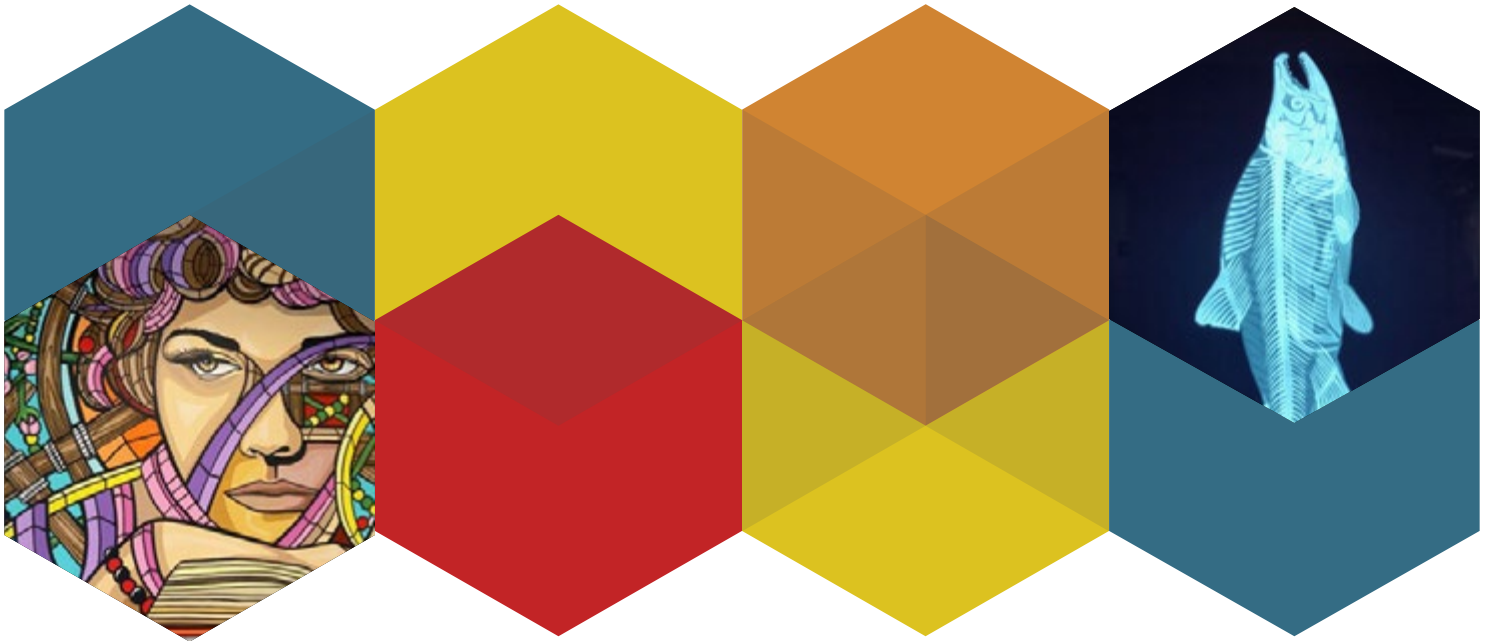


ARTS WA

WASHINGTON STATE
ARTS COMMISSION



BOARD MEETING | May 5, 2022 | MoPOP
10:00 a.m. - 3:00 p.m.



Art in Public Places | Arts in Education | Center for Washington Cultural Traditions | Certified Creative Districts
Change Leader Institute | Wellness, Arts, and the Military | Grants to Organizations | Washington State Poet Laureate

Images, L-R: *La Vision Guiada* (2021, mural) by Don Rimx, located at Ridgeline High School, Liberty Lake, WA.
Antecedents (2020, lightboxes) by RYAN! Feddersen, located at University of Washington, Seattle, WA.



BOARD MEETING AGENDA WASHINGTON STATE ARTS COMMISSION

THURSDAY, MAY 5, 2022 / MUSEUM OF POP CULTURE (AKA, MOPOP) / SEATTLE
CENTER, 325 5TH AVE N, SEATTLE, WA 98109

Join Zoom Meeting

<https://us06web.zoom.us/j/86801462548?pwd=dVFUbfBKsDBNbfFpYTVRIMkJOE5yUT09>

Meeting ID: 868 0146 2548 / Passcode: 089890

One tap mobile: +12532158782,,86801462548#,,,,*089890# US (Tacoma)

Dial by your location: +1 253 215 8782 US (Tacoma)

- 9:30 a.m. Early Arrival Coffee Reception
- 10:00 a.m. **CALL TO ORDER:** Justin Raffa, Chair
- Land Acknowledgement: Commissioner Lua Pritchard
 - Approve Agenda
 - Rules for Public Comment
- 10:15 a.m. **Welcome to Museum of Pop Culture (MoPOP):** Jennifer Chu, CFO and Liisa Spink, Grants Manager for MoPOP.
- 10:20 a.m. **Board Chair's Report:** Justin Raffa—pp. 1-2
- Governor Inslee's Proclamation of May as Arts Education Month—p. 3
- 10:30 a.m. **Executive Director's Report:** Karen Hanan—pp. 4-13
- Fiscal Report: Karen Hanan
 - 2022-23 Biennium 3rd Quarter Report—Expenditures by Program—pp. 14-27
 - Strategic Plan Dashboard Update—p. 28
- 10:50 a.m. **Approve Consent Agenda**
- Minutes of February 1, 2022 Board Meeting—pp. 29-36
 - Minutes of April 13, 2022 Board Meeting—pp. 37-40
- 10:55 a.m. **Native American Ad Hoc Committee Final Report:** Dr. Kelvin Frank, Chair—pp. 41-42
- 11:15 a.m. **Art in Public Places K-12 Pooling Update:** Mike Sweney, AIPP Program Manager—pp. 43-44
- 11:30 a.m. **Board Development and Nominating Committee Process—**Rosanna Sharpe, 1st Vice Chair and Nominating Committee Chair
- 11:45 a.m. **Tour of MoPOP:** Jennifer Chu (CFO, Amalia Kozloff (Curator), Jacob McMurray (Director of Curatorial), and Alexis Lee (ED) for the tour
- 12:30 p.m. **Lunch**
- 1:00 p.m. **Creative Start Update:** Alexis Sarah, Early Learning Program Manager

(continued next page)

- 1:20 p.m. **Poetry Out Loud 2021-22:** Tamar Krames, Arts in Education Program Manager
- Poetry Out Loud (POL) Program Report—pp. 45-47
 - Washington State Finalist Video
- 1:30 p.m. **Strategic Planning:** Karen Hanan with Faith Addicott and Eric Beers, Confluence Consulting Northwest (<https://confluencenorthwest.com/>) —pp. 48-74
- 2:00 p.m. **Advocacy- Updates and Future Activities:** Charlie Robin, Chair
- From Advocacy to Ambassador: Help communicate ArtsWA's resources locally and funnel data back to ArtsWA
 - Looking Ahead: Connect with legislators now, and engage the Governor's Office this Fall
 - Roundtable: Led by Chair, Charlie Robin and ArtsWA Board Legislative Members
- 2:30 p.m. **Recognition of Outgoing Board Members Wes Jessup, Linley Logan, Diane Martindale, Monica Miller, Faaluaina Pritchard.** Presented by Justin Raffa and Karen Hanan
- 2:50 p.m. **Public Comment, if applicable:** Justin Raffa
- 3:00 p.m. **Adjourn**

IMPORTANT DATES

- June 8: ArtsWA Special Board Meeting – virtual
- August 9-10: ArtsWA Quarterly Board Meeting – Spokane
- November 1: Governor's Arts & Heritage Awards: Honoree Luncheon at the Governor's Residence

BOARD CHAIR'S REPORT

Dear Colleagues:

What a delight to be able to offer a hybrid option at our quarterly meeting for the first time since February 2020! Years from now when we look back on this time, we as a sector can be proud of the steps we took in Washington state to prioritize the safety and well-being of all of our stakeholders. Our sector is a creative and resilient one, and I thank all of you for doing the right thing and being responsible during what has arguably been the most challenging time for artists in over a century. *Bravi tutti* to Karen and all of the staff for finding ways to make the agency continue its operations in the face of extraordinary circumstances.

We had some major successes for ArtsWA this legislative session! I am looking forward to the expansion of existing programs and the creation of new ones as we welcome additional staff to our already outstanding team. We are so grateful to our Board of Commissioners who participated in numerous meetings with legislators and helped us get the agency's priorities across the finish line. I was pleased to attend several meetings with legislators from your districts at your invitation. I hope you are proud of the role you played, as staff cannot do this kind of advocacy work alone.

In late February, I had the opportunity to speak on behalf of ArtsWA at Inspire Washington's *Get LOUD for Culture* rally. Leading up to this event, Inspire Washington helped produce several instructional webinars on our sector's budget and legislative goals, including a focus on ArtsWA's particular requests. Inspire Washington remains a key partner regarding advocacy work for arts, heritage, and science organizations across the state. I am grateful for their leadership in putting together these kinds of forums throughout the supplemental budget session.

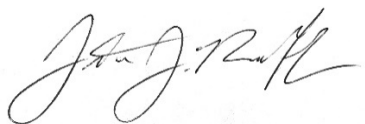
Beginning in a few weeks, Inspire Washington will be holding a *Cultural Futures* tour across the state to breakdown wins from this year's legislative session and help people understand how to claim funding for their cultural organization, business, or program. I hope you will consider attending one of their in-person events in your community or one of three virtual offerings and be a presence for ArtsWA.

When statewide COVID-19 mandates ended on March 11, ArtsWA was proactive in communicating with partner organizations across the state to survey their future plans regarding safety protocols. Those findings were published by the agency at the end of March with over 250 responses. As many of us continue to find ourselves making decisions about COVID-19 for our own arts and culture organizations, understanding the landscape of how others across the state are responding has been welcomed information.

Today is the last quarterly meeting where we will be joined by outgoing Commissioners Jessup, Logan, Martindale, Miller, and Pritchard. Please join me in thanking these members for their significant contributions of time and talents to help further the agency's mission and ensure its viability for years to come. I invite you to find an opportunity to express your appreciation with them individually and perhaps share a memorable experience of yours regarding their service.

I send all of you my best wishes as we endeavor to get back to the good work of what we do best and were not able to do for so long— providing enriching arts and cultural experiences to residents around the state!

Sincerely,

A handwritten signature in black ink, appearing to read "Justin Raffa". The signature is fluid and cursive, with the first name "Justin" and last name "Raffa" clearly distinguishable.

Justin Raffa, ArtsWA Board Chair

April 27, 2022

The State of Washington



Proclamation

WHEREAS, Arts Education Month continues to celebrate and amplify the innovative work of arts educators in service of students and families in communities across the state; and

WHEREAS, the state of Washington recognizes arts learning as an essential element and core content of a complete and balanced education for all students, including dance, music, theatre, visual arts, and media arts; and

WHEREAS, arts learning also includes engagement with literary arts, folk and traditional arts, service-oriented projects, and countless interdisciplinary connections; and

WHEREAS, arts education supports communication, collaboration, creativity, and critical thinking skills that are essential for the modern workforce; and

WHEREAS, students, families, and community members benefit most when arts learning opportunities are designed to be accessible to all, and make connections to the lived experience of students across the state; and

WHEREAS, while arts learning supports academic growth in a variety of content areas, each arts discipline has tremendous value as stand-alone academic content; and

WHEREAS, equitable access to arts learning opportunities is sustained by a wide range of partners, including school leadership, educators, families, teaching artists, arts organizations, local and statewide organizations, and government agencies; and

WHEREAS, the state of Washington recognizes the professional expertise of arts educators and advocates around the state, and invites community leaders to continue to strengthen efforts that increase access to arts education for every student, regardless of geographic location;

NOW, THEREFORE, I, Jay Inslee, Governor of the state of Washington, do hereby proclaim May 2022 as

Arts Education Month

in Washington, and I encourage all people in our state to join me in this special observance.

Signed this 13th day of April, 2022

Governor Jay Inslee



EXECUTIVE DIRECTOR'S REPORT TO THE WASHINGTON STATE ARTS COMMISSION BOARD May 5, 2022

1. STATE BUDGET

Operating Budget:

So many people worked to get us to where we are today. Commissioners, staff, constituents, and legislators themselves. This latter group's increasing support for ArtsWA's programs and the creative sector in general is illustrated by what was a very last-minute attempt by legislators to get the ArtsWA items into the final budget in the form of a letter signed by 18 of them. The letter was developed overnight, and the signatures gathered in a little more than a day. Time was VERY tight, but we made it happen as a team.

- a) Letter included after this report.
- b) And now we have a budget, and it includes the following:
 - a. Arts-Based Services for Veterans (WAM) \$1.5 million per year (2 FTE)
 - b. Goldendale Arts Revitalization \$71,000 (this is essentially a pass through based on a request from a legislator to me, that I accommodated)
 - c. Constituent Management System Research \$120,000 – one time
 - d. State Poet Laureate Program \$75,000 per year with \$75,000 allotted this fiscal year (FY2022) (.3 FTE)
 - e. Maintenance and Care of the State-Owned Public Art Collection \$257,000 per year (2.5 FTE)
 - f. \$6,000/year for increased lease costs
 - g. \$36,000 for Terry West's (former Deputy Director) and Glenda Carino's (former Communications Manager) retirement buyouts in FY22
 - h. \$93,000 in increased private/local authority for the biennium
 - i. 3.25% general wage increase for classified, WMS, and exempt staff
 - j. Allotted to Department of Commerce but with ArtsWA involvement
 - i. A total of \$50 Million allocation for sector relief
 1. \$25 Million relief – they cleaned up problematic 2021-23 language (Commerce in partnership with ArtsWA) +
 2. \$20 Million in additional 2022 funds (Commerce with ArtsWA) +
 3. \$5 Million for large organizations (\$5 Million plus budgets) for reimbursement of COVID expenses, COVID testing, equipment, and the like

Now that we have a budget, our focus pivots towards actionalizing it. We also have turned a firm eye on the 2023-25 biennial budget and the development of Decision Packages. These are due into the Office of Financial Management in September.

2. FEDERAL FUNDING (NEA)

FY 2022 (state FY2023): \$180 Million is confirmed for the National Endowment for the Arts (NEA) for federal **fiscal year 2022 (state FY23)**. The increased allotment to the NEA and therefore to the States will be reflected in Federal FY22 (State FY23) partnership agreements. The NEA confirmed that all states and regions will receive a modest increase based on the increased NEA appropriation.

FY 2023 (state FY24): Wasting no time following passage of the fiscal year 2022 budget earlier in March, the Biden administration released its **FY2023 (state FY24) budget request** to Congress on March 28. Though this document is not binding, it serves as an important signal to Congress about the administration's funding priorities for the upcoming year. In the document, the President urges Congress to increase funding for the National Endowment for the Arts (NEA) to **\$203.55 Million, an increase of more than \$23 Million over the agency's finalized FY2022 funding level.**

With the budget now public, the House and Senate appropriations committees will prepare their FY2023 budget recommendations for all federal agencies. The subcommittees for Interior, Environment and Related Agencies have purview over the NEA's budget recommendation in both chambers. All committees are expected to work quickly, as the process is already well behind schedule due to the complications related to the FY2022 bill.

3. FEDERAL / STATE AUDITS

We received notice in April from the National Endowment for the Arts (NEA) that the federal audit process, which lasted through most of COVID, is now officially closed with all corrective action plans accepted. **But, as one audit door closes, another one opens!** Also in April, we received notice that the State Auditor's Office will be performing an accountability audit at our Agency. An accountability audit evaluates whether a state agency has adhered to applicable federal or state laws, rules, and its own policies and procedures. The process includes auditing records to ensure public funds are accounted for and internal controls are in place to protect public resources from misappropriation and misuse. You can find out more about state government audit services with this [short, online presentation](#) that describes the Auditor's role and responsibility in auditing and investigating state government agencies.

The first stage of the audit work involves gathering information from ArtsWA staff and performing limited procedures to determine where they will focus their audit efforts. We will coordinate with the Auditor's Office (Deane Shellman, Deputy Director, will be our audit liaison) as the planning process gets underway. When the planning phase is complete, they will schedule an entrance conference to discuss the audit process and explain the specific scope and objectives for the audit. The audit is scheduled for 180 hours. We/they expect to begin the audit in July 2022.

4. ARTSWA STAFFING

The [job posting for our Wellness, Arts, and the Military \(WAM\)](#) program's Manager is open. It is **open until May 22**. The WAM program focuses on active-duty service members, veterans, caregivers, and families. Our WAM Manager will be required to have strong management and relational and facilitation skills to effectively act as ArtsWA's liaison to military-connected populations and the agencies and organizations that serve them. The WAM Manager will develop and implement a statewide grants program focused on the wellbeing of military-connected populations, and the arts and creative organizations that serve them. They will also focus on processes to build capacity and strengthen statewide WAM arts engagement programs. This will include conducting outreach, raising public awareness, and cross-promoting WAM arts events and activities between ArtsWA and other state agencies, teaching artists and arts organizations, military Veteran services organizations, and clinical services. Thanks for spreading the word to likely candidates.

Two additional Job Postings have also opened. Both expand our Collections Department's capacity to care and conserve our State Art Collection. One will be our "Conservation Lead for 3-Dimensional and Integrated Artwork." Among other duties, this position will act as lead staff for the care of outdoor sculpture and integrated artworks with a focus on Western Washington.

The second will be our "Conservation Lead for Central and Eastern Washington." As the title implies, this position will act as our lead technician for artworks located across Central and Eastern Washington.

5. CREATIVE DISTRICTS:

On April 13, the Board ratified a selection panel recommendation to approve Moses Lake as Washington's twelfth Creative District. In addition to certification, Moses Lake will receive a \$7000 startup grant from ArtsWA to begin their program. On the same day, the Board ratified the approval of capital project grants for eleven Creative Districts, totaling \$174,527.28. The grants will be used by the districts on projects such as signage, murals, and streetscape improvements within the districts.

The Southside Seattle Chamber of Commerce submitted a letter on behalf of Burien for creative district designation on March 31. Their full application is due to us by May 31. If we can adhere to a typical application timeline, we will bring their certification to the Board for ratification at the August board meeting. We have also begun working with a few new communities, including Newport, Vancouver, and Walla Walla/College Place.

6. 2022 GOVERNOR’S ARTS AND HERITAGE AWARDS

Planning for this year’s Governor’s Arts and Heritage Awards is in full swing. The intent is to have two main components. The first will be a repeat of last year’s successful online GAHA show/ceremony, that was enjoyed by a substantial number of viewers when it first aired, and many hundreds more, in the weeks and months that followed. The second component, which will be new to the event, will be a celebratory luncheon for honorees, their families, some commissioners, staff and key stakeholders on November 1. This will be held at the Executive Residence in Olympia. Governor Inslee has been invited to attend. The application process for nominating potential honorees opened on May 2 and closes on June 20. The panel date for adjudicating applications will be August 2. Board approval will occur at the August 9-10 meeting of the Arts Commission in Spokane.

7. BILLY FRANK JR.: NATIONAL STATUARY HALL COMMISSION

The first meeting of the full committee to start the process of replacing the statue of Marcus Whitman in Statuary Hall with one of Billy Frank Jr. was held in March. ArtsWA/ Karen is one of the identified committee members as well as being part of the core organizing team. Members of the core group include RaShelle Davis, Willie Frank, Peggen Frank, Rep. Debra Lekanoff and me.

ArtsWA has now been officially approved by the committee to facilitate and manage the artistic process. Though not officially on the committee, I invited Mike Sweney, our Art in Public Places (AIPP) Program Manager, Valerie Peterman, one of our project managers with AIPP, and Michael Wallenfels, our Communications Manager to help manage the process alongside me. They accepted, thankfully! Following the first meeting of the committee, a smaller sub-committee was formed. The sub-committee was charged with helping ArtsWA develop the process and timeline that will then be presented for consideration, to the larger committee on May 17. The timeline was created by ArtsWA and the sub-committee alongside a detailed, draft budget. ArtsWA shared an overview of the anticipated process with the sub-committee to get their input and thoughts. Now, it is on to the larger group for their input and approval. Once complete, the call for artists can begin, and the next stage of this exciting and important process gets underway.

The committee members designated by the legislation are below, for your information.

Name	Committee Member Description in Legislation
Governor Jay Inslee (RaShelle Davis)	The governor or the governor's designee
LT. Gov Denny Heck	The lieutenant governor
Speaker Laurie Jinkins	The speaker of the house of representatives
Rep. JT Wilcox	The minority leader of house of representatives
Sen. John Braun	The minority leader of the senate

Chair Ron Allen	One member who represents the western Washington treaty tribes
Vice Chair Patrick DePoe	One member who represents the western Washington treaty tribes
Susan Balbas	One member representing an environmental, conservation, or environmental justice nonprofit organization
Chair Willie Frank Peggen Frank	One member from Billy Frank Jr.'s family
Heather Hirota	One member from the Washington State Legacy Project
Benjamin Helle	One member from the Division of Archives and Records Management
Jennifer Kilmer	One member from the Washington State Historical Society
Allyson Brooks	One member from the Washington State Department of Archaeology and Historic Preservation
Karen Hanan	One member from the Washington State Arts Commission

8. INTERSECTIONS OF POETRY AND CIVIC LIFE



In early April, ArtsWA in partnership with the Seattle Office of Arts and Culture, and Humanities WA sponsored and managed a poetry event at Hugo House in Seattle. It featured Rena Priest, WA State Poet Laureate; Chris Cook, Spokane Poet Laureate; Jourdan Imani Keith, Seattle Civic Poet; and Bityani Giday, Seattle Youth Poet Laureate. The objective was to create a compelling event for poets and the public to launch National Poetry month, elevating the profile of poetry and poets in Washington State. The event was attended by about 50 people in person, with many more engaging online thanks to TVW streaming it live. The results overall were very positive, and feedback was encouraging and enthusiastic for the most part.

The format of the event, with Marcie Sillman acting as Emcee, was smooth and engaging. Marcie was able to do a great job of moving things along and keeping things interesting.

Catherine Nueva España, ArtsWA Commissioner, attended and commented that *“the poets who read and conversed and ruminated were so different and contributed so many different textures.”*

Alicia Craven from Seattle Arts and Lectures said, *“the line up! Such great conversation, and featuring the youth, civic, state, and previous state poet laureates was such a beautiful conflagration of humans!!! They were such brilliant speakers, extemporaneously, and I thought the moderation was so good! “*

Special thanks to Michael Wallenfels for participating on the committee at my request. He oversaw and played a lead role in the creation of effective and compelling media posts and output, working in partnership with the communication's shops of Humanities WA, Seattle Office of Arts and Culture, and Hugo House.

9. SEATTLE ART FAIR 2022

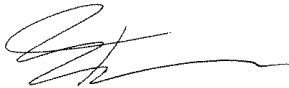
The 2022 Seattle Art Fair presented by AIG will be held July 21 - 24, 2022, returning to Lumen Field Event Center after a two-year hiatus. AMP Events and their partners have seen great response at their fairs around the country and look forward to welcoming back attendees to Seattle Art Fair, which is now considered a large-scale event. Because of ArtsWA's cultural partnership with the Fair since 2015, we are once again invited to participate.

Seattle Art Fair is offering the following benefits to accommodate our needs: There will be:

- Limited # of Select VIP Passes for the Governor's office as well as our Board. These will be valid for 2 guests' exclusive entry to the hour-long Select VIP Preview and complimentary access during all Public Fair Hours
- Complimentary Fair Passes for ArtsWA staff (valid for 2 guests' admission to the Opening Evening, plus complimentary access during all Public Fair Hours)
- Complimentary One-Day tickets for our general mailing database
- Possibility of a scheduled group tour/talk by the fair director for the board, staff, and other invited guests we want to include.

I let them know that we would like to participate in some fashion, so stay tuned for more to come soon.

Respectfully Submitted,



Karen Hanan, Executive Director
May 5, 2022

March 3, 2022

The Honorable Christine Rolfes, Chair, Senate Ways & Means

The Honorable Timm Ormsby, Chair, House Appropriations

The Honorable Lynda Wilson, Ranking Member for Operating, Senate Ways & Means

The Honorable Drew Stokesbary, Ranking Member, House Appropriations

RE: Respectfully asking that modest but critical investments in arts, culture and creative sector remain in final version of Supplemental Operating Budget

Dear Chairs Rolfes & Ormsby, and Ranking Members Wilson & Stokesbary:

We come together as legislators who believe in the value of arts and culture and the creative sector, for the economic value and jobs as well as the quality of life they bring to Washington State.

We are writing to applaud all of you for the sector recovery and relief money in both the Senate- and House-approved Operating Budget. At the same time, we urge that you retain in your final budget a little over \$2 million in modest investments that help us maintain state artworks and arts programs and harness the power of the arts to assist veterans who have served in our military branches and National Guard.

The applause part of our letter is for a combined \$45 million in sector relief (*\$25 million from the 2021-23 budget plus \$20 million in additional funds through the Supplemental Budgets*) that the Department of Commerce, in consultation with ArtsWA, will distribute to arts and culture and science-based organizations that have been decimated by COVID-19. These relief funds are sorely needed.

Along with mission-critical relief funding, we would respectfully ask that these three items for the Washington State Arts Commission (ArtsWA), all of which were in the Governor's budget and the House-approved budget, be carried over into your final 2022 Supplemental Operating Budget:

- **Care of the state's public art collection -- \$514,000:** Washington is truly blessed to have one of the nation's finest collections of public art – nearly 5,000 outdoor sculptures, interior murals, and various artworks in every corner of the state. Such a premier collection needs to be cared for to ensure its preservation. This allocation allows ArtsWA to have the staff to properly maintain and repair the works in the state collection.

- **Wellness, Arts, and the Military Program (WAM) -- \$1.5 million:** We have over 554,000 veterans in the State of Washington who have served in our military and in our National Guard. Many of them return from their engagements to isolation, depression, conditions such as PTSD, and other mental health challenges. This program capitalizes on the ability of visual and creative arts programming, offered by peers and by mentors, to heal the soul of those who have sacrificed for our state and country.
- **Poet Laureate -- \$150,000:** Washington has had a Poet Laureate since 2007 and we currently have the first Native American in this position, Rena Priest. We ask the Poet Laureate to attend well over 100 poetry readings, workshops and exhibits around the state each year. This funding enables the state to provide the Poet Laureate a reasonable stipend, as well as help with logistics, scheduling, and communication that is needed for the various events.

We understand that the creative sector in Washington brings \$44.3 billion a year in Gross Domestic Product to our state – a powerful generator of economic activity. We ask that these three allocations requested by the Arts Commission and totaling just over \$2 million in modest investments, be in the final Operating Budget.

Thank you for your consideration of our collective request.



Representative Sharon Wylie
Washington State House of Representatives|49th LD



Senator Lisa Wellman
Washington State Senate|41st LD



Representative Carolyn Eslick
Washington State House of Representatives|39th LD



Senator Marko Liias
Washington State Senate|21st LD



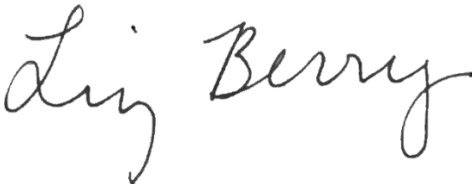
State Representative Jake Fey
Washington State House of Representatives | 27th LD



Representative Matt Boehnke
Washington State House of Representatives|8th LD



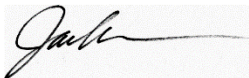
Senator Steve Conway
Washington State Senate|29th LD



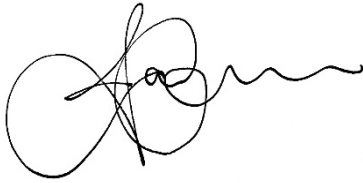
Liz Berry, State Representative
Washington State House of Representatives|36th LD



Senator Sharon Brown
Washington State Senate|8th LD



Representative Jaquelin Maycumber
Washington State House of Representatives|7th LD



Senator Yasmin Trudeau
Washington State Senate|27th LD



Senator Joe Nguyen
Washington State Senate|34th LD



Representative Mari Leavitt
Washington State House of Representatives|28th LD



Representative Cindy Ryu
Washington State House of Representatives|32nd LD

ARTSWA THIRD QUARTER BUDGET REPORT NARRATIVE

January-March 2022



We have completed the third quarter of the 2021-2023 biennium. This report summarizes the period's activity from January 1st, 2022 through March 31st, 2022.

Operations: This category includes a large variety of agency operational costs. Examples include commission member travel, meeting costs, building rent, telephones, membership dues for national and regional organizations, equipment, accounting, computers, and the staff working on agency-wide operations, Governor's Arts & Heritage Awards (GAHA) and State Poet Laureate are also managed here. Operations supports one part-time position and seven full-time staff positions.

Notes: *Operations expenditures were \$245,899 in Q3 and \$877,449 for the biennium so far.*

Art in Public Places – Public Art Acquisition: This includes operating expenses for the Art in Public Places (AIPP) program - staff, administration, and new artwork acquisitions for the State Art Collection. Staff salaries and benefits, statewide travel to local communities, and all costs related to public art projects (including artist fees and travel, design, fabrication, and installation) are fully reimbursed through Capital Funds. No General Fund monies are allotted. AIPP supports five staff positions.

Notes: *Expenditures this quarter were \$159,796. Interagency reimbursements from Capital Funds will take place throughout the year and will match or exceed expenditures by the end of the fiscal year. Salaries and benefits and Goods and Services are on target. Interagency reimbursements from Capital Funds will take place throughout the year and will match or exceed expenditures by the end of the fiscal year. We bill the agencies, universities, schools, and colleges for the administrative fee as costs are incurred.*

Art in Public Places - My Public Art Portal: The portal is funded through the General Fund. Expenses include research, writing, image processing, and IT management (including staff oversight and server costs) for the online version of the State Art Collection. This supports one part-time staff position.

Notes: *Expenditures amounted to \$19,138 for the quarter.*

Art in Public Places – Collection Care and Conservation: This includes the staff and expenses to manage the care of the State Art Collection, the majority of which is covered through the agency's operating budget. Capital budget monies, with the specific purpose of conserving and maintaining existing artworks in the Collection are capped at \$200,000 per biennium, or approximately \$100,000 per year. In addition to salaries and benefits, expenses include database management, statewide travel for staff, tools and materials, and contracting with professional conservators to preserve and maintain the Collection. The line that refers to "Interagency Reimbursements" includes the \$100,000 per year mentioned above, as well as reimbursement for student interns. AIPP – Conservation – Yakima Sun Dome is a relatively new project and is further explained below. The AIPP Conservation program supports 2.8 staff positions.

Notes: *Expenditures this quarter were \$5,221.*

AIPP – Conservation – Yakima SunDome: These are capital funds the agency received for conservation of Dick Elliott's iconic artwork, *Circle of Light*, that surrounds the SunDome.

Notes: *Expenditures this quarter were \$3,882. Work continues and is on track to be completed on time. We estimate 21-23 biennial capital appropriations to be sufficient to complete the restoration.*

Community Investments - Arts in Education Program: This includes our First Step and Community Consortium grant programs, Poetry Out Loud, the Teaching Artist Training Lab, and related administrative expenses. Most grant payments are made in May and at the end of the fiscal year. Payments are made after grantees have completed their work and submitted required documentation. This program area supports 3.75 staff positions, which includes the Program Manager, (1 FTE) a grants assistant (.5 FTE - shared with Grants to Organizations), a Poetry Out Loud project specialist (approximately .25 FTE), the Creative Start Arts and Early Learning Manager (1 FTE), and an Administrative Assistant (1.0 FTE). TAT Lab receives \$42,000 in support funds from Office of Superintendent of Public Instruction.

Notes: *Expenditures this quarter were \$85,146. Expenses occur based on when and how Arts in Education services happen during the year. Poetry Out Loud expenses peak in January-April. The bulk of grant payments are made in the final quarter of the fiscal year.*

Community Investments – Early Learning This section includes our Creative Start Early Learning program. This biennium, the program includes a Creative Start Grant utilizing General Fund State and Coronavirus State Fiscal Recovery Funds, and related administrative expenses. This program area supports the Creative Start Arts and Early Learning Manager (1 FTE). Early Learning receives \$20,000 in support funds from the Laird Norton Foundation.

Notes: *Expenditures this quarter were \$47,129. Like the Arts in Education Program, expenses occur based on when and how Early Learning services happen during the year. The bulk of grant payments are made in the final quarter of the fiscal year.*

Community Investments - Grants to Organizations Program: This includes administrative expenses, costs for convening and staffing panels, and working with granting partners and constituents. Most grant payments are made in May and June for the fiscal year, after grantees have completed their work, and submitted required documentation. The funds, "General Fund – Operating unanticipated federal stimulus" are federal funds received from the National Endowment for the Arts for the CARES Act and include a small administration fee for the program. We also received allotted funds from the Governor and Legislature that were CARES funds (2 million) and Department of Commerce CARES pass through funds (1.5 million). The rest is operating support grants to organizations. This supports 1.5 staff positions including the Program Manager (1 FTE) and a grants assistant at .5 FTE.

Notes: *Expenditures this quarter were \$552,822. The bulk of grant payments are made in the final quarter of the fiscal year.*

Community Relations: Community Relations now comprises Communications and Community Outreach programs such as our Creative Districts program, Building for the Arts, and Change Leader. This budget area supports the administration and management of these programs, travel, webinars, meetings, constituent communications, and technical support. This now supports three FTE.

Notes: *Expenditures this quarter were \$147,907.*

Community Relations – Creative Districts Capital Construction

Notes: *Expenditures this quarter were \$1,244.*

Folk and Traditional Arts: This program is managed and run by ArtsWA in collaboration with Humanities Washington, and the Center for Washington Cultural Traditions. Monies are largely dedicated to the Washington State Heritage Arts Apprenticeship Program and Change Leadership Training. Funding is received and then passed through to the Center except for an amount that covers some ArtsWA administration costs, and costs for the Change Leadership Program that targets the apprentices and master artisans. The Change Leadership Program is being developed and managed by ArtsWA for the benefit of the Center and others.

Notes: *Expenditures this quarter were \$7,433. Funds have been passed through to the Center for Washington Cultural Traditions as planned. The remaining funds remain with the agency to be spent on ArtsWA administration of the overall program and the development and management of the change leadership program.*

ArtsWA Agency Summary by Program FYTD as of March 2022

Program Index 00101 Operations

Category	FY Allotment	FYTD Allotment	FYTD Expenses	FYTD Variance	FY Percent Remaining
Coronavirus State Fiscal Recovery Fund - Federal	100,000	69,718	22,749	46,969	77.3%
General Fund - Federal	222,918	170,616	137,898	32,718	38.1%
General Fund - Federal Stimulus	21,864	16,398	0	16,398	100.0%
General Fund - Private/Local	3,000	3,000	1,488	1,512	50.4%
General Fund - Private/Local - Unanticipated	45,000	45,000	21,512	23,488	52.2%
General Fund - State	994,418	756,638	697,631	59,007	29.8%
Indust. Insurance Premium Refund-Nonapprop Funds	8,400	8,400	6,422	1,978	23.5%
Sum:	1,395,600	1,069,770	887,699	182,071	36.4%

Category	FY Allotment	FY Quarter 1 Expenses	FY Quarter 2 Expenses	FY Quarter 3 Expenses	FY Quarter 4 Expenses	FYTD Expenses	FYTD Percent Spent
Salaries and Wages	418,226	122,153	110,625	46,842	0	279,619	89.4%
Employee Benefits	137,038	33,790	36,808	16,199	2,337	86,797	83.8%
Professional Service Contracts	78,569	5,000	12,500	14,500	0	32,000	46.2%
Goods and Services	729,607	186,038	133,004	166,652	7,913	485,694	87.1%
Travel	26,560	418	921	(284)	0	1,055	5.1%
Capital Outlays	5,600	62	481	1,990	0	2,533	45.2%
Interagency Reimbursements	(2,483,669)	(371,107)	(646,255)	0	0	0	
Total Dollars	1,395,600	347,462	294,338	245,899	10,250	887,699	83.0%

Program Index 00102 Aipp-Acquisitions

Category	FY Allotment	FYTD Allotment	FYTD Expenses	FYTD Variance	FY Percent Remaining
General Fund - State	0	0	263,574	(263,574)	
Sum:	0	0	263,574	(263,574)	

Category	FY Allotment	FY Quarter 1 Expenses	FY Quarter 2 Expenses	FY Quarter 3 Expenses	FY Quarter 4 Expenses	FYTD Expenses	FYTD Percent Spent
Salaries and Wages	370,248	92,912	92,912	79,286	0	265,111	95.5%
Employee Benefits	129,255	31,944	32,123	27,680	2,059	91,746	94.6%
Professional Service Contracts	2,000	1,200	0	0	0	1,200	80.1%
Goods and Services	29,570	2,186	9,009	2,753	(1,924)	13,947	60.3%
Travel	25,300	83	1,720	1,569	(473)	3,372	17.8%
Capital Outlays	1,927,296	346,869	510,182	485,477	0	1,342,528	92.9%
Interagency Reimbursements	(2,483,669)	(371,107)	(646,255)	(436,968)	360,751	(1,454,330)	78.%
Total Dollars	0	104,087	(309)	159,796	360,413	263,574	

Program Index 00106 My Public Art Portal

Category	FY Allotment	FYTD Allotment	FYTD Expenses	FYTD Variance	FY Percent Remaining
General Fund - State	99,421	70,671	56,233	14,438	43.4%
Sum:	99,421	70,671	56,233	14,438	43.4%

Category	FY Allotment	FY Quarter 1 Expenses	FY Quarter 2 Expenses	FY Quarter 3 Expenses	FY Quarter 4 Expenses	FYTD Expenses	FYTD Percent Spent
Salaries and Wages	50,666	11,305	12,001	11,675	0	34,981	91.8%
Employee Benefits	17,044	4,376	4,316	4,253	351	12,945	101.2%
Professional Service Contracts	3,999	0	0	0	0	0	0
Goods and Services	28,911	2,410	2,686	3,200	(767)	8,297	47.8%
Travel	1,500	0	0	0	0	0	0
Grants, Benefits & Client Services	0	0	0	10	0	10	0
Interagency Reimbursements	(2,699)	0	0	0	0	0	0
Total Dollars	99,421	18,092	19,003	19,138	(416)	56,233	79.6%

Program Index 00103 Aipp-Conservation

Category	FY Allotment	FYTD Allotment	FYTD Expenses	FYTD Variance	FY Percent Remaining
General Fund - State	320,424	241,851	231,765	10,086	27.7%
Sum:	<u>320,424</u>	<u>241,851</u>	<u>231,765</u>	<u>10,086</u>	<u>27.7%</u>

Category	FY Allotment	FY Quarter 1 Expenses	FY Quarter 2 Expenses	FY Quarter 3 Expenses	FY Quarter 4 Expenses	FYTD Expenses	FYTD Percent Spent
Salaries and Wages	188,355	43,067	43,277	49,496	0	135,841	96.0%
Employee Benefits	71,113	16,634	17,255	19,795	1,802	53,684	100.6%
Professional Service Contracts	750	0	0	0	0	0	0.0%
Goods and Services	38,666	2,738	5,557	15,960	318	24,255	80.3%
Travel	22,320	2,953	2,087	2,440	(766)	7,479	44.6%
Capital Outlays	103,000	36,190	13,859	16,916	0	66,965	86.7%
Interagency Reimbursements	(103,780)	(31,870)	74,797	(99,386)	11,133	(56,460)	72.4%
Total Dollars	320,424	69,712	156,832	5,221	12,487	231,765	95.8%

Program Index 00203 Aipp-Conservation-Yakima Sun Dome

Category	FY Allotment	FYTD Allotment	FYTD Expenses	FYTD Variance	FY Percent Remaining
State Building Construction Account - State	508,000	140,000	33,603	106,397	93.4%
Sum:	<u>508,000</u>	<u>140,000</u>	<u>33,603</u>	<u>106,397</u>	<u>93.4%</u>

Category	FY Allotment	FY Quarter 1 Expenses	FY Quarter 2 Expenses	FY Quarter 3 Expenses	FY Quarter 4 Expenses	FYTD Expenses	FYTD Percent Spent
Goods and Services	0	0	240	0	0	240	0
Capital Outlays	508,000	1,313	28,169	3,882	0	33,363	23.8%
Total Dollars	508,000	1,313	28,409	3,882	0	33,603	24.%

Program Index 00104 Arts in Education

Category	FY Allotment	FYTD Allotment	FYTD Expenses	FYTD Variance	FY Percent Remaining
General Fund - Federal	209,769	134,934	66,417	68,517	68.3%
General Fund - Federal Stimulus	259,650	194,742	23,553	171,189	90.9%
General Fund - Private/Local	0	0	0	0	#DIV/0
General Fund - State	341,074	194,446	103,953	90,493	69.5%
Sum:	810,493	524,122	193,924	330,199	76.1%

Category	FY Allotment	FY Quarter 1 Expenses	FY Quarter 2 Expenses	FY Quarter 3 Expenses	FY Quarter 4 Expenses	FYTD Expenses	FYTD Percent Spent
Salaries and Wages	115,766	26,387	26,599	31,680	(0)	84,667	97.5%
Employee Benefits	48,227	11,007	10,411	11,715	1,053	33,133	91.6%
Professional Service Contracts	54,767	754	3,111	17,518	0	21,383	58.2%
Goods and Services	8,050	889	4,039	2,624	0	7,552	118.2%
Travel	2,800	0	0	0	0	0	0
Capital Outlays	0	31	(31)	0	0	0	0
Grants, Benefits & Client Services	580,883	7,000	18,581	21,608	0	47,189	13.3%
Total Dollars	810,493	46,067	62,710	85,146	1,053	193,924	37.%

Program Index 00109 Early Learning

Category	FY Allotment	FYTD Allotment	FYTD Expenses	FYTD Variance	FY Percent Remaining
General Fund - Private/Local	20,000	15,000	6,250	8,750	68.8%
General Fund - State	324,000	228,779	109,109	119,670	66.3%
Sum:	<u>344,000</u>	<u>243,779</u>	<u>115,359</u>	<u>128,420</u>	<u>66.5%</u>

Category	FY Allotment	FY Quarter 1 Expenses	FY Quarter 2 Expenses	FY Quarter 3 Expenses	FY Quarter 4 Expenses	FYTD Expenses	FYTD Percent Spent
Salaries and Wages	78,361	19,175	19,520	19,670	0	58,365	99.3%
Employee Benefits	34,428	7,025	7,804	7,708	702	22,537	87.3%
Professional Service Contracts	35,574	7,300	0	11,150	0	18,450	67.9%
Goods and Services	10,140	50	7,356	601	(21)	8,007	95.1%
Travel	0	0	0	0	0	0	0
Capital Outlays	0	0	0	0	0	0	0
Grants, Benefits & Client Services	185,497	0	0	8,000	0	8,000	6.5%
Total Dollars	344,000	33,550	34,680	47,129	681	115,359	47.3%

Program Index 00105 Grants to Organizations

Category	FY Allotment	FYTD Allotment	FYTD Expenses	FYTD Variance	FY Percent Remaining
Coronavirus State Fiscal Recovery Fund - Federal	900,000	517,098	554,248	(37,150)	38.4%
General Fund - Federal	469,079	285,719	320,839	(35,120)	31.6%
General Fund - Federal Stimulus	575,586	301,444	387,345	(85,901)	32.7%
General Fund - Private/Local	22,400	16,802	8,500	8,302	62.1%
General Fund - State	33,574	26,119	39,489	(13,370)	(17.6%)
Sum:	<u>2,000,639</u>	<u>1,147,182</u>	<u>1,310,420</u>	<u>(163,238)</u>	<u>34.5%</u>

Category	FY Allotment	FY Quarter 1 Expenses	FY Quarter 2 Expenses	FY Quarter 3 Expenses	FY Quarter 4 Expenses	FYTD Expenses	FYTD Percent Spent
Salaries and Wages	109,501	27,933	27,018	29,675	0	84,626	103.0%
Employee Benefits	43,154	10,313	10,269	9,887	1,173	30,469	94.1%
Professional Service Contracts	19,124	0	12,765	3,363	0	16,128	90.7%
Goods and Services	3,300	0	0	1,788	0	1,788	72.2%
Grants, Benefits & Client Services	1,825,560	338,575	330,725	508,110	0	1,177,410	116.3%
Total Dollars	2,000,639	376,821	380,777	552,822	1,173	1,310,420	114.2%

Program Index 00107 Community Relations

Category	FY Allotment	FYTD Allotment	FYTD Expenses	FYTD Variance	FY Percent Remaining
General Fund - Federal	52,945	39,706	42,925	(3,219)	18.9%
General Fund - State	280,328	203,151	180,525	22,626	35.6%
Sum:	333,273	242,857	223,449	19,408	33.3%

Category	FY Allotment	FY Quarter 1 Expenses	FY Quarter 2 Expenses	FY Quarter 3 Expenses	FY Quarter 4 Expenses	FYTD Expenses	FYTD Percent Spent
Salaries and Wages	203,365	24,831	24,831	101,934	0	151,596	99.4%
Employee Benefits	69,709	8,765	8,510	32,357	1,147	49,632	94.9%
Goods and Services	16,064	31	7,728	3,833	(131)	11,592	95.2%
Travel	18,000	846	0	284	0	1,130	8.1%
Capital Outlays	0	31	(31)	0	0	0	0
Grants, Benefits & Client Services	76,135	0	0	9,500	0	9,500	19.2%
Interagency Reimbursements	(50,000)	0	0	0	0	0	0
Total Dollars	333,273	34,505	41,038	147,907	1,015	223,449	92.3%

Program Index 00207 Creative Districts Capital Construction

Category	FY Allotment	FYTD Allotment	FYTD Expenses	FYTD Variance	FY Percent Remaining
State Building Construction Account - State	170,000	4,508	3,708	800	97.8%
Sum:	<u>170,000</u>	<u>4,508</u>	<u>3,708</u>	<u>800</u>	<u>97.8%</u>

Category	FY Allotment	FY Quarter 1 Expenses	FY Quarter 2 Expenses	FY Quarter 3 Expenses	FY Quarter 4 Expenses	FYTD Expenses	FYTD Percent Spent
Salaries and Wages	4,200	933	933	933	0	2,799	88.8%
Employee Benefits	1,805	171	428	311	23	910	67.%
Grants, Benefits & Client Services	163,995	0	0	0	0	0	0
Total Dollars	170,000	1,103	1,361	1,244	23	3,708	82.3%

Program Index 00108 Folk Arts

Category	FY Allotment	FYTD Allotment	FYTD Expenses	FYTD Variance	FY Percent Remaining
General Fund - Federal	25,000	25,000	25,000	0	0
General Fund - State	240,761	224,301	231,178	(6,877)	4.%
Sum:	265,761	249,301	256,178	(6,877)	3.6%

Category	FY Allotment	FY Quarter 1 Expenses	FY Quarter 2 Expenses	FY Quarter 3 Expenses	FY Quarter 4 Expenses	FYTD Expenses	FYTD Percent Spent
Salaries and Wages	21,453	5,543	5,609	5,857	0	17,009	105.7%
Employee Benefits	7,872	1,843	1,632	1,576	117	5,051	85.6%
Professional Service Contracts	27,318	0	0	0	0	0	0
Goods and Services	27,234	0	27,234	0	0	27,234	133.3%
Grants, Benefits & Client Services	181,884	206,884	0	0	0	206,884	113.7%
Total Dollars	265,761	214,270	34,475	7,433	117	256,178	102.8%



STRATEGIC DASHBOARD

For Fiscal Year 2022 - Quarter Ended March 31, 2022

Line #	On Track	Monitoring	Off track					Goal	Actual	Responsive Goal	Past
	●	●	●								
DIVERSITY INDEX: ArtsWA panels/board represent racial & geographic population of WA											
1	○	●	○	% of individuals on ArtsWA panels who identify as person of color	12MRA	50%	51%	Goal 1	53%		
2a	○	●	○	Board Reflects Ethnic Diversity	QTR	50%	45%	Goal 1	40%		
2b	●	○	○	Board Reflects Geographic Diversity	QTR	40%	100%	Goal 1	100%		
3	○	●	○	Board Reflects Gender Diversity	QTR	25%	20%	Goal 1	20%		
4	●	○	○	Conduct Board Meetings primarily outside of Seattle	12MRA	50%	100%	Goal 2	100%		
LEADERSHIP INDEX: Build leadership and resources in and for the arts.											
5	●	○	○	# of in-person ED meetings with legislators/community leaders/influencers	FYTD	10	12	Goal 2	12		
6	○	●	○	Board Meeting Community Engagement	FYTD	3	1	Goal 2	3		
7	●	○	○	% of TAT Lab participants indicating growth in professional capacity	ANNL	80%	100%	Goal 4	97%		
BOARD OF COMMISSIONERS											
8	○	●	○	% of commissioners attending ArtsWA board meetings	12MRA	100%	75%	Goal 2	72%		
9	○	●	○	% of Commissioners meeting with Elected Officials	QTR	100%	30%	Goal 2	7%		
10	○	●	○	% of commissioners appointed by the House and Senate (A total of 4 possible)	FYTD	100%	75%	Goal 2	100%		
WORK INDEX: What we achieve and complete as a working agency											
ART IN PUBLIC PLACES											
11	●	○	○	% of current cycle (2021-23) K-12 Pooled Funds projects initiated this biennium	BIENN	100%	36%	Goal 3	100%		
12	●	○	○	# of artworks in the State Art Collection receiving conservation services.	QTR	25	108	Goal 3	149		
13	○	●	○	% of artworks in Collection inventoried with current condition/location info	ANNL	90%	82%	Goal 3	66%		
14	●	○	○	% increase in My Public Art Portal pageviews	QTR	10% increase	29.7%	Goal 3	-14%		
15	●	○	○	Average number of days from new artwork installation to My Public Art Portal web publishing	QTR	Less than 30 days	21.6 days	Goal 3	28.25 days		
ARTS IN EDUCATION/COMMUNITY INVESTMENTS											
16	○	●	○	# of PreK-12 students receiving high quality, standards-aligned arts instruction through ArtsWA arts education grants	ANNL	35,000	29,471	Goal 4	34,778		
17	●	○	○	# of PreK-12 teachers who learn techniques for teaching arts concepts through ArtsWA arts education grants	ANNL	1,000	1,459	Goal 4	1,275		
18	○	●	○	# of AIE grantees (arts organizations and schools) outside King county	ANNL	75%	69%	Goal 4	64%		
19	○	●	○	# of school participating in Poetry Out Loud outside the Northwest Region	ANNL	75%	71%	Goal 4	N/A		
GRANTS TO ORGANIZATIONS/COMMUNITY INVESTMENTS											
20	○	●	○	Number of individuals participating in ArtsWA funded arts organizations activities	ANNL	800,000	710,362	Goal 1	1,283,266		
21	●	○	○	Number of arts organizations applied	ANNL	250	582	Goal 1	319		
22	●	○	○	Number of arts organizations funded	ANNL	125	303	Goal 1	316		
23	●	○	○	Number of arts organizations funded outside King County	ANNL	50%	66%	Goal 1	55%		
24	●	○	○	\$s leveraged by ArtsWA Project Support grants	ANNL	14,000,000	184,719,724	Goal 1	19,442,433		
AGENCY OPERATIONS											
25	●	○	○	% completion of annual update of agency technology plan	FYTD	100%	100%	Goal 5	100%		
26	●	○	○	% completion of agency annual policy review	FYTD	100%	100%	Goal 5	100%		
27	○	●	○	% of completion of annual employee personal development plan and evaluations	FYTD	100%	95%	Goal 5	95%		
	●	○	○	Pandemic Relief/Support to Community	FYTD	100%	100%	Goal 1	100%		
BUZZ INDEX: Increase statewide interaction with constituents											
28	●	○	○	Track # of Website Pageviews	QTR		94,840	Goal 2	77,421		
29	●	○	○	# of Facebook Reach	QTR	100,000	36,043	Goal 2	30,000		
30	●	○	○	# of Twitter impressions (shares/retweets, etc)	QTR	20,000	49,000	Goal 2	23,740		

CUML = Cumulative from Jan
12MRA = 12 Month Rolling Average

FYTD = Fiscal Year to Date
QTR = Quarterly Result

BIENN = Biennium to Date
ANNL = Annual - a complete fiscal year

WASHINGTON STATE ARTS COMMISSION BOARD MEETING MINUTES

Tuesday, February 1, 2022 / Virtual

Commissioners Present

Robin Avni
Dr. Kelvin Frank
Reinaldo Gil Zambrano
Wesley Jessup
Linley Logan
Lee Lyttle
Jasmine Mahmoud, PhD
Diane Martindale
Representative Jacquelin Maycumber
Joan McBride
Monica Miller
Catherine Nueva España, Second Vice Chair
Faaluaina Pritchard
Justin Raffa, Chair
Charlie Robin
Rosanna Sharpe, First Vice Chair
Judy Tuohy
Sheree Wen

Commissioners Absent

Andre Bouchard
Linley Logan
Claudia Castro Luna
Senator Lisa Wellman
Representative Sharon Wylie

ArtsWA Staff Present

Miguel Guillén, Program Manager, Grants to Organizations
Karen Hanan, Executive Director
Janae Huber, Collections Manager
Brenda Maltz, MA ATR-BC, Veteran/Military Community Arts Liaison- WA State Creative Forces: NEA Healing Arts Network
Leslie Pope, Executive Assistant
Annette Roth, Community Development Manager
Alexis Sarah, Early Learning Project Manager
Deane Shellman, Deputy Director
Michael Sweney, Art in Public Places Program Manager
Michael Wallenfels, Communications Manager

Guests & Speakers

Faith Addicott, Confluence Consulting Northwest
Manny Cawaling, Inspire WA
David Foster, Foster Government Relations
Doug Levy, Outcomes by Levy, LLC
Laura VerMeulen, Managing Director, The Longhouse
Jessi Wasson, Inspire WA

Call to Order / Land Acknowledgement / Roll Call

Raffa, ArtsWA Board Chair, called the meeting to order at 9:02 a.m. Laura VerMeulen, Managing Director of the Longhouse at Evergreen State College gave the land acknowledgement. Public comment rules were shared.

Roll call was conducted; at first there was not a quorum, but with efforts to contact missing board members, eventually a quorum was reached. Raffa reminded commissioners to prioritize board meetings so that the work of the agency on behalf of constituents can move forward.

A MOTION to approve the agenda was made by Pritchard, seconded by Jessup, and passed unanimously.

Board Chair's Report

Raffa reviewed his report (*packet pp. 1-2*). He was pleased to see commissioners attend the Cultural Congress, discussing how to recover from the pandemic. Check with Inspire WA and its youtube channel to see any recorded sessions. Raffa hopes commissioners had a chance to view the Governor's Arts & Heritage Awards program. He acknowledged the hard work of ArtsWA staff and congratulated award recipients. Strategic Planning roundtable sessions have concluded. He attended the Eastern Region roundtable which had a good turnout with good responses from the community. He hopes the other roundtables also went well.

Executive Director's Report

Hanan reviewed her report (*packet pp. 3-7*). ArtsWA is on track for reopening the Olympia offices on **March 15**. This is of course, subject to change.

We are currently working on four job openings and Hanan is calling this the "Great ArtsWA Staffing Shuffle." With Glenda Carino retiring and Michael Wallenfels stepping up into the role of Communications Director, Joe Wolfe leaving us for the Department of Natural Resources, and Deane Shellman stepping up into the role of Deputy Director, other staffing changes and searches are happening. They include a search for a Community Relations Program Assistant to fill the role Michael vacated. They also include a search for a new staff member to take on the fiscal duties that Savanna Perez will leave behind as she steps up into a role designed to fill some of the gap left by Deane's promotion. Finally, a search is on for someone to serve as 'Program Coordinator' for Art in Public Places (AIPP). That person will take on some of the duties that Deane used to do but will also embrace additional administrative duties in support of AIPP.

The legislative session opened on January 10 and will continue until March 10. It is proving to be a busy one, especially given the "Biennial Budget" feel of it, despite it being a "short", supplemental budget one. We continue to hear that there is "A LOT" of money, which we hope bodes well for our requests. The week of February 21, the House and Senate budgets will be published and then negotiations begin with those budgets and the Governor's budget to create a final budget before the end of session. Hanan thanked all the commissioners who have been actively meeting with their legislators to advocate for ArtsWA budget requests and educate on their importance to the state.

ArtsWA has a partnership with the Department of Commerce to help extend the reach and support of the Building for the Arts program into rural and underserved areas. ArtsWA will provide technical support for potential grantees of the Building for the Arts program. This allows us to proactively help organizations and communities assess and identify potentially viable projects and determine feasibility. The ArtsWA Community Relations Department is developing a website, a webinar, and building an enormous list of potential applicants. ArtsWA is uniquely positioned to know, understand, and interact with the arts and creative sector by virtue of our mission and programming. ArtsWA is best positioned to understand our state's arts and creative organizations, their needs, and aspirations. The true test of this

support will be the number of applicants ArtsWA brings to the table. The application process for Building for the Arts is expected to open mid-May. We are hoping for the successful passage of [HB 1647](#) with its Senate companion bill, SB 5530, through the legislative process. If enacted, this will be a game changer to increase maximum allowable funding and increase the match from 20% to 33%. It is hoped that this change in the match requirement will open the door wider for smaller and rural projects.

As Congress returned to session in the beginning of January. Congress has been unable to reach agreements to enact legislation We are concerned around negotiations for the fiscal year 2022 appropriations bill because the National Endowment for the Arts (NEA) is funded within that bill. ArtsWA receives approximately \$900,000 per year with its NEA State Partnership grant. If the NEA receives an increase in funding, the grant amount ArtsWA receives might be increased, which would be helpful to increase our support of state services to communities.

On December 18, the U.S. Senate approved President Biden's nomination of Dr. Maria Rosario Jackson to lead the National Endowment for the Arts (NEA). Dr. Jackson is highly knowledgeable about the agency, having served on the National Council on the Arts during the presidency of Barack Obama. Dr. Jackson is a person of great stature and character, with a strong focus on equity, and knows the arts sector well. Hanan is excited to work with her, through the National Assembly of State Arts Agencies (NASAA).

We are working with Humanities WA and the Seattle Office of Arts and Culture to plan a Poets Laureate event on April 2, 2022. The event will be held at Hugo House in Seattle. The idea is to bring together key poet laureates to discuss the theme of Poetry as Politics: Intersections of Poetry and Civic Life. The day will include workshops for these poets to mentor and learn from each other. In the afternoon, there will be a public component to the meeting and all commissioners are invited. The event will be free.

Janae Huber, AIPP's Collections Manager, was notified in mid-January, that an application she helped champion to the National Endowment for the Humanities was successful! The grant category was "Preservation and Access Research and Development." The grant amount is \$73,842.

Huber said they worked with the Midwest Art Conservation Center on a project for emergency response for artworks. This pilot project will address emergency planning for collections that are spread throughout a wide geographic area, like the Washington State Art Collection.

2022-23 Biennium 2nd Quarter Report

This report (*packet pp. 8-17*) 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 second quarter of the biennium, summarizing expenditures from October 1 through December 31, 2021. Budget reports shows where each program is fiscally during the current quarter. The agency tracks reasons for over or underspending during each quarter to ensure at the end of the fiscal year, budget expenditures balance to as near zero as possible.

Strategic Plan Dashboard Update

Hanan reviewed the Strategic Plan Dashboard (*packet pp. 18*), which measures ArtsWA's progress on various metrics for agency strategic plan goals including Diversity, Equity and Inclusion (DEI) work. The dashboard provides a snapshot comparison of strategic plan goal accomplishment from the most recently completed quarter. Commissioners are encouraged to submit legislative meeting recap forms to the agency to ensure accurate accounting of the meetings with elected officials measure.

Consent Agenda

The Consent Agenda included: Board Meeting Minutes of November 9, 2021 (*packet pp. 19-29*) and Board Meeting Minutes of December 8, 2021 (*packet pp. 30-32*). A MOTION to accept the Consent Agenda was made by McBride and seconded by Pritchard. It passed unanimously with no changes to the meeting minutes.

Art in Public Places

Huber, Collections Manager, reviewed her report (*packet pp. 33-34*). Deaccession is the administrative process for formally removing artworks from the State Art Collection. It is policy driven process. This process is undertaken with care following the board approved policy, ArtCare, which is available on the ArtsWA website.

Most deaccessions are staff recommended, then reviewed by a panel if time allows, followed by ratification by the Board. In this case, the recommendation was reviewed and approved by the Executive Director, which is allowed when there is not sufficient time to convene a panel.

The artworks recommended for deaccession present a safety hazard in their present condition. They have been contaminated with asbestos fibers, which cannot be safely and completely removed. They were sited at Pierce College - Fort Steilacoom, where the entire building was affected by asbestos. Although 11 artworks were at this site, all other artworks were in cases and protected. These artworks are acrylic paint on canvas, and the asbestos fibers are embedded and cannot be cleaned or removed. The only remedy for these two artworks is disposal by the asbestos abatement team. The two artworks recommended for deaccession are:

- Tom Askman - *The Trout Appeared Perplexed When Presented with the Puzzles*
- Robert McGill - *Hidden Blue* (Date unknown)

A MOTION to ratify the decision of the Executive Director to deaccession the following artworks from the State Art Collection because the artworks present a safety hazard in their present condition was made by Robin and seconded by Sharpe. The motion passed unanimously.

Art in Public Places – K-12 Pooled Funds Update

Sweney, Program Manager, presented an update on K-12 pooled funds (*packet p. 35*). Art in Public Places (AIPP) works with K-12 schools in a slightly different way than with colleges and universities. AIPP works with Office of Superintendent of Public Instruction (OSPI) to combine the funds generated by construction in public schools into one pool. Districts that have construction are invited to apply for fully funded site responsive artwork acquisitions as managed by AIPP. What is different this time is that AIPP will allow every school in every district that is interested in acquiring artwork to do so without a competitive application process. All artworks will be sited indoors, and emphasis will be on paintings and murals.

We are excited about eliminating competition for artworks, which allows schools with smaller staffs an opportunity to receive artworks. Indoor artworks cost less to produce and easier to maintain. This will also provide more opportunity for artists on the roster since indoor artworks do not require specialized materials to withstand outdoor weather impacts. AIPP will provide more guidance to artists for this process. Questionnaires are due February 15 and projects will begin right away.

Native American Ad Hoc Committee Report

Dr. Kelvin Frank, Native American Ad Hoc Committee Chair, thanked Laura VerMeulen for commemorating the Squaxin Island people's principle of kinship to the land. He thanked the commissioners involved in discussions for this committee. Dr. Frank referred the Board to the purpose statement as provided in the packet (*packet p. 36*).

Purpose Statement

The purpose of the Native American ad hoc Committee is to recommend strategies to further ArtsWA's commitment to diversity, equity and inclusion that includes Native American communities across Washington State. To that end, the intention is to strengthen ArtsWA's relationship with and connectivity to the many Native American communities with the goal of increasing participation that is reflective of their overall population(s).

Dr. Frank thanked Raffa, Board Chair, who initiated the committee while recognizing that tribal communities by and large do not submit applications for ArtsWA grant opportunities than other groups. Fewer artists and organizations apply to the programs for which they are eligible. As a board member, Dr. Frank has been adamant about stressing inclusion of tribal governments and participants reflective of their overall percentage of the population in Washington. One idea is to hire a tribal liaison to work with ArtsWA to increase tribal participation.

Raffa said the Board appreciates the important role Dr. Frank, a genuine champion and culture bearer for tribal and indigenous communities, plays in bringing awareness and change to the agency.

Strategic Planning

Karen Hanan with Faith Addicott, Confluence Consulting Northwest, provided an update. Board and staff have created amazing aspirational goals with many strategies to accomplish these goals.

Addicott explained that the agency has agreed on aspirations. Goals and aspirations were shared with the four community regions, and feedback is being incorporated. Staff are creating a year-one plan to outline work that is already being done, and work where the resources are already in place. In a five-year plan, it helps to reduce the broad aspirations and goals into a year-by-year plan. For each yearly plan, staff will develop work plans to accomplish the work.

After completing a year-one plan, Roth and Wallenfels, and staff and teams will complete a draft strategic plan for final review. The final strategic plan will be presented to the Board in May.

In January, community forums have been held in the four ArtsWA regions. People were engaged, and the community helps to point out things that might have been overlooked. For example, people really wanted to see direct conversation about what pandemic recovery looks like in the arts sector.

Robin was impressed by the variety of people who attended the Central region forum, including current and former staff, new community members, and was impressed by the conversation and the depth of their engagement. Many folks reached out to Robin after the forum, to ask how they could help and show appreciation for the opportunity to be included in the conversation.

Avni said she was fascinated by people who had never heard of ArtsWA before. She wonders how many other people in the community do not know about ArtsWA. Mahmoud said she appreciated how the meeting was facilitated. The group was comfortable talking, and she was impressed about their concern for the wellbeing of the staff at ArtsWA. Nueva-España also found that many new people were just hearing about ArtsWA in the forum she attended. Miller agreed that those who attended were very engaged and provided great input. Miller not sure whether the tribes were represented, as she had reached out to the Colville tribe and others. She wants to ensure that those who were not able to attend might still have an opportunity to add their voice to this process.

Addicott said many more people signed up than attended, and some of that may be due to Zoom fatigue. In the conversations around equity, it was clear to see there is much work to be done, even on who attended and did not attend.

Nueva-España said the level of information provided was right for the time allotted, even though there were requests for more detailed information. Lyttle added that he requests for more detailed information but heard many suggestions and comments around arts in the schools, additional training for engaging BIPOC groups in application processes; many of these comments are already included in the strategies that ArtsWA is pursuing.

Addicott said major topics included:

- Communicating the story of the value of the arts in pandemic recovery and the economy
- What the arts sector will look like after pandemic recovery
- Two-way communication to ask the community what they need, to create greater equity
- The power of storytelling, not just data alone
- Public art that is not visual – what does live public art look like – and what is its place
- Strong support for the Poetry Out Loud program, which reaches across the state and into rural regions.

Avni said some groups are struggling with how to increase and focus on equity and inclusion and there is a potential role for ArtsWA to place in facilitating in this area. There was also concern that if a community is not particularly diverse, would that lack of diversity impact their ability to receive grant funding.

Addicott said the plan will be evaluated every year, to create a plan for the coming year and to adjust when circumstances require adjustment.

Raffa is amazed at how many of his own constituents that either do not know ArtsWA exists, or understand all the work ArtsWA does, or opportunities that exist. It proves that commissioners have more work to do to advocate for and educate constituents on the work of ArtsWA

Advocacy

Charlie Robin, Advocacy Committee Chair, led the Board through advocacy education and training.

State of the State Report

Doug Levy, Outcomes by Levy, LLC, David Foster, Foster Government Relations, and Manny Cawaling, Inspire WA, spoke about the legislative session. Foster said cut off is close for several bills and deadlines for budget requests from advocates to legislators in this four week of session. Levy said to keep contacting your legislators. Emails and phone calls are acceptable forms of contact. It is important to use all the tools in our toolbox to make our priorities known on the budget side, especially this week.

Commissioners engaged the role playing to simulate an actual legislative meeting. Robin guided the board to use the preparation worksheet for legislative meetings. Commissioners are asked to return an online recap form report after every legislative meeting.

Manny Cawaling, Inspire WA, provided an overview of Arts, Science and Heritage Week.

Public Comment

No members of the public were present to make comment.

Adjourn

Raffa reviewed the upcoming important dates listed on the agenda. He adjourned the meeting at 12:28 p.m.

BOARD MEETING MINUTES

WASHINGTON STATE ARTS COMMISSION

WEDNESDAY, APRIL 13, 2022 / Virtual Online Meeting

Raffa, ArtsWA Board Chair, called the meeting to order at 9:03 a.m. He read ArtsWA's land acknowledgement that was written with input from Native American commissioners.

Roll call was conducted, and a quorum was verified. Raffa asked for a MOTION to approve the agenda; the motion was made by Pritchard, seconded by Senator Wellman, and passed unanimously.

Raffa shared the Governor Inslee's Proclamation of April 2022 as Poetry Month (*packet p. 1*). He encouraged the board to find a way to celebrate poetry month and to follow the current Washington State Poet Laureate Rena Priest on [Facebook](#), [Twitter](#), or wapoetlaureate.org.

The public is welcome to attend ArtsWA Board of Commission meetings, but 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 and is not a discussion period. There were no members of the public present at this meeting.

Arts in Education

Krames, Arts in Education Program Manager, reviewed the Arts in Education program and the Arts 4 All grants (*packet pp. 2-4*). Newly revised AIE program summary goals and strategies for all preK-12 students are included in the new strategic plan. Goals include:

- **Foster** collaboration within the arts education landscape.
- **Expand** learning opportunities for educators working to close the opportunity gap.
- **Strengthen** youth, educator, and family civic engagement with the arts and cultural sector.
- **Ensure** arts learning is accessible to all PreK-12 students in Washington State.
- **Elevate** the role of arts education in Washington State through Data, Research, and Accountability.

The AIE program includes four staff who work on many ongoing programs including: AIE Grants, Creative Start, Teaching Artists Training Lab (TAT Lab), and Poetry Out Loud (POL). New programs that have launched or are being developed currently include: WA Youth Arts Leadership Program (WAYAL), Arts for All (A4A) Coalition, a Statewide A4A Asset Map Project, and an AIE Seattle University Internship.

The new Arts for All (A4A) grant supports Arts in Education staffing in service of preK-12 students as they continue to navigate fundamental changes due to the COVID-19 pandemic. The pandemic had a huge impact on music and theater programs due to health and safety regulations and school programs. There were disproportionate disruptions on arts learning due to access to Wi-Fi/broadband and geographic proximity to arts and cultural learning

opportunities. Funding for these A4A Recovery Grants is made possible by the Washington State Arts Commission's Coronavirus State Fiscal Recovery Funds from the State of Washington and the United States Treasury.

Funding Amounts were \$10,000 or \$20,000 to provide real and significant support to arts education staffing only, as they continue to implement arts education programming. Nonprofit arts and cultural organizations 501(c)(3), preK-12 public schools and school districts, Educational School Districts (ESD), and tribal, state, or municipal government agencies were eligible to apply. Fiscally sponsored organizations were not eligible to apply. No matching funding was required. Eligibility included three areas: Financial and staffing need, ongoing PreK-12 arts and cultural programming, and COVID-19 related learning disruptions that could be past, current or ongoing.

The Arts in Education program received a total of 93 eligible AIE FY23 A4A Recovery Grant applications, with a total request amount of \$1,670,000. ArtsWA's current projected budget for FY22 may allow for funding approximately 27% of the total requested grant amount. At the current time, we will be able to fund an anticipated 26 out of 93 applications based on a range of requests in the amount(s) of \$10,000 and \$20,000.

Out of the total 93 applications, based on ArtsWA regions, 54% came from the Northwest Region, 30% from the Southwest Region, 7% from Central and 9% from the Eastern region. Applications per county show that there were many counties that did not apply.

The panel committed almost 40 hours to reviewing the 93 applications. The panel recommends that all funded applications receive the full amount requested.

Wen said community dissatisfaction might be created due to the one- or two-point difference in scoring that resulted in some organizations being funded and others not being funded. Krames said the panelists scored every application before the panel meeting and then recalibrated their scores in discussion during the panel. There were deep and heartbreaking discussions during the panel, around criteria and eligibility, and the lack of funds that do not allow full funding for all applications. Hanan added that the actual panel process is impeccable. The problem is there is not enough money to fund incredible work within our state.

Wen expressed concern about funding at the full requested amount, which means funding fewer organizations. Krames said it was a difficult decision between funding at the full amount requested versus funding at a percentage to spread funds sparsely amongst more organizations. For most of our grants, ArtsWA does fund at a percentage, providing smaller grants so that more organizations can receive funding. In this instance, because this is for staffing, which requires a solid funding base to ensure effectiveness, the full request amounts were awarded.

Pritchard commented as a self-described competitor for the grant, that while her organization is not funded for this award, she would rather see these organizations receive the full amount so that the funding will make a difference and impact.

McBride asked whether staffing grants would continue into the future, because the results of the pandemic will be impacting the arts and culture sector for a while. She believes staffing is important to ensure continued programming. Hanan said ArtsWA is seeking additional funding. The Department of Commerce received the bulk of funding for the arts sector, but ArtsWA needs to continue to work to get more financial support for the sector. Senator Wellman said Hanan has been working tirelessly to increase the funding that ArtsWA receives for support of the sector. She has been making the case to the Legislature that ArtsWA is skilled and capable of moving funds out to the sector.

Krames said part of funding at the full amount has to do with an increased awareness of paying an adequate wage for teaching artists. McBride supports that awareness and impact.

A MOTION to approve the panel recommendations for the FY23 Arts for All (A4A) Recovery Grant at \$450,000 to include 26 Organizations & School Districts was made by Pritchard and seconded by Senator Wellman.

Dr. Frank said he is disappointed in the lack of applications from tribal governments and indigenous organizations. It shows that more engagement needs to happen for these organizations to be part of this process. Krames said that comment is appreciated.

Wen asked if the \$20 million and \$25 million in funding awarded during the 2022 Legislative Session could be spent on staffing. Hanan said those funds were awarded to the Department of Commerce, and ArtsWA does not have any power or influence to award those funds. Hanan is working with Commerce to see what can be done.

Wen made a proposal to modify the motion, to change nonfunded to TBD so that organizations know they are not rejected. Robin objected to the proposed amendment to the original motion. He believes it is easier when an organization receives a solid “no” versus a “TBD” which creates an uncertain future and suggests they might have more work to do before possibly receiving funds. Pritchard seconded Robin’s rejection to the amendment. McBride called the question. There was no second to Wen’s amendment to the original motion.

Raffa called for conflicts of interest. Five conflicts were declared:

- Pritchard (Asia Pacific Cultural Center)
- Mahmoud (TeenTix and Tacoma Art Museum)
- Tuohy (Arts Council of Snohomish County dba Schack Art Center)
- Miller (Gallery One)
- McBride (Bellevue Arts Museum; Kirkland Performance Center)

The original MOTION passed with five recusals and one opposed (Wen).

Creative Districts

Roth, Community Development Manager, reviewed Creative Districts issues.

Moses Lake Creative District Certification

Roth reviewed the recommendation to certify the Moses Lake Creative District, which would provide a \$7,000 grant for community development (*packet p. 5*). She showed a map of the proposed district, which follows the river and Moses Lake. The city will administer the district in partnership with their downtown association and will hire a part-time coordinator. A museum and performing arts complex, an outdoor amphitheater, and a farmers market will be part of the district. This will be the first district in Grant County.

A MOTION to approve the application panel's recommendation that Moses Lake Creative District be granted Creative District certification was made by McBride, seconded by Sharpe, and passed unanimously. There were no conflicts of interest.

FY 2021-23 Round 1 Creative Districts Capital Project Grants

Roth reviewed requests received for capital project grants from all 11 current districts (*packet pp. 6-7*). Each district is eligible for up to \$40,000 in capital grants. They can split the entire amount over funding cycles and most districts pursue this option. The funding amounts shown on the chart vary because of this approach, and indicate the remaining balance for each district. The panel recommended to fund at the full amount for each district.

A MOTION to approve the funding recommendations for FY 2021-23 Round 1 Creative Districts Capital Project grants totaling \$174,527.28 was made by Pritchard and seconded by Lyttle. McBride said this program is wonderful for towns and counties throughout our state. Dr. Frank added that he would like to see more tribal or indigenous government activity in the Creative Districts program. The MOTION passed unanimously. There were no conflicts of interest.

Public Comment

No members of the public were present.

Raffa adjourned the meeting at 9:59 a.m.

Dear Fellow ArtsWA Commissioners,

Thank you so much for volunteering to serve on the Native American Ad Hoc Committee (NAAHC) over the past few months.

I know that for you, it was an “add on” to the many other things that you do, including your career, your family, other volunteer opportunities and your social life. I appreciate that you were willing to serve on this committee and just so you know, I always valued your time and your input. Thank you for bringing your passion, intellect, insight, experience and resources to the table. Thank you for challenging me as a fellow Board member.

The NAAHC was formed (11/2020) with a specific purpose, to engage and recruit Native American communities to participate in the work ArtsWA engages in. The mission is as follows, “The purpose of the Native American Ad Hoc Committee is to recommend strategies to further ArtsWA’s commitment to diversity, equity and inclusion that includes Native American communities across Washington State. To that end, the intention is to strengthen ArtsWA’s relationship with and connectivity to the many Native American communities with the goal of increasing participation that is reflective of their overall population(s)”.

While ad hoc committees can be executive committees with real power, the NAAHC will continue to serve as an advisory committee, reporting to the Executive Committee with findings or recommendations. As pointed out by Justin Raffa, ArtsWA Board Chair “though improved, we still recognize that native communities by and large do not submit applications for grant funding opportunities in similar numbers to other groups, and fewer native artists and organizations than we would like, apply to the variety of programs for which they are eligible”.

To that end, as Board Commissioner I was invited to lead the new NAAHC with the goal of further improving the agency’s relationship with and connectivity to the many Native American communities across the state and/or increasing program participation of Native/Indigenous participants that is reflective of their overall population(s). Thank you for that, a task long overdue.

The economic challenges for traditional and tradition-inspired Indigenous artists are debilitating. Finding equitable markets for Native American artwork has been a consistent problem for centuries and we are particularly vulnerable during economic downturns. Efforts to educate potential buyers about the diversity of Indigenous artist production and the richness of meanings present in the works are almost always undercut by inaccurate popular media representations of Native peoples and by mass-manufactured imitations of traditional art forms.

Just like music plays an important role in Native American culture, art has a very special place as well. The use of art has been used as a form of expression in the Native American way of life for hundreds, even thousands of years. Most art was created as a symbol, such as a bear, walrus, eagle, or people. The materials to make the artwork varied from rocks, feathers, cloth, clay and fabric. Exploring these symbols offers us a complete reverent language of life, nature and spirit. We believe everything is saturated with sacred energy, where all things deserve respect and honor. This is a powerful code to live by. Native American's are intimately connected with all of nature. We understand that one is part of the whole. Just one cannot function without the cooperation and harmony of all else in the universe.

I look forward to many more discussions. See you all at the next board meeting and thank you all once again.

Sincerely,
Dr. Kelvin Frank
April 26, 2022

ART IN PUBLIC PLACES: K-12 POOLED FUNDS

Overview

When Washington contributes construction funding for K-12 public schools, ½% of the state’s portion is set aside for public art. ArtsWA works with the Office of the Superintendent of Public Instruction (OSPI) to determine eligibility and to combine all artwork funds into one pool. AIPP establishes a process for distributing public art funds and manages the resulting art acquisitions.

As presented at the February ArtsWA board meeting, for this cycle AIPP decided to set aside our typical competitive process and partner with every district wanting state-funded artwork in their eligible schools. (Eligible schools are those with new or recent state funding.) There was no application, only a simple online “opt-in” form.

Because this cycle did not involve a review panel, there was no recommendation for ArtsWA board consideration. At the February meeting, you asked us for a follow-up report.

Update

In the FY21-22 cycle, 30 school districts were invited to host artworks at 67 eligible schools. Of those, **25 requested artworks for 47 schools**. Below is the list of newly designated projects:

District	School	Project type	Amount
Arlington	Arlington High School	Installation	\$50,000.00
Auburn	Lea Hill Elementary	Painted Mural	\$35,000.00
Auburn	Willow Crest Elementary	Painted Mural	\$35,000.00
Auburn	Pioneer Elementary	Painted Mural	\$35,000.00
Auburn	Chinook Elementary	Painted Mural	\$35,000.00
Bethel	Katherine G. Johnson Elementary	Painted Mural	\$35,000.00
Bethel	New Challenger High	Painted Mural	\$35,000.00
Ellensburg	Ida Nason Aronica K-5	Installation	\$50,000.00
Evergreen	Marrion Elementary	Painted Mural	\$35,000.00
Evergreen	Wy'east Middle School	Curated Coll.	\$35,000.00
Evergreen	Mountain View High School	Curated Coll.	\$35,000.00
Evergreen	Ellsworth Elementary	Curated Coll.	\$35,000.00
Evergreen	Legacy/49th St/Transitions High	Curated Coll.	\$35,000.00
Evergreen	Burton Elementary	Curated Coll.	\$35,000.00
Federal Way	Star Lake Elementary + Totem Middle	Curated Coll.	\$35,000.00
Federal Way	Thomas Jefferson High School	Curated Coll.	\$35,000.00
Ferndale	Ferndale High School	Curated Coll.	\$35,000.00
Fife	Fife Elementary	Curated Coll.	\$35,000.00
Kelso	New Lexington Elementary	Installation	\$65,000.00
Kennewick	Amistad Elementary	Painted Mural	\$35,000.00

Kennewick	Kennewick High School	Painted Mural	\$35,000.00
Kennewick	Kamiakin High School	Painted Mural	\$35,000.00
Kennewick	Southridge High School	Painted Mural	\$35,000.00
Kent	River Ridge Elementary	Installation	\$50,000.00
Moses Lake	New Vicky Groff ES	Installation	\$65,000.00
Moses Lake	Vanguard Academy	Installation	\$65,000.00
Mount Vernon	Mt Vernon High School	Installation	\$70,000.00
Nooksack Valley	Sumas Elementary	Installation	\$50,000.00
North Thurston	Komochin Middle School	Painted Mural	\$35,000.00
Northshore	Inglemoor High Concert Hall	Installation	\$50,000.00
Oakville	Oakville School	Painted Mural	\$42,000.00
Peninsula	Artondale Elementary	Installation	\$50,000.00
Peninsula	Evergreen Elementary	Installation	\$50,000.00
Peninsula	Swift Water Elementary	Painted Mural	\$35,000.00
Puyallup	Kessler Center	Installation	\$50,000.00
Puyallup	Ferrucci Junior High	Installation	\$50,000.00
Puyallup	Ballou Junior High	Painted Mural	\$35,000.00
Seattle	Northgate Elementary	Installation	\$50,000.00
Seattle	Kimball Elementary	Painted Mural	\$35,000.00
Seattle	Viewlands Elementary	Painted Mural	\$35,000.00
Selah	Selah Primary	Installation	\$50,000.00
Spokane	Glover Middle School	Installation	\$50,000.00
Spokane	Shaw Middle School	Installation	\$50,000.00
Toledo	Toledo High School	Installation	\$50,000.00
Toppenish	Toppenish High School	Painted Mural	\$42,000.00
W. Valley (Yak.)	Apple Valley Elementary	Installation	\$50,000.00
W. Valley (Yak.)	Summitview Elementary	Installation	\$50,000.00

Submitted by:
Michael Sweney, Art in Public Places Program Manager
April 25, 2022

Washington State Poetry Out Loud Update 2021-2022



Lucy Shainin, a senior at Anacortes High School in Skagit County, is the 2022 Poetry Out Loud Washington State Champion. She joins BreAnna Jones from West Valley High School in Yakima (2008-2010), and Langston Ward from Mead High School in Spokane (2012-2013) as the third student in 17 years to repeat as champion. Rising to the top from a competitive field of nearly 10,000 students from 38 schools across the state in a revised virtual competition, Shainin was among the nine high school students—all regional Poetry Out Loud champions—who competed in the State Final.

The State Final competition was held on Saturday, March 12th in a limited access Zoom gathering. The competition will be released on YouTube on March 18, 2022. In addition to including brilliant student recitations, the Washington state final video presentation is emceed by Seattle's current youth poet laureate, Zinnia Hansen, and includes music by the Kareem Kandi World Orchestra.

Kate Gemmell, a sophomore at Kamiakin High School in Benton County, was named first runner-up. Honorable mention went to Serena Jensen, a junior at Bickleton High School in Klickitat County.

Shainin will represent Washington State at the Poetry Out Loud National Finals which will be held in two virtual online events: Semi-finals on May 2, and Finals on June 5. This program is sponsored by the National Endowment for the Arts and the Poetry Foundation and coordinated in Washington state by ArtsWA (the Washington State Arts Commission), encouraging the study of poetry by offering educational materials and a dynamic recitation competition to high schools across the country.

All participating students begin by choosing and memorizing poems from the official Poetry Out Loud anthology, a collection of over 1,100 classic and contemporary poems. At the state and national finals, students are required to have three poems prepared. Shainin's poems included *They Are Hostile Nations* by Margaret Atwood and *Say not the Struggle nought Availleth* by Arthur Hugh Clough, with *This is the Honey* by Mahogany L. Browne as the final recitation.

Poetry Out Loud advances participating students from classrooms to school-wide competitions with each school sending its top student to a regional competition. This year, ArtsWA partnered with four organizations to support school participation and regional competitions across the state: Eastern Washington, coordinated by Spokane Arts; Central Washington, coordinated by Yakima Valley College; Northwest Washington, coordinated by Skagit River Poetry Foundation; and Southwest Washington, coordinated by Educational

Service District 112. ArtsWA partnered with Tacoma Little Theatre to coordinate the pilot of POL Virtual, a program feature designed to extend access to the program by enabling participation for students from schools who do not register, and home-schooled students.

Student recitations are judged according to the Poetry Out Loud evaluation criteria, including physical presence, voice and articulation, evidence of understanding, and accuracy.

[You can watch the Washington State Poetry Out Loud State Final Production Here!](#)

This year's Poetry Out Loud State Final judges included:

Heidi Aijala is the Associate Director of Secondary ELA at OSPI. She has over a decade of classroom experience at the secondary and post-secondary levels. Heidi holds a Ph.D. in English and a master's degree in teaching. Her scholarly work and pedagogical focus are invested in issues of equity, inclusion, and social justice. Moreover, as a first-generation college student, Heidi is passionate about advocating for the economic, social, and civic benefits of education.

Lee Lyttle is a currently serving Washington State Arts Commissioner with previous service as an Olympia Arts Commissioner. He has over 25 years higher education teaching experience including service as Dean of First Years Studies, Director of the Masters in Public Administration program, Dean of Evening and Weekend Studies, and Dean of Library and Media Services at The Evergreen State College. His background includes international development work with the United Nations and the US Peace Corps. Lee holds a bachelor's degree in Fine Arts: Architecture, as well master's degrees in Public Administration, Urban Planning, and Library & Information Sciences.

Matt Malyon lives in Washington with his family. He holds an MFA in creative writing from the University of British Columbia, and is the founding Executive Director of *Underground Writing*, a literature-based arts non-profit serving migrant, incarcerated, recovery, and other at-risk communities in Washington through literacy and voice amplification. His poetry has received a Pushcart Prize nomination and has appeared in a variety of publications and anthologies. He serves as a Mentor in the PEN Prison Writing Program, and recently founded the *One Year Writing in the Margins* initiative.

Ashly McBunch is originally from the Midwest and moved to Olympia in 2017 when they were stationed at Joint Base Lewis McChord. An Army retired veteran, Ashly spent many years writing for a creative outlet. They enjoy the aspects of creative collaboration, performance and use of intuitive guidance to bring out artistic expression that leads towards healing, growth, introspection and fun. They believe art is a tree with many creative branches that connects us all through the same nurturing soil. They are excited about exploring these inclusive artful branches with poetry and raising the poetic voices of Olympia.

Rena Priest is a Poet and an enrolled member of the Lhaq'temish (Lummi) Nation. She has been appointed to serve as the Washington State Poet Laureate for the term of April 2021-2023. She is a Vadon Foundation Fellow, and recipient of an Allied Arts Foundation Professional Poets Award. Her debut collection, *Patriarchy Blues* was published by MoonPath Press and received an American Book Award. She is a National Geographic Explorer (2018-2020) and a Jack Straw Writer (2019). She holds an MFA from Sarah Lawrence College.



WASHINGTON STATE
ARTS COMMISSION

STRATEGIC PLAN

2022-2027





Table of Contents

A Message from ArtsWA Leadership	5
Executive Summary	6
Meet ArtsWA	8
Strategic Planning Process	12
Language and Definitions	14
Aspirational Framework, Goals, and Strategies	16
Equity	17
Impact	20
Practice	23
Programs	27
Looking Ahead	34
Appendices	36

Front cover: Dancers prepare for a video shoot as part of Tieton Arts & Humanities' 2020 Día de los Muertos exhibition. Photo courtesy of Paul Christian Gordon.

Back cover: Revelers march in Langley, Washington's first Pride Parade in 2014. Langley became a Certified Creative District in 2020. Photo courtesy of David Welton.

Left: Spokane Youth Ballet Company performs The Prince and the King, 2021. Spokane Youth Ballet is a Grants to Organizations funding recipient. Photo courtesy of Melissa Allen Photography.



A Message from ArtsWA Leadership

Art, culture, and heritage are the beating heart of Washington. Our duty is to keep this heartbeat strong for generations to come.

At ArtsWA, our mission is to be a catalyst for the arts, advancing the role of the arts in the lives of individuals and communities throughout the state. This is the work we do every day.

The next five years are critical for the recovery of arts, culture, and heritage in Washington State. As the tide of the COVID-19 pandemic recedes, we see doors to culture across the state opening at long last. It comes not a moment too soon. But it will not be simple.

Building a roadmap for our agency’s future comes with many challenges. The COVID-19 pandemic is still taking a tremendous toll on the livelihoods of creative workers statewide. Global events continue to bring uncertainty to our lives and work. But, as you will see in our plan, we are unwavering in our service and steadfast in our vision.

We built our strategic plan with careful attention to the needs of our sector. As we developed our goals and strategies, we invited our constituents to let us know what mattered most to their communities. These voices came from every corner of the state. Each voice was critical to shaping the plan you now see.

We formed goals and strategies to both expand our reach and deepen our impact. The goals are gathered under four *aspirations*: Equity, Impact, Practice, and Programs. Within each aspiration are goals, and within each goal are strategies. Together, these aspirations, goals, and strategies represent our determination to face our challenges and serve Washington State.

We have set out a bold vision for the years ahead. As you will see, there is much we want to accomplish. Our constituents are counting on us. With this comprehensive Strategic Plan now in hand, we are more prepared than ever to deliver for Washington—to support, enrich, and celebrate the state we all call home.



Karen Hanan
Executive Director, ArtsWA



Justin Raffa
Board Chair, ArtsWA

Left: Students from Blue Heron School worked with teaching artist Margie McDonald in the “Tales, Texts, and Theatre Workshop.” Photo courtesy of David Conklin.

Executive Summary

ArtsWA is the Washington State Arts Commission. Its mission is to be a catalyst for the arts. ArtsWA envisions a vibrant Washington State where the arts are thriving and celebrated. Together, the agency's mission and vision form the guiding principles for its work—to weave arts, culture, and creativity into communities throughout the state.

This five-year plan reflects the needs and ambitions of ArtsWA and its constituents. It builds on the spirit of the last strategic plan while recognizing changes in both the agency and Washington State. In short, it is ArtsWA's roadmap, guiding the course of action the agency will take for the next half decade.

This plan reflects ArtsWA's growth and the need for updated internal systems to support its progress. It addresses COVID-19's effect on the arts and the need to support cultural institutions as they rebuild. It affirms the creative sector's importance to the state economy and outlines steps to keep it strong. Finally, it speaks to the diversity of ArtsWA's constituents and the importance of equitable agency programs.

ArtsWA went through a thorough and inclusive process to develop this plan. The agency worked with the National Assembly of State Arts Agencies (NASAA) and Confluence Consulting Northwest. Through this collaboration, a comprehensive view emerged of the agency's present work and its vision for the future.

Staff and commissioners drew on their professional values to align the plan with their work and vision. They used words like *high-caliber, nimble, innovate, and leadership* to describe the agency's strengths and aspirations. They wanted to increase impact through programs that support real constituent needs. They named equity as fundamental for communities, arts organizations, and artists to succeed.

Feedback from constituents was critical to understand the creative sector's needs. The feedback process began with an extensive survey built and distributed by NASAA. The survey gathered insight from constituents about ArtsWA's role and how the agency can support them. Data from this survey framed the direction and refined the focus of the strategic plan.

The consultants guided ArtsWA through the SOAR (Strengths, Opportunities, Aspirations, Results) framework to identify four key areas of focus: **Equity, Impact, Practice, and Programs.** The consultants held a series of regional focus groups to unveil the four focus areas to the public. They facilitated discussion about each focus area to ensure they spoke to constituents' needs.

Equity refers to the agency's crosscutting objective to increase efforts around social justice, equity, and diversity. ArtsWA retained this objective from the previous strategic plan. Equity is central to the agency's core values and touches every aspect of its work.



Mural on Fourth Avenue East in the Olympia Creative District in downtown Olympia, Washington. Photo courtesy of the City of Olympia.

Impact centers on agency activities that reach stakeholders, funders, and the public. Impact is about the value of arts. It is a measure of how the agency tells the story of the arts and how it seeks funding for programs to grow and strengthen the creative sector.

Practice outlines the internal agency policies and practices that direct ArtsWA to be an efficient, effective steward of state resources.

Programs concerns the external programs of the agency. This aspiration lays out goals and strategies to make each program more successful and give constituents more access to arts and culture.

These four aspirations will guide ArtsWA's work for the next five years. The agency will revisit this plan each year to assess progress and alignment. ArtsWA will adopt new ideas and approaches as needed to keep the plan responsive to emerging needs in the field.

This strategic framework is the product of a thoughtful and intentional process. The agency is grateful for the work of staff, commissioners, and especially NASAA and Confluence Consulting Northwest to shape the agency's vision into a concrete plan. ArtsWA is excited to get to work to see these strategies and goals through to fruition.

Meet ArtsWA

ArtsWA is the Washington State Arts Commission. It is a state agency formed by the Washington State Legislature in 1961. The agency works to conserve state artistic resources and develop the creative economy. This work is vital to statewide social and economic growth.

The agency's programs reflect the needs of diverse populations, both urban and rural. Funding for the agency comes primarily from state and federal appropriations. The agency is committed to being an accountable steward of public resources. ArtsWA works with partner state agencies and philanthropic groups to ensure arts access and education for all.

ArtsWA knows firsthand the power and value of the arts. The arts add to the quality of life and cultural heritage of Washingtonians. They drive the state economy by giving jobs to over 185,000 people.* They promote critical thinking and foster academic success. They spark civic discourse and collective problem-solving.

ArtsWA values diversity, equity, and inclusion. ArtsWA focuses on social justice to ensure that its programs model inclusion and address inequities. This stems from the belief that Washingtonians should have access to and enjoy artistic expression in their lives.

* NASAA

Ballet Folklórico de Tacoma with ArtsWA Executive Director Karen Hanan (front, second from right) and Grants to Organizations Program Manager Miguel Guillén (front, right) at Arts & Heritage Day, 2019.



Staff and Board of Commissioners

ArtsWA employs approximately 25 people. The staff develop and administer the agency's programs and manage its daily operations. The Board of Commissioners has 20 members. The Governor appoints nineteen of the commissioners to three-year terms. The Legislature appoints four (two from the House, two from the Senate). The Board oversees advocacy and visioning activities for the agency.

Board of Commissioners

- | | |
|--------------------------|------------------------|
| Justin Raffa, Chair | Joan McBride |
| Robin Avni | Monica Miller |
| Andre Bouchard | Catherine Nueva España |
| Claudia Castro Luna | Faaluaina S. Pritchard |
| Dr. Kelvin Frank | Charlie Robin |
| Wesley Jessup | Rosanna Sharpe |
| Linley Logan | Judy Tuohy |
| Lee Lyttle | Sen. Lisa Wellman |
| Jasmine Mahmoud | Sheree Wen |
| Diane Martindale | Rep. Sharon Wylie |
| Rep. Jacquelin Maycumber | Reinaldo Gil Zambrano |

Staff

- | | |
|----------------------------|--------------------|
| Karen Hanan, Director | Audrey Molloy |
| Michelle Avitia | Jared Moore |
| Judy Cullen | Savanna Perez |
| Adam Fah | Valerie Peterman |
| Heide Fernandez-Llamazares | Leslie Pope |
| Miguel Guillén | Annette Roth |
| Janae Huber | Alexis Sarah |
| Linnea Ingalls | Deane Shellman |
| Kristy Keely | Michael Sweney |
| Adrienne Kerrigan | Michael Wallenfels |
| Tamar Krames | Langston Wilkins |
| Marissa Laubscher | Chuck Zimmer |

Mission & Vision

Mission: ArtsWA is a catalyst for the arts, advancing the role of the arts in the lives of individuals and communities throughout the state.

Vision: Art & creativity are essential to wellbeing, woven into the fabric of vibrant communities throughout Washington State.

Programs and Activities

ArtsWA has a range of programs that support the arts throughout Washington State. These are the primary programs of the agency.

Art in Public Places. The public art program manages and protects the State Art Collection, a shared cultural resource. The Collection contains 5,000 artworks in more than 1,300 state buildings, colleges, universities, and K-12 schools across the state.

Grants to Organizations. ArtsWA provides grant funding to nonprofit and fiscally sponsored arts and community organizations statewide. Funding for grants comes from state, federal, and private funds.

Creative Districts. ArtsWA helps communities turn arts and culture activities into economic growth. This program provides grants and technical assistance to these state-designated communities.

Arts in Education. ArtsWA supports arts learning as a part of basic education for all PreK-12 students. This program expands arts education access through grants, professional development, youth leadership opportunities, and ongoing research.

Center for Washington Cultural Traditions. The CWCT surveys, studies, and supports folk and traditional arts to increase access to Washington’s rich and diverse cultural heritage. ArtsWA and Humanities Washington jointly manage this program.

State Poet Laureate. Poet laureates work to build awareness of Washington State’s poetry legacy through public readings and presentations throughout the state. ArtsWA and Humanities Washington jointly manage this program.

Wellness, Arts, and the Military. This program works to support the health and wellbeing of military-connected populations through creative art therapies and community arts programs.



Right: ArtsWA Conservation Manager Adam Fah cleans Rainbow Bridge (1980) by Donald Barrie in preparation for display. The artwork was installed in its new home at Amistad Elementary in Richland in 2021.

Strategic Planning Process

2017-21 Strategic Plan

In 2017, ArtsWA built a strategic plan that covered a five-year period through 2021. This plan had five main goals and one crosscutting objective:

- **Goal 1:** Expand arts participation in communities across Washington State, with a focus on cultural equity, to ensure all people have access to the arts.
- **Goal 2:** Build leadership and resources in and for the arts.
- **Goal 3:** Activate and enhance public buildings and campuses through the acquisition, stewardship, and presentation of the State Art Collection.
- **Goal 4:** Strengthen arts education as part of and fundamental to K-12 basic education.
- **Goal 5:** Advance efficient, effective, and relevant practices across all agency programs and services.
- **Crosscutting Objective:** 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.

The strategic plan reflected the work and needs of the agency at the time. It focused on actions that programs could take to achieve the crosscutting objective. The agency also added programs during that time to support the creative sector's growth.

COVID-19's effects on the Creative Sector

Washington State has one of the most robust creative sectors in the nation. It makes up almost 9% of the state economy and employs over 185,000 Washingtonians. It produces more than \$53 billion in yearly revenue for state businesses and communities.*

COVID-19 restrictions in 2020 and 2021 hit the sector hard. Arts and culture organizations were the first to close and among the last to re-open. ArtsWA worked diligently to prevent the collapse of the sector. The agency changed its existing grants into relief and recovery grants. The agency sought and received additional relief funding from the federal government and the state legislature. This added funding became grants and extensive technical support that stabilized the sector and prevented massive losses.

The sector is still in recovery and the future is uncertain. The pandemic devastated communities of color, rural areas, and regions with fewer economic resources. ArtsWA believes that a commitment to equity is key to full recovery. This commitment to equity is central to the agency's processes and practices.

* NASAA

The agency is keenly aware that full sector recovery will take time. As reflected in this strategic plan, the focus is on long-term support of the sector as it rebounds from the pandemic.

COVID-19 taught the world to be prepared for disruption. ArtsWA heeded this lesson and incorporated it into its strategic planning process, goals, strategies, and outcomes.

What Was the Process?

In spring 2021, ArtsWA began its strategic planning process. The agency worked with Confluence Consulting Northwest (CCN) and the NASAA. CCN is a woman-owned consulting firm based in Olympia. NASAA is the national service organization for state arts agencies. It is based in Washington, D.C. CCN was the main consultant and facilitator of the process. This included an online constituent survey, interviews with staff and commissioners, statewide community round tables, and multiple planning sessions.

Constituent Survey

ArtsWA worked with NASAA to design and analyze a statewide survey. The online survey gathered input from citizens during June and July of 2021. The respondents gave candid feedback on specific questions related to programs, services, and satisfaction. Approximately 599 people across Washington State took the survey. *See Appendix C for additional information.*

Internal Interviews and Planning Sessions

Confluence Consulting interviewed ArtsWA staff members and commissioners in early summer 2021. They organized the feedback into four major focus areas. CCN held a retreat for staff and commissioners in August 2021 to give feedback and discuss the findings. CCN then held planning sessions with each agency program to refine their goals. Through one-on-one meetings and group discussions, ArtsWA chose the four *aspirations* outlined in this plan.

Community Focus Groups

ArtsWA convened five regional online focus groups in January 2022. The agency hosted two meetings for the Northwest region and one for each of the three remaining regions. Members of the public reviewed the four aspirations and high-level goals and gave feedback. Around 150 people registered for these events. CCN and ArtsWA incorporated public feedback into the plan. *See Appendix A for additional information.*

Language and Definitions

ArtsWA believes it is important for the Strategic Plan to be accessible and easy to read. Several key terms are defined here to help understand the goals and strategies. If you have questions about any other terms or language in the strategic plan, please contact us at info@arts.wa.gov.

BIPOC – *BIPOC* is an acronym that stands for Black, Indigenous, and People of Color. The term emerged in 2020 to acknowledge that these communities continue to face historic inequity.

Community Arts Organizations – *Community Arts Organizations* are local hubs for art- and culture-based activity. They take on different forms and responsibilities in response to the needs and makeup of the communities they serve.

Creative Economy – The *Creative Economy* is the money and resources produced by the Creative Sector. It refers to common economic components like jobs, income, tax revenue, and gross domestic product (GDP). The health and growth of the Creative Economy is one of the agency's main concerns.

Creative Sector – The *Creative Sector* refers to the types of businesses and individuals that do creative work. This includes arts non-profits (like theatres), businesses (like media production companies), and individual artists (like sculptors). It also includes businesses such as software developers, tattoo parlors, and more. The Creative Sector generated 10.3% of Washington's GDP in 2020.

DEI – *DEI* is an acronym that stands for Diversity, Equity, and Inclusion. Diversity and Equity are defined below. *Inclusion* means that everyone has value. It states that all voices should be heard and given respect.

Diverse groups / Diversity – *Diverse groups* and *diversity* are broad terms that describe the many groups and subgroups that ArtsWA serves. Race, ethnicity, and gender are common topics in discussions around diversity. But there is much more to consider. Gender identity, age, sexual orientation, spoken language, geographic area, cultural background, physical ability, neurodiversity, and military connectedness are all included in this definition. Each individual person has a unique relationship to these groups and subgroups. That is why when ArtsWA speaks about diversity, it is speaking about serving as many people as possible.

Equity – *Equity* is fairness and justice. Equity recognizes that there is not one size that fits all. We are all different and do not have the same advantages and challenges. Equity is a way for ArtsWA to think about these imbalances and adjust how the agency serves its constituents. It is different from equality. Equality means giving everyone the same amount.

Underseved – *Underserved* means “populations whose opportunities to experience the arts are limited by geography, historical exclusion and marginalization due to race, ethnicity, sexual orientation, gender identity, economics, disability, or other social or institutionally imposed barriers.” (WAC 30-02-010)



Washington State Poet Laureate Rena Priest speaks at “Poetry and Civic Life” at Hugo House in Seattle, Washington. Priest is Washington's first indigenous Poet Laureate.

Aspirational Framework, Goals, and Strategies

ArtsWA sees the challenges and growing complexity of the modern world. The agency is determined to be responsive to structural inequities and the pandemic's ongoing impact.

ArtsWA staff formed an aspirational framework to guide their work for the next five years. The goals and strategies include input from the Board of Commissioners and constituent surveys. The framework guides the agency toward increased funding, improved constituent services, and effective organizational systems.

The four identified aspirational areas are **Equity, Impact, Practice, and Programs.**

Washington's new PEAR (Pro-Equity Anti-Racist) Initiative is built directly into this plan. Governor Inslee's Executive Order states that the "PEAR Plan & Playbook is designed to bridge opportunity gaps and reduces disparities so everyone in Washington flourishes and achieves their full potential." These values and ambitions are at the core of ArtsWA's work. Goals and strategies that directly align with PEAR are noted throughout the plan with a ● symbol.

Equity

Embody a culture of diversity, equity, and inclusion that serves all Washingtonians.

Equity is a primary value of the agency. In ArtsWA's previous strategic plan, equity was the crosscutting objective. It underpinned the plan's goals and objectives. It was the lens the agency used to make decisions about program activities.

For this plan, ArtsWA sought to deepen its focus on equity. The agency has kept equity as a lens to inform agency decision making. It will now shift those efforts on equity into clearly actionable goals and achievable outcomes.

As a state agency, ArtsWA can increase fairness and justice for Washingtonians in meaningful ways. The goals listed under "Equity" are concrete steps ArtsWA will take to support and reflect the diversity of Washington State while providing equitable access to the arts for as many people as possible.

Goal: Represent all Washingtonians in our Staff & Programming.

Primary Owners: All Agency

- 1. Hire and retain diverse staff to form a workforce that reflects the state's demographics.
 - a. Review hiring processes to identify barriers to diversity of hires and remove these barriers where possible.
 - b. Support remote work when possible to include people from diverse locations.
 - c. Explore possibilities of satellite offices and coworking spaces beyond the I-5 corridor.
- 2. Include people from diverse backgrounds on all panels and committees.
 - a. Reflect the diversity of our state when forming panels and committees.
 - b. Allow youth and young adults to give input on policies and practices that affect youth access to the arts, heritage, and cultural sectors.
- 3. Reflect Washington's diverse communities in the State Art Collection.
 - a. Increase the diversity of artists represented in the State Art Collection.
 - b. Build opportunities for rural and underserved communities to receive original artwork.



Left: Chieko Phillips (left) and Barbara Earl Thomas (right) at the 2016 Governor's Arts & Heritage Awards. Thomas was an Individual Artist Award honoree. Photo courtesy of Eva Blanchard Photography.

Equity (continued)

Goal: Deepen Relationships with Tribes.

Primary Owners: All Agency

- 1. Hire a tribal / indigenous communities liaison.
 - a. Appeal to state policy on tribal engagement through the Office of Indian Affairs.
 - b. Work with the Legislature and Governor to fund and support this role.
- 2. Grow opportunities for tribal engagement in Heritage Arts and other agency programs.
 - a. Create a tribal outreach and engagement plan.
 - b. Create regular entry points for tribes to contribute to ArtsWA's programs and strategic direction.
 - c. Bring Native artists, educators, and administrators into program planning.
 - d. Create programs to expand collaboration with Native youth in creative fields.
- 3. Expand tribal engagement through programs.
 - a. Allocate resources for Creative Districts on tribal lands.
 - b. Partner with OSPI's Office of Native Education and support "Since Time Immemorial" Curriculum through AIE programs.
- 4. Develop a framework to work with tribal governments on State Art Collection re-siting, loans, and acquisitions.
- 5. Support Native military Veterans and Native military-connected populations that engage in arts and creative programs.

Goal: Engage Diverse Communities in the Creative Economy.

Primary Owners: All Agency

- 1. Support diversity among ArtsWA vendors, contractors, and artists.
- 2. Build and refine cross-program methods to track and grow vendor diversity.
- 3. Make outreach and engagement plans.
- 4. Work with Department of Enterprise Services to make sure that ArtsWA's purchasing follows procedures designed to include diverse providers.
- 5. Develop systems to track compliance with vendor diversity policies.
- 6. Find additional funding for the Center for Washington Cultural Traditions to expand its capacity and impact.
- 7. Create a Language Access Plan that aligns with best practices for state agencies.
 - a. Convene a Language Access working group.
 - b. Convene partners in multilingual communities as trusted voices for culturally appropriate communication.
 - c. Allocate labor and financial resources to complete a plan in accordance with state and federal guidelines.
- 8. Strengthen and grow participation in the Creative Economy.
 - a. Design seed grant opportunities for creative industry startups.
 - b. Create training and related grant or stipend opportunities for teaching artists.
 - c. Form partnerships between military-connected teaching artists and community arts organizations.
 - d. Support community arts organizations that serve female, BIPOC, LGBTQ+, foreign national, and rural community members.
 - e. Partner with the Washington State Department of Veterans Affairs and other organizations to familiarize teaching artists and arts partners with military culture, processes, and programs.



Left: Dancers from the Asia Pacific Cultural Center perform at the 2016 Governor's Arts & Heritage Awards. Asia Pacific Cultural Center was a Heritage Organization Award honoree. Photo courtesy of Eva Blanchard Photography.

Impact

Amplify the power of arts and culture through communications and funding strategies.

ArtsWA’s mission is to advance the role of arts in the lives of all Washingtonians. To do this well, ArtsWA must tell the story of the economic and social value of the arts, culture, and creativity. The agency must also make sure that it has adequate funds to support and grow the state’s creative sector. Goals in this aspirational area focus on actions the agency will take to increase its reach to stakeholders, funders, and the public.

Goal: Communicate Effectively with Organizations and Communities.

Primary Owners: Communications

1. Develop an annual communications plan that reflects ArtsWA strategic priorities and program activities.
 - a. Identify key constituents for communications that advance ArtsWA’s strategic direction. Include groups with whom the agency has not had successful communication in the past.
 - b. Develop or harness existing metrics to show the impact of ArtsWA on economic and social health.
 - c. Plan holistic communications activities around agency and programmatic work.
 - d. Host regular opportunities to collect input and feedback from constituents.
2. Develop compelling narratives about ArtsWA programs, the arts, and creativity.
 - a. Develop storytelling about ArtsWA constituents from all geographic areas of the state. Include stories about diverse populations and non-grants programmatic activities, including pandemic recovery.
 - b. Share data-driven content with constituents about agency effectiveness, programmatic activities, and goals.
 - c. Change core language from *arts* centric to *creative* centric to widen understanding of the impact of creative endeavors.
3. Refine Community Relations activities such as the Governor’s Arts & Heritage Awards (GAHA) and Arts, Heritage & Science Day to reflect ArtsWA strategic priorities.
 - a. Ensure that activities are relevant to the times, impactful to constituents, and aligned with ArtsWA strategic priorities.
4. Ensure content on the agency website and social media accounts is timely and accessible.
 - a. Explore new technologies and channels as needed.
 - b. Update platforms to reflect trends in online communications and best practices.

Goal: Communicate Effectively with Authorizing Funders and Partners.

Primary Owners: Executive Director, Commissioners

1. Diversify advocacy efforts.
 - a. Increase action-oriented communications for legislators.
 - b. Spotlight communications that speak to the economic and social value of arts funding.
2. Anticipate and advocate for operational funding needs that arise from legislative and agency changes.
3. Highlight efforts specific to the cultural and inclusive value of arts funding.
4. Increase commissioner knowledge about advocacy through the onboarding process.
 - a. Improve Commissioner’s Guidebook and Advocacy Toolkit with programmatic and agency information. Illustrate the commissioners’ specific roles.
5. Increase commissioner-level interactions with state legislators and authorizing funders.
 - a. Encourage and increase commissioner relationship-building with legislators and local leaders. Place special focus on engaging outside of session. Strive to address issues before they arise.
 - b. Develop new opportunities and events to connect legislators with commissioners.
 - c. Report regularly on a metric for commissioner advocacy.
6. Advocate for the needs of the growing and aging State Art Collection.
 - a. Secure adequate conservation resources to meet Collection needs.

Teens participating in Duwamish Youth Corps designed, created, and installed Black Lives Matter art murals through South Park community, 2020. Free2Luv, a Grants to Organization funding recipient, managed the project. Photo courtesy of Free2Luv.



Impact (continued)

Goal: Identify Funding Needs for Ongoing & New Work.

Primary Owners: Executive Director, Operational Staff, Commissioners

1. Ensure programs and operational processes are in place to support staff needs.
 - a. Research best practices on workload assessment and capacity measurements.
 - b. Apply chosen assessment to ArtsWA.
 - c. Make recommendations for program and operational changes to return to sustainable post COVID-19 work practices.
- 2. Fund new positions specific to meeting DEI and impact goals.
 - a. Hire a Partnership Coordinator to grow partnerships with organizations led by diverse groups.
 - b. Hire a Veteran liaison.
 - c. Hire Tribal Liaison.
3. Fund existing and new positions for sustainability.
 - a. Fully fund Poet Laureate position.
 - b. Assess operational needs for funding technical support and other roles.
 - c. Fund additional support and administrative staff to bring current workloads on existing staff down to sustainable levels.
 - d. Survey salaries to ensure alignment with state best practices.
 - e. Secure resources to grow collection care staff to provide appropriate maintenance services.
4. Increase granting capacity through greater funding.
 - a. Increase State and Federal grant dollars available.
 - b. Hire the appropriate number of administrative staff to ensure programmatic success.

Practice

Strengthen policies and practices to effectively support and grow constituent services.

A government agency, like any organization, performs best when it has strong policies and practices. Policies are the rules that define what ArtsWA can and cannot do. Practices are the ways that ArtsWA interacts with outside groups, such as nonprofits and other agencies. Practice also refers to the way ArtsWA staff operate as a team. The goals in this area show how ArtsWA plans to use policies and practices to be efficient and sustainable.

Goal: Support Learning & Growth for Agency, Artists, and Creative Organizations.

Primary Owners: All Agency

1. Formally allocate time and resources for regular professional development and best practices.
 - a. Set up training to build fluency in inclusive practices.
 - b. Set up ongoing DEI training.
 - c. Set up personalized training opportunities in individual program areas.
2. Create opportunities for professional and leadership development for artists, creative workers, youth, teaching artists, educators, and organizations.
 - a. Partner with community arts organizations to build training and education opportunities.
3. Build succession planning into key roles.
 - a. Cultivate leadership among staff, board, and constituents.
 - b. Assess succession needs for the next 5 to 10 years.

Goal: Provide Comprehensive Foundational Support for Budget and Operations Systems.

Primary Owners: Business & Operations

1. Establish and maintain robust operations policies and procedures.
 - a. Align all agency policies and procedures.
 - b. Work with an IT coordinator to craft a technology policy that aligns with WaTech directives.
 - c. Streamline software access by shifting authorizations to Operations where applicable.
 - d. Write a strong Continuity of Operations Plan. Include protocols for emergent events.
 - e. Document or map key procedures.
2. Leverage technology for proactive solutions to operating systems and processes.
 - a. Work with WaTech to explore a range of technology solutions to increase agency efficiency.
 - b. Update and improve agency tools for sharing documents and information.



Carletta Carrington Wilson shows a portion of her work letter to a laundress. This work was published by Raven Chronicles Press, a Grants to Organizations funding recipient. Photo courtesy of the artist.

Practice (continued)

3. Work with an IT coordinator to train agency staff on the use of available technologies.
 - a. Leverage training tools available to the state, including the state's Learning Management System, LinkedIn training, Government Finance Officers Association, and other industry resources.
4. Plan for growth strategically.
 - a. Methodically assess resource needs for new budget requests and legislatively mandated programs.
 - b. Check in regularly with all agency programs about upcoming changes to proactively assess needs.
 - c. Regularly evaluate where roles and staffing may need development or diversification to support agency growth.
5. Lead planning and evaluations on agency-wide growth support.
 - a. Evaluate and plan for space and building needs.
 - b. Evaluate and plan for supply chain changes.
 - c. Actively participate in post COVID-19 and return-to-work planning.
 - d. Evaluate programs, processes, and policies for barriers to engagement with and leadership opportunities for underrepresented populations.

Goal: Foster an effective and innovative agency culture.

Primary Owners: All Agency

1. Integrate the strategic plan into agency work.
 - a. Establish a yearly refresh process for the plan.
 - b. Develop program-specific plans as needed.
2. Be accountable at all levels of the organization.
 - a. Clarify roles and responsibilities where necessary.
 - b. Understand the roles and accountability of stakeholders.
 - c. Convey accountability measures to relevant stakeholder audiences.
3. Make decisions that support organizational health.
 - a. Evaluate and understand cultural factors to improve agency performance and effectiveness.
 - b. Encourage innovation through experimentation and risk tolerance.
 - c. Practice and acknowledge creative values internally and externally.
 - d. Place work/life balance and overall staff wellness as a core value that elevates ArtsWA as an Employer of Choice.

Practice (continued)

Goal: Develop and share metrics of success that align with agency values, vision, and mission.

Primary Owners: All Agency

1. Use data to measure success and pathways to success.
 - a. Standardize the process and schedules for data collection and analysis.
 - b. Use metrics to prioritize agency and program work.
 - c. Assess the need for a Data Analytics staff position.
 - d. Get software to facilitate regular data collection and customer communication.
2. Align impact analysis measures.
 - a. Create short-, mid-, and long-term measures for impact.
 - b. Harvest data from Federal, State, local, and community stakeholders.
 - c. Design and analyze grantee surveys to assess constituent experience and access.
3. Create metrics to assess diversity of engagement.
 - a. Research best practices for diversity and inclusion metrics.
 - b. Set a regular schedule to review engagement data.
 - c. Use state data to help define parameters.
4. Encourage better data collection and impact analysis from organizations and community groups.
 - a. Help organizations to define standards of measurement to track data points such as donations and volunteer hours.
 - b. Partner with large arts agencies to centralize and collect data about the creative sector.

Programs

Evolve agency programs and grant-making to increase constituent opportunity and access to the arts.

ArtsWA's programs are its most important tools for supporting Washington's creative sector. From theatres and galleries to schools and shops, each program targets a specific part of the creative sector for support. Each program has specific goals and strategies to deepen their impact and broaden their reach.

Goal: Acquire and care for a State Art Collection that is impactful, accessible, and valued.

Primary Owners: Art in Public Places (AIPP)

1. Advance and support art and artists across Washington.
 - a. Offer new points of entry into the State Art Collection for artists working at all stages of their career and in diverse media.
 - b. Make the work of artists visible and valued through "My Public Art Portal" and ArtsWA communications tools.
2. Strengthen partner engagement and appreciation of the State Art Collection.
 - a. Address partner needs and community values in our work.
 - b. Support maintenance partnerships across the state.
 - c. Deepen partner agency engagement with artworks through "My Public Art Portal."
3. Nurture a lasting State Art Collection.
 - a. Provide conservation guidance during artwork acquisition.
 - b. Maintain artworks in the State Art Collection at a reasonable interval.
 - c. Develop an emergency plan to ensure safety of the State Art Collection.
 - d. Identify flexible and reliable storage and workspace for long-term and emergent needs.
4. Advocate for the needs of the growing and aging Collection.
 - a. Grow collection care staff to provide appropriate maintenance services.
 - b. Secure adequate conservation resources to meet Collection needs.
5. Celebrate and share the State Art Collection.
 - a. Continually expand and make visible "My Public Art Portal" as a living, growing resource.
 - b. Celebrate the 50th Anniversary of the Art in Public Places program.

Programs (continued)

Goal: Increase the Capacity for Impact of the Center for Washington Cultural Traditions.

Primary Owner: Center for Washington Cultural Traditions (CWCT)

1. Increase capacity for outreach to rural and underserved communities with additional staff.
 - a. Place new CWCT staff at ArtsWA.
 - b. Grow and evolve the Heritage Arts Apprenticeship Program.
2. Create and launch a folk and traditional arts grant program.
 - a. Research best practices for similar grant programs.
 - b. Identify funding resources for a grant program focused on traditional arts.
 - c. Design and implement an impactful grant program.
3. Build partnerships to increase or create performance and demonstration opportunities for folk and traditional artists throughout the state.
 - a. Formalize and expand partnerships for greater impact and sustainability.
 - b. Identify other state, local, and tribal agencies as prospective partners.
4. Develop a statewide roster of folk and traditional artists throughout the state.
 - a. Research collaborative opportunities that align with ArtsWA's Community of Care Program.
5. Formalize and expand our outreach and communications plans in coordination with Humanities Washington staff.
6. Leverage and develop partnerships to build a statewide folk and traditional arts archive with wide public access.
 - a. Research best practices and existing archives in other states or locations.
 - b. Research accessible locations and spatial requirements for an archive.
 - c. Research virtual archive methodologies and best practices.

Goal: Build Leadership and Resources for the Wellness, Arts, and the Military Program.

Primary Owner: Wellness, Arts, and the Military (WAM)

1. Identify state, public, and other funding sources.
2. Integrate WAM into the Community of Care initiative.
3. Build partnerships with Federal, State, and local Veterans Services Organizations (VSO).
 - a. Cultivate shared values, methods, and outcomes between arts and Veteran WAM programming.
 - b. Educate stakeholders, legislators, and community leadership. Use stories and data to illustrate the impact of the arts on the wellness of military-connected populations.
4. Invest in Community Arts programs that support arts and creative experiences for military-connected populations.
 - a. Form grant program strategies to support arts and creative engagement with diverse and underserved military-connected populations.

- b. Sponsor convenings, professional development, and training opportunities.
 - c. Commit staff time and resources for military-connected events, programs, and gatherings.
5. Develop best practices and standards for engagement with military-connected populations.
 - a. Use best practices for administering arts and creative programming for military-connected populations.
 - b. Improve navigation and communication channels between military-connected clinics and community arts and creative programs.
 - c. Engage in professional development.

Master storyteller Charity Bagatsing Doyl (right) taught apprentice Joellen Doyl (left) the oral storytelling tradition of the Philippine Ifugao Tribe. Charity and Joellen were a 2021-2022 Heritage Arts Apprenticeship Program (HAAP) pair. Photo courtesy of HAAP.



Programs (continued)

Goal: Support Statewide Access to Arts Education for all PreK-12 Students.

Primary Owner: Arts in Education (AIE)

1. Foster collaboration within the arts education landscape.
 - a. Support partnerships that increase student access to arts education through AIE grants and convenings.
 - b. Support adequate pay for arts educators, teaching artists, and artists working in service of children and youth.
 - c. Expand leadership opportunities for educators, administrators, artists, families, and youth.
 - d. Elevate the visibility and expertise of diverse arts education programs and leaders.
2. Expand learning opportunities for educators working to close the opportunity gap.
 - a. Expand professional learning opportunities and resources for teaching artists and educators.
 - b. Amplify the impact and work of teaching artists.
 - c. Expand the use of arts integration methods in early learning communities.
3. Strengthen youth, educator, and family civic engagement with the arts and cultural sector.
 - a. Invite a diversity of constituents to engage with arts education policy and practice.
 - b. Partner with a diversity of panelists and arts education leaders.
 - c. Expand opportunities for youth leadership within the arts and cultural sector.
 - d. Increase the geographic reach of the Poetry Out Loud Program and the Teaching Artist Training Lab.
4. Ensure arts learning is accessible to all PreK-12 students in Washington State.
 - a. Increase opportunities for students with limited access to arts and cultural programming.
 - b. Expand connections between the arts and social emotional learning.
 - c. Amplify and expand programming that centers underrepresented arts disciplines including literary arts programs and Poetry out Loud.
 - d. Expand student access to arts learning through ArtsWA grants.
5. Elevate the role of arts education in Washington State through Data, Research, and Accountability
 - a. Sustain and refine ongoing arts education research in Washington State.
 - b. Utilize research findings to identify gaps in student access to arts learning.
 - c. Increase public awareness and engagement with arts education research findings.

Goal: Increase the Capacity and Impact of the Community Development Program.

Primary Owners: Community Development

1. Coordinate the Community Development program's work and communications with the Community Relations team.
 - a. Incorporate guidance and strategies around storytelling from the agency communications plan.
 - b. Identify resources to increase outreach to rural and underserved communities across the state.
 - c. Develop new initiatives and programs that support creative sector-related community and economic development
2. Support the development of an external 501(c)(3) foundation.
3. Increase funding and resources for Creative Districts and their local initiatives.
 - a. Increase funding for capital projects.
 - b. Increase startup grant funding to Districts.
 - c. Increase equity for Creative Districts' membership by reducing or removing financial barriers.
 - d. Develop partnerships and resources to increase effectiveness of local Creative District programs. Give support through training and technical assistance.
4. Increase capacity and reach of the ArtsWA-led Change Leader Institute professional development program.
 - a. Develop a year-round training schedule for constituents.
 - b. Identify funding for long-term sustainability.
 - c. Continue to refine and implement an impactful program.
5. Expand the reach and impact of Building for the Arts.
 - a. Develop a roster of potential participants in Building for the Arts.
 - b. Continue to provide relevant information about the application process to potential grantees.

Goal: Expand the reach of grant programs to strengthen rural, diverse, and historically excluded populations.

Primary Owners: Grants to Organizations

- 1. Ensure ArtsWA grants serve diverse populations.
 - a. Deliver grants that focus on cultural equity.
 - b. Develop resources and grants that benefit communities impacted by historic and structural inequity.
 - c. Support ArtsWA's intentional efforts around social justice.
 - d. Remove barriers by simplifying applications and reducing the technology literacy needed to apply.

Programs (continued)

- e. Reframe application questions and evaluation to accommodate all values and styles of communication.
 - f. Provide multiple supports for applications, such as videos, guides, added visuals, and more accessible language.
2. Strengthen local and statewide creative economies through strategic grant programming.
 - a. Deliver grants that focus on the day-to-day business operations of arts and culture organizations.
 - b. Deliver grants that expand partnerships between arts and cultural organizations, and tribal, state, and municipal government agencies.
 - c. Increase grant opportunities for new and emerging arts organizations.
 - d. Streamline final reports by simplifying the questions, requirements, and technology platform. Create guides (visual, video, and written) for the final report.
 - e. Clarify contracting and other processes by plain talking language, streamlining design, and keeping contract guides and other processes relevant, current, and simple.
 - f. Provide instructions and an overview on how to move through administrative processes in visual, written, and video form.
 - g. Support grantees in their efforts to connect with their local legislators and decision-makers about the impact of their grant-funded project.

Goal: Strengthen the creative sector across the state, with a focus on cultural equity and community diversity.

Primary Owners: All Agency

- 1. Expand arts participation in Washington communities and ensure that all have access to the arts.
 - a. Encourage a broader presence of interdisciplinary and non-European art forms.
 - b. Hire staff to work with new and emerging organizations to address their unique needs.
- 2. Continue to develop relationships with historically underfunded constituents through improved data use and comprehensive record-keeping.
- 3. Place constituents at the center of agency work and nurture Washington's creative communities.



Youth dance at a dress rehearsal for the Pacific Northwest Ballet's Discover Dance program. Pacific Northwest Ballet was an Arts in Education grant recipient. Photo courtesy of Jazzy Photo.

Looking Ahead

This strategic framework will guide ArtsWA's activities for the next five years. It combines the aspirations of agency staff, commissioners, and stakeholders into a collective vision. The purpose of the plan is to provide the agency with a roadmap for the future.

This plan is a living document. Each year, the agency will revisit and update the plan to reflect new goals and changing conditions. The result will be a vibrant and healthy Washington State, where arts are thriving, celebrated, and essential to the lives of everyone.

Right: Cause and Effect, 2012. Do Ho Suh. Artwork copyright Do Ho Suh. Photo courtesy of Western Washington University, by David Scherrer.



Appendices

Appendix A: SOAR

A **Strengths, Opportunities, Aspirations, Results (SOAR)** analysis is a strategic planning tool. It focuses on an organization's current strengths and its vision for the future. This tool differs from the commonly used SWOT (strengths, weaknesses, opportunities, and threats) analysis. SOAR engages all levels and functional areas of an organization, while SWOT is typically a top-down approach. SOAR focuses on what is done well at the organization, rather than concentrating on perceived threats and weaknesses. The SOAR process engages staff, board, and key partners.

The planning team analyzed the four SOAR theme areas. The team approached goal setting by using strengths to leverage opportunities. Defined aspirations help achieve measurable results. The goals, strategies and tactics in the Aspirational Framework reflect these themes.

Below are quotes from the interviews with staff and commissioners that represent the SOAR themes.

1. Strengths

- We are world class in the caliber of our team, their commitment and vision, and the determination of leadership to grow the agency and its capacity to do good things.
- Our statewide scope allows us to impact a large range of diverse communities (both urban and rural).
- We are truly committed to equity and changing systems, working against the legacies of unjust systems, processes, and policies.
- We have capacity to innovate. Ability to pivot programs and activities quickly to support constituents. Willingness to try new things and explore new opportunities and programs.
- We are nimble and strong. We have the unique role of supporting joy, inspiration, and imagination. We support passions, lasting relationships, and engagement.

2. Opportunities

- Cultivating new constituents who may not yet be stakeholders (offering culturally relevant programming and in languages other than English).
- Technology and our new understanding of remote engagement offer new ways to connect and build access for many who haven't had access before.
- More robust partnerships, more diverse stakeholders can broaden our work.
- Working towards equity as part of a national movement in arts organizations.
- Creative Districts & other creative sector projects that elevate and broaden arts conversation and stakeholders.

3. Aspirations

- To broaden the definition of what the arts are and what the arts can do to have people from different backgrounds participate.
- That artists statewide feel supported and seen, and that the wider citizenry holds value for the arts and the funding it receives from the tax base.
- We aspire toward a state in which the arts are taught, practiced, preserved, celebrated, and central to social and economic life.
- To be seen as leaders who understand the needs of local communities and truly contribute to their vibrancy.
- To break the status quo, decolonize our thinking/funding/policies, fund a wave of creativity across the state that is resilient and reflective of communities.
- To have a vision of a much higher per capita funding ranking among the states.

4. Results

- We know we are succeeding when artists statewide increasingly report being supported and seen, and when the public increasingly states support for public funding of the arts.
- Percentage of artworks acquired that have been created by BIPOC, women and underserved communities. Percentage of new hires who are BIPOC. Percentage of grants going to BIPOC, women, and underserved communities.
- Good press, more funding, easier to advocate to legislators, people visibly taking pride in our WA arts contributions.
- Increased investments (via the state budget) for non-program initiatives, such as technical support for artists, emergency funds for artists, grant writing support for small nonprofits, and mentorship stipends.
- Increased number of opportunities, new kinds of arts and programs, new people who have not previously participated in arts programs and new organizations receiving a grant.
- Significant increase in engagement (grant applications, Poets Laureate, etc.) from artists and organizations outside King, Pierce, and Thurston counties.

Appendix B: NASAA Analysis

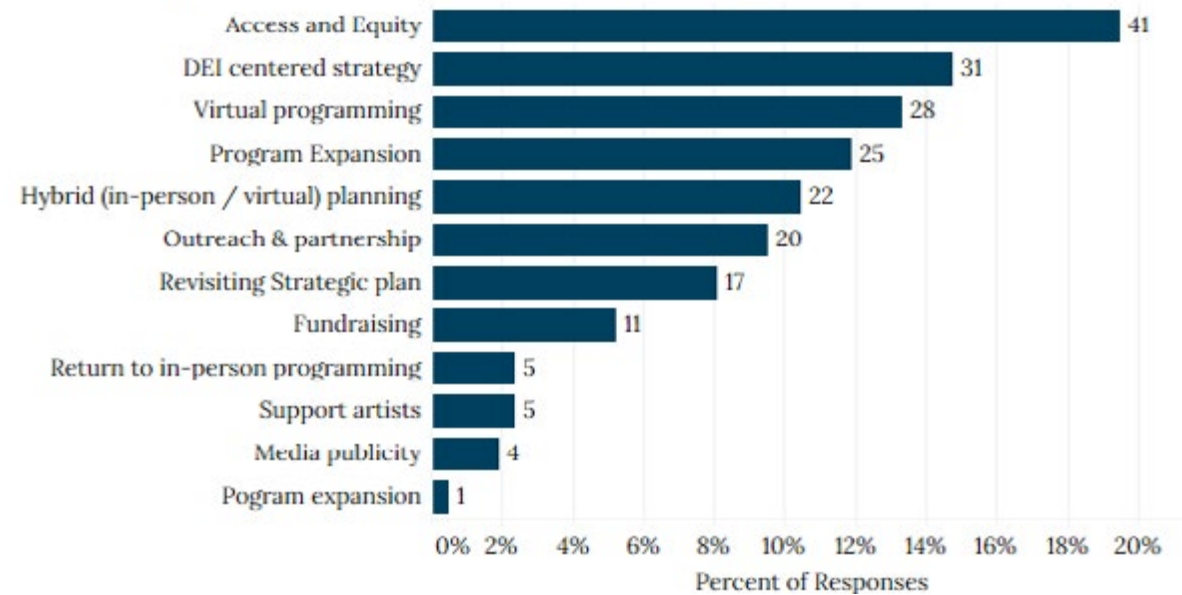
From the introduction to “ArtsWA 2021 Strategic Planning Survey Highlights: This report summarizes key findings from the Washington State Arts Commission’s (ArtsWA’s) 2021 Strategic Planning Survey. In June and July 2021, ArtsWA administered an online survey as part of the agency’s comprehensive strategic planning process. Strategic planning constituent surveys are a common and effective way for public agencies to collect input from citizens and stakeholders to evaluate programs and priorities. This method provided candid feedback to ArtsWA on specific questions related to programs, services, and satisfaction. ArtsWA consulted with the National Assembly of State Arts Agencies (NASAA) to design, administer and analyze this survey.

As the nation’s service organization for state arts agencies, NASAA has extensive experience consulting on state arts agency planning processes and creating similar surveys for states to better understand constituent needs.

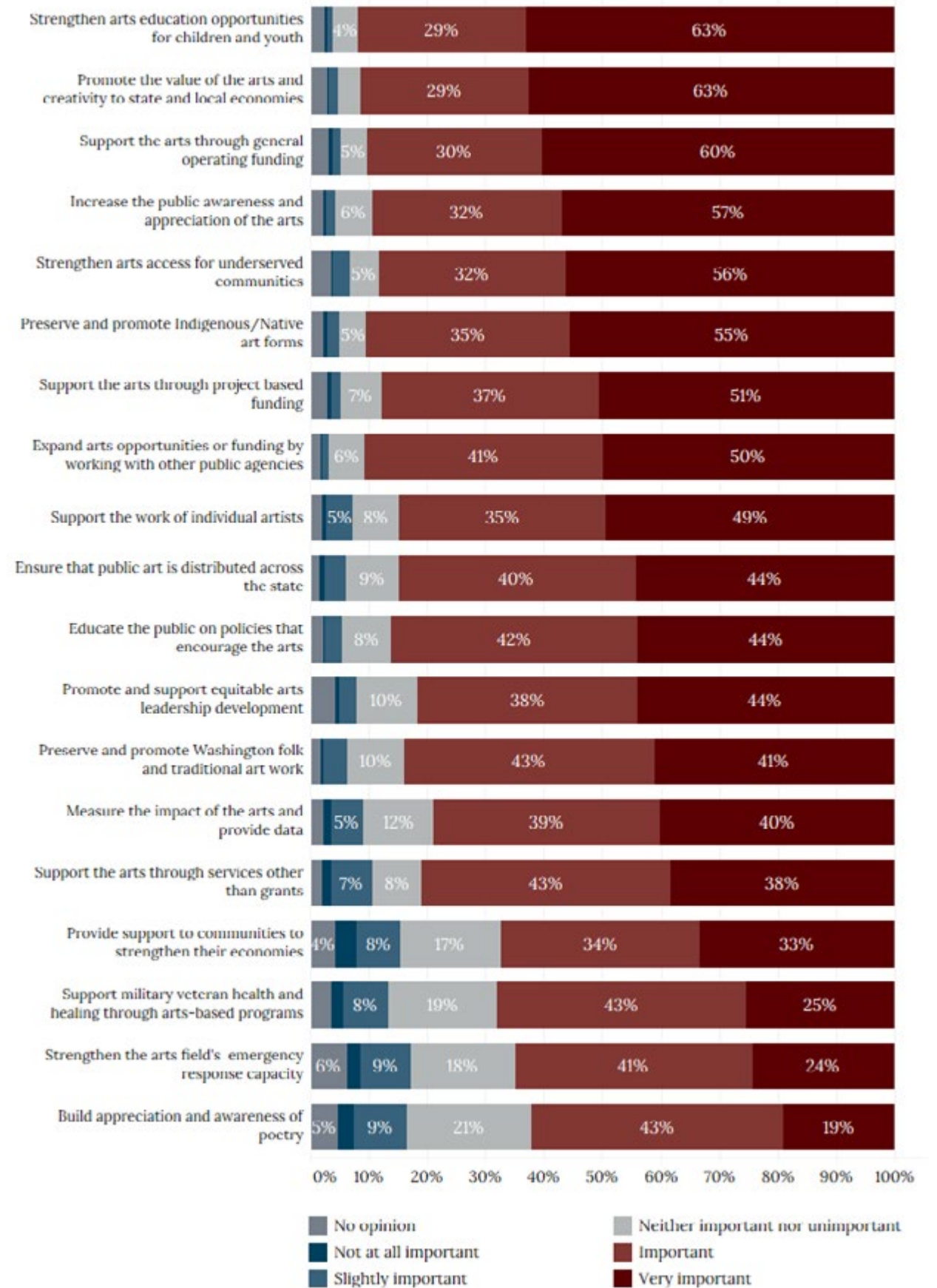
Excerpts are included in this appendix. Read the full report at:

arts.wa.gov/wp-content/uploads/2022/04/ArtWA-Strategic-Planning-Survey-Highlights.pdf

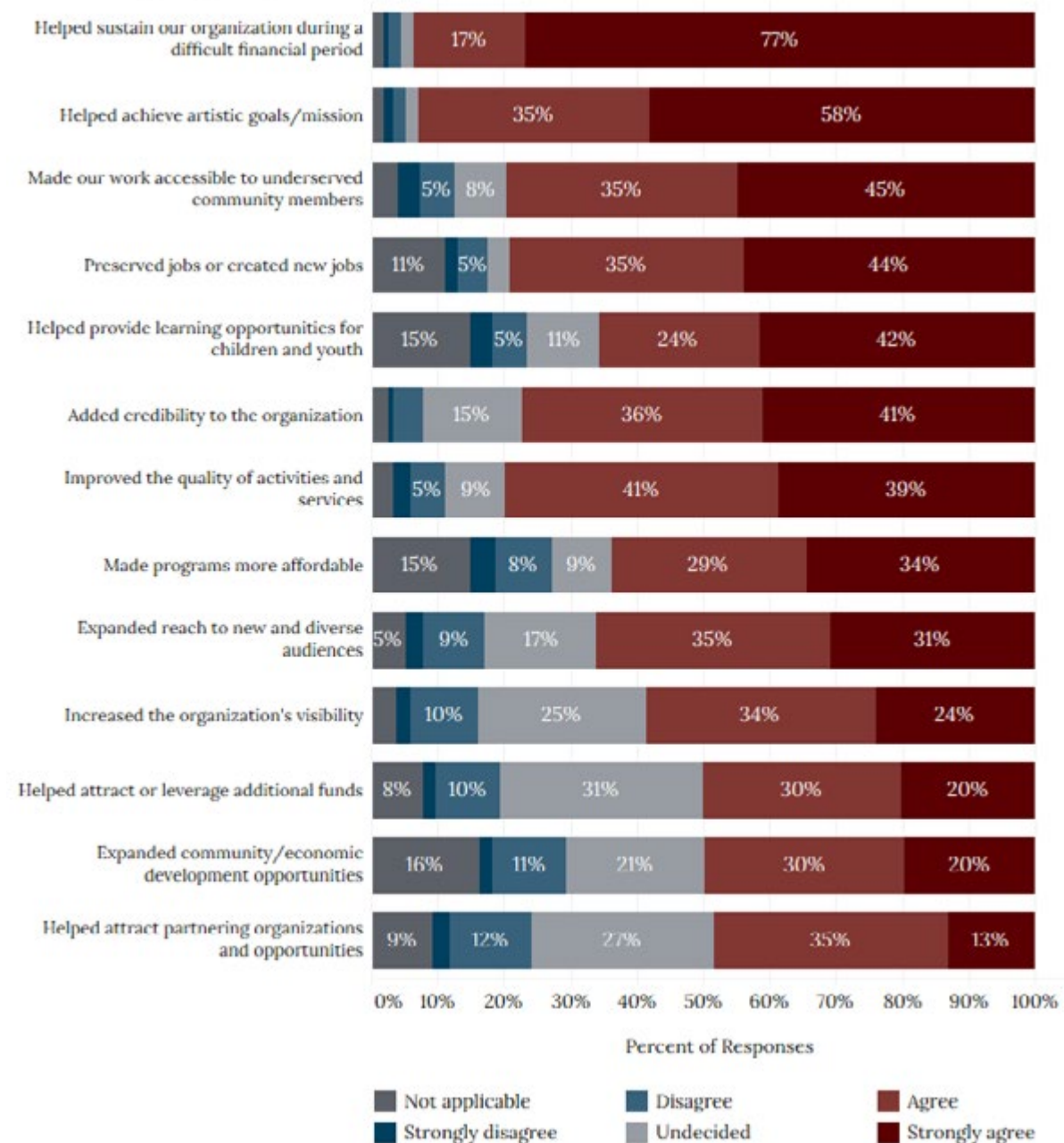
Q14 In what ways do you see your organization's work changing to meet present or future needs? (N=152)



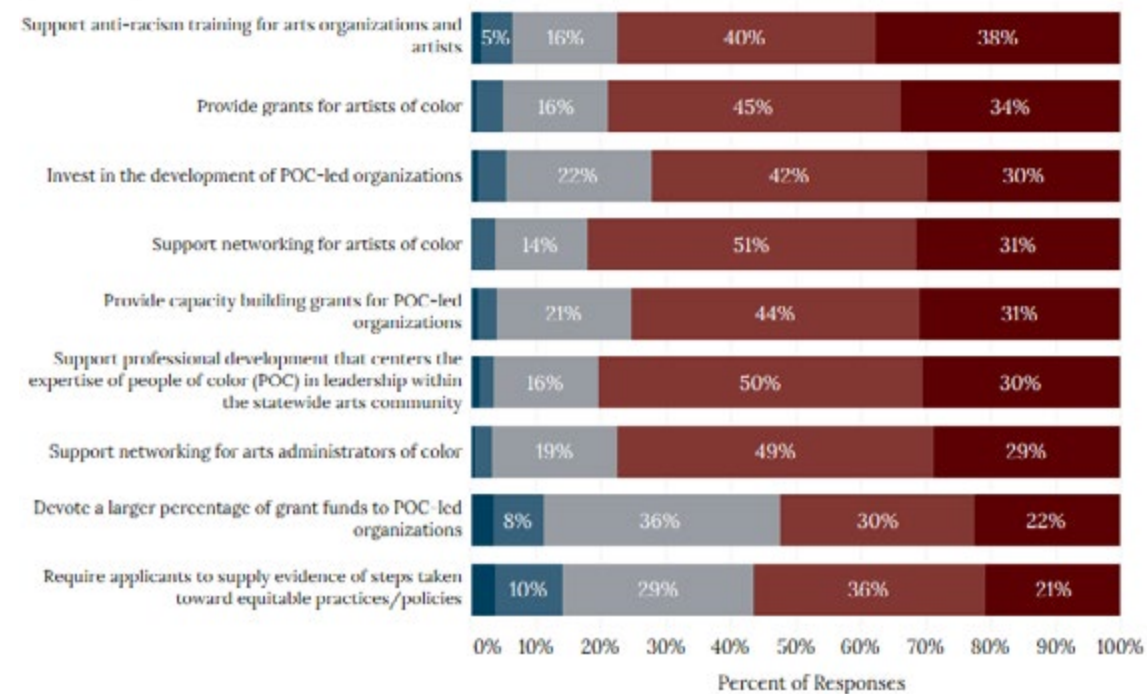
Q3 What do you believe are important roles for ArtsWA? (n = 597)



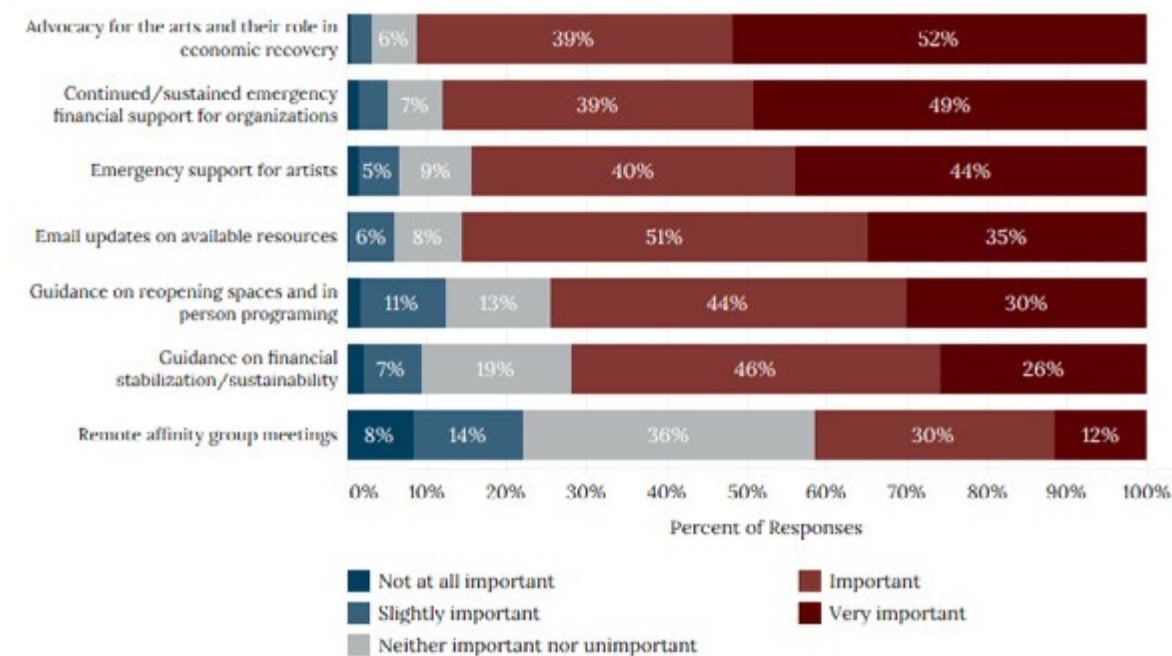
Q13 Did receiving grant funds from ArtsWA benefit you in any of the following ways? (n = 155)



Q43 What are some ways in which ArtsWA should support race equity within the statewide arts community? (n = 485)



Q41 In response to the impact of the COVID-19 pandemic how important are the following programs or services? (n = 488)



Appendix C: Feedback from Community Forums

Equity:

1. Language access and inclusion of language diversity in planning.
2. Need for intergenerational inclusion.
3. Access and engagement for all.
4. Recognize challenges of representing all Washingtonians.
5. Have people *in* the communities (boots on the ground) in rural and Eastern Washington.
6. Acknowledge access barriers include financial and cultural ones.
7. Accessibility and justice rather than just representation.
8. Smaller rural communities are often less diverse. This challenges grant funding.
9. Need to do intentional outreach to Latinx and native communities.

Impact:

1. Communicate the value and worth of the arts.
2. Communication must be two-way, co-creative.
3. Leverage community/cultural hubs.
4. Grant processes can be intimidating and tough for smaller orgs.
5. Clearly need more communication efforts in Eastern Washington.
6. Funding that reaches all the way to artists.
7. COVID recovery is a story we need to be telling.
8. Increase types and channels of outreach/communications.
9. More language around relationships, people, partners.

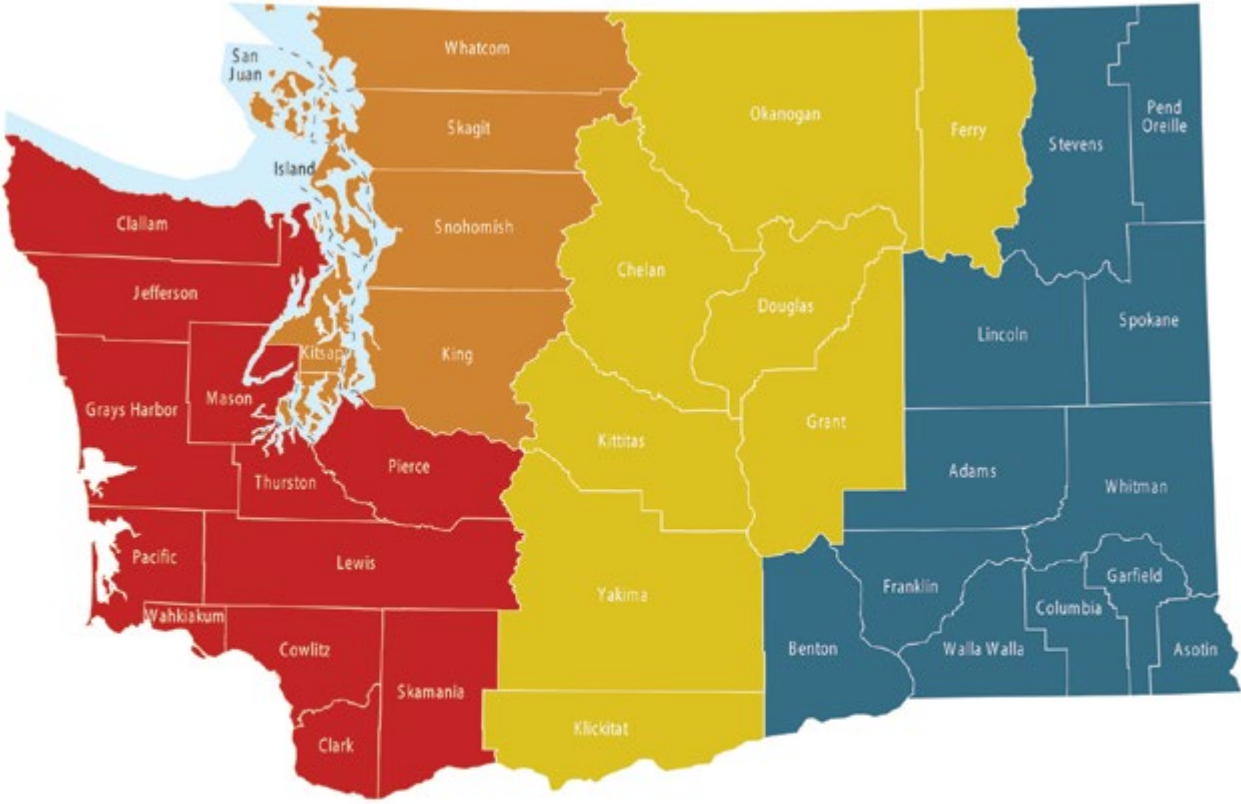
Practice:

1. Importance of operational funding.
2. Care must be taken in what and how things are measured (data).
3. Data should be supplemented and supported by stories (qualitative) measures.
4. Training needed—hard to implement with volunteer orgs.
5. Make sure “data driven” is a tool, not the purpose.
6. Suggest a “meet ArtsWA” series of engagements in communities.
7. Infrastructure is crucial to success.
8. Data and metrics must be balanced by stories and people.

Programs:

1. Public art needs to connect more to communities.
2. How to find equity between disciplines (visual, performing arts, written/spoken).
3. Live arts (performing) are not seen in these goals.
4. Art as healing post-COVID trauma.
5. Artists are often 'gig' workers—how can ArtsWA support them?
6. So many programs! Communicate all the work ArtsWA is doing.
7. Arts in Education: how does inequity play into success for this?
8. Does separating out program goals create silos?

ArtsWA Region Map



■ Southwest ■ Northwest ■ Central ■ Eastern



arts.wa.gov

711 Capitol Way S., Suite 600
Olympia, WA 98501-1293

Mailing address:
PO Box 42675
Olympia, WA 98504-2675

Phone: 360-753-3860
Fax: 360-586-5351

Strategic Plan 2022-2027

Year One Priorities



In the first year of this plan, ArtsWA staff and commissioners will focus on elevating work that is already in progress, that is already funded, and that provides the building blocks for further actions in years to come. Outlined below are the strategies to be enacted in the 2022-2023 fiscal year.

These strategies have been selected by staff and are organized by aspirational area and by the team responsible for the work. All Agency strategies represent actions that all program areas are working toward.

Equity

Staff have identified the following Year One activities within the 3 Aspirational Equity goals.

All Agency

- Examine hiring processes to determine barriers to diversity of hires, remove barriers where possible.
- Support remote work when applicable to include people from diverse locations.
- Support youth and young adults in providing input regarding policy and practice related to youth access to the arts, heritage, and cultural sectors.
- Reflect Washington’s diverse communities in the State Art Collection.
- Bring Native artists, educators and administrators into program planning.
- Partner with OSPI’s Office of Native Education and support “Since Time Immemorial” Curriculum implementation through AIE programs
- Support Native military Veterans and Native military connected populations engaging in arts and creative programs.
- Build and refine cross-program methods of tracking and increasing vendor diversity.
- Work with DES to ensure that ArtsWA purchasing follows procedures designed to include diverse providers.
- Convene a Language Access working group.

Impact

Staff have identified the following Year One activities within the 3 Aspirational Impact goals.

Communications Team

- Develop annual communications plan that reflects ArtsWA strategic priorities and program activities
- Develop storytelling about ArtsWA constituents, including stories from the four ArtsWA-recognized geographic areas of the state. Also include stories about diverse populations, and non-grants programmatic activities, including pandemic recovery
- Refine Community Relations activities, such as GAHA and Arts and Heritage Day, to reflect ArtsWA strategic priorities
- Ensure content on the agency website and social media accounts is timely and accessible

Executive Director, Commissioners, Operational Staff

- Continue to elevate communications specific to the economic and social value of arts funding.
- Report regularly on a metric for Commissioner advocacy interactions.
- Make recommendations for program and operational changes to return to sustainable post COVID work practices.
- Survey salaries to ensure alignment with State best practices.

Practice

Staff have identified the following Year One activities within the 4 Aspirational Practice goals.

All Agency

- Set up training to build fluency in inclusive practices.
- Set up ongoing DEI training.
- Equip Creative Districts to provide a platform for artists and creatives to engage with customers and new markets
- Build training/education opportunities in partnership with community arts organizations for emerging artists.
- Establish a yearly refresh process for the plan - check in, evaluate, adjust.
- Be accountable at all levels of the organization.
- Practice experimentation and risk tolerance for greater innovation.
- Practice work/life balance and overall staff wellness as a core value that elevates ArtsWA as an Employer of Choice.
- Prioritize program work based on metrics
- Assess the need for a staff data analytics position
- Harvest data from Federal, State, local, and community stakeholders.
- Design and analyze grantee surveys focused on constituent experience and access.
- Partner with large arts agencies to centralize and collect uniform data points about the sector across the state.

Practice (continued)

Business and Operations Staff

- Review all policies and procedures and ensure effective alignment within the agency.
- Ensure that all processes and procedures are documented and/or mapped.
- Leverage technology for proactive solutions to operating systems and processes.
- Plan for growth strategically
- Evaluate and plan for space/ building needs
- Actively participate in post COVID and 'return to work' planning.

Programs

Staff have identified the following Year One activities within the 7 Aspirational Programs goals.

Art in Public Places Program

- Advance and support art and artists across Washington
- Strengthen partner engagement and appreciation of the State Art Collection
- Provide conservation guidance during artwork acquisition.
- Develop an emergency plan to ensure safety of the State Art Collection.
- Grow collection care staff to provide appropriate maintenance services.

Center for Washington Cultural Traditions

- Formalize and expand our outreach, marketing and communications plans and strategies in coordination with ArtsWA and Humanities Washington communications staff.
- Leverage and develop partnerships and resources to create a statewide folk and traditional arts archive with wide public access.

Wellness, Arts, and the Military

- Identify state, public, and other funding sources for this program.
- Build partnerships with Federal, State, and local Veterans Services Organizations (VSO).
- Invest in Community Arts programs that support a range of arts and creative experiences for military connected populations.
- Develop best practices and standards for engagement with military connected populations.

Arts in Education

- Expand the use of arts integration methods in early learning communities.
- Expand opportunities for youth leadership within the arts and cultural sector.
- Expand student access to arts learning through ArtsWA grants.
- Utilize research findings to identify gaps in student access to arts learning.

Programs (continued)

Community Development Program

- Create a plan for outreach, marketing and communications for each segment of the Community Development program to coordinate with the larger Community Relations team.
- Develop partnerships and resources to increase effectiveness of local Creative District programs (e.g., technical assistance, training)
- Develop a year-round training schedule for constituents.
- Continue to refine and implement an impactful program.
- Expand the reach and impact of Building for Arts

Grants to Organizations Program

- Ensure our grants serve diverse populations.
 - Deliver grants that focus on the day-to-day business operations of arts and culture organizations.
 - Deliver grants that expand partnerships between arts and cultural organizations, and tribal, state and municipal government agencies.
 - Increase grant opportunities for new and emerging arts organizations.
 - Expand arts participation in Washington Communities to ensure that all people have access to the arts
 - Continue to develop meaningful relationships with historically underfunded constituents through improved use of data and access to comprehensive record keeping systems.
 - Center constituents and build bridges to serve and nurture Washington's creative communities.
-