

# Washington State Arts Commission STRATEGIC PLAN 2015-17



WASHINGTON STATE  
ARTS COMMISSION

## MISSION

The Arts Commission is a catalyst for the arts, advancing the role of the arts in the lives of individuals and communities throughout the state.

## VISION

The arts thrive and are celebrated throughout Washington State, and are woven into the fabric of vital and vibrant communities.

## STATUTORY AUTHORITY

The Washington State Arts Commission (ArtsWA) was established by the Legislature in 1961.

**Purpose:** The conservation and development of the State's artistic resources are essential to the social, educational, and economic growth of the State of Washington. Artists, works of art and artistic institutions contribute to the quality of life and the general welfare of the citizens of the State, and are an appropriate matter of concern to the government of the State of Washington. (RCW 43.46.005)

**Powers and duties:** The commission shall make such recommendations, as it deems proper for the cultural development of the State of Washington. (RCW 43.46.050)

**Development of arts and humanities:** The commission may develop, sponsor, promote and administer any activity, project, or program within or without this state which is related to the growth and development of the arts and humanities in the state of Washington and may assist any person or public or private agency to this end. (RCW 43.46.055)

**Visual arts program established:** The Legislature declares it a policy of this State that a portion of appropriations for capital expenditures be set aside for the acquisition of works of art to be placed in public buildings or lands. There is hereby established a visual arts program to be administered by the Washington State Arts Commission. All works of art purchased and commissioned under the visual arts program shall become a part of a state art collection developed, administered, and operated by the Washington State Arts Commission. (RCW 43.46.090 and 43.46.095)



Washington State Arts Commission board members are appointed by the Governor and the Legislature. They each serve three year terms, bringing local knowledge and a breadth of expertise that inform statewide policy decisions.

## **VALUES**

We believe in:

- Access to and engagement with the arts for all Washingtonians
- Visionary leadership that supports arts organizations, artists and arts participants statewide
- Accountability to the public and stakeholders
- Investment in effective strategies and activities to achieve agency and statewide goals and priorities
- The public value of the arts to impact our lives and develop strong communities, economies, and schools
- The Arts as an essential component of basic education for all students
- Responsible stewardship of our cultural resources
- Diversity in perspectives and artistic expression
- Partnerships and collaboration with other agencies, organizations and individuals to leverage expertise and resources
- Artistic quality in programming and services
- Organizational flexibility, innovation, integrity and creativity
- Defined and measurable goals and outcomes as an effective tool for making progress
- Public art as a necessary, integral part of the state's built-environment
- A process for acquiring artwork that embraces local decision-making

## **AGENCY BUSINESS PROCESSES AND ALIGNMENT WITH RESULTS WASHINGTON**

### **Commission**

The Washington State Legislature acknowledged the public value of the arts in 1961 by establishing the Washington State Arts Commission (ArtsWA). Nineteen board members are appointed by the Governor and four board members are appointed by the Legislature (two from the House, two from the Senate). Each board member serves three year terms. Commission board members meet quarterly and are responsible for approving the agency's strategic plan and goals that guide the development of the agency's budget and policies.

As advocates for the arts in Washington State, board members help strengthen understanding of the importance of the arts as a cultural and economic driver for vibrant, healthy communities and for world class education.

Commission board members bring local knowledge and a breadth of expertise that inform statewide policy decisions. In addition to our legislative representatives, current commissioners come from various regions of the state and include: three artist representatives, a higher education dean, a highly respected leader in economic development, a university professor and writer, five arts administrators, a municipal legislative policy analyst, four representatives from the private arts sector, three layman arts supporters, and a large foundation grant administrator.

## **Executive Office**

The Washington State Arts Commission has a broad mandate to directly support and offer guidance to arts and cultural organizations and individuals across our state. ArtsWA is an agency driven by mission and vision. We actively engage in developing and nurturing meaningful partnerships and alliances that assist in this endeavor. As a result of budget cuts over the past decade, ArtsWA has a much leaner staff than ideal, but existing staff have stepped up to shoulder additional responsibilities with dedication and commitment. Leadership actively supports staff through a culture of acknowledging effort and results, flexibility to balance public service with family and community commitments, transparency through open communications, and encouraging collaboration and team-building. We carefully recruit individuals with strong professionalism, demonstrated skills and abilities and team playing capacity. ArtsWA works with schools, colleges, universities and communities statewide to steward and conserve our state's extensive public art collection located in and around their buildings and institutions. We focus on strategic investments for diverse segments of our arts and cultural sector, seek collaboration and partnerships in the non-profit and for-profit communities, encourage and facilitate robust and effective arts education in all our schools, and work with local government leaders to integrate arts and culture into their economic development plans.

ArtsWA is committed to alignment with the Governor's Results Washington priorities. We actively participate on two goal councils: Goal 1: World Class Education (discussed more below), and Goal 2: Prosperous Economy. ArtsWA's Executive Director sits on the Goal 2 team, tasked specifically to focus on increasing our state's creative economy. Results will be measured through the Creative Vitality Index, a tool conceived, developed, and piloted by ArtsWA alongside technology partner Western States Arts Federation (WESTAF) and the Seattle Office of Arts and Culture (see more on the CV Suite in the program description, below).

## **Art in Public Places (AIPP)**

ArtsWA's public art program was established in 1974 by the state legislature, who declared it to be "a policy of this state that a portion of appropriations for capital expenditures be set aside for the acquisition of works of art to be placed in public buildings or lands." Washington was the second state to establish a percent-for-art program and is one of only a few states that include public schools as participants. While over half the nation's states have percent-for-art programs, Washington's Art in Public Places program (AIPP) is recognized in the field of public art for its history, process of local involvement, and a collection that represents a diversity of artistic expression, locations, and partners.

Through an established process that is guided by local decision-making, AIPP brings artwork into public spaces where people study, work, and gather. AIPP has overseen the acquisition of more than 4,500 pieces in the State Art Collection, sited in 1,200 locations throughout the entire state. AIPP partners with public schools, state colleges, public universities, and state agencies to acquire and care for the artwork in their facilities and on their campuses. These partners commit to provide general maintenance of artworks, while AIPP is responsible for the inventory, restoration, and conservation of works in the State Art Collection.



Artwork from the State Art Collection, left to right: Cecilia Blomberg, *The Moxee Tapestry* (detail), 2010, Moxee Elementary; Mauricio Robalino, *A Day in Walla Walla* (detail), 2010, Edison Elementary; Steve Gardner, *The Torch*, 2013, South Puget Sound Community College. All photos courtesy the artists.

Public art projects contribute to a prosperous economy, not only enlivening and enriching the built environment, but providing artists and other local professionals (metal fabricators, concrete contractors, structural engineers, installers, etc.) with meaningful employment. Investment in site-responsive artworks, guided by local decision-making, make our communities more vibrant and livable. Public art engenders a sense of place, of community, of heritage and belonging.

### **Community Service Programs**

The Washington State Arts Commission provides several distinct, responsive Community Service programs, identified below.

#### **Arts in Education (AIE)**

The purpose of the Arts in Education (AIE) program is to support, expand, and improve arts education as part of basic education for all Washington students. ArtsWA’s commitment to arts in education began in 1970 with one small program, and has grown in stature and achievement ever since. In 1981, the legislature transferred administrative responsibility for the Cultural Enrichment Program (CEP) from the Office of Superintendent of Public Instruction (OSPI) to the State Arts Commission. The program goal was to "provide the highest quality arts experiences which are not otherwise available to the elementary and secondary school students of the state of Washington, in order that positive attitudes can be fostered through learning experiences which are designed to stimulate an interest in, develop an awareness of, and encourage a commitment to the arts.”

In 1983, ArtsWA adopted a formal goal for arts in education: “to enhance education through the involvement of professional artists in all arts disciplines in school and other educational settings.” Since 1999, ArtsWA’s arts education investments have focused on developing community-based partnerships that align with state arts education standards.

The arts play a critical role in student learning: socially, emotionally, and academically. In spite of good policies that support arts education, there are significant gaps in provision across the state, and that negatively impacts the overall quality of education our students receive.

Our work addresses those gaps through several key programs. ArtsWA connects the professional arts community with the K-12 education community, and invests in arts learning partnerships

that align with state standards and district needs. We support training opportunities for arts educators, and we participate in regional and national efforts to develop and align arts education policies and practices with current research.

We have a close working relationship with OSPI, and their division of Teaching and Learning. We support arts education efforts statewide, from the largest districts in the state to the dedicated work of small, rural districts serving fewer than 50 students. Our agency actively serves on the Results Washington goal council for World Class Education. . Our work in arts education is strongly aligned with the Results Washington's definition of education success, in which every student develops the 21<sup>st</sup> century skills needed for success in school, job, career, and community.

### **Grants to Organizations (GO)**

Since its inception, ArtsWA has utilized the method of grants to arts organizations as a means to invest in, support, and strengthen the quality and availability of arts productions and presentations to audiences around the state. ArtsWA grants support events and programs throughout the state, with intentional efforts to increase participation for audiences and artists located in underserved and rural communities.

The number of grants in fiscal year 2014 was 163. They are divided into categories based upon the budget size of Washington's arts organizations. (Level A supports organizations with budgets under \$200,000. Level B covers those organizations with budgets between \$200,000 to \$1million. Level C supports organizations with budgets over \$1million annually.) The criterion for funding includes artistic excellence, public benefit, evaluation and sustainability, and management ability.

The grants go to organizations in all parts of the state, from large urban and suburban areas to small rural towns. ArtsWA's provides grants to local arts agencies to supplement and enhance local jurisdictions with limited capacity. And, despite recent cuts to the Folk Arts program, Project Support grants continue to invest in traditional arts and heritage organizations such as Northwest Heritage Resources and Asia Pacific Cultural Center.

The definition of "arts participation" or how to deepen, broaden, and diversify audiences, artists and supporters; as well as the development of innovative practices in building public participation and engagement with the arts, has become even more important as a result of the work we did during a recent private grant from The Wallace Foundation. Because of this work, we are emphasizing innovative arts participation at the community level.

In fiscal year 2015, with minimal funds, but recognizing the effort was long overdue, the grants program began a special incentive funding for professional arts organizations that included innovative practices to build arts participation in their communities. Specifically, these competitive innovation grants target young and ethnically diverse audiences, especially those that incorporate engaging technology to further broaden audience participation in the arts.

### **Poetry Out Loud (POL)**

Poetry Out Loud (POL) is a national poetry recitation contest for students in grades 9-12. By engaging students in learning and reciting great poetry, instead of just *reading* poetry, students

become more connected to the language and to the meaning. They develop critical thinking skills, as well as self-confidence and presentation skills.

This program is supported by direct funding from the National Endowment for the arts and the Poetry Foundation. ArtsWA contracts with educational partners across the state to manage regional competitions, and the agency oversees the statewide program and produces the state level final competition. POL funding supports travel for our state winner to compete at the National Finals in Washington DC. In 2014, the state champion was Elizabeth Mo from Kennewick, and in 2013, the state champion was Langston Ward from Spokane. Langston went on to represent Washington state at the National Poetry Out Loud Finals in Washington D.C. where he took top honors, a first for our state and earned a \$20,000 award.

Poetry Out Loud has grown from humble beginnings, starting in 2005 with 520 students from eight schools in one region. In 2013, there were 23,000 students statewide in 76 schools from six regions, participating in the program. Students and teachers report that approaching poetry in a more kinesthetic way – learning it deeply, with meaning, and reciting it before a public audience instead of just reading it on paper - creates deeper connections and engagement along with developing public speaking skills and self confidence.



### **Poet Laureate**

In April 2007, the State Legislature passed a bill that recognized the value of poetry to the culture and heritage of the state and established the Washington State Poet Laureate. The first Poet Laureate, Samuel Green, served from 2008-10. Kathleen Flenniken served for a two-year term beginning January 2012. Elizabeth Austen is the current Washington State Poet Laureate. The Poet Laureates have committed to visiting each county throughout Washington during their two year term.

Activities of the Poet Laureate include public programs that promote poetry in Washington State including readings at libraries, schools, bookstores and other community venues. Poet Laureates build their own programs that encourage writing and reading poetry. As an example, our current Poet Laureate, Elizabeth Austen worked with the Washington State Parks and Recreation Commission to offer hiking and writing events at various Washington State parks. Poet Laureates represent the state at official ceremonies—giving commencement addresses, reciting poetry at an inauguration, or commemorating events of significance.

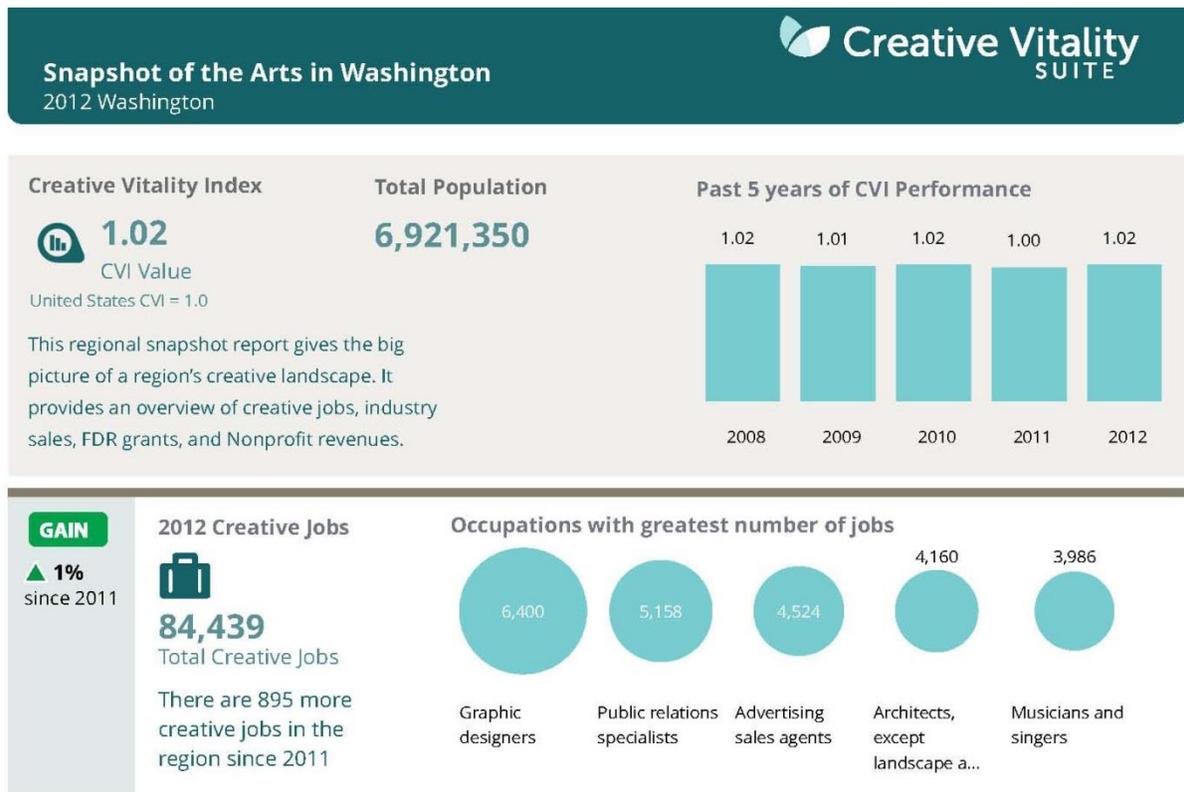
When ArtsWA created the “Art with a Heart” site early in 2014 in response to the SR 530 mudslide, it was a way to offer support to the victims of the tragedy. People worldwide penned their responses to the situation. They uploaded poems, pictures and thoughts. When the Governor declared April as National Poetry Month in our state, he asked that poetry be used to support the communities affected by the mudslide and pointed to the “Art with a Heart” website as a place to post the poems. Our Poet Laureate was the first to post a poem on the website. This inspired

many more contributions which allowed our citizens to participate in a meaningful way. The responses were universally heartfelt. The Washington State Poet Laureate program is sponsored by ArtsWA and Humanities Washington. It is funded by the National Endowment for the Arts.

**Creative Vitality Index (CVI/ CV Suite)**

In 2005, ArtsWA began its partnership with the Western State Arts Federation (WESTAF) and Seattle's Office of Arts and Culture to develop an online tool called the Creative Vitality Index (CVI), now called the CV Suite. The CV Suite calculates a region's "Creative Economy." It includes for-profit and non-profit creative industry data and analysis for U.S. cities, counties, states, regions, and the nation.

The CVI is not meant to serve as an economic impact study. It focuses on quantifiable and objective data collected from three data streams: revenue from nonprofit arts organizations; earnings from for-profit arts-related businesses, and employment numbers for arts-related jobs. This data is collected into one simplified indicator called the CVI value. This indicator shows how an area's creative economy stacks up against a national baseline of 1.00. Washington's CVI value has held steady at 1.02 for the last five years, slightly higher than the national baseline. The CV Suite is included in the Governor's Results Washington Goal 2 - Prosperous Economy – Quality of Life 4.1 b: Increase the ArtsWA creative vitality index (for Washington State) from 1.02 in 2011 to 1.05 by 2015, remain above national average.



Data from the CV Suite gives municipalities, economic development councils, and local arts organizations access to important information about the role of the arts in a community's economic vitality. As noted by ArtsWA Commissioner Michael Cade, Executive Director of the

Thurston Economic Development Council, “it rounds out our conversation of what economic development is and the impact the arts have on our local communities.”

For the 2014 CV Suite pilot program, ArtsWA provided direct grant support to local arts partners to participate. These partners were able to utilize the CV Suite to achieve much greater understanding of the contribution of the arts on the economic engines of their communities. Their conversations with local officials helped make connections between the arts and other community priorities. For example, Ellensburg Arts Commission member Monica Miller found: “Councilmembers who previously had little notion of what we were doing are now quite aware of the state of the arts in Ellensburg.”

The goal for the 2015-17 biennium is to grow the creative vitality index for Washington State—a Results Washington goal, and an important tool for our local communities as they engage in renewal and post-recession growth. Recognizing that the State Arts Commission cannot do this on its own, we will continue to seek the participation of local, regional and statewide partners. The longer-term goal is to bring all stakeholders together to create an Arts and Culture Plan for our state and its citizens. In the immediate future, ArtsWA will offer the tool at no cost to municipalities and key arts organizations, with training included, so that they may better understand their local economies. Increased and in-depth knowledge will allow for better planning and decision making at the local level and around the state.

### **Governor’s Arts and Heritage Awards**

The Governor’s Arts and Heritage Awards have a rich history in our state, having been awarded to individuals, artists and organizations since 1966. To be eligible for either the Arts or Heritage Awards, individuals or organizations must be current Washington residents or have resided in the state during the time the contributions were made. These prestigious awards honor outstanding individuals, emerging young arts leaders, artists, and organizations for significant contributions to the arts and cultural development in the state. The awards also recognize those whose dedication has promoted and preserved Washington State’s traditions and cultural heritage.

## **EXTERNAL CHALLENGES AND OPPORTUNITIES**

### **Agency**

The Washington State Arts Commission provides a wide array of public services for our citizens, including public information, partnership building, technical assistance and research, and planning. One of the greatest external challenges for our state—community by community, organization by organization, and family by family—is economic recovery from the Great Recession.

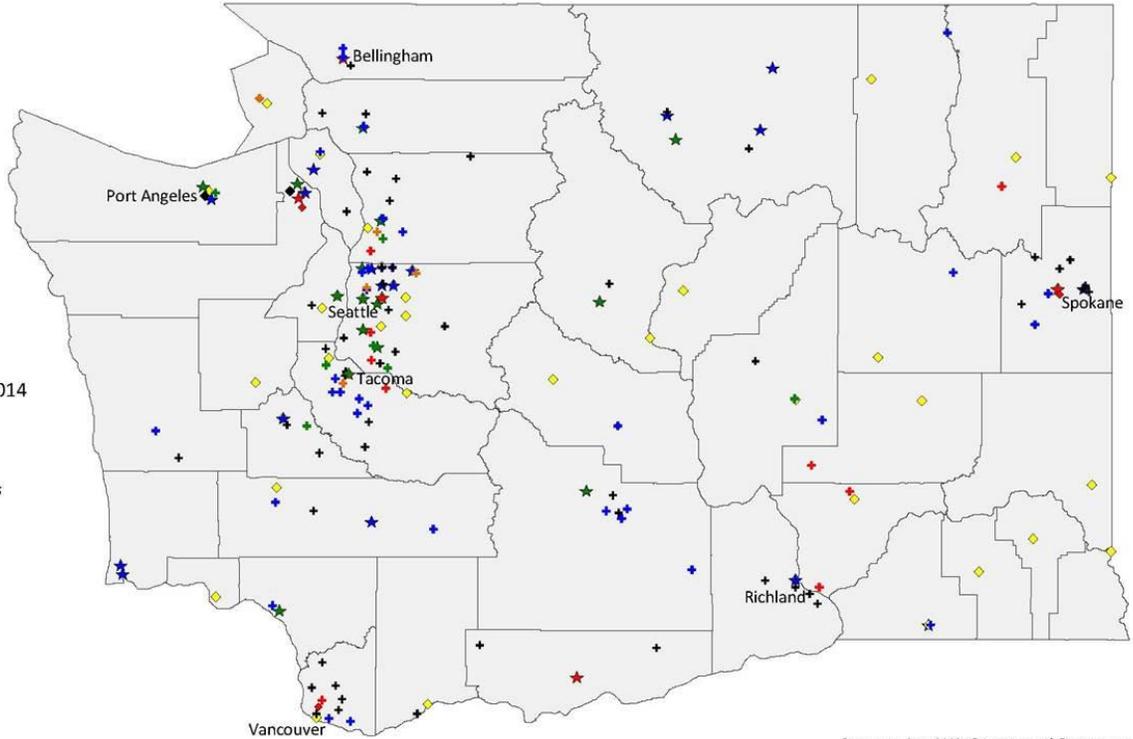
ArtsWA is in a challenging position. Per Capita, state arts agency appropriations figures for fiscal year 2014 show Washington State ranking 46<sup>th</sup> out of 50 states with just \$0.16 cents in per capita support for the sector. This is a relatively small investment, especially when compared to the top three states (Minnesota at \$6.31, Hawaii at \$4.21, and Delaware at \$3.68). (Source: National Assembly of State Arts Agencies.) The national

average is \$0.96 per capita. Due to the recent recession and the state lagging in its economic recovery nationwide, these numbers reflect a larger external challenge to develop revenue policies that adequately support the state’s public services.

### ArtsWA Program Activities and Project Support Grants Fiscal Years 2013 & 2014

- ✚ Artwork in progress
- ✚ Artwork installed FY2013
- ✚ Artwork installed FY2014
- ◆ CVI
- ✚ First Step
- ✚ Poetry Out Loud
- ◇ Poet Laureate event
- ★ Project Support Level A
- ★ Project Support Level B
- ★ Project Support Level C
- ◆ Cooperative Partners FY2014

*Symbols indicate ZIP code or city location of at least one grant or program activity. Multiple symbols may overlap in densely populated areas.*



Source: ArtsWA Grants and Programs Data

Through the recession, ArtsWA's capacity to invest in our constituencies has been cut by more than 50%. The opportunity to assist local economies in their recovery is thus hampered, negatively impacting local organizations and economies, as well as tourism bases. The decline in ArtsWA investments contribute to a decrease in a sense of vibrancy and livability for communities statewide. Many arts organizations and individuals across Washington depend on grants from the State Arts Commission to leverage other funds. Less funding from the state impacts support from multiple other sources, an opportunity lost when it is most needed in our local communities.

Another challenge through the recession is the degree to which artists have struggled economically. To address this concern, ArtsWA partners with other government entities such as the Office of Superintendent of Public Instruction (OSPI), 4Culture, Seattle Office of Arts and Culture, and others to support programs for artists. We also offer grant support to statewide arts service organizations—Artist Trust, Centrum, Arts Northwest, Washington Alliance for Arts Education (Arts Ed Washington), and Washington State Arts Alliance. We depend on these

cooperative partners to fully leverage the state funds to further support artists and arts programs throughout the state.

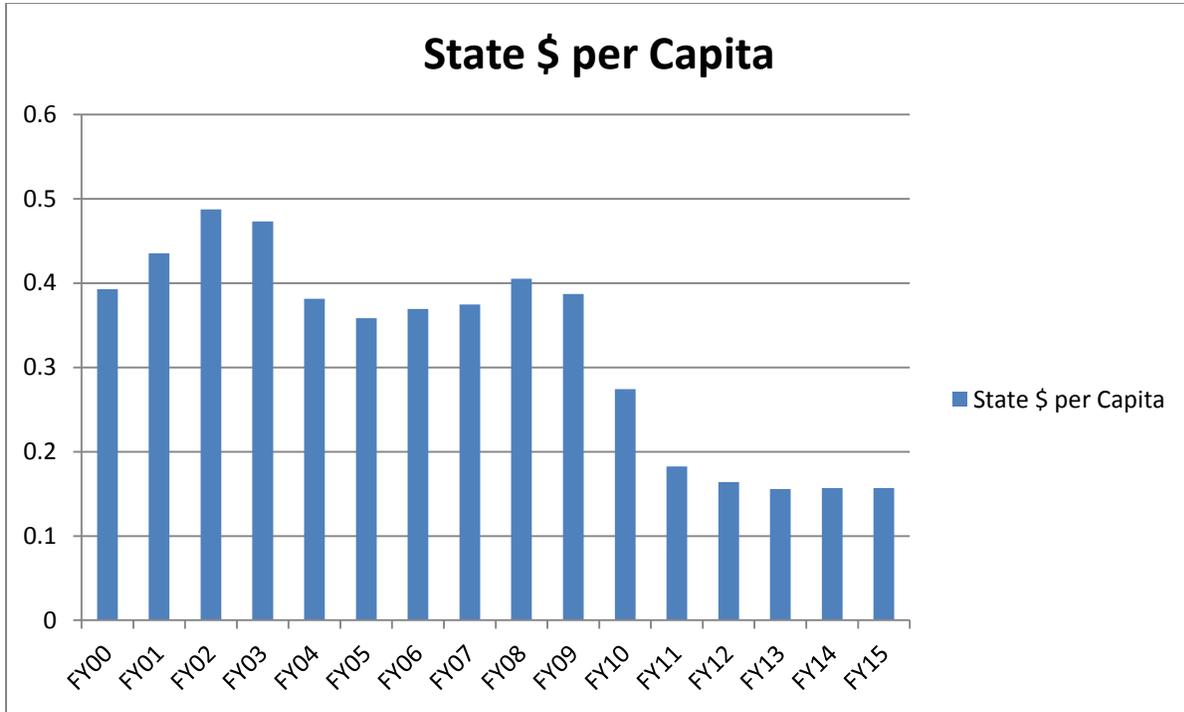


Chart displays Washington State’s contribution per capita to the arts through its direct appropriation to the State Arts Commission. Note: FY00-FY04 uses 2000 census data; FY05-09 uses 2005 estimated census data; FY10-12 uses 2010 census data, and; FY13-15 uses 2013 estimated census data (Source: US Census, U.S. Department of Commerce, access date: 09/13/14)

Opportunities exist as we look to examples for revenue ideas from other states that have developed sustainable arts programs. Our research is ongoing as we plan for the future. For example, ten states receive additional funding through special taxes or fees. Thirteen states offer specialty license plates for the arts. Almost all states with income taxes offer voluntary income tax check offs to fund social causes—currently five states offer them to fund the arts. Eighteen states have established cultural trusts (or cultural endowments) that serve a variety of purposes. ArtsWA will work with the Governor’s Office and our state legislators to identify creative solutions that might work in our state. But research shows that there is no substitute for a meaningful state appropriation as a compliment to every revenue scenario. (Source: National Assembly of State Arts Agencies.)

In addition to being a source for funding, the Washington State Arts Commission is looked upon by local arts agencies as a resource for quality technical assistance, information, and guidance. Many of our state’s local arts organizations are operating with reduced staffs and no in-house expertise as a result of continued budget cuts in the past decade. They no longer have the ability to successfully compete for the limited funds available to them. ArtsWA is very much focused on helping to lift all arts organizations and related businesses to their greatest potential to contribute to their sustainability. As a small but statewide agency, we can and must be more

nimble and responsive to our constituencies using new technology, web-based platforms and social media to respond to local and statewide needs.

Though today's technology is more economical and efficient, there is no replacement for face-to-face interaction. It is very important for Commission board members and staff to attend local meetings and events in communities throughout the state, especially events that were funded by ArtsWA grants. At recent regional arts forums (Tacoma, Vancouver, San Juan Island, Bellingham, Whidbey Island, Ellensburg, Yakima) many community members asked why it took so long for representatives from the State Arts Commission to visit their town. The budget allows for quarterly commission meetings to be held throughout the state but we are mindful of the costs associated with the travel and housing of 23 commissioners and several staff members. We look to our board members to be ArtsWA ambassadors when they attend arts events in their communities. We also see the opportunity to host regional arts forums on a more regular basis across the state as a necessity to encourage, empower, and lead these communities toward renewal.

### **Art in Public Places (AIPP)**

Program costs for AIPP come from the state's capital budget. At the time of a flush economy and revenue abundance, a percent of total project costs was developed to fund the required art acquisition staff work. This should not be confused with "overhead," as it funds direct program efforts. This activity includes a strong field component to ensure every project has an active local committee to select the artist and artwork that reflects their community culture, enhancing not only the built environment, but that community's sense of place and uniqueness. This is currently set at 15% of the total available for artwork acquisition.

As the economy has faltered, the enacted state capital appropriations have declined even as the legislature sought to create more jobs through construction. For example, the 2009-11 capital budgets were roughly 20% higher than 2013-15. (Source: [Washington State Fiscal information](#).) An unpredictable revenue source negatively impacts AIPP's ability for long-term or even consistent, year-to-year planning. Projects in rural areas and distant communities deserve equal support; the size or location of projects should not impact the degree of staff assistance. A more consistent approach to funding the program would achieve equity and parity of support statewide.

Another challenge facing the State Art Collection is the degree to which public schools, community colleges, universities, and state agencies have seen their budgets cut in recent years. This, by necessity, has led to a smaller workforce and therefore diminished capacity to maintain artworks on their campuses and within their facilities. AIPP staff has recognized this trend by increasing its focus on education and outreach to partners, including the Washington Association of Maintenance and Operations Administrators (WAMOA), so that their employees know how to communicate with AIPP in a timely manner regarding emergent needs of the collection.

Despite reduced levels of funding and acquisitions staff, ArtsWA continues to look for opportunities to improve services. In recent years, AIPP has partnered with the Arts in Education program (AIE) to bring active arts learning experiences to K-12 schools. These include in-class projects taught by professional arts educators that are synchronized with artwork acquisitions,

and web-based lesson plans that relate to specific artworks and state standards, designed for statewide use. There is a significant opportunity to support arts learning through the State Art Collection, but it requires additional staff capacity.

Artworks sited in public spaces, both interior and exterior, are necessarily exposed to human and environmental degradation. The maintenance of artworks, especially when exposed to these



Phillip Levine's *Mountain Spirits* (1976), located at Chewelah High School, is an example of the many state-owned artworks in need of conservation. ArtsWA's Adam Fah (pictured) restored the sculpture, receiving landscaping and labor assistance from the school's principal and staff.

hazards, is key for their longevity. As noted previously, facilities that host artworks are responsible for that maintenance but are often unable to perform it due to diminished staff levels, personnel turnover, or a lack of expertise in art materials. ArtsWA is responsible for artwork repair or conservation when it becomes necessary; however, deferred or improperly conducted maintenance leads to the more costly need for conservation.

Additionally, many of the buildings on which artworks in the Collection are dependent for their physical and conceptual support will be demolished or remodeled in coming years, resulting in their destruction or the need for careful re-siting. The complex process of removal and disbursement of artworks—whether they are stored, re-sited, or removed from the collection—requires sensitive negotiation, resources, and time, adding to an already heavy staff workload. Conversely, some sites that are homes to artworks impacted by construction do not notify ArtsWA, resulting in the unexpected loss of sometimes significant artworks. The closure and sale of state facilities through the Recession also caused the loss of a number of artworks in the Collection; future downsizing could increase this trend.

## **Community Service Programs**

### **Arts in Education (AIE)**

The Arts (dance, music, theatre and visual arts) are a core academic area, per state and federal law. One challenge to this requirement however, is that many schools across Washington State are not offering sufficient or consistent arts instruction. Schools and districts are under considerable budget and policy pressures. Because the arts are not a “high stakes testing” subject, they are often given less attention.

A lack of arts education can negatively impact overall student learning, and this can disproportionately affect students from lower socio-economic backgrounds. These same students are the ones who stand to benefit the most from the inclusion of the arts in their education:

students described as “at-risk” who also have higher arts involvement are significantly more likely to succeed in high school, to aspire to attend college, and to have more positive civic engagement as adults. (Source: [\*The arts and achievement in at-risk youth: findings from four longitudinal studies\*](#), by James S. Catterall.)

Opportunities are plentiful. Extensive research supports the academic and social benefits of learning in and through the arts, and an increasing number of educators are understanding the link between the arts and student engagement, which can be a critical precursor to student achievement. The arts help students develop essential 21st Century Skills, such as creativity, communication, collaboration, and critical thinking. The arts can directly decrease, and in some cases eliminate, the opportunity gap. (Source: [\*Arts Infused Learning Closes Opportunity Gap. Arts Impact in Seattle Public Schools.\*](#))



Arts in Education grants connect the professional arts community with the K-12 education community, and support state education goals and overall educational achievement for all students.

Professional arts organizations and teaching artists are willing and competent partners with our public school system, possessing an intrinsic understanding of how the arts help students learn and grow. They have, and continue to demonstrate, great capacity to partner effectively with teachers, schools, and districts on common learning goals, both as a stand-alone discipline as well as effectively integrating the arts into other core subject areas. These partnerships provide ample evidence of how the arts support learning in a variety of ways. And, a majority of our state’s principals know that they are not offering sufficient arts instruction, and they would like to be able to do more. (Source: [\*K-12 Arts Education: Every Student, Every School, Every Year, Page 5.\*](#))

Another opportunity is to more fully engage arts education with workforce development. Developmental and learning research brings to light the important aspects of how to more effectively develop life-long learning skills, adaptive expertise, and innovation. By maintaining a more supple learning stance, developed through such disciplinary areas as the arts, individuals can engage more effectively in the process of reframing toward innovation through creative imagining and exploration. (Source: *Learning to reframe and transform public leadership: The case of state education leaders engaged in system-wide reform.* Hood, Brenda, 2010.)

## **Grants to Organizations (GO)**

Challenges in the external environment for the Grants to Organizations program are most reflected in the arts organizations served by the program, and include their need to respond to their immediate economic and political environments. Many arts organizations of various sizes have gone out of business since the Great Recession. Their challenges also include responding to the changing demographics of their regions, along with the need for technology upgrades for everything from websites to ticketing and promotion. The private corporate and foundation donors also have changed priorities in their giving practices, creating an inconsistent and shifting source of support. Maintaining locally viable, sustainable, thriving organizations has become much more difficult.

Opportunities are found in the grants for arts services that can greatly enhance the ability of communities to build a positive and healthy atmosphere. Neighborhoods, communities and ethnically-based groups increasingly identify arts and cultural activities as positive ingredients in creating vital, nourishing environments for residents, newcomers and visitors alike. Vigorous support for the arts elevate our sense of wellbeing and understanding for others in times of natural disaster, economic downturns, or social unrest. Organizations serving low income, rural, ethnic, and disabled populations need funding and support to strengthen their efforts in presenting meaningful, relevant arts and cultural activities that help to build identity and positive celebrations.



Participants from local community arts commissions and organizations enjoyed the *Changing Demographics Forum* sponsored by ArtsWA and the Wallace Foundation during the Arts and Social Change Symposium in October 2012. Photography by Robert Wade.

It is worth noting that through the Great Recession, the number of ArtsWA project support grants overall has been reduced from 229 to 163 and the size of the grants have also been greatly decreased. This directly influences the arts as an economic driver in communities throughout our state, from populous to remote. When the number and size of these contracts diminish, the number of arts events, the number of audience members, the number of artists, production workers employed, and the amount of other funds leveraged, are also negatively impacted.

## **Poet Laureate**

Though the Poet Laureate program has been active since 2007, it has not reached its fullest potential. Information from our regional arts forums have indicated that community members would be interested in having a local Poet Laureate program in their communities, but that they do not know where to get the information, who to contact for assistance, or any of the important details needed to start such a program. Currently, ArtsWA contracts out the coordination of the

program. The promotion of Poet Laureate activities is underfunded and therefore is at the initiative of the individual poet. We believe there should be a more robust and coordinated Poet Laureate statewide marketing and promotions plan funded as part of the program.

### **Creative Vitality Suite (CV Suite)**

Because the CV Suite is still in its infancy and not widely understood, the challenge is to continue raising visibility and awareness. ArtsWA will continue to educate potential partners about what it is, how it can be used and why it is important. We know from pilot projects that those that have used the CV Suite are very enthusiastic about how the tool can inform a community about the role of the arts in economic development.

## **INTERNAL CAPACITY AND FINANCIAL HEALTH**

### **Agency**

#### **Key Workforce Issues**

The primary workforce issues affecting ArtsWA's performance are reduced staffing capacity since 2009, and turnover of its top three leadership positions in 2014.

The agency's authorized staffing level has fallen 26% since 2009, from 17.6 Full Time Equivalents (FTE) seven years ago to 13.0 FTE today. Budget reductions in 2009-2011 compelled elimination of two full-time positions, a program manager and the agency's only fiscal analyst, and reduction of a third full-time position to half-time (and elimination in 2013). The agency contracted with Small Agency Financial Services (SAFS), but that service does not provide the full level of fiscal activity required to manage the agency's accounting transactions. Workload was then shifted to other program-oriented staff without the requisite knowledge or training, creating higher risk for the agency's fiscal accountability. The agency is quite financially complex, resulting in a significant amount of time by agency staff to work with SAFS. This is compounded by the high turnover recently experienced at SAFS.

The loss of FTEs within the agency also scaled back or discontinued other program services. For example, our half-time information technology position was eliminated, and we currently contract with a private vendor to provide 18 hours of on-site support per month. This would be a fairly workable solution short-term, except for instances of unexpected events, new hires, and wholesale changes in technology (such as operating system changes). In the long-term, issues arise that agencies such as Consolidated Technology Services (CTS) do not support and require the agency to provide resolution.

In addition, the Art in Public Places program lost one project manager to attrition in 2011, leaving only two FTEs to cover the entire state. This limits the capacity to fully initiate and complete public art acquisitions funded by state construction projects. Staff has continued to work beyond their regular hours, which is not sustainable for the individuals nor the organization.

All three key leadership positions in the agency—Executive Director, Deputy Director, and Communications Manager—turned over in 2014 due to retirement or resignation. The agency

staff of 13 includes exempt staff, non-represented personnel, and represented employees. Program managers and support staff are constantly working at or well beyond full capacity, with administrative support understaffed. Professional development funding has largely eroded away with the budget cuts. A recent human resources audit identified the agency as being delinquent in several areas of required staff training. As funds allow, a plan to bring the agency into compliance by the end of the fiscal year is currently being developed.

### **Workforce Issues that must be Addressed**

As noted above, the recent changes in top leadership require that we address the new leaders' ongoing orientation and training needs. Organizational change and development needs must be addressed as well, such as reporting relationships, professional development training for staff and cross-training for backup purposes when vacancies occur or employees are on leave. These issues, common to small organizations, loom larger following a leadership transition.

### **Service Delivery Methods**

ArtsWA continually seeks to be innovative and strives to evolve through collaboration and technology. Innovative service delivery methods are only hampered to the degree that funding is restricted. To leverage available resources, the agency has developed successful partnerships and collaborations with other state and local agencies, as well as nonprofit organizations, to advance its mission. Current partners are diverse and range from the Office of Superintendent for Public Instruction, the Seattle Office of Arts and Culture, and Humanities Washington (just to name a few—see discussion on Major Partners, below).

Staff has not allowed the budget restrictions to completely hinder consideration of new service delivery methods and approaches. We have also implemented new methods to deliver services using technology, such as an online grants management system and software to make the State Art Collection more accessible to the public via the internet and mobile devices. Staff continues to evolve their understanding of how to innovate and meet the public's needs to access the arts through different platforms. It is the agency's goal to expand our use of technology tools in the future as funding allows.

### **Staff or Space Needs**

ArtsWA's strategic plan envisions an increase in staffing, should 2015-2017 agency budget proposals be authorized. These staffing requests are not intended to take us "back" to where we once were, but to move us forward to meet the new, emerging requirements and needs of the populations we serve and state requirements. Our statewide regional arts forums led by the new Executive Director have informed our vision and subsequent budget request. Our current office space square footage remains sufficient to accommodate foreseeable growth. We have also benefited from landlord improvements to the space, using the opportunity to ensure we are compliant with fire marshal and safety standards.

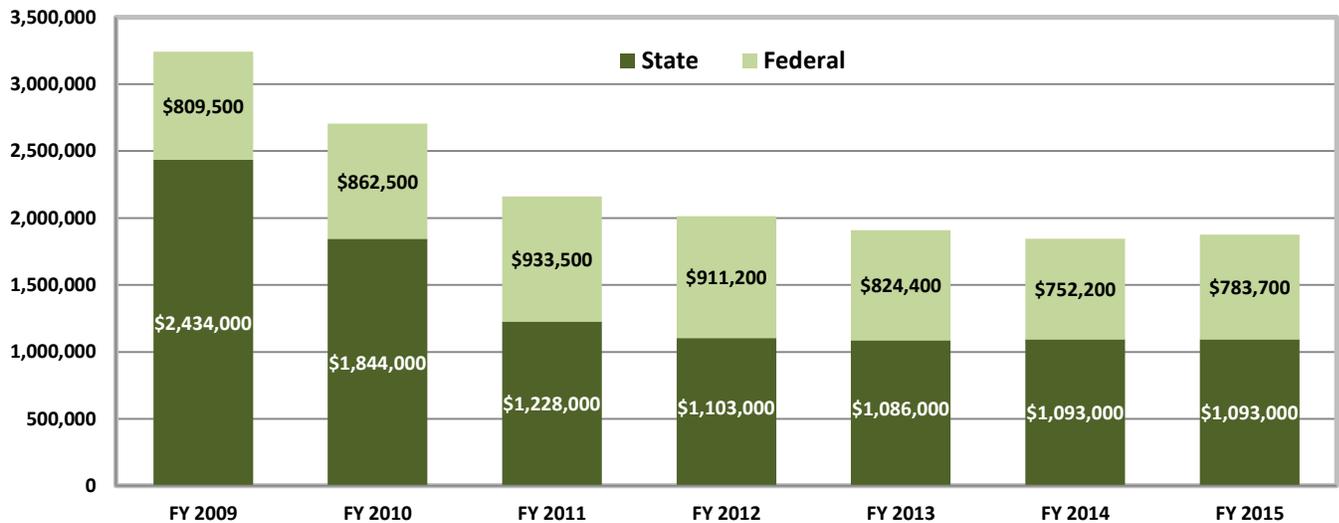
### **Technology investments**

The agency faces ongoing issues with aging information technology infrastructure, such as file servers and data communications equipment, along with requirements to update desktop and server operating systems (the agency still has several workstations with MS XP, and two servers with O/S 2003, where service will end July of 2015). The agency needs to make further

technology investments to work as efficiently as possible. We have begun to shift new computer purchases from desktop models to laptops or tablets that better support both fieldwork and telecommuting options. While our current technology systems are mostly out-of-date and inefficient, we are working diligently to change this situation in the very near future by working with our partner agencies and organizations to seek ways to address this.

### Revenue Trends

State funding for ArtsWA has declined 55 percent since 2009, from \$2.43 million to \$1.09 million in FY 2015. For the 2011-2013 Biennium, the legislature shifted the agency’s state funding from the General Fund to the Heritage Center Account, but this fund source was not sustainable in the long-term. For 2013-2015, state funding was provided from the General Fund. The table below shows the change in ArtsWA’s state and federal funding levels over a seven-year period.



ArtsWA receives federal funding from the National Endowment for the Arts (NEA), which distributes 40 percent of its annual funding to 56 state or regional arts agencies through annual partnership grants. The NEA requires a minimum one-to-one state match to its grant funding. To date, Washington State has met this requirement, but further cuts to state appropriations could, if deep enough, leave Washington State ineligible to fully leverage NEA funds. The NEA grant amount has remained fairly steady, although it has fallen below \$800,000 the past two years, the lowest level since 2008.

From 2009-2013, the financial pressures caused by the decline in state funding were mitigated somewhat by a large private grant from the New York-based national philanthropy foundation, The Wallace Foundation. Due to ArtsWA’s leadership in the field, the Foundation provided a \$1.3 million grant over four years to support the Arts Participation Leadership Initiative (APLI). The APLI has been a four-year experiment in building arts audience engagement. The availability of Wallace private funds cushioned the blow of state funding cuts, allowing us to cover some staffing and administrative costs. Future private funding opportunities cannot be known at this time, but from experience we do not expect them to be of the same magnitude as

the Wallace grant. It should be noted that the Wallace grant was quite unique, and that private funders typically require funds be used only for direct costs of a targeted initiative and not for agency staff and overhead administrative expenses.

### **Art in Public Places (AIPP)**

The program has a team of five: two full-time project managers (one of whom also serves in a dual-capacity as the overall program manager); one full-time administrative assistant who has taken on program coordination duties out of staffing cut necessities; one full-time conservation technician, which was created as a cost-saving measure when the budget cuts made it unfeasible to continue hiring outside conservation contractors; and one collections manager who manages the State Art Collection. In 2011, AIPP lost one full-time project manager due to attrition (retirement) coupled with an agency reduction in FTE authority.

Although the state has struggled through the recent recession, the legislature has managed to enact biennial capital budgets. As mentioned previously in this document, AIPP receives its administrative funding through the capital budget. The program administration cap of 15% of committed artwork funds currently covers the three acquisition staff and related program expenses and is not sufficient to cover the salaries and program expenses of the two collections staff. They are supported by the state's general fund.

As part of a long-term plan for collection management, AIPP will be launching an online database that includes the 450 most recent works in the collection (representing 10% of the collection overall). This is a limited system that was created through the gracious pro bono work of our private vendor. ArtsWA has a goal of adding the balance of the entire 4,500-piece collection in an expanded, highly interactive and contextual website (a budget request supports this goal). This request includes AIPP conducting a first-ever, hands-on inventory of the entire collection, which will identify the status and condition of artworks.

As 2014 marks the 40<sup>th</sup> anniversary of AIPP, the collection is among the oldest in the country and naturally, many works of art are aging. The State Art Collection represents an invaluable state cultural asset for all Washingtonians, particularly for the local communities in which they are sited. The care of the collection is among the highest priorities of ArtsWA, and the agency is exploring opportunities to increase the capacity of the AIPP collections staff.

### **Community Services Programs**

In previous years, the Community Services program staff also included a folk arts manager and community development manager. A major goal in the next biennium is to provide services and outreach to our state's rich diversity of ethnic, heritage, rural, and disabled artists and audiences. Additional staff coordinators to focus on development and support of these populations are needed to achieve the broader goals of our community services programs. We will not require additional facilities to meet these goals.

### **Arts in Education (AIE) and Grants to Organizations (GO)**

There is room to expand the scope of our AIE and GO grant investments, because the process for managing those can accommodate additional dollars and expanded number of grantees without significant additional workload. We will not require additional facilities to meet AIE or GO goals.

### **Poet Laureate**

ArtsWA receives \$10,000 in federal funds to run the Washington State Poet Laureate program. Currently we contract with Humanities Washington to carry out this work. We are looking at the possibility of running the program in-house and are in discussions regarding the impact on staff capacity.

### **Creative Vitality Suite (CV Suite)**

The next phase of the program will allow organizations, municipalities, and nonprofits to access the tool at no cost or at a very low price. ArtsWA is successfully negotiating this effort on their behalf. But to be successful, the agency will need to address how to train all new users. Resources will be needed regardless of the service delivery method, currently envisioned as contracting with outside consultants and specialists. ArtsWA is developing partnerships and working to address this concern.

## **PERFORMANCE ANALYSIS/GAPS ANALYSIS**

ArtsWA is a vital state agency that identifies culture and the arts as key ingredients in the health and vitality of our citizens, and as critical drivers for the economies of our cities and counties statewide. Arts and culture are fundamental to a world class education system and are frequently looked for as part of a well-rounded resume by employers who value creativity, innovation, and critical thinking as essential human resource traits. This is supported by evidence that the rapid pace of technological change, increased competition from the developing global economy, new markets for goods and services, and the complexity of critical social and environmental issues are examples of some of the big issue drivers that define the capabilities needed in today's society. Two indicators of this demand identified by the *Economist* (2006, most recent source) for companies in the S&P 500 was the three-fold increase in the proportion of American workers requiring complex skills, and the increase from 20% to 70% of the value of "intangible" assets—including innovative problem-solving, creative solutions, and collaborative team-building.

ArtsWA has been informed by, aligned with, and part of the leadership of our state's Results Washington initiatives that focus on the continuous development of a world-class citizenry and economy. This is reflected in the Governor's Goal Map that offers Goal 1 as "World-Class Education" and Goal 2 as a "Prosperous Economy."

An analysis of current performance reflects a challenging reality for ArtsWA and a large gap between where we should be and where we are. This outcome from significant budget cuts and reduction in staff numbers over recent years, results in an erosion of our internal and external capacity. At the moment, ArtsWA is gravely restricted in our ability to carry out the job required and desired of us by the Governor, the Legislature, and the citizens of our state. In a series of recent open forums, public meetings, and conversations with staff and volunteers—from artistic,

educational, and cultural organizations, members of the general public, city, county, and elected officials, artists and educators—ArtsWA was constantly urged to reinstate lost services (though re-engineered to an extent to meet current and future needs) and urged to bring back support to the field. Encouragement was offered in terms of a commitment to advocate on behalf of this ideal. It was also made clear that there is increased recognition of the arts and culture as strong and essential ingredients in the health and livability of all our communities. ArtsWA, as the state flagship agency for arts and culture, is considered critical in this reality.

In the future, ArtsWA would like to be a more viable partner with our statewide constituents. For example, we would like to increase our capacity to work with Washington's diverse and changing population through accelerated outreach, technical and grant support. Research shows the wisdom of this. It also underscores the viability of arts and culture as a driver in helping spur economic development through a focus on downtown revitalization (making the downtown core, whether urban, suburban, or a smaller town, a dynamic, creative hub for business and retail through a strong arts presence) and through visitation by residents and cultural tourists alike.

Washington State is 46th in the nation in terms of per capita appropriations to the state arts agency. As noted earlier, while the average nationwide is \$0.96, we reside close to the bottom of the list with a legislative commitment of just \$0.16 per capita. As a result, ArtsWA is much more limited than other similar state arts agencies in our capacity to offer excellence in service to all Washingtonians, yet we have one of the richest and deepest histories. Within those limitations, ArtsWA still strives to be as effective, efficient, and supportive as possible. With increased support, ArtsWA will deliver, and will be more able to be the agency we are tasked to be. We look forward to that day as do the citizens of our state.

## **MAJOR PARTNERS**

### **Agency**

Up to 50 local arts agencies representing towns and cities, in various levels of activity, provide a wide variety of programs and services in communities across the state. Only four of the state's 39 counties have a county arts commission, but we are pleased to call them our partners and hope to one day count all 39 counties among our major partners. While we are unaware of any communities that have developed a comprehensive cultural plan that addresses long-term needs, we recognize the needs for such a plan as we move toward renewal and a re-energized economic and social base.

Nationally, we partner with the National Endowment for the Arts, the National Assembly of State Arts Agencies (NASAA), and Americans for the Arts. Regionally and closer to home, we partner with the Western States Arts Federation (WESTAF), Humanities Washington, NW Heritage Resources and many regional foundations and funders as they work to determine funding priorities and strategies.

### **Art in Public Places (AIPP)**

ArtsWA maintains significant, creative partnerships with Washington's public schools, state agencies, colleges, and public universities. Through Interagency Agreements, ArtsWA and our

partners commit to a mutually-beneficial relationship that clarifies roles addressing artwork acquisition, funding, stewardship, and conservation.

AIPP acquisitions staff regularly meet with locally-formed art selection committees to provide context, site recommendations, and criteria for potential artworks during the design phase. The committee members, designees of these partners, are empowered to make key decisions such as the selection of the project artist and approval of the artist's design. These partner relationships continue throughout the lifetime of the artwork, as the AIPP collection staff work closely with agencies' facilities staff to maintain artworks, keep track of inventory and identify needs, collaborate on decisions affecting the conservation, resiting, or deaccession (removal) of artworks, and to negotiate costs to perform needed care.

## **Community Services Programs**

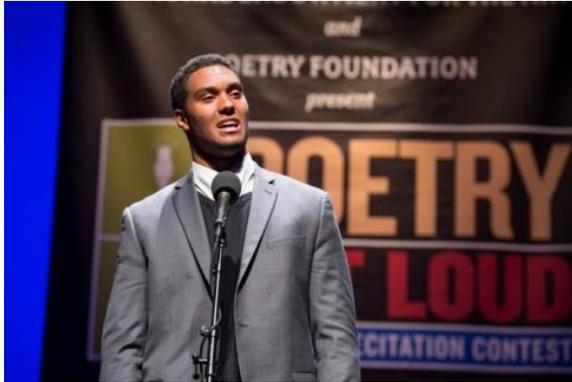
### **Arts in Education (AIE)**

Our two most significant AIE partners are the Office of Superintendent of Public Instruction (OSPI) and ArtsEd Washington, a statewide non-profit organization devoted to supporting K-12 arts education efforts. Meetings are held regularly with key staff at these two partner organizations to share information and collaborate on initiatives. This is a model for state-level arts education partners that is considered the ideal, but is not in place in many other states. By working together, we alert each other to opportunities, can leverage and share resources to avoid duplicating efforts, and help move policies and practice forward by speaking with a common voice. Our additional partners are all of our AIE grantees—which include schools, districts, arts organizations, and other community organizations. By requiring a partnership model for our grants, and requiring a financial match, we leverage significant private services and funds in support of state goals for a World Class Education.

### **Grants to Organizations (GO)**

Our most significant partners are the five statewide arts service organizations, which we call Cooperative Partners, who make it possible to extend our reach within specific service areas. These areas include individual artist support, annual statewide arts conferences, convenings of performing arts presenters, and statewide festivals and workshops bringing in nationally recognized performing artists and literary writers.

ArtsWA also works with community foundations in various parts of the state to assess the readiness and interest level of arts organizations and artists to produce and promote arts events specifically for their immediate communities. The grants program office works in coordination with the other major public funders to ensure best practices and reduce duplication of efforts among applicants for arts grants. Over several years, the grants office has worked in collaboration with other public funders to increase and enhance opportunities specifically for emerging ethnic community performers in the form of the Ethnic Arts Connection, a biennial showcase for the artists from around the state.



In 2013, Spokane's Langston Ward won the state Poetry Out Loud finals and traveled to Washington DC where he won the national championship. Langston is now a sophomore at Harvard University.

### **Poetry Out Loud**

This program partners with five agencies around the state for regional project management: Educational Service District 112, Educational Service District 123, Yakima Valley Community College, Eastern Washington University's Get Lit Program, and Skagit River Poetry Foundation. These partners provide staff time and facilities in order to offer opportunities for students statewide.

### **Poet Laureate**

ArtsWA currently contracts with Humanities Washington to run the Poet Laureate program at a cost of \$10,000 in federal funds. While this partnership has been a successful one, we want to stay on the continuous improvement tract by being open to whether or not ArtsWA should contract out or run the program in-house, maybe with the help of a part-time contractor. More internal discussions are needed, as well as discussions with our current partner, Humanities Washington.

### **Creative Vitality Suite (CV Suite)**

ArtsWA partnered with WESTAF (the Western States Arts Federation), and the Seattle Office of Arts and Culture to develop and test the CV tool. ArtsWA is currently partnering with a group of organizations and municipalities, who have learned how to make full use of the tool and have agreed to test it alongside us, as it evolves.

## **GOALS – OBJECTIVES – STRATEGIES**

ArtsWA developed the following goals, objectives, and strategies in 2012 through a process-rich environment, working with our Commission board members, staff, partners, and stakeholders. With the new hire of its new Executive Director, Deputy Director, and Communications Manager, there simply was not time to engage fully in the strategic planning process this year. Focused effort was made to engage the public and stakeholders through the statewide public forums, still ongoing, to inform the strategic plan.

This is evidenced in the sections above. ArtsWA has determined it is in the commission's and public's best interest to re-engage in the strategic planning process in 2015. We recognize, for example, that the objectives below are not specific and measurable, and will work to align more closely with best practices to ensure accountability and transparency of our activities.

## **GOAL 1: Be a voice for the public value of the arts.**

*Being a voice for the arts is about speaking up for the role of the arts in lives and communities. Advancing the arts requires building understanding of public support for the arts and advocating for resources and policies.*

### **Objective 1:** Build understanding of the public value of the arts.

- Expand appreciation of the arts as important to the people, communities and future of the state of Washington.
- Develop a shared understanding of how the arts support broader public goals.

### **Objective 2:** Strengthen support for the arts and arts education through funding, legislation, program commitments, and leadership.

- Build long-term connections between the arts and elected officials, especially the Governor and the State Legislature.
- Maximize the effectiveness of Board members as advocates for the arts and for ArtsWA.

### **Objective 3:** Connect the arts to broader community goals.

- Develop community partners outside the arts to connect and integrate the arts with national, regional and state-level agendas and opportunities.
- Partner with other state agencies to link the public value of the arts with their public policy goals, such as recreation, environment and health.

## **GOAL 2: Expand arts participation in communities across Washington State.**

*Arts participation contributes to healthy lives and vigorous communities across our state. The benefits are broad and various: personal and civic, beauty and celebration, economic and educational, individual and global. Recent research about arts participation is instructive in identifying motivations and barriers to participation in the arts, enabling more focused efforts to expand audiences, provide more meaningful experiences and diversify participation.*

### **Objective 1:** Support projects that build public participation in the arts.

- Provide grants that build participation and audience engagement with a wide range of arts experiences.
- Apply arts participation strategies to programs across the agency.
- Partner with statewide service organizations to reinforce and augment our impact across the state, specifically toward ArtsWA goals and priorities.

### **Objective 2:** Build capacity of arts organizations and expand partnership networks to broaden arts opportunities.

- Support training and other services that improve the capacity of arts organizations, local governments and local arts agencies.
- Partner with community foundations, community organizations, and other partnership networks to broaden arts opportunities and connect the arts to key local issues.

**Objective 3:** Research, explore, and test innovative approaches to building arts participation that align with demographic and arts participation trends.

- Study economic and demographic trends so that programs and investments are current, relevant and flexible.
- Invest in promising practices to assess potential roles and opportunities.

**GOAL 3: Strengthen K-12 arts education as part of, and fundamental to, basic education.**

*The Arts (dance, music, theatre and visual arts) are a core academic area, per state and federal law, however many schools across Washington state are not offering sufficient or consistent arts instruction. Learning in and through the arts leads to academic and social benefits for all students.*

*The arts support multiple pathways to understanding concepts across the curriculum, and they increase overall engagement in school. The arts help students develop the 21<sup>st</sup> Century Skills (e.g. creativity, communication, collaboration, critical thinking) and Habits of Mind (e.g. observation, dedication, determination), that support success in work and life. The arts help young people develop the skills and interests that lead to lifelong participation in the arts. All students should have equal education opportunity, regardless of zip code and regardless of parent/family support or interests.*

*ArtsWA connects the professional arts community with the K-12 education community, supports arts learning partnerships, develops the arts teaching workforce, and collaborates on the development and dissemination of strong arts education policies and practices.*

**Objective 1:** Support local partnerships among arts organizations, schools and community organizations to strengthen high quality arts learning approaches.

- Invest in grant programs that support strong collaborations and best practices.
- Nurture these partnerships through trainings, convenings and other resources.
- Develop new resources and strategies to support participatory arts learning in conjunction with State Arts Collection acquisitions at K-12 schools.

**Objective 2:** Support and develop the arts teaching workforce of classroom teachers, teaching artists and arts education leaders.

- Foster collaboration among arts educators, and support aligned approaches.
- Cultivate the field of professional teaching artists, focusing on those working in K-12 schools, through initiatives such as the Roster of Teaching artists.

**Objective 3:** Engage with regional, state-level and national arts and education organizations to develop, align and promote policies related to supporting K-12 arts education.

- Maintain active partnerships with two key state-level organizations: the Office of Superintendent of Public Instruction (OSPI) and ArtsEd Washington.
- Track and participate in key discussions related to arts education policy and emerging arts education models and initiatives.
- Build relationships with leaders across arts and education sectors.

**GOAL 4: Improve stewardship of the State Art Collection.**

*Public art enhances public spaces and encourages community dialogue. The Washington State Legislature established the Art in Public Places program in 1974 to acquire artwork for K-12 public schools, colleges and universities, and State buildings. Today, the State Art Collection includes more than 4,500 artworks that are sited where people live, work and study. Stewardship of the State Art Collection has become a higher priority in recent years, to preserve the State's investment, minimize maintenance needs, and optimize public appreciation of this tremendous resource.*

**Objective 1:** Acquire public art through processes guided by clear acquisition and collection care policies.

- Maximize the effectiveness of current policies and practices, including conservation reviews and ArtCare collection management policies.
- Fully implement the K-12 Pooled Funds initiative to better allocate funds for artworks in public schools.
- Consider trends and best practices to best serve ongoing and future program needs.

**Objective 2:** Actively engage communities with the State Art Collection.

- Facilitate and support local committees throughout the artwork acquisition process.
- Establish arts learning opportunities related to the State Art Collection.

**Objective 3:** Improve long-term care and conservation of the State Art Collection.

- Allocate available resources to maximize agency's capacity to care for the Collection.
- Strengthen partner agency commitment to stewardship through Inter-Agency Agreements.

**Objective 4:** Build public awareness and understanding of the State Art Collection.

- Enable online exploration of the State Art Collection through interactive web resources.
- Provide related educational materials and opportunities for K-12 students and other learners.

**GOAL 5:** Document the impact of the arts and arts education, and share the findings.

*The arts are a valuable and critical component to the economy, a strong education, community health and quality of life. Many types of data and research projects are proving this true, and this evidence must inform our decision making and help us tell our stories to the public and elected officials – and building understanding about the value of the arts to Washington.*

**Objective 1:** Communicate the outcomes of Arts Commission investments.

- Collect, compile and use data about how the arts in Washington State are affecting peoples' lives.
- Engage program participants and constituencies in building and sharing stories about ArtsWA investments.

**Objective 2:** Research how the arts and arts education contribute to WA communities.

- Use the Creative Vitality Index and other community-specific data collection tools to provide an objective measurement system of impact of the arts and arts education.
- Connect with arts organizations in communities statewide to collect information about the arts in their communities.

**Objective 3:** Use national research, best practices and emerging models in the arts and arts education to inform our work and the work of our constituencies.

- Use available communications channels to distribute information in a format that is meaningful, relevant and useful to constituents.
- Host conferences, convenings, webinars and other educational events to inform constituents about the results of our research.

**GOAL 6: Build leadership in and for the arts.**

*The arts benefit from good leadership within arts organizations and throughout the community. Leaders make the right things happen. They lead healthy organizations, advance issues, solve problems, serve as role models and encourage people to step up. Good leaders are informed, articulate and effective.*

*To fulfill our mission will require good leadership from ArtsWA. Our statewide role positions us to build the effectiveness of other arts leaders across Washington. We also must help other leaders – including policy makers, community leaders, coalition builders and arts champions – advance the arts.*

**Objective 1:** Strengthen and support leadership within arts organizations.

- Build knowledge of key concepts of arts participation, arts management, arts education and stewardship of public art through information resources and focused learning opportunities.
- Develop and support skills of emerging and diverse leaders.

**Objective 2:** Strengthen and support the arts commitment of community leaders, policy makers and coalition builders.

- Provide information, training, encouragement and recognition for local efforts to advance the arts.
- Support pilot projects that enable connecting the arts to economic development, neighborhood revitalization, lifelong learning and other local issues.

## ACTIVITY INVENTORY – PERFORMANCE MEASURES

As a small yet complex agency, ArtsWA chose to develop performance measures that mapped onto our activity inventory. These will also undergo review in the upcoming strategic planning process.

The organization devised four activities:

- A001 Build Participation in the Arts
- A002 Local Arts Organizations
- A003 Public Art
- A004 Support the Arts as Basic Education

Each of the activities and associated performance measures are below, followed by a detailed account of our work related to these areas to date.

### A001 Build Participation in the Arts

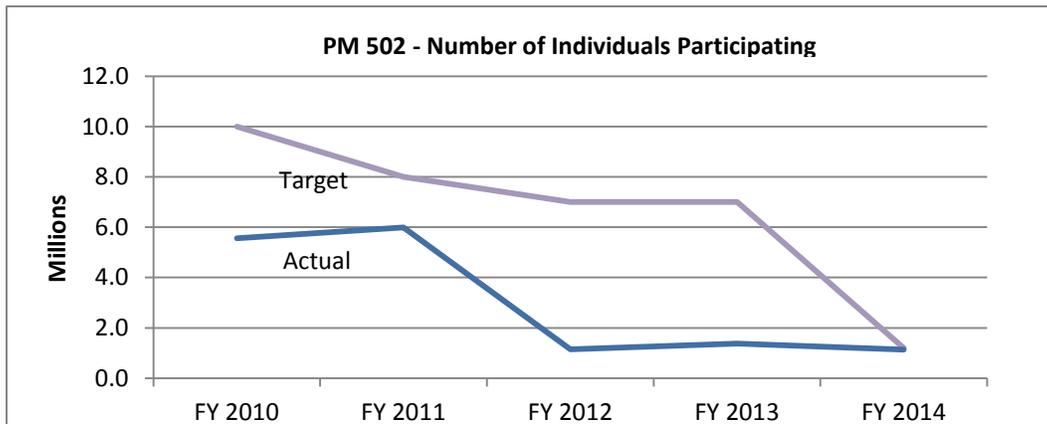
The Arts Commission advances and supports arts and culture in Washington State through leadership, knowledge, funding, and resources that build participation in and access to the arts. Washington residents and visitors have expanded opportunities to participate in the arts as a result of the agency's investment in arts activities, artists, and targeted initiatives throughout the state.

Funding and services are focused to strengthen local communities and to provide arts opportunities for the public, including geographically remote, economically disadvantaged, disabled, and ethnic communities.

AI	PM#	Short Title	Descriptive Title	Reporting
A001	502	# of individuals participating	Number of individuals participating in Washington State Arts Commission funded arts organizations activities.	Annual

- (PM 502): Performance is measured by the number of individuals participating in the activities of ArtsWA-funded arts organizations, as reported by our grantees annually. These numbers have declined, however this drop in FY 2012 was largely due to a change in our grant-making policy in response to reductions to our grants budget. We restricted grants to support only projects with demonstrated public value, rather than to general operating support, as in previous years.

Because participation numbers for project support are limited to project activities only, unlike general operating support participation numbers, which include all of an arts organization’s activities in a single year, we expected a decline. Despite this policy change, however, we did not adjust our targets until FY 2014, creating the appearance of a wider gap. For FY 2014, the actual number - \$1.14 million– came quite close to the revised target of 1.2 million.

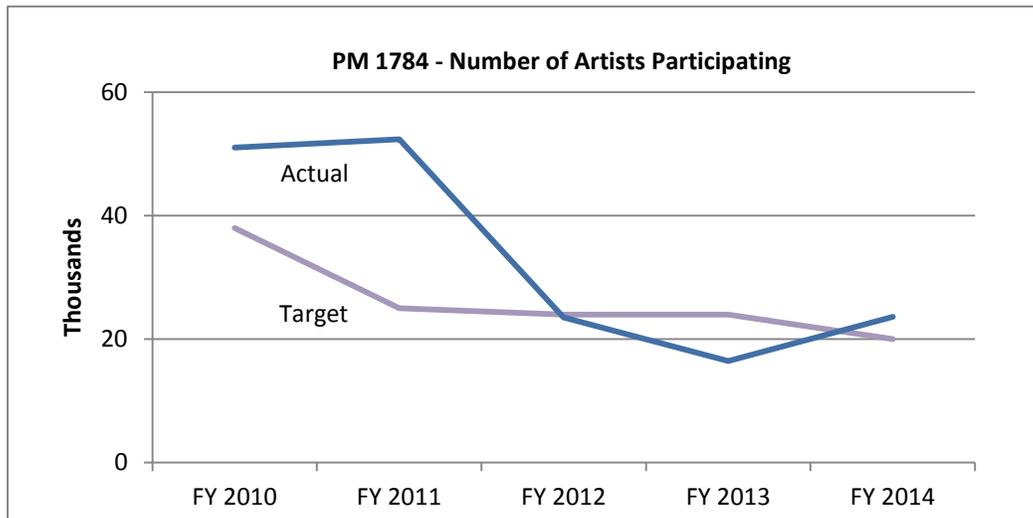


## A002 Local Arts Organizations

The Arts Commission invests in a range of public and nonprofit arts organizations through competitive grant funding to increase access to the arts and strengthen arts organizations across the state. State funding leverages additional public and private funds from local, state, and federal sources, and reduces admission prices. Arts Commission grants require organizations to demonstrate accountability, and to document and evaluate the results of state investments.

AI	PM#	Short Title	Descriptive Title	Reporting
A002	1784	# of artists participating	Number of artists participating in arts organization programs funded by the Washington State Arts Commission	Annual

- (PM 1784): Performance is measured by the number of artists participating in arts organization programs funded by ArtsWA, as reported by our grantees annually. These numbers declined as well, due to reduced grant budgets and the shift away from general operating support to project support grants.



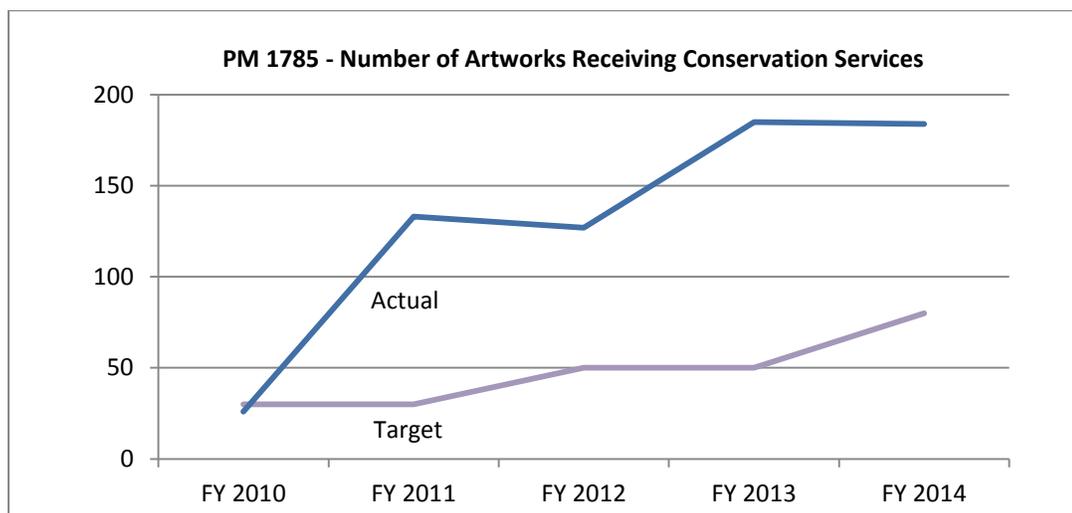
### A003 Public Art

Public art enhances state buildings and spaces, and encourages community dialogue and participation. The Arts Commission's Art in Public Places program has a mandated responsibility (RCW43.46.090) to acquire and place artwork in publicly accessible places throughout Washington State. The State Art Collection includes over 4,500 artworks acquired since 1974. Acquisition, stewardship, conservation, and education efforts are focused on preserving the state's investment, minimizing future maintenance needs, and ensuring the quality of the collection for future generations to experience.

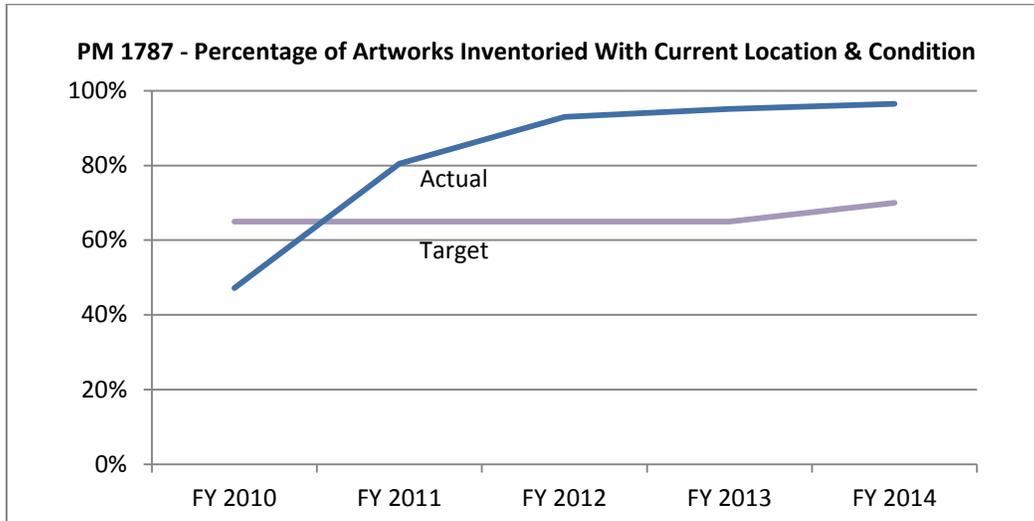
AI	PM#	Short Title	Descriptive Title	Reporting
A003	1785	# of artworks receiving conservation services	Number of artworks in the State Art Collection receiving conservation services.	Quarterly
A003	1786	% of artwork acquisitions rated good/excellent	Percent of artwork acquisitions rated good/excellent by local community representatives.	Quarterly
A003	1787	% of artworks inventoried w/ current condition and location	Percent of artworks in State Art Collection inventoried with current condition and location information.	Annual

- (PM 1785): ArtsWA is responsible for managing the Washington’s State Art Collection, a vital, community-based asset of over 4,500 artworks. Locally formed committees lead in the Collection’s selection and development, ensuring that it is embedded within our public places, including K-12 schools, colleges, and universities. Many artworks in the collection have significant conservation needs that are addressed through conservation services provided either by on-staff or contracted conservators. With a limited conservation budget, we prioritize conservation activities to provide the highest public value to the collection.

We have ramped up our targets in recent years and continue to outpace them, due in large part to improved inventory management and an on-staff conservation technician who provides cost-efficient solutions to technical issues of artwork care and maintenance.



- (PM 1786): Based on a limited sample of surveys completed by members of local selection committees, the percentage of artwork acquisitions, in terms of process and facilitation by our staff, were rated ‘good’ or ‘excellent’ by 100 percent of the respondents. (No graph included.)
- (PM 1787): We have improved inventory management of the collection with the cooperation of our partners in K-12 schools, colleges, universities, and state agencies, who assist us in updating the location and condition of artwork in the collection. We have consistently exceeded our target percentage since FY 2011, and believe we can “stretch” to maintain a 90 percent rate in the future.



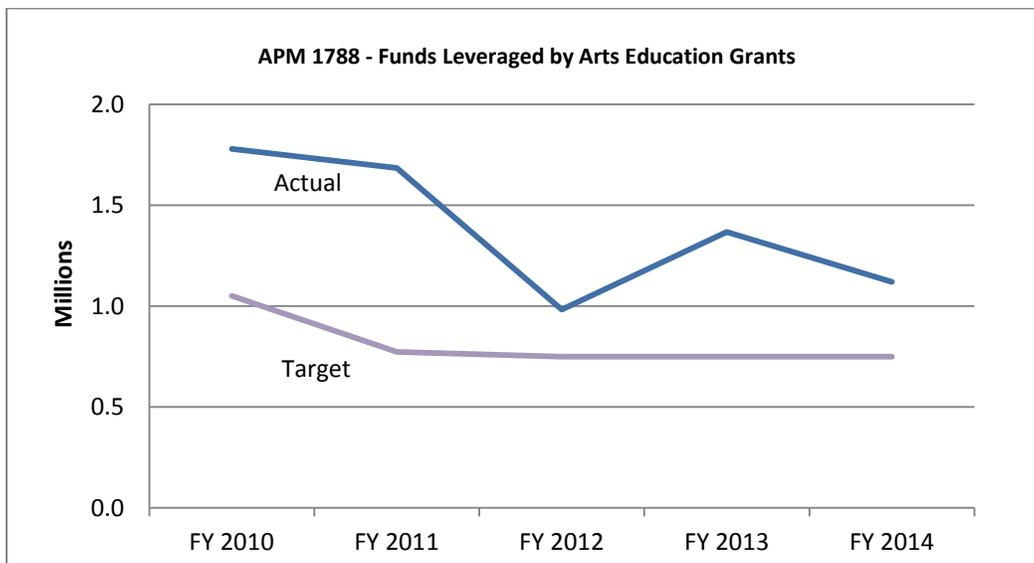
**A004 Support the Arts as Basic Education**

The agency invests in learning in, through, and about the arts for children, youth, and adults. The Arts Commission supports high quality and effective arts education programs for all K-12 students across the state through community-based arts learning partnerships. The arts improve student achievement and contribute to increased attendance, student leadership, and graduation rates. Arts education helps students develop 21<sup>st</sup> century skills such as creativity, critical thinking, creative problem solving, collaborative learning, interpersonal communication, and cultural awareness.

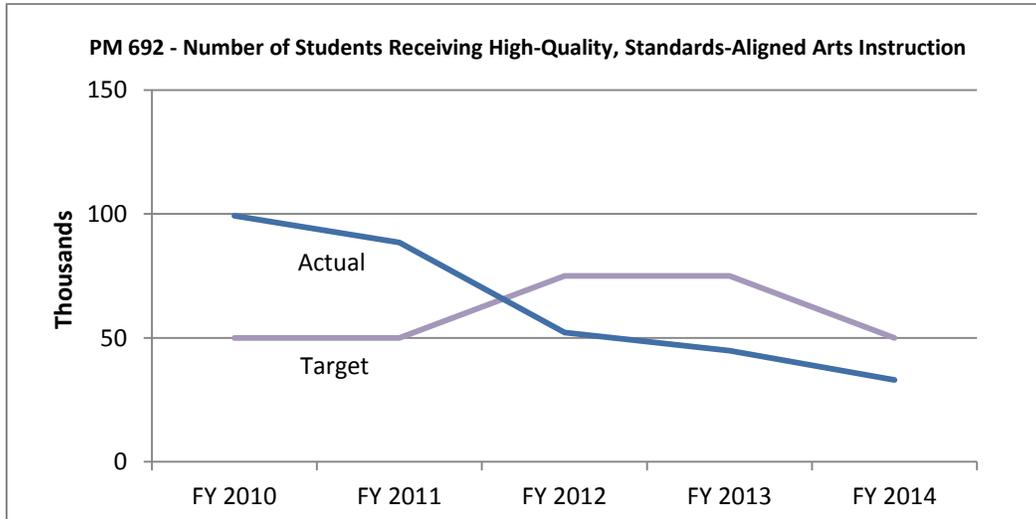
Through Arts Commission investments, teachers and teaching artists receive training in the Essential Academic Learning Requirements (EALRs) in the Arts; they also learn to integrate the arts into other subject areas, and to improve student assessment techniques. The agency also invests in arts learning opportunities for adults including professional development for artists and arts leaders, workshops, convenings, and folkarts apprenticeships.

AI	PM#	Short Title	Descriptive Title	Reporting
A004	1788	Funds leveraged by arts education grants	Funds leveraged by Washington State Arts Commission arts education grants.	Annual
A004	692	# Students receiving high-quality, standards-based instruction	Number of students receiving high-quality, standards-aligned arts instruction through Washington State Arts Commission arts education grants.	Annual
A004	697	# K-12 teachers learning techniques for teaching arts concepts	Number of K-12 teachers who learn techniques for teaching arts concepts through Washington State Arts Commission arts education grants.	Annual

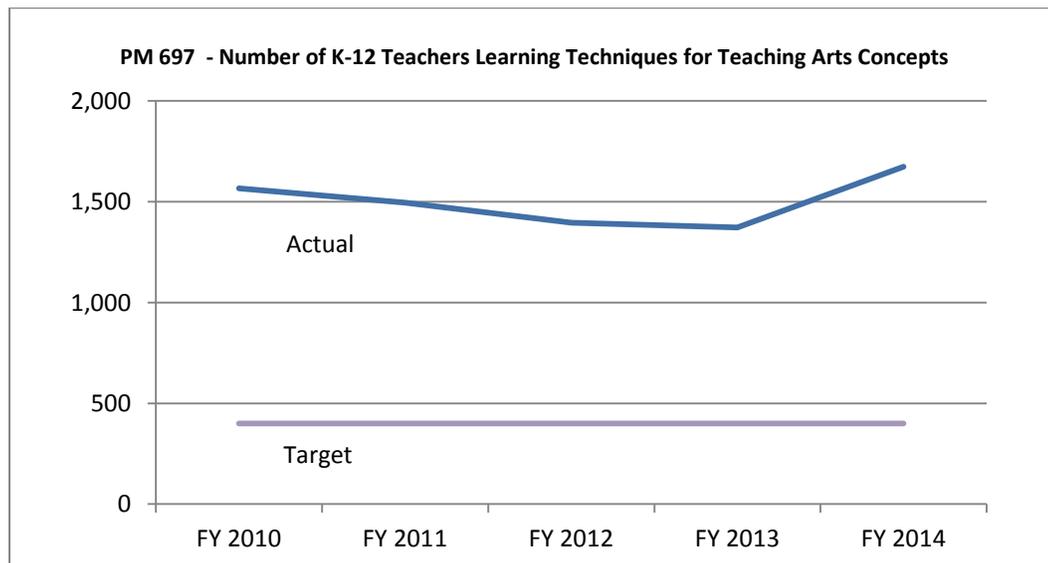
- (PM 1788): ArtsWA’s arts education grants help leverage other local funds to support community-based arts learning partnerships. Despite recent declines in the size and number of arts education grants we award, they consistently leverage other funding that supplements the state’s investment.



- (PM 692): A second measure of actual arts education practice in K-12 schools, the number of students receiving high-quality, standards-aligned arts instruction, show that our investments are reaching fewer students.



- (PM 697): A third measure looks at our efforts to improve teacher practice by training teachers in techniques for teaching arts concepts in K-12 classrooms. We have been successful here, exceeding targets in the past five years.



## **Glossary of acronyms**

AIE	Arts in Education
AIPP	Art in Public Places
APLI	Arts Participation Leadership Initiative
ArtsWA	Washington State Arts Commission
CVI	Creative Vitality Index
CV Suite	Creative Vitality Suite
GO	Grants to Organizations
NASAA	National Assembly of State Arts Agencies
NEA	National Endowment for the Arts
POL	Poetry Out Loud
WSAA	Washington State Arts Alliance
WESTAF	Western States Arts Federation