

WASHINGTON STATE ARTS COMMISSION— BOARD MEETING MINUTES

TUESDAY, MAY 7, 2019 / THURSTON COUNTY FIRE DISTRICT #12 STATION HOUSE,
187 HODGDEN ST. S., TENINO, WA 98589

Commissioners Present

Andre Bouchard
Ginger Ewing, Second Vice Chair
Jolyn GC
Wesley Jessup
Rick Johnson
Linley Logan
Mariella Luz
Diane Martindale, First Vice Chair
Monica Miller
Faaluaina Pritchard
Justin Raffa
Rebecca Redshaw
Anna-Maria Shannon
Rosanna Sharpe
Sheree Wen

Commissioners Absent

Francene Blythe
Sue Coliton, Chair
Senator Brad Hawkins
Joan McBride
Judy Tuohy
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
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

Wayne Fournier, Mayor of Tenino
John Millard, Clerk-Treasurer, City of Tenino
John O'Callahan, Tenino City Council Position #3
Meliza Redulla, North Thurston State High School;
Poetry Out Loud Washington State Runner Up
Ed Salerno, Master Artist, Tenino Stone Carvers
George Sharp, Rural Program Manager, Thurston
Economic Development Council
Dr. Langston Wilkins, Director, Center for Washington
Cultural Traditions

Call to Order

Diane Martindale, First Vice Chair, Hanan and a few Commissioners were attending Governor Inslee's signing of HB 1318, which includes language that allows the Art in Public Places program to be involved during the design phase of capital construction, to improve integration of artwork. Ginger Ewing, Second Vice Chair, led the meeting until they arrived. A quorum was not yet present.

Carino introduced Commissioners to components of the new microphone system. Raffa led the Board through an exercise that helped Commissioners learn to use the system.

Wayne Fournier, Mayor of Tenino, welcomed the Board. His vision for Tenino is to have art throughout the City. He believes artful communities are healthy communities and are more interesting places for constituents to live. Tenino, still made of stone, has been a creative community since European settlers began carving stone and the city has held onto its creative beginnings. Art speaks to the city's heritage as well as its future.

Martindale, First Vice Chair, led the meeting on behalf of Chair Sue Coliton. Martindale called the meeting to order at 10:02 a.m. She conducted roll call, and verified that a quorum was present.

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

Board Chair's Report

Martindale reviewed Coliton's report (*packet pp. 1*). Martindale thanked Thurston County Fire Station #12 staff and the Mayor for welcoming the board.

The Board reviewed Resolution 2019-001 in support of Arts in Education Month (*packet pp. 3*). This follows the Proclamation by Governor Inslee in support of May 2019 as Arts Education Month (*packet pp. 2*). Arts in Education is a key part of ArtsWA's mission and programming.

O'Callahan asked if the resolution would be sent to all city councils. Jaret, Arts in Education Program Manager, said arts education month information is on the website, and is designed for every city and county to craft their own resolutions.

Carino asked Commissioners to read the Resolution at public presentations and mention May as Arts Education Month, along with the Governor's Resolution, which is in the packet.

Martindale called for a MOTION to approve Board Resolution 2019-001. The motion was made by Shannon, seconded by Logan, and passed unanimously.

Ewing has received feedback in Spokane that it feels shallow for the Governor to do something like this when the Governor's budget cuts are affecting their districts severely with reductions such as cuts in teacher salaries. She asked for talking points for Commissioners in districts struggling with education funding cuts. Hanan said a lot of work has been done in this session to continue the work of McCleary. Jaret said this is an opportunity to help people understand the impact of cuts to educational funding, since the arts are often one of the first educational areas cut. The Resolution can be helpful to remind people that the arts help students learn, and that funding is critical.

Executive Director's Report

Hanan reviewed her report (*packet pp. 4-9*). The Legislative Session ended on time, which helps ArtsWA to plan its budget for the next fiscal year.

ArtsWA received \$1.26 million in state general funds, which is more than ArtsWA has received in recent years. This is a good start and demonstrates our effective work with the Legislature, the Governor's Office, and the Office of Financial Management (OFM). Collectively, advocacy by Commissioners had a bigger impact. The Folk and Traditional Arts program received \$350,000, which represents a fully funded budget request. This will allow expansion of the Apprenticeship program, and creating new traditional arts programs that can make a critical impact on Washington State.

Care and maintenance of the State Arts Collection received about one-third of the funding requested, which represents a good start. ArtsWA made a successful case for funding to maintain the State Art Collection and that it is important to care for the State's assets. The funding received is not enough to accomplish all the necessary work and staffing needed to support this maintenance. Staff will determine what can be accomplished with the funding received, and is working with OFM to developed more focused data collection to make an even stronger case for funding next legislative session.

The My Public Art Portal is almost complete, and is close to achieving a complete database of the approximate 4,700 artworks in the Collection. Hanan thanked the work of the team, Heide Fernandez-Llamazares, Valerie Peterman, Janae Huber, and Mike Sweney for their hard and dedicated work. Funding was received to move the Portal into its maintenance phase, which includes continuing to add new pieces to the database and remove deaccessioned artworks, building lesson plans and other marketing to inform the public of its value, support web exhibition creation, and keep the website functioning.

Arts and Early Learning is a new program supported by Senator Wellman, which received funding, but at less than the original amount requested. Hanan and Jaret will remake the original proposal with this smaller funding amount, to ensure it makes an important impact in the State. The goal is to build more support in this area in future legislative sessions.

ArtsWA received a small amount of funding to help support some IT equipment purchases. Collectively, small agencies were supported in the Legislature with funding for IT support, and staff are unpacking what is covered by that funding.

Hanan said the lack of increased funding to support Creative Districts was disappointing. The first district has been certified. There is much support and interest in this program with over 30 additional parties considering seeking certification. Once the first district begins generating data to show the impact of the program, that data will be used to seek additional funding.

There are successes for ArtsWA in the Capital Budget, where HB 1318 passed, which allows AIPP to participate during the design phase of construction. Language was changed to allow 20% for administrative costs that may fund additional support for the program. The maintenance funding cap was raised to \$200,000 and more resources can be put toward maintaining the State Art Collection.

Overall, ArtsWA experienced a very good legislative session outcome and everyone owns this success, the Board, Outcomes by Levy, and ArtsWA staff.

Sharpe asked for an overview of the budget approval process. Hanan said in September the agency submits decision packages with specific funding requests for projects. These decision packages are considered for inclusion in the Governor's Budget presented in December. If these requests are included in the Governor's budget the Board's advocacy work is easier. If not, the Board begins advocacy work to get these requests approved. During the Legislative Session beginning in January, the Senate and House create their own budget considerations. The Board educates legislators on the importance of programs and seeks support of funding requests, both those included and not included in the Governor's Budget. Once legislators make funding decisions, the Senate and House budgets are reconciled into one budget, which is then presented to the Governor for approval. The Governor can remove items from the legislative budget, but cannot add them.

Jessup asked whether there is flexibility within the final budget and discretion on how funds are spent. Hanan said funds need to be spent within their line item designation. Folk Arts funds are for folk arts programs, etc. Funds cannot be moved to programs not designated in the budget.

Jessup asked whether this funding is ongoing or new money. Hanan said this is new money, but the agency hopes the funding will shift from a project basis to a maintenance level, which would place ArtsWA's budget at a higher base of state general funding. For example, funding for the Creative Districts program was received the first year as new money, but then shifted to part of the agency's permanent budget funding as an established program.

Ewing said as someone who runs an arts organization, it seems like this process puts staff under more pressure, not only to do their work, but to reinvent the agency to prove financial worth for more funding. Out of concern, how is it sustainable to continually invent more programs in order to get more funding?

Hanan said this is extra money for current programs, such as care and conservation. When the decision package process is happening, managers are asked what is needed in order to accomplish the work of the program and the agency, in support of the priorities of the Governor and the Legislature. It is a delicate dance to grow the agency and not overwhelm staff. The one new program this year is the Arts in Education Early Learning project because ArtsWA was asked specifically by Senator Wellman to address the gap in early learning. The staffing expansion that comes with this program is absolutely essential. Hanan said she is conscientious in growing staffing to address workloads wherever possible.

Ewing said this budget feels the most hopeful in the four years she's been on the Board. She asked Commissioners to consider thank you cards to the Governor's Office and key legislators to thank them for their support this year. Hanan said she and Carino may create a list of key legislators who were supportive this session for use by the Board.

Hanan provided an overview of the Federal budget. The National Endowment for the Arts (NEA) is proposed to be eliminated with enough funding to close down the agency. Congress has proposed increasing funding for the NEA from \$155 Million to \$167 Million, and there is a lot of support for this increase, which would increase ArtsWA's federal grant proportionally with the other states and territories. Whenever you are speaking with congressional members, please ask for their support or thank them if they are offering it.

Washington State Poet Laureate, Claudia Castro Luna, is serving the second year of her two-year term. The search for the next Poet Laureate is underway. Redshaw is part of the selection committee comprised of representatives throughout the state. The final candidate will be presented to the Board for acceptance before going to the Governor for final approval. The next Poet Laureate will begin his or her work in January 2020.

ArtsWA is working with the NEA and the Department of Defense (DOD) to create Summit II, which will focus on building the cultural competence of organizations that want to work with soldiers who have PTSD and traumatic brain injury, and their families. The Summit will be held at Clover Technical Park in Lakewood, near Joint Base Lewis-McChord. Mary Carstensen has been hired to coordinate the Summit. Hanan met Carstensen at the Tacoma Art Museum during a tour of the Hot Shop Heroes program. Redshaw said she attended the first Summit, and found it to be a remarkable forum for the arts to be involved for meaningful assistance to active military personnel.

FY 2017-19 Biennium—7th 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. The report indicates the percentage of budget remaining for the biennium. During the final quarter, the agency will closely monitor the budget to ensure it is balanced by the end of the fiscal year.

Draft FY 2020 Budget Overview

This report (*handout*) is for information only; it does not require a motion. Many items in the state budget, such as fees for legal and technical services, are not yet finalized. The Board will see a more complete budget at the August Board meeting.

Narrative with notes explain various details. The State provides funds for cost of living salary raises and increases in the fees for services the agency receives, such as desk top support for IT. Federal funds increased slightly because the NEA received a \$2 Million funding increase. The Federal funding breakdown includes

required allocations for folk arts partnership, teaching artists training, and Poetry Out Loud. Private funding will include Vulcan and Boeing to support the Governor's Arts & Heritage program event.

Additional funding received from the state general fund will be provided in greater detail when the final budget is presented to the Board in August. The AIPP program receives reimbursement from the Capital budget. The conservation cap was raised to \$200,000, which breaks down to \$100,000 per year. Both the Arts in Education and Grants to Organizations programs show a breakdown for grants. The AIE program will reflect funds received for the Early Learning program. Operations figures will change based on the final increases in salaries and services as previously mentioned.

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. ArtsWA is doing a fairly good job on meeting its goals. She welcomes input from Commissioners about how the Dashboard is working and what measures to track, and thanked Commissioners for reporting their legislative meetings to Carino.

Martindale asked whether the measurement of Commissioners meeting with Legislators can include emails and phone meetings. Carino said this benchmark is measured in face-to-face meetings as reported to her by Commissioners. Hanan said a process is needed to make it easier for Commissioners to report all meetings (face-to-face, email and by phone) so that this benchmark can be better tracked. Carino will resend the digital report back form to Commissioners by email, amending the form to include spaces for tracking emails and phone meetings. This is the process by which this benchmark is measured. Without input from Commissioners, this benchmark is not accurate. Carino said the form is very simple and uses check boxes.

A MOTION to accept the consent agenda was made by Jessup and seconded by Shannon. It passed unanimously with no

Governor's Arts & Heritage Awards 2019

Carino said the nomination period is open until June 3. Handouts are provided to Commissioners to give to people in their networks. On the back of each handout is a listing of the categories. Commissioners are asked to encourage nominations for every category and from around the state. Nominations can be submitted online. The Board will approve the slate, which will go to the Governor for final approval. The award event will be held in November.

Grants

Arts in Education First Step & Community Consortium Grants—FY 2020

Jaret thanked the Board for celebrating Arts Education Month with approval of its resolution and provided an overview of recent Arts in Education (AIE) milestones. The Teaching Artists Training Lab (TAT Lab) is accepting applications for its ninth year of teaching artists how to teach in K-12 schools. Ed Salerno, stone carver, who will be speaking later in the board meeting, is a recent graduate. The TAT Lab supports ArtsWA's strategic plan goal 4, which is to strengthen arts education as part of, and fundamental to, K-12 basic education. For the third straight year, South Korea Arts Education Service has invited TAT Lab faculty to teach in their country.

Jaret reviewed panel recommendations for AIE grants (*packet pp. 29-32*). The Arts in Education (AIE) program currently administers two primary grant programs that are philosophically identical, but vary in scope and size.

The First Step grant shares the same philosophical foundation as the Consortium grants: engaging community partnerships in support of standards-aligned, in-school arts education. However, the First Step grants support smaller and/or newer partnerships.

The Community Consortium grant program is designed to support broad-based community partnerships that develop and deliver sustainable and standards-based arts education programs in K-12 public schools. Contracts are approved for two-year cycle, but funding contingent on each year.

Jaret asks panelists to consider these grants as investments, and to consider in the applications, how the return on investment will impact students and the state. These grants help to address an equity gap in arts education for Washington K-12 students. Even though arts are part of the core curriculum in this state, arts are now always a strong part of education in schools.

Arts increases engagement of students and teachers, teaches art skills and techniques, and also develops 21st century skills and habits of mind. Finally, these grants strengthen community partnerships, which build strength and sustainability for these programs to continue into the future. Equity and access are important components addressed during the application and panel process. ArtsWA educates grantees on how to equitably serve their communities in terms of arts education.

ArtsWA grant funds provide instruction for students, professional learning for teachers, support arts integration programs and support all artistic types – dance, literary, media, music, theatre, and visual arts, as well as addressing educational inequities.

Shannon represented the Board by serving on the panel. She said that while it is a lot of work to read, review, and make informed decisions about the merits of each application, she enjoyed being on the panel and highly recommended the experience to other Commissioners. Shannon said that serving on a panel allows a Commissioner to understand the types of programs going on throughout the State. She praised Jaret and Administrative Assistant, Hannah Dahlke, as amazing facilitators of the panel process.

Jaret said applications for First Step Grants will be accepted in the second year. Community Consortium grantees will move into their second year of their two-year cycle. Consortium grant funds are for this fiscal year. Typically, the funding for the second year will be approximately the same, if grant funds remain constant.

Martindale asked Hanan to review reasons to recuse due to a conflict of interest. They include fiduciary responsibility or being a recipient of funding, familial connection, or perception of conflict of interest.

A MOTION to approve the panel recommendations for FY 2020 First Step and Community Consortium grants with amounts to be amended proportionally, based on determination of the final FY 2020 ArtsWA budget was made by Sharpe, seconded by Ewing, and passed with two recusals: Miller, Gallery One, First Step; and Jessup, Northwest Museum of Arts and Culture, Community Consortium.

Cooperative Partnership Grants FY 2020

Guillén, Grants to Organizations Program Manager, presented panel recommendations for the FY 2020 Cooperative Partnership Grants (*packet pp. pp. 26-27*). Three applications were reviewed by ArtsWA staff including Guillén, Hanan and Jaret.

A MOTION to approve the FY 2020 Cooperative Partnership Grant panel recommendations, with amounts to be amended proportionally, based on determination of the final FY 2019 ArtsWA budget was made by Johnson, seconded by Pritchard, and passed unanimously with one recusal (Luz for Artist Trust).

FY 2019 Project Support Grants–Small Arts Organizations–Level A

Guillén reviewed panel recommendations (*bandout*). The Project Support Program provides funding to non-profit arts organizations and arts community service groups within three categories separated by annual operating budget amounts. Level A grants support small arts organizations.

A MOTION to ratify the Executive Director’s decision to fund the FY 2020 Project Support Grants-Small Arts Organizations-Level A panel recommendations, with amounts to be amended proportionally, based on determination of the final FY 2020 ArtsWA budget was made by Pritchard, seconded by Johnson. There were no conflicts of interest and no recusals.

Snap Grants

Guillén reviewed the Snap Grants program (*bandout*). This report is for information only; it does not require a motion. The Snap Grants program begin in FY 2019, and the first year went well.

This program was designed to examine different ways of funding small arts organizations and small art projects, and as an entry point into agency funding, to build new constituency, and educate grantees on how to successfully apply for grants. The application submittal and review processes were simplified. As long as arts and culture is a portion of the event or organization’s work, they can apply. Some of these programs are the launch of a new idea. The snap grant funding is what supports the project being implemented. A minimum one-year history of managing the project is required. The pilot program was open July through December, applications were pooled per month for a monthly panel process. Successful applicants are notified in about 4 to 6 weeks.

Panelists came from 9 counties. Guillén thanked all commissioners who participated; the panel process provided important feedback to continue to improve the ease of the review and application process. A majority of the applications were funded; a few were incomplete, declined or withdrew during the process. The average award was \$1,295, and ArtsWA was able to fund approximately 2/3 of the applications received.

Poetry Out Loud 2018-19

Jaret introduced Poetry Out Loud (POL) Washington State Runner Up, Meliza Redulla, from North Thurston State High School and thanked Redulla’s mother for being here today. A lot of support goes into student participation in programs such as this. Jaret outlined the POL program (*packet pp. 33-35*).

Redulla recited *There Are Birds Here* by Jamaal May and *Bleeding Heart* by Carmen Giménez Smith.

Redulla gained appreciation for poetry, and appreciated meeting other students during the competition. She plans to attend South Puget Sound Community College to complete her AA, then hopes to transfer to University of Washington to study to become a music teacher. Redulla plays violin. In music it is important to express oneself while playing music. It is not enough to sound nice, but if there is no emotion, then the music may not be as good. With poetry, memorization is good, but without emotion, it cannot reach its full potential, same as music. She also found learning how to present in front of an audience, and public speaking skills, to be beneficial.

Sharpe said the final competition was well-orchestrated. Being the accuracy judge, she had to follow the script and follow the words spoken, but was impressed with the quality of talent on stage. Comradery showed, like they had known each other previously, and were not shy in exhibiting support and love for their colleagues.

Wilkins served as a judge and was impressed by the talent and ability of the students to extract serious emotional and political ideas from these poems. He enjoyed the post-show discussion with students, which explored their motivation and experience with the process here in Washington.

Board Development and Nominating Committee Process

Martindale is Chair of the Nominating Committee, which surveys the Board and presents a slate of officers for the next year. Committee members include: Luz, Miller, Redshaw, Bouchard, Pritchard and Wen.

Committee members will set up phone appointments to speak with each board member for a short, confidential interview. Commissioners will be asked questions about how they view the process of the board, staff, and strategic plan. Comments and suggestions proposing improvement are welcome. Interviews will be completed by mid-June then collated and a summary will be presented to the Board at the August meeting. No names will be attached to the comments. This survey process is part of the agency's strategic plan, to check on how we are doing, what we are doing, and what needs to be improved.

Art in Public Places

Sweney gave an Art in Public Places program update. May 5, 2019 was the 45th anniversary of the program, which is the second oldest statewide public art program in the country, predated by a few years by Hawaii. Washington's program, funded by 1/2 of 1% of new state construction, is one of the more active state arts agencies in K-12 schools. The State Art Collection consists of over 4,700 artworks at 1,200 sites, is site responsive, and centrally managed. Today, the most common acquisition method is through commissions, where artists create artwork for a particular site. Local art selection committees are key to the ArtsWA-managed process, providing site context, recommending locations, selecting artists and working with them during the design process through to final approval. Partner agencies include public schools, community colleges, universities, and state agencies.

Sweney reported that My Public Art Portal is nearly complete, with nearly all of the State Art Collection available online. It is quite an accomplishment. Responding to a question from the Board, he stated that deaccessioned artworks are removed from the Portal since they are no longer part of the Collection.

Artwork funds for K-12 schools, generated via new construction, are generally pooled every two years with the Office of Superintendent of Public Instruction (OSPI). AIPP then opens an application process, which will be held this fall. School districts with confirmed construction in the 2019-21 biennium will be eligible to apply for new artwork from this funding pool. ArtsWA will convene a panel to review applications and recommend schools to receive public art projects, along with recommended budgets. An ArtsWA Board member will be asked to serve on the panel and its recommendations will be approved by the full Board in November.

A separate application process for funds generated through OSPI's K-3 Class Size Reduction Grants will be conducted at the same time. Because OSPI utilized a unique funding structure for these construction projects, and artwork funds must be expended by June 2021, AIPP will need to employ a different strategy for artwork acquisition. Although it hasn't been decided, AIPP will likely work with local art selection committees to purchase existing artworks through a curated process. The application timeline will be the same as for the K-12 pooling, with applications accepted September through October and a panel recommendation sent to the Board for approval in November.

HB 1318, which was signed into law by Governor Inslee today, allows AIPP to work with colleges, universities, and state agencies during the design phase of construction, in order to better integrate artworks into buildings and campuses. Additionally, changes to the state's new capital budget include an increase to the percentage used for program administration (from 15% to 20%) and an increase in the amount the program may spend on caring for the Collection (from \$150,000 per biennium to \$200,000 per biennium). Sweney thanked board members for their advocacy in supporting these important changes to the AIPP program.

Creative Districts

Roth provided an update on the Creative Districts program, which is going well. Edmonds is the first certified creative district and they are half way through their first year. ArtsWA gathered a group of interested district communities for a first ever learning day. Content was provided by a group from Colorado that shared their perspective of what it was like to develop a process. The Toolkit has been improved, and artists are included in the creation and planning process. The City of Olympia plans to send its application and letter of interest soon, and a few other communities are close behind.

Tenino has had a comprehensive plan for many years, and finished its most recent statutory update in December 2016. When Roth addressed the city council, it became clear that the city district falls in line with Tenino's comprehensive plan, a mixed, sustainable community. The citizenry do not want "big box, stinky, or noisy." They want rural character in a positive, enjoyable setting. The Creative Districts program will allow Tenino to develop economically, while maintaining its local charm.

Roth said that there are many exciting things happening in Tenino that would enhance a creative district. Tenino received a grant to install solar panels, and legislative funding to develop a regional food and agricultural hub.

The Board went on a tour of Tenino, within a portion of the potential Creative District being planned. Tour leaders included Mayor Fournier, Millard, Sharp, Roth, and Salerno.

Center for Washington Cultural Traditions

Dr. Langston Wilkins, Center for Washington Cultural Traditions (CWCT) Director, provided an update on the program, which is a collaboration between Humanities WA and ArtsWA, which engages both the arts and humanities to support communities throughout Washington State. Research has been conducted to understand and advance the living cultural heritage of Washington State. Traditional arts, sometimes called folk life, are arts forms and cultural practices learned informally, and passed down through the generations within cultural groups. Some examples include Native American canoe building, stone carving, and breakdancing. The Advisory Board includes Logan (a current commissioner); Latha Sambamurti, a former commissioner; and Willie Smythe, former ArtsWA Folk Arts Program Manager.

Langston Collin Wilkins, PhD, moved to Washington in January. He is a native of Houston TX and obtained his PhD from Indiana University. He has worked at a variety of institutions and organizations, most recent of which was Tennessee Arts Commission.

Current programs include hiring folklorists as contract fieldworkers to pursue a multi-year research and programming survey, through a series of smaller surveys and public conversations, to understand the state of cultural traditions in Washington. The goal is to build a strong infrastructure to support traditional artists, practices, and communities.

Surveys are being taken in Yakima, Grays Harbor, and Pacific Counties as an experimental cultural documentation field school for the area. Wilkins intends to train local community members in the art of documentary field work, empower them to document their own culture, and give them some tools to continue into the future.

The Heritage Arts Apprenticeship Program (HAAP) focuses on preserving traditions that are rare, unique, and within Washington State. A master artist of a particular skill, trade, craft, or art form, pairs with an apprentice who learns as a way to keep that skill, etc., alive. Each pair will have training in business skills through a

workshop with Artist Trust to support the potential to earn an income from their work, if they want to monetize their work.

The application deadline for the FY 2020 Apprenticeship Program is May 13, 2019. Wilkins hopes to expand the number of participants, increase the honorariums paid to the master and apprenticeship artists, explore other models, and enhance business skills training. He plans to consider cultures and traditions that are meant to be group processes vs. individual and one-on-one, and wants to determine how to support preserving those types of traditions.

Ed Salerno, stone carver and current apprentice in the HAAP program, said tradition bearers are not aware of programs like this. It is important to find them and help them step into these programs. The business skills building workshop is absolutely essential for apprentices, who are trying to build many different skill sets. He has experienced many positive effects within this program, extending beyond the traditional arts learning, and it has made a big impact on him.

Advocacy: Updates, Training, and Future Activities

Luz and Miller, Advocacy Co-Chairs, thanked committee members Logan, Raffa, Johnson, and Blythe, and the entire Board for their hard work. This morning's legislative recap shows the benefits of the Board acting as strong arts advocates, and leveraging more funds to grow the impact of the arts in Washington. Luz asked Commissioners for feedback from this year's Arts & Heritage Day.

- Shannon enjoyed the scheduled meetings, but pulling from the floor can be uncomfortable. The performances in the rotunda add to the experience and make the process enjoyable. Good handouts.
- Ewing felt it went smoothly and was well organized. Expectations were clearer for the process of bringing a whole group of people from various organizations into one meeting. Advocacy Committee training helped prepare her with the tools and skills to be successful. Pre-meeting strategies would be helpful to ensure large groups with varied stakeholders can be cohesive.
- GC said she takes the lead to ask various groups in a meeting what they want to discuss, determine where the overlap is, and who will take charge when, to ensure everyone feels heard and the group is a unified whole. She appreciated the packets and missed the buttons, which were privately funded in a previous year.
- Redshaw said she took the lead, keeping time and ensuring everyone was heard. She felt it worked well to highlight a specific line or two on the handout, leave it with the legislator, and mention how those points might be of particular interest and why.
- Jaret appreciated that Commissioners invited specific staff members when they had a legislator that they knew would have questions or interest in the particular area the staff member supports.
- Carino said staff appreciated Commissioners providing detailed input on the one-pager documents when they were in the draft stage.

Miller asked Commissioners to review the local action proposal in the packet (*packet pp. 40-41*) and consider meeting with one legislative representative between now and the August board meeting to turn the strategic plan dashboard dial from red to green, and better prepare for Arts & Heritage Day 2020. Carino said she will send an electronic copy of the feedback form to use for reporting in-person, phone, or email meetings with legislators.

Hanan said Arts & Heritage Day is confirmed for February 6, 2020.

Recognition of Outgoing Board Member

Martindale, Luz, and Hanan recognized outgoing Board member, Johnson who has served on the ArtsWA Board since 2013. Luz shared that Johnson taught her how to be a great board member. He introduced himself at her first board meeting, and has greeted her and worked beside her ever since. She always felt she had a friendly face, and someone to sit next to and she appreciated that.

Martindale said Johnson worked with Janae Huber on the deaccessioning public art standing panel. He did a fine job on the panel, and made the process understandable to the board. Martindale appreciates Johnson for his kindness, and his wide variety of work experience including being a stone sculpture, union activist, arts educator, lineman and tree trimmer. She said Johnson was her hero and mentor.

Hanan gave Johnson appreciation for serving on the board since she began at ArtsWA. Her son is a lineman, so they share a mutual interest. Johnson has expertise in so many areas, but what stands out for her is his quiet presence at meetings with legislators, where he has a way of amplifying the vitally important message of the value of arts funding.

Johnson thanked Luz, Martindale, and Hanan for their kind words, and ArtsWA staff and fellow Board members for traveling along with him during his time on the Board. He asked that board and staff remember him for projects in the future, where he can be of help.

Announcements

The next in-person Board meeting will be held August 7 in Yakima and August 8 in Tieton.

Martindale adjourned the meeting at 3:25 p.m.