

WASHINGTON STATE ARTS COMMISSION – BOARD MEETING MINUTES

February 5, 2013 / Olympia, WA

Commissioners Present

Mark Anderson
Bassem Bejjani
Cameron Bennett
David Brown
Michael Cade
Andy Fife, First Vice Chair
Cindy Finnie, Chair
Jane Gutting
Amanda Jackson
Noël Moxley, Second Vice Chair
Brenda Nienhouse
Jaxon Ravens
Daveda Russell
Latha Sambamurti
Beth Takekawa

Commissioners Absent

Elizabeth Conner
John Fraire
Representative Larry Haler
Representative Zack Hudgins
Senator Jeanne Kohl-Welles
Senator Curtis King
Gail Sehlhorst
Brom Wikstrom

Staff Present

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

Guests

Anne Banks, Program Supervisor for the Arts, Office of
Superintendent of Public Instruction
Stacy Hicks, MFA student in Arts Leadership,
Seattle University

Call to Order

Chair Finnie called the meeting to order at 12:35 pm. Introductions were made around the room. Hudgins welcomed the Board to Olympia and encouraged Commissioners to talk to legislators about jobs the arts and creative economy attract to Washington State, and the importance of arts education.

Approve Agenda

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

Chair's Report

Finnie briefly discussed her Chair's Report (*packet p.1*) and reminded Commissioners to place the 2013 Board Meeting dates on their calendars.

Director's Report

Tucker discussed her report (*packet p. 3-4*). Staff is working to implement and track the 2012-2016 Strategic Plan. The Executive Committee met earlier today; discussion included how the Board can best track the impact of the strategic plan. The August 2013 Board meeting will include a report on implementation of the plan. A new website has been launched (www.arts.wa.gov) and a new brochure is in this meeting packet.

The Arts Participation Leadership Initiative (APLI) final workshop and forum will be held on March 19 in Seattle and the Board is invited to attend. The forum will feature presentations from the 13 Innovations grantees, as well as a presentation on national trends in arts participation from consultant Alan Brown.

Tucker said three current initiatives are expanding the agency's statewide reach:

- The **Creative Vitality Index** Project (CVI) provides \$1,000 grants and technical support for community partnerships to use CVI data. For example, the Thurston County Economic Development Council is using the CVI with their existing economic vitality index.
- Through the **Federal Funding Project**, ArtsWA has contracted with a professional grant writer to help two communities apply for federal grants for arts-related projects. Tieton Arts and Humanities Commission has applied for the *Our Town* grant from the National Endowment for the Arts (NEA) and Wenatchee Valley Museum applied for funding from *Museums for America*, a program of the Institute of Museum of Library Services.
- The **Community Foundation Initiative** supports three Community Foundations in convening arts leaders in their communities, fostering stronger relationships between community foundations and the arts.
 - **Blue Mountain Community Foundation** (Walla Walla, Columbia, and Garfield counties in Washington; and Northern Umatilla County in Oregon)
 - **Three Rivers Community Foundation** (Greater Benton and Franklin counties)
 - **The Community Foundation of South Puget Sound** (Thurston, Lewis, and Mason counties)

Fife asked how these initiatives compare to activities in other states. Tucker said other states are using the CVI. The Federal Funding Project and Community Foundations Initiative have not been done by other states, to her knowledge.

Budget Report: FY2013 Second Quarter

Tucker discussed the FY2013 second quarter report for information only; no Board action is required (handout). ArtsWA is on track with our budget and all funds are expected to be expended fully by the end of this fiscal year. Grant and public art allocations are mostly expended in the second half of the fiscal year. Public art acquisitions are fully reimbursed through the capital budget, and it is expected that all program expenses will be fully offset. Conservation expenditures are mostly covered by the capital budget, with a small amount coming from the Heritage Center Account.

Legislative Session Update

Tucker reviewed the Washington State Arts Alliance (WSAA) handout, "Arts & Heritage Day 2013-Background Information." ArtsWA funding levels have dropped by 55% since 2009. ArtsWA is asking for \$2.45 million for the upcoming biennium (FY2013-2015) including a slight increase to offset a portion of funding from a private sector grant that has ended. ArtsWA receives federal funding from the NEA of approximately \$800,000 per year, which Washington State is required to match at least dollar-per-dollar.

During this Board meeting, three Commissioners will leave to meet with Senator Ed Murray and will report to the Board upon their return.

Former Governor Gregoire submitted her budget proposal in December 2012 as required by law, and included \$2.2 million in general funds for ArtsWA. This year, the Senate will initiate the budget process, then the House will present its version and they will work on the budget until they come to an agreement. The Legislature cannot adjourn until they come to a budget agreement. Governor Inslee may provide guidelines for his own budget proposal or wait to review the work of the Legislature. The Governor has line-item veto power but cannot add to a final legislative budget.

Three public art bills have been introduced that propose to diminish or end the public arts program. None of these bills has had a hearing at this time.

Fife added that NEA funding would be in addition to the funding ArtsWA receives from the state.

Consent Agenda

Finnie asked the Board to approve the Consent Agenda consisting of the minutes of the November 8, 2012 meeting (*packet pp. 5-12*).

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

Arts Participation Leadership Initiative: Overview

Tsutakawa discussed the Arts Participation Leadership Initiative (APLI) (*packet p. 13*). Funded by the Wallace Foundation, the 4-year initiative has three overarching themes: to increase young adult audiences, increase audiences representing changing demographics of our region, and build participation through new technology and social media. This work builds on previous work between ArtsWA and The Wallace Foundation (with the Rand corporation) to broaden, deepen, and diversify participation among three types of groups: audiences, producers (artists), and supporters (donors and volunteers).

Slover-Linett, a Chicago research firm, was hired to examine and synthesize audience research and evaluation studies of the nine Wallace Excellence Awards grantees who had received large, multi-year grants from the Wallace Foundation. Some of the findings include:

- Cultural experiences engage both intellectual and emotional levels; example: new audiences may be intimidated if they lack information on what an art museum is and how to best experience it.
- Price sensitivity is a barrier; but perceived value matters most.
- Word-of-mouth is often far more powerful than traditional media, especially from personal relationships with those involved in the arts organization or performance: knowing someone on the board, in the performance, or involved in promotion of an event.
- Technology is a means to an end, not the end itself. A great website cannot carry an exhibit or performance that is not well done.
- Younger and newer audiences are self-conscious about the newness. They may need basic education, such as when to clap during a performance, in order to feel comfortable in a new environment.
- Pair a social and interactive experience with the art content of a program, such as offering backstage tours or workshop topics that relate to the performance content.
- Teen audiences want to know that their program was of equal value to that offered to adults and they want to be talked to at their level—not as kids, nor as adults.
- Culturally-specific audiences want to connect with their own heritage and community, and they want to expand their exposure to art from others cultures.

Tsutakawa described various audience engagement ideas gleaned from the research that any arts organization might adopt including:

- Use tools to help audiences share cultural experiences with others, such as an invitation for additional social engagement.
- Bring audiences behind-the-scenes.
- Emphasize the value and benefits of the experience to make the cost “worth it.” Be wary of over-discounting the cost of tickets or admission.

Tsutakawa said building participation requires that organizations embrace a willingness to change. She asked Commissioners to share some examples from their experience that have become central to the long-term programming of their organizations. Moxley said the Yakima Symphony designated a section of the upper balcony for audience members to tweet during the concert. Sambamurti is Artistic Director of Ananda Mela Indian Cultural Festival in Redmond. A dance competition has helped to increase active audience participation in the festival. Nienhouse said the Spokane Symphony’s “Symphony with a Splash” offers a happy hour in the lobby with popular entertainment, followed by an hour-long performance. People from the audience are selected to sit on the stage during the performance to be close to the musicians. Russell said CD Forum instituted different approaches for their after-parties, remaining true to the cultural focus on the black art experience, but working with new partners on activities.

Grants to Organizations – Program Overview

Tsutakawa said the Grants to Organizations program (GO) (*packet pp. 14-15*) supports arts organizations, local government agencies, and arts projects throughout the state. GO offers project support grants in four grant categories: three categories provide project support based on organization size, experience and revenue; and one category for state-wide cooperative partnerships.

Level A (Small Arts Organizations) project support grants are for small organizations with an annual budget under \$200,000; grants awarded at this level range from \$1,000 to \$3,000. Many of these grantees are community arts organizations with few or no staff but can meet the one-to-one funding match required for the grant. Often, these projects are in rural areas. Grantees include small youth groups, groups of artists or musicians, and community projects that align themselves with a larger organization as a fiscal agent. The small group remains eligible to receive a grant because its annual budget falls within this category, even if the fiscal agent has a budget that exceeds the threshold.

Level B (Mid-sized Arts Organizations) project support grants are for arts organizations or local arts agencies with an annual budget \$200,000 to \$1 million. The grants range from \$3,000 to \$6,000 and are awarded for specific projects. Under this category the local arts agencies (LAAs) have a special funding subcategory so that they can be judged against their peers. Some LAAs are independent non-profit organizations officially designated by a city or town government as its representative; others are departments or divisions within a city or county government that are designated for arts projects and development.

Level C (Large Arts Institutions) project support grants are for organizations with an annual budget of \$1 million or more, and the grants range from \$6,000 to \$10,000.

Cooperative Partnership grants support five state-wide arts service organizations:

- **Artist Trust**, which supports individual artists through grants and services.
- **Arts Northwest**, which supports performing artists and presenters at a booking conference and through other services.
- **Washington State Arts Alliance (WSAA)** for the annual Cultural Congress, which furthers our goal to teach and support arts learning, and to sustain a model of learning for arts managers.
- **Centrum** at Port Townsend, which holds arts presentations and learning conferences that attract international participation of artists and audiences.
- **ArtsEd Washington**, the arts education alliance devoted to advancing and increasing arts education in K-12 schools.

Grant guidelines, applications, and deadlines to apply for FY2014 that begins July 1, 2013, will be posted in the Grants section of the ArtsWA website beginning in March. GO program goals include:

- **Support artistic excellence**—defined as a mastery of skills; professional approaches to process and presentation; and communication of a unique vision of an artistic effort, event, program or service.
- **Enliven communities and public benefit**—broaden access to the arts, and expand and diversify audiences.
- **Encourage good management**—good management practices for planning, budgeting, collaborating with community partners, and fundraising for the project.

Grantees must submit final reports that include measurements of the benefits and results of their project in both qualitative and quantitative terms, and provide a description of the methods and measurements used to collect the data.

ArtsWA recently initiated a new requirement that all AIE and GO grantees must communicate the activities and results of their grant programs to their state legislators. Tsutakawa shared several examples of letters written by grantees.

Brown asked how much grant money is allocated to the Grants to Organizations program, and the percentage allocated to each grant category. Tsutakawa said total funding for the four categories including Cooperative Partnerships is \$435,600; she will research the percentage for each group and respond to Brown with that information after the meeting.

Sambamurti asked if the deadlines for each project support grant category are different. Tsutakawa said the application deadlines vary, and due dates are published with the guidelines and applications that will be available in March on our website; applications are submitted via our online grant system.

Sambamurti asked if the Cooperative Partnership grant category is open to applicants other than those previously described. Tsutakawa said this category is open to other organizations who qualify; she offered to speak with any organization that a Commissioner believes might meet the eligibility requirements.

Bennett asked for the rationale for providing funding for projects versus operating support. Tucker said when the ArtsWA budget was larger, before the 55% budget cuts, operating support grants were offered. While she agrees that operating support is very important for arts organizations, project support grants were seen to provide a clearer avenue for documenting and illustrating the value of grants funding to legislators.

Ravens reported that his findings from quick calculations on the percentage of funding for each FY2013 grant category (project support only) are: total funding = \$390,000; Large Arts Institutions = 43%; Mid-sized Arts Institutions = 36%; and Small Arts Organizations = 21%.

Panel Process Overview

Tsutakawa and Jaret provided an overview of the panel process used to award grant funds (*bandout*). ArtsWA's panel process is outlined in Washington Administrative Code (WAC) Title 30. Panelists prepare for their participation by reading all the applications and submitting scores in advance of the panel meeting. Panel orientation includes review of the rules for conflict of interest. As each application is reviewed, a lead reader introduces the application to the panel and begins the conversation for group discussion following the application guidelines and review criteria. Panels may vary in their focus, review questions, or criteria based on what best suits the specific program.

Jaret said there are generally five panelists, chosen for their diversity of perspectives and experience around the specific program focus. Program managers strive to include one Commissioner on each grant panel to act as liaison from the Board to the panelists, and to report back to the Board on the selection process. Commissioner participation in a panel provides further program education opportunities for Board members. Most panels are held in the spring, and Commissioners are encouraged to email Tucker if interested in participating.

Arts in Education – Program Overview

Jaret discussed the Arts in Education (AIE) program (*packet pp. 16-17*) and the third goal of our Strategic Plan, to “strengthen K-12 arts education as part of, and fundamental to, basic education.” Through AIE programs, ArtsWA works to close the gap between academic policy and practice, and connects the professional arts community with the K-12 education community. Arts learning programs can lead to many academic and social benefits, including the development of creativity, collaboration, critical thinking, observation, and attention to detail.

ArtsWA has cultivated state-level partnerships with ArtsEd Washington and the Office of Superintendent of Public Instruction (OSPI). Arts Education grants support K-12 arts learning:

- **Community Consortia** grants support local partnerships among schools, arts organizations, and community organizations that develop shared goals and implement plans to expand and improve in-school arts education. The grants support arts teaching and learning in K-12 public schools, require alignment with Washington State arts standards, and push for sustainable and systemic change in local school districts. This grant is on a two-year cycle.
- **First Step** grants support newer or more limited arts education partnerships than do the Community Consortia grants. Funds are provided to schools, arts organizations, and community groups to support a variety of steps towards improving teaching and learning in the arts, including curriculum development and improvement; assessment development and training; professional development for either classroom teachers, local artists, or both; and arts lessons in the classrooms led by professional teaching artists.

An independent evaluation of the AIE grant program was recently completed by a contractor, providing evidence of the layers of outcomes for the AIE grant program goals and the public value of the program. The contractor developed an evaluation of key areas and conducted phone interviews with grantees and key partners. The full report will be available online.

Gutting has reviewed the evaluation, and commented that all grants are different in regard to their impact. This report includes review of the grant guidelines and whether they were being met, and determination of positive outcomes from these grants across the state. Consortia grants create a culture that increases expectations for evaluation. K-12 teachers and arts organization staff grow professionally by participating in the grantee convenings that are part of this grant program.

The grant has helped to develop longstanding relationships across the state. Because the program is well designed and executed, there were few recommendations for improvement; most comments touched on the strengths of the program. Evaluation comments repeatedly emphasized the benefit of developing a community of learners and partnerships within the K-12 community, and that partnerships are empowered where school principals are engaged in this program.

Jaret believes the evaluation provides a confirmation that the overall program is working well. The program design is flexible, and accommodates variations among communities and types and sizes of programs. The grant investments create public value by supporting improvements at public schools, by facilitating public-private partnerships, and by supporting healthy communities. She believes the partnership approach supports communities in growing their efforts. The data illustrate how arts education helps students develop 21st century skills. Expanding the program to more schools would require more tools and resources. The Community Consortia program is currently accepting applications for the next grant cycle.

Brown asked whether the evaluation provided evidence of the schools supporting the program to the point of increasing funding for the program. Jaret said there is evidence that schools and districts are supporting this effort, although the manner and level of support is different in each of the school systems involved in this program.

Jaret concluded that these grants demonstrate what can be done with relatively modest resources, and once the programs are established, then hopefully the districts support the program with more funding. This achieves one of the original goals of the program, which was to encourage school

districts and other funding sources to take over the program and provide funding once the program was established and had proved itself through several years of results.

Gutting said that ArtsWA has a liaison at OSPI, which is helpful in terms of building and supporting other K-12 partnerships. Jaret added that the role of ArtsWA differs from OSPI in that ArtsWA provides the connection between professional artists and educators.

Advocacy

Finnie asked Fife to debrief from their mid-afternoon meeting with Senator Ed Murray; participating were Fife, Takekawa, Jackson, and Sweney.

Fife said his approach for a legislative appointment is to introduce oneself; make a connection with the legislator; make a statement of appreciation for his or her support; tell a story around the arts and keep it simple, sticking to key points; and end the meeting with a request for specific support. Takekawa said she had shared ArtsWA funding history with the Heritage Center Account and Murray advised showing Senate Republicans the connections between projects in their districts and the work of ArtsWA. Jackson said the visual aids and stories were helpful. Sweney added that the NEA requires a state funding match. He thought that Murray responded well to information on how ArtsWA benefits K-12 education and brings jobs to Washington.

Tucker reviewed the Arts & Heritage Day materials and agenda.

Gutting led the Board through a role playing session focused on a mock meeting with a legislator. The main points are to:

- Attend the meeting with enthusiasm and an expectation of a positive outcome.
- Be sure to thank legislators for their time and support.
- Make a connection with each legislator and provide a list of ArtsWA's accomplishments in his or her district.
- Be ruthlessly focused on the specific request for support.

Announcements

The next Board meeting will be on May 7, 2013. Finnie adjourned the meeting at 4 pm.

WASHINGTON STATE ARTS COMMISSION – BOARD MEETING MINUTES

May 7, 2013 / Port Orchard, WA

Commissioners Present

Mark Anderson
Bassem Bejjani
Cameron Bennett
David Brown
Michael Cade
Elizabeth Conner
John Fraire
Andy Fife, First Vice Chair
Cindy Finnie, Chair
Jane Gutting
Representative Zack Hudgins
Amanda Jackson
Senator Jeanne Kohl-Welles
Noël Moxley, Second Vice Chair
Brenda Nienhouse
Daveda Russell
Beth Takekawa
Brom Wikstrom

Commissioners Absent

Representative Larry Haler
Senator Curtis King
Jaxon Ravens
Latha Sambamurti
Gail Sehlhorst

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, AIPP Program Manager
Mayumi Tsutakawa, Grants to Organizations (GO)
Program Manager

Guests

Bev Cheney, Interim Superintendent, South Kitsap School
District
Bob Cooper, Director of Visual and Performing Arts
Meredith Essex, Teaching Artist and Arts Education
Consultant
Stacy Hicks, MFA student in Arts Leadership,
Seattle University
Margit Rankin, Executive Director, Artist Trust
Dr. Michelle Reid, new Superintendent, South Kitsap School
District
Gayle Thomson, Kitsap County Arts Board
Ann Warren, Program and Communications Coordinator,
Arts4Learning Program

Call to Order

Chair Finnie called the meeting to order at 11:05 am. Introductions were made around the room. Bev Cheney, Interim Superintendent, and Dr. Michelle Reid, the new South Kitsap School District (SKSD) Superintendent, welcomed the Board and thanked ArtsWA for the Arts4Learning program grant. They affirmed that educational achievements benefit from the arts.

Approve Agenda

Finnie asked for a motion to approve the revised agenda (*packet #2*); an amendment was made to add the Arts Participation Leadership Initiative (APLI) revised grants to the grants section and move the Board Nominating Committee report to 11:45 am. A MOTION was made by Commissioner David Brown, seconded by Commissioner Mark Anderson, and passed unanimously.

Chair's Report

Finnie briefly discussed her Chair's Report (*packet p.1*) and reminded Commissioners to place the 2014 Board Meeting dates on their calendars. She acknowledged the long-term service of three Commissioners whose terms will expire at the end of July: Brown, Moxley, and Wikstrom. Tucker was reappointed as Executive Director of ArtsWA by Governor Inslee.

Director's Report

Tucker discussed her report (*packet p. 2-3*). She said it is terrific to be reappointed; the new Governor's administration brings a positive change in the state's perception of the arts.

Washington State's Poetry Out Loud winner, Langston Ward, won the national championship in Washington DC. Ward is a remarkable performer and student who will graduate from Mead Senior High School to attend Harvard on a football scholarship to study political science. Tucker thanked Jaret for managing this program that has grown to reach over 23,000 high school students in our state annually.

A special 30-day session of the 2013 Legislature begins next week. High on their list of goals is reaching agreement on a budget for the upcoming biennium. The ArtsWA FY 2014 budget will be discussed in more detail later in this meeting.

Tucker distributed the 2012 annual report for South Puget Sound Community Foundation, which featured an article on ArtsWA. There are 23 active community foundations in Washington and ArtsWA is partnering with three foundations. As a result, co-sponsored convenings on the arts have been held in Lewis, Mason, and Walla Walla counties, and the Tri-Cities area. The agenda for these convenings include discussion on how ArtsWA and the host community foundation can grow the arts in the community. Tucker will attend a meeting of community foundations later this month. Anderson was on the planning team for the Walla Walla convening, and said that planning process ensured the meeting was structured, participants were prepared, the focus was defined, and the meeting process went smoothly. Approximately 40 people attended from different areas of the county to discuss how to build the creative economy in this region. Anderson also attended the Tri-Cities area meeting where they were determining how three different communities, with a large demographic, could work together to develop a focus and pursue building their creative economy.

The Arts Participation Leadership Initiative (APLI) 4-year Wallace Foundation grant is finished and the final report was submitted. A newly produced video on the project showing project findings and interviews with participants will be shown later in the meeting.

The Teaching Artist Training Lab trains teaching artists to be effective in the classroom. The Office of Superintendent of Public Instruction (OSPI) received National Endowment for the Arts (NEA) funding this year to continue the project, with ArtsWA as a partner. Gutting thanked ArtsWA and Jaret for assisting OSPI in the pursuit of this federal funding.

ArtsWA has joined with other arts and heritage organizations in the region to participate in the development of a free app pronounced "story" and spelled STQRY. ArtsWA currently has 30 artworks listed including highlights from the collection which represent our program work with schools, colleges, and other partners across the state.

Tucker announced that due to budget constraints, she made the difficult decision to eliminate the part-time Community Projects manager position, and Willie Smyth will be leaving ArtsWA. He has been with the agency since 1991 and is known in Washington State, nationally, and internationally for his folk arts expertise.

Budget Report: FY 2013 Third Quarter

Tucker discussed the FY 2013 third quarter report for information only; no Board action is required (*packet #2, pp. 3.1-3.2*). AIPP acquisitions line item is revised downward attributable to staff turnover. Grants expenditures appear to be behind schedule, but all funds will be fully expended in the fourth quarter. Local investments include funds for several initiatives including Creative Vitality Index and Community Foundations Initiative; some funds within this line item have been reallocated and the accounting adjustments are explained in the narrative. ArtsWA budget and staffing are projected to be on target for the fiscal year.

Consent Agenda

Finnie asked the Board to approve the Consent Agenda consisting of the minutes of the February 5, 2013 Board meeting (*packet pp. 5-12*); Cultural Congress Scholarships (*packet #, pp. 13-14REVISED*); and Deaccession of Artwork (*packet pp. 15-17*). She read a proposed revision to the minutes from Sambamurti.

A MOTION to approve the Consent Agenda, including the proposed revisions to the minutes, was made by Commissioner Noël Moxley and seconded by Commissioner David Brown. The Consent Agenda was approved unanimously with no recusals and one change to the meeting minutes.

Board Development and Nominating Committee Process

Fife explained this is the time the Board surveys Commissioners and begins the process to elect officers (*packet p. 23*). Members of the Nominating Committee will call each Board member to conduct a phone interview that supports this process. Commissioners are encouraged to respond quickly and share their thoughts candidly; this process is confidential. Nienhouse (Committee Chair) introduced committee members Jackson, Russell, and Ravens. She explained this process is important to gather information on how Commissioners view their involvement on the Board and leadership.

FY 2014 Budget

Tucker discussed considerations for shaping the FY 2014 budget once the Legislature has reached agreement. Washington State's fiscal year begins July 1. For the 2013-2015 biennium, anticipated funding will include NEA funding for fiscal year 2014 (federal); the exact amount of this funding is not yet known. It is anticipated there will be some private or federal dollars that can be carried forward due to savings from some of the local projects, and some private funds may be carried forward for staffing costs.

Tucker said ArtsWA needs to keep its focus on the six goals of our strategic plan. As stated by the Humboldt Area Foundation, "Money is a type of fuel." She reviewed the strategic plan themes:

- ***Building Support for the Arts:*** Strengthen key partnerships; budget for communications and documentation.
- ***Expand Arts Participation:*** Build on the APLI: share this information, invest in methods that expand arts participation, and develop skills and leadership.
- ***"Grants Plus:"*** Use grants as a tool to accomplish specific goals and reinforce priorities. Align grant guidelines with other policy goals; document and analyze results; share findings.
- ***Stewardship of the State Art Collection:*** Ensure artwork acquisitions and conservation improves long-term success and viability of the program. Develop additional ways to engage the community with the artworks.

Several assumptions for budget building are already developed:

- AIPP acquisitions will be fully reimbursed through capital funds; this process does not require federal or state dollars. Some state or federal dollars will be directed toward conservation.
- Grants will be reduced; exact amounts are awaiting final budget decisions, but the projection is a 10 to 20% reduction.
- One half-time project manager staff position is eliminated.

Finnie facilitated conversation about the budget, asking Commissioners to express their questions and thoughts on budget development.

Gutting asked whether ArtsWA is seeking private funds. Tucker said ArtsWA is not actively pursuing private funds, but may seek funds for discrete projects, such as supporting OSPI's application to the NEA for grant funding to support the Teaching Artists Training Lab project.

Brown asked for clarification on the potential changes to project support grants. Tucker said grants will be assessed to determine goals and processes that are realistic and effective with small grant awards. The geographic distribution of grants must be considered to ensure state-wide support. Brown encouraged the Board to continue with project-based funding. The proposed Cultural Access Fund (CAF) legislation would provide support for larger arts organizations; this would allow ArtsWA to focus its grant efforts on smaller organizations. Russell asked when ArtsWA switched from general operating to project support. Tsutakawa said the transition occurred several years ago. Operating grants were for midsized and large arts organizations only; project grants were always available to small organizations or small projects. Fife said his understanding of "Grants Plus" is to shift to initiative-based funding to increase grants impact.

Russell asked whether there is a reason that keeps ArtsWA from pursuing private funding from private industries and foundations. Tucker said the public sector does not typically compete well for private sector grants; ArtsWA avoids competing with its grantees for private funding. Tucker noted that the military band program receives \$380 million in federal funding annually, while the NEA receives less than \$150 million in federal funds to provide support for programs in 50 states and several territories. The military band program is viewed by federal legislators as crucial to military morale.

Tsutakawa said ArtsWA received an Allen Foundation grant to provide training for underserved arts organizations around the state and was not seen to be competing with their grant pool. Russell said funders seek recipients that have wide reach, and make decisions based on the good use and value received of their funding investments, rather than evaluating competition for resources. Russell supports further conversation this next year on pursuing private funding. Fife said he is leery of pursuing private funding until ArtsWA strategy and goals are further developed; he noted that the agency lacks sufficient staff to develop an ongoing fundraising team, and partnership in this aspect may be a more effective use of resources.

Brown said the Wallace Foundation grant for APLI was not something ArtsWA sought; it was offered to ArtsWA. However, ArtsWA was ready to act on the offer. Brown encourages ArtsWA to be positioned well for such possibilities. Russell said funders appear to be allocating dollars; NEA has a perception that state agencies may need to be prepared for, and possibly seek, funds beyond federal or state to pursue their good work. She supports developing a strategy to attract private funding through preparedness, although what that looks like is not clear to her, and it may involve some staff time.

Hudgins said it is important to remember ArtsWA is a state agency and it is difficult to raise money for core state functions because state funds could be supplanted and the overall agency budget will not be increased. However, private funders may support specific projects or initiatives run by the state. State agencies deal with the box we are given, which is sometimes bigger, sometimes smaller, and differs from private industry which seeks additional funds if needed. Conner added that we have an historic record of receiving private funding. Hudgins provided examples of hybrid organizations that are developing public-private partnerships that appear to be successful and beneficial; ArtsWA may be uniquely positioned for such an approach. Kohl-Welles believes that ArtsWA might be successful in pursuing and receiving private funding for project-based grants without incurring unintended consequences, but it is important to be cautious.

Finnie said Tucker cannot develop a budget for Board approval until the Legislature reached agreement, and funding from various sources is understood. Executive Committee proposes that once funding is approved, and a budget is developed, a special Board meeting will be convened for approval of the budget.

Poetry Out Loud

Jaret introduced a video of Langston Ward reciting *A March in the Ranks Hard-Prest, and the Road Unknown*, by Walt Whitman, at Washington State finals; he recited this poem at National Finals where he won. Ward plans to attend Harvard in the fall on a football scholarship, and study political science. Cochrane said this win presented a unique opportunity to have a sports person talk about an arts achievement, and presented a video of KSOY discussing the accomplishment during their sports segment that same evening. Jaret explained that Bennett was one of this year's judges; Gutting and Conner have been judges in previous years. She asked that Commissioners inform her if they are interested in participating as judges next year. Kohl-Welles asked to be informed in advance of regional competitions, and state and federal finals.

CONVERSATION ABOUT PARTNERSHIPS

South Kitsap School District

Jaret introduced the South Kitsap School District (SKSD) Community Consortium grant team members to share their experiences and successes engaging in the grant process. Essex is actively involved in the arts in education community as a teaching artist, curriculum consultant, on faculty of the TAT lab, and numerous additional endeavors. Cooper is Director of Visual and Performing Arts at SKSD and lead district staff on this grant. Warren is the Arts4Learning Program and Communications Coordinator, and began working on the arts task force seven years ago after 35 years teaching. Two key goals of consortia grants include:

- Increasing and improving K-12 education in ways that have significant impact and align with state standards in the arts.
- Collaboration across arts and education segments of the community.

Essex demonstrated resources on the district website developed through the support of the community consortium grant. The group identified visual arts education in the K-6 group as its primary target group, and has developed resources available on a website, to help teachers teach the arts in their classrooms. A recent survey of every elementary school teacher in this district indicated what resources assisted teachers with arts education, and the website responded to the findings of that survey. All information and resources on the website are referenced by arts element, organized by grade, with lesson plans to ensure everything fits together. The focus on systemic, sustainable, professional development has supported SKSD goals for arts education.

Cooper said ArtsWA has helped SKSD attain state level requirements for education, and to represent successfully at the national level. The ArtsWA partnership has given SKSD teachers an opportunity to network with large arts organizations and bring opportunities to children in Port Orchard where there is no ballet and no large museum. He said the elementary schools that are involved in this program are showing the most testing improvement overall, even though these schools were not originally in the highest performing ranks of the district.

Artist Trust

Tsutakawa introduced Rankin, Executive Director of Artist Trust.

Rankin explained that Artist Trust was founded 26 years ago by artists for artists, as a non-profit organization that provides artists of all creative disciplines with the support necessary to launch and sustain productive careers. Four approaches are used to achieve these goals: direct funding, career training, resources, and community. Since 1987, Artist Trust has invested over \$9 million in Washington State artists. Artist Trust is unique in the nation; there are no other organizations that provide the systemic career support to artists.

Over the last decade, the organization has evolved to focus almost as much on career training as direct funding. Knowledge gained through career training assists artists to pursue more direct funding, by knowing how to write grants, obtain shows, write artist statements, engage with jury panels, find health care or plan their estate. Artist Trust offers topic-based workshops; a professional development workshop (a two-day intensive workshop); and the Edge Professional Development program that happens over seven weekends in Seattle or Fort Warden. These workshops are described by participants as life changing.

Artist Trust offers resources through its website for individual artists to provide advocacy, trends, policy, business processes, external resources, and funding opportunities. The Seattle office has a resource room or library for artist information as well. The “Opportunities” listing informs of calls for artists, residencies, and housing, and is a singular resource.

Funding to artists include peer-reviewed grants, merit based awards, and residencies; \$280,000 was awarded to 102 artists in 2012. These awards go to both emerging and established artists. The Grants for Artist Projects (GAP) awards are project-based and provide a way for emerging artists to get their first possible grant. Fellowships are merit-based awards recognizing artistic achievement, dedication to a discipline, and possibility for future development. Recipients are expected to give a meet-the-artist workshop that further educates the public. Additional grants are offered and detailed on the website.

Artist Trust is expanding its career training and outreach statewide by educating trainers for the two-day workshops so they can be held in other places in the state, providing continued engagement with different organizations in Washington. This builds relationships within these communities, training a core of artists and arts administrators that can give the workshops to artists in their area, further sharing information on resources, career development, and opportunities. Jackson is trained to conduct these workshops in her area. This disseminates information to regions other than Seattle, and assists Artist Trust to expand its reach.

Rankin said ArtsWA has been one of the best partners in supporting Artist Trust work throughout the state.

Grants

Cooperative Partnerships

Tsutakawa discussed Cooperative Partnerships (*packet p. 19, see revision in packet #2 p.19.1*). ArtsWA provides project grants to statewide service providers based on grant criteria as stated in the guidelines, including a minimum of two years state-wide arts services, and full-time paid staff. The panel evaluating this grant category was comprised of staff (Tucker, Tsutakawa, and Jaret) knowledgeable of the needs of our state, aware of the state-wide art services landscape, and qualified to review applications for this category. Applicants are required to provide a description of the proposed project, show the public benefits of the project, their management capability, and how the organization meets the definition of state-wide reach and two years of minimum service.

Four organizations are recommended for funding. Tsutakawa said this array of grants represents a cut to the total amount available as compared to last year, using the 10-20% probable cut as a guideline.

Brown asked for clarification on the amount of the funding cut; Tsutakawa said 15% was used to illustrate funding proposed in this recommendation. The recipient organizations will not get contracts until the final figures are known. The recommendation as presented gives staff authority to make the proportional adjustments to funding based on the final budget.

Finnie called for conflicts of interest and Commissioners Finnie (Centrum) and Fife (Shunpike) recused themselves.

A MOTION to approve the tentative panel recommendations for Cooperative Partnership grants for FY 2014, with final amounts to be determined by ArtsWA staff once an approved FY 2014 budget is available was made by Commissioner Jane Gutting and seconded by Commissioner David Brown. The motion was approved with two recusals.

Arts Participation Innovations Grants

Tsutakawa discussed the revised Innovations Grants recommendation (*packet #2 p.19.1*). The Washington State Arts Commission Board approved 13 grants in May 2012 under the Arts Participation Innovations Grants program, supported by The Wallace Foundation. Book-It Repertory Theatre was funded for \$26,750. Due to a contracting error, Book-It was paid the same amount as 11 of the other grantees, \$30,000.

Book-It has completed all of its work at the same level as all over innovations grantees; therefore, ArtsWA proposes to approve this increase.

A MOTION to approve the \$3,250 increase in private Wallace Foundation funds to Book-It Repertory Theatre for its Innovations Grants project was made by Commissioner David Brown and seconded by Commissioner Elizabeth Conner. The motion passed unanimously with no recusals.

Arts in Education Grants: First Step and Consortia

Jaret said these grants are a key investment in goal #3 of the strategic plan, a focus on arts learning that is fundamental to a K-12 education, standards aligned and helps develop 21st century skills. (*packet pp.20-21*).

Community Consortia are two-year grants, supporting larger and more established partnerships with larger scope. First-Step grants are for one-year, smaller projects. The panelists are listed in the packet materials; Bennett is the Board representative for this panel.

Jaret described three of the applicants being funded:

- Jack Straw Productions proposed a multi-cultural audio arts programs that focuses on K-12 schools with a high percentage of English language learners. Students are invited to write stories around their family cultural celebrations to stimulate personal engagement. Jack Straw staff work with students on writing and presentation, and then the student records their story. This teaches students about audio recording and how to best use their voice when using a microphone. One success in this project is that not only do students learn about writing, but learn to use their voices in an expressive way. They found commonalities in their stories even though they were from diverse backgrounds; this builds trust among classmates, and speech improved due to enunciation. There is excellent arts learning, plus job skills learning, and supports literacy in a dramatic way.
- White Salmon Valley School District (Columbia River, east of Vancouver) is partnering with an education foundation and an arts education organization. In four years, they have convened arts teachers to work collaboratively and develop a common approach to their work; adopted a K-12 arts curriculum, created a mariachi band, completed a K-12 assessment plan, and developed a sustainability plan for arts education.
- Book-it applied for a First Step grant this year for foundation building. They propose to take three years to develop a research-based literacy curriculum that teaches theater and reading skills to address the gaps in both literacy and the arts. They are working with literacy experts from Seattle University. With this project they are stepping back from their previous success of reaching many students, and taking time to develop a curriculum that has a long-lasting impact.

Bennett said that ArtsWA has a very thorough process, and organizations are vetted carefully. Being a panelist involves lots of reading material and phone conference calls prior to the panel. This particular panel lasted ten hours, with time for thorough conversations. He commended Jaret for the process. Almost 84,000 students will be impacted among all the organizations recommended for funding; ranging from small organizations and collaborations of 45 students to funding for a 35,000 student project. That equates to about \$3 per student,

covering a great breadth of disciplines although visual arts receive a majority of funding. Most returning applicants showed appropriate growth from one year to another. ArtsWA dollars are leveraging well over \$1 million due to the requirement for a funding match; in many cases, organizations are exceeding the dollar-for-dollar match to fund the program.

Finnie called for conflicts of interest: Bejjani (Spokane Symphony), Bennett (Elements of Education Partners), Brown (Pacific Northwest Ballet), and Jackson (Methow Arts Alliance); Nienhouse (Spokane Symphony) had left the meeting and was unavailable to vote.

A MOTION to approve the FY 2014 First Step and Community Consortia grants panel funding recommendations, with final amounts to be determined once the FY 2014 budget is approved was made by Commissioner Noël Moxley and seconded by Commissioner Andy Fife. The motion was approved unanimously with four recusals due to conflicts of interest.

Tsutakawa showed the Board a summary video, “Building Participation in the Arts, A Summary of the ArtsWA Arts Participation Leadership Initiative” located on YouTube. Grantees are quoted about their experiences while building audience participation building.

ArtCare Plan

Huber explained proposed changes to the Deaccession portion of *ArtCare*, which guides aspects of collection care (*packet p. 22*). These policies and procedures are based on best practices from the museum field but with distinctions that work best for artwork sited in public spaces.

ArtCare contains policies for all aspects of the life of an artwork from acquisition through, potentially, deaccession including guidelines for prioritizing artworks receiving conservation services. The deaccession section of *ArtCare* guides the removal of artwork from the State Art Collection (*packet p. 15*). The two proposed changes to the deaccession section are:

- First change: From “The artwork has been lost, stolen, or destroyed.” to “The artwork has been lost or stolen.” This change removes tacit approval for a partner to destroy an artwork.
- Second change: “Convening deaccession panel as a standing panel.” Convening the same panel to review staff deaccession recommendations over the course of a year or more, allows panelists to develop expertise that they apply to each new deaccession and limits the need to re-orient new panelists for each deaccession. With a standing panel, panelists can also be convened more quickly and by telephone to review timely deaccessions.

Hudgins asked if artworks getting lost or misplaced are a regular occurrence. Sweney said recent acquisitions are more site-responsive due to policy changes that include ensuring the artwork is removable in case its site is altered or lost. When a building needs to be torn down, or remodeling alters the location, the artwork could be removed and retain its integrity and remain in the collection.

Tucker said ArtsWA formerly purchased artworks chosen by a slide presentation. In the past 15 years, the program has moved to commissioned works, installed with security hardware, and designed from materials that are appropriate for public art. We are developing relationships with our partners and helping them understand what it means to make a commitment to the artwork long-term. AIPP is headed in the right direction to reduce and even prevent artwork loss, theft, and damage, yet we are still dealing with the effects of the previous era. Jackson asked how information on artwork locations is stored; Huber said Collections uses a database. ArtsWA staff tracks artworks, and partner agencies have the obligation to maintain the artwork.

A MOTION to approve revisions to the Deaccession section of *ArtCare* was made by Commissioner Elizabeth Conner and seconded by Commissioner Mark Anderson. The motion passed unanimously with no recusals.

Announcements

Finnie thanked the outgoing Commissioners on behalf of the Board for their hard work, leadership and involvement which made a huge difference to the agency through difficult economic and budgetary conditions.

Wikstrom said his experience on the ArtsWA Board has expanded his focus from visual arts in the Seattle area, to include an understanding about art forms and arts organizations around the state. It was a wonderful experience for which he is grateful to have participated. Brown said the ArtsWA Board reflects the Pacific Northwest culture of citizen participation, and bringing people together to converse and plan around what is important. He intends to keep in touch with the Board on arts issues in the future. Moxley said she has been on the Board for six wonderful years. She is passionate about arts and arts education, and her experience serving on the Board has been a productive and satisfying way to pursue those passions. Tucker said each outgoing Commissioner brought something extraordinary to the work of ArtsWA, and she hopes they will continue their support into the future

The next Board meeting will be held in Spokane at Martin Woldson Theater at The Fox on August 7 and 8, 2013. Finnie adjourned the meeting at 4 pm.

WASHINGTON STATE ARTS COMMISSION - BOARD MEETING MINUTES

July 18, 2013 / Webinar

Commissioners Present

Mark Anderson
Bassem Bejjani
Cameron Bennett
Michael Cade
Andy Fife, First Vice Chair
Cindy Finnie, Chair
Jane Gutting
Representative Zack Hudgins
Amanda Jackson
Senator Curtis King
Noël Moxley, Second Vice Chair
Brenda Nienhouse
Jaxon Ravens
Gail Sehlhorst

Staff Present

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

No Guests

Commissioners Absent

David Brown
Elizabeth Conner
John Fraire
Representative Larry Haler
Senator Jeanne Kohl-Welles
Daveda Russell
Latha Sambamurti
Beth Takekawa
Brom Wikstrom

Call to Order

Chair Finnie called the meeting to order at 4:05 pm. Roll call was taken and a quorum confirmed.

Approve Agenda

Finnie asked for a MOTION to approve the agenda; the motion was made by Commissioner Mark Anderson, seconded by Commissioner Brenda Nienhouse, and passed unanimously.

FY 2014 Budget

Finnie said the Executive Committee met earlier this week for a preliminary review of the FY 2014 budget. She asked Tucker to review the budget and narrative.

Tucker said the document for review presents the proposed FY 2014 budget and provides a comparison with the FY 2013 budget; a narrative further explains specific line items. MacMillan is also available during this webinar for questions; she thanked him for his diligence in preparing the budget.

This budget for ArtsWA implements the strategic plan and continues targeted local investments. Total funds are reduced 31% compared to FY 2013, mostly due to completion of the Wallace Foundation grant, a four-year grant that helped to support the Arts Participation Leadership Initiative (APLI) and some agency overhead and staffing costs. ArtsWA must make adjustments to accommodate the overhead and staffing costs no longer supported by Wallace funds.

Grants are reduced 15% in comparison to FY 2013. The Art in Public Places (AIPP) program is fully reimbursed by the capital budget. ArtsWA operates within the state biennial budget appropriation. National Endowment of the Arts (NEA) funding is reduced this year due partially to sequestration, and also because funds were distributed to two additional partners not eligible for funding last year.

Expenditures

Tucker explained the AIPP program and artwork acquisitions are funded by the capital budget, which is projected to cover the cost of artwork acquisitions in FY 2014. Artwork acquisitions are expected to be greater in FY 2014 than FY 2013. Staffing changes slowed FY 2013 acquisitions. For comparison, FY 2012 ArtsWA acquired \$1.2 million in artworks and a little more than \$1.5 million in FY 2011.

Hudgins asked whether the reduction in acquisitions reflects capital budget reductions. Tucker said that impact may be reflected in future years. Public artwork acquisitions take a number of years to complete; these projects are fully funded and so they will move forward.

Capital budget rules allow \$100,000 per biennium to be dedicated to conservation costs.

Some funding for Poetry Out Loud will be carried forward from last biennium. The Poet Laureate program is a partnership with Humanities Washington; ArtsWA contracts with them for services. The remaining balance of the dedicated Poet Laureate fund established for this program in FY 2007 will provide \$5,000.

APLI expenditures are for website updates and travel specific to APLI.

Local investments fund several programs that are specific to the ArtsWA strategic plan including:

- **Creative Vitality Index (CVI)** pilot projects will continue and the data set will be purchased. A publication of findings will be made available in print and online. CVI is a tool used to track arts impact on the economy.
- For the **Federal Funding Initiative**, ArtsWA hired a grant writer to work with public communities in Washington State to help them apply for federal grants that direct funds into the local community. This initiative will continue, although on a smaller scale. Yesterday, ArtsWA received formal notification that Mighty Tieton, one of the organizations in this project, will receive \$50,000 from the NEA for its Tieton Mosaic Project.
- A collaborative pilot project to develop arts learning experiences for K-12 students related to AIPP acquisitions will be funded this year.

- The **Community Foundation Initiative** will continue on a smaller scale than FY 2013; an assessment of the work completed in FY 2013 is being completed now.
- Scholarships to the Washington Cultural Congress and an arts convening.

No expenditures are anticipated for Folk Arts Grants and Projects. In FY 2013, \$15,000 was provided to support folk arts fellowships for a biennial grant program managed by Artist Trust.

Partnerships and Alliances include Cooperative Partnerships approved by the Board in May, as well as membership and partnership fees (*line 16*). Staffing expenses and program expenses are also described in the narrative.

Agency operations (*lines 19-23*) include public relations and promotions. A slight increase has been budgeted for Commission Support to cover slightly higher travel costs for the Board meeting in Spokane. Strategic planning is an on-going process and funds are budgeted to support a survey or convening.

Finnie asked Commissioners for discussion; none was forthcoming.

A MOTION to approve the FY 2014 budget was made by Commissioner Curtis King and seconded by Commissioner Noël Moxley. The motion was approved unanimously with no recusals or abstentions.

Adjournment

Finnie adjourned the meeting at 4:34 pm.

WASHINGTON STATE ARTS COMMISSION— BOARD MEETING MINUTES

August 7-8, 2013 / Spokane, WA

Commissioners Present

Mark Anderson
Bassem Bejjani
Cameron Bennett
Michael Cade
Elizabeth Conner
Andy Fife, First Vice Chair
Cindy Finnie, Chair
John Fraire
Jane Gutting
Representative Larry Haler
Amanda Jackson Mott
Senator Jeanne Kohl-Welles
Noël Moxley, Second Vice Chair
Brenda Nienhouse
Jaxon Ravens
Daveda Russell
Latha Sambamurti
Gail Sehlhorst
Beth Takekawa

Commissioners Absent

Representative Zack Hudgins
Senator Curtis King

Staff Present

Kris Tucker, Executive Director
Cathy Cochran, Communications Manager
Janae Huber, Collections Manager
Lisa Jaret, Arts in Education Program Manager (by phone)
Leslie Pope, Executive Assistant
Mike Sweney, Art in Public Places (AIPP) Program Manager
Mayumi Tsutakawa, Grants to Organizations (GO) Program Manager

Guests

Adam Boyd, Spokane Arts Commission
David A. Condon, Mayor, City of Spokane
Brooke Kiener, Board Chair, Spokane Arts Fund
Jean Klundt, Spokane Arts Commission
Karen Mobley, Program Manager, Spokane Arts Fund
Melissa Parker, Spokane Arts Commission
Marshall Peterson, Photographer
Shannon Roach, Executive Director, Spokane Arts Fund
Ben Stuckart, President, Spokane City Council

Call to Order

Chair Finnie called the meeting to order at 12:32 pm. Finnie thanked Nienhouse for her work to organize the venue and meeting activities. Nienhouse welcomed the ArtsWA Board, members of Spokane Arts Fund, Spokane Arts Commission, and artists from the community. Stuckart, President of the Spokane City Council, commented about art in the Spokane region and expressed appreciation for Tucker's recent assistance to Spokane Arts Fund. Kiener, President of Spokane Arts Fund, explained that the organization was originally formed to provide financial support for the city's arts commission and has recently been reorganized with support from City of Spokane, the Spokane Public Facilities District, Visit Spokane, and the Downtown Spokane Partnership. Kiener introduced Roach as Spokane Arts Fund's new Executive Director. Roach welcomed the Board and said she is looking forward to helping build the identity of the Spokane arts community. Introductions were made around the room.

Approve Agenda

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

Chair's Report

Finnie explained Tucker submitted her resignation to Governor Inslee effective January 2014. Finnie commented that through Tucker's efficient and productive leadership, the agency provides a lot of benefit for a small investment of state funds. Tucker is able to navigate through the political environment, and has good relationships within the Legislature and the Governor's office. Finnie noted that Board leadership is also changing, and said she is concerned that ArtsWA continue its advocacy momentum. Finnie asked Commissioners to refine their talking points, and meet with their local legislators before the start of the 2014 session to keep them informed; those strong relationships will continue to be important to ArtsWA.

Director's Report

Tucker said it is great to be in Spokane and meet Roach. Tucker recognized Mobley's leadership in Spokane for many years, and Stuckart's efforts toward continued city support for the arts.

In this year's Nominating Committee survey, Commissioners asked for more time for discussion and interaction at Board meetings. This meeting was designed to respond to those requests. Four positions await the appointment of new Commissioners. A webinar orientation will be held for those new Commissioners, and all Commissioners will be invited to attend.

Tucker reviewed her report (*packet pp. 3-26*). The Art in Public Places (AIPP) program recently received national recognition through the artwork of Do Ho Suh for his installation "Cause & Effect" at Western Washington University, Bellingham, as one of the top 50 public art projects of 2012 in the United States. The Year in Review award is given by the Public Art Network (PAN).

The FY 2014 budget approved by the Board on July 18 (*packet pp. 5-8*) shows that funding for ArtsWA was secured in the state general fund, which is the result of our advocacy efforts this year.

The Creative Vitality Index (CVI) report (*packet pp. 9-10*) provides an overview of 2013 pilot projects. The CVI tool was co-developed with Western States Arts Federation (WESTAF) and tracks how the arts contribute to the creative economy. Each pilot project received a \$1,000 grant to help defray expenses for a community-focused project using the CVI. The budget allows us to proceed next year with this project.

The enclosed segment of the final report on the Community Foundation Initiative (*packet pp. 11-24*) shared findings from the project to support three community foundations; each held at least one meeting of artists, arts supporters, and community leaders for a conversation about advancing the arts in each community. Projects were supported in communities not normally supported by ArtsWA grants (Centralia, Shelton, Walla Walla/Tri-Cities).

The National Assembly of State Arts Agencies (NASAA) update (*packet pp. 25-26*) is for information only; no action was taken on the bill mentioned. Tucker asked Commissioners to be aware of Congressional efforts for National Endowment for the Arts (NEA) funding.

Sambamurti asked about using CVI data. Tucker said it can be used now. One of tomorrow's site visits is organized around the CVI and legislators have been responsive to CVI data in the past.

Fife asked how ArtsWA plans to move forward with the Community Foundation Initiative with a limited budget. Tucker said ArtsWA might continue with small grants to additional foundations next year. Bejjani suggested implementing recommendations in just one or two focus areas from the report. Tucker noted there is a strong network of community foundations. Finding the best way to work with this network is important, such as developing model practices to document this effort, seek a member of a community foundation board for an ArtsWA Board position, or attend the annual community foundations convening. It is important to consider possible partnership interactions. Russell added that a project like this is attractive to funders, and a conversation with funders might be timely.

Tucker spoke about her decision to resign effective January 2014, after 15 years in this position. The Board, staff, and strategic plan show that ArtsWA is a great organization and is in good standing. Tucker outlined the process to find a new executive director as guided by state Revised Code of Washington (RCW) section 43.46.045. The Commission's role is to identify three candidates to recommend to the Governor, who will appoint the next director. A search committee will be formed to lead the process.

Finnie said the tentative timeline calls for making the candidate recommendation to the Governor by early December. In August, Tucker will work to redefine the job description and salary. The announcement will be distributed through the Governor's Office at the end of August. Ravens asked what part of the process will be completed by the November 7 Board meeting. Tucker said this process will not be completed by then; a special Board meeting will be scheduled, most likely by phone, to present candidate recommendations to the Board for consideration and approval.

Russell congratulated Tucker on her decision. Russell encouraged keeping the Board updated on the progress of the search through phone meetings; engaging the Board in discussion about the job description to ensure clear communication of expectations and goals for the new candidates; and engaging the Board in discussions about expectations and goals for the new executive director.

Takekawa asked if this job search will be conducted in conjunction with the state human resources department. Tucker said she is meeting with the head of state human resources next week and will learn more about their role at that time.

Bennett asked whether the recommendations to the Governor can prioritize the candidates. Tucker said the recommendation will include a summary of the search process and explain the recommendation.

Moxley asked how many members will be on the search committee and whether it will be comprised solely of ArtsWA Commissioners. Finnie said the search committee may be comprised of a combination of Board members, ArtsWA staff, and key stakeholders. Ravens suggested that state legislators be involved in the selection process, if appropriate. Russell suggested that one grant recipient from each project support level could be considered as well. Fraire asked who establishes the final search committee members. Tucker believes that is an Executive Committee role.

Russell suggested scheduling brief updates for the Board, including Board discussion of desired qualities in the next leader and leadership expectations. Fife suggested more Board conversations before a selection committee is chosen. Tucker said an overview of the process, including Board involvement, search committee membership, and a draft of the job description could reasonably be developed in the next two to four weeks. The Board agreed this information would be helpful.

Gutting suggested the Board have an opportunity to review and respond to a draft of the process. Ravens suggested the job description include the ability to form partnerships for fundraising. Bennett said it is important to ensure the search committee be inclusive yet not unwieldy, work together well, represent constituents, and report to the Board and constituents during the process.

ArtsWA 2012-2016 Strategic Plan

Tucker said the strategic plan was approved last year following a year-long planning process. She provided an overview of the six goals and measures that have been used as success indicators to track goal progress.

Goal 1: Be a voice for the public value of the arts, which involves leadership, communication and connecting. ArtsWA rebranding efforts have strengthened our voice with a new logo, rebuilt website, and social media. Each issue of ArtsWA eNews reinforces one of the goals of the strategic plan. There are over 2,700 eNews subscribers, the number of our Facebook friends has doubled in the past year, and there are more visitors to our website.

We are seeking to connect the arts to broader community goals. The Federal Funding project involved hiring a grant writer to work with two communities to apply for federal funding. As a result, Tieton Arts and Humanities received federal funding for its Tieton Mosaic Project. The other grant is still pending. This project helped to develop leadership for the arts, documents the impact of the arts, and shows us that our strategic goals are interconnected.

Goal 2: Expand arts participation in communities across Washington State. The Arts Participation Leadership Initiative (APLI) enabled ArtsWA to engage in research, invest in start-up grants, and leverage new practices due to the private funding received from The Wallace Foundation. Leveraging APLI practices and findings is part of the work of implementing this goal.

One area for improvement is the effective mapping of our efforts and resources. ArtsWA seeks to better track grant making through mapping that includes CVI, AIPP installations, Roster of Teaching Artists, and other opportunities. In the next year, we also need to explore the best use of grant dollars and determine how ArtsWA can distribute limited funds for maximum benefit. This also could help position ArtsWA to receive more funding in the future.

Goal 3: Strengthen K-12 arts education as part of, and fundamental to, basic education. In FY 2012, ArtsWA supported arts education programs benefitting 50,000 people, mostly K-12 students; provided professional development for 1,400 teachers; and our grant funds are matched nearly 4 to 1. Arts in Education (AIE) grants leverage partnerships within the education community and the broader community. Partners to advance arts education might include the school district, a local business group, and Parents and Teachers Associations (PTAs).

An evaluator was hired to assess the impact of Community Consortia and First Step grants. That report supports our current practices, details those practices so they can be replicated, and informs our grant guidelines. This report is posted on the ArtsWA website. ArtsWA convenes arts education grantees so they can learn from and with each other. Program evaluation from a recent meeting showed that 64% of attendees were very satisfied with the relevance of the meeting.

The Teaching Artists Training (TAT) Lab develops the arts teaching workforce, improving the arts teaching skills of professional teachers, and the ability of professional artists to work in the K-12 environment. Assessments show that this approach has increased arts leadership skills in education and improved student learning.

Developing healthy partnerships allows ArtsWA to further arts education goals beyond what our grant dollars alone enable us to accomplish. The ability to partner more effectively with organizations such as the Office of the Superintendent of Public Instruction (OSPI) allows ArtsWA staff access to the organizations that develop core standards, and set the policies and processes that establish and develop arts education in our schools.

Goal 4: Improve stewardship of the State Art Collection. This goal addresses the acquisition of, and care for, artworks in the State Art Collection. The artwork acquisition process for K-12 schools has been improved by the pooling of all statewide artwork allocations. Eligible districts can apply to receive fully-funded, site-responsive public art projects; the resulting artworks are placed at sites with a demonstrated enthusiasm for hosting public art and the capacity to take care of it.

Artwork conservation has improved as a result of hiring a conservation technician in 2008, and then increasing the position from half to full time in 2012. Currently, there are over 200 artworks needing repair and evaluation. With a collection that began in 1974, it is reasonable to expect a continuing increase in the need for artwork conservation.

Goal 5: Document the impact of the arts and arts education, and share the findings. The CVI pilot projects have helped under-resourced communities develop partnerships to achieve arts-related, economic-driven projects. APLI will soon launch a web portal to share resources on-line, including documentation of innovation grants and information from forums. New this year is a grant requirement that recipients must write their legislators to tell them of the receipt and impact of the ArtsWA grant, which we can use to tell their story in their words. This is useful data for advocacy. Ravens asked for access to those letters.

Goal 6: Build leadership in and for the arts. APLI and the Community Foundation Initiative are two efforts to develop arts leadership. Grant programs also build arts leadership.

The Board met in small groups to discuss indicators and what additional information they might need. Finnie asked for a recap of Commissioners' discussions.

- Gutting said expanding arts participation in the state also improves stewardship and being a voice for the arts. She requested the geographic maps be expanded to include FY 2012 and FY 2013 grant and CVI data. She said it was powerful to view the maps and see how grants dollars connect to counties.
- Bennett noted that ArtsWA strives to empower organizations to leverage limited grant funding with other resources, and to provide education on how to do more with the funding received.
- Ravens said ArtsWA leverages arts leadership and programming. He asked if schools engage the community around the public art. He added that participation numbers for our social media do not track what people do with information received through Facebook and Twitter.
- Conner said being a voice for the arts can take many forms, such as conversational or as an echo. Questions arose about the underlying assumptions of the performance measures, such as how or why some measures were selected and others were not, and to acknowledge the power of visual data, such as the maps. What is done with data can be powerful.
- Nienhouse said her group discussed how to leverage public art stewardship. Clear communication was emphasized, including defining terms such as "public value."
- Fife suggested adding the voice of ArtsWA to efforts outside our current spectrum, but related to the arts in Washington. Kohl-Welles said the film incentives program is one example.
- Cade said there is power in non-traditional partnerships. The Community Foundation Initiative is very innovative, and the CVI can provide richer data the longer it is used. The Governor could mention the arts as part of the vitality of the Washington State economy.
- Ravens said Minnesota received significant new funding for the arts after years of working with non-traditional groups.
- Takekawa said Commissioners would like to know what other people are saying about ArtsWA efforts, including through social media. She would also like to know what legislators think about the grant recipient letters, what the public thinks about installed artworks, and what emerging and diverse leaders think about convenings.

Finnie thanked Commissioners for their participation, and thanked Tucker and staff for presenting the strategic plan in a clear, concise and easy to follow format. Bejjani said the presentation was a perfect nexus between science and data on the arts.

Art in Public Places Update

Sweney provided an update on new artwork acquisitions; a comprehensive list was distributed in the packet (*packet pp. 35-44*). Sweney noted that some Commissioners have served on an artwork selection committee. Other Commissioners were invited to contact him if they are interested in serving on a local committee. Also, they may sit in on a meeting, as the meetings are open to the public.

Sweney explained that the ½ of 1% for art program was established in 1974 and there are now approximately 4,500 artworks in the State Art Collection. AIPP and AIE have been collaborating to provide educational opportunities for K-12 students that relate to public art in their schools. AIPP staff facilitate local selection committees that determine artist selection and proposal outcome, provide community context, and recommend appropriate sites for the artwork.

Sweney showed slides of artworks installed during the last eighteen months. Conner and Ravens suggested that artist models provide an educational opportunity for teachers and students. Senator Kohl-Welles asked if projects get funded by other parties. Sweney said other funding is possible, but rarely available for K-12 schools. Community and state colleges may have some funds to augment the project budget. Fife asked about using photographs of artworks in progress to show the value of the program, and how it impacts and involves the community.

Deaccession of Artwork

Huber provided an overview of Collection care, (*packet pp. 45-54*) the conservation of which is funded by \$100,000 per biennium of the ½ of 1% capital budget allocations for public art. ArtsWA has one of the oldest, largest, and most geographically spread statewide collections in the nation. Collections staff strives to improve the long-term care and conservation of the Collection by anticipating conservation concerns during the acquisition process, conducting ongoing inventories of the artwork, and engaging in conservation efforts. Huber also works to deepen public understanding of the Collection through programs such as the STQRY application, which features 30 State Art Collection works, and developing a searchable on-line database of the Collection.

Deaccession, or removal of artwork from the Collection, is necessary as specified in the Board-approved policy *ArtCare: Collections Management Policy for Washington's State Art Collection*. Deaccession is guided by staff and the Deaccession panel, which currently includes Board members Gutting and Anderson.

Anderson was very impressed with staff and how they organized the process. He said that there are works in the Collection that need to be removed for various reasons, including damage by people or the elements and limited lifespan. Nonetheless, the public benefits from interaction with a variety of artworks, even those that may have a shorter lifespan.

Gutting said she was impressed by the two non-board panelists: Rebecca Engelhardt, Registrar and Collections Manager, Museum of Glass, Tacoma; and Deborah Paine, Curator and Collections Manager, Office of Arts and Culture, City of Seattle. Gutting noted that Huber had explained that access is prioritized over preservation in a public art collection, which poses inherent risks to the Collection.

Senator Kohl-Welles asked about graffiti. Huber said it is a problem only occasionally; most public interaction with the Collection is positive.

Finnie thanked Gutting and Anderson for their panel service.

A MOTION to approve the deaccession panel's recommendation to deaccession artwork as listed in the Board packet report was made by Conner, seconded by Ravens, and passed unanimously.

Announcements

The meeting was adjourned at 4 pm for a tour of the Martin Woldson Theater at the Fox, which underwent significant restoration and reopened in November 2007. This theater is now the home of the Spokane Symphony and a venue for performing arts. The theater is listed on the *National Register of Historic Places*, the *Spokane Register*, and the *Washington Heritage Register*.

Call To Order—August 7

The Board participated in site visits to the Northwest Museum of Arts and Culture; Greater Spokane Inc. and Visit Spokane; and public art locations in the Spokane area.

Finnie reconvened the meeting at 10:02 am on August 8, 2013. She thanked Nienhouse for arranging the events of the previous evening.

Consent Agenda

Finnie asked the Board to approve the Consent Agenda consisting of the minutes of the May 7, 2013 Board meeting (*packet pp. 55-63*); minutes of the July 18, 2013 Board meeting (*packet pp. 64-66*); and Grants to Organizations: Project Support Grants to Small Arts Organizations—Level A—FY 2014—(*packet pp. 67-75*). Gutting expressed dismay at the continuing loss of grant funding.

A MOTION to approve the Consent Agenda was made by Gutting, seconded by Moxley, and passed unanimously.

Grants to Organizations—Project Support Grants

Tsutakawa explained that the process of granting ArtsWA funds begins with writing application guidelines based on the strategic plan. The applications with the guidelines are distributed broadly and staff provides assistance with the application process, including how to use the on-line grant system. Panels are selected to represent a range of geographic locations, ethnicity, age, and artistic disciplines; most panels include a Board member. Staff ensures all rules and policies are followed, such as the conflict of interest policy and the appeals process.

All grants categories experienced a 15% funding cut this year in addition to funding cuts over the last few years. As a result, grant award amounts are smaller and more applications will go unfunded this year than in previous years.

FY 2014 Project Support—Midsized Arts Organizations—Level B

The panel recommendations for FY 2014 Project Support to Midsized Arts Organizations—Level B grants (*packet #2 pp. 78.2-78.8*) reflect the goals of a given community within a specific geographic area. Nienhouse served on this panel and said it was a great experience; panelists had varied backgrounds and expertise, and different perspectives. Reviewing the grants gave her a deep sense of the creativity of organizations in our state. The reduction in the amount of funding available meant many grants were unfunded and funding levels were less than the panel wanted to award.

Finnie called for conflicts of interest: Fife (Shunpike), Gutting (Tieton Arts & Humanities), Jackson Mott (Methow Arts Alliance), and Russell (Seattle JazzED) recused themselves.

A MOTION to approve the grant panel recommendations for the FY 2014 Project Support—Midsized Arts Organizations—Level B grants in the amount of \$147,901 and the list of non-funded applications, was made by Ravens and seconded by Bennett. The motion was approved unanimously with four recusals.

FY 2014 Project Support—Large Arts Organizations—Level C

These grant guidelines require an organization to provide its most recently completed annual budget as approved by their board; this annual budget must equal or exceed \$1 million. Two organizations submitted applications with budgets that did not meet the criteria; they were deemed ineligible for consideration by the grant panel: Hedgebrook and Seattle Latino Film Festival. More organizations qualify to be in this category than ever before.

Russell commented that this was her first time serving on a grant panel, and it was a wonderful experience. There was a lot of preparation work before the panel, and decision-making was tough. The panel chose to

reduce grant award amounts in order to include more organizations. She recommends new Commissioners participate on a panel, because it increases appreciation for the work of ArtsWA. Russell recommends that all panelists be required to be present in the room for the deliberations.

Moxley noted the limited geographic reach in this level; most applications came from western Washington. Bejjani asked about the determination of funding levels. Tsutakawa said a numerical ranking is established by a complex scoring process. Based on the weighted criteria, an initial score for each application is determined, then the panel discusses the criteria and fine-tunes the scoring. Percentages for awarding funds based on the requested grant amount are determined and the award amounts are then established. Moxley said there were 41 applications, and if the panel had awarded grants at the requested amount, few organizations would have been funded.

Finnie called for conflicts of interest: Bejjani (Spokane Symphony and On The Boards); Nienhouse (Spokane Symphony); Ravens (School of Acrobatics & New Circus Arts); Russell (On The Boards) Sambamurti (Vedic Cultural Center, Seattle Latino Film Festival, and Kirkland Performance Center), and Takekawa (Wing Luke Museum of the Asian Pacific American Experience).

A MOTION to approve grant panel recommendations for FY 2014 Project Support—Large Arts Organizations—Level C grants in the amount of \$147,899 and the list of non-funded applications, was made by Gutting and seconded by Jackson Mott. The motion was approved unanimously with six recusals.

Grant Guidelines Discussion

Tsutakawa said the strategic plan calls for review of the grant guidelines to consider how to focus grants to attain maximum impact with the limited funds available. Recent discussions with grant panels and today's discussion will inform this review. Steps in the grant guideline review process include Board discussion, staff review, discussions with other agencies and funders in our region, and constituent input. A timeline for this process will be developed soon.

Tucker said grant category definitions is one potential area for review and discussion; currently they are defined by arts organization size. Eligibility requirements and review criteria will also be examined. Different sets of criteria might more efficiently support the goals of the strategic plan, such as to support specific innovation, audience participation, or the creative economy.

Tsutakawa asked the Board what aspects of the ArtsWA grant program are most important from their perspective.

- Nienhouse said ArtsWA might achieve more geographic impact by using regranting or subgranting processes similar to Michigan and Minnesota.
- Moxley proposed shifting the weight of the review criteria to award more points to public benefit and artistic excellence, rather than spread the point system through all four criteria.
- Russell noted it is important to agree on what the criteria mean. Her experience on a panel showed her that organizations with more resources and larger internal support structures tend to receive more review criteria points. Some organizations with amazing projects did not compete well because of fewer resources.
- Gutting said there is subjectivity in panelist review, which may make it difficult in the evaluation process. Focusing on public benefit could help the panel. Gutting suggested that Board members work with staff in reviewing guidelines.
- Takekawa noted most Commissioners appeared to have feedback or input and suggested it be sent by email, or the Board could survey staff using specific grant-related questions and send the criteria with the survey.

- Fife noted that grants funding is the largest budget line item outside of the AIPP program, and this conversation warrants more than email feedback. He advised considering higher level aspects of ArtsWA funding investments and considering strategic plan goals. He said artistic excellence is subjective and may not have a place in government funding.
- Ravens suggested a webinar that would help prospective applicants understand ArtsWA grants, and would assist organizations applying for the first-time.
- Bejjani asked whether ArtsWA strategic plan priorities are clearly outlined in the guidelines to assist organizations before applying and Tsutakawa confirmed priorities are provided in the guidelines.
- Jackson Mott reiterated the value of these grants. While the award amounts may seem small, a \$3,000 grant allows an organization leverage to seek more funding, and helps organizations in small communities build arts capacity. She suggested it might be time to reconsider reinstating job support grants.
- Conner said there is an emotional component to reviewing and awarding grants that can make decision making hard. It is important to acknowledge that it is hard, and then focus on the best possible outcome.
- Moxley suggested reviewing the categories, noting that a \$10,000 grant might not have significant impact in a multi-million dollar organization, but could bring tremendous benefit to a multitude of small organizations if split into several grant awards.
- Gutting supported Fife's suggestion that the Board engage in a larger conversation about grants.
- Ravens suggested ArtsWA show state-wide representation of all organizations that apply for grants but are not funded on a map; this visual data could support a request for more funding as it would show where ArtsWA could increase its impact.

Arts in Education: Roster of Teaching Artists

Tucker and Jaret (by phone) discussed the Roster of Teaching Artists panel recommendations (*packet pp. 77-78; packet #2 p. 78.1*). Tucker appreciates Jaret's vision with this initiative over the past few years to identify high-quality teaching artists who have particular expertise working in K-12 public schools.

Three applications were received and one is recommended for inclusion on the roster. These are artists who understand and apply the essential academic learning requirements (EALRS) in the arts, can develop and assess age-appropriate learning objectives, and have experience working as a teaching artist in K-12 schools. These teaching artists appear on the ArtsWA roster posted on our website. The two applicants not recommended were encouraged to apply in the future, and were invited to attend the Teaching Artists Training (TAT) Lab.

It is not known whether this year's small response is a trend or anomaly. Jaret is evaluating the circumstances and considering some modifications to the process. She is also reviewing similar practices in other states, and may extend the time artists are on the roster. Jaret is exploring possible connections between our roster and a roster for a new initiative, called "The Creative Advantage," between Seattle public schools and the City of Seattle to increase arts in education.

Sehlhorst explained that a teaching artist is an expert artist and educator; the roster sets criteria that reflect this expertise. The rigorous application process is appropriate, as it defines quality arts teaching and provides a great resumé credential. Jackson Mott asked for the number of artists currently on the roster. Jaret said approximately 25, from various artistic disciplines. Gutting said training programs available for these teachers through ArtsWA are critical; there are limited opportunities especially for people on the east side of the mountains to bring more arts into the schools. She noted that local arts commissions could help to solicit applicants for this program.

Kohl-Welles asked how academic excellence and experience are evaluated. Jaret said the evaluation matrix has 15 criteria points, with most occurring in the realm of teaching excellence and experience, and points in artistic, organizational, and teaching skills. This matrix was vetted by teaching artists that represent the types of artists ArtsWA wants working in public schools. Artistic excellence can have subjective components. For the Teaching Artists Roster, the definition is based more on objective components such as background and demonstration of purpose, rather than liking the type of work being done. Teaching artist excellence is judged by lesson plan submissions and how well applicants can demonstrate their achievements as teaching artists.

Gutting asked if a Board member participates in the panel for this roster. Jaret said typically a Board member participates on this panel, but the small number of applicants precluded the time and expense of bringing a Board member to the panel this year.

Fife commented that artistic excellence is a criterion in most granting programs, but the definition may be outdated. He suggested defining this term to reflect professionalism and experience, such as in Jaret's discussion above. Huber said a definition of artistic excellence is written into the WAC as approved by the Board, as part of a public process to establish a fair and objective definition. Takekawa said the National Endowment for the Arts (NEA) uses artistic excellence as part of its granting criteria, adding that she supports discussion on the subject.

A MOTION to approve the panel recommendations for the Roster of Teaching Artists was made by Fife and seconded by Moxley. It passed unanimously.

Nominating Committee

Finnie said the Nominating Committee serves two functions: to provide a forum for Commissioners to provide feedback on the leadership and effectiveness of the Commission, and to present a slate of officers. She thanked the committee comprised of Commissioners Nienhouse (Chair), Jackson Mott, Ravens, and Russell for surveying the Board, and the members of the Board for taking the time to converse with the committee. This information will inform how the Board moves forward.

Report of Survey of Commissioners

Nienhouse summarized the report (*handout pp. 86-86.1*). The Nominating Committee made a few changes in the process and survey questions, which were divided into four categories: organization strategy, individual member experience, leadership/officers, and Board structure and culture. The survey captured 83% participation and those who did not participate were simply unavailable. Committee members provided their reports to Tucker, who summarized the reports in consultation with the committee.

Nienhouse said the survey found that advocacy training mattered a great deal and Commissioners appreciated Sehlhorst for her leadership in this area. Most Commissioners felt that while ArtsWA has been successful in regaining its state general funding, efforts really need to continue strongly in the area of advocacy.

Commissioners believe the current strategic plan provides a great framework and want more discussion related to the plan at Board meetings. Individuals experienced great respect for each other, and requested time to connect with each other through more discussion time during meetings.

Nienhouse said it was encouraging to see how many people wanted to be involved in leadership roles. Some Commissioners requested more updates from the Executive Committee. The culture of the Board was refocused this year to accommodate significant new membership, and meetings have been staff and program education based.

Key points from small group discussion facilitated by the members of the Nominating Committee follow.

Haler said arts and ArtsWA are part of economic development as well as education, and suggested approaching the House Economic Development and Technology Committee, and the equivalent committees in the Senate. He encouraged using the CVI, as legislators are focused on economic development. He encouraged approaching legislators between August through November, when they are researching and writing bills.

Gutting discussed the role of Board members in state-wide advocacy, and noted the usefulness of Board advocacy training this past year. Information and training are needed to speak to local legislators for the upcoming session, as well as local information including points on economic development, the pleasing aesthetics of the arts, and its positive impact on property values. Gutting noted, from her group discussion, that Thurston County is developing further ties between arts and economic development; Methow Valley works with realtors and property owners to discuss how art fits with their goals; Walla Walla school district brings all fifth graders to the Foundry where students are introduced to the work of the Foundry, then teachers build on that experience for further arts learning; and Shakespeare is part of the 7th through 9th grade curriculum in the Walla Walla school district.

Ravens said the Commission is a sphere in which there is interest, appreciation, and respect for each other; as well as an opportunity for sharing information. Sehlhorst said the group suggested the Board have more opportunities to share knowledge, such as organization strategy and leadership skills. The Board also can better connect with a larger community including businesses, non-artists, and organizations that are not normally part of the arts community. Commissioners can become better advocates for the arts through sharing information with local communities, such as has been experienced during this meeting.

Kohl-Welles suggested a reception with local government officials, state legislators, and other arts leaders to build connections and good will. Jackson Mott suggested that school principals, superintendents, and other school leaders be considered as part of the community and invited to these opportunities.

Gutting said there is great and enormous respect for the staff and structure in place; and only positive comments were made about staff. She requested that the report be amended to include comments made by Commissioners about the staff and have it brought to the next meeting.

Election of Officers

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

A MOTION to accept the proposed slate of officers was made by Finnie and seconded by Gutting. No nominations were made from the floor. The motion passed unanimously with no abstentions.

Finnie said ArtsWA has a winning commission comprised of great staff and leadership with Tucker, as well as an amazing Board. She thanked everyone for her experiences and the opportunity to serve as Chair. Tucker said Finnie was the first Board member to hold the position of Chair for three years, and they were very difficult years due to the state of the economy. Today's meeting has been a fabulous testimony to the leadership Finnie has provided.

Spokane Mayor Condon spoke to the Board about the importance of the arts in Spokane and the impact an arts focus has had on the economic success and quality of life in his city.

Announcements

The next Board meeting will be on November 7, 2013, at the School for Acrobatics and New Circus Arts (SANCA) in Seattle. Finnie adjourned the meeting at 12:19 pm.

WASHINGTON STATE ARTS COMMISSION— BOARD MEETING MINUTES

October 22, 2013 / Webinar

Commissioners Present

Bassem Bejjani
Michael Cade
John Fraire
Representative Larry Haler
Representative Zack Hudgins
Amanda Jackson Mott
Rick Johnson
Diane Martindale
Brenda Nienhouse, Chair
Jaxon Ravens
Latha Sambamurti
Gayle Thomson

Staff Present

Kris Tucker, Executive Director
Cathy Cochrane, Communications Manager
Stacy Hicks, Office Assistant 3
Janae Huber, Collections Manager
Lisa Jaret, Arts in Education (AIE) Program Manager
Lou MacMillan, Deputy Director
Leslie Pope, Executive Assistant
Christel Ratliff, Grants to Organizations (GO) and AIE
Administrative Assistant
Mike Sweney, Art in Public Places (AIPP) Program
Manager
Mayumi Tsutakawa, GO Program Manager

Guests

Cindy Finnie, former ArtsWA Board Chair/Member
Margit Rankin, Executive Director, Artist Trust

Commissioners Absent

Cameron Bennett
Mark Anderson
Elizabeth Conner
Andy Fife, First Vice Chair
Jane Gutting
Senator Jeanne Kohl-Welles
Senator Curtis King
Daveda Russell
Gail Sehlhorst
Beth Takekawa
Frank Video

Call to Order

Chair Nienhouse called the meeting to order at 10:05 am and conducted roll call. This special meeting of the ArtsWA Board is scheduled for only one agenda item: to provide an update on the Executive Director search and timeline. This is an open public meeting; minutes will be kept as a public record.

Executive Director Search Update & Timeline

Nienhouse asked the Board to refer to materials sent previously via email. RCW43.46 specifies that the Arts Commission will select three candidates from which the Governor will select the next executive director. In consultation with the Executive Committee, a search committee has been established to shape the process, review applications, decide which applicants will be invited to be interviewed, interview top candidates, and draft a recommendation for Board consideration at the November 26 phone meeting. Finnie has agreed to co-chair the search committee, and Tucker will be staffing the process. In addition to the co-chairs, committee membership includes:

- Cameron Bennett: ArtsWA Board member; Dean of Arts and Communication at Pacific Lutheran University
- Jean Mandeberg: past ArtsWA Board Chair, artist, Evergreen State College faculty member
- Amanda Jackson Mott: ArtsWA Board member; Executive Director at Methow Arts Alliance
- Lisa Jaret: ArtsWA Arts in Education Program Manager
- Steve Sneed: former ArtsWA Board member; Managing Artistic Director at Seattle Center
- Huong Vu: Community Investor, Arts, Culture, and Civic at Boeing

Washington State Department of Enterprise Services, Human Resources representatives Maureen Clingman and Laurie Pate will also participate.

Brenda said the process has been on-going since July when Tucker announced her plans to step down in a letter to the Governor. The position announcement was posted and the search committee formed in September. Tucker has undertaken targeted recruitment to identify strong candidates, and discussing the process with arts leaders on the regional and national level, such as Laura Scanlan with the National Endowment for the Arts, Jonathan Katz with National Assembly of State Arts Agencies, and Anthony Radich with Western States Arts Federation (WESTAF).

The purpose of today's meeting is to provide an update on the search process. The search committee orientation is scheduled for October 24. The application deadline was October 16; approximately 40 applications were submitted. The search committee will begin to screen applications and identify candidates for interviews; 3 candidates will be recommended to the Governor. It is hoped the appointment would be made by the Governor in December.

Ravens asked for the diversity of the applications. Tucker said there are applications from both female and male candidates from several states.

Nienhouse said the first meeting of the search committee will be in person in the Seattle area. Tucker said the orientation will include an overview of agency program priorities and our authorizing environment. Radich will advise the search committee on the national context for this position, how state agencies travel through a leadership transition, and how to set the stage for the success of the next executive director.

Nienhouse asked Commissioners to comment on additional qualifications to be considered by the search committee during the application screen process, beyond those listed in the position description. The following are comments from Commissioners.

- Fraire suggested experience in diverse communities, rural communities, and other non-traditional communities.

- Sambamurti added the ability to interface with national arts organizations and federal funders is important.
- Cade asked to emphasize the following points already in the qualifications, as critical to ArtsWA in this changing finance world: state and legislative political experience, coalition building, and critical thinking.
- Thomson asked for clarification on the “willingness to take risks.” Nienhouse said the ability to look at new ways of accomplishing goals. Tucker explained the ability to move forward with options, programs, and decisions even though things are uncertain. It takes a certain level of maturity and certainty to move forward with uncertain options, and to move through the political environment.
- Johnson asked that hands on experience in the arts be emphasized.
- Thomson asked that solid budgeting experience for an arts agency be emphasized. Nienhouse agreed that successful budgeting experience for an organization is important and Finnie suggested expanding on the second bullet point under the duties section of the announcement.
- Sambamurti questioned whether applicants from different states will have the necessary experience with the Washington State Legislature. Tucker replied it is not required for applicants to have experience with the Washington State Legislature, but applicants may have experience with the state legislative process gained from working in other states.

Nienhouse asked if there were any more questions or comments; none were forthcoming.

Nienhouse verified that a quorum was present, and asked for a motion to delegate the search role to the designated committee.

A MOTION to approve delegation of the executive director search to the search committee was made by Ravens, seconded by Bejjani, and passed unanimously.

Nienhouse asked if there were any other issues; none were raised.

A MOTION to adjourn the meeting was made by Haler, seconded by Johnson, and passed unanimously.

Nienhouse declared the meeting adjourned at 10:25 am.

WASHINGTON STATE ARTS COMMISSION— BOARD MEETING MINUTES

November 7, 2013 / Seattle

Commissioners Present

Mark Anderson
Bassem Bejjani
Michael Cade
Elizabeth Conner
Andy Fife, First Vice Chair
Cindy Finnie, Chair
John Fraire
Jane Gutting
Representative Zack Hudgins
Amanda Jackson Mott, Second Vice Chair
Diane Martindale
Brenda Nienhouse, Chair
Jaxon Ravens
Daveda Russell
Latha Sambamurti
Gail Sehlhorst
Beth Takekawa
Gayle Thomson
Frank Video

Commissioners Absent

Cameron Bennett
Representative Larry Haler
Senator Jeanne Kohl-Welles
Senator Curtis King

Staff Present

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

Guests

Carol Albert, Executive Director, Cultural Access Fund
Jenna Barrett, Administrative Manager, School of Acrobatics and New Circus Arts (SANCA)
Dwight Hutton, Executive Director, SANCA
Chuck Johnson, Founder & Program Director, SANCA
Jo Montgomery, Founder & Special Needs Coordinator, SANCA
Vanessa Villalobos, Balorico and Masters student at Seattle University

Call to Order

Chair Nienhouse called the meeting to order at 9:16 am. She thanked the School of Acrobatic and New Circus Arts (SANCA) for hosting the meeting. Hutton welcomed the Board and explained that SANCA is the largest circus school in the United States, having grown from five students to over 1,000 in just under ten years. SANCA offers students a non-competitive circus arts training and performance experience. Ravens said he has been on the Board of SANCA for 5 years, and appreciates the creative nature of physical and movement arts. Introductions were made around the room.

Approve Agenda

Nienhouse asked for a MOTION to approve the agenda; the motion was made by Ravens, seconded by Takekawa, and passed unanimously.

Chair's Report

Nienhouse was honored to attend the National Assembly of State Arts Agencies (NASAA) Leadership Institute in October (*packet p. 1*). Nienhouse was impressed by the level of esteem by which Tucker and the Washington State Arts Commission (ArtsWA) is held nationally, especially for our innovative accomplishments. Tucker's upcoming departure was noted. Nienhouse observed an overall feeling that the economy is improving; some state arts agency funding cuts have been restored and there were many discussions on creative ways to fund state arts agencies. Arts experiences and creativity were interwoven throughout the event.

Tucker added she was pleased Nienhouse could participate so early in her chairship. Board members receive NASAA information and invitations to participate in webinars. NASAA also works to represent state arts agency interests with members of Congress.

Director's Report

Tucker discussed her report (*packet p. 3-4*). ArtsWA is seeking applications for the Creative Vitality Index (CVI) Community Partnerships. The application deadline is November 18 and instructions are on the ArtsWA website. A webinar was held earlier this week with organizations interested in applying for this grant program. A new CVI brochure will be available in January.

Applications for the Washington State Poet Laureate are due November 8. The program was established by the 2007 Legislature. Kathleen Flenniken is the current State poet laureate. The poet laureate is appointed by the Governor; ArtsWA and Humanities Washington manage the application and review process, and Humanities Washington manages the subsequent contract. Gutting will participate in this year's panel to review applications.

Tucker explained that the Fiscal Year (FY) 2014 budget does not include funds for the executive director search and transition. A supplemental budget request to cover Tucker's leave buyout expense was submitted to the Governor for consideration; if approved, this supplemental budget request will be submitted to the Legislature.

ArtsWA continues to monitor K-12 education developments in Washington State, and how these developments may impact arts education instruction, funding, or policies. One key development is the implementation of Common Core State Standards, which are new standards in English Language Arts and Math; these standards do not change the existing state standards in other core subject areas, including the arts, and offer more opportunities for alignment with arts standards.

Washington Administrative Code for ArtsWA requires the Board to be informed of conflicts of interest identified as part of our panel processes. A recap of conflicts of interest identified by panelists during their review of applications for grants during the FY 2014 panel process was provided in a handout, and supplements information previously presented and approved in regard to grant panel recommendations.

Tucker reviewed the FY 2013 Fourth Quarter Final (*packet pp. 3-4*) and FY 2014 First Quarter (*packet pp. 9-11*) budget reports, provided for information only; no action was required of the Board. ArtsWA ended the biennium with a \$100 balance in the Heritage Center Account (HCA).

Takekawa asked why the amount shown on line 26 of the FY 2013 Fourth Quarter Final budget appears to be twice as much as the current year. Tucker said that figure includes the artwork allocation funds reimbursed to ArtsWA. Tucker said AIPP expenditures involve accounting processes that include expenditures from the general fund that are then reimbursed by the capital budget.

Takekawa said comparing the budgets shows the effect of no longer having private funding. Tucker said this year is tough and next year will be even tougher. A new executive director can restructure the budget to accomplish different goals, but the Legislature has already allocated funds for FY 2015 and the amount of available funds is tight. With good advocacy work, there may be an opportunity to ask the Legislature for more funds for the next biennium.

Thomson inquired about the possibility of seeking new private funding. Tucker said it is more challenging for a state arts agency to be awarded private funding, and usually the funding is for a specific process unique to our position and true to our mission.

ArtsWA applies for National Endowment for the Arts (NEA) Partnership grants on an annual basis, and traditionally does well on the competitive portion of the application. A full application with a strategic plan will be due in September 2015. The NEA wants to know what has been accomplished and what difference our efforts have made for arts in our state. NEA funding may be impacted by decisions not yet made by Congress. Tucker has met with members of our state's congressional delegation to explain the importance of NEA funding for Washington State.

Tucker asked Commissioners to reserve the entire day for each meeting listed on the 2014 Board Meeting Schedule; times shown are approximate and this schedule may change.

Consent Agenda

Nienhouse called for a motion to approve the Consent Agenda consisting of the minutes of the August 7-8, 2013 (*packet pp. 21-31*) and October 22, 2013 (*packet pp. 32-34*) Board meetings.

A MOTION to approve the Consent Agenda was made by Conner and seconded by Video. The Consent Agenda was approved unanimously with no recusals and no changes to the meeting minutes.

Grants to Organizations and the ArtsWA Strategic Plan

Nienhouse called on Tsutakawa (*packet pp. 35-36*) to lead the Board in a discussion about grants funding. Nienhouse reminded Commissioners that the primary role of the Board is policy and advocacy.

Tsutakawa explained that FY 2014 granting decisions were difficult, partly because of the 15% cut in state funds and reductions in NEA funding this fiscal year. Fewer organizations were funded, and at lower grant amounts than previously awarded. At the August 2013 Board meeting, Commissioners asked for a review of the relationship of grants to the ArtsWA strategic plan.

Washington Administrative Code (WAC) 30.12.015 establishes rules that guide the grants process. Goals and objectives in the strategic plan guide how grants are distributed:

- Goal 2, Objective 1 guides ArtsWA to “provide grants that build participation and audience engagement with a wide range of arts experiences.”
- Objective 3 calls for research, testing, and investment in innovative approaches to build arts participation aligned with demographic and arts participation trends. This builds on the Arts Participation Leadership Initiative (APLI).
- Develop and support the skills of emerging and diverse arts leaders.

Grant guidelines are currently being developed for FY 2015. Tsutakawa reviewed three preliminary concepts:

1. Project grants are our best investment. Due to budget constraints a few years ago, ArtsWA ended its operating support grants program and now provides only project support grants to arts organizations of various fiscal sizes and to local arts agencies.

This has allowed ArtsWA to maintain state-wide reach during a period of limited funds. ArtsWA can better document the results of our investments, and share this information with legislators and other authorizers. Currently, project support grantees are required to send letters to their legislators explaining their programs and the impact on their communities. Tsutakawa quoted several examples from grantee letters to legislators.

2. Incentivize innovative best practices in arts participation.
3. Expand our reach through partnerships with local arts agencies and arts service organizations such as Artist Trust or Arts Northwest.

Video asked if the state funding used by local arts agencies is designated specifically for project grants or can be used for operating support. Tsutakawa said a few organizations use the funds for capacity building for their communities in the form of arts projects.

Tsutakawa presented detailed grant funding mapping analysis as developed by the National Assembly of State Arts Agencies (NASAA). Color coding and dot representation are used. This analysis shows a diverse geographic range to the funded and non-funded applicants. Statewide cooperative partners are located in Clallam and Jefferson Counties, indicating broad state-wide reach. Jefferson County receives the most funding per capital per county, followed by the Methow area of Okanogan County.

Future Direction

Tsutakawa reviewed the potential to subgrant ArtsWA funds through geographically dispersed local organizations that can provide needed on-the-ground outreach and decision making, and leverage additional local funds. In a subgranting study conducted by NASAA, approximately 35 of the 50 states already have subgranting programs, where organizations in specific geographic regions in their state are designated to regrant funds to areas other than the state's largest population center.

ArtsWA staff will work with a subcommittee to prepare for discussion at the February 2014 Board meeting. Staff will develop the program over the summer and prepare grant guidelines to be incorporated into the next budget package proposal to the Governor, which if funded, would be initiated with the grants awarded for FY 2016.

Tsutakawa asked the Board for questions and comments to be considered by the subcommittee. Fife asked if concept 3 would supplement or supplant existing Cooperative Partnership grants. Tsutakawa said the Cooperative Partnership grants are a separate category than project support grants, and would not be part of the discussion and consideration for changes.

Sambamurti pointed out that each of the three grant levels (A, B, and C) has a different application deadline; only Level A grants have a full twelve-month period to complete proposed projects. Level B and C grants have only 10.5 months to complete projects, and any organizations with projects that do not fall within the stated start and end dates are unable to apply for funding.

Sambamurti also expressed concern that panelists understand that sharing the cultural arts are the main focus of ethnic festivals, even if a festival offers many other activities such as food and children's activity areas, to attract the public and its different age groups. She asked that staff provide more mentoring and assistance to grantees in preparing applications. Online sources available to grant applicants may be helpful, but grant writing workshops are needed and assistance during the application process could reduce or eliminate technical errors.

Commissioners requested more information on available NEA funding opportunities and assistance in applying for these funds.

Takekawa said she received feedback from a legislator that taught her the value of customizing advocacy talking points to specific legislative regions.

Nienhouse said Michigan has completed several subgranting projects, and has found subgranting to be a successful method to involve local agencies and distribute funding broadly throughout the state.

Russell requested more detailed information on subgranting, including the methods and administrative efforts involved, and the challenges or difficulties with this approach. She is concerned about excessive administrative processing, and wants to ensure fairness and efficiency while maximizing impact. She suggested the Board examine the approach thoroughly.

Fife commented that ArtsWA is no longer able to distribute enough money to show value to the state by the amount of money it grants to arts organizations. He said the real impact to arts organizations in the state may be through providing more technical assistance to increase the success of arts organizations to receive grants from other sources, and ArtsWA might spend more time helping potential grantees to complete their applications. The ArtsWA advocacy message could include more information on the arts investments made around the state and the public value of that support.

Video observed that regional regranting may be a way for applicants to receive greater technical assistance. He suggested that a partial cash match or in-kind match (donated hours) be considered as regrant options.

School of Acrobatics & New Circus Arts (SANCA) and Circus Arts

Johnson and Montgomery led the Board on a tour of SANCA and through a variety of circus arts activities, culminating in a stationary trapeze performance.

Cultural Access Fund

Albert spoke about the Cultural Access Fund (CAF) (*packet pp. 17-19*), modeled after the successful Scientific and Cultural Facilities District (SCFD), which distributes funds to support cultural facilities throughout the Denver, Colorado metropolitan area. The CAF coalition will seek approval of the 2014 Legislature of a bill to authorize one or more counties to seek voter approval of an increment of sales tax or property tax to support arts, heritage and scientific organizations; and public school cultural programs. Each county may implement this program differently, as decided by public vote.

This program is designed to increase arts, science and culture opportunities to school aged children away from the classroom setting. Because of the excessive cost of transportation, most school districts are unable to offer field trips. The CAF program can help with transportation costs to provide these opportunities again. Albert discussed how funds will be awarded and funding caps.

Lobbyists have been hired, and CAF is seeking feedback from legislators and county administrators prior to the 2014 legislative session. Albert explained there are no specific legislative sponsors to the bill at this point, as discussions with both parties are helping to determine how to best position this bill.

Albert asked for questions and comments. Video asked for the ratio of singularly focused arts organizations among the 36 organizations that would receive funding in King County. Albert said none was available. Each organization has a completely different mission, but all organizations agree to participate and want to pursue the initiative.

Fife stated that ArtsWA will be asking for an increase in the budget during the 2015 Legislature and asked whether the Legislature would see CAF as a substitute for a state agency's funding. Albert said CAF has a targeted mission to increase access within the specific counties that participate. The mission of ArtsWA is broader and deeper, and its funding should not be viewed as the same as CAF, nor be compromised by this specific initiative.

Cade asked how local businesses are brought into the CAF conversation. Albert said several advisors on the CAF advocacy committee represent local and county business interests in Seattle and King County, and their job is to seek support from business associates and leaders in various sectors.

2014 Legislative Session

Nienhouse said the Commissioner survey acknowledged the value of advocacy training in the past year and asked Sehlhorst, ArtsWA Advocacy Committee Chair, to explain plans to prepare for the 2014 legislative session.

Sehlhorst acknowledged the great work of Commissioners during the past year. This year it will be important to develop relationships with legislators at a local level in preparation for the 2015 legislative session, when the next biennium budget will be considered. District-centric information informs legislators of the types of arts-related projects occurring in their districts, and the impact of those projects. An advocacy committee will meet monthly to develop strategy. An advocacy plan will be shared with Commissioners, including specific talking points, data, and stories to share with legislators.

Nienhouse asked that the advocacy plan incorporate the introduction of the new executive director around the state. This provides an opportunity to meet with legislators in their districts, as well as making connections with the Governor.

Video asked how Commissioners obtain district-centric information. Tucker said staff will provide basic messaging to the Board, and customized messaging as needed. Conner said that a Commissioner may also provide information about achievements in his or her area. Nienhouse said the advocacy process is about relationship building, and encouraged Commissioners to look for opportunities to meet with their local legislators to share local and state-wide messaging.

Tucker commented on the importance of the Cultural Access Fund concept, and its goal to develop dedicated funding for the arts. However, ArtsWA does not support specific bills without fully vetting the format, wording, unintended consequences, and positioning of the bill, and takes a cautious approach to proposals outside of its area of influence. She has not seen the bill. Cade said he appreciated Tucker's comments; he has not yet reviewed the bill and is concerned about unintended consequences. Russell and Fraire commented that there was much more to be learned about the proposal than was covered in the presentation.

Hudgins said many organizations will vet the CAF bill during the legislative session, which will create awareness of the full impact of the bill. Hudgins is available to meet with any Board member to discuss advocacy and provide insights. Building relationships with legislators is very important. Board members should know their legislators to the point where legislators feel comfortable contacting ArtsWA Board members regarding arts issues. Hudgins encouraged Commissioners to talk to their legislators about what they love about the arts, and about their position and experience on this Board, as well as advocating for support now and the future. A successful relationship with a legislator is one where the legislator remembers you when you show up at their office or contact them.

Fife asked Hudgins whether legislators would see ArtsWA as different from CAF, or whether all arts people and pursuits are lumped together. Hudgins said building relationships with legislators so that they

understand ArtsWA accomplishments helps legislators figure out how ArtsWA fits into the mosaic of arts functions within the state. Commissioners should ensure legislators understand there are different arts communities within the state.

Executive Director Transition

Nienhouse said one Board member is an applicant and Fife recused himself. Nienhouse restated search committee members (*see Chair's Report, packet p. 1*) and reviewed their role. There were approximately 40 applications; 21 applications met all the requirements and were reviewed by the committee. The field was further narrowed, and the committee conducted phone interviews; in-person interviews with three finalists have been scheduled. Nienhouse asked the Board for questions.

Hudgins asked whether the Board makes the actual hiring decision. Nienhouse confirmed the Board makes a recommendation to the Governor and the Governor makes the appointment. The recommendation will be considered by the Board at the November 26 Board meeting by phone. The Board delegated this responsibility to the search committee at the October meeting. The search committee is committed to finding the right person for the position. It is vital to the health of ArtsWA to find a candidate that is both an excellent leader and able to navigate within a state environment.

Gutting complimented the depth of experience of the search committee and thanked its members for their service and time commitment.

Russell asked for an understanding of the strength and range of talent of the candidate pool. Nienhouse said the candidate pool represented a broad range of talents and experience, as well as geographic experience. The committee's orientation included a discussion about finding a leader, not just a manager, and the importance of finding a creative person with experience and the ability to navigate within a government environment.

Nienhouse said introducing a new leader to the state will help that person be successful in their role, and the Board be successful. She led Board discussion on how best to welcome a new executive director and provide orientation and introduction to the state, and asked for ideas about sponsorship for these introduction activities, or for suggestions of organizations that would host the new executive director, with minimal impact to the ArtsWA Budget. Video, Nienhouse, Gutting, Connor, and Russell volunteered to consider hosting a visit by the new executive director in their communities. Nienhouse asked for volunteers to form a subcommittee: Conner, Sambamurti, and Johnson volunteered.

Announcements

Nienhouse thanked SANCA again for hosting the meeting and providing a performance. An event to acknowledge Tucker's contributions is being planned and Board members will be invited. Tucker said it is likely she will be around for the February Board meeting. She acknowledged the Board as a remarkable group of people. This organization has endured through tough times, and while it has been challenging, it has also been rewarding because of the Board's contribution to the process. The Board and staff stood for an ovation for Tucker.

The next Board meeting will be February 5, 2014 in Olympia followed by Arts & Heritage Day on February 6.

Nienhouse adjourned the meeting at 1:26 p.m.

WASHINGTON STATE ARTS COMMISSION— BOARD MEETING MINUTES

November 26, 2013 / Meeting by Phone

Commissioners Present

Bassem Bejjani
Michael Cade
Elizabeth Conner
John Fraire
Jane Gutting
Representative Zack Hudgins
Amanda Jackson Mott, Second Vice Chair
Rick Johnson
Senator Jeanne Kohl-Welles
Diane Martindale
Brenda Nienhouse, Chair
Jaxon Ravens
Daveda Russell
Latha Sambamurti
Gail Sehlhorst
Beth Takekawa
Gayle Thomson
Frank Video

Staff Present

Kris Tucker, Executive Director
Cathy Cochrane, Communications Manager
Stacy Hicks, Office Assistant 3
Janae Huber, Art in Public Places (AIPP) Program
Collections Manager
Lisa Jaret, Arts in Education (AIE) Program Manager
Lou MacMillan, Deputy Director
Leslie Pope, Executive Assistant
Christel Ratliff, AIE/GO Program Coordinator
Deane Shellman, AIPP Program Coordinator
Rebecca Solverson, AIPP Project Manager
Mayumi Tsutakawa, Grants to Organizations (GO)
Program Manager

Guests

Cindy Finnie, Co-Chair, Search Committee

Commissioners Absent

Mark Anderson
Cameron Bennett
Andy Fife, First Vice Chair
Representative Larry Haler
Senator Curtis King

Call to Order

Chair Nienhouse called the meeting to order at 10:05 am, conducted roll call, and verified that a quorum was present. The purpose of this special meeting is to consider the search committee's recommendation to the Governor for the executive director position.

At the October 22 special Board meeting, Commissioners delegated the process of finding a new executive director to the search committee. As advised by the Attorney General, the Board will adjourn to executive session for discussion of the qualifications of the three finalist candidates. Action of the Board in regard to this proposal must be conducted in an open public meeting.

Nienhouse reviewed the search process including the timeline. Out of 42 applications received, 21 met the minimum qualifications as determined by the Department of Enterprise Services (DES) Small Agency Human Resources team and Tucker. The search committee was provided a half-day orientation prior to application review. Nienhouse thanked the Board and staff for their input during this process.

Six candidates were interviewed by phone; three finalists were interviewed in person and met with staff. References and criminal background checks for the three finalists were conducted, as required for this position. The Board must provide three names to the Governor, from which the Governor appoints the executive director.

Nienhouse asked Finnie and Jackson Mott to comment on the process from their perspective as search committee members. Finnie said the committee was comprised of eight arts professionals that each gave over 50 hours of time to this process. Jackson Mott noted the diversity of the search committee and its thorough deliberations.

Nienhouse asked for questions; none were forthcoming.

Nienhouse called for a motion to adjourn the Board to executive session with Finnie and Tucker participating. A MOTION to adjourn was made by Takekawa and seconded by Martindale. It passed unanimously. The Board adjourned to executive session at 10:14 am.

Nienhouse called the meeting back to order at 10:51 am and asked for a motion to approve the search committee recommendation.

A MOTION to approve the search committee recommendation of Karen Hanen as the next executive director was made by Ravens and seconded by Video. The motion was approved by majority vote with one dissenting vote from Fraire.

Takekawa thanked the search committee and noted that the committee consisted of a very strong assemblage of respected arts professionals with different backgrounds. Nienhouse commented the committee approached the work with a thoroughness and respect for the process. Board members thanked the search committee for its work.

Hudgins expressed concern about a request to keep the recommendation confidential, as the action was taken during an open public meeting. Tucker explained that the three named candidates have not been informed of the search committee's recommendation, and she does not know whether these candidates have informed their constituency of their intentions. Tucker said she would contact DES today about the Board decision and ask that the candidates be contacted as soon as possible so they can plan accordingly.

Nienhouse outlined the next steps. Nienhouse and Finnie as co-chairs of the search committee will send a letter outlining the recommendation to the Governor by no later than December 2. This letter will include the names of the three top candidates, with a recommendation for the appointment of Karen Hanen. Tucker confirmed Kelly Wicker, Deputy Chief of Staff, is her contact.

Nienhouse asked if there were any other issues; none were raised.

A MOTION to adjourn the meeting was made by Hudgins, seconded by Ravens, and passed unanimously.

Nienhouse adjourned the meeting at 10:59 am.