

# WASHINGTON STATE ARTS COMMISSION— BOARD MEETING MINUTES

January 14, 2015 / Phone Meeting

## Commissioners Present

Mark Anderson  
Bassem Bejjani, Second Vice Chair  
Cameron Bennett  
Andy Fife  
Gabriella Gutiérrez y Muhs  
Representative Larry Haler  
Rick Johnson  
Mariella Luz  
Diane Martindale  
Brenda Nienhouse, Chair  
Daveda Russell  
Latha Sambamurti  
Gail Sehlhorst  
Beth Takekawa  
Gayle Thomson  
Frank Video

## Staff Present

Karen Hanan, Executive Director  
Glenda Carino, Communications Manager  
Leslie Pope, Executive Assistant  
Mayumi Tsutakawa, Grants to Organizations Program  
Manager

## Guests

Mark Gerth, Executive Director, Washington State Arts  
Alliance

## Commissioners Absent

Michael Cade  
Sue Coliton  
Jolyn Gardner  
Representative Zack Hudgins  
Amanda Jackson Mott, First Vice Chair  
Senator Jeanne Kohl-Welles

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## Call to Order

Chair Nienhouse called the meeting to order at 12:06 p.m., conducted roll call, and verified that a quorum was present. The singular purpose of this Board meeting is to obtain comments from the Board to further develop a legislative position statement for the 2015-2017 biennium. The final version of this position paper will be considered for formal adoption by the Board at a later date, and used for messaging during the 2015 legislative session.

Fife, Advocacy Committee Co-Chair, discussed the committee's work to collectively examine state-wide issues to form a platform for the ArtsWA Board related to those issues, and develop a messaging guide including tools and training for Board members.

The Governor's budget included a 5% cut to the ArtsWA budget for the 2016-2017. The legislative position statement presented to the Board for consideration is not a response to the Governor's budget, but a statement on our budget focus for the year, which is to request an increase in arts

investments for the state. In order to accomplish the work the state needs to develop education for 21<sup>st</sup> century skills and a prosperous economy, an increase in arts funding is needed.

Fife called for questions and comments. Several corrections and additions were proposed including changing the ranking of the bulleted items. Commissioners agreed the statement was short and to the point, and supported its direction.

Fife led discussion about how best to use this policy statement. Although ArtsWA staff cannot advocate; they can inform and educate. The Board is appointed by the Governor to provide policy input and direction. This statement will be supported by, and used by the Board, to educate and inform legislators on ArtsWA funding needs. Once finalized and adopted, this statement will be released by the agency as a Board statement on the ArtsWA budget, and copies will be given to all Board members to distribute during legislative meetings.

Nienhouse indicated this is a proactive step by the Board and comments showed that Commissioners are comfortable with this direction.

Nienhouse introduced Gerth, Washington State Arts Association (WSAA) to discuss state-wide issues in the 2015 legislative session. He reviewed bills, provided details about Arts & Heritage Day, and outlined the fast pace of the legislative process. Nienhouse asked Gerth for any priorities that the Board needed to be aware of. Gerth said at this time, bill language is not fully available. He will work with Carino on issues and keep Hanan and the Board informed.

## Announcements

Fife stated the Advocacy Committee is holding weekly phone meetings on Fridays at 11 am during Legislative session. Carino reminded Commissioners about Heritage Caucus, which meets every Wednesday at 7 am in the Cherberg building during the legislative session.

Nienhouse adjourned the meeting at 12:55 p.m.

# WASHINGTON STATE ARTS COMMISSION— BOARD MEETING MINUTES

January 28, 2015 / Meeting by Phone

## Commissioners Present

Mark Anderson  
Bassem Bejjani, Second Vice Chair  
Cameron Bennett  
Sue Coliton  
Andy Fife  
Rick Johnson  
Amanda Jackson Mott, First Vice Chair  
Brenda Nienhouse, Chair  
Daveda Russell  
Latha Sambamurti  
Beth Takekawa  
Gayle Thomson

## Staff Present

Karen Hanan, Executive Director  
Glenda Carino, Communications Manager  
Leslie Pope, Executive Assistant

## Guests

None

## Commissioners Absent

Michael Cade  
Jolyn Gardner  
Gabriella Gutiérrez y Muhs  
Representative Larry Haler  
Representative Zack Hudgins  
Senator Jeanne Kohl-Welles  
Mariella Luz  
Diane Martindale  
Gail Schlhurst  
Frank Video

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## Call to Order

Chair Nienhouse called the meeting to order at 2:37 p.m., conducted roll call, and verified a quorum was present. The singular purpose of this meeting was to consider adoption of the Legislative Position for the FY 2015-2017 Biennium.

Fife asked Commissioners for comments and questions. Several editing suggestions were made and agreed upon. Carino stated that the Assistant Attorney General for ArtsWA verified that the agency logo can be used on this document.

Nienhouse called for public comment and Board discussion. None was forthcoming. She called for a motion.

A MOTION to approve the Legislative Position for the 2015-2017 biennium statement as representing the ArtsWA Board's position during the 2015 legislative session was made by Bejjani and seconded by Coliton. The motion passed unanimously.

## Adjournment

Nienhouse adjourned the meeting at 2:51 p.m.

# **WASHINGTON STATE ARTS COMMISSION— BOARD MEETING MINUTES**

March 3, 2015 / President's Board Room-The Evergreen State College /  
Olympia, WA

## **Commissioners Present**

Mark Anderson  
Bassem Bejjani, Second Vice Chair  
Cameron Bennett  
Michael Cade  
Sue Coliton  
Andy Fife  
Jolyn Gardner  
Amanda Jackson Mott, First Vice Chair  
Rick Johnson  
Mariella Luz  
Diane Martindale  
Brenda Nienhouse, Chair  
Daveda Russell  
Latha Sambamurti  
Gail Sehlhorst  
Gayle Thomson

## **Commissioners Absent**

Gabriella Gutiérrez y Muhs  
Representative Larry Haler  
Representative Zack Hudgins  
Senator Jeanne Kohl-Welles  
Beth Takekawa  
Frank Video

## **Staff Present**

Karen Hanan, Executive Director  
Glenda Carino, Communications Manager  
Stacy Hicks, Administrative Assistant  
Janae Huber, Collections Manager  
Lisa Jaret, Arts in Education (AIE) Program Manager  
Leslie Pope, Executive Assistant  
Mike Sweney, Program Manager, Art in Public Places  
Mayumi Tsutakawa, Grants to Organizations Program  
Manager  
Terry West, Deputy Director

## **Guests**

Anne Banks, Program Supervisor for the Arts, Office  
of Superintendent of Public Instruction  
Mark Gerth, Executive Director, Washington State Arts  
Alliance  
Joy Langley, Executive Director, Cultural Access  
Washington  
Tina Kuckkahn-Miller, Executive Director, The  
Longhouse Education and Cultural Center  
Laura Grabhorn, Assistant Director, The  
Longhouse Education and Cultural Center  
Dr. Thomas L. ("Les"), Purce, President, The Evergreen

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## **Call to Order**

Chair Nienhouse called the meeting to order at 10:19 a.m. Introductions were made around the room. Nienhouse welcomed West, ArtsWA's new Deputy Director. She thanked Kuckkahn-Miller, Executive Director, The Longhouse Education and Cultural Center for hosting ArtsWA. Kuckkahn-Miller introduced the history of The Longhouse, or "house of welcome," which was established in 1996, and received the Governor's Arts and Heritage award for Heritage Organization Award in 2014. Grabhorn, Assistant Director at The Longhouse, will guide the Board on a tour of The Longhouse and share its vision for the future to continue to build awareness of and support for indigenous arts. There are plans to establish a Masters in Fine and Indigenous Arts program at The Evergreen State College.

## Approve Agenda

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

## Chair's Report

Nienhouse discussed her report (*packet p. 1*). This Board meeting prepares Commissioners for Arts & Heritage Day. Nienhouse recognized the efforts of the Advocacy Committee, which has met weekly to develop articulate messaging to request increased state funding for the arts. At Arts & Heritage Day, the ArtsWA Board will work in collaboration with the Washington State Arts Alliance (WSAA) to educate legislators on the budget requests and resolution prepared by ArtsWA, as well as issues important to WSAA. It is important to ensure that ArtsWA remains a vital part of state funding decisions into the future.

Senate Bill (SB) 5190 proposes to eliminate public art funding; it has passed through several committees and continues to move forward in the Senate. It is important during this time to ensure that legislators and the general public realize how vital this program is to the state; ArtsWA is seeking funding for the *My Public Art Portal* project and more funding for the Art in Public Places program.

Nienhouse attended the National Assembly of State Arts Agencies (NASAA) national conference in New Orleans where Dr. Jane Chu, new National Endowment for the Arts (NEA) Chair was a keynote speaker. Next year, the NEA is celebrating its 50<sup>th</sup> anniversary and Dr. Chu plans to visit Washington as part of a tour to all 50 states.

Nienhouse introduced President Dr. Thomas L. Purce (“Les”), The Evergreen State College (TESC). President Purce is nationally recognized for his work at TESC. As a liberal arts college, he said TESC has a keen interest in the work of ArtsWA. Both organizations have similar roles in preparing young people for this democracy. Individuals who have well developed skills to ensure they are able to do good work and earn a living, but more importantly, understand the role they have in strengthening the democracy are important to this nation. The arts, humanities and sciences, as well as other educational disciplines, are interconnected and help to develop individuals who benefit our society and see the world in its entirety.

Nienhouse thanked President Purce and resumed her report. Western States Arts Federation (WESTAF) held a convening of executive directors and chairs of all 13 states in the western region, and arts leaders to stretch everyone’s perspective of what a state arts agency can be and how it is being shaped by the 21<sup>st</sup> century. Representatives from Americans for the Arts (AFTA), NASAA, and the NEA provided valuable insight. The five participants from Washington State also met with most of the state’s federal level legislators.

Several national trends are notable. There is a program funded by a directive from President Obama designed to help veterans with post-traumatic stress disorder. The pilot program has been so successful that it may be established in other parts of the country including Joint Base Lewis-McChord in Washington.

The NEA has been collecting data on creative industries and has discovered that creative industries now make up \$698 Billion of the U.S. gross domestic product, which is 4.3% of the overall total. Federal and national statistics are re-enforcing what ArtsWA has discovered while using the Creative Vitality Index (CVI). There appears to be federal support for moving from STEM (science, technology, engineering and math) to STEAM, which adds an A for arts and recognizes the importance of developing creative capacities alongside technical knowledge.

## Director's Report

Hanan discussed her report (*packet pp. 2-12*). She has attended many meetings focused on building coalitions, establishing friends of the arts, educating the public on the achievements of ArtsWA, and meeting and supporting colleagues around the country.

Hanan will testify in front of the U.S. House of Representatives Committee on Appropriations, Subcommittee on Interior, Environment, and Related Agencies in Washington D.C. at the request of Congressman Derek Kilmer. She is allowed 5 minutes to speak on the value and contribution of the National Endowment for the Arts and its impact on our state, and has received assistance from AFTA and NASAA, which are sponsoring travel expenses and assisting with messaging.

Hanan explained that she is advising the private foundation established and sponsored by judges to furnish the Temple of Justice building with public art as part of a celebration for the 100<sup>th</sup> anniversary of the building. This is not a state-funded project; however, ArtsWA is advising on the acquisition of public art.

Please note one change to the Executive Director's report: the Arts and Social Change event was held in Bellevue, not Seattle.

### **Budget Report: FY 2015 Second Quarter**

Hanan reviewed the FY 2015 Rebalancing Project Summary (*handout*) outlining the work accomplished to understand and balance the FY 2015 budget, which now reflects all budget figures entered into the state system for tracking. ArtsWA is working with the Department of Enterprise Services (DES)/Small Agency Financial Services (SAFS) to ensure the ArtsWA budget is accurate and reliable, and compatible with the state system for accuracy and reliability. Hanan thanked ArtsWA staff for their hard work to adjust all figures for a balanced budget and to reflect accurate spending.

Several highlighted in adjustments shown on the Rebalanced FY 2015 Budget & Comparison to Early FY 2015 Board Approved Proposal report (*handout*) were reviewed. Line18 – Communications was adjusted due to creating a separate Information Technology (IT) category. There were many non-specified items that are now specifically categorized and identified in the budget. Administrative expenses were consolidated under one heading and the higher figure reflects this consolidation.

Russell stated the budget explanation is very clear and she appreciated the follow-up report.

Jaret said several projects were suspended to balance the budget including the Federal Funding Project and the AIE/AIPP collaboration to develop curriculum for public art. These projects may be reinstated once more funding is available.

Tsutakawa explained that the Project Support grants budget allocation is less, due to one large project that was cancelled by the participating organization, and funds set aside for appeals were moved to another category.

Hanan explained we are cutting programs that are crucial because we do not have the budget. For example, no funds are allocated for Assistant Attorney General support in the hope that such assistance is not needed through the remainder of the fiscal year. Hanan understands that operating an agency under these tight financial constraints is not ideal and finding increased funding is one of her priorities.

Fife asked whether those programs and initiatives would be re-instated in the 5% cut budget requested by the Governor. Hanan said probably not.

Coliton asked where the \$1 Million for acquisitions is funded; Hanan said those funds come from the ½ of 1% of new construction from the state capital budget.

Hanan explained a \$16,000 supplemental budget request has been approved by the Governor, but requires legislative approval, which may not occur until very close to the end of the fiscal year. Those funds are not reflected in this budget and would be allocated in a way that would create savings of federal funds that can be carried over into the next fiscal year, which might support reinstating some of these programs. Federal funds are the only funds that can be carried over into the following fiscal year.

The biennial allotment report indicates how funds will be used moving forward. West, ArtsWA's new Deputy Director, will work with staff in each program to ensure budgets are tracked carefully and streamlining will occur as much as possible.

Hanan concluded that the budget is balanced, but ArtsWA needs more funds.

Nienhouse thanked everyone for their hard work on the budget over the past few months.

### Future Supplemental Funding Strategies

Hanan referenced the NASAA state policy brief, *State Arts Agency Supplemental Funding Strategies*, which reviews the mixture of state arts agency funding strategies being used across the nation. Several different strategies including license plates, lotteries, bonds, and cultural trusts could work for ArtsWA. Hanan asked Commissioners to thoroughly review these options and be prepared to discuss possibilities in depth at the May 6, 2015 Board meeting. It is important to determine what strategies ArtsWA might pursue as part of a funding solution to further the arts. Hanan has mentioned some of these strategies to Republican legislators, who are thrilled that ArtsWA would take strategic actions toward securing funding.

### Cultural Access Washington

Nienhouse introduced Langley, Executive Director, Cultural Access Washington (CAW); ArtsWA is working with WSA and CAW to ensure consistent messaging on Substitute House Bill (SHB) 1107/Substitute Senate Bill (SSB) 5463 that would increase access to cultural experiences including arts organizations, for children and adults across Washington.

Langley explained that in her role she has had great opportunities to meet with people across Washington that are passionately committed to the arts. Her goal is to clear up questions regarding CAW, which was developed by the Puget Sound Community Council. A thriving cultural community is one important component of a great place to live and work. It takes funds to make culture a priority, and several funding models were considered in order to develop the best structure for Washington State. The legislation proposes a tenth of a percent tax increase to establish a cultural access program, and has provisions specifically for King County with greater flexibility for implementation around the state. In King County, the tax increase is a sales tax only option. Once legislation is passed, options will be presented to all counties in Washington for a ballot vote, and officials in single counties, multiple counties, or cities can ask local voters for the authority to raise funds via property or sales taxes to directly support increased access to arts and cultural experiences.

The bill was passed unanimously out of the House committee. Langley said there is good support in the Senate, and Langley is confident of bi-partisan support.

Langley said the coalition has changed its direction to emphasize a statewide focus, and to encourage community organizations to consider how such funds can be utilized. The possibilities being considered by communities throughout the state have provided her with great stories to tell the Legislature. While this is not a complete solution to equitable funding in public schools, it is a step in the right direction.

Hanan asked for an outline of the potential role for ArtsWA. Langley explained there is a provision where ArtsWA could act as a fiscal agent where such entities do not exist within counties or cities that pursue this funding option.

Fife asked what happens if the legislation passes. Langley explained the next step of the campaign is to approach counties. King County has already submitted a resolution in support of CAW. There will be opportunities to review the details regarding how taxes can be implemented and how the money is filtered down to organizations. Then the proposal will go to the voters on the 2016 ballot. At this time, it is not clear whether this will be during a special or general election; strategies will be developed by each county. Pierce County may adopt the city model of funding instead of the county model. A public campaign with the

support of the City of Richland is being planned. It will take an estimated \$1.5 Million to launch a public campaign to win votes to enact the legislation. Potential exists to leverage the arts as an economic driver, and gain further support for this legislation. This model can be infinitely replicated, and could possibly become a future model for arts funding in the United States.

Langley said that growing up in Yakima, her family had limited access to art, but received free tickets to see *The Magic Flute*, and she was instantly transported. The experience has driven her professional life and she is striving to transform the way that art is funded so that future generations can have access.

## Consent Agenda

Nienhouse called for a motion to approve the Consent Agenda consisting of:

- Minutes of November 6, 2014 Board Meeting (*packet pp. 13-20*)
- Minutes of January 14, 2015 Board Meeting (*packet pp. 21-22*)
- Minutes of January 28, 2015 Board Meeting (*packet pp. 23*)

A MOTION to approve the Consent Agenda was made by Fife and seconded by Martindale. The Consent Agenda was approved unanimously with no recusals. One change to the January 28, 2015 meeting minutes will be made to attendance: delete Martindale and add Thomson.

The Board went on a tour of The Longhouse Education and Cultural Center, and ArtsWA Public Art on campus.

## Arts in Education Investments

Jaret provided program updates. The National Endowment for the Arts (NEA) national poetry recitation contest, Poetry Out Loud (POL), for grades 9-12 is run similar to a spelling bee. The Washington State finals will be held this Saturday, March 7, at Broadway Center for the Arts in Tacoma, where 13 student finalists, representing a wide range of state counties will compete. The state champion will represent our state in Washington DC. Over 20,000 students participated in our state; the approach to memorize and recite poetry requires a deeper connection with the written word, builds vocabulary, speaking skills, and confidence.

Arts in Education (AIE) grants are a major investment in our state. Typically, there are many returning applicants. This year, many new applicants have shown interest in applying. Panel recommendations will be brought to the Board at the May meeting for the Community Consortia and First Step grants. Grant award amounts are determined after the Governor's Budget is known. Over the years Jaret has worked on the program, the grant funding overall amount has been reduced by approximately 45%. Jaret introduced Banks, Program Supervisor for the Arts, Office of Superintendent of Public Instruction (OSPI) to help her explain why the arts are the last thing we should cut out of the curriculum. The arts help students learn. The skills developed in the arts apply to their school career and life, including 21<sup>st</sup> century skills of creativity, critical thinking, communication, and collaboration, and habits of mind such as close observation, and persistence.

Not providing full access to the arts means students may not develop their full potential. Knowing and showing pathways are developed in different ways amongst students. The arts can help all students develop these skills. There is much brain science that supports the arts as a valuable learning tool.

In Washington, the arts are defined by state law as part of the core curriculum including, dance, music, theatre and visual arts. When there are budget cuts, rather than cutting arts from the curriculum, it would be better to equally cut all subjects across the board. Research has shown that when an entire subject is eliminated it is hard to reinstate when funds are available.

Supporting student engagement is key to encouraging learning. Arts provides a stronger likelihood that students will generate work that has personal meaning and develop a sense of success. Students with access to the arts are more likely to graduate from high school and be more civic minded as adults. The arts are one

strategy to help improve student performance including increased attendance, better grades and fewer discipline issues.

Banks explained that findings in *The Arts and Achievement in At-Risk Youth: Findings from Four Longitudinal Studies* published by the National Endowment for the Arts show that 8<sup>th</sup> graders who had high levels of arts engagement from kindergarten through grade school had higher test scores in mathematics. This concise document contains strong data showing links between the arts and success in school.

The partnership between ArtsWA and OSPI is complementary. OSPI deals with regulations, schools, teachers, and school districts. ArtsWA engages educational communities, professional arts organizations, individual artists, and the general community attached to schools, such as parents. The ArtsWA education program is intentionally focused on facilitating these connections in ways that are in alignment with OSPI. ArtsWA research is helpful to identify the impact of arts education in the state. Both organizations reach different audiences to create a successful synergy.

Johnson asked whether arts education is included in the McCleary funding requirements. Banks said Superintendent Randy Dorn is pushing for full funding of all education, which would increase funding for all subjects including the arts.

## Grants to Organizations Investments

Tsutakawa provided a handout that Commissioners can give to people who are interested in grants, showing what grants are available from ArtsWA with deadlines this spring. Project Support grants provide opportunities for adults and children to participate in a wide variety of arts activities throughout the state. Three Project Support grant category provide grant awards for different annual budget levels of organizations, and each grant has a different application deadline and panel. A free teleconference is available to potential grantees to learn more about how to apply, and to develop understanding of the criteria. Depending upon available funds, the innovation incentives grants will be offered to provide funding for organizations to try new approaches to reach new audiences.

## Art in Public Places Investments

### 2014 Acquisitions

Sweney reviewed acquisitions installed in 2014 (*packet pp. 24-28*). The Art in Public Places (AIPP) program is now 41 years old and, with the first acquisition in 1975, the State Art Collection is celebrating its 40<sup>th</sup> birthday. A publicly-acquired cultural asset, the State Art Collection is centrally managed by ArtsWA staff which is unusual, considering the geographic size of the state and the number of works in the Collection.

SB 5190 proposes to eliminate the requirement to set aside a portion of state construction costs for acquiring artwork, but does not eliminate the responsibility of managing and caring for existing works in the Collection. If the bill passes, there would be an impact on the state general fund to manage the care of the State Art Collection. AIPP acquisitions are funded through the capital budget, ½ of 1% of the state's portion of construction costs for new buildings.

Sweney presented an overview of AIPP, showed examples of the way that artworks in the Collection enliven and activate the built environment, discussed artists as multitasking professionals, explained the multiplier effect of job creation through public art projects, and reviewed various acquisitions installed in 2014.

Public art not only employs artists, but also includes jobs for fabricators, engineers, electricians, contractors, and many others. Out-of-state artists will often complete a substantial amount of work on the project in-state, bringing a positive economic impact to Washington.

Collection Care is handled by two AIPP staff. Despite the age of the Collection, designated funds for taking care of existing artworks are fairly new to AIPP. In 1995, \$25,000 was allocated from the state general fund. In 2006, the capital budget included a proviso allowing up to \$100,000 of artwork acquisition funds, per biennium, to be used for conservation. This amount has not changed. The Collections Manager and Conservation Technician have an enormous workload and manage this process very well with limited resources. If SB 5190 were to pass, money for conservation care would not be available from the state capital budget and ArtsWA would instead utilize state general funds for this purpose. ArtsWA has a responsibility to take care of the Collection regardless of funds available. Partner agencies, those sites hosting artworks, do not have expertise or the resources to take over this responsibility.

ArtsWA received national recognition for *Strangers/Community: Tacoma*, photographic portraits by artist Dawoud Bey. Acquired for the University of Washington Tacoma, and installed in the Power House room of the Snoqualmie Library, the images bring together two people from the local community who did not know each other prior to being photographed. The Year in Review award, presented by Americans for the Arts, recognized 50 outstanding public artworks from 2014.

Deane Shellman, AIPP Program Coordinator, continues to promote the Collection through creative posts on the ArtsWA Facebook page. Recently, she asked Washington artists to share pictures of art projects being completed outside the state of Washington, and this post has been one of ArtsWA's most popular, with over 4,000 hits helped by a reposting by the NEA. It helps demonstrate the reciprocal connection among states in regard to hiring artists from outside their borders.

The Public Artist Roster will be open for new applicants this year. Applications will be available online in mid-May. Artists serve a 3-year term. More information will be provided at the May Board meeting. The Roster is open to professional artists in the United States and British Columbia. In the last biennium, roughly two-thirds of the artists chosen by local Art Selection Committees were based in Washington State.

Rebecca Solverson, AIPP Project Manager, has left ArtsWA to pursue a similar job with the Tacoma Arts Commission. A new project manager will be hired soon.

Sweney briefly introduced *My Public Art Portal*.

### My Public Art Portal

Huber reviewed *My Public Art Portal* (packet pp. 29), which launched 10 days ago, and connects the public with the State Art Collection in a virtual, web-based "gallery."

This project is part of ArtsWA's strategic plan, goal 4, with the objective to build understanding of the State Art Collection. The Portal includes information and images for more than 500 artworks (out of 4,500 located throughout Washington), including all those acquired in the past decade and selected works celebrating the Art in Public Places program's 40-year history. The system has basic and advanced search functions to help users more easily tailor their search results.

Artworks will be added to the portal on a regular basis as ArtsWA staff incorporate research and writing into existing workloads.

Huber demonstrated how to use the search function and showed search results that use artwork geo-coordinates to pinwork artwork location on a map. Student interns and employees helped research artworks and write narratives.

Huber explained that an ArtsWA decision package requesting \$300,000 in additional funding in the 2015-17 biennium to significantly expand the content and functionality of the Portal was well received by the state Office of the Chief Information Officer (OCIO). The OCIO's office ranked the Portal project 9th out of 117

information technology funding requests across state government. The OCIO's recommendations for funding will be considered by the Legislature as part of its work to establish the next biennial budget.

Bennett asked the impact if this funding request was awarded. Huber said placing the entire Collection online is a 4-year project. The funding request for next biennium would assist ArtsWA to place half of the Collection online.

## Advocacy

### Bill Report/Legislative Overview

Carino and Gerth (Washington State Arts Alliance) explained that one focus for WSAA is to track bills that impact arts and culture in Washington State. In any given year, 3 to 4,000 bills are introduced and it is WSAA's job to determine whether any of those bills have an impact on arts and culture. In the Legislature, last Friday was a major cut-off date meaning that if bills did not move out of their House or Senate fiscal committees, they may be considered "dead" or unlikely to be acted upon. However, any "dead" bill may ultimately be determined as necessary to implement the budget and be resurrected toward the very end of session and could even be inserted in the budget bill, so it is necessary to watch each bill through to the end of the legislative session.

WSAA is a non-profit organization representing non-profit arts and cultural organizations and individuals around the state. WSAA offers training, candidate surveys and forums. While artists understand the intrinsic value of the arts, it is important to engage legislators in conversations on the value of the arts to gain support and understanding. WSAA works to foster positive cultural policy at the local and state level to positively affect the arts. One way to accomplish this goal is through Arts and Heritage Day, when arts and cultural leaders throughout the state spend the day at the Capitol meeting with legislators.

Gerth reviewed the WSAA issues brief (*handout*) to be used during Arts and Heritage Day. Three major talking points center on budgets for cultural agencies, capital budgets for Building for the Arts and heritage projects, and CAW. All materials cover WSAA's views on support for or against bills that effect arts and culture.

Gerth and Carino have been tracking bills and report this information at the Heritage Caucus, held at 7 am on Wednesdays at the Cherberg Building during legislative session. This is a non-partisan group comprised of arts and cultural organizations and interested legislators.

### Cultural Access Washington Position

Fife presented the *Draft Resolution in support of legislation enabling the creation of local public funding of cultural access programs in Washington State* (Cultural Access Washington Resolution) for a motion to adopt by the ArtsWA Board. The Advocacy Committee determined several priorities to be addressed this year. Finding increased funding for the ArtsWA budget is its highest priority and the Legislative Position for the 2015-2017 Biennium Resolution was approved by the Board during the January 28, 2015 Board meeting to pursue this goal. Cultural Access Washington was determined to be another priority, in addition to responding to emergent bills that impact ArtsWA such as SB 5190.

Fife explained that CAW is meant to be one of many tools that legislators might use to improve funding for arts and culture in Washington State, as Washington has now dropped to 47<sup>th</sup> place in the nation for state funding. It is important that legislators understand that many funding approaches are needed to meet the arts funding needs of Washington.

Coliton said it is critical that ArtsWA get behind this legislation; it is important for arts organizations in the state. She asked for an explanation of the statement that ArtsWA is equipped to provide administrative arrangements. Hanan said the legislation allows a non-profit organization such as ArtsWA to manage the funds for organizations outside of King County. Suggestions were made to make this point stronger and

clearer. Revised Code of Washington language would be created if and when this legislation passes. At this time, there is no RCW to reference for purposes of this Resolution.

Russell said she is disappointed that there is no statement in this resolution to address equity across the state, or address racial inequality and social justice in regard to arts funding. She asked that ArtsWA address these issues within this resolution to ensure arts access for everyone. Fife said the concern is that this particular legislation may not address equity and education strongly enough to support ArtsWA making a promise that might be fulfilled. Fife said ArtsWA could state its intent to support equity.

Jaret added it is too late to change the language of the legislation to address social justice and education, but there may be opportunities to craft language for the public campaign. Gerth added there are other opportunities on the local or county level to address these issues, as they hold public hearings on the program, develop the details of each program, and write laws to implement and manage the program and funds generated.

Nienhouse added that ArtsWA has discussed creating a resolution to support restoring NEA funding to its previous funding level. If this is of interest to the Board, a resolution can be drafted and brought back to the Board for approval.

Fife, Russell and other Board members worked together during a break to craft language to add to the CAW Resolution.

A MOTION to approve the CAW Resolution, as amended and presented to the Board during this meeting, was made by Russell and seconded by Johnson. Nienhouse called for public comment. None was forthcoming. The motion passed unanimously. Carino will ensure copies of the Resolution are available for Arts & Heritage Day.

## Arts and Heritage Day

Gerth provided an overview of Arts and Heritage Day activities. He encouraged Commissioners to attend Heritage Caucus, which encompasses a broad coalition of every state agency that has anything to do with arts and culture, and a broad mix of arts, cultural and heritage organizations that choose to attend. The caucus provides an opportunity to discuss bills as they are being tracked, plus a brief presentation on an arts or heritage related topic.

Arts and Heritage Day orientations are held at 8:30 and 9 a.m.; all participants receive talking points plus one-page handouts to give to legislators. Commissioners will participate in legislative meetings scheduled by WSAA and are encouraged to attend meetings with their district legislators.

Fife reminded Commissioners that as ArtsWA Board members, they are representing a state agency and have the expertise, knowledge and perspective of their state-wide experience. ArtsWA Commissioners represent the entire state.

The Board met in small groups to practice their skills for legislative meetings. Discussion ensued about this skill-building practice. Commissioners agreed it is acceptable to get a commitment from legislators for their support of the arts. Nienhouse encouraged everyone to meet with their legislators.

## Announcements

Nienhouse adjourned the meeting at 4:02 p.m.

# WASHINGTON STATE ARTS COMMISSION— BOARD MEETING MINUTES

May 6, 2015 / Fort Worden, Port Townsend, WA

## Commissioners Present

Mark Anderson  
Bassem Bejjani, Second Vice Chair  
Cameron Bennett  
Sue Coliton  
Gabriella Gutiérrez y Muhs  
Amanda Jackson Mott, First Vice Chair  
Rick Johnson  
Mariella Luz  
Diane Martindale  
Brenda Nienhouse, Chair  
Latha Sambamurti  
Gail Sehlhorst  
Gayle Thomson  
Frank Video

## Commissioners Absent

Michael Cade  
Andy Fife  
Jolyn Gardner  
Representative Larry Haler  
Representative Zack Hudgins  
Senator Jeanne Kohl-Welles  
Daveda Russell  
Beth Takekawa

## Staff Present

Karen Hanan, Executive Director  
Glenda Carino, Communications Manager  
Stacy Hicks, Administrative Assistant  
Lisa Jaret, Arts in Education (AIE) Program Manager  
Marissa Laubscher, Art in Public Places  
(AIPP) Project Manager  
Leslie Pope, Executive Assistant  
Mike Sweney, Art in Public Places  
(AIPP) Program Manager  
Mayumi Tsutakawa, Grants to Organizations (GO)  
Program Manager  
Terry West, Deputy Director

## Guests & Speakers

Rob Birman, Executive Director, Centrum  
Anita Edwards, Northwind Arts Center  
Cindy Finnie, Board, Fort Worden Public Development  
Authority (PDA)  
Shannon Halberstadt, Executive Director, Artist Trust  
Ann Healy-Raymond, Tech/Media Director, Port  
Townsend School District  
Wanda Leclerc, Arts Educator, Port Townsend  
Polly Lyle, Northwind Arts Center  
Margie McDonald, Teaching Artist, Port Townsend  
Gregg Miller, Program Manager, Centrum  
Martha Worthley, Program Manager, Young Artist  
Project/Artist Residency Manager, Centrum

## Call to Order

Chair Nienhouse called the meeting to order at 9:46 a.m. Introductions were made around the room.

Cindy Finnie, former ArtsWA Board Chair and Commissioner, and current Fort Worden Public Development Authority (PDA) Board Executive Committee Chair explained the history of Fort Worden and Centrum. Fort Worden was built at the turn of the century on 400 acres with 90 historical turn-of-century buildings. In 1973, a collaboration between Port Townsend, Washington State Arts Commission, Washington State Parks and Recreation Commission, and the Office of Superintendent of Public Instruction (OSPI) culminated in forming Fort Worden PDA and Centrum. It is now a state park with multiple partners, and an environment for learning, arts and culture. It is a huge economic driver in Port Townsend and a mecca for arts throughout Washington state and internationally. Fort Worden PDA has long-term plans to renovate and repurpose its buildings and build additional partnerships.

Rob Birman, Executive Director, Centrum explained that Centrum provides week-long residential workshops in an incredible array of art disciplines. Much activity occurs in the summer months and extensive artist

residences, youth and adult programming occur year-round. See [www.centrum.org](http://www.centrum.org) for full information on Centrum's amazing programs available throughout the year.

## Approve Agenda

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

## Chair's Report

Nienhouse discussed her report (*packet p. 1*). When the ArtsWA Board visits a community, it is an opportunity to learn about the region and its commitment to the arts, and to educate the community about the support ArtsWA provides. The regional forum held the previous evening provided important opportunities for ArtsWA to connect with Port Townsend's arts and civic leaders and share information about ArtsWA programs. This strengthens ArtsWA's commitment to providing statewide arts support.

The Governor called a Special Session of the Legislature beginning April 29. Current budget proposals in both the House and Senate 2015-2017 Operating Budgets fund ArtsWA at its current level. While these budgets do not propose cuts to the ArtsWA budget, it is not the hoped for funding increase the Board was seeking this biennium.

An additional \$305,000 is included in the House Budget introduced by Representative Zack Hudgins to complete the web-based public art catalogue, *My Public Art Portal*. Through the efforts of ArtsWA and its Board, this important trend toward increased arts support has been made possible. Commissioners are asked to continue to contact their legislators, especially in the Senate, to support increased arts funding.

Nienhouse announced that Jackson Mott has agreed to serve as chair of the Nominating Committee, which surveys all Board members to learn how to further strengthen communications and effectiveness. At the August Board meeting, survey results will be reviewed, and a slate of officers for 2016 will be presented.

Nienhouse provided an overview of the "Arts Education Month" resolution from ArtsWA (*packet p. 2*) in partnership with ArtsEd Washington to raise awareness of arts education in the State.

A MOTION to adopt this Resolution was made by Johnson, seconded by Thomson, and passed unanimously. The Resolution was signed by Nienhouse and will be sent to ArtsEd Washington and other arts education groups.

## Director's Report

Hanan discussed her report (*packet pp. 3-6*). She attended many meetings focused on building coalition, establishing friends of the arts, educating the public on the good work ArtsWA is doing, and meeting and supporting colleagues around the country. Her intention is to make ArtsWA more visible with its programs and impact on Washington State as part of a branding strategy to increase service to the state and gain support for funding and projects.

Hanan testified on behalf of the arts before the U.S. House of Representatives Committee on Appropriations, Subcommittee on Interior, Environment, and Related Agencies at the invitation of Congressman Derek Kilmer. Americans for the Arts (AFTA) and National Assembly of State Arts Agencies (NASAA) helped to fund her travel expenses. While her testimony was only 5 minutes long, it was very important to support the work and funding of the National Endowment for the Arts (NEA).

Hanan is researching new ways to be of service to the state. She is considering an idea that ArtsWA could enable the creation of cultural district policy statewide. This would involve creating legislation to enable a statewide policy with consistency but allowing flexibility at the local level.

Hanan is working with Cade to build the Creative Vitality Index (CVI) program to provide statewide access to support the understanding and data needed to show that arts are an economic driver. Later this month she will meet with Western States Arts Federation (WESTAF) to discuss strategy to make this tool available throughout Washington.

## FY 2015 Budget Report

The FY 2015 budget report is provided for information only; no action is required. West, ArtsWA's new Deputy Director, has been instrumental in updating fiscal procedures including the development of a new budget report format (*packet pp. 7-9*). ArtsWA is on track with its fiscal year (FY) 2015 budget. The first page is a high-level view of the overall budget by department. Negative figures are due to the timing of funds expended in the Art in Public Places (AIPP) program that have not yet been reimbursed.

West explained that salaries and benefits are in the red this month, as ArtsWA awaits reimbursement from OSPI for the AIPP program. Overall, the ArtsWA budget is in good standing. The second page provides a higher level look at allotment expenditures. The third page provides an agency summary as of March 2015.

Nienhouse asked for clarification of AIPP interagency reimbursement. West explained that ArtsWA has an interagency agreement for its AIPP expenditures with OSPI and statewide community colleges, universities and state agencies known as partner agencies. The AIPP program is funded through the capital budget; however, funds are first paid to the partner agencies. ArtsWA incurs expenses for salaries, benefits and other expenses that it carries until the work is completed and partner agencies reimburse ArtsWA. This can result in negative figures in the ArtsWA budget until reimbursements are received. Hanan is collaborating with these agencies to eliminate billing bottlenecks, ensure understanding of the process, and establish an efficient billing procedure.

In the General Fund, (\$17,487.75) reflects funds to be paid in the AIPP billing cycle. Remaining allotments to be expended represent grants and other commitments that will be paid before the end of the fiscal year.

Video asked what happens when the allocation for a capital project is not expended during the fiscal year. Sweney explained that most AIPP projects typically last for several years. Outstanding billings for expenses already incurred are paid, and the remaining funds are appropriated for the following fiscal year(s).

Hanan asked the Board for comments on the new format; the Board agreed the new format is user friendly.

## Consent Agenda

Nienhouse called for a motion to approve the Consent Agenda consisting of:

- Minutes of March 3, 2015 Board Meeting (*packet pp. 10-18*)
- Cultural Congress Scholarships FY 2015: Ratify Executive Director's Decision (*packet pp. 19 and 19.1*)

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

## Art in Public Places

### Public Artist Roster Competition

Sweney outlined the Public Artist Roster competition (*packet p. 20*). ArtsWA has the second oldest statewide public art collection in the nation with over 4,500 artworks at approximately 1,200 sites and centrally managed by ArtsWA.

The Public Artist Roster is the primary tool used to select professional artists to create site-responsive, commissioned artworks. Local art selection committees choose an artist from the Roster based on a review of portfolios during a series of meetings facilitated by ArtsWA staff. Every three years, AIPP staff manages a competition in which artists apply for placement on the roster, making them eligible to be selected for

projects at K-12 public schools, colleges, universities, and state agencies. Artists serve a 3-year term limit. Applicants must meet eligibility criteria and they must be professional visual artists, residing in the U.S. or British Columbia, Canada, and not currently a student. Applicants must have an active public art practice.

The Public Artist Roster Competition application portal opens May 12 and closes June 23, 2015. The application and guidelines will be provided on the ArtsWA website. Five arts professionals are invited to serve as panelists to review portfolios and other application materials. Video will be the Board representative on this panel. In August, the Board will be presented with panel recommendations for approval.

Utilizing established criteria, the panelists recommend artists to the roster, with subsequent approval by the Board. Each artist portfolio is graded on site responsiveness, appropriate materials for public space, and artistic excellence. The total number of artists on the roster varies every three years; the panel determines the number of artists meeting or exceeding the criteria thereby providing a well-vetted roster for use by our partner agencies. The current roster is comprised of 45% Washington artists. Approximately 75% of the artists chosen by selection committees are Washington artists.

Gutiérrez y Muhs asked for an overview of application requirements. Sweney said artists are allowed 10 digital images, annotations to explain each image, a resume and artist statement. ArtsWA staff are available to assist artists with questions during the application process. Bennett asked whether existing artists on the current roster can reapply. Sweney said existing roster artists can reapply and are subject to the same panel review and approval process as any applicant.

### Artwork Deaccession Recommendation

Sweney presented the deaccession recommendation (*packet p. 21*) on behalf of Janae Huber, ArtsWA Collections Manager; Collections staff are responsible for the care of the State Art Collection, including its conservation. Last year, 185 artworks were conserved. In addition to its conservation activities, ArtsWA is responsible for the deaccession, or removal, of artwork from the State Art Collection in accordance with our Board-approved collections management policy, *ArtCare: Collections Management Policy for Washington's State Art Collection*. Deaccession is an activity that helps maintain the integrity of the State Art Collection.

Artworks are deaccessioned from the State Art Collection when reasonable cause has been established by one of seven criteria. Deaccession allows Collections staff to focus limited resources on artworks that need attention and can be conserved. Huber determines staff recommendations for deaccessions and convenes the standing deaccession panel on an as needed basis. Panelists review staff recommendations and their recommendations are then forwarded to the Board.

The standing panel met in April to consider the deaccession of an untitled artwork by Lutz Haufschild created in 1985 and located in a complex site at North Thurston High School. The building in which the artwork resides is undergoing remodeling and the artwork site will be destroyed. The artist has been contacted and agrees that resiting the artwork is not feasible. It was designed for the specific space and should be deaccessioned given the impact of construction.

Anderson and Johnson are on the deaccession standing panel. Anderson said the panel discussed this style of integrating artwork into the building structure. The general timeframe for a building is approximately 30 years. Although a considerable amount of money is expended for art that is structurally part of state buildings, there is a lifetime limit. There is nothing wrong with this piece except that the site is being destroyed. The panel realizes that site specificity can mean the ultimate destruction of an artwork and discussed recycling possibilities for the destruction of the piece.

Johnson said schools enlarge and remodel eventually, and artworks built into the structure face this outcome. Bassem asked whether the experience has informed the future of structural art for school buildings. Sweney explained that the more integrated artworks allow for better leveraging of construction costs and safety

engineering, even though it is understood that the artwork may eventually be deaccessioned due to a change or destruction of its environment.

Artists are given first right to reclaim artwork. This artist is not interested in reclaiming this piece; it is not always viable to repurpose an artwork.

A MOTION to approve the Deaccession panel's recommendation to deaccession the artwork, *Untitled*, 1985 by Lutz Haufschild from the State Art Collection was made by Martindale and seconded by Bennett. The motion passed unanimously.

## Board Development and Nominating Committee Process

Nienhouse explained her position as Board Chair ends in August, although she remains on the Board until July 2017. Jackson Mott has agreed to be chair of the Nominating Committee, which is comprised of four Board members, and Commissioners are asked to contact Jackson Mott if interested in serving on this committee. The Nominating Committee conducts a survey of the Board designed to analyze the functionality of the Board and its leadership, and develop a slate of officers from interested Commissioners. At the August Board meeting, survey data and will be shared with Commissioners and a slate of officers will be presented for election of a new Chair, First Vice Chair, and Second Vice Chair.

## FY 2016 Budget Overview

Hanan and West are working with agency departments to develop specific budget plans for next year. This effort is constrained by the unknown budget forecast, but is proceeding with an assumption of flat funding with the possibility of \$305,000 to support work on the Public Art Portal. They are pursuing an inclusive strategy to ensure everyone has a voice in development of the FY 2016 budget including collaboration with stakeholders such as OSPI.

West explained that three months remain in this biennium, and the fiscal year will close on June 30. Commissioners are encouraged to submit their travel reimbursements in May. ArtsWA managers are examining their budgets to ensure all funds are expended this fiscal year and biennium, and to determine program funding levels for next fiscal year and the upcoming 2016-2017 biennium. While funding may remain flat, there may be funding shifts within programs based on available funding and program needs. Commissioner travel to Board meetings is being quantified to ensure adequate appropriations for travel to various locations. Once ArtsWA receives its final budget allocation from the Legislature, the budget will be finalized, and a special Board meeting will be called by phone to obtain Board approval of the final budget.

Tsutakawa added that ArtsWA received an NEA grant of \$10,000 for FY 2016 to support technological updates necessary to align with updated NEA reporting requirements. This will allow ArtsWA to meet NEA requirements without impacting agency operation funds.

Bennett asked about a possible budget cut scenario. Hanan said the possibility always exists, but is unlikely. Board advocacy support is still needed until the Legislature approves a final budget and the Governor signs it into law. At this time, ArtsWA is anticipating a flat budget for the next biennium. If there are cuts, ArtsWA will adjust to meet its funding levels. West added that current budget preparations by category will allow for quick adjustments to accommodate an increase or decrease in funding.

## Poetry Out Loud

Jaret showed a video of Washington State's Poetry Out Loud Finalist, Alex Hanesworth, a junior at Anacortes High School, reciting *It Isn't Me* by James Lasdun. National finals were last week. Hanesworth made it into the third round of her semifinals, but did not advance to the finals. Gutiérrez y Muhs served as a judge for the state final and said Hanesworth has an incredible presence. The top two finalists in Washington were magnificent and their energy was truly felt through their poems. She encouraged Commissioners to attend the Poetry Out Loud finals in person to experience this incredible program and its participants first hand.

Nienhouse said it is amazing to see the passion that goes into the spoken word, at their age and life experience level, and the recitations are very beautiful. Jaret said there was an especially strong group of students this year from all around the state.

## Legislative Session Update

Hanan and Carino reviewed arts related legislation being considered this session. EHB 1091/SB 5456 to prevent the instantaneous computerized purchase of mass quantities of online tickets by resale agents has passed and been signed into law. HB 1550 to simplify the Department of Revenue's rules around the taxation of amusement, recreation, and physical fitness services, and taxes on the "opportunity to dance" passed and the law has sunset. SHB 1107/SSB 5463, the Cultural Access Washington bill was rolled into a municipal and county tax bill in the House and will be heard during special session. It is unknown how this tax bill will fare. Discussion ensued about contacting legislators during special session to show continue support for cultural access.

Nienhouse thanked the Board for their active engagement during this legislative session, and the Advocacy Committee for its dedicated work.

## Advocacy Needs and Strategies

Video provided an overview of the advocacy efforts completed by the ArtsWA Advocacy Committee and Commissioners during this past legislative session. Resolutions in support of the Cultural Access Washington bill and the National Endowment for the Arts were adopted. Commissioners engaged in practice sessions to build skills for meeting with legislators, talking points to advocate for increased funding for ArtsWA were developed and deployed, active participation in Arts & Heritage Day was followed up with individual meetings by Board members with their legislators, as well as email contact. Video, speaking for himself and Fife (Advocacy Committee Chair), encouraged Commissioners to continue to meet with local legislators through the special session and throughout 2015 to build relationships and establish subject matter expertise on the arts in preparation for the 2016 legislative session.

Overall, the ArtsWA Board has developed consistent messaging and engaged in active contact with legislators before and during the 2015 legislative session, and now during the special session. The Advocacy Committee recommends this same focused approach be used for next year. Video asked the Board to share their comments on what was done and how to move forward with advocacy.

Nienhouse said the Board has established a great foundation to move forward by exploring their advocacy role and growing the process. Luz said it was a great experience to participate in Arts & Heritage Day at the capitol; she gained a great deal of experience meeting with legislators and ArtsWA staff. She felt that best practices were being followed that improved her skill set for the future. Sambamurti received feedback from legislators who really appreciated hearing about arts related opportunities and accomplishments in their district. Hanan said she is available to meet with Commissioners and their representatives at any time. Video said legislators appreciate invitations to arts events and being updated about events in partnership with ArtsWA; even if they are unable to attend, the information keeps legislators informed of activities and builds an understanding of the value and impact of the arts in their district and the support ArtsWA provides to their constituency. Martindale takes every opportunity to contact her legislators and to keep in touch.

Carino asked Commissioners to contact her or Hanan if there is something happening in their district that would be helpful to inform the Governor and legislators, as they look for opportunities to congratulate and interact with constituents in their districts and the state in order to build relationships and keep in touch.

Nienhouse acknowledged the Advocacy Team: Commissioners Fife as chair, Sehlhorst as co-chair, Video, Bejjani, Cade, herself; and ArtsWA Staff Hanan and Carino.

The Board went on a tour of Centrum, an ArtsWA Cooperative Partner; and Copper Canyon Press, a past ArtsWA grant recipient.

## Cooperative Partnership Report

Shannon Halberstadt is six months into her new role as Executive Director of Artist Trust, one of ArtsWA's Cooperative Partners. Artist Trust is a statewide organization founded in 1986 by and for artists, which supports individual artists with grant funding across disciplines; provides tangible and online resources such as calls for artists, networking events, and job opportunities; problem-solving resources; professional development, career and business training; and investments in artists through grants and fellowships.

Located in Seattle, Artist Trust focuses on building the individual artist sector throughout the entire state through many programs, projects, and grants. Professional development programs such as *I am an Artist*, a weeklong intensive business training program, and *Edge*, an even more intensive training program, provide artists with valuable training for success.

Artist Trust provides funding for individual artists, support that is very rare in the artistic world. GAP grants of \$1,500 are awarded for a wide variety of artist projects. Fellowship grants of \$7,500 are awarded each year, and two artist residencies and signature awards also help support artists. These are transformative grants for the careers of artists and provide much needed recognition. Artist Trust builds a sense of community with artists through events, volunteering, and online.

ArtsWA formed a partnership with Artist Trust in 1993 to fill a need for statewide investment in individual artists. Artist Trust submits a final report at the end of each fiscal year to ArtsWA which outlines individuals benefitting, artist participation, and the number of public events and event days that indicates a wide-reaching, deep value for this investment by ArtsWA.

Artist Trust programs and partnerships focus on inclusion and valuable impact. Cornish College of the Arts has worked with Artist Trust to deliver the *Edge* curriculum to every Cornish student over a three-year period, preparing students for the business of being an artist. A partnership between Artists Up, Seattle Mayor's Office of Arts and Culture, and 4Culture works with artists of color to develop cohorts to explore and meet the needs of specific communities to ensure more inclusiveness in grantmaking and services provided.

Halberstadt thanked ArtsWA for its continued support and asked for questions.

Sweny asked about evaluation and tracking of the effectiveness and impact of the *Edge* program at Cornish. Halberstadt explained that the curriculum is funded by Cornish, with metrics for tracking success built into the program through surveys and feedback. Cornish instructors can customize the curriculum to be relevant to students and meet their needs because the program is fully funded by Cornish.

Artist Trust engages in outreach for communities of color, both individuals and focus groups, and connect those groups to funders at social networking events. Sambamurti commented she has attended a focus group and made many valuable connections through the event. Halberstadt said Artist Trust documents findings and conversations, and shares information with arts organizations to develop community responsiveness. This Seattle model using focus groups will be expanded across the state. See [www.artisttrust.org](http://www.artisttrust.org).

## Grants to Organizations Investments

### Cooperative Partnership Grants FY 2016

Tsutakawa reviewed the panel recommendation for the FY 2016 Cooperative Partnership grants (*packet pp. 22 and 22.1*). Operating under rules of the Washington Administrative Code (WAC), cooperative partners grants support arts organizations that extend ArtsWA's reach to artists across the state. The Cooperative Partnership grant is open to any applicants that meet the criteria including plans for impactful programming, managerial capabilities to fulfill programming plans, public benefit, and statewide distribution of services that have

significant impact on and support to artists and arts organizations in many parts of the state especially outside of King County.

All applicants were reviewed using established criteria; awardees and projected grant amounts are similar to FY 2015. Final funding will be determined based on the Governor's approved budget. Awardees are:

- Arts Northwest—supports presenters and presenting artists
- Artist Trust—funds fellowships and career training
- Centrum—supports artist fees for workshops held at festivals
- ArtsEd Washington—supports a statewide informational campaign to broaden arts education
- WSAA—supports an annual statewide cultural congress

There are two changes to the Cooperative Partnership grant panel recommendations report: Jaret did not have a conflict of interest with ArtsEd Washington, and ArtsEd Washington's funding request was \$9,000.

Nienhouse represented the Board on the panel. She commented that the concept of partnering with arts organizations throughout the state to broaden the impact of ArtsWA is very effective. The report by Artist Trust shows how important this work is and the deep impact it has on the statewide arts community.

A MOTION to approve panel recommendations for FY 2016 Cooperative Partnership grants with funding amounts to be determined after the Governor approves the budget, was made by Gutiérrez y Muhs and seconded by Johnson. There were no conflicts of interest. The motion passed unanimously with no recusals.

## Arts in Education Investments

Jaret thanked the Board for adopting the Resolution in support of Arts Education. ArtsEd Washington provides a toolkit of information to spotlight education in schools and communities on its website at [www.artsedwashington.com](http://www.artsedwashington.com).

ArtsWA partners with OSPI and other organizations to conduct the Teaching Artists Training Lab (TAT Lab), which completed its fourth year. TAT Lab strengthens arts education by training teaching artists and developing the knowledge and confidence necessary to teach arts curriculum in K-12 schools. Applications for the fifth year are currently available online. Every year this program has received a grant from the NEA. This year's grant of \$35,000 to OSPI will be used to support this valuable program. Jaret asked Commissioners to contact her with ideas to improve marketing efforts to attract teaching artists throughout the state; one challenge with this program is knowing who the teaching artists are in counties outside of Western Washington.

## First Step and Consortia Grants FY 2016

Strengthening arts education in Washington K-12 schools is the third priority of ArtsWA's strategic plan. Arts are defined as a core subject by both state and federal law. There is a gap between policy and practice throughout the state and not all schools are providing sufficient arts education to students. A strong objective in the arts education strategic plan goal is to build partnerships to strengthen the bridge ArtsWA provides between the artist community and K-12 education community through two grant programs.

The Community Consortium grant program is the larger of the two grants with an upper funding limit of \$20,000 per year, and funded for two consecutive fiscal years pending available state and federal funds. Today's grant recommendation is for the first fiscal year of the two-year cycle. The First Step grant has a one-year cycle and a maximum funding level of \$5,000.

Jaret outlined the return on these arts education investments. Both programs build partnership between teaching artists, K-12 teachers and administrators, parents, and community members to further the goal of supporting and increasing interest and success in arts education. Research has shown that schools with strong

arts education programs increase engagement for both teachers and students, improve the learning environment, and build 21<sup>st</sup> century skills such as creativity, collaboration, and critical thinking.

The application includes four questions about the numbers of students and teachers served to capture both the overall numbers that include exposure to performances, as well as the numbers that reflect meaningful, participatory learning. These numbers are projections and goals, so there may be some inflation; at the same time, some programs are doing far more than the 5 or 10 hour minimums reflected in the data. Current ArtsWA efforts are reaching approximately 4% of the K-12 students in the state; more could be done if more funds were available. These grants are great examples of the ripple effect of arts investments. With a small amount of money we are leveraging significant matching funds and catalyzing work that has real educational impact throughout the state. Jaret shared feedback from grant recipients of several previous projects that illustrate the success and impact of these efforts.

Luz represented the Board on this grant panel. She said there were many applicants from around the state and it was inspiring to learn about arts education activities throughout Washington. Applications varied in the number of students that would be reached and the level of student engagement. Newer applicants may need more encouragement and support to strengthen their applications.

The Board discussed the recommendation for one applicant to resubmit its application in the First Step category, since it did not meet criteria for the Community Consortia grant. Commissioners supported this approach.

Jaret explained the proposed funding amounts are based on ArtsWA's current projection for flat funding, and will be adjusted proportionally based on the final budget approved by the Governor.

Nienhouse called for conflicts of interest. There were 5 recusals: Nienhouse (Spokane Symphony); Jackson Mott (Methow Arts Alliance); Bennett (Elements of Education Partners); Sehlhorst (Book-It, and Pacific Northwest Ballet); and Bejjani (Spokane Symphony). Commissioners stated that an appearance of conflict is just as important a reason to recuse oneself as an actual conflict.

A MOTION to approve panel recommendations for FY 2016 First Step and Community Consortium grants with funding amounts to be determined when the final budget is approved by the Governor, was made by Video and seconded by Sambamurti. There were 5 conflicts of interest. The motion passed unanimously with 5 recusals.

## Arts Education in Port Townsend

Martha Worthley, Program Manager, Young Artist Project/Artist Residency Manager, Centrum explained that Port Townsend has worked for many years to expand its school district's capacity to provide arts education to its students. The Community Consortia grant helped the arts, education, and civic community focus on building arts education in their school district. The most tangible outcome of this work is that the Port Townsend School District now funds one full-time employee for visual arts and music education. Arts education in grades K-6, which had previously been unserved, has been funded for several years. The entire level of arts and arts specialists in the school district has improved and the Principal is onboard to deliver education to all students.

The Port Townsend community is engaged through various programs. Art Wave is a month long community-wide art show featuring the artwork of K-12 students in business throughout the town. For one week each year, an entire middle school grade level walks from school to Centrum every day to engage in a wide variety of artist genres including poetry, music, visual, and creative writing in a multi-cultural environment deeply immersed in the arts. Worthley said the consortium work the Port Townsend arts, education, and civic leaders are able to accomplish is due to ArtsWA funding, which serves everyone in the town.

Margie McDonald, a teaching artist in Port Townsend High School, provided an art exhibit of student work for the Board to view. Her background as an art teacher helped her gain a position as a visiting artist to the Port Townsend School District. For at least two weeks each year, she works collaboratively with the high school art teacher on a long project, usually involving sculpture, which is her medium. Students experience the freedom to build something without worrying about the final outcome, and to be wide open to what is happening as they create and learn. Some students find the skills that help support their career dreams; many students have gone on to work in the fashion industry.

Ann Healy-Raymond, Tech/Media Director for the Port Townsend School District thanked ArtsWA for its support. Port Townsend's experience with the Community Consortia grant provided the experience, confidence and framework to bring the community together when it developed the Maritime Discovery Schools Initiative, a significant component of the Port Townsend School District, which brings a central maritime framework throughout K-12 education and anchors all subjects and grade levels in experiences of the maritime community. Because of the deep community involvement, in arts and in the maritime initiative, students develop a sense of civic engagement, of contribution to the community, and a deeper emotional maturity.

## Planning: A Working Session

Nienhouse, Video and Hanan led the ArtsWA Board and staff through discussion to lay the groundwork for 2017-2019 strategic planning. Halberstadt and Birman, as cooperative partners present at the meeting, were invited to participate.

Nienhouse reviewed a one-page summary of the 2012-2016 strategic plan featuring its six major goals and strategies to implement each goal (*handout*). The Board agreed that these goals are still relevant. Nienhouse clarified the task before the Board is to determine whether to keep the current plan and update areas that require refreshing, or conduct an in-depth strategic planning process. This plan needs to be prepared by May 2016. Hanan is committed to ensure sufficient time for Board engagement in this process. Nienhouse asked Commissioners to share their thoughts.

Coliton believes the goals are extremely relevant; examining the objectives to determine necessary adjustments to meet the challenges of current times might be beneficial.

Hanan explained the FY 2015-2017 submittal added performance outcomes, measures and strategies to meet Office of Financial Management (OFM) guidelines. OFM is required by law to offer assistance to state agencies to create a strategic plan. Technical professional support may be available to help ArtsWA develop a strategic plan that works for our budget and meets our needs, as well as OFM requirements.

Sehlhorst believes it is important to engage in a broader visioning process for ArtsWA's strategic plan than is required to meet OFM guidelines, which focuses on outcomes and program level specifics. Board discussion on how to meet both needs ensued. Hanan confirmed that legislative policy requires state agencies to submit budgets with outcomes linked to measurable metrics. ArtsWA will balance requirements to be in compliance with OFM with a broader long-term vision for the arts. Gutiérrez y Muhs commented the end result could be about the journey and still meet reporting requirements.

Nienhouse said Fife has agreed to continue work on the strategic planning committee; as a next step, Nienhouse will create a strategic planning subcommittee. It is important that ArtsWA's strategic plan meet OFM and legislative requirements, but also to represent ArtsWA's values to the community and the world.

Coliton said the 2012-2016 strategic plan represents numerous goals and a huge workload for ArtsWA. She suggested finding one fresh, exciting idea that falls within ArtsWA's vision, that could become the thematic, overall goal or key mission to be achieved during the course of the next strategic plan period.

Gutiérrez y Muhs commented that the statistics shown in today's Artist Trust partnership report were very moving and ArtsWA could benefit from using data in a similar manner. She wants ArtsWA to find ways to track statistics for immigrants and children of color to increase funding to second and third generations who become part of the larger community of people of color, but are still new to the state. She is concerned about finding ways to increase arts funding for the approximately 47% of children of color in King County, as well as for the rest of the state.

Nienhouse said part of the challenge is that the arts in Washington are significantly underfunded and yet ArtsWA achieves amazing and exciting things with very little money. The more we can articulate why ArtsWA needs more money, the more likely ArtsWA is to receive it. *My Public Art Portal* is a great example of a project legislators can understand and support.

ArtsWA Board, staff, and attending cooperative partners met in three smaller groups to ponder creative approaches to increase funding for the arts; ways to pursue a social justice policy and focus; and other possible ideas to include in a future strategic plan. This information will be examined for common threads and distilled for discussion in August. Nienhouse will form a subcommittee to address updating the current strategic plan and more discussion will occur at the August Board meeting.

Hanan asked the Board whether it supported her goal to develop a non-profit arm for ArtsWA; general consensus was in support of this focus. Bennett added that ArtsWA must ensure not to compete with nonprofit arts agencies for existing funds in Washington.

## Announcements

Johnson thanked ArtsWA Board and staff for coming to Port Townsend.

Nienhouse announced that August Board meeting will be held in Walla Walla. She adjourned the meeting at 4:21 p.m.

# WASHINGTON STATE ARTS COMMISSION— BOARD MEETING MINUTES

August 3-4, 2015 / Walla Walla, WA

## Commissioners Present

Mark Anderson  
Bassem Bejjani, Second Vice Chair  
Michael Cade  
Andy Fife  
Gabriella Gutiérrez y Muhs  
Amanda Jackson Mott, First Vice Chair  
Rick Johnson  
Mariella Luz  
Diane Martindale  
Gail Sehlhorst  
Beth Takekawa  
Gayle Thomson  
Frank Video

## Commissioners Absent

Cameron Bennett  
Sue Coliton  
Jolyn Gardner  
Representative Larry Haler  
Representative Zack Hudgins  
Senator Jeanne Kohl-Welles  
Brenda Nienhouse, Chair  
Daveda Russell  
Latha Sambamurti

## Staff Present

Karen Hanan, Executive Director  
Janae Huber, Art in Public Places (AIPP) Collection  
Manager  
Lisa Jaret, Arts in Education (AIE) Program Manager  
Leslie Pope, Executive Assistant  
Mike Sweney, Art in Public Places  
(AIPP) Program Manager  
Mayumi Tsutakawa, Grants to Organizations (GO)  
Program Manager  
Terry West, Deputy Director

## Guests & Speakers

Tricia Harding, Executive Director, ArtWalla; Board  
Treasurer, Carnegie Picture Lab  
Nicole Pietrantonio, Assistant Professor of Art, Whitman  
College Art Department  
Ron Williams, Executive Director, Shakespeare Walla  
Walla

## Call to Order

Jackson Mott, First Vice Chair, called the meeting to order at 2:10 p.m. acting on behalf of Chair Nienhouse who was unable to attend. Nienhouse has accepted a position as Executive Director of the Newport Rhode Island Opera House. Introductions were made around the room. Anderson welcomed the Board to Walla Walla. He is the founder and director of the Walla Walla Foundry and co-founder of the Gesa Power House Theatre, among other arts accomplishments. The Foundry Vineyards gallery space features the work of artists from many different modalities.

## Approve Agenda

Jackson Mott asked for a MOTION to approve the agenda; the motion was made by Video, seconded by Bejjani and passed unanimously.

## Chair's Report

Jackson Mott read the Chair's Report (*packet p. 1*) Nienhouse thoroughly enjoyed serving on the Board and is credited with many accomplishments during her terms on the Board. Nienhouse extended a standing invitation to Board and staff to visit her in Rhode Island and to see the Opera House.

## Director's Report

Hanan provided an overview of her report (*packet pp. 2-8*), which reflects activities since the last Board meeting. Hanan continues to travel around the state to meet constituents and inform the public of the work of ArtsWA.

Hanan is addressing the language issues regarding the Art in Public Places (AIPP) Pooling Program. The Assistant Attorney General will rule on the legal aspects of this language and work with the Office of Financial Management (OFM) on behalf of ArtsWA. It appears the program will remain in effect.

The Governor's Arts & Heritage Awards will be held November 9 at Teatro ZinZanni. Hanan asked the Board to pursue nominations for eligible artists and arts organizations in Washington.

Jackson Mott congratulated ArtsWA on receiving funding for *My Public Art Portal*, which will be discussed in greater depth during the AIPP program report.

## Nominating Committee Report

Jackson Mott chaired the Nominating Committee comprised of Martindale, Coliton and Gutiérrez y Muhs. The committee contacts all Board members with questions designed to evaluate the current work of ArtsWA and the Board, and determine the interest of members for future involvement, and serving as officers. A slate of officers is developed from these conversations.

Jackson Mott reviewed the survey results (*bandout*). A total of 18 out of 22 Commissioners participated in the survey. Members who have not had an opportunity to engage in this survey are encouraged to contact the Committee, as it is important to hear from everyone.

Results indicate that Commissioners believe ArtsWA is heading in the right direction regarding its role, strategic planning and advocacy. Staff are doing a great job. Innovation could be better but the budget has impacted potential success and exploration in this area. Many Commissioners would like to be involved in areas other than advocacy. There was consistent gratitude to Fife for his advocacy leadership. It was suggested that legislative Commissioners be involved in advocacy role playing. The overall structure of the Board is good; the format is great, everyone wants to engage in more dialogue, some Commissioners want more responsibility, and some are satisfied with their current level of interaction. More diversity is sought.

Martindale said being on the Nominating Committee is a great opportunity to get to know Commissioners better. She encouraged Commissioners to volunteer to serve on the committee as the experience is beneficial.

Jackson Mott presented the slate of officers: Bejjani as Chair, Jackson Mott as 1<sup>st</sup> Vice Chair, and Coliton as 2<sup>nd</sup> Vice Chair. She asked for other nominations; none were forthcoming.

A MOTION was made to accept the slate of officers as presented. Johnson made the motion, Fife seconded it, and it passed with no opposition and no recusals.

Jackson Mott congratulated Bejjani and the gavel will be passed to him on August 4.

## FY 2015 Budget–4th Quarter Report

Hanan reviewed the FY 2015 Fourth quarter Budget Report (*bandout*) showing expenditures allotted, disbursements through June 30, accruals remaining through the end of fiscal close in September. A final report will be presented to the Board in November. The largest variance is reflected in Grants to Organizations as most project grants remain to be paid during the fiscal year close between now and September.

Operations expenditures will be near zero at fiscal close. ArtsWA was able to provide grants award amounts that were not significantly reduced, and we managed to move through a difficult period. A final FY 2015 budget report with final fiscal year end balances will be provided at the November Board meeting. There may be federal funds to carry forward into FY 2016.

## FY 2016 Budget

Hanan said the FY 2016 Budget Proposal is preliminary and presented for Board approval (*bandout*). OFM has informed Hanan that there will be federal funding from FY 2015 to carry over into FY 2016, but the exact amount is unknown at this time. Once the exact amount is determined, a final FY 2016 budget can be determined accurately. The preliminary proposal compares FY 2015 to FY 2016 funding in all categories, with

extensive notes on the current six strategic plan goals. The Washington State Legislature provided ArtsWA with additional funds to be used to cover increases in salaries and general operating expenses that will be charged by other state agencies. National Endowment for the Arts (NEA) federal funding increased by \$6,000 from last year; some NEA funds are designated for specific programs such as Poetry Out Loud.

AIPP expenses are paid from Capital budget funds. Unspent grant appeals funds are typically used for professional development grants for artists and arts organizations, and grants to support attendance at the Cultural Congress.

A MOTION to accept the preliminary FY 2016 Budget proposal was made by Johnson and seconded by Cade. The motion passed without recusals or opposition.

West reviewed two charts that illustrate ArtsWA spending categories. The majority of funding goes to grants, followed by salaries and benefits.

Fife thanked West for the visual presentations as requested in a previous Executive Committee meeting. He believes that seeing funding presented in different graphic ways supports a deeper strategic understanding of the budget. Video suggested mapping art activities using colored balloons that correspond to the amount of activities, to show the span of grants throughout the state; he will send ArtsWA an example for examination. Fife suggested mapping not only ArtsWA grants, but funds dispersed for arts and culture by all organizations in the state. Cade added that the Creative Vitality Index might be a useful tool to make such a map.

## Art in Public Places – Public Artist Roster

Sweney presented the Public Artist Roster panel recommendation (*packet p. 9 and handout*). The Roster is comprised of pre-qualified artists selected during an application process; this is the list from which the local selection committee chooses an artist whose work to commission. Every three years, the Roster is retired, applications are accepted from professional visual artists residing in the United States or British Columbia, and a new roster is formed. The Roster has a 3-year term limit.

Artists submit portfolios that are evaluated by a panel of arts professionals through a process that ensures that artists meet the criteria stated in the Roster competition guidelines.

The Public Artist Roster competition was open for applications between April and June; 438 submissions were received. A panel of professional peers, including Video, reviewed portfolios and other application materials in July. Using established criteria, the panel recommended 227 applicants for inclusion on the Roster. Washington State artists comprise 47% of artists recommended to the Roster. Artists and artist teams from the broader Pacific Northwest region comprise 62% of the recommended artists.

Video said the panel was a demanding 3-day process. Panelists reviewed 438 portfolios with 10 slides per portfolio. Artists who presented only studio work created a challenge for the panel to consider how their studio work would translate into public art. The panel discussed how, in future competition cycles, to support studio artists in creating applications competitive in a public art environment.

Sweney showed work samples from artists selected by the panel to be on the Roster. Jackson Mott asked if the list represented new artists different from the existing Roster. Sweney explained that the existing roster will be eliminated and replaced with the newly approved Roster once the Board accepts it. All artists, whether they've been on the Roster in the past or not, must undergo the application process.

Bejjani asked if the location of the artist becomes important, citing an example of a large piece created in another state that would have to be shipped to Washington. Sweney said artist location can be an issue, and the budget for an artwork may not be able to accommodate extensive shipping expenses. Many out-of-state artists will complete a significant portion of their work in Washington State at facilities like the Walla Walla Foundry to address the issue of location. Art Selection Committees representing local sites, give this issue consideration when selecting an artist from the Roster.

Takekawa asked for a percentage of artists on the Roster that successfully receive a commission. Sweney estimated roughly 20% of the artists on the Roster receive a commission; once an artist is selected and is contracted to create an artwork proposal, they are subject to a two-year wait before they can be selected again.

Fife asked whether other public agencies use our Roster. Sweney said that because the roster is housed on proprietary software, the opportunity for outside organizations to view artist work samples as part of their selection process is unavailable. Other public agencies often advertise their artist calls to artists on our Roster.

Anderson asked what happens if an artist fails to fulfill their obligations. Sweney explained the contract outlines specific actions to be taken if an artist does not perform, and actions including being removed from the Roster, are available to ArtsWA. This has not yet happened, but ArtsWA does have a strong contract to protect against this possibility.

Johnson asked how the ½% for artwork is calculated and whether ArtsWA audits the amount. Sweney said ½% applies to the construction budget for State-funded projects. Partner agencies send a form to ArtsWA showing the amount budgeted for art acquisition. The funds do not come directly to the ArtsWA; they remain with the state agency that will receive the art, and they manage the funds. ArtsWA seeks reimbursement for expenses, and if not all funds are expended, the funds are not utilized. The artwork uses approximately 85% of the funds and 15% is used to fund salaries and expenses incurred by ArtsWA to manage the process. Typically, all funds are expended. Artists are required to manage their own budget for creating the artwork.

A MOTION to accept the Public Artist Roster panel recommendations was made by Martindale and seconded by Thomson. It passed with no recusals and no objections.

Following a break, Jackson Mott announced that a quorum was not present during the last two motions. Jackson Mott confirmed 12 Commissioners were now present. The FY 2016 budget proposal motion was voted on: it passed with no recusals or objections. The AIPP Public Artist Roster motion was voted on: it passed with no recusals or objections.

## Strategic Planning Discussion

Jackson Mott thanked Strategic Planning Committee members: Commissioners Bejjani, Fife, Coliton and herself; and ArtsWA Staff Hanan, Jaret, Sweney, and Carino for their work on the strategic planning process.

Fife said it is wise to revisit an organization's strategic plan annually and it is time to refresh parts of ArtsWA's strategic plan. Every two years, the Office of Financial Management requires submittal of a strategic plan. The National Endowment for the Arts (NEA) requires a strategic plan to be submitted every 3 years with the State Partnership Grant.

The Board is asked to consider the scope of this plan in process, how the current plan serves ArtsWA, and whether to keep components of the current plan and re-write areas that require updating, or completely rewrite the strategic plan at this time.

Hanan reviewed the timeline (*bandout*) for the strategic plan, which needs to be finalized and approved by September 2016 to meet the OFM submittal deadline. The timeline indicates regular input from Commissioners at every Board meeting in the next year. If the Board elects to update the existing plan, this year will be valuable for review and rewrite. In November, the Board will consider how to engage the public in this process between November 2015 and February 2016, since stakeholder input guides ArtsWA's work. Between March and June, goals, strategies and benchmarks will be developed while writing the plan, which will be presented to the Board in August 2016 for final approval. The plan will be submitted to OFM and the NEA in September 2016. Hanan asked the Board for input on the proposed timeline. No comments were forthcoming on the timeline.

Fife outlined the role of the Board, which is to guide the aspirational, goal setting level, and to represent the broader community within the statewide frame. ArtsWA Staff are responsible for determining actions and operations designed to achieve strategic plan goals and staff determine final policy changes. During

brainstorming sessions, there are no wrong answers. Commissioners are encouraged to free-think to generate ideas, which will be reviewed by the committee to determine value going forward.

Hanan reviewed financial data. ArtsWA is ranked 46<sup>th</sup> in the nation for state arts funding. One goal inherent in the strategic plan will be to move ArtsWA up the ranking list. FY 2009-2017 figures indicate that ArtsWA's budget diminished, then held its own, and currently the budget appears to be stable at a lower level.

Tsutakawa commented that grant panels have been reluctant to reduce the number of grants drastically because a similar number of applications have been submitted each year. The need remains consistent. The result is that award amounts have been significantly reduced, and arts organizations are receiving less grant money each year. Jaret explained that at the beginning of the Community Consortium grant program, the maximum award amount was \$35,000 and now the maximum amount is \$20,000. Roughly the same number of grantees exist today as when the program began, but they only receive about half the funding amount, which means significantly less impact for this grant category. Huber said during her 10 years at ArtsWA, staff have always been spread thin, but staffing has dwindled from 19 to the current staff level of 13 people.

Bejjani thanked Coliton for her hard work to develop the structure and content of the strategic planning portion of this meeting. Board and staff were divided into 3 groups and each group member was asked to contribute two words that describe where ArtsWA is today, and two words to describe where ArtsWA could be in a perfect world. Groups developed statements from this input to reflect current status and future possibilities. Groups shared their outcomes, which reflected similarities both in the current state of ArtsWA and future goals.

The Board returned to their groups for SWOT analysis (Strengths, Weaknesses, Opportunities and Threats).

The meeting was adjourned at 5:30 p.m.

## TUESDAY, AUGUST 4

The Board toured the Walla Walla Foundry before Bejjani reconvened the meeting at 9:20 a.m.

Bejjani called for a motion to approve the Consent Agenda consisting of:

- Minutes of the May 6, 2015 Board Meeting (*packet pp. 10-20*)
- Grants to Organizations: Ratify Project Support Grants for Small Arts Organizations—Level A—FY 2016 (*packet pp. 21-26*)
- Professional Development Support Grant-FY 2016 (*packet p. 27*)

A MOTION to approve the Consent Agenda was made by Video and seconded by Gutiérrez y Muhs. There were no declared conflicts of interest. The Consent Agenda was approved unanimously with no recusals and no changes to the meeting minutes.

### Strategic Planning Discussion (continued)

Bejjani reconvened the groups from the previous day to review the SWOT analysis and prioritize input to select the top two findings in each category. The groups then analyzed the goals of the current strategic plan in regard to their SWOT analysis to determine whether the goals remain a good fit or need to be changed. Reports from the groups included the following:

#### Strengths:

- ArtsWA's ongoing focus on state-wide reach, supporting innovation, and return on investment
- Continual process improvement is a part of the agency culture
- Staff possess deep technical skills and build knowledge of, and community support for ArtsWA
- State Art Collection and *My Public Art Portal*; grants and other programs that support communities

#### Weaknesses:

- Lack of dynamic capacity, lack of capacity for internal change, and lack of equity in general in demographics within the state
- Ineffective story telling; not getting our story to people that need to know the story
- Lack of resources
- Lack of political clout

#### Opportunities:

- Research national models and unconventional partnerships
- Reinvent or remake the strategic plan dramatically
- Involve elected officials in activities; work with local electives to connect them to the work of ArtsWA in their communities, with the goal to percolate support up to their legislators
- Use technology to engage youth in general, to engage new audiences and tap new potential funding streams

#### Threats:

- Loss of support by current or historic stakeholders
- “No new taxes” attitude and lack of new revenue streams to support arts funding
- State support, both monetary and political, is affected by competing special interests
- Lack of understanding by constituents of the value of the arts

In the next exercise, groups analyzed existing strategic plan goals to determine if they remain valid or need to be updated or replaced. Group reports included:

#### General Comments:

- Current plan reflects thinking during the recession, goals are missing an opportunity to reinvent the agency, and values are not reflected in the goals and objectives.
- Goals describe activities and methods. Need words like exchange, explore, reinvention (mostly in goal 5).
- Communicate about the work of ArtsWA including best practices, research and data.
- Make equity its own goal and reflect equity throughout the plan; encourage/compel partners to achieve a higher level of equity. Goals 2 and 6 are most relevant for equity/inclusiveness.
- Current agency capacity needs to be considered in the strategic plan, as resources and staff are stretched thin.

Goal 1: Be a voice for the public value of the arts.

- Still valid
- Make it more active; describe outcomes; suggest using objective 1 as the goal.
- Goal 1 and 5 related; some objectives could be collapsed under goal 1

Goal 2: Expand arts participation in communities across Washington State

- Still valid
- Restore/expand arts participation; propose a goal to achieve a 20% budget increase by 2020
- This is a big goal

Goal 3: Strengthen K-12 arts education as part of, and fundamental to, basic education.

- Still valid
- Add language about STEAM
- This is a big goal with much to accomplish

Goal 4: Improve stewardship of the State Art Collection

- Still valid

- Evaluate whether “improve” is the right word
- This may be an objective rather than a goal

Goal 5: Document the impact of the arts and arts education, and share the findings.

- Still valid
- Strengthen this goal to make it more compelling
- Strengthen innovation

Goal 6: Build leadership in and for the arts.

- Still valid
- Improve language for clarity and build ownership
- Vague; merge with other goals or focus on equity, inclusiveness, social justice, intersectionality

Hanan led a distillation of feedback from a staff session on the current strategic plan prior to the Board meeting (*handout*). Staff believe the goals are still worthy and relevant, though the language needs updating and specificity. It is important to connect ArtsWA resources to strategic plan goals and have regular accountability. While there are opportunities and ideas for expansion, it is challenging to consider new objectives and strategies given the currently over-stretched agency capacity. Building relationships and collaborations are key to success, along with stronger efforts to demonstrate the impact of arts investments.

Sweney reviewed staff findings on expanding arts participation in the state. Public access and participation remains a key goal, which is achieved through grant funding, community engagement and development, and a commitment to reach underserved communities. Stewardship of the State Art Collection remains key to ensuring the legacy of art and keeping the public engaged. Receiving significant funding for the *My Public Art Portal* is a game changer and will be reflected in the next strategic plan, including more documentation of the collection and contracted staffing.

Jaret reviewed arts education goals. ArtsWA has a role in addressing inequities in K-12 arts education. Partnerships with Office of Superintendent of Public Instruction (OSPI) and ArtsED Washington, as well as involvement in the Results WA discussion and presenting information to the Governor around STEAM are important. There may be additional opportunities in the area of early learning. Goal 5 language needs re-writing and more focus could be placed on sharing staff knowledge and expertise with the state in regard to the impact of arts education on learning.

Hanan concluded the staff feedback with a review of Goal 6. Building leadership in and for the arts continues to be an important role for ArtsWA. Building partnerships and providing professional development to cultivate strong arts leaders and arts organizations remains important. More resources are needed to focus on this goal in a more significant way. ArtsWA currently uses panels to build awareness of our work. Pursuing partnerships is key and considering a more active role in the Cultural Congress could be beneficial.

Fife said the next step is to determine the critical stakeholders that need to weigh in on this process. Stakeholder feedback plays a role in developing the strategic plan. He asked each Commissioner to share their opinions on who the critical stakeholders are in this process, listing types of stakeholders and specific individuals.

- Daveda Russell on equity and social justice
- Rob Birman, Executive Director, Centrum; ArtsWA partners
- The Governor’s Office as a political support and potential funding source, and for advice on how to pursue goals and gain support
- Town Hall meetings to educate constituents and gain feedback
- Specific legislators such as Rep. Zack Hudgins
- Approach both funded and nonfunded arts organizations from recent grant applications

- Communities of color and philanthropic organizations
- OSPI and specifically Anne Banks, Program Supervisor for the Arts
- Principals of schools that have rich arts programs, and rural school districts, for greater understanding of educational objectives and programs that impact youth, and rural or urban schools
- Rep. Sam Hunt and other legislators to gain an understanding of what goals they would support
- Community Foundations have access to large funding streams, build leadership, and engage in collaboration; Beth Stipe, Executive Director, Community Foundation of North Central Washington in Wenatchee
- Youth arts leaders; specifically Tim Lemon, Vera Project Executive Director, who also has experience as an administrator with the Seattle Office of Arts & Culture
- Local leaders; Danielle Garbe, Executive Director, Sherwood Trust; Trusts may be open to matching grant amounts given by ArtsWA
- Local elected officials; Mary Tilend who participated in the creation of the Bremerton Arts Council.
- Executive Directors and leadership staff within state agencies such as Department of Commerce

Fife asked for a show of hands of Commissioners who are willing to pledge their commitment to contact one or more of the groups or people in this list. All hands were raised. Fife concluded that strategic planning is the work of the entire Board, and while the work of smaller groups such as the Strategic Planning Committee and ArtsWA staff is important, the commitment and involvement of the entire Board plays a role in the success of this effort.

### Art in Public Places – Artwork Deaccession

Huber presented the deaccession recommendation (*packet pp. 28-32*). The State Art Collection has over 4,500 artworks at approximately 1,200 sites. The annual artwork inventory is a key tool that AIPP staff uses to gather information about the state of the Collection and the needed care. . AIPP staff uses the collections database to flag artworks noted as damaged or missing in the inventory process. In addition, the database is used to track all exterior artworks that are exposed to the elements and additional public interaction. AIPP's conservation technician can then use information gathered in the inventory and through data evaluation to plan travel and artwork care. More than 220 artworks received conservation services this year.

Artworks are deaccessioned from the State Art Collection when reasonable cause has been established. Removal of artwork from the Collection is conducted by a thorough and thoughtful process that helps to maintain the overall health of the Collection. The process is conducted on an as needed basis.

A standing deaccession panel met to evaluate staff recommendations and ensure a thorough decision-making process. Members of the standing panel develop knowledge and expertise to support thoughtful deaccession decisions. Commissioners Anderson and Johnson serve on the panel, as well as other experts listed in the report. Huber reviewed an artwork in each of the deaccession criteria categories to give the Board a sense of what the standing panel has considered.

Bejjani asked what happens when an artwork deaccessioned due to being lost or stolen is later found. Huber said the piece would be reaccessioned, which happens occasionally

Johnson is impressed by the reverence shown for each artwork when considering deaccession. Although the desire to find some way to keep a piece is strong, it is not always feasible. Huber said the panelists are a thoughtful group that take their role seriously.

A MOTION to approve the Deaccession Panel's recommendation to deaccession artworks from the State Art Collection as shown on the list provided was made by Sehlhorst and seconded by Martindale. The motion passed with no recusals or objections.

### GRANTS TO ORGANIZATIONS

Tsutakawa introduced three guests representing grant recipients in the Walla Walla region: Tricia Harding, Executive Director of ArtWalla and Board Treasurer for an arts education nonprofit called Carnegie Picture Lab; Nicole Pietrantonì, Assistant Professor of Art at Whitman College; and Ron Williams, Executive Director of

Shakespeare Walla Walla. Tsutakawa asked Commissioners to note the way in which these grantees use partnerships and collaboration with diverse groups in the region to achieve arts funding leverage to achieve a greater benefit for the community.

## Grantee Report

Williams reported on the mid-sized arts organizations (Level B) grant project of Shakespeare uncorked Walla Walla. He thanked ArtsWA for the grant, which supports the Dia de los Muertos festival, which is a first-time grant applicant. The staff provided extraordinary support to assist in the grant application process.

The free street festival celebrates Hispanic culture and is a collaboration between Whitman College, Art Walla, and Shakespeare Walla Walla, and involves as many community organizations as possible, especially within the Hispanic community. The festival began by focusing on Hispanic children in school classrooms in Walla Walla, and will expand to the Tri-Cities and Wenatchee regions.

The festival is built around the steamroller print project. Large format prints are created from wood blocks carved by children, cloth is laid upon carpet that is laid down on the city streets. Wood blocks are inked and laid on the cloth, which is covered with more carpet, and then a steam roller runs over the entire project to create fabric art featuring art forms around the Dia de los Muertos theme. The resulting fabric art is displayed in the Shakespeare building.

While the steamroller print project is running, ArtWalla staffs a community art table where the public can make their own wood blocks, which can be printed on t-shirts, fabric, etc., and then completed with a portable press or the steam roller. Additional activities include the creation of altars, children acting out the famous death scenes of a Shakespeare tragedy accompanied by narration in English and Spanish, and ballet folklorico, a parade and a free concert.

Attendance at the festival drew 5% of the population in its first year, doubled the last year, and is anticipated to be even larger this year. The grant allows someone to be dedicated to organizing the festival. The importance of working together, and rewarding the partners with funding from the festival has resulted in the school district's funding approval for the festival for the first year ever. Plans are being considered to take the process on the road into rural communities that would not yet have access to this festival. Last year proceeds of prints were split between artists and the Walla Walla school district.

Gutiérrez y Muhs asked about the educational presentations about Day of the Dead? The presenters said the education comes in the acting and plays during festival, but some day they will be focusing on bringing the education into the local class rooms. Gutiérrez y Muhs suggested the education should be more in the community for those that do not know about Day of the Dead.

## Midsized Arts Organizations—Level B—FY 2016

Tsutakawa presented the panel recommendations (*packet pp. 33-37*). The purpose of these grants is to build the public value and public benefit of the arts across the entire state. Ensuring participation and access are priorities for these organizations. Panels use criteria including evaluation and documentation so that groups can prove their projects achieve their goals.

**Innovation Incentive Grants:** Three organizations in the midsized Project Support grant category received additional funding of \$2,000 for innovative best practices in arts participation. This grant award was inspired by The Wallace Foundation project that emphasized new techniques be used to reach broader audiences including youth or diverse groups, especially through the use of technology. Offering innovation incentives encourages new ideas.

Midsized organizations grants include a separate category for local arts agencies. ArtsWA would prefer to receive more applications from these organizations to strengthen local arts agencies throughout the state. Hanan is considering ways to educate local arts agencies to increase applications from this group.

A MOTION to approve the grant panel recommendations for both funded and nonfunded organizations for Project Support Grants for Midsized Arts Organizations (Level B) was made by Thomson and seconded by Anderson. Conflicts of interest include: Jackson Mott (Methow Arts Alliance); Video (Velocity Dance). The motion was approved with no opposition and 2 recusals due to conflicts of interest.

### Large Arts Institutions—Level C—FY 2016

Tsutakawa presented the panel recommendations (*packet pp. 38-43*). This category represents a smaller group of potential applicants with annual budgets exceeding \$1 million, most of which are in King County. Innovation Incentive Grants of \$3,000 were given to 3 organizations.

Cade served as a panelist and thanked ArtsWA staff for their excellent work in support of this grant. The panel was very engaged, he appreciated the online review process, and the process was well organized. It is not an easy process to narrow the applicant pool to determine awardees. The depth and sophistication of the applications was impressive.

A MOTION to approve panel recommendations for both funded and nonfunded organizations for Project Support Grants-Large Arts Organizations (Level C) was made by Martindale and seconded by Cade. There were two conflicts of interest: Bejjani (Spokane Symphony) and Takekawa (Wing Luke Museum). The motion passed with two recusals due to conflicts of interest.

It was determined that the nonfunded list for midsized arts organizations was not include in the previous motion. A MOTION for accepting the Project Support Grants – Midsized Arts Organizations (Level B) nonfunded organizations list was made by Sehlhorst and seconded by Gutiérrez y Muhs with the same recusals (Jackson Mott and Video). The motion passed with 2 recusals.

Tsutakawa announced that she is retiring from the Arts Commission in December to pursue freelance writing and editing projects and organization planning projects including community cultural plans. She said it has been a rewarding experience to work at ArtsWA for 13 years. Tsutakawa hopes cultural equity and access to all populations continues to be a goal of ArtsWA. She began her work with the Commission on the first Wallace Foundation grant, the Arts Participation Initiative, working with underserved organizations, rural, disabled, underfunded and ethnic organizations in the state. Several organizations including Arts Walla and Methow Arts Alliance were funded in that grant initiative. She will attend the November Board meeting. The job opening for this position will be released tomorrow and the goal is to hire someone at the beginning of December so that there will be an overlap for training purposes.

Bejjani thanked her for contributing so much to ArtsWA.

### 2015 Advocacy Strategy Discussion

Fife said 2015 was a great year for advocacy especially looking at the results, which included an increase in budget, the funding of *My Public Art Portal*, support that led to the successful passing of the Cultural Access WA bill after seven years. Progress has been made and more legislators are working with ArtsWA in a more vocal and successful way. The Board will be asked to consider its advocacy approach for 2016 to determine where to place its focus and invest its time and efforts. Fife and Video will be co-chairs of the Advocacy Committee in 2016.

Fife asked Commissioners to reflect on their experiences in 2015 by sharing a moment that stood out as a high note during advocacy, and where there is room for growth, change, or the need more support.

- Fife: *My Public Art Portal* funding approval was high note, especially Rep. Hudgins' urging to support this project. The big challenge is to wait for legislative outcomes.
- Luz: Challenging to reach out to local legislators to find out who they were and introduce myself; felt very awkward. Glad for Arts & Heritage Day to meet and be welcomed there. Highlight was receiving a supportive reply email from a legislator following a meeting.

- Sehlhorst: Resolution in support of arts education was a highlight. The challenge is knowing the reason for meeting with specific legislators, and what the “ask” is in these meetings.
- Bejjani: Challenge was how Arts & Heritage Day was organized, although it turned out quite well in regard to learning more about group cooperation. Highlight was receiving a response in support of arts funding within an hour of meeting with an aide to a Senator.
- Jackson Mott: It is challenging to communicate ArtsWA’s plans and advocacy needs to regents in this area, and how her community and ArtsWA can mesh. Highlight was seeing the Methow Arts Alliance art magazine on the desk of several of her area legislators during Arts & Heritage Day and their subsequent visit to some of the festivals in her region.
- Anderson: Arts & Heritage Day presented a challenge as all of his legislators were in session so he could not meet with them. The highlight was spending time with ArtsWA staff, who were very willing to sit and talk with Commissioners and the conversations were very informative to his understanding of the work of ArtsWA.
- Gutiérrez y Muhs: A highlight was being contacted by Artist Trust to serve on their grant panel. A challenge was there were not more Commissioners at the Poetry Out Loud event. She suggested that Commissioners should be present at more ArtsWA funded events throughout the state.
- Thomson: The challenge was how Arts & Heritage Day was organized and that none of her representatives were available.
- Cade: Senator Karen Frazer and Senator Sheldon both thought Cade was meeting with them to discuss the arts during recent meetings about topics in his role on the Thurston Economic Council. He felt from this experience that ArtsWA does make an impression.
- Martindale: Highlight was receiving funding from the Legislature for My Public Art Portal. Challenge was that her legislators were busy on Arts & Heritage Day. She is able to speak with them on the phone most any time, but did not get to meet with them in person.
- Takekawa: Supports having legislative commissioners involved in advocacy training and asking legislative commissioners what advice they have for us when meeting with other legislators.
- Video: A highlight was meeting with Rep. Frank Chopp, Speaker of the House, who also provided a lot of advice for pursuing what ArtsWA wanted and made it clear what would not happen. A challenge is impressing upon legislators that have control over the budget how important that arts funding is to the state. Relationships with local community leaders and policy makers on the local level can really help to build support at the state-wide level in the long-term.

Fife asked for comments on areas where advocacy strategy could change in the next year. It appears that a stronger relationship with Washington State Arts Alliance (WSAA), and more involvement in the planning and implementation of Arts & Heritage Day would be beneficial. WSAA may also help build success on the local level with community leaders.

Martindale suggested a strategy regarding Cultural Access Washington legislation and ArtsWA’s role in this process. Gutiérrez y Muhs requested more narrative, role playing, and adequate language for advocacy.

Fife reminded everyone to thank their legislators and those that helped to rally for this extended legislative activity and the final budget outcome and report back to Fife or Video about the results of this effort. Fife may develop sample language for this formal “thank you” phone call.

Hanan reminded Commissioners that she is available to accompany them on their visits to legislators. She thanked departing Commissioners Cade and Takekawa for their service. She said they were very helpful when

she started as executive director last year and provided important information about the history of the organization.

## Announcements

Bejjani announced the next Board meeting will be held on Thursday, November 5 at the Asia Pacific Cultural Center in Tacoma.

Bejjani adjourned the meeting at 2:23 p.m.

# **WASHINGTON STATE ARTS COMMISSION— BOARD MEETING MINUTES**

September 17, 2015 / Meeting by Phone

## **Commissioners Present**

Mark Anderson  
Bassem Bejjani, Chair  
Cameron Bennett  
Ginger Ewing  
Representative Larry Haler  
Amanda Jackson Mott, First Vice Chair  
Mariella Luz  
Diane Martindale  
Rep. Joan McBride  
Latha Sambamurti  
Gail Schlorst  
Gayle Thomson

## **Staff Present**

Karen Hanan, Executive Director  
Glenda Carino, Communications Manager  
Leslie Pope, Executive Assistant  
Mayumi Tsutakawa, Grants to Organizations (GO)  
Program Manager

## **Guests & Speakers**

None

## **Commissioners Absent**

Twyla Barnes  
Sue Coliton, Second Vice Chair  
Andy Fife  
Jolyn Gardner  
Gabriella Gutiérrez y Muhs  
Rick Johnson  
Senator Jeanne Kohl-Welles  
Rebecca Redshaw  
Zithri Saleem  
Frank Video

## **Call to Order**

Bejjani called the meeting to order at 1:30 p.m. Roll call confirmed a quorum of 12 Commissioners were present. This Board meeting has a single agenda item with the sole purpose to consider the 2015 panel recommendations for the Governor's Arts & Heritage Awards.

Karen provided an overview and timeline for the Governor's Arts & Heritage Awards (GAHA) process. A total of 26 applications were received for nominations in several categories. A prestigious group of panelists, as outlined in the packet, reviewed the applications. It was a thoughtful and thorough process. The slate of awardees is presented to the Board for consideration and approval. The Board-approved slate will be sent to Governor Inslee for his approval. Once the Governor has given his approval, a formal announcement of the winners will be made.

Winners have been notified that they are on the slate of panel recommendations contingent on final ratification by the Governor, and have been asked to keep the information quiet until final approval from the Governor is received.

Press releases, invitations to the event, and final planning will occur in October to ensure strong attendance at the event scheduled for November 9, 2015 at Teatro ZinZanni.

During the panel, there was one conflict of interest as noted in the packet. State geographic representation is fairly fair.

Cameron shared his experience on the panel. There were many strong applicants nominated and in several categories it was very difficult to select just one awardee. The panel engaged in thorough conversations and collaborative efforts to select the best possible awardees, which produced very strong nominations for each category for this year's awards.

A MOTION to approve the recommendations of the Governor's Arts & Heritage Awards Panel and forward the recommendation to the Governor for his approval was made by Martindale and seconded by Sambamurti. Bejjani called for conflicts of interest; none were cited. The motion passed unanimously, with no abstentions or recusals.

## Announcements

Bejjani encouraged Commissioners to attend the Governor's Arts & Heritage Awards ceremony on Monday, November 9, 2015 at Teatro ZinZanni.

Bejjani adjourned the meeting at 1:12 p.m.

# WASHINGTON STATE ARTS COMMISSION— BOARD MEETING MINUTES

November 5, 2015 / Tacoma, WA

## Commissioners Present

Twila Barnes  
Bassem Bejjani, Chair  
Cameron Bennett  
Sue Coliton, Second Vice Chair  
Ginger Ewing  
Andy Fife  
Jolyn Gardner  
Rick Johnson  
Mariella Luz  
Diane Martindale  
Rep. Joan McBride  
Rebecca Redshaw  
Gail Sehlhorst  
Gayle Thomson  
Frank Video

## Commissioners Absent

Mark Anderson  
Gabriella Gutiérrez y Muhs  
Representative Larry Haler  
Amanda Jackson Mott, First Vice Chair  
Senator Jeanne Kohl-Welles  
Zithri Saleem  
Latha Sambamurti

## ArtsWA Staff Present

Karen Hanan, Executive Director  
Glenda Carino, Communications Manager  
Stacy Hicks, Administrative Assistant  
Lisa Jaret, Program Manager, Arts in Education  
Leslie Pope, Executive Assistant  
Mike Sweney, Program Manager, Art in Public Places  
Mayumi Tsutakawa, Grants to Organizations (GO)  
Program Manager  
Terry West, Deputy Director

## Guests & Speakers

Jill Barnes, Executive Director, Washington Center for the Performing Arts, Arts Northwest Board Member  
Miguel Guillén, Executive Director, La Sala; future ArtsWA Grants to Organizations Program Manager  
Patsy O'Connell, former ArtsWA Board Member, President and Founder of the Asia Pacific Cultural Center  
Lua Pritchard, Executive Director, Asia Pacific Cultural Center

## Call to Order

Bejjani called the meeting to order at 9:45 a.m. Introductions were made around the room. Patsy O'Connell, Founder and President of the Asia Pacific Cultural Center (APCC) welcomed the Board. O'Connell founded APCC in 1996 as a way to share Asia Pacific cultural treasures with all generations. She was an ArtsWA Board member between 1996 and 2003, an experience that she credits with providing her a deeper understanding of the value of the arts, and knowledge to disseminate that value through APCC.

## Approve Agenda

Bejjani asked for a MOTION to approve the agenda; the motion was made by Video, seconded by Bennett and passed unanimously.

Coliton led the Board through an introduction exercise to explore personal engagement with the arts in an interview style; the information gathered was used to introduce each member to the Board at large.

## Chair's Report

Bejjani reviewed his Chair's Report (*packet p. 1-11*). The 2016 Board meeting schedule (*packet p. 2*) was introduced and Commissioners were asked to place the dates on their calendars. The next meeting is on Tuesday, February 9, 2016 at The Washington Center for the Performing Arts in Olympia followed by Arts & Heritage Day on Wednesday, February 10. This is an important meeting because of the advocacy component and all Commissioners are encouraged to attend.

Bejjani attended a meeting sponsored by Western States Arts Federation (WESTAF) in Denver, CO, with West. Discussions on current trends in the arts, and arts advocacy efforts particularly in Massachusetts, provided valuable information. He asked Commissioners to read the articles provided by WESTAF which are attached to this report.

West was impressed by the use of social media, and shared an example where theaters encouraged their patrons to use their cell phones before a performance, or during the break, to text the Governor and their elected officials to request funding for the arts. Approximately 64% of adults have cell phones, so this action could have a significant impact on arts policy.

## Director's Report

Hanan provided an overview of her report (*packet pp. 12-16*). The Governor's Arts & Heritage Awards will be presented at Teatro ZinZanni on Monday, November 9.

Hanan is working with Rep. McBride on legislation to establish ArtsWA as an authority to help constituents in the state to form creative or cultural districts. ArtsWA would establish uniform, consistent guidelines. Rep. McBride commented that draft legislation is needed very soon to be presented during the 2016 Legislative Session. Hanan has been speaking with organizations and arts leaders throughout the state, and researching existing legislation in other states, to craft a workable plan for Washington. She has found there is much enthusiasm for this approach. She will provide more details to Commissioners as available.

Cultural Access WA legislation passed by the 2015 Legislature is a taxing mechanism through property or sales tax to support local or county arts organizations. Hanan is serving on the advisory board. King County may put this legislation on the ballot next year. Thurston, Pierce, Whatcom and Spokane Counties are also considering taking action. ArtsWA supports this process and will keep the Board advised of progress.

Hanan, West, and Jackson Mott (ArtsWA Board 1<sup>st</sup> Vice Chair) attended the National Assembly of State Arts Agencies (NASAA) Leadership 2015 Conference in Salt Lake City, UT, in October, where they met with their direct peers from state arts agencies throughout the nation.

The Board viewed the video produced by National Endowment for the Arts (NEA) for its 50th Anniversary featuring Washington State and ArtsWA. These stories are posted on the NEA's website at [www.arts.gov/50th](http://www.arts.gov/50th).

## Consent Agenda

Bejjani called for a motion to approve the Consent Agenda consisting of:

- Minutes of August 3-4, 2015 Board Meeting (*packet pp. 17-28*)
- Minutes of September 17, 2015 Special Board Meeting (*packet pp. 29-30*)

A MOTION to approve the Consent Agenda was made by Fife and seconded by Coliton. There were no declared conflicts of interest. The Consent Agenda was approved unanimously with no recusals and no changes to the meeting minutes.

## FY 2016-17 Poet Laureate Nomination

Hanan announced that Tod Marshall is the nominated Washington State Poet Laureate for FY 2016-2017 (*packet pp. 31-32*). The term of the current Poet Laureate, Elizabeth Austen, ends in January 2016. If approved by the Board and the Governor, Tod Marshall would work with Austen during the last few months of her term as training for his position.

ArtsWA worked with Humanities WA to update the guidelines, review applications, and convene a panel. The approval process was rigorous, with 13 poets responding to the call for applications. Review criteria included quality of work as a published writer, a demonstrated commitment to and promotion of poetry, and a proposed plan to promote poetry in the state for this active, traveling poet laureate position. Panelists are outlined in the packet.

Tod Marshall works as a teacher at Gonzaga in Spokane and will be the first poet from Eastern Washington. His proposal was thoughtful and thorough, with a commitment to visit every county in the state. Once approved by the Board, Marshall will train with Austen until assuming the position officially in January 2016, when a press release will announce his appointment.

A MOTION to approve Tod Marshall as Washington State Poet Laureate for a two-year term beginning February 2016, pending approval by the Governor, was made by Martindale and seconded by Thomson. No conflicts of interest were declared. The motion passed unanimously.

## K-12 Pooling Panel Recommendations

Sweney, Art in Public Places (AIPP) Program Manager, presented the panel recommendations for K-12 pooled funds (*packet p. 33 and 33.1-2*). In consultation with the Office of the Superintendent of Public Instruction (OSPI), and as approved by the ArtsWA Board in May 2010, all artwork allocations generated via state-funded construction in public schools (kindergarten through high school, or K-12) are combined into one statewide pool. School districts are invited to apply on behalf of eligible schools for fully-funded, site responsive public art projects through an established process managed by AIPP staff. Eligible schools are defined as those with state-funded construction generating capital art funds. Panelists and review criteria for this process are listed in the packet.

Established in 1974, ArtsWA's Art in Public Places program is the second oldest statewide public art program in the country, after Hawaii. The program funds opportunities for professional artists, while building a State Art Collection for public benefit. Artwork acquisition is funded by 1/2 of 1% of the capital budget for construction of state buildings including schools, colleges, and universities. There are approximately 4,500 artworks in the State Art Collection located at 1,200 sites throughout Washington.

The program's current focus is on site-responsive acquisitions of long-lasting public art. Once funding is established, the artwork acquisition process begins with a local art selection committee that selects an artist from the Public Artist Roster to design an artwork for the site that meets engineering and other strict guidelines to ensure durable, safe, and engaging public art.

OSPI provides ArtsWA with a list of all eligible schools with state-funded construction generated capital art funds. ArtsWA provides schools and school districts with an opportunity to apply for artworks if they choose to do so. Artwork award amounts begin at a minimum of \$35,000 with no maximum amount, and are determined based on a formula that considers the total funds available and the number of qualifying, panel-selected schools. The minimum funding threshold ensures an adequate budget for durable artworks.

Panelists rated schools by specific criteria including underserved access to the arts, a supportive environment to ensure children will be exposed to the artwork, a commitment to stewardship of the artwork to ensure a long life (including staff and resources for this commitment), and consideration of how the artwork will be integrated into building construction and the culture of the school. The structure of the local art selection committee is evaluated to ensure it represents a wide variety of stakeholders.

These projects will begin as early in the biennium as possible to provide adequate time for completion of each project. ArtsWA works with each school and local art selection committee to ensure a stewardship commitment and incorporation of the artwork into the curriculum and student experience to enhance arts education.

This is the third biennium in which artworks are acquired through the pooled funds process. In the first biennium, when school districts were first becoming aware of this program, only 15 schools applied and were all awarded funds. In the second biennium, out of 59 eligible, only 19 applied and all were funded. Because of the small number of schools in the first biennium, funds were carried forward to the second biennium to give schools that did not participate in the first round a second chance to participate. In this third biennium, out of 57 eligible schools, 45 applied, which is an indicator of the success of educating schools about this program. It presented a challenge for the panel, because not all schools could be funded. New public art projects are recommended by the panel for 28 schools at various amounts, with funding for 4 additional schools when funding is confirmed by OSPI (*see handout pp. 33.1-33.2*).

Martindale asked whether schools that were eligible but not funded could apply again in the next biennium. Sweney said they can reapply, but depending on the quality of their applications and funds available, they may not be funded. Schools that qualify but are not funded may be eligible to select existing artworks in the resiting program. Artworks that for various reasons are removed from their original locations, and are in good condition to be resited, are available for consideration to be placed on qualifying schools

Ewing asked whether schools apply for a specific piece of artwork. Sweney clarified that schools apply for the opportunity to participate in the art acquisition process from conception through artist selection for an original artwork.

Barnes participated on the panel as a representative of the Board. She was impressed by the geographic representation of the panel, and the expertise and knowledge they brought to this thorough process. ArtsWA staff provided detailed knowledge of the process that supported thoughtful funding decisions by the panel.

Video asked what criteria determined the four contingent projects. Sweney said the grant panel process produced funding rankings and distribution based on the minimum funding threshold. If additional funds are available, the remaining four schools will be funded, each receiving an equal amount of the remaining funds that will meet or exceed the minimum funding threshold of \$35,000.

Fife asked for a list of non-funded schools, which Sweney will provide. He also requested clarification of the conflict of interest in this situation: if a Commissioner has a financial interest within the administration or is employed by a school district that applied for this opportunity it is a conflict of interest.

Bassem called for conflicts of interest. Sehlhorst recused herself due to employment with Seattle Public Schools.

A MOTION to approve the panel's recommendation to award new public art projects at the schools and at the award amounts provided in the handout was made by Barnes and seconded by Coliton. The motion passed unanimously with one recusal.

## Strategic Planning

Hanan explained strategic planning is required by the Office of Financial Management (OFM) and the NEA, and is a useful planning tool for the agency. The current strategic plan runs through 2017. In August, ArtsWA staff and the Board began a planning process to update and revise the plan through 2020 to include objectives and measurable strategies to achieve determined goals. Some of the goals in the current plan are still relevant, but objectives within those goals are being realigned and redesigned.

### Recap of the August Strategic Planning Exercise

Bejjani reviewed the SWOT (strengths, weaknesses, opportunities and threats) analysis exercise that Board and staff engaged in during the August Board meeting. Results varied among each of 4 groups, with overlap between groups in perceiving strengths and weaknesses, and a difference of opinion between updating existing goals or creating an entirely new strategic plan to carry ArtsWA forward. The results of the SWOT analysis guided the Strategic Planning Committee to develop a constituent survey that has been launched to the public, sent to all ArtsWA grantees, and is available on [www.arts.wa.gov](http://www.arts.wa.gov).

### Strategic Plan Survey

Carino led the Board through a real-time example of the survey process using an electronic tablet which calculated results during the meeting to illustrate the quality of questions in the survey. To date, over 350 responders have provided data, which exceeds the quantity of data collection undertaken during the previous strategic plan survey process. Carino provided a handout with responses collected thus far. Hanan said the survey is designed to collect information from the entire state, inclusive of all staff, board, and constituents; input from the public beyond art supporters is sought. Commissioners are encouraged to forward the survey link to all of their contacts. Estimated closing date for the survey is mid-December and the Strategic Planning Committee will consider how best to use this data.

Bejjani anticipates that an update and progress report on the survey and the work of the Strategic Planning Committee will be provided to the Board at the February 9, 2016 Board meeting. By the May Board meeting, final survey results will allow the committee, Board and staff to draft goals, strategy and performance measures to move forward. Bassem asked for comments. None were forthcoming.

The Board toured the Asia Pacific Cultural Center.

## Fiscal Report

Hanan reviewed fiscal reports in the packet (*packet pp. 34-43*). The *FY 2016 First Quarter-Agency Wide* report shows that spending is on track for the year. Most grants are paid at the end of the fiscal year. Coliton said the format is very clear. The *FY 2016 First Quarter-by Program* report shows figures for each program to provide specific detail.

The *FY 2015 Fourth Quarter Final* report shows final figures for the FY 2015 biennium close (*revised handout*). Coliton asked about remaining funds. Hanan said federal funds can be carried forward to the next fiscal year; state funds cannot be carried forward. Remaining state funds were \$282, and were swept back into the general fund at the end of the fiscal year. Fife requested that the Arts in Education and Grants to Organizations data be reported separately because the programs are vastly different.

Proposed decision packages request funding for an increase in the office lease expense and for a retirement buy-out. Hanan is cultivating a relationship with the Office of Financial Management to review the ArtsWA budget. Her goal is to educate OFM on how inappropriate the funding levels are for the needs of the agency and its goals, and to gain support to increase the ArtsWA budget in the next biennium.

Hanan introduced Miguel Guillén who has accepted the Grants to Organizations Program Manager position to begin in January 2016, as Tsutakawa is retiring. Guillén graduated from Cornish, worked at

Artist Trust in arts administration, and as an independent arts contractor, and volunteer Executive Director with La Sala, an organization that elevates the profile of Latino and Latina artists in the Seattle region and as far outside Seattle as their budget and resources can help to promote. Guillén has had a life-long relationship with the arts. His father was an artist who used his art to integrate into the community, express his political views, and fuel his activism. Guillén is an artist as well.

## Grants to Organizations: Federal Descriptive Report

Tsutakawa provided an overview of the Federal Descriptive Report (FDR), a final report required by the National Endowment for the Arts (NEA) at the end of each State Partnership Grant year (*packet pp. 44-45*). The report outlines grantees' accomplishments and provides data on the value of arts grants. This data can support advocacy efforts.

The NEA asks all grantees and state arts agencies to report which NEA strategic outcomes their programs support. Each one of the applicants has to say if their work is involved in the creation, engagement, learning, or livability of their community. It is important that grantees clearly articulate contributions to the NEA strategic goals and their outcomes.

The data ArtsWA collects and aggregates via the FDR illustrates the grant program's geographic representation throughout Washington; the diversity of artistic disciplines and cultures; and project descriptions such as accessibility, international influence, presenting/touring, technology, and youth at risk. Data is also collected in the Local Arts Agency funding category, which engages local jurisdictions in designating local arts agencies.

Other data collected based on NEA terminology include the number of individuals benefitting, the number of artists participating, the number of children/youth benefitting, and whether arts education was included in the programming.

In FY 2015, the ArtsWA Grants to Organizations program provided 115 grants aggregated in three categories (small and nonprofit, midsized and local arts agencies, and large arts organizations-Levels A, B, and C).

Total FY 2015 funds awarded through a combination of federal and state funding was \$369,690. When Tsutakawa began working with this program almost 14 years ago, grant funding was \$2 million per year. Because of the level of funding, this year's grant panels had to make hard funding decisions; a large number of organizations were not funded simply due to the low level of funding. The level of artistic excellence in arts programming in Washington State is profound and it is a struggle to provide funding with the current grants budget. ArtsWA support helps to ensure that programs are well thought out, have a professional base, and engage community support.

Public benefit is represented through statistics on the number of people attending, artists participating, and children and youth participating. Data shows an increase in addressing the long-time indigenous, refugee, and immigrant populations in rural areas with arts.

Tsutakawa said she will miss the opportunity to work with many fine organizations around the state. She really hopes to see increased funding for the arts in the future through innovative funding approaches and tax initiatives. Since she was fortunate to begin her work at ArtsWA through the privately funded Wallace Foundation program, she believes that private funding can also be a successful way to increase grant funding.

## Cooperative Partnership Report

Tsutakawa explained the Cooperative Partnership program provides grant support to service organizations that extend the reach of ArtsWA by providing services statewide that ArtsWA does not have the resources

to provide. Current Cooperative Partners are Washington State Arts Alliance (WSAA), Arts Ed, Centrum, and Arts Northwest (ArtsNW), which will provide a partnership report to the Board. Because Sam Calhoun, Interim Executive Director of Arts Northwest was unable to attend, Jill Barnes, Arts Northwest Board member and Executive Director of The Washington Center for the Performing Arts (WCPA) provided the report on Calhoun's behalf.

Barnes has been a member of ArtsNW for 9 years, serving on its board for 2 years. WCPA in Olympia serves approximately 100,000 people per year with over 20 artistic partners. Post show surveys indicate that 40-55% of attendees dine out prior to the show, which indicates the economic impact of WCPA.

ArtsNW has been in business for 37 years after the Washington, Idaho and Oregon arts commissions joined together to determine how best to serve artists and presenters in their region. ArtsNW receives funding from all three states, WESTAF, and the NEA. Membership fluctuates; currently there are approximately 315 members; 24% agencies (one or many artists); 47% artists, and 25% presenters who book artists into their venues and bring them into the communities. About one-third of the membership resides in Washington. ArtsNW connects agents, artists and presenters resulting in the booking of arts performances in the urban and rural communities of those three states, and Alaska.

Benefits include block booking services that bring synergy to artists' tours to ensure their travel to the western region results in multiple bookings to increase their exposure and make their efforts worthwhile. ArtsNW supports an online database of performing artists organized by genre.

Annual booking conferences, rotating between the three states, feature outstanding showcases of artistic talent. Showcases help performing venues become acquainted with available talent. Each conference also features professional development and other educational workshops. The 2016 booking conference will be held in Spokane at the Davenport Hotel and Martin Woldson Theater at The Fox.

## Evaluation Capacity Building Project

Jaret, Arts in Education Program Manager provided an overview of the Evaluation Capacity Building Project (*packet pp. 46-47*) designed to support Community Consortium grantees to better evaluate the successes and impacts of their programs by building their skills to collect data and using that data to further develop their programs.

In 2012, ArtsWA commissioned an evaluation of the Arts in Education Community Consortium Grant Program to better understand the impact of ArtsWA investments in this program. The report indicated that grantees had an interest and a need to build their capacity for program evaluation. This pilot project was developed in response to that recommendation. The consultant, Shawn Bachtler, Ph.D., was engaged as a coach and mentor rather than as an evaluator. Two key elements of the project were that grantees were required to work closely with their partners (already in existence in the Community Consortia grant) and make an investment of \$250.

From 7 applicants, 4 grantees were selected: Elements of Education, which partners with several Tacoma public schools; Broadway Center for the Performing Arts (Tacoma) for its professional development program for K-12 educators; Museum of Northwest Art (La Conner), and the Northwest Museum of Arts & Culture (Spokane).

Jaret reviewed excerpts from the full program report *Arts in Education Grantee Evaluation Support Pilot 2014-2015*. Main themes are outlined in her report to the Board.

Key outcomes included better alignment between goals and the evaluation approach, and stronger evaluation of partners. It is common to collect data that does not inform program change, so Bachtler developed framing questions that the grantees worked with to focus their efforts, which resulted in

changes to their approach to better inform programming decisions. Grantees learned how to ask questions that mattered and how to elicit more information from survey participants.

A secondary effect of this project was that partners who already worked together developed deeper and more effective working relationships. Grantees appreciated how the program reinforced the value of partnerships, and deepened the commitment levels of the participants and the connection amongst participants in the community partnerships. Relying on a deeply committed group of people that provide an effective, sustainable synergy supports long-term sustainability.

Video asked whether participants had an existing evaluation process. Jaret said the levels of evaluations differed widely. One grant team had an epiphany by learning to use Survey Monkey, which is a free survey tool that can download data into Excel so that results can be sorted and allow for a deeper ability to analyze data and manage their survey results in a more quantifiable way. It took being engaged in this project to realize better ways to evaluate.

Martindale asked whether organizations are typically lacking in evaluation skills. Jaret said evaluation skill levels vary. Coliton said she found that most organizations do not have evaluation plans in place for their arts in education programs, and asked if this knowledge would be distilled and shared. Jaret said successes reported in the evaluation project will inform future projects. It is her goal to offer this opportunity to other grantees over the course of several years, while using this experience to develop a more focused approach to teaching evaluation skills. Coliton and Jaret will further discuss this possibility.

## Farewell

Jaret spoke about her work with Tsutakawa over the last decade. Bejjani thanked Tsutakawa for her education and insight as his mentor when he was new to the Board. Hanan added her appreciation in working with Tsutakawa. Tsutakawa was presented with a certificate from Governor Inslee and a recognition award from ArtsWA as acknowledgement of her 13 years in state service with ArtsWA. Other Board members thanked her on behalf of their arts communities; Tsutakawa has been a fantastic role model and her impact on the arts in Washington State has been profound.

## Advocacy

Bejjani explained the Advocacy Committee comprised of co-chairs Fife and Video, and members Martindale, Bejjani, Carino, and Hanan developed strategy to aid ArtsWA and guide the role of Board members as advocates.

## Advocacy Plan

Fife introduced the Advocacy Committee Plan for 2015-16 (*packet pp. 48-49*), which outlines successful past strategies that will be used in 2016. Every Board member is an arts advocate. Commissioners are welcome to contact Fife and Video at any time, and to attend advocacy committee meetings.

Fife reviewed advocacy goals. Relationships remain key to successful advocacy. This year, the Board will explore opportunities for relationships with local elected officials in addition to relationships with legislators, including legislators in districts outside of those covered by the residency of Board members. Key talking points and a legislative agenda will be developed for use by Commissioners. It remains important for the Board to respond to emerging issues during the legislative session. The Board is asked to review the plan, and direct comments and questions to Fife and Video.

Bejjani stated retaining institutional memory of advocacy plans and approaches is important, especially when Commissioner's terms expire. The Advocacy Committee plans to document successful approaches from the upcoming session and share the report with the Board in May.

McBride said the interim between legislative sessions is a time when legislators speak with constituents because they have more time. The sooner ArtsWA develops a written legislative agenda outlined in bullet points, the sooner Commissioners can meet with legislators before the 2016 session begins. The 2017 legislative session will be very important because budget discussions will impact the following biennium, and conversations with legislators should begin by August 2016. The 2016 legislative session beginning in January will only discuss supplemental budget requests.

McBride estimates the 2016 legislative session will be exciting, with McCleary and education funding discussions dominating the Legislature. Legislators really care about their communities and appreciate hearing from the arts component of their districts. Many legislators and constituents care deeply about the arts and it is important for ArtsWA to establish those relationships. Basically legislators are focused on funding for K-12 education and constituent access to higher education; affordable housing and disparities in the state are becoming big issues because they may negatively impact Washington if not addressed. Video commented that the arts and artists are involved in these issues, with concern for a living wage for artists, and affordable live-work housing.

Martindale asked Commissioners to practice their advocacy roles to gain confidence, and pair experienced Board members, especially during Arts & Heritage Day. Luz added it is exhilarating to be at the State Capitol and to receive responses from legislators following these in-person meetings.

### Local Action Program

Martindale said the goal is to enlist the support of local officials for ArtsWA when the state delegation is in session (*packet pp.50*). The assignment for Commissioners is to contact two local arts advocates to connect with their needs and perspectives, so that we can learn more about their needs, and to cultivate their support with the state legislature. Sources for local arts advocates include local arts leaders, cultural award winners such as the Governor's Arts & Heritage awardees, arts organizations and museums. Most of the advocacy tactics in the local arts plan will also work with state level legislators.

Engage in thorough research before contacting local arts leaders to determine the best approach based on their interests and engagement. Invite Hanan, other ArtsWA staff, and/or other members of the Advocacy Committee or mentors to go with you; a group meeting is effective and provides support for those who are learning advocacy. Be brief, offer a concise update on any legislative programs to further their understanding of ArtsWA, invite them to local ArtsWA related or other arts events, and invite them to speak at these events. Face-to-face meetings work best. Use email only after a relationship is established.

Video reiterated the two advocacy tracts that Commissioners are asked to pursue. Building relationships and having direct contacts with legislators creates an opportunity for addressing specific agenda items and requests for ArtsWA that benefit the state. The parallel relationship building exercise with local officials to build relationships without specific requests will help to develop a local understanding of the benefits and work of ArtsWA, so that local relationships may help to support ArtsWA at the state level if they feel so moved. Both tracts build a greater awareness of arts in general and the work of ArtsWA.

Video asked the Board to take the first 3 steps listed on page 50 of the handout between this meeting and the February 2016 Board meeting. Martindale asked Commissioners to thank local and legislative officials after each meeting, and to complete the recap form and return it to Carino in a timely manner.

Carino reviewed materials contained in packets distributed to Board members. Profiles of legislators and Creative Vitality Index (CVI) reports for each district are provided. Carino can generate customized CVI information for districts as requested. Recap forms designed to capture the discussions and information gathered at legislative meetings are provided; please write clearly and submit to Carino after each legislative meeting. She reminded the Board that ArtsWA staff cannot advocate for the state; staff can educate and provide information upon request. ArtsWA Board members can advocate. See the Commissioner Toolkit

for details about the difference between lobbying, grassroots lobbying, and the roles of the Board and staff.

Fife explained that Board members reside in, or work in the districts of approximately 20% of the current legislature. He asked for ideas on how to reach the other 80% of legislators. Ideas included:

- Send emails directly to legislators.
- Establish relationships with legislators in contiguous districts.
- Identify arts organizations, PTA, artists and others in unrepresented districts willing to speak with their representatives and include ArtsWA in the conversation, to assist ArtsWA in establishing a relationship with their legislators.
- Identify State Art Collection artworks that are sited in each unrepresented district; identify arts related investments made in unrepresented districts. Use this connection to build awareness of ArtsWA.
- Contact chambers of commerce and convention and visitors bureaus in small jurisdictions to approach unrepresented legislators regarding the economic impact and development of the arts.
- The Arts Northwest booking conference can be used to educate, inform, and inspire participants to engage in advocacy throughout the state.

Fife clarified 3 assignments to be completed by Commissioners within the next month: 1. Contact 3 legislators, 2. establish a relationship with a local elected official or constituent, and 3. reach out to a person or legislator from an unrepresented district. Send an email to Fife or Video by the end of November; the feedback will inform future advocacy work.

Fife and Andy will send information on legislative districts not covered by Board residency or the location of their employment. Board members can find their district representatives at [www.leg.wa.gov](http://www.leg.wa.gov).

## Announcements

Bejjani encouraged Commissioners to engage in the work assigned by the Advocacy Committee at this meeting to better prepare for the next Board meeting to be held at The Washington Center for the Performing Arts on February 9, 2016 followed by Arts & Heritage Day on February 10.

Bejjani adjourned the meeting at 3:35 p.m.