

WASHINGTON STATE ARTS COMMISSION BOARD MEETING MINUTES

February 7, 2017 / Olympia, WA

Commissioners Present

Twila Barnes
Dr. Bassem Bejjani, Chair
Sue Coliton, Second Vice Chair
Lisbeth Cort
Ginger Ewing
Jolyn Gardner
Gabriella Gutiérrez y Muhs, Ph.D.
Rick Johnson
Mariella Luz
Diane Martindale
Monica Miller
Faaluaina Pritchard
Justin Raffa
Rebecca Redshaw
Latha Sambamurti
Gail Sehlhorst

Commissioners Absent

Amanda Jackson Mott, First Vice Chair
Linley Logan
Representative Joan McBride
Zithri Saleem
Senator Lisa Wellman

ArtsWA Staff Present

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

Guests & Speakers

Michael Cade, Executive Director, Thurston Economic
Development Council
David Foster, Outcomes by Levy
Stacy Hicks, Chair, Olympia Arts Commission
Stephanie Johnson, Arts & Events Program Manager,
City of Olympia Parks, Arts & Recreation
Jean Mandeberg, Artist, former ArtsWA Commissioner/
Chair, and Emeritus Faculty at the Evergreen State College
Cheryl Selby, Mayor of Olympia

Call to Order

Bejjani called the meeting to order at 9:15 a.m. Introductions were made around the room. He welcomed Stephanie Johnson, Arts & Events Program Manager, City of Olympia Parks, Arts & Recreation. Olympia is the seat of Washington State government with a thriving visual and performing arts scene, and its citizens are known for political savvy and individual creativity. Johnson thanked the Board for its service to the arts in Washington State.

Approve Agenda

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

Chair's Report

Bejjani reviewed his Chair's Report (*packet p. 1*). The ArtsWA Board has two levels of advocacy challenges to focus on currently, since proposals for both the state and federal level budgets for the arts are being challenged. There are reports that funding for the National Endowment for the Arts (NEA) may be eliminated in the new administration's budget. Last week, Hanan, Bejjani, and several other Washington State delegates went to Washington D.C., sponsored by the Western States Arts Federation (WESTAF) to advocate for NEA funding. The delegation met with all of Washington's state representatives and senators. ArtsWA Board members are able to advocate for the NEA and federal level funding, and can contact their federal representative about their concerns. Bejjani has been impressed by how seriously federal legislators respond to phone calls and other contact from constituents in their state. Almost half of ArtsWA's funding comes from the NEA. The Washington State Governor's budget proposes to cut a significant portion of ArtsWA's state funding, especially from the grants program.

Bejjani reviewed the letter of support for the NEA that was sent to Washington State federal level legislators (*packet p. 2*), which educates about the importance of NEA funding to ArtsWA, arts organizations, and artists in Washington State.

Bejjani reviewed Board Resolution 2017-001 *Urging the Legislature to support full funding of the Washington State Arts Commission, creative industry jobs in the state and HB 1183/SB 5300* (*packet p. 3*). Hanan said the resolution will be distributed to legislators during Arts & Heritage Day, sent to the Governor's Office, placed on the ArtsWA website and Facebook, and distributed via eNews. A MOTION to adopt Board Resolution 2017-001 was made by Johnson, seconded by Martindale, and passed unanimously.

Director's Report

Hanan provided an overview of her report (*packet pp. 4-5*). She explained that approximately \$20,000 of the submitted supplemental budget requests, designed to cover additional funding needs, were included in the Governor's budget. The technology upgrade funding request was not included, which means that unexpected technology repairs will have to be funded from a tight budget, and proactive upgrades will not be put into place.

The future location of the Governor's Arts & Heritage Awards event is uncertain, as Teatro ZinZanni will have to move to a new location or close because the building it leases has been sold.

The Center for Washington Cultural Traditions is awaiting word from the NEA on its application, and from the Legislature for matching state funding. Sambamurti is serving on The Center board.

ArtsWA will meet with arts constituents in Bellingham on May 3 and Spokane on May 10 as part of an NEA funded project. These "roundtable" discussions are structured by NEA guidelines and designed to collect information on the current ecosystem of support for artists in relation to changing artistic practices, workforce and training developments, as well as the value of creativity, and availability of infrastructure support for artists and arts organizations. A final report from ArtsWA to the NEA will be part of a final report of results from throughout the U.S., which will provide a comprehensive analysis of the arts in our nation.

FY 2015-17 Biennium—6th Quarter Budget Report / Strategic Plan Dashboard

This report (*bandout*) is for information only; it does not require a motion. Expenditures are shown by program. Hanan asked for feedback on the second draft of the Strategic Plan Dashboard (*bandout*). Commissioners agreed the dashboard measurables provide a useful and informative snapshot of progress on strategic plan goals.

Approve Consent Agenda

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

- Board Meeting Minutes of November 3, 2016 (*packet pp. 6-14*)

A MOTION to approve the Consent Agenda was made by Coliton and seconded by Pritchard. There were no declared conflicts of interest. The Consent Agenda was approved unanimously with no recusals and one change to the meeting minutes: correct the spelling of Faaluaina Pritchard's first name.

Advocacy: Arts and Heritage Day Preview

Martindale and Luz, Advocacy Committee co-chairs, provided an overview of Arts & Heritage Day packets outlining funding priorities. Carino said the CVI reports provide solid economic data to support the stories Commissioners will share with legislators about the impact of the arts on their communities. The two main talking points for Commissioners are the Creative Districts bill and the ArtsWA budget, including both the state general fund and the capital budget.

Martindale said the two most powerful conversations Commissioners can have with their legislators involve speaking about their own passion for the arts, and sharing personal stories of the impact of the arts, including the positive effects of arts education and the popularity and success of arts organizations and events. Sambamurti added that changing demographics point to the importance of cultural diversity and the respect that arts events bring to cultural differences.

The Board discussed per capita funding disparities between states, with Washington being ranked 46th at \$0.16 per capita, while the national average for state arts funding is approximately \$1 per capita.

National Arts Issues Overview

Pam Breaux, Chief Executive Officer, National Assembly of State Arts Agencies (NASAA) spoke with the Board via Skype about the state of the arts on the national level.

Olympia Area Panel

Hanan facilitated discussion on “The Economic and Civic Impact of the Arts at the Community Level” with panelists Michael Cade, Executive Director, Thurston Economic Development Council; Jean Mandeborg, Artist, former ArtsWA Commissioner/Chair, and Emeritus Faculty at the Evergreen State College; and Cheryl Selby, Mayor of Olympia

Cade said the arts sector is a significant economic driver in Thurston County, with positive economic job growth year over year. Economic drivers add new dollars and resources for a community to leverage other activities. Mandeborg said from the artists' perspective, real estate pricing is moving artists out of studio and housing space in areas like Seattle or Portland. Artists are trying to figure out how to make a life given the current economic constraints, and Olympia may be a more affordable

living place. As mayor, Selby strives to make Olympia a city where artists are welcome and can afford live and work space.

Cade's work at Thurston Economic Development Council (TEDC) focuses on developing resources to build a stronger community. He treats artists as business owners. TEDC has identified resources that can assist artists to positively impact the community, including educational workshops on how to operate as an entrepreneur, talk with bankers, develop plans, create seed capital, and connect to local investor networks. Cade suggested ArtsWA consider ways to increase funding access to artists to develop their businesses.

Shelby is finding ways to build synergy between arts, heritage and culture in Olympia and to build partnerships with various entities, such as partnerships between parks and arts, parks and culture, or arts and indigenous peoples.

Mandeberg views livability in Olympia in terms of the arts through its association with 3 colleges. In addition to arts housing and studio space, she believes a downtown presence that is relevant to the mission of The Evergreen State College (TESC) is a priority. For example, TESC has one of the largest letter press collections in the State, which could be moved to downtown Olympia to increase visibility for the college, and bring students and the community together.

Cade has found that job creation and job retention are key elements that support the understanding by civic leaders and funders of the importance of the arts sector. There has been positive growth in the arts sector in Thurston County since 2012.

Hanan said through her work on the creative districts legislation it is becoming more apparent, based on data, that arts and creative culture give locations a sense of place, attract tourism dollars, and create more jobs in the arts. Shelby said Olympia is well placed to take advantage of the creative districts legislation. The City of Olympia recently developed a map of downtown Olympia indicating districts with various characteristics including a certified arts and entertainment district. Cade affirmed Thurston County has 6 incorporated cities, each of which could take advantage of the creative districts legislation. In Washington State, he said there are few economic development incentives or arts investment incentives, in comparison to other states. Creative district legislation could be a welcome tool for economic and arts development.

Gutiérrez y Muhs said Olympia is known for attracting artists, but may be challenged in retaining diverse artists because it is a struggle to make connections within Olympia. Gutiérrez y Muhs suggested creative ways to increase the feeling of welcome and to connect artists into the community, such as a volunteer registry where artists could connect and become more aware of each other. Mandeberg agreed that making the arts visible by developing a recognizable community and connecting artists is important, and suggested developing a clearer idea of how to identify the artists within Olympia.

Cade provided comparison data between arts communities on the west coast: in Boulder, CO, 53.5% of the labor force is within the creative class; Seattle data indicate 52%; Portland at 41.5%; and Thurston County is at 41.8%. Gardner asked whether the data indicates a percentage of established versus emerging artists. She said that part of vitality, sustainability and innovation comes from the emerging artists' class. In West Africa there is no distinction between established and emerging artists; an artist's work speaks for itself. Cade said the data shows the percentage of workers receiving a wage

through creative jobs, but at this time, there is no strategy to collect data to separate established and emerging artists within those jobs.

Arts in Education

Grant Guidelines, Equity and Access

Jaret, Arts in Education (AIE) Program Manager, outlined a new component in the AIE grant guidelines released last month that intentionally focuses on equity (*packet p. 15*). In the grant application, grantees are asked to inform ArtsWA in narrative what they are doing to affect equity. At the end of the grant cycle, final reports will evaluate the effectiveness of this approach. Sehlhorst asked Jaret to outline the process used to develop this new requirement. Jaret engaged in conversations with state and national AIE peers to develop and evaluate the potential for this approach and its content.

Art in Public Places

Artwork Deaccession Recommendation

Huber presented the deaccession recommendation (*packet p. 16-20*). Deaccession is the administrative removal of artworks from the State Art Collection when artworks are no longer viable, are missing, or no longer fit the site. The process is outlined in the *ArtCare* collections management policy, last approved by the Board in 2013. The standing deaccession panel includes two board commissioners. Currently, Johnson and Cort serve on the panel.

Huber outlined various artworks and the conditions that led to the deaccession recommendations as listed in the packet. Each piece is either returned to the artist, or destroyed, depending on the artist's wishes, so that no part of the artwork can be used by others.

A MOTION to approve the Deaccession Panel's recommendation to deaccession artwork from the State Art Collection, as listed in the packet, was made by Johnson and seconded by Luz. There were no declared conflicts of interest. The motion was approved unanimously with no recusals and no abstentions.

Advocacy During the 2017 Legislative Session

In-depth discussions of major issues for ArtsWA were covered including the Creative Districts legislation, My Public Art Portal funding, and the ArtsWA budget. Commissioners can follow-up with thank you notes after legislative meetings. Foster reminded Commissioners that their work may continue through June, if special sessions are needed to complete the budget. Ongoing communication with legislators is important to provide a continuous dialog of support or dissent on arts issues in their districts. The Advocacy Committee meets weekly by phone and all Commissioners are welcome to participate.

Announcements

The next Board meeting will be May 2, 2017 in La Conner. Bejjani adjourned the meeting at 4:19 p.m.

WASHINGTON STATE ARTS COMMISSION— BOARD MEETING MINUTES

May 2, 2017 / La Conner, WA

Commissioners Present

Bassem Bejjani, M.D., Chair
Lisbeth Cort
Ginger Ewing
Amanda Jackson Mott, First Vice Chair
Rick Johnson
Linley Logan
Mariella Luz (by phone during motions)
Diane Martindale
Monica Miller
Faaluaina Pritchard
Justin Raffa
Zithri Saleem

Commissioners Absent

Twila Barnes
Sue Coliton, Second Vice Chair
Jolyn Gardner
Gabriella Gutiérrez y Muhs
Representative Joan McBride
Rebecca Redshaw
Latha Sambamurti
Gail Sehlhorst
Representative Luanne Van Werven
Senator Lisa Wellman

ArtsWA Staff Present

Karen Hanan, Executive Director
Glenda Carino, Communications Manager
Miguel Guillén, Program Manager, Grants to Organizations (GTO)
Lisa Jaret, Program Manager, Arts in Education (AIE)
Leslie Pope, Executive Assistant
Mike Sweney, Program Manager, AIPP

Guests & Speakers

Beverly Bowen, Principal, La Conner Elementary School
Addi Garner, WA State Poetry Out Loud (POL) 2017 Champion
Molly McNulty, POL Northwest Regional Coordinator
Christopher Shainin, Executive Director, Museum of Northwest Art (MoNA)
Jasmine Valandani, Education Director, MoNA

Call to Order

Bejjani called the meeting to order at 10:06 a.m. Introductions were made around the room. Bejjani confirmed that a quorum was not present, so the agenda will be shifted to ensure motions are grouped together. Luz will be contacted by phone during motion action in order to ensure a quorum for voting.

Chair's Report

Bejjani reviewed his Chair's Report (*packet p. 1*). The Washington State Legislature is currently in special session working on the budget, which must be final by June 30 to avoid a government shutdown.

ArtsWA Board members have been great advocates for the arts in Washington State and Washington D.C. National Endowment for the Arts (NEA) and National Endowment for the Humanities (NEH) are now proposed to be funded through the end of FY 2017. Bejjani and Miller, and various advocates for Humanities WA, met with Congressman Dave Reichert, a Republican representative from the Issaquah area recently in what was a positive and informative conversation. Congressman Reichert informed the group that he is supportive of the arts and recommended emphasizing the Creative Forces project when speaking with more

conservative legislators. Bejjani thanked ArtsWA Board members for their advocacy efforts which have resulted in positive support among both Democrats and Republicans.

Bejjani reviewed Governor Inslee's Proclamation of May as Arts Education Month (*packet p. 2*) and ArtsWA Board Resolution 2017-002 in support of Arts Education Month (*packet p. 3*). Miller suggested the resolution could be used as a tool to educate schools about the arts curriculum. Jaret mentioned that media arts was recently added to the State arts curriculum standards by Chris Reykdal, Superintendent of Public Instruction.

Director's Report

Hanan reviewed her report (*packet pp. 4-5*). The Legislature is in its first special session to address the gap between the House and Senate budgets. Currently, ArtsWA funding is in good shape in both budgets. Hanan acknowledged that the advocacy work of the ArtsWA Board has been important to this achievement.

Hanan outlined the Creative Forces partnership with the NEA at Madigan Army Medical Center, located on Joint Base Lewis-McChord. An arts therapist has been hired, 20 professionals are involved in a planning group, and a summit will be convened later this year to develop program details. Madigan is a national center for children of active military that have disabilities. Johnson asked to be added to the planning group.

Hanan has been pursuing the possibility of moving the Building for the Arts (BFA) program from the Washington State Department of Commerce (Commerce) to ArtsWA. Commerce has done a fine job, yet some legislators want more rural areas to receive funds. ArtsWA has the awareness, contacts and knowledge to develop in rural areas, to inform rural arts organizations of the opportunity, and provide support in developing grant applications. Bejjani said with the connections that ArtsWA has throughout state, it is a more natural fit for ArtsWA to manage BFA.

Raffa said it is an intriguing possibility and the 3% overhead will be helpful to ArtsWA in managing the program. He asked who makes the decision. Hanan said the Legislature makes the decision and is awaiting recommended Washington Administrative Code (WAC) or Revised Code of Washington (RCW) language to consider the case for moving the BFA program to ArtsWA.

Motions

Bejjani contacted Luz by phone to form a quorum for voting on motions.

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

A MOTION to adopt Board Resolution 2017-002 was made by Pritchard, seconded by Ewing and passed unanimously.

Approve Consent Agenda

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

- Board Meeting Minutes of February 7, 2017 (*packet pp. 32-36*)

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

FY 2015-17 Biennium—7th Quarter Budget Report

This report (*handout*) is for information only; it does not require a motion. Hanan reviewed funding sources. The narrative explains program expenditures. All programs are on track to end the year in balance.

Proposed FY 2017-19 Budget Overview

Hanan (*handout*) reviewed the proposed FY 2017-19 budget. The exact dollar amounts presented will change, based on the final budget approved by the Governor, but this proposed budget is same as last year's with flat funding going forward. The Folk Arts program was added, since it is represented in the budget. Hanan explained that approval is needed by the Board for this proposed budget, and that adjustments will be made based on the final budget approved by Legislature and the Governor. Some increases may be included in the final state allotment, such as state agreed salaries, but merit increases for classified staff are not, so that expenditure reduces available program funds. Anticipated carry forward of federal funds are not included in the proposed budget, because the exact amount will be determined closer to the end of FY 2017.

Bejjani asked if the Board will vote on a final budget in August. Hanan said the Board will vote on a Budget in August that is mostly finalized, but there may still be adjustments after approval in August.

Cort asked whether ArtsWA can rely on the return of the \$350,000 budget cut from the Governor's budget of December 2016. Hanan said that funding has been restored in this proposed budget since those funds are included in both the House and Senate versions of the budget.

Miller asked whether staffing is included in additional program responsibilities for Folk Arts and Creative Districts. Hanan explained if the Creative Districts bill is funded adequately, a .75 or .8 FTE (full-time equivalent or staff person) is included. The Folk Arts program is staffed by Kristin Sullivan from The Center for Washington Cultural Traditions, primarily residing with Humanities WA, but in partnership with ArtsWA.

Pritchard said while she realizes it is important to pay for staff, her priority is to ensure that funds go to the community. Hanan said programs such as Creative Districts will bring funding for staffing that may allow ArtsWA to shift funds for more grant money. ArtsWA must be smart about advocating for grant money, as the Legislature is less inclined to fund grant programs. ArtsWA has more work to do to educate legislators on the value and impact of grant programs.

Martindale added she has noted that over the last few years, when ArtsWA has advocated for funding, the most successful funding requests have been tied to a project that can be adequately described to legislators.

A MOTION to approve the proposed FY 2017-19 budget was made by Johnson and seconded by Pritchard. The motion was approved unanimously with no recusals and no abstentions.

Luz left the meeting at this time.

WA 129

Hanan reviewed the launch of WA 129, Poet Laureate Tod Marshall's project to celebrate 129 years of Washington statehood. The launch was a successful celebration with contributing poets reading their poems, and many legislators and their aides in attendance. Proceeds from the sale of books will first pay for its publication, then funds will be placed in an account to pay for poet laureate travel and activities.

Strategic Plan Dashboard

Hanan reviewed the Strategic Plan Dashboard (*handout*), designed to provide a snapshot of progress on goals. ArtsWA is tracking various diversity measures including congressional district diversity for the Board, geographic diversity of Board meetings, and racial diversity of panelists.

The ArtsWA Executive Committee had questioned dashboard measure 11, tracking the number of artworks in the State Art Collection receiving conservation services. This measure is required by the Office of Financial Management (OFM). It is a difficult measure to quantify because the size and scope of conservation efforts vary among projects. Discussion is underway to make this measure more meaningful, perhaps by assigning weight to various conservation practices, so that reframing an artwork is measured as less significant than a large-scale project.

In Arts in Education, Poetry Out Loud student participation is measured by maintaining or increasing the number of students participating in the program. Maintaining participation levels is a success as defined by this measure. Agency capacity for staffing and funding impacts the size of this program.

Ewing commented that literary arts are missing in the arts in education proclamation and other arts education curriculum in the state, even though Poetry Out Loud is illustrative of literary arts. Hanan confirmed the state sets the curriculum and at this time, literary arts are not included.

Martindale asked for clarification of measure 22. Guillen said the leverage determination is calculated from grantee final reports based on federal report statistics.

Bejjani said the dashboard is designed to provide commissioners with a way to evaluate the progress of the goals in the strategic plan.

Poetry Out Loud – State Finalist

Jaret introduced Addi Garner, WA State Poetry Out Loud (POL) 2017 State Champion and a junior at Anacortes High School, and Molly McNulty, POL Northwest Regional Coordinator, and a retired educator and director of the Skagit River Poetry Foundation.

POL is a national poetry recitation contest sponsored by the NEA, for high school students in grades 9-12. Similar to a spelling bee, POL begins with classroom competition, then regional competition among high schools, and a final state competition where one student is selected as the finalist and goes to Washington D.C. to compete with other state finalists to determine a national champion. Jaret said national finalists were held last week in Washington D.C. and Garner did well and held her own among other national finalists.

Garner recited *Possible Answers to Prayer* by Scott Cairns, and *Tarantulas on the Lifebuoy* by Thomas Lux, and shared her experiences from Washington D.C. She enjoyed being surrounded by peers who were excited about poetry. Garner met Senator Cantwell during a coffee reception public meeting and recited a poem. The highlight for her was an impromptu poetry slam outside of the competition process, where POL participants read their own poetry or favorite poems for the sheer enjoyment of poetry.

McNulty said watching these students engage in poetry and seeing it change their lives is a reward of volunteering. POL recitation is not dramatic oral interpretation, but rather sharing with an audience what the poet intends the reader to understand about the poem.

Ewing was a regional POL judge for four years before judging the finals this year in Tacoma. She is always impressed with the students' ability to connect with a poem. She enjoys the comradery and collaborative nature of the competition, appreciates the work teachers invest in each student during the process, and finds the activity to be an impressive investment for everyone involved. The quality of recitation from the semi-finals and state finals was very similar.

Raffa asked how the competition is scored. McNulty said judges are trained by illustrations prepared by the NEA and available on their website. Jaret explained the NEA has established criteria for scoring that remains consistent throughout the competition process.

Bejjani congratulated Garner and asked her to explain how her participation in POL may have an effect on her future. Garner said she has decided to study in a poetry program at Brown University this summer, because this experience inspired her, as a writer and performer, to see and meet other writers and people engaged in poetry.

McNulty thanked ArtsWA for its hard work and dedication to poetry.

Board Development and Nominating Committee Process

Bejjani explained that once each year, the Board engages in a self-evaluation process with a committee of members that speak with each Board member by phone to ask an established list of questions. At the August Board meeting, a summary of the content of conversations will be provided to the Board. Coliton has been appointed as Nominating Committee chair, with committee members Cort, Raffa, and Barnes. Coliton and Barnes were unable to attend this meeting.

Jackson Mott added that this is a great opportunity for commissioners to discuss their thoughts about the work of the Board and to request ways to be more or less involved during an anonymous discussion. This process also includes nomination of board officers for the next year, beginning in August.

Miller asked whether there were any current discussions on leadership roles. Bejjani explained the typical progression is for the first vice chair to assume the chair position for the following year or two. The first and second vice chair positions are leadership development positions.

Governor's Arts & Heritage Awards 2017

Carino, Hanan, and Guillén discussed the Governor's Arts & Heritage Awards (GAHA) 2017 process (*packet pp. 37-40*). The nomination period opened May 1 and will close in June. Carino encouraged commissioners to engage in nominating potential awardees for all categories including individual artist and arts organization, heritage artist and heritage organization, young arts leader award, and arts education award. Carino will make a concerted effort to market the awards and requested the Board to get involved in identifying folks in their communities and asking for nominations. Information on this program, as well as examples of applications, are available on the ArtsWA website (www.arts.wa.gov).

Hanan said that Teatro ZinZanni, where the GAHA awards event has been held during the last few years, is currently seeking a new home because the property it rented was sold, so the event has been moved to the Museum of Glass in Tacoma. The GAHA event will be held at the Museum of Glass in November, followed by the Board meeting the next day so that the Board can attend GAHA to honor the awardees.

Vulcan Inc. has agreed to sponsor the event and Boeing will consider the application submitted by ArtsWA. Donations are critical because ArtsWA does not have enough funds in its budget to host this event. Hanan welcomes ideas for sponsors and potential performers from Commissioners. Pritchard said because this event is in Tacoma, the Asia Pacific Cultural Center would be glad to help with event organization. Carino is working to make the GAHA awards more relatable and personable with quotes from past honorees, and to increase social media exposure. A new logo specifically for GAHA is available on the ArtsWA website.

Grants

Cooperative Partnerships FY 2018

Guillén, Grants to Organizations Program Manager, presented the panel recommendations for Cooperative Partnership grants FY 2018 (*packet pp. 41-42*). The purpose of the Cooperative Partnership grants is to extend ArtsWA reach throughout the state by supporting organizations that provide opportunities state-wide in areas that ArtsWA does not have the capacity to reach and support.

Eligibility includes a minimum two-year history of statewide professional arts services and programs, a minimum of one full-time staff person, and current status as a non-profit. Funding amounts depend on the budget of the organization. All applicants were reviewed using established criteria as outlined in the packet, including the crosscutting objective from the strategic plan. Final funding will be determined based on the Governor's approved budget. Awardees are:

- Arts Northwest—supports presenters, performing artists and the presenting and touring field.
- Artist Trust—funds fellowships and career training
- Centrum—supports artist fees for workshops held at festivals

Miller noted the same applicants apply each year and asked whether this was dictated by the number of eligible organizations in the state, or based on awareness of the opportunity. Guillén said this is a specialized grant category and not many organizations fall within the qualifying criteria. The application process involves thorough vetting and an in-depth panel process with ArtsWA staff. Every year, these long-standing partners are subject to the same vetting process as all other grant categories, with emphasis on ensuring applicants articulate how they plan to reach under resourced areas throughout the State.

Pritchard asked how these organizations prove they are reaching people throughout the state. Guillén said the application narrative includes measurables on this aspect of the grant, and the final report also provides statistics. Pritchard and Ewing expressed concern about not knowing of Arts Northwest and Centrum, and whether these organizations are reaching their districts and other locations throughout the state. Guillén said he is evaluating this program and its participants to ensure the needs of ArtsWA are met.

Zithri asked for clarification of the intention of this program. Guillén said the intention is to help ArtsWA extend its reach, such as supporting individual artists, and making a state-wide impact. Artist Trust does this very well and extends its services throughout Washington. Centrum has many programs to support residencies for musicians and writers, and ArtsWA evaluates how well they are meeting our strategies as an organization. The application process now includes a request to organizations to articulate how they are reaching communities of color, and by that articulation teach other non-profits how to do so, in order to spread their knowledge throughout the field.

Ewing asked whether funds are restricted. Guillén said these are project support grants, where funds are directed to be used for specific purposes. Ewing said Spokane knows about Artist Trust because it hired a part-time employee to live in Spokane, making a noticeable impact on the Spokane region. She asked whether ArtsWA can direct other cooperative partners to specifically hire part-time staff in eastern and mid-central regions. Guillén said this grant is project specific, and does not include funds to support staffing. There may be more flexibility for directing staffing in under resourced areas outside of King County if the grants cover operational support. He is evaluating the impact of this grant program, and determining how to articulate statewide reach that will result in substantial support in central and eastern Washington as part of his focus.

Johnson explained that Centrum is known throughout music and literary circles for reaching out to the entire state to offer training workshops and residencies. Centrum also offers scholarships to Washington State college students in these subject areas.

Bejjani summarized the discussion with a consideration for more education of the Board regarding cooperative partners and the work they accomplish.

Grants Overview Committee Report

Guillén reported on the Grants Overview Committee, which was formed after the August 2016 Board meeting to provide interested Board members an opportunity to share their opinions and ideas about how ArtsWA might improve its statewide reach through the grants process.

The committee met twice. In October, the committee discussed different granting models including quick grants, multi-year grants, operational support, reviewing funding levels, and giving larger grants to fewer organizations. All of these approaches require in-depth analysis and restructuring that require time to implement, and would be better accomplished on the new grants online system to be implemented this year.

The committee agreed to update grant guidelines and applications, and meet to evaluate the changes after the application process and grant cycle are complete. Language to address the crosscutting objective was added to the process, and inclusion criteria, completed year of events, and public benefit were added. Contract language was updated. Grantees have responded well, and applications reviewed to date include broader narratives, with equity that is specific to regions and communities.

Bejjani called for conflicts of interest. Luz recused herself as she serves on the Board of Artist Trust. Bejjani split the motion into two parts to accommodate this recusal.

A MOTION to approve the panel recommendations for Artist Trust as part of the Cooperative Partnership grants for FY 2018 with an exact funding amount to be determined when the final budget is approved by the Governor was made by Johnson and seconded by Cort, with one recusal due to conflict of interest: Luz (Artist Trust). The motion passed unanimously with one recusal.

A MOTION to approve the panel recommendations for Arts Northwest and Centrum as part of the Cooperative Partnership grants for FY 2018 with exact funding amounts to be determined when the final budget is approved by the Governor was made by Logan and seconded by Martindale. The motion passed unanimously with no recusals.

Ewing requested that a discussion of cooperative partnership grants will be pursued by ArtsWA and the Board to improve the process.

Arts in Education FY 2018

Jaret mentioned that ArtsEd Washington has a great toolkit on its website to guide organizations through the process of recognizing arts education month.

Applications are open for the 2017-2018 Teaching Artists Training (TAT) Lab. A four-hour TAT Lab workshop will be conducted in Ellensburg next month. TAT Lab has been invited to come to South Korea to teach this summer and Jaret will provide the Board with more information as this opportunity unfolds.

The arts are an essential component of arts education and contribute to student achievement, but there is a gap between the policies that support arts education and implementation. The two Arts in Education (AIE) grant categories are investments in projects that support arts education (*packet pp. 43-44 and handout of panel recommendations*).

The two grant categories are similar and bring together community partners to engage in implementing arts education in K-12 schools. Community Consortium grants have higher expectations in terms of level of work being done. These grants are a two-year cycle. The First Step grants are a one-year grant cycle.

Intended outcomes for grants include supporting student success, addressing the equity gap between policy and inconsistent practices between various counties in Washington State, increasing engagement, building art skills and techniques. The arts also develop 21st century skills and habits of mind including attention to detail and perseverance. These grants specifically build community partnerships that focus on arts education, but engage a variety of partners with authentic buy-in so that the programs can be sustainable, supported by many people and organizations.

A new element in the application for AIE grants was equity and access, to address the crosscutting goal in the ArtsWA strategic plan. The requirement in the application was flexible to embrace a variety of applicants at various stages of addressing these issues. Applicants were asked to propose meaningful steps that would take them to the next level in addressing racial equity, access and inclusion within their programs. Training was a significant focus for most applicants. Removing barriers in terms of fees and transportation were mentioned in many of the applications.

Funding requests will be fulfilled at approximately a 77% average of the grant request; ArtsWA does not have enough funds to fully fund the requested amounts of applying organizations. Jaret provided a few examples of the proposed grantees, including Elements of Education based in Tacoma, which supports high-quality, long-term artist led courses in Tacoma Public Schools. Originally, this partnership began at the School of the Arts (SOTA) and has expanded to other schools in Tacoma. White Salmon School District, the highest rated community consortium application from outside of King County, will intentionally focus on their equity plan through an innovative media arts program. In the First Step category, Mid-Columbia Ballet, a strong, first-time applicant will partner with LIGO (Laser Interferometer Gravitational-Wave Observatory) and a brand new middle school for a program that teaches both dance and science – a solid arts integration model.

Martindale served on the panel and recommends other commissioners participate. Being a panelist is intense and requires work reading the applications before the panel meeting, but is a worthwhile experience. She found that all applicants addressed racial equity, and was touched by the number of students affected by poverty, homelessness, racial bias, and English as a second language. Martindale said ArtsWA staff are very good at their jobs. Jaret kept the panel on track and on time, and she is very articulate and knowledgeable.

Pritchard asked what steps ArtsWA is taking to ensure these grant opportunities are well known in the community so that it can ensure proper diverse access to the application process for equity in access to state funding. Jaret said she works with Carino to reach out through the website, the email newsletter, and social media. These grant opportunities are also sent through the Office of Superintendent of Public Instruction (OSPI) networks. Jaret welcomes suggestions to increase exposure to these grant opportunities. Carino is focusing on reaching beyond the usual contacts, such as sending opportunities to the various state ethnic commissions for disbursement. She sends these opportunities to commissioners with the hope that commissioners will forward the information to their organizations and network contacts. The opportunities, applications, and grant guidelines are on the ArtsWA website and on social media.

Saleem was concerned about tracking the number of years that grantees receive funding versus turnover for newer grantees to be funded. Jaret stated that current intentions do not include placing a limit on continued funding, but that there are expectations that continuing grantees continue to evolve and improve their programs, and perform at a higher level than newer grantees.

Bejjani called for conflicts of interest. There were two recusals: Jackson Mott (Methow Arts Alliance) and Miller (Gallery One/Visual Arts Center).

A MOTION to approve panel recommendations for FY 2018 First Step and Community Consortium grants, with exact funding amounts to be determined when the final budget is approved by the Governor, was made by Pritchard and seconded by Logan. There were two conflicts of interest. The motion passed unanimously with two recusals.

Johnson suggested that a clearing house for grants opportunities within the arts community might be a useful service that ArtsWA could provide. Miller said there is a challenge in informing central and eastern Washington organizations about these opportunities. There is also a need for capacity building for organizations that may become aware of these opportunities but are not able to complete applications for submittal due to a lack of staffing capacity or knowledge in grant writing. Ewing said the Board had this same

conversation last year, and requested that the Board receive information on what ArtsWA is doing to address these issues.

Martindale commented that the panel did review the number of years that Community Consortia and First Step grantees had received funding.

2017-2018 Advocacy: Updates, Training, and Future Activities

Martindale, Advocacy Committee Co-Chair, thanked everyone for doing a fine job getting the message out regarding the value of the work of ArtsWA and the impact of state funding for the arts.

Hanan announced the Creative Districts bill will be signed by Governor Inslee and invited commissioners to attend the signing on May 8th. Funding for this bill is still under consideration. A bill to continue financial incentives to film makers to film in our state is sunsetting this year. A bill to continue this funding was not enacted during the legislative session, then was re-introduced during special session, but the chances of the bill being championed and adopted are slim, so Washington may become the only state in the nation that does not have a tourism agency or film incentives.

Carino reminded the Board that Doug Levy and David Foster, Outcomes by Levy, LLC, are the Western States Arts Federation (WESTAF) lobbyists, and not working directly for ArtsWA. WESTAF used to grant funding for a lobbyist directly to Washington State Arts Alliance (WSAA), but since WSAA is currently re-forming, the funds are paid directly by WESTAF to the lobbyists, with ArtsWA managing activities. Levy and Foster have performed their job admirably this year, directing strategy, educating constituents, providing insight and instruction on the bill making process, and overseeing the timing of bills such as SHB 1183 - Creative Districts Bill and other arts-related legislation in the state.

Brief Update on NEA Advocacy Activities

Hanan said this week Congress is voting to fund the remainder of FY 2017, and currently NEA and NEH funding is included in the budget, which would mean ArtsWA will continue receiving its State partnership grant funds through August. It will be important to continue to advocate for federal funding for the FY 2018 budget that will be voted on in September.

Martindale referred commissioners to the ArtsWA Electeds Action Plan (*packet p. 47*) outlining activities to engage in during the summer to continue to develop relationship with legislators, build access to them, and educate them regarding the value of the arts so that when we need to activate the Board for advocacy activities next year, these relationships will be established.

Sharing Our Successes

Carino said Sambamurti and other board members were instrumental in working with Senator Dino Rossi, Senator Sharon Brown and others to get grant funding returned to the ArtsWA budget. Raffa had many stories about his interaction with his legislators. Many Board members were asked to co-authored editorials in partnership with Humanities WA, including anecdotes from each community where the editorials were featured.

An assignment for each commissioner to complete before the next Board meeting is to write at least one constituent story about the impacts of the arts on their community, so that local stories that resonate with legislators, mayors and congressional delegations can be collected. Send this story to Carino. Martindale asked commissioners to engage in this activity as a continuous process throughout the year, capturing in writing stories about the programs and activities happening at the local community level that are funded by ArtsWA grants. As an alternative, connect Carino with those in the community who can tell the story of ArtsWA impact.

Pritchard shared a story about the power of the arts to improve education. In her community, one of the Samoan football players noticed other Samoan football players that needed to get good grades in order to practice and play at Mount Rainier High School. He observed the players were motivated more by cultural dance and music activities than by studying in the library. He partners with Samoan academics professions to combine Samoan dance and singing arts that these players love with academics, and created a festival that, through the dance and music of their culture, helped these players learn and increase their grades significantly.

Bejjani noted this is a powerful story, and even though ArtsWA did not fund this project, because ArtsWA funds other projects within any given organization, the funding may free an organization's capacity to engage in activities like this dance, music and academics festival. In this way, ArtsWA may be impacting organizations indirectly. Therefore, he encouraged the telling of these stories about the power of the arts, even if ArtsWA was not directly involved in funding. Carino also pointed out that Pritchard's organization, Asia Pacific Cultural Center, is a Governor's Arts & Heritage Award recipient, which is a valid connection to ArtsWA.

WA State Arts Alliance Update

Shainin provided an overview of WSAA, which has been through a development phase and is currently growing its capacity to service the arts community. WSAA is working and coordinating with partners such as ArtsWA, Artist Trust, and 4Culture to rebuild its organization. WSAA was founded to be the state-wide advocacy organization, similar to organizations in many other states. Monthly meetings are held in King County, and constituents can call in to participate. Hanan provides updates on the state, and other constituents share progress in other areas of the state. Participation in this monthly meeting is growing in terms of attendance and participation from around the state. WSAA is developing and engaging in strategy to determine where candidates in King County stand in regard to the arts in time for elections this fall. The questionnaires WSAA has developed are being shared with other communities throughout the state for their local races.

WSAA is developing goals for a Cultural Congress in 2018 to prepare for the 2019 Legislative Session. The arts community needs to be proactive and work from an agenda that is shared broadly. Cultural Congress will focus on developing a community legislative agenda. The congress would also focus on developing partnerships with other sectors that intersect with the arts, such as affordable housing, health care, and education. It could be fertile for WSAA to develop partnerships and brings arts to the table as a trusted partner, and the arts bring voters with them, which attracts the interest of legislators and local leaders.

The Lightening Round – Broadening Our Net

Martindale reviewed the questions to be discussed during a breakout session (packet p. 46) and the discussion outcomes were shared with the Board.

How can we help get representation from every legislative district represented at Arts & Heritage Day and keep them engaged during the year? Pritchard as team leader, with Bejjani, Logan, and ArtsWA staff Guillén.

- Identify arts organizations and leaders who have grants through ArtsWA
- Have Commissioners in their area engage with them
- Commissioners to invite them to come to Arts & Heritage Day

What are the best strategies (given capacity and budget) that will include and encourage arts supporters in the eastern part of the state? What can we do now and what can we do in the long term? Ewing as team leader, with Raffa, Miller, and ArtsWA staff Sweney and Carino.

- Pursue engagement and building relationships with local arts leaders, local arts organizations, artists, and political leaders in eastern Washington communities to educate on ArtsWA functions and impact; increase awareness of ArtsWA in this region.
- Develop arts leaders by training people on the local level about arts leadership, and how to articulate around advocacy and invest in leadership development in addition to advocacy.
- Board members are currently at capacity, so determine alternative ways to reach communities in an effective way believing they are going to be the solution to reaching eastern Washington arts supporters in an effective way may not be realistic.
- Team members requested to continue discussions to find alternative ways to reach eastern communities in an effective way, without taxing the Board or staff.

What can we do to empower future arts leaders? Martindale as team leader, with Cort, Saleem, and ArtsWA staff Hanan.

- Clarify the question by defining the question in terms of “we,” “empower,” and “future.” Are we envisioning arts leaders that exist today that will need to be replaced (succession) or some type of a transformational leader that is different than arts leaders of today?
- Local arts leaders need to be educated on the services of ArtsWA, and ArtsWA needs to find out what local arts leaders are doing and what they need, and what the impediments are in getting involved in ArtsWA.
- One idea is to mentor a local arts school graduate on Arts & Heritage Day; perhaps provide a scholarship to travel to Olympia, mentor and walk them through the day, to introduce them to the environment, and help them to become comfortable becoming involved in Arts & Heritage Day.

What can we do to embrace and activate underrepresented creative industries at the local and statewide levels with limited staff capacity and budget? Rick as team leader, with Jackson Mott.

- Identify creative industries that are underrepresented (video games and technology, etc.)
- Partner with charitable foundations (Gates, Allen) that recognize arts as something to value and hold essential conversations to help them identify that they have a stake in our mission as well and just inform them since they all have lobbyists and use big outfits, typically.
- Use branding and other campaigns to draw attention and bring more people into the conversation, especially younger generations.
- Washington State is in a place and position as a global leader to be in the room for discussion about technology and video gaming. There is a role for ArtsWA to play, but that role needs to be identified and communicated to the public before others can realize our role.
- Determine what the value is for art forms, such as movies, video gaming, and other technologies, that may not yet be raised in stature to be recognized as art, perhaps by adding a GAHA category.
- An important way to look at the question is not why are people in underserved areas not engaging with us; we need to determine what they need and how best to engage with them to yield the greatest benefit to these areas.

Tenured Advisor Group (TAG)-A Program for Past Board Members

Hanan explained the Tenured Advisor Group (TAG) (*packet p. 46*) is a process to build a cohort of past Board members to support ArtsWA going forward. Jackson Mott approves of the idea and frequent communication is key to ensuring the successful utilization of this group, to ensure participants feel they can contribute enough to make their time investment worthwhile. Hanan agreed that success will require defined and frequent interactions. The “TAG Team” will be sent notices of quarterly Board meetings, and other specific communications on a regular basis.

Recognition of Outgoing Board Members

Bejjani and Hanan recognized outgoing Board members Sehlhorst and Gutiérrez y Muhs for their service and contributions while on the ArtsWA Board.

ArtsWA Investments in Action

Jaret explained the MoNA Link and Visual Thinking Strategies (VTS) program, which builds literacy in critical thinking and arts principles. She introduced guests Jasmine Valandani, Education Director at Museum of Northwest Art (MoNA), and Beverly Bowen, Principal, La Conner Elementary School.

The Board was led through a practice exercise through review and analysis of several different artworks by asking questions after the Board had a time to view each piece.

VTS helps teachers to develop relationships with students and engage them with things outside of themselves. Students are very interested in visual activities and may be more willing to look then discuss what they see versus looking at text. The open ended quality of discussion helps build student confidence in being involved with the group. This has been effective with English language learners over time, and has improved students' overall ability to grow and interact with each other and teachers.

Announcements

The next Board meeting will be held August 1-2, 2017 in Wenatchee.

Bejjani adjourned the meeting at 4 p.m. ArtsWA Board and staff participated in a tour of the Museum of Northwest Art (MoNA).

WASHINGTON STATE ARTS COMMISSION— BOARD MEETING MINUTES

August 1-2, 2017 / Wenatchee, WA

Commissioners Present

Bassem Bejjani, M.D., Chair
Sue Coliton, Second Vice Chair
Ginger Ewing
Senator Brad Hawkins (Tuesday only)
Amanda Jackson Mott, First Vice Chair
Rick Johnson
Diane Martindale
Monica Miller
Faaluaina Pritchard
Justin Raffa
Rebecca Redshaw
Zithri Saleem (wed only)
Latha Sambamurti
Representative Luanne Van Werven
Senator Lisa Wellman

Commissioners Absent

Jolyn Gardner
Linley Logan
Representative Joan McBride

ArtsWA Staff Present

Karen Hanan, Executive Director
Glenda Carino, Communications Manager
Miguel Guillén, Program Manager, Grants to Organizations (GTO)
Janae Huber, Collections Manager, Art in Public Places (AIPP) Program
Leslie Pope, Executive Assistant
Mike Sweney, Program Manager, AIPP

Guests & Speakers

Sandy Cohen, Director, Wenatchee Valley Museum and Cultural Center
Senator Brad Hawkins, 12th Legislative District
Christine Jakobsen Morgan, Ph.D., Executive Director, Icicle Fund
Rebecca Ryker, Executive Director, Icicle Arts
Beth Stipe, Executive Director, Community Foundation of North Central Washington
Rufus Woods, Owner and Editor, Wenatchee World

Call to Order

Bejjani called the meeting to order at 11:08 a.m. Introductions were made around the room. Bejjani confirmed that a quorum was present.

Sandy Cohen, Director of the Wenatchee Valley Museum and Cultural Center, welcomed the Board and thanked ArtsWA for its important work on behalf of the cultural and economic well-being of Washington state constituents. Strong support of the arts in this region has propelled arts organizations and artists forward, and resulted in a positive and vital economic impact. The mission of the museum is to celebrate and preserve the history of arts and sciences, and enrich the environment of the region and its people.

New legislative Board members were introduced: Senator Brad Hawkins, Senator Lisa Wellman, and Representative Luanne Van Werven. Hanan noted that all four legislative board member positions are now filled, which is important for state-wide representation.

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

Chair's Report

Bejjani reviewed his Chair's Report (*packet p. 1*). He acknowledged the contributions of two outgoing Commissioners, Barnes and Cort, and thanked them for their services. He said the August meeting is his favorite because Commissioners spend several days together and have an opportunity to meet with local community arts advocates, artists and civic leaders. He thanked Jackson Mott for her efforts to connect the Board with local community members during this meeting's events.

Bejjani said he was grateful for the work of legislators to strive to meet the expectations of Washington constituents during a very long and grueling legislative session. The Capital budget has stalled, which may have an impact on ArtsWA staff. He thanked Board members for their extraordinary hard work on advocacy, acknowledged Advocacy Committee co-chairs Martindale and Luz, and committee members Johnson and Miller, as well as the Outcomes by Levy, LLC team on their strategy and advice on arts advocacy.

Bejjani mentioned that ArtsWA was picked by the National Endowment for the Arts (NEA) to implement the Creative Forces planning team, which is achieving progress toward implementing an arts program to aid in healing of military patients, veterans, and their families at Joint Base Lewis McCord, through Madigan Army Hospital. A special resolution will be proposed regarding this effort.

Bejjani said this was his last meeting as Board Chair, and that it has been an honor and great pleasure to serve in this capacity. He enjoyed working with the professionalism, expertise, and knowledge of ArtsWA staff and Board members, and will cherish the experience. A report from the Nominating Committee will propose a slate of officers for the next year.

Bejjani introduced Resolution 17-003 Supporting Creative Forces: Healing Arts Network, asking communities to support creative forces healing arts networks in their regions. A MOTION to adopt Board Resolution 2017-003 (*packet pp. 3-4*) was made by Wellman, seconded by Pritchard, and passed unanimously.

Ewing asked whether the Creative Forces program will be applied in other areas throughout the state, if it proves successful. Hanan said for the moment the focus is on Madigan and Joint Base Lewis-McChord. Funding may affect expansion in the future.

2018 Board Meeting Schedule and Locations

Bejjani asked Commissioners to mark proposed dates on their 2018 calendar as soon as possible. ArtsWA Board members are expected to attend Board meetings as part of their commitment.

Director's Report

Hanan reviewed her report (*packet pp. 5-8*). The Reappropriations budget allows ArtsWA staff in the Art in Public Places (AIPP) program to carry on their work without a Capital budget for a limited period of time. Ultimately, there is potential that four ArtsWA staff would be laid off, and many families and artists will be affected by the lack of a Capital budget.

Hanan asked legislators to share their thoughts about the potential for Capital budget approval. Hawkins said there is a final negotiated House and Senate Capital budget between Democrats and Republicans, but a vote needs to be scheduled. There may be a special session later in the year to hold this vote. Wellman said the House passed a Capital budget, but both the Senate and House capital budgets must be agreed upon. Van Werven said agreement is tied to the Whatcom County Hirst case that the Supreme Court set into motion, which would have negative effects for people who rely on wells for water. Once the Legislature agrees on how to navigate the Hirst case, then a vote on the Capital budget will be held.

The Creative Districts legislation was adopted, which includes great potential to raise community arts standards and eventual state certification to increase the economic impact of the arts throughout the state.

The search has begun for a new Poet Laureate 2018-20. The Board will approve the final recommendation before it is sent to Governor Inslee for his consideration, approval and appointment.

Hanan reviewed the Strategic Plan Dashboard (*packet pp. 9-10*). Staff are achieving results toward strategic plan goals. A diversity survey has been developed that meets legal criteria. The first diversity index measure on the dashboard will become more accurate with use of the diversity survey. Hanan said some goals are annual, so a few measures may not yet have a status indicator. Ewing said she appreciates the dashboard, which helps her as a Board member understand how goals are being achieved. Hanan explained the goals are described in the goals column and the percentages identify progress.

FY 2015-17 Biennium—8th Quarter Budget Report

This report (*handout*) is for information only; it does not require a motion. Hanan reviewed funding sources. The narrative explains program expenditures. All programs are on track to end the year in balance.

FY 2018 Updated Budget Report

This report (*handout*) is for information only; it does not require a motion. Wellman said she appreciated the thorough, comprehensive and professional budget format.

The Board toured the Wenatchee Museum & Cultural Center.

Panel Discussion

Hanan moderated panel discussion on “The Impact of the Arts and the Creative Economy on the Wenatchee Valley Region (arts education, economy, place making, public art, and cultural tourism).” Panelists included:

- Beth Stipe, Executive Director, Community Foundation of North Central Washington
- Rufus Woods, Owner and Editor, Wenatchee World
- Rebecca Ryker, Executive Director, Icicle Arts
- Senator Brad Hawkins, 12th Legislative District

Hanan asked panelists to discuss how they view arts, culture and creativity contributing to community space and economic prosperity. Stipe said defining a sense of place improves a community’s competitive edge. Arts are one of the key components of the success of this country. Streets and parks that produce business blend well with arts and music. Ryker said the key is to make the arts and cultural tangible by demonstrating the economic impact. Leavenworth is an intentional community of artists who are involved in the issues of the city, have great connections, and enhance the livability of the community.

Woods said aesthetics really matter; properly executing creative space in a community, such as art galleries and a performing arts center, connect people to the community and define a city. Wenatchee is a key destination for art experiences and is just scratching the surface of its potential. The city is beginning to understand that aesthetics do matter, for the people who are attracted here, and want to live and work here. Hawkins was raised in this community, which has always been and will continue to be, an agricultural community. There is a trend toward embracing arts as a culture as well as an opportunity. Art has a way of connecting people in the community. In some ways, the generations are drifting apart in terms of the community, but art has the potential to bring the community together.

Hanan asked the panel to discuss how economic development is enhanced by concentrating on arts investments, which tend to have a multiplier effect. Hawkins said it is exciting to bring artists together and embrace the diverse thought of creative minds and the culture that is created. Providing more opportunities

for the arts community to have a voice is important. With the housing shortage in Wenatchee, it will be important to make living spaces more accessible, so that Wenatchee can continue to grow, and attract creative resources to the community to maximize Wenatchee's full potential. Stipe said there is value in grouping individuals and entities together to provide synergy. Art in public places informs the community that there are artists present.

Woods said there are a number of collaborate art spaces in Wenatchee that generate creative vitality. Ryker said art is integrated at Icicle Creek among the businesses, local restaurants, breweries and wineries. It is natural to integrate arts and business for mutual support. The community works to open communication channels and demonstrate how art supports business and business creates art. Hawkins added it is important to bring more art to students by connecting local artists with school districts. There is an increased awareness of how students who have artistic opportunities typically score higher in academic achievement.

Ryker said artists are an important part of any community; they can be the doers and caretakers of the community, and often have an open mind to creative problem solving. Stipe said artists are often the volunteers within communities, teaching school children and donating works for charity auctions. It is important to determine how to pay artists a livable wage for their work so they can afford housing. Ryker said it is common for artists to engage in local community roles such as mayor or city commissioner, because Leavenworth is a small community. Hawkins said he believes there is an artist in each of us; he encouraged people who identify as artists to run for political and civic public office if they are interested.

Hanan asked the panel to discuss what they believe the creative districts certification program can do for their communities.

Woods said Wenatchee already has an unbelievable art making community, which could be more fully realized if the area was designated as a creative district. Ryker believes creative district certification would be beneficial. Stipe said a broader conversation on creative entrepreneurship within any creative community would help to determine creative options above and beyond that of a performing arts center and an art gallery. Hawkins said the creative districts legislation was bi-partisan and increased awareness of the arts on both sides of the aisle.

Wellman said the heart of the creative district idea is to bring people to specific districts within Washington State, selling each area as a destination that people can enjoy.

Approve Consent Agenda

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

- Board Meeting Minutes of May 2, 2017—(*packet pp. 15-26*)
- Grants to Organizations: Ratify Project Support Grants for Small Arts Organizations—Level A—FY 2018—(*packet pp. 27-33*)
- Roster of Teaching Artists—(*packet pp. 34-35*)

A MOTION to approve the Board minutes and Roster of Teaching Artists was made by Martindale and seconded by Pritchard. There were no declared conflicts of interest. These items on the Consent Agenda were approved unanimously with no recusals and no changes to the meeting minutes.

A MOTION to ratify Project Support Grants for Small Arts Organizations—Level A—FY 2018 was made by Pritchard and seconded by Coliton. Raffa declared a conflict of interest (Mid-Columbia Mastersingers). The motion passed with one recusal.

Grants to Organizations

Guillén, Grants to Organizations Program Manager, presented the panel recommendations for Project Support grants FY 2018 (*packet pp. 41-42*) and provided an overview of grant categories and criteria.

Wellman noticed King County was heavily represented in the grant awards and asked what ArtsWA could do to gain a stronger foothold in other counties throughout the state. Guillén said that many more cultural organizations reside in populated areas. Because arts organizations are stronger in those more populated areas, people are more aware of seeking grants funding and how to complete successful applications. ArtsWA is seeking ways to increase funding in rural areas, and less populated counties. Bejjani said the Board is aware of this issue and will engage in discussion to brainstorm ways to make ArtsWA services more accessible to eastern and rural regions.

A MOTION to approve the panel recommendations for Midsize Arts Organizations–Level B–FY 2018 with an exact funding amount to be determined when the final budget is approved by the Governor was made by Johnson and seconded by Wellman. Conflicts of interest were: Pritchard (Asia Pacific Cultural Center), Miller (Gallery One), Jackson Mott (Methow Arts Alliance), and Coliton (Earshot Jazz Society of Seattle). The motion passed unanimously with four recusals.

A MOTION to approve the panel recommendations for Large Arts Organizations–Level C–FY 2018 with exact funding amounts to be determined when the final budget is approved by the Governor was made by Pritchard and seconded by Martindale. Conflicts of interest were: Coliton (Henry Gallery) and Sambamurti (Northwest Folklife). The motion passed unanimously with two recusals.

Guillén explained the Grants Overview Committee discussed how ArtsWA could better perform outreach and distribute funding throughout the state. With this grant cycle, a few changes to the criteria did help to increase funding in rural areas. Inclusion criteria provide a broad platform for organizations to explain their approach to outreach. Organizations are now provided with the vocabulary needed to communicate meeting this criteria to panelists considering their applications. Focus on public benefit is greater. The application and guidelines were restructured and the outcome was that applicants and panelists discussed equity in both application narratives and in panel discussions.

Guillén presented a proposal to move grants to a multi-level system, offering more small quick grants (\$1,000) quarterly.

- Project support: \$1,000 to \$5,000 on a regular cycle
- Operational support: \$1,000 to \$8,000 quarterly
- Operational support: \$8,000 to \$25,000 on a regular cycle

These changes will be launched incrementally in conjunction with the new online grant system. The first change will be to launch small quick grants. Because these changes take organizational capacity, which ArtsWA struggles with due to a lack of funding and staffing, these changes will be implemented in stages.

Miller said the intention behind ArtsWA's strategic plan crosscutting objective has been impactful. It has forced ArtsWA to consider new strategies. In terms of implementing strategic priorities, Guillén has done a great job. She asked whether the same organizational annual budget levels will define future grant categories. Guillén said a budget threshold will play a role, but for a lot of communities, the existing budget threshold has been an obstacle. In research to review the last 10 years of granting history, the budget threshold was an obstacle to smaller groups and organizations. While a budget level threshold is a useful way to gauge how organizations manage money, it becomes an obstacle to outreach.

Guillén explained the concept of quick grants, which will be positioned with criteria focused to reach underserved areas, and smaller projects and arts organizations.

Miller asked whether the existing panel system will be used to review quick grants. Guillén said quick grants will be available on a quarterly cycle, reviewed by a staff panel, with one commissioner. Jackson asked whether the headquarters of an organization is defined as where the funding is spent or where the organization is headquartered. Guillén said this question is being considered and will be addressed in the guidelines.

National Endowment for the Arts (NEA) / ArtsWA Roundtables

Hanan explained this program (*packet pp. 48-59*). The NEA created the roundtable concept, with specific questions and guidelines for conducting data collection, in order to better understand how non-profit and for-profit arts organizations were interacting, and the state of their current working conditions.

Roundtables were held in Bellingham and Spokane. Chris Ihrig to facilitate the process and create the final report. Participants were selected from across many fields. Ewing explained the Spokane roundtable included targeted city leaders, chamber of commerce, city council, a state representative, visual artists, several grass roots arts organizations, established arts organizations, film makers, visual artists, dance, performance, and several college professors. Hanan said participants in each location selected 3 themes that were most important to them from a list provided by the NEA.

Carino said it became evident during these conversations that there is a need for more communication within the local community level, and between the community and ArtsWA. Many organizations and individuals did not know about the services ArtsWA provides.

Ewing asked what will happen with the ideas generated from the roundtable discussions. Hanan said the report was submitted to the NEA for their knowledge, but it is not clear what the NEA will do with the information. There may be some funding to support implementation of ideas at the state level once federal level funding issues are resolved. Hanan said she is open to hearing ways to implement this information.

Deaccession Ratification

Huber, Collections Manager, discussed deaccession of *Rainbow Window* by Cass Morris and John Simon (*packet p. 60*), which is losing its site due to building demolition. Removal of artwork from the State Art Collection helps to maintain the health of the Collection as outlined in the Board-approved collections management policy, *ArtCare: Collections Management Policy for Washington's State Art Collection* and Washington Administrative Code (WAC).

A MOTION to ratify the Executive Director's decision to deaccession *Rainbow Window* was made by Pritchard, seconded by Coliton, and passed unanimously.

Overview of Future Collections Care Strategies

Huber explained collection care includes broad responsibilities such as inventory, record keeping and documentation, deaccession, and the *My Public Art Portal* project. A major portion of the Collections budget is spent on maintenance, conservation, and restoration of the Collection. Currently, ArtsWA has only one conservation technician, Adam Fah, dedicated to the upkeep and evaluation of 4,600 artworks. Fah performs direct artwork repair, coordinates contracted conservation services, and reviews all new acquisitions for potential problems with artwork care before artwork is built.

ArtsWA will propose a decision package for the 2018 legislative session to request an increase in Collections staffing by adding a collections technician, as stated in the current strategic plan. The decision package will include staffing costs, tools, equipment, travel, and organizational chart modifications. This person would have more generalized arts handling expertise versus materials expertise, which is covered by the current conservation technician. This new position would travel around the state, maintaining artworks, with a focus on more than 450 exterior works. Deinstallation, installation, and evaluation of artworks will be included in job duties for this position.

A decision package to request funds to complete the physical inventory for the *My Public Art Portal* project is being considered. This is an important part of the project, as each artwork posted online needs to first be verified for location and condition. Huber asked Commissioners to visit *My Public Art Portal* and consider creating artwork collections to showcase their region or interests, and to tell others about *My Public Art Portal*, especially when meeting with legislators.

Successful improvements to the collection care approach will include an increase in the conservation cap for contracted conservation from \$100,000 to \$150,000 per biennium, if the currently proposed Capital budget is approved.

Nominating Committee Report

Bejjani explained that in May, a committee of board members is established to survey the board and appoint a slate of officers. Coliton chaired the committee and presented the survey results (*packet pp. 61-65*). She thanked committee members Raffa and Cort; 86% of the Board participated and the feedback was positive.

Survey results indicate the Board is going in the right direction. The strategic plan and crosscutting goals are being implemented well. There were positive comments about increasing Board diversity in terms of age, location, and race. Meeting locations are diverse and appreciated. Suggestions to improve meeting attendance included carpooling assistance, geography, and more time for Commissioners to work with each other. ArtsWA staff are extremely supportive, professional, and helpful. Responses indicate advocacy instructions and training are effective, and participation in Arts & Heritage Day is successful and engaging. There is positive feedback on the strategic plan and the dashboard is viewed as effective.

Survey results indicate the need for more creative ways to extend conversations and raise visibility within Board member communities, plus a way to sharpen the use of social media. Comments on the budget varied; some board members believe there is greater clarity about budget issues while others believe there is a lack of clarity. Most respondents believe their skills are being utilized and personal goals are being realized.

Coliton suggested a few areas of follow-up based on interviews:

- Engage in more generative or blue-sky decisions. A few ideas for brainstorming conversations would be:
 - How to gain more support from the state given constraints; how can Washington move up from being ranked 46th in the nation in per capital arts funding?
 - How to get more involved in other arts-related bills; what is the process to select bills to support?
 - How can commissioners be more visible as ambassadors in the state of Washington?
- Suggested reports to the Board:
 - Social equity theme
 - ArtsWA overall communications plan – many board members are interested in knowing our key message, how to use social media, what are the communication goals, how should electronic processes work?

- Research on how to small state arts agencies function and meet similar challenges
- Who has authority and responsibility of the budget?

Bejjani presented the slate of officers:

- Chair – Sue Coliton
- First Vice Chair – Diane Martindale
- Second Vice Chair – Ginger Ewing

Election of Officers

A MOTION to adopt the proposed slate of officers was made by Pritchard and seconded by Johnson. The motion passed unanimously. New officers will assume their roles at the next day's meeting.

Bejjani adjourned the meeting at 4:15 p.m.

WEDNESDAY, AUGUST 2, 2017

Coliton called the meeting to order at 9 a.m.

Art in Public Places Update

Sweney provided a program update (*packet p. 66*). The ½ of 1 percent for art program funding for 4 full-time staff positions, program administration, and artwork conservation comes from new construction in the Capital budget. The 2017-19 enacted Capital budget covers only re-appropriations, which may fund staffing through part of FY 2018 with careful planning.

K-12 Pooled Funds are reliant on Capital budget approval. Capital artwork allocations for K-12 schools are pooled at the Office of Superintendent of Public Instruction, with eligible districts invited to apply for fully-funded, site responsive public art projects, managed by AIPP staff. Applications for the next round of artwork acquisition is dependent on Capital Budget approval.

The Public Artist Roster is the primary tool for acquisition. The Roster is a prequalified list of professional artists based mostly in the U.S. with some British Columbia, Canada-based artists. A variety of materials and approaches are represented on the Roster, and artists serve a 3-year term. A new roster will be formed in 2018 through an application and panel review process. Sweney asked Board members to help share this opportunity, especially to meet the crosscutting objective. Hanan will work with Shunpike who is working with ACES to find out what barriers exist that make the Roster less accessible to artists of color and central and eastern Washington artists.

Outreach Discussion

Bejjani facilitated discussion on ArtsWA and its ability to better reach Eastern and rural areas of Washington. The Board surmised that grant data shown on the map during yesterday's presentation indicated ArtsWA is experiencing problems reaching rural and Eastern Washington counties.

Problems

Awareness

- Lack of awareness and understanding of Eastern and rural Washington about ArtsWA products, services, and grants.

- Lack of awareness and understanding of ArtsWA about what types of programs, services and grants Eastern and rural Washington areas need or want.
- ArtsWA branding and logo use do not adequately inform the public of ArtsWA and its programs. For example: The public may not realize the State Poet Laureate is an ArtsWA program.

Capacity

- Lack of ArtsWA capacity to fully engage in active outreach due to staff and budget is a reality.
- Lack of arts infrastructure and coalitions in rural and Eastern Washington to pursue ArtsWA products and services.
- Lack of sufficient grant writing expertise within local arts infrastructures to complete lengthy grant applications or compete with King County expertise.
 - Solution – grant applications that require less capacity to complete and submit
 - Solution – bring in more voices from rural and Eastern Washington areas. Successful solutions will be comprised of what the constituents from those communities need and want, and it will vary between locations.
 - Many potential applicants may lack the confidence and skills to apply for grants. Solution may be that Commissioners encourage constituents to apply for grants and provide access to grant writing workshops or assistance to complete applications.
- Lack of ArtsWA capacity to develop local arts communities.
 - Solution: Connect with organizations and individuals within communities that have a stake in using ArtsWA products. Ensure product information is sent to specific recipients. Posting on the agency website is not effective enough in educating and reaching local communities. Connect with existing state-wide organizations that have local capacity, such as Association of Washington Cities, which can provide to ArtsWA the understanding of, and connect to, the effective individuals in local areas, those individuals that have a stake in the growth of their communities.

Product

- Is there a perception that the ArtsWA grant product is not worth pursuing because the monetary value of the grants / size of grant are not adequate for required investment to complete application, and compete for funding
 - Besides money, what else can ArtsWA do for artists, arts organizations, and the community?
- Lack of capacity to pursue product
- Granting system is hard to manage and navigate, especially if an organization does not have a grant writer. Even with in-house grant writing talent, the amount of the grants are small and not necessarily work the time and work required to invest in the grant writing process.
 - Solution: Guillen's changes to the grants program, as outlined yesterday, may be on the right track.

Perception

- Perception of west side (of the state) versus east side. Are people convinced that west side entities are better positioned for opportunities offered by ArtsWA, resulting in fewer applications and less interaction from Eastern side of the state? Is there a perception that rural and Eastern organizations and artists may not have the clout or connection to compete with King County? The perception of central and eastern Washington of being separate from western Washington is tangible and valid. How can ArtsWA overcome that perception in regard to its services?

Disconnect between ArtsWA and Constituents

- A Board member commented on not always seeing grant opportunity announcements.
 - Determine why communications from ArtsWA are not connecting with some Board members.

- Christine Jakobsen Morgan, Ph.D., Executive Director, Icicle Fund offered to be a contact person in this region and partner with ArtsWA to reach constituents, coalitions, artists, and arts organizations about the arts. She encouraged bringing together non-profits from this region and for ArtsWA to give a presentation on its products and services. She would like to share her ideas on how to educate the public on ArtsWA opportunities.
- Another member of the public stated that the use of word of mouth recommendations to reach local people could be helpful. She prioritized making connections with local artists, and suggested ArtsWA build an email list of artists and arts non-profits.
- Artist Trust serves as a clearing house for information for various artist rosters; is there a role for ArtsWA in this process?
- Address the why or how of ArtsWA better reaching all counties. King County is a very active recipient of grant funding, but other areas need to hear about grant opportunities and be supported to participate, including counties closer to King, such as Pierce and Snohomish Counties, which do not seem to get the word about opportunities or know enough about ArtsWA to seek support. Address the redundancy in grants funding; it appears the same organizations receive funding year after year.
- Commissioners have a role to play within their communities to increase awareness, and build an arts coalition within their regions to maximize commissioner capacity, and mobilize and generate awareness of ArtsWA services and how to access programs for regional benefit.
 - Solution: Develop an ambassador program with presentation and talking points for use by Commissioners within their spheres of influence and represented areas.
 - Solution: Develop and use quotas for grants, as an incentive for Commissioners, and to accurately measure the effects of coalition building efforts.
- Out of touch with how arts activities and organizations develop. In the Spokane area, the force that is “moving the needle” in creativity is comprised of friends and grassroots groups that pursue the implementation of creative ideas without necessarily involving artists or arts organizations. Arts is growing organically without sponsorship or involvement of non-profit organizations.
 - Develop Solution by determining how to create a granting program that fits the needs of communities that grow organically.

Additional Suggestions

- Actively find and engage a named person as a contact in every region. Determine whether the best contact is a mayor, other civic leader, or arts organization. Hold workshops to inform these contacts of the services of ArtsWA and how to be successful in pursuing funding.
- Pursue reintroduction and funding of a dedicated ArtsWA staff person to develop arts communities and local arts infrastructure, as well as educate artists and arts organizations on the products and services of ArtsWA. Another option would be to allot grant money by county and assign commissioners to pursue artists and arts organizations within their regions to apply for those grants, as well as assist with local arts organization development. As an example, Port Townsend in Jefferson County, with a rural population of 20,000, receives more grant money per capita because of its strong local arts infrastructure.
- Ensure the process for smaller grants is minimal to encourage greater participation.
- Connect rural and urban communities together. Individuals and communities can share powerful stories that bring them together. In rural communities searching to move forward and thrive, the story of their particular place is vital to understand and develop. Ask, “Who are they specifically?” It is powerful for a rural area to develop its own story or voice, develop the narrative, and build from that point.
- Connect (using Skype or other technology) K-12 class rooms between rural areas, and between rural and urban areas to meet, share and develop.

- Digital story telling: seniors connect by developing their personal stories and sharing them with others.
- Use technology to connect communities across the state. What if Seattle area theaters aired their performances by video or other technology to share with rural communities?
- There are parent and teacher organizations in every school across the state. ArtsWA could focus on parents, and how parents can discuss the impact of the arts on their lives, and their children's education.
- Connections and collaborations are very important. Board members are the face of ArtsWA in our communities, and develop expectations and understanding with Board members regarding responsibility to spread the word, develop coalitions and connect constituents with ArtsWA.
- Museums across the nation engage in monthly Friday night parties. Create a social experience to engage local constituents on a one-on-one level with ArtsWA and/or artists and arts organizations.
- Follow social models developed by Artist Trust to engage in deeper discussions about ArtsWA, its products and services. Build collaborative bridges with cities that have arts commissions; be deliberate in connecting with them in getting the word out. Build collaborative bridges.
- Engage with the various Governor's Office Commissions for diverse constituents, such as the Asian Pacific American Affairs, African American Affairs, Latino Affairs, or Indian Affairs.
- Explore private, corporate, and foundation fundraising options. ArtsWA currently receives small grants from Boeing Company, Vulcan Inc and Servco Foundation to support specific projects.
- Set realistic goals. Determine what success looks like? Striving to reach all Washington counties has been a long-standing goal, which has been unobtainable, and may be self-defeating. Suggest beginning with current data on ArtsWA reach, and create realistic goals such as obtaining 5 more applicants from Eastern Washington in the next grants cycle. Establish goals that will measure the movement toward greater outreach that are achievable. Capitalize on the work of Artist Trust. Capitalize on the assets of ArtsWA, including its ability to create and use networking opportunities to further arts related pursuits in Washington.
- ArtsWA Executive Director and staff attending arts organization events and speaking at arts events has an important impact on brand recognition and increasing constituent awareness.
- Partner with arts organizations to provide a grant writer or other support to pursue other funding sources, such as federal grants.

Coliton stated improving ArtsWA interactions with rural and Eastern Washington is a priority; it is a key issue emerging from the Board survey results. An Outreach Task Force comprised of Commissioners Sambamurti, Wellman, Raffa, Miller, Johnson, Pritchard, and Jackson Mott will review discussion input, develop a plan and time table, and report its progress to the Board at the November meeting. The goal is to develop solution-oriented recommendations that can be implemented, that fall within agency capacity. Opportunities to partner with local arts organizations or to apply solutions in a pilot project approach will be considered.

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2018 Advocacy Strategy

Martindale discussed strategy for future advocacy (*packet pp. 67-72*). She encouraged Commissioners to take their opportunities where they can, and report conversations with legislators to Carino to meet the state lobbying report requirement.

Martindale asked Wellman to explain how she likes to be approached for advocacy. Wellman said her legislative aide receives all meeting requests, which should come from district constituents, and include information about the topic and specific programs. Meetings last 15 minutes and are often held in a central location in her district when the Legislature is not in session. Be respectful of the time allotted and send supporting materials before the meeting.

Hanan encouraged Board members to contact her as a partner for legislative meetings. Her goal is to meet all state legislators.

Johnson added it is important to be polite and respectful, do not disparage anyone when you speak, and be frank and honest to make the best use of meeting time.

Hanan summarized the Outcomes by Levy report from Western States Arts Federation (WESTAF) contracted lobbyists hired to support the work of ArtsWA and arts issues in Washington. Doug Levy and David Foster are very knowledgeable in leading ArtsWA Board and staff through the legislative process during session. The report provides a general overview of the successes and failures during the 2017 session. Key legislators to contact in the future are identified. These lobbyists are useful to ArtsWA and help to shape successful advocacy efforts.

Sambamurti said providing legislators with information on arts events and ArtsWA programs and their impact within their district is valuable. Legislators appreciate being invited to arts events, and being given an opportunity to speak to audiences during events. She has observed that legislators love to be with the people of their district and interact.

Martindale announced that Luz and Gardner will be co-chairs of the Advocacy Committee for next year.

Announcements

Coliton adjourned the meeting at 11:30 a.m.

WASHINGTON STATE ARTS COMMISSION— BOARD MEETING MINUTES

August 31, 2017 / Phone Meeting

Commissioners Present

Bassem Bejjani, M.D.
Jolyn Gardner
Wesley Jessup
Rick Johnson
Mariella Luz
Diane Martindale, First Vice Chair
Representative Joan McBride
Monica Miller
Faaluaina Pritchard
Justin Raffa
Rebecca Redshaw
Zithri Saleem
Latha Sambamurti
Anna-Maria Shannon
Representative Luanne Van Werven
Senator Lisa Wellman

ArtsWA Staff Present

Karen Hanan, Executive Director
Glenda Carino, Communications Manager
Miguel Guillén, Program Manager, Grants to
Organizations
Lisa Jaret, Program Manager, Arts in Education
Leslie Pope, Executive Assistant

Guests & Speakers

None

Commissioners Absent

Andre Bouchard
Sue Coliton, Chair
Ginger Ewing, Second Vice Chair
Senator Brad Hawkins
Amanda Jackson Mott
Linley Logan
Sheree Wen

Call to Order

Martindale, First Vice Chair, led the meeting on behalf of Chair Coliton, who was unable to attend. Martindale called the meeting to order at 9:02 a.m. She conducted roll call, and verified that a quorum was present. The singular purpose of this Board meeting was to approve the 2017 Governor's Arts & Heritage Awards (GAHA) panel recommendations.

A MOTION to approve the 2017 Governor's Arts & Heritage Awards (GAHA) panel recommendations was made by McBride and seconded by Johnson.

Hanan provided an overview of the Governor's Arts & Heritage Awards (GAHA). The slate of honorees is prestigious, with one honoree in every category except the individual heritage organization, for which no

nominations were received. In the Young Arts Leader award category, the panel requested approval of a tie due to extremely close scores. Hanan approved as Executive Director subject to Board acceptance of the slate.

Martindale called for questions from the Board, then the public. There were no comments or questions. Martindale called for conflicts of interest and none were declared. McBride thanked everyone involved in this process for their hard work, stated the vast array of honorees was impressive, and that this was a proud day for the State.

The MOTION passed unanimously with no recusals, no abstentions, and none opposed.

Johnson asked for clarification of criteria for disqualification. Hanan said the Museum of Northwest Art had already received the award, which can only be received once in a lifetime. The only exception to the one-time award is in the Young Arts Leader category, as any awardee in this category could qualify for recognition later in life. Guillén said of the 19 total nominations, those listed as declined did not meet the criteria. A successful application depends on how well the nominator is able to describe the experience and accomplishments of the nominee. Supporting materials and work samples determine whether an application was considered. Hanan encouraged those who were declined to apply again next year.

Guillén said the panel was comprised of a strata of artists representative of arts and heritage; panelists considered community engagement during wonderful and deep discussion to determine the recommendation of awardees.

Announcements

The Governor's Arts & Heritage Awards will be held on the evening of Tuesday, November 14 at the Museum of Glass in Tacoma, followed by the next ArtsWA Board meeting on Wednesday, November 15, 2017 also at Museum of Glass.

The panel recommendations approved by the Board will be forwarded to Governor Inslee for his approval. Once the Governor has approved the recommendations, they official, and this information can be made public.

Sambamurti participated on the panel and will provide a detailed report at the November Board meeting. She thanked Guillén for his hard work in conducting a thorough and professional process. She said it was a wonderful experience to be exposed to talented artists and arts organizations throughout the State.

Martindale adjourned the meeting at 9:15 a.m.

WASHINGTON STATE ARTS COMMISSION— BOARD MEETING MINUTES

October 4, 2017 / Phone Meeting

Commissioners Present

Bassem Bejjani, M.D.
Andre Bouchard
Sue Coliton, Chair
Jolyn Gardner
Mariella Luz
Diane Martindale, First Vice Chair
Monica Miller
Justin Raffa
Rebecca Redshaw
Representative Luanne Van Werven
Senator Lisa Wellman
Sheree Wen

ArtsWA Staff Present

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

Guests & Speakers

None

Commissioners Absent

Ginger Ewing, Second Vice Chair
Senator Brad Hawkins
Amanda Jackson Mott
Wesley Jessup
Rick Johnson
Linley Logan
Representative Joan McBride
Faaluaina Pritchard
Zithri Saleem
Latha Sambamurti
Anna-Maria Shannon

Call to Order

Coliton, ArtsWA Board Chair, called the meeting to order at 3:33 p.m. She conducted roll call and verified that a quorum was present. The singular purpose of this Board meeting was to approve the Poet Laureate 2018-20 panel recommendation, which is subject to final approval by Governor Inslee.

Hanan provided an overview of the Washington State Poet Laureate selection process. ArtsWA partners with Humanities WA in the organization, implementation, and financial support of this program. The current Poet Laureate, Tod Marshall, has done an exemplary job in reaching throughout the state. The new poet laureate will officially step into her role on January 1, 2018.

A prestigious panel reviewed applications:

1. Dr. Tod Marshall, current State Poet Laureate
2. Rebecca Redshaw, ArtsWA Commissioner, writer and playwright
3. Dawn Pichon-Barron, poet
4. Robert Lashley, poet
5. Dan Lamberton, Humanities WA Trustee, poet and college educator
6. Laura Read, current Spokane Poet Laureate
7. Pedro (Xavier) Cavazos, Ellensburg poet, CWU professor
8. Ed Stover, Yakima
9. Carolyn Gillman, Teacher, Olympia HS

Redshaw said the panelists took their job very seriously. The final four candidates engaged in an intense 30-minute interview process including the presentation of their work. All four candidates were impressive. Even though all candidates were exceptional, and selection of the nominee was a challenge, the final choice was unanimous.

Claudia Castro Luna is the recommended nominee for Washington State Poet Laureate 2018-20. She excelled at every level of the interview process, including her plans for what she would do with the poet laureate position, working with colleagues, forging new paths in cultural programming, and reaching Washington State in an inclusive way, to contribute to literature in our state.

Hanan asked for questions. None were forthcoming.

A MOTION to approve the Poet Laureate 2018-20 panel recommendation was made by Wellman and seconded by Redshaw.

Coliton called for questions from the Board, then the public.

Wellman said she was impressed by the time and energy put into candidate vetting and decision making, and grateful to all who participated in a thorough review process. She believes Castro Luna is an exciting candidate to recommend to Governor Inslee.

There were no comments or questions from the public.

Coliton called for conflicts of interest and none were declared.

The MOTION passed unanimously with no recusals, no abstentions, and none opposed. The Poet Laureate 2018-20 panel recommendation approved by the Board will be forwarded to Governor Inslee for his approval. Only after the Governor has approved the recommendation is this nomination official, and then the name of the candidate can be made public.

Announcements

The Governor's Arts & Heritage Awards will be held on the evening of Tuesday, November 14 at the Museum of Glass in Tacoma, followed by the next ArtsWA Board meeting on Wednesday, November 15, 2017 at the same location.

Coliton adjourned the meeting at 3:46 p.m.

WASHINGTON STATE ARTS COMMISSION— BOARD MEETING MINUTES

November 15, 2017 / Tacoma, WA

Commissioners Present

Andre Bouchard
Sue Coliton, Chair
Ginger Ewing, Second Vice Chair
Jolyn Gardner
Mariella Luz
Monica Miller
Wesley Jessup
Linley Logan
Faaluaina Pritchard
Latha Sambamurti
Anna-Maria Shannon
Justin Raffa
Rebecca Redshaw
Representative Luanne Van Werven
Sheree Wen

Commissioners Absent

Bassem Bejjani, M.D.
Senator Brad Hawkins
Rick Johnson
Amanda Jackson Mott
Diane Martindale, First Vice Chair
Representative Joan McBride
Zithri Saleem
Senator Lisa Wellman

ArtsWA Staff Present

Karen Hanan, Executive Director
Glenda Carino, Communications Manager
Janae Huber, Collections Manager, Art in Public Places
(AIPP) Program
Lisa Jaret, Program Manager, Arts in Education (AIE)
Leslie Pope, Executive Assistant
Annette Roth, Creative Districts Program Manager
Mike Sweney, Program Manager, AIPP
Terry West, Deputy Director

Guests & Speakers

Rob Birman, Executive Director, Centrum
Jessica Cattle, Seattle University MFA Student
Debbie Lenk, Executive Director, Museum of Glass
Claudia Castro Luna, 2018-2020 Washington State Poet
Laureate
Cheryl Selby, Mayor, City of Olympia
Keith Swenson, Director Boards and Commissions,
Office of Governor Jay Inslee

Call to Order

Coliton, ArtsWA Board Chair, called the meeting to order at 9 a.m.

Debbie Lenk, Executive Director, Museum of Glass (MOG) welcomed the Board. MOG is the only glass museum west of the Mississippi. It is one of only five museums dedicated exclusively to the art of glass in the United States. The Hot Shop is at the heart of the museum's purpose, hosting over 30 visiting artists per year from all walks of life and throughout the world. The Hilltop Artists program is one of many artists' residencies in the Hot Shop. The Hot Shop Heroes program reaches active military and veterans suffering from trauma. It will expand its reach to other populations that also suffer from trauma. MOG documents the studio art glass movement and evolution to preserve its history.

Coliton asked for a MOTION to approve the agenda. The motion was made by Pritchard, seconded by Raffa, and passed unanimously.

Introductions were made around the room and new ArtsWA Board members were introduced: Wesley Jessup, Anna-Maria Shannon, Andre Bouchard, and Sheree Wen.

Chair's Report

Coliton reviewed her Chair's Report (*packet p. 1-4*). She thanked Carino, Hanan, and staff who worked hard on the Governor's Arts & Heritage Awards event, as well as everyone who attended. It is a terrific event to honor artists and arts organizations in the State. This meeting will cover conversations that began at previous meetings such as the Creative Districts program, Outreach Task Force, and the Creative Forces Summit. This afternoon will include training and discussion on advocacy, and issues that need Board support during Arts & Heritage Day, February 7, 2018.

Coliton encouraged Commissioners to put the meeting dates shown on the 2018 Meeting Schedule and Locations (*packet p. 5*) on their calendars. Board attendance is important for Commissioners in support of the activities and programs of ArtsWA. It is vital to ensure a quorum at each meeting. Board engagement is measured in part by attendance.

Director's Report

Hanan reviewed her report (*packet pp. 6-8*). Announcement of the 2018-2020 Washington State Poet Laureate, Claudia Castro Luna, will be made on November 20, ending the information embargo.

Hanan offered an overview and review of the Western States Arts Federation (WESTAF), which is one of six regional arts organizations in the country. Hanan sits on the board and has been recently selected to a leadership position as chair of its development committee.

Hanan views public speaking as an important part of her work and a successful way to interact with communities. Recent public speaking events are outlined in her report; presentations are focused to meet the needs of each group. Hanan asked Commissioners to provide suggestions for future speaking engagements.

The Capital Budget remains in limbo with the Hirst Case blocking progress. Hanan spoke with Rep. Tharinger, Democratic Chair of the Capital Budget, who said legislators hope to pass a budget in December before the beginning of the 2018 Legislative Session. Without an approved Capital Budget, 800 state employees will be laid off. The Building for the Arts program will be severely impacted because of requirements of state funds to match federal funding. Rep. Van Werven said there is potential for a vote in December, but no promises. The Art in Public Places (AIPP) program is funded through the Capital Budget, and without approval, AIPP staff and projects could be suspended. Currently, the AIPP program is operating with reappropriated capital funds that will carry staff and projects for several months.

David Schumacher, Executive Director, Office of Financial Management recently stated there is a \$300 to \$400 million shortfall in the approved State General Fund budget. Combined with over \$1 billion in state agency requests, legislators would need to identify an additional \$1.5 billion during the 2018 Legislative Session. Even though Washington State is recovering economically, this still presents a challenge.

Proposed Decision Packages

Hanan said ArtsWA has submitted four separate decision packages in the upcoming supplemental budget (*packet pp. 15-18*). It is important to understand these requests because board members will advocate for them during the legislative session.

- Funding to hire a new, permanent collections technician. This package includes a temporary funding request to complete physical inventory of the State Art Collection. The inventory is fundamental to the health of the Collection and completion of the *My Public Art Portal* project.
- Funding for the Folk and Traditional Arts apprenticeship program.
- Funding to upgrade and improve information technology within the agency for security, accessibility, and basic technology functions
- Increased authority to accept external funds from private sources, such as foundations and corporations.

Agency request legislation to ensure efficiencies for the Arts in Public Places program was also submitted.

Federal legislators propose to fund the NEA at \$145 million. If enacted, this will be a decrease that will reduce the State Partnership grant amount. This proposed decreased funding would have an impact on the level of services ArtsWA can provide. A final budget decision has been reached, so hope remains.

FY 2017-19 Biennium—1st Quarter Budget Report

This report (*packet pp. 9-14*) is for information only; it does not require a motion. Hanan reviewed funding sources. The narrative explains program expenditures. The report delineates the main work of the agency by budget category. To show total ArtsWA funding, Capital funds are now included in this report and are listed separately from general funds. Private funds are not reflected in this report but will be in future documents. This year, grants from three private funders are shown in the notes section; these funds are handled differently than state general funds, and are used for specific projects.

The budget is on track. Differences between allotments and expenditures reflect when grants are paid or projects occur, which vary per quarter. This report shows the new Creative districts program. An additional report shows how funding sources have declined in the last 11 years.

Ewing asked for data showing how financial grants are being disbursed around the state. Hanan said disbursement is tracked closely and a report can be generated for the next meeting.

Coliton asked for the amount of private funding received and how was it was used. Hanan said she and West are working on a way to report private funding to the Board. Boeing gave \$5,000 and Vulcan gave \$3,000 for the Governor's Arts & Heritage Awards, which cost approximately \$15,000 this year. Safeco Pacific Insurance gave \$6,000 specifically for children's programs, and that funding will be used to supplement the Poetry Out Loud program.

Strategic Plan Dashboard Update

Hanan (*packet pp. 19*) reviewed the dashboard. The agency has focused strongly on equity and inclusion with its crosscutting goal; success is reflected with progress on the goals shown on the dashboard. There has been an increase in panel participation among non-white panelists. In the Grants to Organizations area (lines 18-22), Guillén is changing his goals to aspire to a higher level of diversity and percentage of arts organizations funded.

Raffa asked whether there is accountability when Commissioners consecutively fail to attend Board meetings (line 7). Coliton explained this issue is addressed through the annual Board survey and assessment, where board members are interviewed to determine whether their skills are being used, needs are being met, and to address attendance issues. Commissioners who have low attendance are asked whether they can commit to attending meetings in the future. Hanan said we strive to have commissioners who are committed to the work, which includes attending Board meetings where important decisions are voted on, knowledge is gained, and advocacy training and strategy is provided.

The dashboard is an on-going assessment of strategic plan achievements per quarter toward various goals for the 2017-2021 Strategic Plan.

Governor's Arts & Heritage Awards

Hanan said the honorees were selected through an effective and efficient selection process. They were all well recognized for their achievements at last night's event. Sambamurti served on the panel and had comments on that process.

Sambamurti said she was honored and humbled to be on the panel, and specifically thanked Guillén who was professional and organized, and made the process easy to follow. A total of 19 applications were received and six awards were given. One application was not eligible because the artist has previously received the award, which is only given once in a lifetime. Under arts education, only one application was received, from Living Voices, which deserved the award due to their amazing work. There was discussion about balance of artistic quality and contribution to the community. Some great artists applied, but not all have made contributions to their community. One artist was nominated posthumously, but the current guidelines do not include this possibility, so it will be considered for next year. The panel discussed comparing large to small arts organizations in the arts organization award category. Creating two separate arts organization award categories differentiated by size was one possible solution to ensure fairness. Hanan said Guillen is updating the slate of categories and guidelines.

Sambamurti believes it falls within the role of Commissioners, who represent different districts, to advocate for people in their region to encourage nominations and increase awareness of the awards. Hanan confirmed Commissioners can submit nominees, but it would be a cleaner practice to find others to make nominations. People and organizations can nominate themselves. Coliton challenged Commissioners to commit to obtaining two applications from their community for next year's event. Redshaw supports the idea of encouraging applicants to apply, but last night's awards were perfect in terms of number of categories and the length of the awards ceremony. Gardner said it would be helpful to know which Commissioner would be sitting on the panel, because it would be a conflict for a Commissioner to nominate applicants and then sit on the panel.

Miller asked whether the Grants to Organizations application can include a checkbox for GAHA to simplify the application process for arts organizations. She also asked for clarification about why the Young Arts Leader category focuses on age versus experience or time in the field. Hanan replied the Young Arts Leader category is about promoting a young arts leader that is achieving great things and contributing to their communities, as a way to encourage up and coming arts leaders. It is the one category where someone can receive the awards twice; once as a young arts leader and once for lifetime achievement.

Raffa asked why there are years when GAHA did not take place. Hanan said budget, capacity and the economic downturn impacted the agency's ability to hold the awards. GAHA was revived when Hanan started in her role in 2014, and the event has taken place every year since then.

Approve Consent Agenda

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

- Minutes of August 1-2, 2017 Board Meeting (*packet pp. 20-31*)
- Minutes of August 31, 2017 Board Meeting (*packet pp. 32-33*)
- Minutes of October 4, 2017 Special Board Meeting (*packet pp. 34-35*)

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

Ethics and Board Responsibilities

Keith Swenson, Director of Boards and Commissions, Office of Governor Jay Inslee, manages the Governor's appointments process for state-wide appointees to boards that the Governor is responsible for through statute. He is the liaison from the Governor's Office to state agency directors to fill board vacancies. The Governor's expectations of board members can be found under the resources tab on the www.governor.wa.gov/boards-commissions website. Everything a board member needs to know, including the reappointment page, public information on statutes that govern commissions, and terms are defined. These resources, including the Boards and Commissions Membership Handbook (*packet pp. 36-51*), can be found on this website.

Commissioners need to complete training on the Open Public Records Act, the Open Meetings Act, and records retention for emails and correspondence. Everyone in state service is held accountable to follow the statutes, which are different from private citizen board service. Swenson suggested that the board annually review the rules and guidelines as shown on the resources tab on the website, as these can change.

The Attorney General's Office has said under the law, any correspondence that has to do with an actionable item, such as logistics to a meeting and issues facing the commission are public records. Separation of private versus commissioner work on a private computer can be addressed through creating a separate email folder labeled ArtsWA and ensure all emails that relate to ArtsWA go into that folder only. Should there be a public records request, that folder could be dropped into an account and sent as requested. When this proper protocol is in place, the courts currently say that is adequate separation from a personal account to shield the remainder of the personal account from being viewed as part of the records requests. Texts are also part of the public record. The originator of a document is the one responsible for maintaining retention of the record. Agency staff should be aware of how long an original document needs to be maintained and can advise commissioners.

Advocacy: An important role of an ArtsWA board commissioner is to advocate for the arts on behalf of the citizens of Washington. Governing statutes provide guidance. It is important for the Board to review and update the agency bylaws every few years. When board members represent ArtsWA at public functions, it is important to remain focused on advocating for topics that are in collective agreement of the board in support of ArtsWA. Consider the purpose for attending an event, and make it clear to people at the event who you are representing. Do not wear the ArtsWA name badge, reference ArtsWA, or speak about agency business if attending an event with your non-profit or private sector affiliation as the focus.

Gifts and advantages that exceed \$50 in a year cannot be accepted. Even invitations to events by grantees can be considered gifts, if you are accepting a seat that would have been sold to the public. If there is a dynamic that involves the state in an official capacity, such as if the agency is receiving an award, then the entire commission should have access. Keep in mind that even being treated to a cup of coffee every once in a while from the same source can add up over time. As a Governor-appointed board member, you are held accountable as a state official. The intent of ethics rules is to protect the board member and the state from perceived or real conflicts of interest. Clarify any questions with Hanan to avoid potential consequences. Board members are encouraged to be an advocate for the agency, but be thoughtful of why people and organizations are asking you to participate, speak, or do things with them. If not part of your board work, then be aware of maintaining a separation.

Swenson asked commissioners to send him feedback before the end of December on any documents and resources found on the Governor's website, as those resources will be updated soon. He thanked the ArtsWA board for giving their time and volunteering to work for the arts on behalf of the state.

2018-2020 Washington State Poet Laureate

Redshaw served on the selection panel and said Castro Luna's work speaks for itself - as it should (*packet pp. 52-55*). On her application, Castro Luna wrote "I love poetry," at once a simple and profound proclamation. Her background is impressive and her project ideas will serve the citizens of the state. Redshaw hopes Castro Luna will view everyone in the room, Commissioners and staff, as a resource and a friend.

Castro Luna said it is a profound honor to be appointed. When she considers her personal history which includes coming of age during civil war in El Salvador, and beginning high school in the United States without understanding a word of English, she is grateful and honored to be allowed to make a living with her writing and to touch people with her words. She enjoys sharing her love of words and the possibility of self-awareness and liberation inherent in the act of writing a poem. She views the work of a poet laureate as building bridges and connections with the written word. She is looking forward to engaging with a broad spectrum of communities throughout the state. She intends to encourage immigrants to share their stories, see each other and value each other. She views the poet laureate position as a combination of writing generation and engaging with people around writing.

Castro Luna will create a digital map of Washington State, mapping poems written by people other than herself, as a way to facilitate poetic expression in others. The map will feature highlights of poetry created from each county. She will work with school children and coordinate with several community colleges to tap into existing programs to invite them to express themselves through poetry and encourage them to come together to share during a summit. She may arrange for a public radio show, where a poem is presented each day, in Spanish, aired in Yakima and Skagit Valley where large Latino populations reside.

Wen offered the potential of co-sponsoring some of the projects. Gardner found the four cornerstones of Castro Luna's proposal inspiring.

Castro Luna recited several poems including: *As Such to be Chosen*, *Farmers Market*, and *Ode to Library Books*. The Board then toured the Museum of Glass.

Cooperative Partnership Update

Rob Birman, Executive Director, explained that Centrum is a lifelong learning center created by Office of Superintendent of Public Instruction (OSPI), Washington State Parks and Recreation, and ArtsWA. Centrum is the anchor tenant at Fort Worden in Port Townsend. Centrum has also been a recipient of the Cooperative Partnership grant from ArtsWA for many years, helping to further the work of the agency.

Centrum is rare and unique in its work with tradition bearers of different arts disciplines from around the world. Centrum brings them in-community to serve a multi-generational audience and further each arts discipline for now and into the future, to pass culture and tradition from one generation to the next.

Birman showed a US map indicating a wide spread throughout the US (46 states, 77% of counties in Washington and 17 nations). Centrum serves about 1,700 participants in workshop programs and approximately 16,000 audience members at performances each year. Workshops continue to grow participation and are filling out the shoulder season with additional workshops. Ticket sales are roughly capped because of maximum venue capacity limits, and venues are full for most events.

A wide range of student programs touch on the full range of art forms and allow children to be immersed in different art forms, build self-confidence, discover their arts and other skills, and enhance their learn. Because of the waterfront location, programs that involve arts and science learning, along with physical movement and writing have successfully engaged K-12 students. In partnership with OSPI, the *Voices from the Field Arts Academy* was formed to exclusively serve middle school children of migrant workers. Arts activism is also taught through theater.

Centrum focuses on passing culture and tradition from one generation to the next, on teaching art forms to children, and giving back to the community with free concerts at the park on Fridays. The ArtsWA Cooperative Partnership grant makes a huge impact on Centrum's effectiveness and ability to support rural communities.

Ewing said the work of Centrum looks incredible and profound. Because Port Townsend is isolated, she asked how Centrum is making programs accessible to other areas of the state. Birman said the location allows total arts immersion, but can be a difficult location to reach. Through a grant, five 12-passenger vans were purchased to help transport students from ferry terminals, airports or other areas of the state. For youth programs with attendance of 60 children, the five-van capacity helps get participants to and from the remote location. These vans are also made available to non-profits in the area, as a way to support the region. Working in a state park location can be limiting because Centrum has no control over infrastructure investment. Centrum staff travel throughout the state to speak with parents, schools, and attract more youth to the programs. Approximately 20% of programs are youth-based and \$150,000 in scholarships are awarded annually to ensure diversity in respect to geography, race, and age. Centrum serves approximately 1,700 students per year ranging from grade school age to 90. The annual budget is \$3 million per year. Tuition is 1/3 of the budget; ticket sales, individual gifts, and some grants help to support Centrum's programs. The majority of Centrum's funding comes from individual giving, although Amazon and some Washington foundations provide support.

Art in Public Places (AIPP)

AIPP K-12 Pooled Funds

Sweney, AIPP Program Manager, (*packet pp. 56-57*) explained the approved reappropriations budget has allowed AIPP to continue with staffing and existing projects perhaps through June 2018. At the last board meeting, Sweney informed the Board it might not be possible to conduct a K-12 pooling cycle this year because the Capital Budget was not approved. Deane Shellman, AIPP Program Coordinator, suggested finding out whether any pooling allocations were received after the FY 2017 pooling cycle was completed, and discovered that significant allocations existed to support conducting a pooling cycle in FY 2018.

K-12 Pooled Funds come from artwork allocations generated via state construction for K-12 schools. Eligible districts are invited to apply for a fully-funded state-responsive artwork with a minimum award of \$45,000. This minimum award ensures the longevity and durability of the artworks in the State Art Collection. Because the current working environment requires artists to complete heaps of paperwork, some must obtain general contractors' licenses, and all must meet L&I requirements and engineering standards for safety, the higher minimum award ensures that the artist may make a livable wage with the project versus the project becoming a donation of the artist's time and talent.

Stewardship commitment is a key component of the success of the K-12 Pooling Fund program. Pooling the funds allocated throughout the state, and having eligible districts apply, ensures better project management, more durable artworks, and a higher allocation for artworks. Sweney reviewed panelists and application criteria as outlined in the packet. As part of ArtsWA's crosscutting goal, the criteria includes diversity of the art selection committee. Diversity may be described as ethnicity, and also as a variety of voices on the local art selection committee, such as teachers, parents, community leaders, and students.

Luz served on the K-12 pooling panel. This is a favorite panel for her because the process is short and sweet. Luz was impressed with the diversity shown in the state applications submitted. She appreciates the many great plans for schools to integrate proposed artwork with school activities and learning modules.

A MOTION to approve the panel's recommendations for new public art projects at 14 schools as listed in the packet was made by Shannon, seconded by Pritchard, and passed unanimously with no conflicts of interest.

Collections Care Technician Decision Package Update

Huber, Collections Manager, reviewed the collections care budget requests submitted in the form of decision packages for consideration by the Office of Financial Management (OFM) for possible inclusion in the Governor's Budget (*packet pp. 15-16*). This decision package is focused on better care for the State Collection and includes funding requests for three functions:

1. Restructuring Collections leadership
2. Funding for a permanent Collections Care Technician position
3. Funding for a temporary inventory staff person to complete an in-person inventory that is currently halfway done

Increased staffing means that nearly 500 outdoor artworks will be regularly maintained. Collections staff could respond quickly to artwork care needs, for artwork repair, removal, or installation. Artworks can be better protected from accidental loss or damage. The hands-on inventory of the Collection that was started by the former *My Public Art Portal* project field worker can also be completed.

The budget request for FY 2019 is \$178,000, with a slight increase in FY 2020 to cover annual salary increases, and then drops to \$115,000 for FY 2021 when the physical inventory is completed.

Adding one additional Collections staff will cost less than ½ per hour what it costs to contract for conservation services – even including benefits, travel and other expenses. There will always be a need for some contracted conservation support due to specialized needs that staff may not have, but staffing will significantly increase conservation efforts at the most efficient and effective cost. This staffing increase has been supported by partner agencies including OSPI, Washington State University, Western University, Western Washington University, The Evergreen State College, Department of Enterprise Services, and South Puget Sound Community College.

When asked how many pieces make up the State Art Collection and what is the total value of the Collection Huber said there are approximately 4,600 artworks in the Collection at this time. Value of the collection is only tracked at the acquisition point and is approximately \$34,000,000. This is not a metric that is tracked over time, which would have to include appreciation or depreciation. Artworks from the Collection are never sold.

Outreach Task Force Report

Jackson Mott and Miller co-chair the Outreach Task Force, which has held one committee meeting where four objectives were identified, and measurable strategies to meet the objectives. Miller asked Commissioners to read the draft document (*pp. 58-59*) and return comments within the next few weeks. The task force hopes to dovetail on existing work being done by ArtsWA staff for efficiency.

Objectives:

1. Increase awareness of and connection to ArtsWA in rural and underserved communities.
2. Increase applicants and recipients in rural and underserved areas.
3. Increase arts advocates statewide.
4. Grow leadership in these areas.

Miller said the task force will define outcomes and accountability for the plan to begin measuring results in February 2018 with attendance at Arts & Heritage Day.

Raffa encouraged the Board to review a PowerPoint included in the packet (*pp. 60-87*), which is designed to be used by Commissioners during public speaking engagements to increase awareness of ArtsWA in their regions. He successfully shared this presentation with the City of Richland and the Kennewick arts commissions. Raffa offered to accompany any Commissioner to a presentation and Hanan added she is available to participate too. Hanan said a group webinar to train Commissioners on how best to use this presentation will be held in the future. The PowerPoint can and should be customized for each commissioner's region. No commissioner should make any public speaking plan or commitment without first speaking to Hanan and getting approval.

Special Guest: Mayor Selby, City of Olympia

Olympia Mayor Sheryl Selby shared her experiences in striving to recapture historic downtown main street assets and build Olympia's economic prosperity through cultural and arts related assets. Luz asked Selby for insight on how to approach local officials in a successful way. Selby suggested using economic development data that shows how much money the arts bring into the community, which is of key interest to city and county officials. In Olympia, social justice and access are also very important. She suggested looking at an elected officials' platform regarding the reasons they ran for office and what issues are of greatest concern to them. Elected officials are very busy at the municipal level, where the position is not paid as a full-time position, yet requires the time and effort of a full-time job.

Gardner asked for key suggestions in following up with elected leaders. Selby said the best way to request a meeting is to send an email request. Most meetings last about 20 minutes, during which it is important to establish a connection, and introduce yourself and the issues that are most important. Follow up can be made with a phone call. Keep in mind that a handwritten note is special and does make an impact. Luz asked what time of year might be best to contact elected officials. Selby does not recommend trying to set up a meeting with an elected official in the fall of any given election year or during the holidays. Timing depends on the topic of the meeting. Spring is a great time to meet newly electeds, and is often when annual goal setting begins.

Gardner asked for Selby's opinion on the most persuasive talking point ArtsWA might have. Selby said it is important to be cautious with selling ideas as making money for the city, but it is helpful to discuss how citizens feel supported with programming around the arts. Gardner asked whether stories are impactful during the advocacy process. Selby said it depends on the duration of the meeting. Prepare talking points ahead of time, share a short story, and then ask them their opinion. They love to be asked their opinion. Rep. Van Werven added that it is important to be nice to the legislative assistants and scheduling staff. Bouchard shared that his most successful advocacy experiences involved doing thorough research and homework about the elected officials, especially if their children are in the arts. Selby confirmed that education is at the top of everyone's mind; talk about STEAM curriculum and share statistics about how arts experiences increase a child's ability to learn.

Arts & Heritage Day Preparation

Luz said it is time to begin planning for Arts & Heritage Day on February 7, which follows the next ArtsWA board meeting. Commissioners can begin to make a list of who they want to join them at Arts & Heritage Day including arts supporters, folks in their community, and local or elected officials. Miller suggested considering what actions could be implemented between now and February to prepare, such as making brief connections with legislators now before session begins, and getting the event on the calendar for yourself and those who might accompany you to Olympia. It is important to ensure all districts are represented, in conjunction with Washington State Arts Alliance (WSAA). It is a priority to reach all districts, and it is important to have constituents for each district present, because legislators are more likely to take an appointment when people from their district attend. ArtsWA priorities for Arts & Heritage Day will be

outlined in a series of one-page handouts, which Commissioners will receive well in advance in order to read and prepare.

Rep. Van Werven added that because legislators are bombarded with information, a very brief overview of ArtsWA and the services the agency provides, the composition of the commission, and other pertinent information that help legislators understand the business of ArtsWA can be very helpful. Once legislators understand what ArtsWA does, the meeting agenda or issue topics will be more meaningful to legislators.

Ewing requested the one-page handouts need to be in bullet point, with no large paragraphs. No folders are needed. Legislators are there to support their constituents, so any talking points or information needs to cover how the decision package requests affect the constituents in their district. It is also important for Commissioners to receive this information soon, so they can study and learn, and practice. Receiving materials at the board meeting the day before the lobbying day is too late.

Gardner asked that any Commissioners interested in participating on the advocacy committee contact her. Luz added that the monthly calls are kept to 30 minutes or less. During session, there is a weekly call of about the same duration, and she has found that the WESTAF lobbyists provide helpful information during those calls. All Commissioners can and should periodically attend the weekly session calls.

Creative Districts Update

Hanan introduced Annette Roth, ArtsWA's new Creative Districts Program Manager. Roth has solid economic and community development experience combined with a strong, personal arts background. They are developing the program details together.

Roth explained her background in marketing, communications, economic development, and broad experience working for small and large institutions. She believes in a holistic, thoughtful and intentional approach to economic development based on the unique values and assets found in each area.

The Creative Districts program will help communities thrive by growing their creative economy. The program is funded through the 2018-19 biennium through SHB 1183. Certification as a Creative District provides a stamp of approval that will last for about five years. The program is in the planning phase, and Roth, with Hanan, is determining how the program will best work through research into existing state programs in Colorado, Louisiana, and Rhode Island to learn best practices. She is almost finished with the business and communications plan, and working with Hanan and Deputy Director West on writing Washington Administrative Code (WACs) to support legal understanding of the program.

The program will create a district handbook to include procedures, and a community readiness kit to assess readiness towards certification. In the future, the program may include an affordable housing live/work space feature. Roth and Hanan have several presentations scheduled with communities, including Tenino, Issaquah, and Olympia. Roth asked Commissioners to contact her or Hanan with the names of other communities that would benefit from presentations.

Coliton asked Roth to describe the target community. Roth said this program will be successful in any environment, both rural and urban. The program will look different in each community, based on the arts and cultural richness of each location, yet will support any community with a deep interest in growing its economy.

Miller asked if there is a target number of communities that ArtsWA can manage or sustain. Roth said research indicates a reasonable benchmark is approximately 20 certified communities within five to six years,

assuming funding and partnerships move forward at a steady pace, and the Creative Districts program is funded in the next biennium.

Bouchard asked what benefits a community will receive, since there is no specific financial grants or benefits outlined in the legislation. Roth said in other states, Creative Districts have special legal properties, including tax advantages, special allowances regarding regulations, and other benefits in regard to law and/or taxation. At this time, exact benefits are unknown, as the program is being developed, although many possibilities are being researched. Over time, communities and the state will have a greater awareness of the deep impact of the arts on economic prosperity.

Creative Forces Summit Recap and Next Steps

Hanan provided an overview of the Creative Forces Summit (*packet pp. p. 88-113*). The National Endowment for the Arts (NEA) and the Department of Defense (DOD) support the positive aspects of arts for healing traumatic brain injury (TBI) and post-traumatic stress disorders (PTSD). ArtsWA was asked to bring together individuals and organizations what could support the work at Madigan Army Base, and to find an arts therapist to work on its staff. The Summit was held at the Museum of Glass in September and was a successful introduction of the Madigan community to the arts community, featuring programming ideas. A cornerstone of the Summit was a tour of the Hot Shop, featuring the Hot Shop Heroes program with veterans discussing their work. Funding and capacity of the agency is an issue that affects future work on this worthwhile project.

Hanan asked Commissioner who attended to comment. Redshaw said it was an impressive day. Her district has a military base, so she emailed her district representative after attending the Summit, to educate on the work of this vital program. Miller brought members of the Ellensburg Arts Commissioner board with her and they saw the value of working with veterans. She believes it is valuable to learn the vocabulary of the healing power of the arts. While this program is tied specifically to veterans, the Summit and the work of the Creative Forces program contains many lessons and useful tools around healing and the arts for many applications. TVW filmed much of the summit and the recording is available on their website (www.TVW.org).

Hanan explained the next step is an innovation project request from the NEA, to implement a project that impacts the Creative Forces work in a positive way. ArtsWA is tasked with building an innovative idea that is replicable across WA State. ArtsWA, in conjunction with the Creative Forces planning committee is considering working with local and community colleges who are interested in working on programs around the arts to engage some of the veterans, and perhaps working directly with Madigan hospital.

Hanan said the head of the Washington Department of Veterans Affairs attended the Summit, which helped her to understand the impact of the program, and she is interested in a partnership with ArtsWA to request funding. Rep. Van Werven said this is powerful work.

Announcements

Coliton adjourned the meeting at 3:15 p.m.