

WASHINGTON STATE ARTS COMMISSION— BOARD MEETING MINUTES

Tuesday, February 5, 2019 / The Longhouse Education and Cultural Center at The Evergreen State College, Olympia, WA

Commissioners Present

Francene Blythe
Sue Coliton, Chair
Ginger Ewing, Second Vice Chair
Jolyn GC
Senator Brad Hawkins (drop in)
Wesley Jessup
Mariella Luz
Monica Miller
Justin Raffa
Rebecca Redshaw
Anna-Maria Shannon
Rosanna Sharpe
Judy Tuohy

Commissioners Absent

Andre Bouchard
Rick Johnson
Linley Logan
Diane Martindale, First Vice Chair
Joan McBride
Faaluaina Pritchard
Representative Luanne Van Werven
Senator Lisa Wellman
Sheree Wen

ArtsWA Staff Present

Karen Hanan, Executive Director
Glenda Carino, Communications Manager
Hannah Dahlke, Arts in Education and Grants to Organizations Program Assistant
Miguel Guillén, Program Manager, Grants to Organizations
Janae Huber, Collections Manager, Art in Public Places (AIPP) Program
Lisa Jaret, Program Manager, Arts in Education (AIE)
Angelina Nichols, Communications Intern
Leslie Pope, Executive Assistant
Annette Roth, Creative Districts Program Manager
Tyler Sharp, Fiscal Technician II
Mike Sweney, Program Manager, AIPP
Terry West, Deputy Director

Guests & Speakers

Manuel R. Cawaling, Executive Director, Cultural Access Washington
David Foster, Outcomes by Levy, LLC
Tina Kuckkahn-Miller, J.D., Vice President, Indigenous Arts and Education, The Longhouse
Doug Levy, Outcomes by Levy, LLC
Alfredo LoBianco
Doe Stahr, Artist, Deer Creek Studio
Laura VerMeulen, Assistant Director, The Longhouse

Call to Order

Sue Coliton, ArtsWA Board Chair, called the meeting to order at 10:24 a.m. She conducted roll call, and verified that a quorum was present.

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

Tina Kuckkahn-Miller, J.D., Vice President, Indigenous Arts and Education, at The Longhouse welcomed the Board. The Longhouse has partnered for many years with ArtsWA and is pleased to welcome everyone.

The Longhouse is the home of the people. The late Mary Ellen Hillaire of the Lummi tribe, was the first woman hired on The Evergreen State College faculty, and founded the Native American Studies program in 1992. Everyone is truly welcome here and we pay respect and honor all cultures that are brought into this room. The Longhouse was established in 1995 as the anchor and hub of cultural activities and is modeled after a Coastal Salish Longhouse. Over the years, The Longhouse has expanded first to include the small carving studio which allowed indigenous artists to work on campus. Then a home was made for weavers through collaboration with artists to create the fiber arts studio, imbued with peace and serenity and the weavers' spirit power. Currently, construction is nearing completion for a new, larger carving studio that provides enough room to build ocean going canoes and large carvings.

Jaret facilitated an ice breaker activity to promote networking and peer learning among board members.

Approve Consent Agenda

Coliton called for a motion to approve the Consent Agenda consisting of Minutes of the November 8, 2018 Board Meeting (*packet pp. 13-22*); SNAP Grants (*packet pp. 23-25*); and Arts in Education: Professional Development Mini Grants (*packet pp. 26*).

A MOTION was made by Miller and seconded by Shannon. The Consent Agenda was approved unanimously with no recusals and no changes to the minutes.

Board Chair's Report

Coliton reviewed her report (*packet pp. 1*). During this meeting, a panel will discuss how arts funding in this country could better support native artists and explore how peer funders in the region can enact changes to help increase their support of native artists. The Board will also focus on one of the Commissioners' most important roles, as arts advocates.

Executive Director's Report

Hanan reviewed her report (*packet pp. 2-5*). The 2019 Legislative Session is busy with many bills proposed. A comparison of what ArtsWA requested and what the Governor's Budget proposed is shown in the document *\$3.3 Million-A Smart Investment in the Arts* (*packet p. 28*). The House Operating Budget proposal will be published first, followed by the Senate Operating Budget.

Agency request legislation to create efficiencies in the design build phase of the Art in Public Places program is moving through the House and Senate. There appears to be strong bi-partisan support for this bill.

The Federal Government shutdown did not touch us directly, but if it had gone on much longer, it would have impacted staffing and programs at ArtsWA. The Federal funding ArtsWA receives is paid in segments throughout the year based on funds expended. ArtsWA had enough funds left from the previous payment or "draw down" to work through March. As soon as the Federal Government reopened, an additional drawn down was requested that will cover ArtsWA's work through April, in case of another shutdown.

The Center for Washington Cultural Traditions (CWCTI) hired a new director, Dr. Langston Wilkins, who has a wealth of experience in various cultural traditions and is very familiar with apprenticeship programs. His most recent position was with the Tennessee Arts Commission, where he worked as the Traditional Arts Specialist with the Folklife Program, and worked with the Director of Folklife to manage a very robust set of programmatic activities. The Board may have an opportunity to meet Dr. Wilkins, either at Arts & Heritage Day or at the May Board meeting.

Creative Forces Summit II is anticipated to be held in August. Hanan requested the deadline for expending funds be extended to September due to the Federal Government shutdown and the delays experienced in releasing funding. More information will be provided to the Board as the program moves forward.

FY 2017-19 Biennium—6th Quarter Budget Report

This report (*packet pp. 6-11*) 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. The report indicates the percentage of budget remaining for the biennium. At this point, if a funding category is approximately 50% spent, then the budget is on track. Where funding categories appear underspent, the narrative explains anticipating spending for the remainder of the fiscal year. For example, Grants appear underspent because the majority of the funds are expended in the very last quarter once projects are completed.

Strategic Plan Dashboard Update

Hanan reviewed the Dashboard (*packet p. 12*), which measures the status of progress on ArtsWA strategic plan objectives using red, yellow, and green dots with meanings similar to street lights. In the Diversity Index, ArtsWA is making progress, as seen by the number of persons on panels that identify as persons of color. In the Leadership Index, there is a slight increase in attendance at Board meetings. While the agency realizes not all Commissioners can make every meeting, the increase is encouraging. An increase in the index of meetings with elected officials is expected to rise after Arts & Heritage Day. It is important for Commissioners to inform Carino when meeting with elected officials to ensure Dashboard statistics are accurate.

Goals for the Art in Public Places are showing an increase. However, the number of artworks receiving conservation can be misleading because larger artworks can take more time to conserve than smaller works. Goals within the Arts in Education and Grants to Organizations programs are tracked on an annual basis and changes are anticipated by the end of the fiscal year.

In the Buzz Index, the number of website hits and Facebook reaches are increasing steadily.

Coliton introduced Doe Stahr, Artist, Deer Creek Studio, who will be displaying some of her artworks in the Capitol Rotunda tomorrow as part of the noon program for Arts & Heritage Day.

Advocacy: Arts & Heritage Day Preview

Coliton thanked Luz and Miller as co-chairs of the Advocacy Committee for all the work they do to prepare for Arts & Heritage Day, as well as Logan, Raffa, Johnson, and Blythe as members of the committee.

State of the State Report

Doug Levy and David Foster, Outcomes by Levy LLC, are lobbyists contracted by Western States Arts Federation (WESTAF) to support the efforts of the Washington State Arts Commission (ArtsWA) and Humanities Washington during the 2019 Legislative Session. They provided an update on issues impacting legislative action, and the status of arts related legislation.

Levy said while there is snow on the ground here, there is a blizzard of bills in the Legislature. This session is very busy, perhaps due to years of pent up ideas and desires that were put on hold because of the economic downturn and the need to fully fund education.

One of the really encouraging things about the Washington State Legislature is that it is probably the most diverse Legislature on record and now looks more representative of the State. There is a diversity of gender, culture, and age. Democrats are in the majority this year. These dynamics will impact what is accomplished this year. Major concerns include mental health and affordable housing, homelessness, the opioid epidemic and public health. The State is in a healthy place economically, but there are more demands on services than ever before, so hard decisions still need to be made within the Operating Budget. The Legislature has three budgets: Operating, Capital, and Transportation.

The approach for this year is to preserve the funding provided for ArtsWA in the Governor's Budget, and determine how best to gain support from legislators for funding requests that did not appear in the

Governor's Budget. There is support and understanding for the My Public Art Portal project, which is almost finished and needs to be maintained. Legislators appear to understand that Washington State owns a world class art collection, but lacks enough funding to maintain those assets (*packet p. 29*). One Senator is supporting progress on the proposed project to close early learning opportunity gaps (*packet p. 32*). The Military Healing and the Arts program (*packet pg. 33*) does not appear to have much support, although there are a few legislators who strongly believe in the program.

Foster said there is currently a projected \$2 Billion deficit due to health benefits for labor and teachers. Some new revenue may come from a proposed capital gains tax. The Governor's potential decision to run for President in 2020 is creating some waves. After this session, House Speaker Rep. Frank Chopp will step down after serving 20 years. These issues may have an impact on the session.

Raffa asked what reaction Levy and Foster had towards the funding for ArtsWA as outlined in the Governor's Budget proposal. Foster said disappointment is a common response for any state agency or issue area in reaction to the Governor's Budget. Even with a slight increase in state revenues, the maintenance budget continues to grow due to increased caseloads and other state support needs. The Governor has to make tough decisions regarding where existing and new revenue will be dedicated. Each year it costs more money to provide the same services, as the needs of the State grow. It is fairly common to work throughout the legislative session to change or increase funding that is proposed within the Governor's Budget.

Levy said there are new issues each session that compete for the State's affection and attention, such as this year's Orca Recovery Task Force and fish culvert repairs. The Governor proposed a graduated real estate excise tax. If it gets approved by the Legislature, the next decision is whether the new revenues are dedicated to the general fund or to special projects, like Orca Recovery or other needs. If the revenue increases the general fund, then there may be room to request additional funds for ArtsWA.

Ewing asked whether it is effective to tie ArtsWA issues with the State's issues, such as mental health, affordable housing, and public health when advocating. Levy said if there is a realistic and accurate tie, then it is a sound advocacy approach. ArtsWA has focused on the economic value of the arts, and that has been successful. If the connection is too much of a stretch, then the approach will not work. It is important to point out issues that amount to a missed opportunity. For instance, Washington is dedicated to online business and considers itself a technology leader. The My Public Art Portal, placing the State Art Collection online to increase access to constituents, is smart. After state funds were dedicated to bringing the project this far, a lack of funding to complete and maintain this portal is a missed opportunity.

Jessup asked about discussing on-time funding requests versus ongoing increases over multiple years. Levy counseled to focus on what is being requested in the current session, and the reasons for it.

GC asked if mentioning the statistic that Washington State ranks near the bottom in per capita funding for the arts is a good strategy. Levy said that discussion would be more effective during the interim. During session, it is important to focus on the specific facts and requests that impact the session, especially since meetings with legislators are short. During the interim, there is more time for in-depth discussions about the value of the arts, including statistics. Hanan said if ArtsWA receives the additional \$3.3 Million requested, Washington would then rank 36th in the nation.

Overview and Packets

Carino reviewed contents of the Arts & Heritage Day packets including scheduled legislative meetings, legislator biographies, and materials supporting advocacy work.

Exercise/Worksheet

Miller, Advocacy Committee Co-Chair, reviewed the Board Worksheet (*packet p. 34*) designed to help Commissioners create and articulate messaging for legislative meetings. The worksheet helps discover the interests of legislators, focuses on arts accomplishments and events within their districts, and ties the interests of legislators to the projects and goals of ArtsWA. Miller asked Commissioners to prepare for each legislative meeting by completing a sheet for each legislator.

The Longhouse Education and Cultural Center Tour

The Board toured the various studios that comprise The Longhouse compound to learn more about its programs and services.

Native Arts and Culture Panel

Guillén acted as moderator for a panel comprised of Tina Kuckkahn-Miller, Francene Blythe, and Laura (Grabhorn) VerMeulen. In alignment with ArtsWA's Strategic Plan's Crosscutting Objective* the panel discussion was designed to provide insight, understanding, and a deeper connection to the issues important to the diverse populations we serve; in this case, Native Americans. **Increase our specific and intentional efforts around social justice by ensuring that ArtsWA-funded activities and work are reflective of Washington's diverse populations including cultural diversity, artistic disciplines, geographic locations, and underserved populations.*

Question: What advice would you give funding organizations in aligning proposals to support Native American artists?

Kuckkahn-Miller said broad spectrum support creates infrastructure (classrooms) where residencies, exhibitions, and native art markets is impactful. Provide business management training to assist artists to obtain the tools they need to continue to promote themselves in their work. Work across the spectrum to bring artists together. The Longhouse has hosted two international artist gatherings with artists from around the Pacific Rim, bringing them together with tools and resources, and letting them get creative.

VerMeulen said grant programs that provide direct support to master artists and apprentices that are interested in teaching particular arts type in their communities is important. Funding for emerging and established artists help because both groups need support. To expand the field of native artists, use a low barrier grant application process that is simple for artists to complete, and do a lot of outreach to tribal communities.

Blythe conducts convenings of artists to educate on grant offerings and strategies to complete applications. Unrestricted grant awards to established native artists are important. Work directly with tribal colleges that are community driven, where the community selects a topic to inspire each community art project.

Question: How can arts organization like ArtsWA conduct grant panels or instruct panelists, to ensure fair evaluation of applications?

Kuckkahn-Miller said there are several key factors to look for and questions to ask. Look at whether native people are on the organization's staff and/or board. Are native people teaching native art? Does the organization's mission indicate it supports native artists and art making? Is there a track record of relationships within the native community? It takes time to build relationships and a presence in the community is very important. Build a level of trust. Community is key. Is the organization demonstrating its presence and intent within the community; does it have real plans for public access? What are the public engagement opportunities to better understand indigenous artists, as well as their understanding of the art they are supporting?

Question: How can non-native panelists make sound decisions about native artist applications?

VerMeulen said she has served on panels where native artists compete with non-native artists. If panelists are not familiar with good examples of Native American art from a particular community, they can consider who the artists says they are in relation to their community. If someone tells you their family lineage and how they are connected to the community, that shows this person's work is vested in the community. Even if an artist is not working directly within their own community, they may be working within other communities.

Blythe said her organization tries to eliminate filters that occur within panelists through the way the applications are presented to them for review. Perhaps it works best for panelists to review only a short synopsis of the project without identifying data such as organization or artist name or location. List the artist's experience without their name. Ask how realistic is the project budget? How capable are the team's skills in making past projects happen? Look at filters and begin to eliminate them wherever possible. Artists may be great in their field, but may not be good at completing an application. Native Americans are not culturally predisposed to speak about ourselves. She always recommends that artists speak with someone who can ask them application questions and write down the artist's answers to capture detailed information for the application.

Question: How can ArtsWA ensure that grantees exhibiting the work of native artists do so appropriately?

Kuckkahn-Miller said one way to ensure this is to request letters of recommendation from a member or members of the community. This is a way to ask native community members to stand for the project and artist, and provide information on how the project relates back to the community that the grantee is claiming to serve. Find out who the grantee is working with in the community. Is there research that can be done to find out how these organizations have done in the past? Sometimes it is hard to determine who the artists are in a given project. There could be serious baggage or community reaction that may be unexpected.

Blythe said when reviewing applications, determine what is the cultural identifier, why it is important to the project, and/or why is it important to fund? Community reference letters from organizations or institutions within the community, such as a tribal college, tribal leadership, and individuals, can be helpful but make sure they are not related to the organization or artist. If an organization claims they have a relationship, ask for past or current history to explain how community connections were made and whether this project will strengthen that connection.

Question: What factors influence individual Native American artists to respond to grant opportunities? What can ArtsWA do to increase participation?

VerMeulen said the Longhouse advertises in tribal newspapers. The Governor's Office of Tribal Affairs has a tribal directory. Tribal communities can use social media for announcements, if opportunity deadlines are not in line with their newspaper publication deadlines. A lot of artists do not like filling out applications; this is not unique to native artists. If someone does not have another family member or spouse that manages their art career, it is very difficult to get an artist to complete an application. Most native artists also have other jobs they are doing on a daily basis, and time gets away from them. Native artists who have been formally trained in art schools may see themselves as eligible for a particular opportunity, but other native artists who are talented may not feel confident enough that they are worthy to apply. Everyone at ArtsWA is so friendly, that if staff had more direct contact with tribal communities, it would make a difference. ArtsWA could set up a booth at a coastal jam or tribal festival to educate tribal communities on opportunities. If ArtsWA staff see examples from an artist that appears to be a great fit for a grant, find out who they are, and get someone in the community to advocate on your behalf to develop a relationship of support.

Blythe said radio and tribal newspapers are very big in Native American communities. Cold calling does not work. Knowing someone within the community that has a good reputation provides an opportunity for connections. Work with them to make connections and ask them to consider forwarding information to their network(s). Ask grant recipients to share ArtsWA information and opportunities on Facebook. Try to avoid narrow definitions on grant applications, such as requiring a specific minimum number of years of experience to qualify for a grant.

GC thanked panelists for sharing their perspectives. ArtsWA as an organization can do better by having panelists that are from the communities it is seeking to uplift and support, and panelists from communities of color would also help to ensure the work is authentic.

Advocacy: 2019 Legislative Session

Lobbying Legislators: Training and Role Playing

Miller asked Commissioners to use the worksheet as a guide for the paired role playing discussions. Each Commissioner will take turns being the legislator and the advocate.

Raffa provided basic pointers for legislative meetings. Be comfortable and relaxed; it helps create successful and effective interaction. He suggested Commissioners review the points made at the November 2018 Board meeting (*packet pp. 17-22*).

Commissioners worked in pairs to practice role playing and discussed various agency legislation and funding requests.

Beyond Arts & Heritage Day

Luz reminded Commissioners that one of the most important actions to take following Arts & Heritage Day is to follow-up by email or with thank you notes. Complete and submit the meeting recap forms to Carino by the end of the day or shortly thereafter.

Point of Business

Hanan stated for the record that during the vote to ratify SNAP grants, Luz abstained due to a conflict of interest.

Cultural Access Washington/Washington State Arts Alliance Update

Manny Cawaling, Executive Director, Cultural Access Washington (CAWA), discussed the CAWA, Washington State Arts Alliance (WSAA) merger, which will strengthen both organizations. The merger will be finalized toward the end of February.

Both organizations have discussed shared objectives and how to transform Washington State through arts and culture. CAWA includes science, along with heritage and the arts. Cawaling believes the alliances made with CAWA partners in the science institutions can help support and bring more positive attention to arts and heritage organizations.

Cultural Congress 2019 will be held in Yakima. Cawaling thanked Miller and her group in Ellensburg for the fantastic work to reinstate the Cultural Congress in 2018. He is currently speaking with the Yakima Nation about participating in the planning stage and activities of Cultural Congress 2019.

One goal for the new organization formed by this merger is to be a stronger force with legislators during the interim so relationships are already built in time for Arts & Heritage Day 2020. Both organizations have leverage that could be put to use. Our community is comprised of the audiences we serve and these audiences

have connections across the entire state. This leverage can be used to advance arts objectives throughout the State. He plans to map out State districts, and develop connections with advocates in every district.

Miller asked if there is a new joint mission statement and for the new name of the organization. Cawaling said stakeholders are being polled regarding the mission statement, values, and a new name. The first step is to complete the merger, then reconstitute a Board. After that, the new organization will begin goal setting and visioning.

Ewing asked whether regional and geographic inequities throughout the State will be addressed by the new organization. Cawaling assured her that those inequities are being considered, including greater geographic representation on the board.

Cawaling noted that one idea from the Cultural Congress that he intends to pursue is long-term visioning in regard to the science, arts, and cultural needs of the State over the next 5 to 10 years versus planning just one year ahead. This will lead to long-term legislative planning and goals.

Cawaling discussed Cultural Access legislation, which creates a framework for tax collection, provides basic guidelines for impact, and provides some definitions around cultural access, but leaves many of the details and the process up to the determination of each county. Each community has the ability to adapt the legislation to their local identity. Not all communities have the support to pursue this process. Some communities may already be heavily taxed, making cultural access difficult to pass. One next step regarding cultural access legislation is to determine what types of programs can be created that would work in communities that cannot pass the existing Cultural Access program for various reasons.

Miller asked whether the legislation allows for a tax increase for affordable housing and transportation. Cawaling explained the legislation has two components: taxation to increase cultural access and taxation to support affordable housing. These options can be acted on together or separately. There is room in the legislation for a city council to pass taxation to support affordable housing without the support or approval of a public vote.

Announcements

The next in-person Board meeting will be held May 7, 2019 in Tenino. Coliton adjourned the meeting at 3:58 p.m.