

WASHINGTON STATE ARTS COMMISSION BOARD MEETING MINUTES

Wednesday, August 4, 2021 / Virtual Meeting

Commissioners Present

Robin Avni
Andre Bouchard
Claudia Castro Luna
Dr. Kelvin Frank
Reinaldo Gil Zambrano
Linley Logan
Lee Lyttle
Jasmine Mahmoud
Diane Martindale, Chair
Representative Jacquelin Maycumber
Monica Miller
Faaluaina Pritchard
Justin Raffa, First Vice Chair
Charlie Robin
Judy Tuohy
Sheree Wen

Commissioners Absent

Senator Chris Gildon
Wes Jessup
Catherine Nueva España
Joan McBride
Rosanna Sharpe, Second Vice Chair
Senator Lisa Wellman
Representative Sharon Wylie

ArtsWA Staff Present

Glenda Carino, Communications Manager
Miguel Guillén, Program Manager, Grants to Organizations
Karen Hanan, Executive Director
Janae Huber, Collections Manager
Linnea Ingalls, Program Coordinator, Grants to Organizations
Leslie Pope, Executive Assistant
Annette Roth, Community Development Manager
Mike Sweney, Art in Public Places Program Manager
Joseph Wolfe, Deputy Director

Guests & Speakers

None

Call to Order & Land Acknowledgement

Martindale, ArtsWA Board Chair, called the meeting to order at 9:02 a.m. Joseph (Joe) Wolfe, of Ojibwe decent associated with the Saginaw Chippewa tribe, ArtsWA's new Deputy Director, read the agency's land acknowledgement.

Roll Call and Agenda Approval

Martindale conducted roll call and verified that a quorum was present. Martindale asked for a MOTION to approve the agenda; the motion was made by Logan, seconded by Robin and passed unanimously.

Rules for Public Comment

The public is welcome to attend ArtsWA board meetings. Comments will only be accepted during the designated public comment period. Today, and on future agendas, there will be room for public comment at the end of the meeting. Public comment is limited to two minutes per guest.

Chairs Report

Martindale reviewed her last report as Board Chair (*packet p. 1*). She welcomed new commissioners: Senator Gildon, Representative Maycumber, Claudia Castro Luna, and Reinaldo Gil Zambrano. Martindale's term as board chair ends today when a new slate of officers is elected. She said it was a thrill to serve as Board Chair and to work with ArtsWA's incredible staff. It is also a joy to meet new commissioners and work with existing commissioners. She wishes the Board could meet in person. Rep. Carolyn Eslick resigned due to an increased workload. We deeply appreciate her dedication service to the arts and thank her for her service.

Martindale asked commissioners to review the draft 2022 meeting dates (*packet p. 2*). The dates are solid, but locations are uncertain due to not knowing when meetings can be held in person because of COVID-19 and budget concerns.

Director's Report

Hanan reviewed her report (*packet pp. 3-6*). She warmly thanked Martindale for her invaluable and amazing service, especially during this difficult time. She welcomed the new commissioners and is honored to have them on the Board. ArtsWA may officially reopen after Labor Day. Fortunately, all staff are vaccinated, which makes returning to the office an easier task. Many staff will work a hybrid schedule combining telework and in-office work. Hanan will ensure that there is full coverage each day to ensure service to commissioners and constituents.

Decision packages are being crafted, which are complicated, long requests to the budget office and the Governor. Initially, requests are considered for inclusion in the Governor's budget. We are seeking sector relief of \$25 Million to continue the long process of recovery for the arts sector. The arts are important to our community on every level. One of the decision packages requests funds for the Creative Forces program to expand our arts and military program. Another request is to fund the Washington State Poet Laureate program, which has never been funded by the state. Currently, the poet laureate is funded through many small sources and receives a small stipend, and very little travel funds, which is woefully inadequate. Additional staff to properly fund Collections care are included in a decision package that addresses the backlog of care for more than 5,000 existing artworks in over 1,200 locations, and to ensure adequate conservation into the future. ArtsWA does not have a customer relations system or agency-wide database system, so funds are requested funds to research and determine what system would work for the agency's needs. Once that is accomplished, ArtsWA will request additional funds next biennium to purchase and implement a system.

National Endowment for the Arts (NEA) funding is critical to our budget. On the federal level, the House Appropriations Committee has approved an increase to the NEA of \$33.5 Million and this would be one of the largest increases ever. We are hoping this increase survives House and Senate votes and approval by the President. Roughly 40% of that increase would be distributed to 50 states and 6 territories, which means ArtsWA would receive an approximate \$25,000-30,000 increase in our State Partnership grant. ArtsWA is preparing its grant application for submittal in September.

The Governor's Arts & Heritage Awards nominations process has just closed. This year, the award was pivoted to recognize organizations and individuals who helped the sector through extraordinary actions during the pandemic. The awards will come from the four regions of the state, as defined by ArtsWA, through a process of commissioner-led panels. The Governor will select one awardee for special recognition.

The Creative Forces program is supported part-time by Brenda Maltz, through funding from NEA. This has transformed the program and will reinforce our request to the budget office to fund this program at the state level. There is currently no state funding for this increasingly important program. We work with transitioning and active military using arts to help them recover from the wounds of war. The decision package requests funds for one full-time staff person. ArtsWA is currently conducting interviews to fill a VetCorps position through the Department of Veterans Affairs that will support this program. The VetCorps hire will work alongside Brenda Maltz and work with ArtsWA for a year.

Rena Priest, Washington State Poet Laureate, has been hard at work with poetry nights, working with tribes, and traveling around the state.

2020-21 Biennium 8th Quarter Report

This report (*packet pp. 8-20*) is for information only; it does not require a motion. The budget is on track and the narrative provides details on expenditures by program. The report is divided into the different programs and operations of the agency. This report covers the final quarter of the biennium. It can take until September to fully close out the fiscal year, so some programs will still show funds remaining until fiscal close. Agency leadership and program managers ensure that as much as possible, all the funds are expended, avoiding the loss of unspent state funds, which revert to the state.

Fiscal Year 2022 budget spending plan

This report is for information only (*packet pp. 21-22*).

Strategic Plan Dashboard Update

Hanan reviewed the Strategic Plan Dashboard (*packet pp. 23*), which measures ArtsWA's progress on various metrics for agency strategic plan goals including Diversity, Equity and Inclusion (DEI) work. The dashboard provides comparison of goal accomplishment from the most recently completed quarter.

Consent Agenda

The Consent Agenda included: Board Meeting Minutes of May 4, 2021 (*packet pp. 24-30*) and Board Meeting Minutes of June 15, 2021 (*packet pp. 31-33*). A MOTION to accept the Consent Agenda was made by Wen and seconded by Lyttle. It passed unanimously with no changes to the meeting minutes.

Creative Districts Update

Roth said the Creative Districts program was successfully funded for the upcoming biennium, which will allow additional grant funding. The start-up grant provided to new Creative Districts may be increased to \$7,000 with the possibility to provide funds to previous districts to bring their grant receipts up to the same level. ArtsWA also received significant funds for capital projects for creative districts.

This past year, all eight creative districts were involved in a pilot project to complete small scale capital projects within their districts. For many of the creative districts, it was a new experience to engage in a capital project. Feedback indicates working with the ArtsWA fiscal team was very helpful. A total of \$196,000 was granted for capital projects, resulting in a leveraged investment of approximately \$796,000. Grants were approximately \$25,000, though grant award amounts varied by district. For the upcoming biennium, with increased funding, it is estimated these capital project grants may reach approximately \$40,000 on average.

Roth showed pictures of the projects in six districts: Port Townsend, Chewelah, Langley, Twisp, Edmonds, and Olympia. Pictures of projects in Tenino and Issaquah were not available. Castro Luna

recently noticed the murals while in Langley, said they were beautiful and impressive, and is glad to know they were made possible through ArtsWA funding.

Three creative districts are in application status: Rainier Valley, Bainbridge Island, and Kennewick. Five additional districts throughout the state are in active planning status to apply in the future. Some districts were delayed by the pandemic, while others were able to focus more intently on accomplishing steps towards applying.

Robin said Yakima is holding regular meetings with partner organizations to submit an application in the future. Roth confirmed Yakima is working on its creative districts process. Avni asked whether an expanded FAQ on the website would be helpful. Roth said most questions are district specific and would not be helped with general answers. If a pattern arises, an FAQ would be helpful. She is always available to work with district contacts as questions arise. Hanan said this is not an easy process to obtain certification. Each district must do the work to ensure success. Roth said a great deal of support is provided to aid districts in preparing themselves for the work involved in certification.

Wen asked what measurements are in place to gauge success. Roth said when a district is certified, it submits program goals. Universal metrics are challenging due to the difference between urban and rural areas. The application requests program goals and those are tracked in annual reports, so the district can measure its own success. Each district submits new goals with each annual report. Measurements like new jobs and revenue are self-defined by each district.

Castro Luna asked about communications efforts and labeling of artwork, to know when artworks are related to ArtsWA funding and actions. Roth said the Communications Team is working on a long-term plan to ensure ArtsWA is credited, and districts are acknowledged for their work.

Art in Public Places

Sweney presented the 2021-25 Public Artist Roster for approval (packet pp. 34-46). The Art in Public Places (AIPP) program was established in 1974. It is the second oldest public art program in the country. There are nearly 5,000 artworks in the State Art Collection at 1,300 sites, and the program includes nine staff members. State funding of ½ of 1% of state construction funds acquisition of these artworks and acquisition staff. Collections care and online collection staff are supported by state general funds.

Artwork acquisitions and purchases are site responsive. A majority of acquired artworks are commissioned, but the Collection includes curated works purchased for focused collections. Because artworks are funded through the capital budget. ArtsWA does not support temporary art installations.

Artworks are managed by the AIPP acquisitions team. Key decisions are local. ArtsWA works with local art selection committees that provide context, criteria and feedback for their site, and select an artist from the Roster. The local committees also approve the final artwork design. AIPP works with technical and community colleges, universities, state agencies, and K-12 schools throughout the state. Approximately 60% of AIPP acquisition projects are at K-12 schools.

The Public Artist Roster is a pre-qualified list of professional artists based in the US and British Columbia. All visual art media is represented; there have been sound-based artists in the past, but that approach may not be represented by the current Roster. AIPP initiates about 20 to 40 projects per year, based on staffing capacity.

Previous Rosters historically underrepresented artists of color, female-identified artists, rural, central and eastern Washington artists, and emerging public and studio artists. The Roster selection criteria

prioritized durable materials, scale, and past experience. We know this created barriers to artists that do not have means. It also contributed to the underrepresentation of emerging public artists and studio artists.

AIPP increased outreach efforts through existing social media platforms and added artist mentorships in partnership with Artists Up! Four experienced public artists were available to meet with artists who were considering completing the application. These meetings were focused on artists from underrepresented communities and emerging artists. It was an incredibly successful approach. Approximately 60% of those mentored are on the recommended Roster. A Roster application webinar was also successful, and the recording was uploaded to the ArtsWA website for those unable to attend the live webinar. Tips included how to apply, how to optimize the portfolio, definitions of terms, and additional supportive information.

Wen asked why the Roster includes so many artists outside of Washington. Sweney appreciates her concern, and while Washington state artists are very important, the Roster is not limited only to artists from our state, because we want our artists to be eligible to receive commissions from outside of our state. He also shared that the percentage of Washington-based artists increased significantly, to over 50% of the recommended Roster, and that the percentage also grew of artists from the region (BC, Idaho, and Oregon). Setting up barriers such as limiting the Roster to only Washington artists may result in a backlash where other states restrict access for Washington artists to compete across the nation. Local art committees hold power over the final selection decision, and most frequently select artists from Washington.

To increase inclusiveness, the new platform and application were more user-friendly, and submissions could even be made from cell phones. Biographical statements were requested instead of professional resumes, which allowed artists to talk about their practice versus relying on professional degrees for qualification. For this coming school year, public school projects will be interior only, to increase equity and diversity. Historically, exterior works have been primarily commissioned of white male artists. Switching to interior works is an opportunity to discover whether this focus will increase equitable commissions. Public school partners have agreed to this change, both in support of ArtsWA's equity focus and for practical reasons as interior works are easier to maintain.

The Roster is valid for four years. A midterm call will be held in spring 2023 to attract artists that were not accepted, missed this round, or were not ready to apply this year. Successful applicants for the midterm call will serve two years on the Roster; their inclusion will end when this Roster expires. Panelists are listed in the Board packet. They reviewed applications and their recommendations require approval by ArtsWA Board.

Selection criteria for this Roster were changed to make the process more inclusive. Scale and durable materials, and requirements that are not relevant to the artist being selected for a commission, were removed. AIPP is committed to ensuring artist success by helping new public artists find fabricators and other resources when they receive a commission. The application was streamlined to focus on attaining amazing art. Successful applications included an artist's portfolio that communicated a unique vision or perspective, an authentic relationship to their subject matter, an ability to engage a site and/or its community, and skill in their technique.

There was no quota on accepted artists, so the Roster size was not limited. Emphasis was placed on inclusion. If an application received 3 of 5 "yes" votes, the artist was accepted to the list of Roster recommendations. ArtsWA Commissioner Nueva España served on the panel and was unable to be at the meeting today and would have shared her experience on the panel. Panelists spent much time on those artists rated as "2" to ensure that no one was overlooked. The rate of applications and inclusion

increased from the last Roster update. In 2018: 267 artists were accepted from 552 that applied. In 2021: 476 artists are recommended out of 633 applications. This is a record for applications received. Sweney thanked Valerie Peterman, AIPP Project Manager, for spearheading outreach efforts.

Sweney shared portfolio images from successful applicants. There was an increase in the number of muralists on this Roster list and, with K-12 projects shifting to interior-only, Sweney expects that there will be more opportunities for those artists. Additional Roster statistics include:

- 57% artists from WA State (from 47% in 2018)
- 8% Central & Eastern WA (from 5% in 2018)
- 35 Central & Eastern WA (14 in 2018)
- 22 of 39 counties represented (up 5 additional counties from 2018)
- 154 emerging public artists (32%)
- 42 studio/transitioning (9%)
- 217 new Roster applicants (45.6%)
- 31% BIPOC-identified artists (from 21% in 2018); these questions were voluntary and not everyone self-identified
- 148 BIPOC-identified artists (57 in 2018)

From 2018, there is an increase in percentages of BIPOC, female, non-binary, Washington-based, Central WA-based, Eastern WA-based, and disabled artists. The only artist category that did not show the same rate of growth was veteran artists. Although their number increased from 7 to 11, their percentage decreased because the Roster size is considerably larger.

Dr. Frank said out of 476, he recognized two as Native American artists. He wants to see more included on the Roster. There needs to be more engagement with the 29 tribes and tribal corporations within Washington State. Sweney agreed. While Sweney believes there are considerably more than two Native American artists on the proposed Roster, he did not have the exact number at hand for the meeting. He agrees that it has been difficult to find Native American artists to apply. AIPP reaches out directly during open calls when local art selection committees are interested in working with Native American artists, and this has resulted in at least three open call projects commissioned from Native American artists in the last two years. Sweney recently connected with Dan Friday for a curated project, and that is how Friday became interested in applying to be on the Roster. His application was successful. The AIPP team is hoping to do better because it is important to increase opportunities for Native American artists.

Wen said almost half of the Roster includes out of state artists. She wants to see an increase in the number of Washington state artists on the next roster. She believes four years is a long time for a Roster. Sweney said in two years there will be an interim application window to add more artists.

Logan said he is familiar with the Native American artists involved in public art projects. The Longhouse Education Cultural Center held a week-long online lunch series of Native American artists who have been awarded public art commissions. This was designed to increase participation of Native American artists in public art opportunities. He distributed the Public Art Roster opportunity to his contacts, and several did apply.

A MOTION to accept the Roster panel's recommendation of 476 artists and artist teams for inclusion in the 2021 Public Artist Roster was made by Logan and seconded by Dr. Frank. There is one conflict of interest: Gil Zambrano. The motion passed unanimously with no recusals and one conflict of interest.

Prioritizing Collection Care

Huber, Collections Manager, reviewed her report (*packet pp. 47-48*). The Advocacy Committee recently had questions about how conservation efforts are prioritized. She reviewed *ArtCare*, a collections management policy for Washington's State Art Collection. This policy was approved by the Board at the August 2018 meeting.

Priorities for care are listed below, although not in any particular order, and are further described in *ArtCare*. These criteria can be used alone or in combination to determine whether an artwork is a priority for conservation.

- Safety hazard
- Permanent site
- Partner agency support
- Site construction
- Potential for loss
- Potential for efficiencies
- Few surviving examples
- Supports cross-cutting objective
- Unique to the Collection
- Artistic excellence:
 - Mastery of skill/technique
 - Unique vision or perspective

In reality, the conservation budget does not cover the state's needs for artwork conservation. ArtsWA continues to educate and alert the Office of Financial Management, the Governor's Office, and the Legislature through decision packages, to request adequate funding to maintain and conserve the Collection. Because of limited resources, by the time artworks are prioritized for conservation, they will meet multiple criteria, and most are prioritized because they are impacted by something timely, such as being moved to a new home or being impacted by construction.

Huber reviewed two projects that received conservation in FY 2021. Linda Carlin Gordon's *Columbia Shore* and *Near the Yakima, III* were re-sited to Pioneer Elementary in Shelton in 2021. They were prioritized because they had been selected by Pioneer Elementary for display alongside a group of new artwork acquisitions. The works are from the early 1980s, which is an era in the State Art Collection that lacks adequate female representation. The artist is from Eastern Washington, another important criteria. Conserving these artworks supports the agency's 2017-2021 strategic plan cross-cutting objective. They are also unique to the Collection. These are the only two works by this artist in the Collection. Conservation work involved conserving the artwork itself and reframing it prior to installation in a new location.

The second artwork, Marvin Oliver's *Big Bird* at Yelm High School, has a permanent site and the agency received in-kind partner agency support. The artwork had been in a precarious condition and was at risk for potential loss if treatment was not undertaken in a timely manner. The artist (deceased) was a Native American artist of Quinault and Pueblo Isleta heritage. The Collection includes 30 works by Marvin Oliver, but none of the other works were for an exterior environment nor from the early part of his career. Preserving his artwork supports the 2017-2021 strategic plan cross-cutting objective.

Conservation efforts were extensive. The artwork was evaluated by a conservator, then moved by crane with a custom-made travel frame. The conservator documented the paint used in the artwork. David

Franklin, a student of Marvin Oliver's, worked in collaboration with the conservator to repaint the artwork. Franklin was identified by Oliver's widow to do this work on Oliver's behalf. The artwork was reinstalled in an interior location at the school. The artwork came to the attention of the school, and to ArtsWA, when a student of Yakama Nation descent recognized this as a Native American artwork and brought its condition to the school's attention. It takes people in communities to help illuminate artworks that need attention because at current staffing levels in Collection care, staff are unable to travel throughout the state to evaluate artworks for conservation needs.

Dr. Frank said he remembers in 1975 that Marvin Oliver redesigned the Seahawk logo to be more in line with the Northwest tribes. Huber said one of the joys of this project was learning more about Marvin Oliver. He was a beloved teacher at the University of Washington for about 40 years. There are many wonderful stories about the way he nurtured students throughout his career and the important role he had as a mentor and teacher. Logan thanked Huber for the presentation and said Marvin Oliver's sister confirmed he designed the Seahawk logo from a mask that is in the Burke Museum collection.

Grants to Organizations

Guillén, Grants to Organizations (GTO) Program Manager, reviewed panel recommendations for the FY 2022 Pandemic Relief Grants (packet pp. 49-62). The GTO program has been involved with pandemic relief for almost two years at this point. It has been the program's major focus. Arts and Culture contribute to the quality of life and welfare of the people of our state and are therefore an appropriate matter of concern to the state's government. ArtsWA, through this funding program, seeks to support arts organizations across the state as they navigate fundamental changes due to the COVID-19 pandemic.

Arts Service Organization (ASO) provide training, workshops, convenings, conferences, networking, technical assistance and other professional development services to established and emerging arts professionals. These are normally large organizations, although currently there is one regional arts service organization. Their primary function is to train arts professionals in their influence area and to diversify arts professionals in our state.

Grant amounts were: Pandemic Relief with grants up to \$7,250 and Art Service Organizations with grants up to \$25,000. Generally, ArtsWA provides project support grants, but during the pandemic, pivoted to general operating support to help organizations survive. No funding match is required during the pandemic. All grant recipients must submit final reports by July 31, 2022.

To be eligible, each grantee must be a nonprofit or fiscally sponsored arts organization, with current 501(c)(3) federal tax-exempt status, and a minimum one-year-history of providing continuous arts programming. Arts service organizations must also provide professional development training to be eligible. For each category (small, midsize and large organizations, and art service organizations) there is a specific, required Annual Operating Budget (pre-pandemic) level as outlined in the packet.

Miller requested an explanation of how each budget level was determined. Guillén said the application remained the same for all categories. To manage the volume of applications received and to manage the workload, funding categories were created based on pre-pandemic level annual operating budgets. The divisions are based on annual operating budget levels as defined for granting prior to the pandemic. This approach helped keep the number of applications for review by a panel to a manageable level.

Pritchard asked for an explanation of the different funding levels for grantees. Guillén said that the total amount of funding available was not known at the time the grant guidelines were written, so the cap of \$5,000 was used across all categories. Once exact funding was known, after the application process was

launched, it was decided that the most streamlined approach would be to raise the cap in a fair, percentage basis, based on the original amount requested by each grantee. This program is run by only two staff, and any other options, such as extending the grant contract or launching another grant program, to distribute all funds available, would have resulted in significant extra administrative work for two staff. The GTO team has been running grants programs for nearly two years, continuously, which is not sustainable unless the administrative workload for the granting process is kept to a minimum.

Criteria during the pandemic was simple. Applicants needed to describe financial need due to the pandemic; the planning and strategy they were using to keep functioning during the pandemic; and arts and cultural programming. Applicants were also asked to describe communities served by their efforts, which informs the equity component for evaluating each application.

For Art Service Organizations, the criteria differed slightly and included: a description of management processes; a description of programs and services to ensure they are doing the work of diversifying the field especially in rural areas; and the distribution of services. Statewide ASOs must serve a minimum of ten counties. Regional ASOs must serve a minimum of their own county, and two neighboring counties, and ensure there is participation from those counties.

All applicants that met the criteria will be funded. There are many new organizations applying due to the pandemic, and the team has carefully evaluated all applications to ensure CARES and ARP funds are being distributed appropriately to arts organizations.

Robin noted 25 counties were represented in the application pool and asked how the distribution compared to previous years. Guillén said the spread across counties, and those counties not participating, is the same as in normal granting years. GTO has been focusing on reaching counties outside the normal participants through efforts such as developing the four regions map to build more equitable impact across the state. At the beginning of next year, GTO will launch a funding program especially focused on the creation and development of new and emerging arts organizations in underrepresented, or previously unrepresented, counties to grow participation and impact in those counties. Robin asked what commissioners can do to support the efforts of this new program. Guillén said spreading the word is the main support the Board can provide, to encourage new participation so that new organizations can be established and grow.

Funding sources for this grant cycle included \$386,210 from the NEA State Partnership grant, \$530,350 from the American Rescue Plan (ARP) funds received from the NEA, and \$315,805 from Washington State's ARP funds.

Martindale recognized Linnea Ingalls, GTO Program Specialist, for her hard work on this process, and Mariella Luz, a former ArtsWA commissioner, for her panel participation.

A MOTION for the Board to approve panel recommendations for FY 2022 Pandemic Relief for Arts Service Organizations as outlined in the packet was made by Robin and seconded by Lyttle. There was one conflict of interest: Bouchard (Arts Northwest). The motion passed with one recusal.

A MOTION for the Board to ratify the decision of the Executive Director to approval the panel recommendations for FY 2022 Pandemic Relief Small, Midsize, and Large Arts Organizations as outlined in the packet was made by Wen and seconded by Dr. Frank. Conflicts of interest included:

- Andre Bouchard: Indigenous Performance Productions, Washington Center for the Performing Arts
- Jasmine Mahmoud: TeenTix, Intiman Theatre, On the Boards, Seattle Repertory Theatre
- Diane Martindale: San Juan Islands Museum of Art
- Monica Miller: Gallery One

- Faaluaina Pritchard: Asia Pacific Cultural Center
- Justin Raffa: Mid-Columbia Mastersingers
- Charlie Robin: Capitol Theatre

Following Roberts Rules of Order, the remaining commissioners voted. The MOTION passed unanimously with no abstentions and 7 conflicts of interest.

Nominating Committee Report

Justin Raffa, 1st Vice Chair, served as Nominating Committee Chair this year and reviewed survey results and the proposed slate of officers (*packet pp. 62-63*). Raffa explained the Nominating Committee serves two functions: to present a proposed slate of officers for the next fiscal year and to gather input by a list of questions posed to all Board members as part of an annual self-evaluation process. It is helpful to hear from commissioners on questions specific to the role commissioners fill for the agency and their experiences serving on the Board. In previous years, the survey was completed one-on-one through phone calls, which presented scheduling challenges. This year's approach added an option to use an online survey to capture information from commissioners. All participants chose to use the survey. A total of 85% of commissioners serving at the time participated in the survey, which is a higher-than-average participation rate.

Overall, responses were positive. Commissioners rated the agency highly on its support for the arts, the agency's flexibility during a full year of responding to the pandemic, and offering opportunities for commissioners to learn more about the arts throughout Washington communities. Raw survey data was reviewed by Martindale as Board Chair, and Hanan, and distilled into the report before the Board. Responses were also shared with the strategic planning facilitators.

Commissioners were most critical concerning opportunities to dialog with other commissioners and ArtsWA staff, and the lack of opportunities to network with arts communities through in-person meetings during the pandemic. Virtual meetings have been successful to accomplish ArtsWA business, but do not allow opportunities for networking and relationship building.

Commissioners were divergent on their answers to questions regarding increasing access to the arts for all citizens and representing our neighborhoods in a state-wide dialog. Raffa said in his sixth year as a commissioner, it is very clear to him that serving all Washingtonians in an equitable manner remains a high priority for commissioners.

Proposed Slate of Officers for FY 2022

The slate is developed from recommendations collected during the commissioner survey process. Emphasis is placed on ensuring diversity and representation across the state. Martindale, Raffa and Hanan reviewed leadership suggestions from the survey and the following proposed slate of officers for FY 2022 is brought to the Board for consideration:

- Chair: Justin Raffa, Benton County, Eastern Region
- 1st Vice Chair: Rosanna Sharpe, Grant County, Central Region
- 2nd Vice Chair: Catherine Nueva España, King County, Northwest Region

Raffa thanked Nominating Committee members: Miller, Nueva España, and Robin who worked hard to ensure the questions were clear. Miller created and monitored the survey tool.

Martindale said it was her honor and pleasure to serve as Chair. She will remain an active member of the Board until July 2022 and is available for mentoring and questions.

A MOTION to accept the proposed slate of officers was made by Martindale and seconded by Bouchard. Raffa clarified the vote is for the 3 officer positions. The executive committee at large positions and the advocacy committee chair are appointed by Board Chair. The full slate was shared to inform the Board. The Motion passed, with recusals from the proposed candidates.

As newly elected Board Chair, Raffa assumed control of the meeting. He thanked commissioners for their vote of confidence in him and welcomed his fellow officers. He thanked Martindale for her successful work while holding the Chair position, especially during the challenges of the pandemic.

ArtsWA Committees

Raffa explained the existing committee structure (*packet p. 64*). The Executive Committee meets outside of regularly scheduled meetings to discuss issues that arise outside of the quarterly meetings. Its primary role is to review quarterly meeting agendas and discuss any polarizing issues. The Executive Committee reflects on the nature of the previous meeting and how to continue to make improvements, be efficient with everyone's time, and ensure the goals of the Board are met.

The chair of the Advocacy Committee is appointed by the Board Chair. Raffa is delighted to work with Robin who has served on the committee in the past. Any commissioners can serve with Robin on the committee, which works with partner agencies like Inspire WA on the annual Arts, Heritage and Science Day and other advocacy efforts. This committee meets monthly. While the Legislature is in session, the committee meets weekly. One of the primary functions of the Board is advocacy. Staff are legally limited in the roles they play on that front.

The Nominating committee is traditionally chaired by the 1st Vice Chair. This committee's role is to engage the annual survey process and prepare the slate of officers for election at the August board meeting. In May, Raffa will formally appoint the chair of this committee, who will then find members of the committee for its work.

The Board Chair has a prerogative to form other committees as needed. Please contact Raffa if you have suggestions for ad hoc committees.

Center for Washington Cultural Traditions

Dr. Langston Wilkins, Director, Center for Washington Cultural Traditions provided an update on the Heritage Arts Apprenticeship Program (HAAP). A new cohort of apprenticeship teams began in July and will conclude in June 2022. The application opened in February and closed in May. A total of 28 applications were received, which is an all-time high. At least 25 of those applications were worthy of being funded. Scoring is based on percentage points with a potential maximum score of 100. Twenty applications received a score of 80% or higher. The panel had to make some tough decisions and a few former participants were unable to participate this year. This strong pool of applicants speaks to the incredible landscape for folk and traditional arts in this state, the demand for apprenticeship program and other preservation focused programs, and the need for increased funding. An investment in traditional artists is an investment in a more equitable and inclusive narrative within the arts sector of the state.

The full cohort is available on the CWCT website: <https://www.humanities.org/center-washington-cultural-traditions/> at <https://waculture.org/apprenticeship-program/>. Dr. Wilkins highlighted a few of the 16 teams. While the budget was originally for 15 teams, there was some room in the budget to add an additional team.

The Cultural Documentation Field School is a subprogram of the larger cultural survey initiative (<https://waculture.org/cultural-documentation-field-school/>.) This year, students will learn cultural documentation skills including interviewing, audio, video, photography, and ethics with a focus on food ways and cultural food traditions are topics for this year's program. Each session will be led by experts in the field and presented in conjunction with supplemental reading and other learning sources. The program is project based. Participants will be required to create a small-scale project during the field school to be shared at the end of the program.

2021 Advocacy Strategy During the Interim Discussion

Logan, former Advocacy Chair, thanked Martindale for her supportive nudge in encouraging him to accept the position. He thanked the committee members for their discussions around advocacy. He is pleased to have served in this capacity and gained confidence and strength around advocacy. This experience has allowed him to share his more in-depth knowledge of advocacy with Native American communities with whom he is connected.

Raffa thanked Logan for his role in the successes of the advocacy committee in this last year, and his willingness to continue to serve on the Executive Committee.

Robin, newly appointed Advocacy Chair, reviewed upcoming advocacy plans (*packet pp. 65-68*). Robin said the SunDome *Circle of Light* program allowed him to be very active in advocacy this last year, and he learned the difference it makes when commissioners are seen working directly in our communities and with our legislators on arts focused advocacy. Robin read the purpose of the advocacy committee as stated in RCW 43.46.050. He is dedicated to helping all commissioners to be the best advocates they can be while focusing on this purpose. He asked commissioners to commit to completing the commissioner legislative meeting feedback form each time they meet with legislators, to keep agency staff informed of their activities. During the interim, there are great opportunities to meet with legislators before the next legislative session begins. He asked commissioners to specifically identify who they can meet with, and reach out to Robin, other members of the committee, and Hanan for support. All the resources that ArtsWA provides for educational purposes are extraordinary and can be used by commissioners to support their advocacy work. He asked commissioners to contact all three of their legislative representatives, one local official, and a local arts constituent as outlined in the packet.

Public Comment

No members of the public were present.

Adjourn

Raffa reminded Commissioners that the next board meeting will be November 9. The Governor's Arts & Heritage Awards will be a virtual meeting on December 7. He thanked commissioners who worked to encourage nominations from their communities.

Raffa adjourned the meeting at 12:03 p.m.