WASHINGTON STATE ARTS COMMISSION—
BOARD MEETING MINUTES

February 9, 2016 / Olympia, WA

Commissioners Present

Mark Anderson
Twila Barnes
Bassem Bejjani, Chair
Cameron Bennett
Sue Coliton, Second Vice Chair
Ginger Ewing
Andy Fife
Jolyn Gardner
Gabriella Gutiérrez y Muhs
Amanda Jackson Mott, First Vice Chair
Rick Johnson
Mariella Luz
Diane Martindale
Rebecca Redshaw
Zithri Saleem
Gail Sehlhorst
Gayle Thomson
Frank Video

Commissioners Absent

Representative Larry Haler
Representative Joan McBride
Latha Sambamurti

ArtsWA Staff Present

Karen Hanan, Executive Director
Glenda Carino, Communications Manager
Heide Fernandez-Llamazares, My Public Art Portal Program Manager, Art in Public Places (AIPP)
Miguel Guillén, Grants to Organizations (GO)
Janae Huber, Collections Manager, AIPP
Lisa Jaret, Program Manager, Arts in Education
Leslie Pope, Executive Assistant
Mike Sweney, Program Manager, AIPP
Terry West, Deputy Director

Guests & Speakers

Elizabeth Austen, Outgoing Poet Laureate
Jill Barnes, Executive Director, Washington Center for the Performing Arts
Doug Levy, Owner, Outcomes By Levy, LLC
Dr. Tod Marshall, Incoming Poet Laureate
Sarah Sidman, Director of Strategic Initiatives & Communications, ArtsFund

Call to Order

Bejjani called the meeting to order at 9:18 a.m. Introductions were made around the room. Jill Barnes, Executive Director, The Washington Center for the Performing Arts (The Center) welcomed the Board. The Center manages the events housed in the building, which is owned by the City of Olympia. The Center has over 20 artistic partners. Approximately 30,000 children annually attend matinee performances at The Center through the efforts of Junior Programs, a non-profit organization Junior Programs. The Center engages artists with audiences to bring performing arts to the community through a wide variety of programming.

Approve Agenda

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

Chair's Report

Bejjani reviewed his Chair's Report *(packet p. 1)*. He thanked the Board for their hard work on strategic planning and advocacy. He encourage the Board to engage with both the outgoing Poet Laureate, Elizabeth Austen, and the incoming Poet Laureate, Dr. Tod Marshall, when they speak during lunch.

Director's Report

Hanan provided an overview of her report *(packet pp. 2-4)*.

- With the addition of the Western States Arts Federation (WESTAF) sponsored lobbyist, the 2016 Legislative Session is busy for ArtsWA. Bills that directly relate to, or affect, ArtsWA will be discussed later in the meeting.
- The supplemental budget request was approved to cover a retirement buy-out and an increase in the ArtsWA office lease, which was recently renewed for five years.
- National Endowment for the Arts (NEA) Executive Director, Dr. Jane Chu, will visit Washington State in mid-February, as part of the NEA's 50th Anniversary celebration to visit every state in the nation. While in Washington, her itinerary will include visits to partners and activities throughout Western Washington from Tacoma to Port Townsend, Bainbridge Island to Seattle.
- The Governor's Arts & Heritage Awards (GAHA) was successful, with intensive performance programming that showcased the talents of our state. GAHA will be held again in late Fall 2016.
- Hanan is working with a coalition of folklorists and folk arts organizations to develop a state-wide program. One of the partners, Humanities Washington, will potentially hire a qualified professional to manage this program as early as July 1, 2016.
- Hanan introduced 2 new staff members: Miguel Guillén, Grants to Organizations Program Manager; and Heide Fernandez-Llamazares, My Public Art Portal Program Manager.

Budget Report: FY 2016 Second Quarter

Hanan reviewed budget information*(packet pp. 5-6 and handout)*. No action from the Board is required. The first report shows the history of the decline in both state appropriations and federal funding during the economic downturn. The NEA will inform ArtsWA of its total FY 2016 federal funding amount in April; the appropriation is anticipated to be slightly more than last year.

The second report provides a high-level view of the budget using a format developed in consultation with several Board members. The report shows the state general fund allotment for the current year of the biennium and expenses per quarter. The ArtsWA budget is on-track. Expenditures per program are provided on the second page. Expenses for Attorney General services were higher than anticipated. Grant payments are typically made toward the end of the fiscal year and this budget line item appears to be on-track.

Hanan asked the Board for their agreement to use this new format; there was no comment in regard to her question. Video asked that red line items on the budget be accompanied by explanations on the same page.

State Accountability Audit Update

Hanan stated the accountability audit had no findings, and a few suggestions were made to improve efficiencies. ArtsWA was found to be in compliance. The process required staff to pull records and attend meetings with the auditor. The cost of the audit will be covered by state general funds. Hanan thanked West and staff for their hard work.

Consent Agenda

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

- Minutes of November 5, 2015 Board Meeting *(packet pp. 8-17)*
- Approval of Arts in Education (AIE) Professional Development Support Grants *(packet p. 18)*

A MOTION to approve the Consent Agenda was made by Martindale and seconded by Video. 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

Coliton reviewed strategic planning progress and said that ArtsWA is on track with the timeline presented at the August 2015 Board meeting (*packet p. 20)*. Since the last meeting, public input was received and a needs assessment completed. ArtsWA received 554 responses to its on-line survey. Additional input gathered during this phase will include 29 stakeholder interviews and 40 meetings with legislators. At today's meeting, priorities will be discussed and preliminary goals will be reviewed. Between this meeting and the next, the Strategic Planning Committee will evaluate external input, complete more internal work, and present a completed draft of the strategic plan at the May Board meeting.

Carino summarized the responses received from the on-line survey developed by the Strategic Planning Committee comprised of Board members Bejjani, Coliton, Jackson Mott, and Fife; and ArtsWA staff Hanan, Carino, Jaret and Sweney. While no specifically audience was targeted, the committee sought as much response as possible from a wide audience. The survey was promoted through constituents, targeted stakeholders, various arts list serves, social networks, partners, the Board, and the ArtsWA website. Over 554 responses were received compared to the 2012 survey with 370 responses. There were no responses from several counties.

Most respondents attended an arts event once per week; no legislators responded but 1% of other elected officials completed the survey; 30% of respondents were arts educators, and 68% of respondents were non-paid people working with arts organizations. The answer options of access, affordability, and increased understanding of the arts were selected as a means to increase arts participation. The top 4 potential benefits of the arts included: improve quality of life, K-12 education, lifelong learning, and afterschool activities. Respondents were familiar with grants to organizations, the poet laureate, and the Governor's Arts & Heritage Awards. Important issues selected by respondents to address in the next few years were: strengthen public funding for the arts, strengthen arts education, and be a voice for the arts. The effectiveness rating of ArtsWA programs was answered by 140 of the 554 survey participants.

Board members comments included:

- Change the word "staff" in reference to non-paid people working with arts organizations.
- Avoid distributing the survey during the holidays and distribute the survey frequently to a larger audience.
- Determine ArtsWA's target audience, the impact ArtsWA wants to make with that audience, and how to measure the effect of that impact, then survey the target audience.
- Explain the benefits of completing the survey in tangible ways.
- Consider requiring grant recipients to distribute the next survey.
- Compare survey results throughout the years with the programs implemented to better understand the success and impact of each strategic plan.
- Use Twitter to distribute the survey; ArtsWA has a "popular" rating with Twitter.

Bejjani requested the survey results and comments be emailed to the Board for their review.

Bejjani presented his analysis of the primary data *(handout)* selecting questions that would specifically guide group discussion at this meeting. Whites/Caucasians comprised 68% of respondents. Question 3 requested input on what might increase arts participation, and Bejjani noted the a low response of 40% requesting more ethnic specific and cultural events compared to 76% requesting different types of programming, which could include ethnic programming.

In Question 6, while 76% were familiar with the Art in Public Places Program (AIPP), only 9% were familiar with the *My Public Art Portal*. Almost 70% say they advocate for the arts yet only 9% are familiar with the Creative Vitality Suite, which is an important instrument for advocacy. Out of 75% who identified as artists, either professional or amateur, less than half were aware of the Teaching Artists Roster, although the question included use of the roster, so arts administrators may have skipped that question.

Question 8 seeking input to expand arts participation indicated public support for grants is considered important, yet respondents selected innovation as the best method to build participation.

Question 23 asking what ArtsWA programs or grants benefit organizations resulted in 18% saying there was no impact, and 20% said other, resulting in 40% saying programs and grants either have no impact or an unspecified "other," which is interesting considering the desire for more grants and programs from ArtsWA.

Bassem reviewed stakeholder interview findings. Five specific questions were asked by Board members of identified stakeholders. Some answers were particular to the institution's experience making general findings hard to determine.

One desire of people who live outside of King County is that ArtsWA be more visible in their lives. Ewing interviewed 5 stakeholders in Spokane and only one knew of ArtsWA because she is a former ArtsWA employee. After discussion, Ewing found that all of the stakeholders interviewed want to better understand and make use of ArtsWA programs. Bejjani concurred the findings indicate that Western Washington responders are much more familiar with ArtsWA and its programs than Eastern Washington.

All respondents felt that grants support was very important; the dollar amount is important, but also rated as important is the prestige of receiving grant funding from ArtsWA because it leverages additional funding and opens doors to partnerships. Eastern Washington respondents also requested support for arts organization infrastructure such as access to grant writers.

Responses to arts-related activities that make a difference in each community were community-specific and did not result in general conclusions. Coliton said a number of stakeholders she interviewed believed that festival formats increased accessibility and participation due to free admission. Bejjani said overall, stakeholders did not mention festivals, just community-specific examples.

Questioned about external and regional changes that will impact future arts programming, stakeholders generally agreed that the issues are increased economic disparity, racial and social justice, increased difficulties for artists to afford living in their communities, and the increase in the age of their communities. Stakeholders viewed these changes as opportunities.

Input to ArtsWA leadership included requests to increase its visibility, show its usefulness, find innovative ways to increase funding, support artists, increase arts infrastructure, increase use of social media and the ArtsWA website, and maintain good relationships with local and state leaders to increase arts support.

Carino suggested that counties that did not respond may be directly associated with a lack of representation on the Board. Saleem stated that social media and better use of technology could facilitate a deeper level of engagement. Gardner agreed that implementing greater use of technology could increase participation and reach diverse populations. Ewing suggested technology might be used to bring the quarterly meetings to communities throughout the state virtually, and holding a social event following each Board meeting could educate the public and increase community involvement.

Barnes said the AIPP program touches rural communities and increases awareness of the presence of art in those communities during public construction. Leveraging this program to increase citizen engagement might be beneficial.

Bassem thanked the Board for its great discussion and turned the meeting over to Coliton.

Coliton explained that preliminary work to craft strategic plan goals has included Board meeting discussions since last August and goal input from a recent staff retreat. Bejjani, Coliton and Hanan crafted a preliminary set of goals from this input, to be discussed during small group sessions. Coliton asked Board members and staff to examine these draft goals *(handout)* in light of specific questions: 1) Do the goals make sense and are they the right areas of concentration in light of today's external input? 2) What one or two success measures that are achievable within 3 years could be used for each goal?

Group reports included general consensus that the goals have merit; various wordsmithing was proposed, and clear definitions for some terms are needed. Groups did not have enough time to discuss success measures in depth. This information will be used by the Strategic Planning Committee when determining final goals for Board consideration in May.

ArtsFund Economic Impact Study Report

Sarah Sidman, Director of Strategic Initiatives & Communications at ArtsFund reviewed the 2014-2015 ArtsFund Economic Impact Study *(packet pp. 32-48)*. ArtsFund completed this report every 4 or 5 years since 1992, establishing benchmarking data and trends over time. Data for this year's report was collected over a six-month period in King, Kitsap, Pierce and Snohomish Counties. Patron surveys collect data on preferences and behavior. Cultural organizations create a ripple effect through surrounding counties, fueling the local economy and creating employment. Arts organizations continue to operate on a thin profit margin of approximately 3%. Support from all sectors of the community and contributed income are essential to allow cultural organizations to survive. Government funding was 12%, state and county support declined, and city support increased. In-person attendance has increased since the last report. Patrons report their primary reason for visiting the city was to attend the programming of cultural organizations.

Trends for King County organizations only, excluding science, indicate cultural participation has outpaced King County population growth over the last 20 years. Nationally, King County aggregate data indicates better attendance, higher spending, fewer organizations running at a deficit, and loyal patrons and volunteers which puts King County in good standing with the rest of the nation. However, there is room to grow in terms of the percentage of contributed income in relation to earned income. ArtsFund plans to leverage collected data for future, "big picture" conversations about the role of the arts in our community. The full report can be found on the ArtsFund website www.Artsfund.org/eis.

Bejjani expressed appreciation for the way the report clearly presents data.

Poet Laureate Program

Hanan provided an overview of the Poet Laureate program and selection process. Outgoing Poet Laureate, Elizabeth Austen, provided a review of the work she accomplished during her two-year term. Incoming Poet Laureate, Dr. Tod Marshall, shared his vision for his time in office. Marshal said poetry and the arts invite mystery, an intensity of emotion, and a world of uncertainty. He will offer community readings and workshops. At the end of his term, 129 of the poems written and submitted by Washington citizens will be gathered and published in a book to benefit the Poet Laureate program. All unpublished poems will be available on-line. Marshal plans to advocate for poetry around the state, and to inspire people to be creative and produce works to be shared with others.

Gutiérrez y Muhs asked about the connection between state poet laureates throughout the nation. Austin said there is no formal connection between state poet laureates, although there have been group meetings in conjunction with writing conventions and exchanges via email. Marshall said national coordination does not exist; programs between states are varied.

The Board toured the State Art Collection exhibit at The Washington Center for the Performing Arts.

Arts in Education

Roster of Teaching Artists

Jaret reviewed panel recommendations for the Roster of Teaching Artists *(packet pp. 32-48)*. The roster is a resource directory for schools to find high quality teaching artists who align arts curriculum with state standards in the arts. A total of 4 applications were submitted this year. Panelists are listed in the report along with criteria for applicant evaluation. The panel recommends 2 artists for acceptance to the roster.

Thomson represented the Board on the panel. She said the panel was in agreement in regard to the application review and recommendations, even with their varied background and experience.

Saleem asked if 4 applicants is a normal response. Jaret said response rates vary each year, but this response was low. The roster sets a high bar for teaching artists and the application is difficult because it is very important to ensure high quality teaching artists for use by interested schools. Teaching artists must connect with state standards, partner with teachers, and reach and inspire students in a setting that allows for evaluation. In-person evaluations would make the process easier, but ArtsWA lacks the resource capacity to evaluate in this manner.

Fife asked for the number of teaching artists on the roster. Jaret said currently the roster has 25 teaching artists. Redshaw asked if there are statistics on how many teacher requests are going unmet. Jaret said the roster does not work in a way that would provide those statistics. The roster is a public resource listing that any school can access, without contacting ArtsWA, and ArtsWA does not have an obligation to fill requests for teaching artists.

Gutiérrez y Muhs suggested the roster and its process might need to be revamped. Video asked whether it would be helpful to know how many teaching artists on the roster are receiving work from their presence on the roster. Jaret replied that each situation is unique and the statistics would not be reliable.

A MOTION to approve the panel's recommendation for the Roster of Teaching Artists was made by Barnes and seconded by Johnson. The motion passed unanimously with no conflicts of interest and two abstentions: Saleem and Gardner.

Arts in Education Investments

Jaret introduced the Poetry Out Loud competition sponsored by the NEA; the state finals will be held March 5 where one high school student will be selected to represent Washington State at the national finals in Washington, D.C. She encouraged Commissioners to view the list of participants to determine whether any are in their region. Redshaw will represent the Board on the Poetry Out Loud final competition panel. Ewing has been a regional judge for four years. She said the program is awesome and encouraged Jaret to keep up the great work. Gutiérrez y Muhs previously served on the state finals panel and said the experience was magnificent.

The Results Washington initiative is Governor Inslee's organization of 5 primary goals for government. Jaret is on the World Class Education Goal Council. At a recent presentation to the Governor by this Goal Council, the focus was on addressing the opportunity gap/achievement gap in K-12 education. Achievement is a snapshot of student test scores. Referring to the gap as an "opportunity" gap acknowledges the systemic issues that can lead to gaps in achievement. The arts are a powerful but underused tool for addressing the opportunity gap. Research from Arts Impact, a long-term ArtsWA grantee who has also received numerous federal education grants, shows arts-infused learning in reading and math virtually eliminated differences between ethnic groups in achievement. Arts-infused learning means teaching concepts that exist authentically in both an arts subject and a non-arts subject. When students have an opportunity to learn things in a kinesthetic way, with their body, and to demonstrate understanding in different ways, learning increases across subject areas and with fewer differences in achievement between students of different ethnicities.

Results from the Turnaround Arts Initiative, a national cohort of 8 schools that were among the very lowest performing schools in their states, show that using the arts as one of the school improvement strategies increased attendance and enrollment, increased attendance at parent/teacher conferences, and raised morale as well as test scores. The arts are known to level the playing field among students from different cultures. Jaret can send links or handouts for this research to anyone who is interested. Redshaw said it is important to graph racial positions; gender (the difference between boys and girls) should be noted and measured too. Jaret said she will discuss Redshaw's points with Anne Banks at OSPI.

Grants to Organizations Investments

Guillén introduced himself as the new ArtsWA as Grants to Organizations Program Manager. He has a life-long history of working in and for the arts; he grew up in a family infused with art, and was educated in La Conner where school faculty supported arts education. After striving to be an artist full-time and supporting himself with various jobs, he decided to become an arts administrator. His experience at Artist Trust provided him with the ability to focus his art into helping other people and supported his work as an artist and activist.

Guillén provided an overview of the grants program. Project Support grants fund projects by arts organizations and local arts agencies; funding categories support small, mid-sized and large arts organizations.

Art in Public Places Investments

My Public Art Portal

Huber, Collections Manager introduced the new *My Public Art Portal* Project Manager, Heide Fernandez-Llamazares, who has a background in collections management, arts education, and a degree in computer science. Heide explained that the Portal currently includes 600 artworks out of over 4,500 pieces in the Collection. Most of the artworks on the Portal are recent acquisitions since 2005.

ArtsWA's strategic plan contains a specific goal to enable online access to the State Arts Collection. Total funding of $305,000 specific to this project was awarded to be used in the current biennium, and is overseen by the Office of Chief Information Officer (OCIO), and released in a phased manner as elements of the project are completed. Project elements include transition to a more secure server, physical inventory of Collection artworks, scrubbing of data, research and writing, and improvements to the public interface. If the project is awarded funding for next biennium, more work can be accomplished.

Gutiérrez y Muhs asked for details on the project timeline. Fernandez-Llamazares explained that one or two employees will be hired within the next few months. They will be responsible for physical artwork inventory and for researching and writing text to accompany the posting of artworks on the Portal. The goal is to complete inventory, writing, and posting of approximately half of the Collection by the end of this funding cycle (June 2017).

Saleem suggested building an ArtsWA app to increase visibility in areas that tourists and Washington residents are most likely to visit. Fernandez-Llamazares said it has been considered, but funding is tight and app development does not fall within the funding parameters of this phase of the project.

2015 Acquisitions

Sweney reviewed the annual report on AIPP investments of the last calendar year *(packet pp. 52-67)* including completed projects and works in progress. ArtsWA has the second oldest statewide public art program after Hawaii, and one of only a few state public art programs that works with K-12 schools. New acquisitions to the State Art Collection are comprised primarily of site-responsive artworks. In a process facilitated by AIPP staff, a local art selection committee (committee) chooses an artist and continues to meet with him/her during the design phase, providing feedback to the artist and, ultimately, approving an artwork for their school or campus that is reflective of their community. ArtsWA works as a liaison between the committee and the artist during the fabrication and installation phases.

The capital budget allocates ½ of 1% of the state's portion of construction costs for the acquisition of artwork and projects are funded once construction dollars are available. Currently, ArtsWA is rarely involved during the building design phase, which can limit options for artists to fully incorporate their artworks into the building's design.

One bill currently being considered in the 2016 Legislative Session may allow ArtsWA to begin the acquisition process during building design, bringing architects and contractors to the table along with the committee, to allow greater integration of the artwork into the building.

Luz asked whether artists participating in the program must be on the state's Public Artist Roster. Sweney explained that while the roster is the primary tool for artist selection to ensure quality and efficiency, on occasion, an open call to artists is requested, almost exclusively at the higher education level, where partners may seek to select from specific artists that compliment an existing collection. Partner agencies are K-12 public schools, community and technical colleges, public universities, and state agencies.

Ewing asked Sweney to explain how artists apply to the Public Artist Roster. Every 3 years, the existing roster is voided; an application process ensues, and a panel selects artists that meet specific criteria for inclusion on a new roster, which is approved by the ArtsWA Board. This new roster is valid for 3 years. Ewing asked how an artist is selected to commission an artwork. Sweney said the roster is segmented into budget ranges to allow the committee to select from artists qualified within their budget.

Advocacy

Hanan introduced Levy, hired by WESTAF as a lobbyist to work with ArtsWA and on behalf of arts-related legislation during the 2016 session.

Levy said this is a good time to introduce the Creative Districts bill; it passed through two committees with mostly unanimous passage and will move forward to the Rules Committee. The bill is sponsored by Representatives Joan McBride and Larry Haler. At Arts & Heritage Day, think of the three things that can be told to legislators quickly. Be ready to synthesize the issues and why they are important. On the meeting schedule, the committee membership of legislators is listed. Make use of this information by thanking legislators for work they may have done within their committees that positively affected the arts.

Levy discussed various arts-related bills. He explained the numbering system: Senate bills (SB) begin with a 5 or 6 and House bills (HB) begin with a 1 or 2. Typically a bill will have a 4-digit number. The use of companion bills–the identical bill in both the house and senate–allow the bill to move through the approval process more readily, because if the bill dies on one side, it can still be moved through the other side and then await consideration for approval by both the House and Senate.

Fife said the ArtsWA Advocacy Committee meets by phone every Friday during session and all Commissioners are welcome to attend. This year's work with a lobbyist provided by the WESTAF contract has made a huge difference for the committee. Fife reminded the Board that it is the job of each Commissioner to advocate for the arts, to tell legislators what they should do about the arts. Making specific requests to legislators is allowed; it is not grass roots lobbying, which is not allowed and occurs when asking citizens to take direct action on behalf ArtsWA. With citizens, Board members can educate and provide information, but cannot ask for direct requests for action.

Arts and Heritage Day Preview

Fife provided the Board with advocacy goals for the 2016 Legislature *(handout)*. Advocacy Committee members include Fife and Video as co-chairs, Martindale, Luz, Bejjani, and ArtsWA staff Hanan, Carino, and occasionally Jaret. The session is scheduled to end on March 10, unless there is an extension.

The Washington State Arts Alliance, a private, non-profit arts advocacy organization is experiencing a leadership transition and may provide list of bulleted talking points for Arts & Heritage Day. Carino developed talking points for ArtsWA Board members.

The Heritage Caucus is a meeting of legislators, arts leaders, and arts organizations that meet weekly during session to specifically discuss heritage and cultural bills. Carino monitors these meetings and informs the Advocacy Committee.

Video provided an update on HB 2583, the Creative Districts Bill *(packet p. 68)*, which allows jurisdictions to use arts to incentivize and catalyze development. The bill is receiving a great deal of support; two of the bill sponsors have asked that the bill be put on the floor calendar right away rather than waiting for other committee collaboration. Levy added that to be enacted, a bill needs to pass both chambers, so once the

creative districts bill gets through the House, it goes to the Senate. If the Senate version is amended, then the bill will be reconciled before final vote.

Ewing asked for benefits and impact talking points on the creative districts bill. She spoke with Spokane Arts Commission members who had only a vague idea of what creative districts were, and the majority of the Spokane Arts Commission were not in favor of it. In Spokane, the general consensus appears to be that the area already has creative districts which do not accomplish anything substantial. Video used the Capital Hill District in Seattle as an example; this area already had a strong identity as an arts magnet before it received a special designation to be recognized as a creative district in order to attract more resources and activities. The central area does not have an arts reputation even with much arts activity. They applied because they wanted to use it as a tool to bring more attention to their area and the arts activity that they want to seek.

Fife described one aspect of the creative district process as a formalization of an existing reality. It may also be an aspirational identify for a neighborhood that does not yet have an arts identity, to help build that arts identify. Hanan wrote legislation so that ArtsWA creates the tool box and road map for areas to follow to develop a more thriving arts environment. Hanan clarified that the creative districts bill is enabling legislation, which will allow ArtsWA to establish criteria based on successful efforts throughout the country. Anderson asked about the size of a cultural district. Hanan said the size varies; there are several districts in Denver. Saleem asked that ArtsWA ensure the community voice has a role in the development of the criteria. Johnson asked if the creative districts bill was designed to complement cultural access legislation and Hanan clarified that the bill only compliments cultural access legislation, it does not support or interfere with it.

Bejjani asked for a MOTION to approve the resolution; the motion was made by Johnson, seconded by Barnes. Several changes to the resolution were discussed and adopted. The motion passed unanimously with no abstentions and no opposition.

Fife said feedback from legislators regarding the Board resolution on Cultural Access Washington adopted during the 2015 Legislative Session indicate that the resolution motivated legislators to move the legislation forward.

Carino reviewed contents of the Arts & Heritage Day packets. The law requires ArtsWA to report face-to-face meetings with legislators so Commissioners are instructed to inform West via email after each meeting.

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.

2016 Legislative Session

Fife asked the Board to break into groups for a role-playing session on legislative meetings. He suggested that Commissioners frame discussions in a positive light and end each meeting with an "ask"–explain what legislation ArtsWA is supporting and why it is important. Highlights from the role-playing experience included:

- Lead with a thank you for recent accomplishments, lead with the statistic of $0.17 per capita arts funding statistic. Close with messages about how the arts community helps the state and a specific request.
- Customize talking points to match what is important to each legislator.
- Mention arts events and accomplishments in their district; email them with information as a follow-up.

Fife asked the Board to follow-up with emails and thank you letters. Board members may request from ArtsWA specific data on grants awarded within a specific legislative area to provide information to legislators on the impact of the arts in their district.

Announcements

Bejjani encouraged Commissioners to attend the Arts & Heritage Legislative Reception, sponsored by the Washington Museum Association. The next Board meeting will be in Vancouver on May 4. Bejjani adjourned the meeting at 4:41 p.m.

WASHINGTON STATE ARTS COMMISSION—
BOARD MEETING MINUTES

May 4, 2016 / Vancouver, WA

Commissioners Present

Mark Anderson
Twila Barnes
Bassem Bejjani, Chair
Cameron Bennett
Ginger Ewing
Andy Fife
Jolyn Gardner
Amanda Jackson Mott, First Vice Chair
Rick Johnson
Mariella Luz
Diane Martindale
Representative Joan McBride
Rebecca Redshaw
Zithri Saleem
Frank Video

Commissioners Absent

Sue Coliton, Second Vice Chair
Gabriella Gutiérrez y Muhs
Representative Larry Haler
Latha Sambamurti
Gail Sehlhorst
Gayle Thomson

ArtsWA Staff Present

Karen Hanan, Executive Director
Glenda Carino, Communications Manager
Miguel Guillén, Grants to Organizations (GO)
Janae Huber, Collections Manager, Art in Public Places (AIPP)
Lisa Jaret, Program Manager, Arts in Education
Leslie Pope, Executive Assistant
Mike Sweney, Program Manager, AIPP
Terry West, Deputy Director

Guests & Speakers

Erika Bartlett, Arts of Clark County
Richard Burrows, Fort Vancouver National Trust
Tim Leavitt, Mayor of Vancouver
Karen Madsen, Arts of Clark County
Maureen Montague, Columbia Springs
Donna Roberson, Clark County Arts Commission
Mike True, President and CEO, Fort Vancouver National Trust
Laura Whitehurst, Arts of Clark County
Barbara Wright, Clark County Arts Commission
Representative Sharon Wylie

Call to Order

Bejjani called the meeting to order at 9:45 a.m. Introductions were made around the room. Mike True, President and CEO, Fort Vancouver National Trust, and Commissioner Twila Barnes, ArtsWA Board Commissioner, former Superintendent and CEO of Vancouver Educational Service District 112 welcomed the Board. True explained the mission of the Fort Vancouver National Trust is to inspire civic pride and stimulate economic vitality through education, preservation and celebration of the history of the area.

Approve Agenda

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

Chair's Report

Bejjani reviewed his Chair's Report *(packet p. 1)*. Advocacy efforts during the 2016 session included Arts & Heritage Day, where Commissioners spoke with the Legislature about creative districts legislation, which received bi-partisan support but did not pass. It is important to continue to educate legislators, especially during the off-season, so that when they are back in session, they are familiar with ArtsWA's position. Bejjani thanked Advocacy Committee co-chairs, Fife and Video, and members Luz and Martindale.

Work continues on the strategic plan. At this meeting, the Board will focus on a draft plan and will be asked to make comments to inform the committee towards completing a final plan that will be considered for adoption by the July Board meeting.

Jackson Mott will chair the 2016 Nominating Committee to survey the Board and vet a slate of Board officers.

Bassem reviewed Governor Inslee's Proclamation of May as Arts Education Month *(packet p. 2)*. A MOTION to adopt the Board Resolution in Support of Arts Education Month *(packet p. 3)* was made by Martindale, seconded by Saleem, and passed unanimously.

Strategic Planning

Bejjani provided an overview of the Draft 2017-2021 Strategic Plan to date *(packet pp. 4-5)*. The committee includes Commissioners Coliton as chair, Bejjani, Jackson Mott, Ewing and Fife; and staff members Hanan, Carino, Jaret and Sweney.

The planning process began about a year ago in Walla Walla with a brainstorming exercise, followed by a public on-line survey and stakeholder interviews. At the November Board meeting, Commissioners reviewed preliminary data and refined strategic goals. Performance measures as required by the Office of Financial Management (OFM) were added which include measurable goals and tactics so that ArtsWA can measure strategic plan progress. The committee met for in-person in-depth analysis of data, followed by many phone meetings, to narrow down the data to specific goals as presented in the packet.

Goals are aligned with the values and mission of ArtsWA. Under each goal are similarly aligned objectives. Bassem reviewed specific objectives for Goal 2. Jaret reviewed specific strategies for Goal 4. Bennett requested a copy of the detailed version. Bassem said Commissioners will be sent the detailed version soon. The Board was asked to consider whether the work of the committee is heading in the right direction.

Hanan and West have met with OFM to gain its perspective of the strategic plan. Staff at OFM believe the plan is on the right track, and requested specific measurable metrics be included, so that OFM, the Board, and the public can be aware of the progress of the work of ArtsWA.

Video commented that one advantage of building the plan with tiers and specificity allows for a more simply stated goal, with the details outlined in the objectives and strategies.

Bassem said the Board will be involved in some of this work, reviewing further details by email prior to the July meeting. He asked Commissioners for their thoughts and questions.

Barnes though it was impressive to get the entire plan on one page. She asked how much this proposed plan departs from the current strategic plan. Bejjani said the arts education goal is very similar to the current plan, although some strategies differ. Jaret said the three arts education objectives are parallel to the current strategic plan objectives. Poetry Out Loud, which has been an on-going program but never before mentioned in the plan, has been added. The strategies have shifted as we learn from our experience, but there is not a drastic change from the existing plan.

Hanan said for some of the other goals, the strategies reflect a different reality and a deliberate focus of ArtsWA to be proactive, such as creative districts legislation, because we need to ask for more resources to engage in more specific programming.

Video asked what "building ArtsWA capacity" as stated in Goal 2, objective 4 means. Hanan said the term is based on having opportunities for staff and board to have more training, specifically on diversity, so that we are on the same page. Video believes the focus of the goal would be better stated as training specifically for leadership and cultural diversity understanding.

Fife asked whether the cross-cutting objective is better served by being part of each goal or by the separate statement. Hanan said the committee discussed placement of the cross-cutting goal and decided that more

attention is given to the goal if it is stated separately, to inform each goal. Barnes said at first glance, the title looks similar to "cost cutting;" it might be more effective with a different name. Hanan said the committee took its lead from National Endowment for the Arts (NEA) language; they are using the term "cross-cutting." Video asked whether the NEA is focusing its cross-cutting objective in a similar way. Bejjani said the NEA is using something similar and ArtsWA is using their language as a precedence. Ewing asked why there are no strategies for the cross-cutting objective. Bejjani said the strategies are the other goals in the plan. For some of the goals, the objective is not applicable, but overall, the entire plan is focused with strategies for the cross-cutting goal. Bennet asked that the cross-cutting measure be moved to the top of the page, under the mission and vision statements, to stress its importance.

Hanan said staff will develop the small details of the plan and then the Board will see the plan in a more formal fashion before the July Board meeting.

Bassem stated from his understanding of Board comments that the general consensus is that the committee is on track with its work. Bassem thanked staff for their hard work on this plan. He explained that staff is engaging in reality checks for each goal, as staff will eventually be responsible for making the objectives and goals happen.

Director's Report

Hanan provided an overview of her report *(packet pp. 6-9)*.

- Agency staffing changes include a newly hired Administrative Assistant in the grants department, additional staff for the *My Public Art Portal* project, and with the departure of the Administrative Assistant 1, an opening for administrative support that will provide West with fiscal area help. With agency growth, ArtsWA will need to ensure adequate administrative support.
- Two supplemental budget requests were funding: a retirement buy-out and a rental increase.
- NEA State Partnership funding includes an additional $18,500.
- Dr. Jane Chu came to Washington State for 2 days. The program for her tour provided a snapshot of the Washington State arts community. Redshaw said Chu was extremely gracious during an intensely busy tour. She was welcoming and open to everything she saw. One of her etchings done at the Wing Luke Museum is on-line. Redshaw encouraged Commissioners to spread the news of achievements through social media. Ewing commented that social media is making is harder to get messages out, and more actively ways to inform the public may need to be used. Hanan agreed, if there are ways to spread the news inexpensively.
- Teaching Artists Training (TAT) Lab received a letter from a 2014-15 TAT lab cohort from Walla Walla, who shared that the approaches she learned in the TAT lab support her current work and the development of arts lessons. If Board members want to observe TAT lab, let Jaret know.
- The traditional folk arts center, based at Humanities WA, with whom ArtsWA is partnering is seeking a program manager for a July 1 start date. Interviews are being held from 16 applications submitted. Fife asked about the diversity of applicants and Hanan said there is a Native American finalist and an African American finalist.
- Arts & Heritage Day 2017 will be held February 8 in the Pritchard Room, reserved with the help of Senator Honeyford and his legislative assistant. The Board meeting will be held February 7.

Approve Consent Agenda

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

- Minutes of February 9, 2016 Board Meeting—*(packet pp. 15--23)*

A MOTION to approve the Consent Agenda was made by Video and seconded by Ewing. 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 Budget Report – 3rd Quarter Report

Hanan reviewed budget information *(packet pp. 10-14)*. No action from the Board is required. The narrative explains budget details. A chart shows allotments for the entire agency broken down into state and federal funds. Our budget is comprised of state and federal funds. State funds is part capitol and part general operating fund. Actual allotment for the year and expenses year to date are shown, as well as the percent remaining for the year. Comments on the budget pages explain unusual balances and indicate that events between now and end of fiscal year will bring the budget into balance.

Video asked whether the agency will seek an increased allotment for the Attorney General fees. Hanan said unanticipated events resulted in large expenditures in this category and ArtsWA will seek an allotment increase. OFM is aware of this situation, but the agency will have to find a way to fund the overage.

Hanan explained that art acquisitions are part of the capital budget and reimbursable. The percent remaining in the grants category will balance out by the end of the fiscal year when most project payouts are dispersed. Overall the budget is in good shape.

Fife asked how the strategic plan will change the budget. Hanan said the strategic plan impact will be reflected in the next biennium budget, if funding is received to support the goals in the plan. First, the strategic plan must be approved, and then it can inform the Governor's budget, and legislative action for increased funding. Advocacy efforts will be focused to seek additional funding for strategic plan goals including the creative districts bill and its impact on the agency, and other efforts outlined in the plan.

Martindale asked what changes the proposed strategic plan will have on the budget. Hanan explained the strategic plan will not impact the FY 2017 budget because those allotments are in place. The strategic plan will impact the next two biennium, 2017-19 and 2019-21.

FY 2017 BUDGET DISCUSSION

Hanan and West explained a special meeting will be held for the Board to consider and approve FY 2017 budget changes, which include changes in salaries and other expenses.

Johnson asked whether vacant Board legislative appointments will be filled. Hanan said she spoke with the Lieutenant Governor's office about the need to have the Senate Democratic and Republican vacancies filled. These appointments are made by the Caucus of each party.
Fife requested charts illustrating how the ArtsWA budget has changed over the last few years. It is important to understand the strategic dash board. Hanan agreed it is important for Commissioners to understand the context of past and current budget levels.

Ewing asked whether the impact of grants funding decreases that affected the funding amounts or number of grants awarded. Jaret explained that both funding amounts and the number of awarded grants have decreased, but the most significant decrease in AIE was in funding levels. Guillén said grant applicants request specific grant amounts, but the actual award is based on funds available. Hanan said the agency impacts people in a meaningful way regardless of the level of funds awarded. An ArtsWA grant is a stamp of approval for organizations to leverage for more funding from other sources; so the impact can be larger than the dollar amount awarded. Jaret said the grant leverage factor is valid and many organizations have told her how important the ArtsWA acknowledgement is to their efforts.

Ewing said in the eastern side of the state, where ArtsWA is not well known, the concept of leverage may not be valid for stimulating local and corporate funding. Video suggested arts organizations be surveyed to find out the importance of dollar amounts and of receiving a grant. Fife emphasized that Ewing's comment supports a new way of thinking about marketing; that telling the ArtsWA story would educate the public on the value of the arts and ArtsWA support, and potentially increase the leverage of ArtsWA grants. The more clout ArtsWA has in the field of grants and arts, and the more recognizable ArtsWA is, perhaps the more leverage will be given to support arts organization funding from local and corporate sources.

Martindale asked whether the proposed strategic plan includes marketing efforts. Hanan said it is important for ArtsWA to increase its visibility without spending a great deal of money. Barnes said she was impressed by the high quality work of applicants on the recent Arts in Education panel she served on, but shocked by how little money was available to fund their efforts, falling far short of the requested amounts from grantees. Hanan agreed that ArtsWA is stretching a dollar far further than it could ever stretch and that more funding is needed.

Because the meeting was ahead of schedule, Hanan asked Karen Madsen, Arts of Clark County (ACC) Chair, to speak about this non-profit all volunteer organization that works with the Clark County Arts Commission to get the word out about the arts community in Vancouver and Clark County. Projects sponsored by this group vary, including an Open Studios juried event that is free to the public and self-supporting through the application fee submitted by the artists. The average visitor visits about 8 studios; each artist has about 150 visitors in their studio during this weekend.

Poetry Moves is a new program beginning this year. Poems printed on cards will be placed on city buses to celebrate poetry as a public art. As part of this program poems from local school children will be included in the distribution, and random poetry readings will be held on various buses. ACC provides grants to artists and arts non-profit organizations. Commissioners may participate in an optional tour following the meeting, which will highlight planned redevelopment of the East and South Vancouver banks with low square footage annual rates and 60-year leases for arts and other organizations.

Bejjani asked Commissioners to share recent advocacy or arts experiences.

- Redshaw attended a Freehold performance at Purdy Prison Women's Center; Freehold is an ArtsWA grantee. It was a moving experience that illustrated how much art can mean to people who are incarcerated.
- Saleem visited Romania where he is assisting traditional artists to get into U.S. and other markets. Exhibits of their work will tour New York, Chicago, and possibly other areas of the U.S. to popularize their artwork.
- Video visited relatives in Germany and England. He visited a museum in a castle that featured the Brothers Grimm and learned they are most known for having been researchers of the origins of words.
- Jackson Mott runs a program that partners with the Okanagan County Schools and the Colville Reservation. Her program takes children to Seattle to attend arts and cultural programming and stay overnight in a hotel. These experiences build confidence for children who would not normally leave their home environment.
- Johnson attended a sculptors' conference in Cambria, California. The Northwest Sculpture Symposium will be held July 9-16 at Camp Brotherhood. Bejjani and Hanan will attend for a day to consider holding a Board meeting in that region next summer.
- Martindale gave a talk about the intersection of the arts and women's rights to two middle school classes and the library in San Juan County. The person who introduced her before her talk at the library spoke volumes about the fact that she is on the Washington State Arts Commission, something she did not coach him on, but that introduced ArtsWA to over 100 people attending the talk.
- Fife buys extra tickets to events and invited RaShelle Davis from the Governor's Office. It was a great opportunity to showcase art by reaching out to elected officials and their staff.

The Impact of Arts and Culture on Vancouver's Economy

Carino introduced guest speakers Representative Sharon Wylie, Mayor Tim Leavitt, and Maureen Montague to speak on the impact of the arts on Vancouver's Economy *(packet pp. 24-27)*.

Leavitt said Vancouver is ensuring generations of Vancouver children understand the importance of Native American history, and how to incorporate Native American arts into the general arts culture. New public art is being installed and the city council recently included an action item in its new strategic plan to update its cultural plan, which is about 19 years old. When it comes to dollars, there are many competing interests, even if it is understood that the arts have value. The general public may not know the economic and other values of the arts and city departments also compete for the budget dollar for their contributions to the public.

Representative Wylie has served terms in the Legislature, and has experience as a lobbyist and painter, sharing studio space with Montague. She appreciates being welcomed into the Vancouver culture which values its cultural history resources. Affordable space for artists to work is a big issue; real estate and rental space costs are soaring. Models from other communities that have successfully figured out how to bring the visual, performing, and cultural arts people together to create affordable arts focused spaces is needed.

Montague works with North Bank artists and engages in advocacy to grow budgets around the arts and the arts center using the Creative Vitality Index (CVI) tool, which was introduced when Arts of Clark County and Clark County Arts Commission received a grant to use the CVI tool. This tool helped arts leaders to speak with economic leaders and others about how arts improve the quality of life through the arts' economic impact, revenue, and numbers. She has used the CVI tool for several years. It indicates that the economic impact of the arts has increased 12% in one year (2014) to $6.2 million. Folks in the arts advocacy community understand there is an economic multiplier around the arts; sell one ticket and that sale will result in 2 times the additional funds spend for food, travel, and other activities in the community as part of participating in the arts event.

Montague said legislators, local politicians, and potential funders for arts non-profits respond positively when they understand the numbers of the economic impact of the arts on their communities. The CVI can provide proof of the impact of economic development which elected leaders need to include arts in their annual budget, can give merit to the request, and is a fantastic resource to speak about the value of the arts.

Art in Public Places

Artwork Deaccession Recommendation

Huber provided an overview of the conservation issues inherent in caring for the State Art Collection before presenting the deaccession panel recommendation *(packet p. 28 & handout)*. The State Art Collection is comprised of approximately 4,500 artworks located throughout the state in K-12 schools, community colleges, state universities, and other state agency facilities. Care of artworks involves tasks such as inventory, conservation, restoration, and deaccession. In the first three-quarters of this fiscal year, 145 artworks have received conservation services including evaluation, reframing, and repair.

The deaccession process is defined in Washington Administrative Code (WAC) and by the *ArtCare* policy, most recently approved by the Board in 2013. The Deaccession panel is a standing panel (members as outlined in the packet) with expertise gathered over multiple years of panel experience. After extensive research on each artwork, Huber brings recommendations to the Deaccession panel, and panelists are able to walk through the process of determining whether an artwork is a good candidate for deaccession. Commissioners Anderson and Johnson are on the deaccession standing panel.

Two pieces are recommended for deaccession. Originally, the school asked to have the Kim Hoffman, *Waves, Forms & Friends*, 1979 artwork moved due to construction changing its environment, but the Collections team determined the piece is damaged beyond repair due to leaky skylights, and would take significant reconstruction to repair. The second work is *Sky Sweeps*, 2004 by Peter Richards and Sue Richards. It is recommended for deaccession, because it is damaged beyond repair. Each of three "sweeps" is 85 feet tall One had fallen in a wind event. All of the sweeps have been removed to ensure public safety. Forensics testing and peer review of the original engineering indicate that the sweep failed because if its design, and not due to a failure of material or fabrication methodology. The cost to redesign and reconstruct is beyond the value of the work. Ultimately, the only real recourse for the engineering failure is through the courts, but ArtsWA's Assistant Attorney General (AAG) recommends against this course of action.

Redshaw asked how the piece would be disposed of; the structural supports are 30 feet tall. Huber said the City of Aberdeen is interested in possibly repurposing the sound parts of the structure. ArtsWA would connect the artist with City of Aberdeen and extricate ourselves through a legal vehicle. Otherwise, ArtsWA will use conservation funds to remove the parts and either return them to the artist or ensure they are scrapped.

Bejjani asked who is responsible if someone is hurt by an artwork. Janae said she is guessing that it would be the State, and possibly the engineer and artist. Video asked whether this has led to a change of procedure during the engineering review. Sweney said the AIPP team is always engaged in due diligence, and had an annual contract for maintenance with a fabricator, at a significant cost, to inspect *Sky Sweeps* to ensure it was in good shape. Huber said this piece has been of concern given its scale and kinetic nature, so ArtsWA has ensured that it is properly maintained in spite of the fact that partner agencies are obligated by Interagency Agreement to perform maintenance. Evidence of the impending failure was not visible during maintenance; the part that was weakening was covered by a "collar". Video stated he hopes this experience does not prevent creative projects on this scale; what can staff do differently to ensure safety would be addressed in the future? Huber said previously the AAG made recommendations on how to change language in contracts with artists. This project represents a scale and ambition that is beyond our normal scope.

Sweney said partnerships with conservators for every project does ensure additional scrutiny than this project had; every project gets a two-step review by conservators. Review from both engineers and conservators provides input on how metals and materials will last over the long-term. ArtsWA now has more front-loaded research about the viability of new artworks than ever before. We want to ensure we are creating something that will last.

Anderson said repairing this piece is beyond the scope of what the agency is being advised to do. While the engineer the artist used must have liability insurance, the AAG has advised not to pursue repair of the piece. He finds it unfortunate, especially when the piece is only 12 years old. Huber said the cost for us to sue the engineer is prohibitive given the AAG is not confident enough that we would win.

Fife asked if the act of deaccession by this board would lessen the potential of the artist and the City of Aberdeen making an agreement regarding reconfiguration of the remaining artwork parts. Huber said action by the Board is actually needed before reconfiguration can occur. Once the Board approves the deaccession recommendation, then disposition may proceed.

A MOTION to approve the Deaccession panel's recommendation to deaccession the artworks, listed in the handout, from the State Art Collection was made by Johnson and seconded by Fife. The motion passed unanimously.

My Public Art Portal Update

Huber provided an update on My Public Art Portal. The art collections database, on which the Portal is based, was moved to a new, more secure host server. Two new staff have been hired: Valerie Peterman, a researcher/writer and Jennifer Myers, an art inventory field worker. Current writing tasks are focused on identifying counties that have artworks but are not yet represented on the Portal. Approximately 100 additional artworks will be uploaded to the Portal soon. Myers will travel throughout the state evaluating the condition of artworks, verifying their location, and photographing them to support their presentation online. She will have an ambitious workload with approximately 15-30 minutes to find, evaluate, and photograph each artwork.

Board Development and Nominating Committee Process

Bejjani said Jackson Mott has agreed to be chair of the Nominating Committee, which includes Sambamurti, Johnson, and Redshaw. Jackson Mott explained this is a time for annual reflection by Board members to provide feedback about Board processes and to develop a slate of officers from interested Commissioners, as well as to express interest in being more active or less active on the board. Jackson Mott encouraged board members to provide input on skill sets that would like to use in support of the work of the Board, express appreciation for what is working, and also state clearly what is not working well or may need to be changed. The Nominating Committee will survey Commissioners in June, and at the July Board meeting, survey data and will be shared and a slate of officers will be presented for election of a new Chair, First Vice Chair, and Second Vice Chair.

Legislative Session Recap and a Look Ahead to Summer Tasks

2016 Session Recap

Hanan and Carino reviewed the recent 2016 Legislative Session *(packet pp. 29-30)*. Because Washington State Arts Alliance (WSAA) was undergoing a leadership transition, ArtsWA was asked to direct the efforts of Outcomes by Levy, a lobbyist paid by Western States Arts Federation (WESTAF) to organize arts leaders and lobbyist action for arts issues within the state during this session. This proved to be a successful process.

Hanan thanked Rep. McBride and Rep. Haler for advancing creative districts legislation, which ArtsWA will continue to put forward as part of agency legislation with the hope it will become part of the 2017 Governor's Budget.

The Heritage Caucus, a group of like-minded leaders interested in heritage and culture, meets at 7 a.m. each Wednesday during the legislative session, and is chaired by Sen. Honeyford and Sen. King. If you know of anyone who would like to present to the Heritage Caucus, please let Carino know; presentations are 10-15 minutes in length.

Carino thanked the Advocacy Committee co-chaired by Fife and Video, with members Luz, Martindale, Bejjani, Hanan and herself. Hanan reminded the Board that ArtsWA can be a very powerful voice for any legislation. Legislators did respect the agency's determination about various arts bills.

2016-2017 Advocacy Needs, Strategies and Tasks between now and the 2017 Session

Fife said the Board's ability to speak about the value of the arts is powerful and it is the role of the Board to advocate for ArtsWA and the arts. He thanked Commissioners for their work during this session and said it was a good experience. As the Board continues to strengthen its training and knowledge regarding advocacy, it continues to grow its local and state level political supporters.

It is clear that ArtsWA contributes to ensuring the success of Arts & Heritage Day, and it is important to do work ahead of time on the ArtsWA priorities the Board wants to move forward, using this event as one aspect of a larger, multi-layered approach. He reviewed legislative priorities as shown in a handout and asked the Board for comments.

- Gardner: handouts and facts made a difference during Arts & Heritage Day meetings, as did advocacy preparation in advance of the event.
- Luz: lobbyists help with hearings, sharing status information, and provided solid ground.
- Martindale: weekly Advocacy Committee phone meetings provide useful updates. Although it is a time commitment, she encouraged Commissioners to attend when possible. It is time to recruit more people for the committee.
- Ewing attended her first Arts & Heritage Day after attending her second Board meeting. She appreciated the mentoring and support of Luz, Hanan, and others. A group is powerful.
- Bejjani said legislators have more time for meetings between sessions, and this is a good time to build meaningful, memorable relationships with legislators and their aides. This relationship building work supports successful meetings at Arts & Heritage Day.

Hanan added that she is available to accompany any Commissioner to legislative appointments.

Video reviewed the Electeds Action Plan *(handout)*, an ArtsWA Board program intended to engage Board members to build relationships throughout the year with elected officials locally and across our state. The goal is to inform electeds and enlist their support for ArtsWA during their interactions with their colleagues in the State Legislature or, in the case of local electeds, with their state delegations. The handout provides a timeline and tasks and to report back to Carino after meetings.

Fife led board discussion on goals for the 2017 Legislative Session. The Board believes there is opportunity to have direct access through the Governor's Office for advocacy. Commissioners want coalition building outside the normal range with unlikely partners like healthcare or veterans, clarification of the ArtsWA story and its

advocacy requests, and increased visibility of ArtsWA during Arts & Heritage Day through the use of bright shirts or other visual identifiers.

Poetry Out Loud–State Finalist Video

Jaret showed a video of Washington State's Poetry Out Loud Finalist, 2016 State Poetry Out Loud Champion, Jake Andrews, a senior at Ellensburg High School, reciting *Very Large Moth* by Craig Arnold. This is the first time a state champion has come from the Ellensburg area. The winner receives a small cash prize and an award for his school to purchase library books. Final rounds were held in Washington D.C. and Andrews did well but did not advance to the semi-finals. Poetry Out Loud will begin again in the next few months. Redshaw was accuracy judge; she commented she was glad that an accuracy judge has an objective role, as it would be difficult to make choices between such excellent students at the competition.

Grants

Cooperative Partnerships FY 2017

Guillén reviewed the panel recommendation for the FY 2017 Cooperative Partnership grants *(packet pp. 31 and 31.1)*. The Cooperative Partnership grant is open to any service organization in Washington that provides services to artists and arts organizations throughout the state. Applicants propose specific projects and events that provide statewide services to support artists and arts organizations, especially with underserved populations. A specific funding range is outlined based on the annual budget of the organization.

ArtsWA screens applications to determine eligibility based on criteria and a panel determines final funding. Panelists were Guillén, Hanan, and Jaret. Four applications were reviewed and all are recommended for funding. Awardees are:

- Arts Northwest–to support the Northwest Booking Conference in Spokane
- Artist Trust–for grants and professional development programming
- Centrum–to develop and mentor Washington artists
- Washington State Arts Alliance–to support the annual statewide cultural congress

Fife asked whether there are more than 4 service organizations eligible for this program. Ewing suggested ArtsWA look for effective, although smaller, organizations outside of King County. Miguel said he is learning how the programs currently work and examining how to do things differently in the future. He is looking for the most effective ways to reach the state, ensuring grant criteria is inclusive and focused toward providing opportunities in all areas of the state, and increasing entry points for grantees and constituents to receive ArtsWA services. Hanan said other ArtsWA grant programs that are more inclusive. With this particular grant program, there is only one organization in the state that works with individual artists, one that works with presenters, and one that provides advocacy, which is why partnership options are limited.

A MOTION to approve panel recommendations for FY 2017 Cooperative Partnership grants with estimated funding amounts was made by Martindale and seconded by Video. There were no conflicts of interest. The motion passed unanimously with no recusals and 2 abstentions: Saleem and Redshaw.

Arts in Education: First Step and Consortia Grants FY 2017

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. Teaching Artist Training (TAT) Lab guidelines are available for this year's grants cycle.

Jaret reviewed panel recommendations for the First Step and Consortia Grants FY 2107 *(packet pp. 32-33 & handout)*. Arts in Education is part of the strategic plan and is focused to strengthen education as part of, and fundamental to, K-12 education. Arts is defined as a core subject by both state and federal law. However, there is a gap between policy and practice throughout the state and not all schools are providing sufficient arts education. A primary 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 grant programs 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 second fiscal year of the two-year cycle. The First Step grant has a one-year cycle and a maximum funding level of $5,000 and a new batch of applications this year for FY 2017.

Jaret said one key outcome for Arts in Education investments is to support student success and address the equity gap between those who do and do not receive arts education. Both programs build partnerships 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 overall learning environment, and build 21st century skills such as creativity, collaboration, communication, and critical thinking. Grants are also designed to support community partnerships with a sincere buy-in from all partners so that if or when partnerships change, a strong core remains to keep the arts education focus going.

Barnes said the grants panel was well organized and the process is very thorough.

Barbara Wright, Clark County Arts Commission, thanked ArtsWA for its grants program, which has enabled dance in the school district for the first time, through both elementary school participation and education classes, to ensure every single student will have access to dance education.

A MOTION to approve panel recommendations for FY 2017 First Step grants with funding amounts to be finalized when the FY2017 budget is approved by the Board, was made by Barnes and seconded by Johnson. There was one conflict of interest: Fife (Gallery One Visual Arts Center). The motion passed unanimously with one recusal.

A MOTION to approve panel recommendations for FY 2017 Community Consortium grants with funding amounts to be finalized when the FY2017 budget is approved by the Board, was made by Barnes and seconded by Johnson. There were 3 conflicts of interest: Fife (Seattle Youth Symphony Orchestra), Bennet (Elements of Education Partners), and Jackson Mott (Methow Arts Alliance). The motion passed unanimously with 3 recusals.

Governor's Arts & Heritage Awards 2016

Hanan reviewed plans for the Governor's Arts & Heritage Awards to be held November 15, 2016 at Teatro ZinZanni in Seattle. Hanan, Carino and Guillén are working to make this event successful. Vulcan has provided $3,000 in funding and an application was submitted to Boeing for $5,000. The reach of this program is expanding; last year ArtsWA received twice the applicants as in the past. Commissioners are requested to help inform the public of this opportunity.

Announcements

The next Board meeting will be in Ellensburg on July 26-27, 2016. Bejjani adjourned the meeting at 4 p.m.

WASHINGTON STATE ARTS COMMISSION—
BOARD MEETING MINUTES

June 2, 2016 / Phone Meeting

Commissioners Present

Twila Barnes
Bassem Bejjani, Chair
Cameron Bennett
Sue Coliton, Second Vice Chair
Ginger Ewing
Andy Fife
Rick Johnson
Mariella Luz
Diane Martindale
Representative Joan McBride
Latha Sambamurti
Gail Sehlhorst
Gayle Thomson
Frank Video

Commissioners Absent

Mark Anderson
Jolyn Gardner
Gabriella Gutiérrez y Muhs
Amanda Jackson Mott, First Vice Chair
Rebecca Redshaw
Zithri Saleem

ArtsWA Staff Present

Karen Hanan, Executive Director
Miguel Guillén, Grants to Organizations (GO)
Lisa Jaret, Program Manager, Arts in Education
Leslie Pope, Executive Assistant
Mike Sweney, Program Manager, AIPP
Terry West, Deputy Director

Guests & Speakers

None

Call to Order

Chair Bejjani called the meeting to order at 1:01 p.m., conducted roll call, and verified that a quorum was present. The singular purpose of this Board meeting is to approve the revised FY 2017 Budget.

Hanan reviewed the budget proposal and narrative materials distributed by email on June 1. ArtsWA funding is received from several sources: state general fund appropriations; capitol funds for the Art in Public Places (AIPP) program; federal funding from the National Endowment for the Arts (NEA), which requires a match from the state; Office of the Chief Information Officer (OCIO) funding for the *My Public Art Portal* project; and private funding, which varies per year. This year, private funding has been donated by Vulcan and Boeing for the Governor's Arts & Heritage Awards (GAHA) ceremony. This budget is similar to the FY 2017 portion of the biennial budget approved last year.

Bejjani asked for questions from Commissioners.

Bennett asked for an explanation of why federal funds on line 1 do not match for each fiscal year. Hanan explained that federal funds remaining at the end of a fiscal year can be carried forward to the next year. There were less federal funds available to carry forward from FY 2016 to FY 2017. Video asked whether

there is flexibility in spending federal funds carried forward. Hanan said there is some flexibility, but with the tight budget, the funds are already carried forward.

Bennet asked if the private funds have been secured and Hanan verified that they are secured.

A MOTION to approve the revised FY 2017 Budget was made by Video and seconded by McBride. The motion passed unanimously with no recusals and no abstentions.

Announcements

Bejjani reminded Commissioners that the next board meeting will be held July 26-27, 2016 in Ellensburg. A special board meeting by phone will be held on August 18 to approve panel recommendations for the Governor's Arts and Heritage Awards, which will then be submitted to Governor Inslee for approval.

Bejjani adjourned the meeting at 1:17 pm.