

WASHINGTON STATE ARTS COMMISSION— BOARD MEETING MINUTES

THURSDAY, AUGUST 8, 2019 / Mighty Tieton Warehouse, Tieton, WA

Commissioners Present

Francene Blythe
Sue Coliton, Chair
Rep. Carolyn Eslick
Ginger Ewing, Second Vice Chair
Jolyn GC
Wesley Jessup
Linley Logan
Diane Martindale, First Vice Chair
Monica Miller
Faaluaina Pritchard
Justin Raffa
Rebecca Redshaw
Charles Robin
Rosanna Sharpe
Judy Tuohy

Commissioners Absent

Andre Bouchard
Mariella Luz
Joan McBride
Anna-Maria Shannon
Senator Lisa Wellman
Sheree Wen

ArtsWA Staff Present

Karen Hanan, Executive Director
Miguel Guillén, Program Manager, Grants to
Organizations
Marissa Laubscher, Project Manager, Art in Public Places
Leslie Pope, Executive Assistant
Mike Sweney, Program Manager, Art in Public Places

Guests & Speakers

Robin Avni
Christian Gaines, Executive Director, Western States Arts
Federation (WESTAF)
Tom Simplot, Senior Advisor to the Acting Chairman,
National Endowment for the Arts (NEA)
Sharon Miracle, President/CEO, Yakima Community
Foundation
Noël Moxley, Chair, Yakima Arts Commission

Call to Order

Sue Coliton, ArtsWA Board Chair, called the meeting to order at 9 a.m. She conducted roll call, and verified that a quorum was present.

Ed Marquand, Mighty Tieton Co-Founder and art book publisher, welcomed the Board.

Introductions were made around the room, and Coliton welcomed new commissioners Robin Avni and Charlie Robin, as well as Representative Carolyn Eslick, District 39, who replaces Representative Luanne Van Werven.

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

Board Chair's Report

Coliton reviewed her report (*packet pp. 1-2*). She is excited to be in Tieton, which is a successful example of a thriving arts economy that supports artists. Today, the Board will hear from colleagues at the National Endowment for the Arts (NEA) and Western States Arts Federation (WESTAF). It is important for all state

arts agencies to work together to ensure the arts and artists voices are heard. This is Coliton's final meeting as an ArtsWA Board member. She has been on the Board for six years, serving two of those years as Board Chair. She said it has been an honor to represent ArtsWA, and a thrill to get to know everyone in this room.

Coliton reviewed the DRAFT 2020 Board Meeting Dates & Locations (*packet pp. 3*). The February meeting is a great opportunity for training and preparation for Arts & Heritage Day, which falls on the day after the Board meeting. The August Board meeting will be hosted by Jessup and Ewing, who look forward to showcasing the arts in Eastern Washington. Please place these dates on your calendars now.

Executive Director's Report

Hanan reviewed her report (*packet pp. 4-9*). ArtsWA continues to work to establish a 501(c)3 arm and is actively moving forward with paperwork. This will increase ArtsWA's access to private funds such as Boeing and Vulcan, rather than relying on wonderful partners such as Humanities WA, who current pass the funds through their 501(c)3.

A proposed increase to the NEA budget passed the House and awaits approval in the Senate. This would mean an increase to the amount ArtsWA receives with its State Partnership grant. Currently, the Alaska State Council on the Arts had to close because it was defunded when the Governor of Alaska vetoed a major portion of Alaska's budget. We will continue to monitor this situation.

Thanks for the hard work of the Board and the legislative board members, the Washington State Legislature provided funding for ArtsWA to hire one collections technician, which will improve the care ArtsWA can provide to the State Art Collection. The agency really needs two additional staff to adequately cover conservation needs, so we will continue to pursue funding until adequate staffing is achieved.

ArtsWA is hiring a new Arts in Education Program Manager because Lisa Jaret moved to another job in Tacoma. Within 3 to 6 months after hiring this manager, ArtsWA will hire an Arts and Early Learning Project Manager to work to increase arts integration within the State school system.

Advocacy to continue to adequately fund the Folk and Traditional Arts program was very successful, with more funding received for the Heritage Arts Apprenticeship Program (HAAP). This fiscal year, 15 pairs of master and apprenticeship artists can be funded, which is an increase of 5 additional pairs from last year. HAAP develops the skills of heritage artists so that the knowledge will be retained within communities. Participants are also provided with education on business and other professional development.

Claudia Castro Luna is the current State Poet Laureate until January 2020. She is doing a marvelous job traveling around the State and increasing awareness and appreciation for the literary arts. Seven applications have been received for the next Poet Laureate, and a panel will convene in Ellensburg in September to complete the selection process. The new Poet Laureate will start in tandem with Claudia Castro Luna in December, then officially begin in January 2020.

Mary Ann Carter was appointed as NEA Chair. She will visit Seattle on August 14 and Hanan will host a gathering of a dozen NEA recipients to discuss the impact of funding received. The Governor's Office helped Hanan arrange a special behind-the-scenes tour of the Amazon Spheres, which was a special request by Cater.

FY 2017-19 Biennium—8th Quarter Budget Report

This report (*packet pp. 10-16*) is for information only; it does not require a motion. Budget figures indicate the budget is on track and the narrative provides detail on expenditures by program. ArtsWA strives to use every penny in the budget by the end of the fiscal year, because state general funds cannot be carried over into the next fiscal year.

Operations includes staffing, rent, and other operating expenses. This account shows expenditures that exceed allotments, but funds were moved from other allotments to cover the difference. Art in Public Places expenses are funded through the capital budget as a reimbursement program. Expenses are incurred, then billed, and reimbursed to ArtsWA. Collection care and conservation is covered through the operating budget. The conservation cap increased from \$150,000 to \$200,000 per biennium, which will allow for increased care of artworks. Community Investments expenditures represent grants, which are not paid until final reports are received from grantees, usually in the last quarter of the year. That process means sometimes budget reports show more funds available than are actually available, because the funds will be expended by the end of the fiscal year, or accrued to be paid in next fiscal year, but paid from this fiscal year's budget. The My Public Art Portal will also zero out when all expenses are paid. The Creative Districts program is underfunded for its needs, so ArtsWA will be requesting supplemental budget funding to more effectively run this program. The Folk and Traditional Arts Program receives funds from several accounts, including a pass-through from Humanities Washington and the NEA.

Draft FY 2020 Budget Overview

This report (*handout*) is for information only; it does not require a motion. The Board received a rough first draft in May because the final figures were not yet determined for various fees that impact the agency budget, such as fees for legal and technical services. The agency was surprised by a Washington Management Services (WMS) efficiency reduction, where the Legislature dictates agencies must find reductions and efficiencies within its management staffing. This resulted in an unexpected cut of \$34,000, so the budget was tighter than anticipated. The formula to determine this efficiency reduction was put in place many years ago, based on the number of WMS staff in the agency at that time, and remains the same today. Hanan is hoping to get approval for an exception for small agencies. Tuohy asked where cuts were made. Hanan said no staff cuts were made. The reduction was covered by reducing the grants budget, reducing the Arts in Education (AIE) budget to its previous biennium level, and by charging rent to the folk arts program and new early learning program.

There are no changes to private funds. Travel expenses were reduced. This draft budget includes decision packages that were funded by the Legislature. The amount of funding for the My Public Art Portal is less than previous fiscal years, because the project was finished on time and on budget, and is now in maintenance mode, including a part-time staff person. Expenses for the Poetry Out Loud program were reduced slightly due to a change in benefits levels. Due to the WMS reduction, the annual report will not be printed, but will be available online, and Creative Districts funding was also reduced slightly. There may be savings for IT, with a move from current support to WaTech, the state's IT sector, as provided through the Legislature by funding desktop support for small agencies.

Tuohy asked if the private funds project is included in this budget. Hanan said it is not, but as soon as it is received, it will be reflected in the quarterly budget reports. Tuohy noted that she would support holding one Board meeting by phone to reduce travel expenses, and Hanan said that may be a possibility.

Strategic Plan Dashboard Update

Hanan reviewed the Dashboard (*packet p. 17*), which measures the status of progress on ArtsWA strategic plan objectives using red, yellow, and green dots with meanings similar to street lights. An additional column was added showing the most recent progress measurement to provide a basis for comparison. The dashboard is divided into various aspects of agency work, operations, grants, and communications. Glenda Carino, Communications Manager, was unavailable due to an illness, and those numbers are not updated. Different staff are associated with different programs and therefore different measures. Some goals are measured quarterly and some are measured on an annual basis.

Redshaw asked that Board diversity also measure gender and sexuality diversity. Hanan said she would take that under advisement. These measures need to be accessible to be counted, but she will take a look at it. Hanan asked commissioners to complete the diversity survey, where this is the information collected. The link was sent to the Board prior to this meeting.

CONSENT AGENDA

A MOTION to accept the consent agenda was made by Jessup and seconded by Pritchard. It passed unanimously with no changes to the meeting minutes.

2020 Advocacy Strategy Discussion

Miller said this conversation is exciting especially after discussion of the budget shows new funding as a result of advocacy work pursued by the Board. Miller asked Hanan about how the line items are determined for Board

Hanan said the 2020 session is 60 days long, a shorter, supplemental session, where typically fewer agencies request supplemental funding, and the funding is often less than during the long session. Typically, fewer agency requests for supplemental funding are made during a “short” session. ArtsWA will ask for fewer items than during the last session.

The main request will be for additional funding for the Creative Districts program, first to make Annette Roth, Program Manager, full-time, then to fund an additional person to support the program. With Roth traveling around the state, facilitating meetings and education with local leaders, the program would benefit by having a support person. To honor the intent of the legislation, which was to provide small start-up grants to each Creative District that becomes certified to help new district(s) in their process, ArtsWA will also request additional funding for these grants.

The second important request will be to add two additional staff to the Collections sector, to fully support the conservation and care management process.

Routine items, such as increased funds for rent to expand into more office space to accommodate increase staffing, and the need for art storage space, will most likely be addressed through the Governor’s Budget, and perhaps Board members will not need to pursue this line item.

Hanan is working with the State Diversity Office to make a more impactful diversity, equity and inclusion plan for staff and the Board. Staff have completed two diversity training sessions, but funds are needed to expand this training work.

Rep. Eslick suggested it would be appropriate to ask for a new bill to end the WMS efficiency reduction program. She will look into this possibility and follow up with Hanan.

Sharpe asked what happens to money generated from the lottery. If it was supported to support education, she suggested this could be a source for arts and early learning funding. Rep. Eslick said that is a frequently asked question with a long answer, and she will ask her staff to send information. The funding is divided up; much of it goes to education, but has been impacted by increases in education expenses.

Miller asked how Building for the Arts (BFA) funds are distributed. Hanan said she has been working with the Governor’s Office to move BFA from Commerce to ArtsWA. ArtsWA is uniquely qualified to run this program because of its deep understanding of the needs of arts organizations, and an ability to extend the reach of the program into rural areas. Miller asked Hanan if this could be part of the 2020 advocacy push, and Hanan agreed. She said it would require citizen and Board member involvement to educate and inform legislators.

Sharpe asked if leadership changes would affect advocacy requests for 2020. Hanan said it is too early to say, although ArtsWA requests cross both sides of the aisle.

Miller asked for any other questions or ideas about moving BFA to ArtsWA. Tuohy said it is a good idea, and would like to understand how the current process operates, how we can provide additional knowledge and expertise on the arts side, and whether there are different options to propose, such as partnering with Commerce versus assuming the entire program.

Martindale voiced concern about arts in education funding, which has not recovered from the recession. Legislators in her district have changed, and it is harder to reach her new representatives. Arts in education is one of the topics they value, and she is seeking ways to approach them to rebuild arts in education support.

Coliton asked what the value to recipients would be if ArtsWA managed the program, and what improvements would be implemented, because it would take a lot of resources for ArtsWA to manage BFA, when ArtsWA could perhaps focus on improving the pipeline to BFA. She said increasing funding of core ArtsWA grants programs is her priority, because the grants continue to be too small, and the process to apply is time consuming, and the time between applying and receiving funds is long.

Hanan said she can send the Board information on the logic of moving BFA to ArtsWA, as developed in working with the Governor's Office.

Eslick suggests everyone go home and make an appointment with their legislators for coffee during this interim time. She said Board members can say that Rep. Eslick urged them to reach out to their legislators. Personal relationships are the best way to accomplish advocacy. Make sure that white papers are clear, simple and easy to understand for the lay person. It is important to educate legislators on the importance of the arts, and begin your work today. Hanan said she is happy to accompany Board members to any meetings, if she is available.

Miller said this is a great time to meet with legislators to build relationships. In May, Board members were challenged to reach out to their legislators or legislative assistants. Advocacy is an important role for Commissioners. This work will inform the November Board meeting by building a better understanding of the interests of legislators and where their priorities align with ArtsWA. Pritchard asked for talking points for these meetings.

Miller asked for volunteers for the Advocacy Committee: Avni, Robin, Eslick, and Blythe responded in the affirmative. Hanan said ArtsWA will develop white papers after completing development of the decision packages, adding that it was very helpful to obtain Board comments on draft white papers.

Ewing said during the interim, it would be helpful to have white papers that differ from Arts & Heritage Day. The number one questions during legislative meetings continues to be how the work of ArtsWA directly affects their specific districts.

Jessup said it is important to connect our requests with our agency strategic plan and its progress. Legislators responded well to his sharing the progress being made on the strategic plan. Coliton asked Hanan if white papers can be developed soon, for Commissioners to have something in hand as they meet with legislators in the next several months. Hanan agreed. For Creative Vitality report information, send an email to Hanan or Carino. Directly contact applicable staff for information on specific programs.

Avni asked for more information about STEM (Science, Technology, Engineering, and Math) versus STEAM (which includes the arts), and the challenges connecting the arts to the STEM initiative. There is a lot of interest in funding STEM, but perhaps ArtsWA could focus on increasing funding interest in STEAM.

Eslick emphasized it is important that this Board remains strong and united, and meets with any legislative person that they can to articulate the importance of the arts.

Raffa explained that Advocacy Committee members participate in monthly phone meetings for approximately 30 minutes when the Legislature is not in session. During session, the committee meetings by phone once per week.

Commissioners discussed the importance of representing every district within the state. Any Commissioner can listen to the Advocacy Committee calls, whether or not they are on the committee. Contact Advocacy Committee members for information and support, because advocacy is an important role of Commissioners, whether or not they are part of the committee. Miller said attending the November meeting is very important because Commissioners develop their advocacy muscle, and review and test the content of white papers in preparation for the 2020 legislative session. Therefore, Miller advocates not to have a phone meeting in November. Hanan said for the moment, there is room in the budget for the next four Board meetings to be in-person, including November.

Cultural Congress Update

Miller explained the Cultural Congress is produced by Inspire WA (previously Washington Arts Alliance) under the leadership of Manny Cawaling. This is an important opportunity to develop greater advocacy skills, network with arts organizations and artists from around the state, and understand the arts advocacy needs. The 2019 Congress will be held October 21-23, 2019, primarily in Toppenish. At the Congress, the Board has a chance to listen to arts constituents in the state and reflect on the needs and focus of advocacy during Arts & Heritage Day.

Inspire WA is the advocacy group for arts in the state. One of its main tasks is to advocate for ArtsWA, and then additional statewide arts issues, such as Cultural Access.

Hanan added that the day before the Cultural Congress, there will be a full-day leadership development training for aspiring applicants to the Creative Districts program, and the Heritage Arts Apprenticeship Program (HAAP) master and apprenticeship pairs.

Governor's Arts & Heritage Awards 2019

Guillén reviewed panel recommendations for the Governor's Arts & Heritage Awards (*packet pp. 33-38*). This information is embargoed until Governor Inslee approves the slate. These awards recognize and honor individuals and organizations for their contributions to Washington's creative vitality. Arts Awards in several categories recognize artists and arts organizations with a history of providing significant contribution to the State's arts and cultural development, community engagement and recognition. Heritage Awards recognize significant contributions to the State's traditions and culture. One awardee is selected per category.

The nomination deadline was June 3 and a panel was held on July 19 to review 21 nominations from 9 counties. Panelists represented King, Kitsap, Thurston, and Yakima counties. Nominees from 6 counties are recommended to be acknowledged.

Robin, who served on the panel, said he was impressed with each panelist's thoughtfulness and consideration, which is important when a significant collection of quality nominees is received. He learned a great deal about arts and heritage throughout the State.

Logan also served as a panelist and said the nomination packages were phenomenally inspiring. It is great to hear what is being accomplished throughout the State on behalf of arts and culture. He was inspired by the level of dedication, the use of arts for educational achievement, and the involvement of youth.

Guillén said the panel was memorable due to each panelist's thoughtfulness, engagement, and the extent of conversation. The Board will approve the proposed slate, which will be given to Governor Inslee for final approval. The award event will be held in November in Olympia.

A MOTION to approve the panel recommendations for FY 2019 Governor's Arts & Heritage Awards was made by Pritchard, seconded by Logan, and passed with no recusals.

Once the Governor approves the slate, honorees will be notified before the public is informed.

Grants

Guillén presented the outcomes of panels facilitated within the work of his position (*packet pp. 39-44*). Project support programs provide funding to non-profit arts organizations to develop and deliver arts events that engage statewide communities.

Midsized Arts Organizations (Level B) are arts organizations with a minimum one-year history of producing events. Grants range from \$2,500 to \$5,000. The panel was held June 24 to review 53 applications.

Large Arts Organizations (Level C) grants are for institutions with an annual budget over \$1 million and a one-year history of producing events. Grants range from \$5,000 to \$8,000. The panel was held July 12 to review 44 applications.

Panelists for both grants were from King, Thurston, Lewis and Benton counties. Between the two grants, over half million dollars was requested. ArtsWA has funds to grant about half of that amount. For these two grants, 60% of applications were from King County, with the remainder spread over 18 counties. Pierce continues to grow as a requesting force. Funding is recommended for 15 counties, and approximately 60% of applications received were funded.

A MOTION to approve the panel recommendations for Midsized Arts Organizations-Level B-FY 2020 was made by Martindale, seconded by Robin, and passed with three recusals: Pritchard (Asia Pacific Cultural Center), Coliton (Earshot Jazz), and Raffa (Mid-Columbia Master Singers). Conflicts of interest include a real or perceived familiar or fiduciary connection.

A MOTION to approve the panel recommendations for Large Arts Organizations-Level B-FY 2020 was made by Prichard, seconded by Logan, and passed with three recusals: Robin (Capital Theatre), Coliton (Henry Art Gallery), and Tuohy (Imagine Children's Museum).

Creative Forces Summit II

Mary Carstensen expressed appreciation that arts are available and funded through Washington State, specifically through the work of the ArtsWA Board and staff. Military, veterans, family and caregivers are supported by the Creative Forces program, supported by the NEA. Originally the program focused on wounded warriors, specifically post-traumatic stress and traumatic brain injury. The program has expanded to support transitions from a military to a civilian environment. The arts support the total wellbeing of participants in the Creative Forces program.

A few years ago, the NEA provided a grant to ArtsWA to conduct a summit that featured the Creative Forces program and brought together program participants, arts organizations, and arts therapists. It was a large, public event open to everyone. Summit II will be limited and focused toward arts organizations and artists who are interested in serving the military and veteran population. Topics will include art as therapy, transition into community, and overall well-being.

Carstensen is developing ways to measure the impact of this program in order to discuss the program more successfully. The Summit will be open to government health care providers and therapists, program evaluators, some funders, and a combination of people that need to have this conversation and can inform about what a meaningful outcome can look like. Participants will be asked to develop a logic model that measures the problem they are trying to solve, resources used, challenges addressed, and measured outcomes. Attendees will develop this model before the Summit, and the models will be evaluated by professional evaluators, so that attendees can get feedback and make course corrections during the Summit, in order to show effectiveness and impact.

The hope is for common outcomes as a part of this summit in order to name and speak about the power of the arts and its impacts on this community. Carstensen distributed a handout that shows Summit objectives and on the back shows the results from a survey of potential attendees, where they indicated what tools they are seeking to measure the outcomes of their efforts. The Summit will help providers understand who they will serve and how to develop meaningful impact measurements to show the impact of these investments. Tools are needed to assess the responsibility, sustainability, and impact of these programs so that outputs and outcomes can be communicated. These tools will strengthen the ability of providers to serve, provide valuable information to funders, and develop a pipeline to military, veterans and their families. Partners and relationships help to bring participants to the program. The Summit has 100 spaces available, where an estimated 35 to 40 organizations with multiple staff attending, will participate. The ideal attendee is a program manager or executive director of an organization that is interested in providing art as therapy, transition, or well-being for this specific population.

Hanan is working with the State Department of Veterans Affairs to develop long-term funding support for this project. Current funders for this Summit include the NEA, Boeing, and Washington State Department of Veterans Affairs.

Tour of Mighty Tieton

Ed Marquand led the Board and staff on a tour of Mighty Tieton, its arts organizations and services.

National Endowment for the Arts

Tom Simplot, Senior Advisor to the Acting Chairman at the National Endowment for the Arts (NEA), spoke about NEA programs. The NEA is an independent federal agency with over 140 employees and a current budget of \$153 Million, whose main mission is to fund arts in America. What might be excellent art in one region of the country may not be considered excellent art in another. The NEA takes steps to ensure that the arts reflect the unique environments where it is placed.

Grants and State Partnerships fund in every congressional district across America, as well as all 50 states and the territories. Research has shown that public funding for the arts is very necessary to support fair and accessible access to the arts for US citizens. Mighty Tieton is an example that NEA funding can play a role in building a community into a viable and thriving community with strong ties to the arts.

The NEA has many national initiatives. Creative Forces is one example. The NEA, in partnership with the Department of Defense, provides assistance to active military personnel, using art to move with active military

from clinic to community, and support their families as well. Poetry Out Loud is another initiative that is represented in every state. First place winners go to Washington, DC, where they compete with colleagues throughout the country, and the winner gets \$20,000 for college tuition. Currently, about 20,000 children in Washington participate each year. Another initiative, the Big Read, provides grants to communities to fund activities that support a “book club” approach to reading. The grantee, such as a library, publicizes the book and community events that allow people to relate to the book, their neighbors and community.

The NEA has sent its historic preservation officer to Puerto Rico to review reconstruction plans so that FEMA funds can get where they need to go to help Puerto Rico rebuild. A trend among funders is to require documentation of disaster planning from grantees. The NEA is considering surveying to determine a baseline of how many arts organizations are actually engaging in disaster planning across the nation.

NEA is contracting to build a new website in the next year. Grant language cannot be in Spanish due to current laws, but the website will have information written in the Spanish language to inform and educate about grants. The NEA is also currently reaching out to every historically black college in America to educate on grant opportunities. Native American communities are also important to the NEA and Simplot welcomes any suggestions of communities in Washington that would benefit from grant workshop presentations like the one given yesterday in Yakima.

NEA is limited by federal government regulations in regard to reducing application requirements, which makes simplifying the grant application process a challenge. An upcoming reduction in the required number of words grantees must use in their narrative should provide some simplification.

Western States Arts Federation

Christian Gaines, Executive Director, Western States Arts Federation (WESTAF) introduced himself and poke about the organization.

WESTAF oversees 13 western states and is one of six regional organizations. It has three major focuses to support member states.

1. Services and support to state arts agencies: This varies between each of the states. WESTAF convenes state arts agencies and individual cultural workers. It provides performing arts oversight and shares best practices. WESTAF strives to understand threats and challenges in each arts field and each state, to provide better services to its members. Arts advocacy funding is provided to each state, as well as granting support.
2. Social Responsibility: WESTAF developed the Emerging Leaders of Color program to build future generations of people of color within arts organizations and as arts administrators. Ewing is an alum of the program. WESTAF also plans to focus on rural issues, needs and concerns for arts and artists. Accessibility programs are also being explored.
3. Technology platform and development: WESTAF is unique from other regional organizations because it develops arts focused and supportive software programs as part of its service to its members, and the entire US, and sales fund WESTAF beyond member dues, so that it can provide greater support to its state arts organizations. Café is an opportunity to post calls for artists, and a discovery engine matches artists to opportunities. ZAP connects artists with art fairs and festivals throughout the nation. A public art archive provides ways to manage the collection. The Creative Vitality or CVSuite measures the creative economy, and creates reports for any economy in the nation.

WESTAF just launched a 10-year strategic plan and vision. The previous two years before Gaines was appointed, the organization had been building consensus and developing a plan. Gaines is operationalizing and tracking the plan. This will include a new director of public policy to oversee individual relationships with the

13 western participating states. His name is David Holland, and he has experience and knowledge about the business of art and the creative economy.

Hanan is on the Board of Trustees at WESTAF along with four other state agency directors, and she services on the Karen is on board of trustees; one of 5 of 13 WESTAF eds, plus on the development committee.

Art in Public Places

Sweney gave an Art in Public Places (AIPP) program update. The program is the second oldest statewide public art program in the country, predated by a few years by Hawaii. Washington's program, funded by ½ of 1% of new state construction, is one of the more active state arts agencies in K-12 schools with about two-thirds of its projects in public schools. ArtsWA has responsibility for funding of the school program, which creates artwork for a specific location. Even when curators direct the purchase of pre-existing artworks, they are purchasing artwork that fits in with the State Art Collection and the specific site(s) where the artwork will be installed. Most artwork acquired in the State Art Collection is commissioned.

Washington State has a growing Collection with nearly 5,000 artworks at nearly 1,200 sites. Capital budget language defines the amount of funding that can be used for conservation. This cap has increased over the last two years and pays for conservation of artwork, collections staff salaries, and travel to sites to repair/assess artworks. Partner agencies participate with representatives on local art agencies to develop the concept of location, artist selection, and final art design approval for most of the artworks created for the Collection.

The K-3 curated project hired a projects coordinator, who had previously worked on the My Public Art Portal. She will help formalize and engage in a process to acquire existing works for K-3 class size reduction funding recipients. To reduce the teacher-student ratio, most districts and schools either built new classrooms or new schools, each of which result in ½ of 1% of new construction funding for art. It took 4 out of the 6 years allowed for this program, for Office of Superintendent of Public Instruction (OSPI) to determine the dollar value of funds available to purchase artworks. Since only two years remain in this program, artwork acquisition will focus on acquiring existing artwork. The K-3 Curated Projects Coordinator will aid in purchasing curated artworks during the next two years.

In November, the Board will consider approval of panel recommendations for the Curator Roster, K-3 Pooling, and K-12 Pooling.

Nominating Committee Process

Coliton thanked the Nominating Committee comprised of Martindale as chair, and committee members Luz, Miller, Redshaw, Pritchard and Wen.

Martindale reviewed a report of the Nominating Committee (*packet p. 45-46*) that highlights survey results. She thanked the committee members who actively surveyed commissioners, as well as all of the commissioners who participated.

Martindale said the comments and insights given by commissioners is used throughout the year to revise goals and consider procedural changes. More than 66% of commissioners responded. Regarding organizational strategy, everyone feels up-to-date with the process. The advocacy team, including WESTAF lobbyists Doug Levy and David Foster, received high marks from the board. Commissioners appreciate Hanan's travels through the state, and appreciate her efforts to increase awareness of ArtsWA and its services. While commissioners feel ArtsWA has made strides in increasing diversity and addressing diversity issues, the agency needs to do more. Everyone enjoys the board meetings, getting to know each other, and never seems to have enough time. Tenino was a strategic place to show off the potential impact of the creative districts program. All

respondents are thrilled to have their expectations more than met. Several expressed interest in serving more leadership positions in the future.

The slate of officers is: Martindale as Chair; Raffa as First Vice Chair; and Sharpe as Second Vice Chair.

A MOTION to accept the proposed slate of officers for FY 2020 was made by Robin, seconded by Tuohy, and passed with one abstention: Redshaw.

Miller thanked Ewing for her time serving on the Executive Committee as 2nd vice chair for the last two years.

Coliton reviewed Board committees:

- Executive committee – comprised of officers plus heads of committees and at-large members selected by the Board Chair
- Advocacy committee – two co-chairs plus many members, selected this year by responders to Miller’s request for volunteers; FY 2020 co-chairs are Miller and Raffa.
- Nominating committee – the Board Chair selects a committee chair in May, who then selects committee members, who survey the board and report in November.

Martindale thanked Redshaw for serving as an at-large member on the Executive Committee. The full list of committee members can be found in the packet (*packet p. 45*).

Recognition of Outgoing Board Member

Martindale and Hanan recognized outgoing Board member, Coliton, who has served on the Board since 2013.

Hanan thanked and commended Coliton for her dedicated service to ArtsWA and said it was enjoyable to work with Coliton as both a Board member and as Chair. Coliton has been exemplary to both ArtsWA and to the arts field in general. Hanan gave Coliton a letter from Governor Inslee recognizing her contributions to Washington. Miller presented a card and a few tokens of appreciation from the Board.

Ewing said Coliton is a thoughtful kind, wise person who knows the field well. It was a pleasure to learn from her and call her a colleague. Coliton said she’s been doing this work for about 40 years now and it is time to turn over the baton. Coliton acknowledged Ewing as the epitome of the next level of community members.

Martindale said Coliton has been a kind mentor, and a knowledgeable, wonderful guide.

Announcements

The next in-person Board meeting will be held November 7 at Laird Norton Family Foundation, Seattle. The Creative Forces Summit II will be held October 2-3 in Lakewood, and the Governor’s Arts & Heritage Awards Ceremony will be held at the Washington Center for the Performing Arts in Olympia on November 19.

Martindale, as the newly elected Board Chair, adjourned the meeting at 3:30 pm.