of an art selection committee that is seeking ways to involve the students; she encouraged Commissioners to participate on an art selection committee, if the opportunity arises.

Gutting asked for the current arguments against ½ of 1 percent of state construction costs for art that Board members might encounter during advocacy. Sweney said the main sentiment against public arts funding is that the state should not spend money on art. Tucker added that the arguments usually center on state priorities.

Gutting asked for an explanation of the importance of a roster of artists for this process. Sweney explained that a roster provides proper checks and balances to show proper stewardship of public funds in a fair and reasonable manner. Brown added that the roster prequalifies artists based on their experience and track record of fulfilling obligations and addressing public safety issues inherent with public art.

Kohl-Welles said legislators may question the locations of public art pieces. Although no artwork has been placed in prisons since 2006, and current policy is to place artworks funded by prison construction into the communities where new construction takes place, the misconception that we place artworks in prisons persists. Hudgins said constituents might not know the difference between the State Art Collection, and a program where the Department of Corrections allows prisons to display artwork generated by prisoners.

Fife encouraged Commissioners to add their own stories about the lingering impact and lasting effect of artworks installed in their areas when speaking with legislators about the value of public art. Gutting suggested inviting artists or members of an art selection committee to accompany Commissioners in meetings with legislators.

Russell commented that over 60% of people in Seattle do not have children in public schools or universities, so they are unable to engage in the art in those locations. She asked whether it is possible to create opportunities for access to these artworks for those not engaged in the school system. Sweney said the funding ArtsWA receives for public art is directly tied to capital improvements of state buildings, most of which are in educational institutions. Since the state does not fund construction of community centers and historic centers, ArtsWA would not place public art in those types of spaces. Sweney added that there are many public art programs in addition to the state-funded AIPP program. Moxley said her experience with local art selection committees has shown that consideration for the audience for the artwork, and placement of the artwork to increase access for the entire community, are part of the process. Placement is not always exclusive to the school students and staff. An artwork might be placed near a school theater used for community productions, thus increasing exposure of the artwork to a broader public base.

Russell suggested considering new legislation to increase state funding to create more access to public art. Sweney said one of the biggest obstacles right now is the economy, which is still negatively impacting arts throughout the state. Kohl-Welles said the state is still climbing out of the recession, and the new governor and legislators face severe budget challenges. She advised focusing advocacy on maintaining current funding levels during this legislative session. Hudgins agreed.

Takekawa commented that this discussion is important and AIPP is a large part of the ArtsWA budget. The Board has a big job in this legislative session, and needs clear and strong messages for talking with legislators. She requested talking points and messaging on the impact of the arts on Washington State, quantitative data on the number of jobs for artists and arts-related industries, and qualitative points such as the impact of creativity and beauty on our communities.

Ravens suggested ArtsWA promote its work by developing an app to provide a map of artworks in the collection. Sweney expressed concerns about the cost of such an effort for such a large collection. He also noted that most artworks are located at public schools, and present access and safety issues.

Wikstrom asked how the local arts committee is formed. Sweney said there are typically five to seven members on a committee, who are chosen by school officials. ArtsWA recommends people with specific school involvement, such as the principal, art students, art teachers, community members, artists from the community, and the building architect.

Creative Vitality Index

Cochrane, Communications Manager, provided a project overview of the Creative Vitality Index (CVI) (*bandout*), which began in 2005. Tucker and Anthony Radich, Executive Director, Western States Arts Federation (WESTAF) developed the CVI out of a need for a framework for communicating with economists, business leaders, legislators, and other officials. In 2011, ArtsWA began a pilot project program to assist local arts and civic leaders in using the CVI; the second round of projects is currently taking place. Cochrane introduced Pflugst, Senior Analyst with the Washington State Budget and Policy Center; and Merrill, Senior Associate Director, Western States Arts Federation, to further explain the CVI and the pilot projects. Pflugst and Merrill both hold a PhD in sociology and enjoy data, data visualization, and the arts.

Pflugst said that CVI data helps make a case for the positive impact of the arts on the economy. In her job at the Washington State Budget and Policy Center, she works on the state budget; revenue policy; and social and economic policy. Her focus is on macroeconomic forces and how they shape our economy in Washington State, including the role the arts play in that process. Pflugst is working with the CVI project to better examine and understand the data and the arts. She is also the facilitator for the CVI Pilot projects.

Merrill thanked ArtsWA for its support, as a founding partner and a “power user” of the CVI. WESTAF is a regional arts organization serving 13 states in the northwest, and engages in a national policy and research effort that includes the CVI. The CVI is a research and index methodology that extracts a number of for- and non-profit sector data points and analyzes those data points to create a single value or index. This number is then used for comparison with data from other states, the nation, and the past history of an area.

The CVI views the I-990 forms of businesses that gross \$20,000 or more to extract data on jobs, industry sales, and non-profit revenues. Industry sales include photography, books, music, art galleries, and performing arts as designated by IRS industry codes. A total of 36 occupations are included in the index, from traditional jobs such as actors and dancers to occupations included in the larger definition of a creative economy such as floral and fashion designers, librarians, and landscape architects. More job types will be included in an upgraded version of the CVI to be used at a future date. CVI allows for regional comparison using a consistent set of data and consistent term definitions. Using common elements allows for a fair comparison and understanding of the data.

Bennett said there are many arts-related entrepreneurs that hold several jobs, each of which may not bring in enough revenue to be tracked (i.e., \geq \$20,000 gross), but the overall aggregate could be quite significant. Merrill said that by capturing business employee numbers, which includes contractors, it is thought that those types of workers are included in CVI data. Brown added that many workers at Pacific Northwest Ballet would not be included in the occupations list used to collect CVI data. Merrill said the next generation of the CVI will significantly expand the job categories list and capture a wider pool of data.

Sambamurti said the economic impact goes beyond arts-related businesses, such as a performance center that attracts thousands of people for a single evening, and then impacts restaurants, transportation, and hotel revenues. Merrill said the use of multipliers to obtain indirect, direct, and induced impact data is not recommended, and can lead to misinterpretation and mistrust of claims made from such data. The CVI provides a picture of the direct impact of the arts on the economy, which experts believe is the only way to maintain data integrity. WESTAF has found that the arts as a research sector lost a lot of credibility with other sectors because of its excessive tendency to use multipliers to calculate the impact of the arts on the economy. While there are sound uses of multipliers to accurately capture the ripple effect of how arts generate additional revenues in non-arts sectors such as restaurants, CVI does not incorporate those multipliers; it provides a conservative measure of the impact of the arts without the ripple effect.

Fraire asked how the cultural and arts activities of various non-traditional arts groups are measured, such as the Toppenish White Sand Reservation or round drummers in Spokane. Pfingst said there are ways to localize the story around what the creative economic looks like, which are best addressed in a pilot project. Merrill said the CVI data provides an instrumental baseline to begin the conversation about the value of the arts with community leaders; adding stories that highlight the intrinsic value of the arts, such as round drummers or local theater, makes the conversations richer and more meaningful.

Pfingst asked Commissioners to share key points of why the arts are important. Quality of life, social change, cultural expression, cultural heritage, sharing stories, and making connections were some of the answers. Right now, the strongest case to be made for the importance of the arts comes through economic development. Pfingst said the CVI is a useful tool for making the economic impact case locally and at the state level with legislators, funders, and supporters.

ArtsWA is currently engaged with eight CVI pilot projects (*see handout*). Jennifer Davis Hayes, Community and Economic Development, City of Renton, described the pilot project in Renton, which involves the Renton Municipal Arts Commission, City of Renton, Renton Technical College, Renton Chamber of Commerce, and Renton History Museum. They are using the CVI to increase the understanding and awareness of the impact of creative enterprises on Renton's economy, to educate business, education, and non-profit communities. The pilot project will review the data, conduct focus groups, and build relationships with business and marketing organizations. The project is designed to encourage the city to support the development and further the success of the arts through advocating for policy change. Davis Hayes said using the CVI is easy, the assistance provided through the pilot project is appreciated, and the process has supported strong messaging and data development.

Cade is familiar with the CVI pilot project concept, because Thurston Economic Development Council (TEDC) participated in the previous year's round of pilot projects. TEDC had been using their own vitality index, which measured unemployment numbers but was missing critical quality of life components, including the impact of the arts. TEDC's mission is to build more strategies to make Thurston County a strong and attractive place for people to live. Through the CVI pilot project, TEDC engaged various community leaders and institutions in culling CVI data.

Pfingst said the CVI has expanded from the county-level data that was available during the first round of pilot projects, to the local level where data is available by zip code. This allows Renton to view its own CVI data set specifically, and to develop localized focus as well as participating in conversations with other regions within Washington.

Pfingst said there can be an overstatement of the impact of the arts on the economy; there is a large and growing field around the arts to examine the contributing factors to a strong economy and what the economy gives back to the community. She is currently reviewing Census data to determine age structure, race, ethnicity, poverty, housing affordability, education, crime, and how all those factors are affected by the CVI, to correlate these aspects as a data puzzle and experiment.

Merrill said that art-centric methodology was the guide to CVI development; the arts field has really grown in understanding the creative economy, and is more willing to make connection with other industries. The new version of the CVI will look at how the arts compare to other economic drivers, such as sports and technology. Additional measures of quality of life will be added to the economic data, and the expanded data will be available through a new technology interface.

Data visualization takes a vast amount of information and distills it into digestible bits, to be meaningful and easily understood by different audiences. Merrill encouraged Commissioners to use both data and stories to develop conversations in support of the arts.

Sambamurti asked if a standard formula of indicators was used. Merrill offered to send her information on the detailed methodology. The Hebert Research Group in Bellevue worked with Radich, who has a doctorate in public administration and has been a leader in developing and using data to indicate the economic impact of the arts.

Takekawa appreciates all the work done to develop, educate, and inform using the CVI, but expressed concern about its focus on individual artists as the expression of the arts economy. Cultural attractions do not appear to fit within the CVI framework. The job categories used do not reflect jobs within cultural attractions such as museums, dance, and theater. Merrill and Pfingst responded that the pilot project reviews included discussions regarding missing data sets and sectors. The CVI cannot capture all arts activities; qualitative and quantitative data paired together can develop a more robust story.

Ravens and Gutting stated this information will be useful for advocacy. Cade offered to speak with any Commissioners who want to know more about the TEDC pilot project. Fife appreciated the concern about potential issues with multipliers. Merrill said economic impact is just one of the many tools to access and communicate the value of the arts.

Preview 2013 Legislative Session/Advocacy Update

Sehlhorst, Advocacy Committee Chair, reviewed advocacy rules outlined in the Commissioner's Toolkit. Commissioners have the responsibility to advocate and lobby on behalf of ArtsWA. Tucker will provide Commissioners with the rules that restrict grassroots lobbying. Hudgins said Commissioners should know their legislators and what the arts commission stands for, and advocate for ArtsWA with their legislators. Commissioners cannot engage in a "call to action" or tell constituents to lobby for ArtsWA. Commissioners can educate and advocate with constituents and the public, and are encouraged to share the importance of the arts in general and to the community specifically, without indicating a specific call to action.

Brown said when Commissioners have an opportunity to speak with legislators; legislators understand Commissioners to have a higher standing and information about ArtsWA due to being on the Board. Commissioners have an obligation to directly request action of legislators. It is important to be very clear about those requests.

Tucker said she and ArtsWA staff are available for support, to answer questions, and to develop talking points and handouts. Sehlhorst will further review, revise, and develop these advocacy tools then request Commissioners to take action in the near future by contacting their legislators.

Tucker reviewed the Preview of the 2013 Legislative Session/Advocacy Update (*packet pp. 18-19*). The 2013 legislative session begins January 14 and is a 105-day session that ends in mid-April. Governor Gregoire will publish her 2013-2015 budget proposal in December 2012. In January, Governor-elect Inslee will be sworn in and will work with the Legislature to establish the 2013-2015 biennium budget. Commissioners are encouraged to learn how the legislative process works.

Commissioners are assigned to meet with legislators in their home office before the 2013 legislative session begins. Finnie met recently with a legislator and learned that he and his family had various experiences and ties to the arts and arts community. Most legislators have been exposed to the arts, enjoy the arts, and support the arts and ArtsWA.

Gutting asked that the jobs data referenced in the CVI be updated from 2008 data to current data. She also asked for creative jobs data for Yakima. Merrill said the CVI is a fee-for-service project. ArtsWA receives data as a member and is a primary user of the CVI. Non-members can purchase data points. However, Tucker can discuss with WESTAF the possibility of access to CVI data and reports for Commissioners in various Washington regions.

Hudgins encouraged Commissioners to speak with their legislators whenever the opportunity arises and to keep them informed, but to remember to approach legislators within their own communities and early in the game, because the legislative session gets very busy. Developing a relationship with your legislator, regardless of context, is very important. Commissioners should follow the news and know what committees the legislators are members of and what issues they are facing. Hudgins said using the CVI is a good place to start; speak from the heart about why you are involved with the arts. Board members should engage legislative Board members; each will have leadership roles during this session. Pre-existing relationships with legislators can be leveraged.

Announcements

Finnie reminded the Board of upcoming advocacy phone meetings and the potential to meet with legislators before the 2013 legislative session begins. The next Board meeting will be on February 5, 2013 followed by Arts & Heritage Day on February 6. Finnie adjourned the meeting at 12:20 pm.