



STATE OF WASHINGTON

WASHINGTON STATE ARTS COMMISSION

*711 Capitol Way S, Suite 600, PO Box 42675 Olympia, WA 98504-2675
(360) 753-3860 • FAX (360) 586-5351*

September 13, 2020

David Schumacher, Director
Office of Financial Management
Insurance Building
PO Box 43113
Olympia, WA 98504-3113

Dear Mr. Schumacher:

Thank you for the opportunity to submit decision packages for consideration as part of the 2021-23 biennial budget. Since 1961 the Washington State Arts Commission (ArtsWA) has implemented many important statewide programs advancing the role of the arts, culture and the creative economy in the lives of individuals and communities throughout our state. We have a productive history and have proven to be uniquely effective—supporting a cultural landscape of enormous size and unmatched diversity. After almost 60 years, we continue to be a catalyst for the arts and the creative economy in Washington State.

As required, I have attached Capital Budget “Binders” articulating our two requests of the Capital Budget.

Thanks in advance for your kind attention to our requests.

If you have questions about this budget submittal, please contact Terry J. West, Deputy Director at (360) 252-9978 or terry.west@arts.wa.gov. Otherwise, please feel free to contact me directly.

Sincerely,

Karen Hanan, Executive Director
Washington State Arts Commission (ArtsWA). Karen.hanan@arts.wa.gov. (360) 252-9976

Tab A

Summary Information

- CBS 001 | Ten-year capital program summary
- DAHP Review Letter – Governor’s Executive Order 05-05
- Position Description to Support FTE Request Detail
- Maintenance Backlog Reduction Plan



387 - Washington State Arts Commission
Ten Year Capital Plan by Project Class
 2021-23 Biennium
 *

Version: C1 21-23 Agency Request

Report Number: CBS001

Date Run: 9/14/2020 2:48PM

Project Class: Preservation

<u>Agency</u> <u>Priority</u>	<u>Project by Account-EA Type</u>	<u>Estimated</u> <u>Total</u>	<u>Prior</u> <u>Expenditures</u>	<u>Current</u> <u>Expenditures</u>	<u>Reapprop</u> <u>2021-23</u>	<u>New</u> <u>Approp</u> <u>2021-23</u>	<u>Estimated</u> <u>2023-25</u>	<u>Estimated</u> <u>2025-27</u>	<u>Estimated</u> <u>2027-29</u>	<u>Estimated</u> <u>2029-31</u>
0	92000002 Yakima Sun Dome Reflectors									
	057-1 State Bldg	354,000			80,000	274,000				
	Constr-State									

Project Class: Grant

<u>Agency</u> <u>Priority</u>	<u>Project by Account-EA Type</u>	<u>Estimated</u> <u>Total</u>	<u>Prior</u> <u>Expenditures</u>	<u>Current</u> <u>Expenditures</u>	<u>Reapprop</u> <u>2021-23</u>	<u>New</u> <u>Approp</u> <u>2021-23</u>	<u>Estimated</u> <u>2023-25</u>	<u>Estimated</u> <u>2025-27</u>	<u>Estimated</u> <u>2027-29</u>	<u>Estimated</u> <u>2029-31</u>
0	30000002 Creative Districts Capital Construction Projects									
	057-1 State Bldg	416,000				416,000				
	Constr-State									

Total Account Summary

<u>Account-Expenditure Authority Type</u>	<u>Estimated</u> <u>Total</u>	<u>Prior</u> <u>Expenditures</u>	<u>Current</u> <u>Expenditures</u>	<u>Reapprop</u> <u>2021-23</u>	<u>New</u> <u>Approp</u> <u>2021-23</u>	<u>Estimated</u> <u>2023-25</u>	<u>Estimated</u> <u>2025-27</u>	<u>Estimated</u> <u>2027-29</u>	<u>Estimated</u> <u>2029-31</u>
057-1 State Bldg Constr-State	770,000			80,000	690,000				

Ten Year Capital Plan by Project Class

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Report Number: CBS001

Date Run: 9/14/2020 2:48PM

<u>Parameter</u>	<u>Entered As</u>	<u>Interpreted As</u>
Biennium	2021-23	2021-23
Functional Area	*	All Functional Areas
Agency	387	387
Version	C1-A	C1-A
Project Classification	*	All Project Classifications
Include Enacted	No	No
Sort Order	Project Class	Project Class
Include Page Numbers	Y	Yes
For Word or Excel	N	N
User Group	Agency Budget	Agency Budget
User Id	*	All User Ids



Allyson Brooks Ph.D., Director
State Historic Preservation Officer

July 22, 2020

Janae Huber
Collections Manager
Art in Public Places Program

In future correspondence please refer to:
Project Tracking Code: 2020-07-04644
Property: Arts Commission Capital Project at the Yakima SunDome
Re: NO Adverse Impact

Dear Janae Huber:

Thank you for contacting the State Historic Preservation Officer (SHPO) and Department of Archaeology and Historic Preservation (DAHP) regarding the above referenced proposal. This action has been reviewed on behalf of the SHPO under provisions of Governor's Executive Order 05-05. Our review is based upon documentation contained in your communication.

It is our opinion that Property ID: 722460, the Yakima SunDome located at 1301 S Fair Ave, Yakima, Washington, 98901 is ELIGIBLE for listing in the National Register of Historic Places. This opinion is based upon several factors: its association with the Central Washington State Fairgrounds, which have previously been determined to be eligible for listing in the NRHP (Criterion A); its construction as possibly the second in the world utilizing concrete sectional roof design (the first possibly being Seattle's Kingdome, which has been demolished); it represents the work several masters of their field: engineer Jack Christensen, architecture firm Loofburrow & Associates, and builders Gilbert H. Moen Company (Criterion C). We believe that the building meets Criteria Consideration G of the NRHP for properties that achieved significance within the past fifty years for its exceptional importance, as the first concrete sectional roof design was demolished, leaving the Yakima SunDome as the earliest known iteration of this engineering.

It is our opinion that the current project as proposed to restore the 1992 Circle of Light mural by Richard C. Elliott will have "NO ADVERSE IMPACT" on this historic property. As a result of our review, further contact with DAHP on this proposal is not necessary. However, if new information about affected resources becomes available and/or the project scope of work changes significantly, please resume consultation as our assessment may be revised. Also, if any archaeological resources are uncovered during construction, please halt work immediately in the area of discovery and contact the appropriate Native American Tribes and DAHP for further consultation.

Thank you for the opportunity to review and comment. Please ensure that the DAHP Project Number (a.k.a. Project Tracking Code) is shared with any hired cultural resource consultants and is attached to any communications or submitted reports. If you have any questions, please feel free to contact me.

Sincerely,



Holly Borth
Project Compliance Reviewer
(360) 586-3533
holly.borth@dahp.wa.gov



Washington Management Service (WMS) Position Description

For assistance completing this form, contact your WMS Coordinator.

Position Information		
Position Title: WMS Band 1 (Working Title: Collections Manager)	Position Number/Object Abbreviation: 0010	
Incumbent's Name (If filled position): Janae Huber	Agency/Division/Unit: Arts Commission, Art in Public Places Program	
Address Where Position Is Located: 711 Capitol Way South, Olympia, WA	Work Schedule: Part Time <input checked="" type="checkbox"/> Full Time <input type="checkbox"/>	Overtime Eligible: Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
Supervisor's Name and Title: Michael Sweney, Program Manager	Supervisor's Phone: 360-586-2422	
Organizational Structure		
Summarize the functions of the position's division/unit and how this position fits into the agency structure (attach an organizational chart).		
As per RCW 43.46.090 (establishment of the Visual arts program), the Art in Public Places program (AIPP) facilitates the acquisition of artwork for public buildings and land. Works acquired through AIPP become part of the State Art Collection (RCW 43.46.095). This position supervises one full time employee (Preservation and Museum Specialist 4) and one part time temporary employee (WMS1), and is supervised by the program manager.		
Position Objective		
Describe the position's main purpose, include what the position is required to accomplish and major outcomes produced. Summarize the scope of impact, responsibilities, and how the position supports/contributes to the mission of the organization.		
This position advances the mission of the agency to be a catalyst for the arts, advancing the role of the arts in the lives of individuals and communities throughout the state. This position manages the ongoing care and conservation of the State Art Collection.		
Assigned Work Activities (Duties and Tasks)		
Describe the duties and tasks, and underline the essential functions. Functions listed in this section are primary duties and are fundamental to why the position exists. For more guidance, see <u>Essential Functions Guide</u> .		
<p>55% - <u>Develops and implements policy and program initiatives for the conservation and maintenance of artwork acquired through the State's percent-for-art legislation</u>. Develops and implements conservation review practices for new acquisitions. Coordinates and collaborates with critical decision-makers (e.g., board of regents, agency directors, school board) and constituents (e.g., fiscal officers, campus architects, facilities directors, risk assessment managers, specific constituent groups). Analyzes and assesses project specifications for technical issues regarding artwork placement, durability of artwork and risk. <u>Sets priorities for conservation and overall collection care</u>. <u>Implements de-accession policy</u>. <u>Organizes and maintains collection records</u> in paper and electronic formats. Manages the State Art Collection database tracking artwork descriptions and provenance, photo documentation, publication, exhibition, loan and conservation history. Maintains slide/photo/image library. <u>Promotes stewardship</u>, public awareness and understanding through education efforts, media relations, public meetings and printed materials. Develops publications (written and web-based) about the public art program for distribution to the state's public schools, colleges, universities and state agencies and for national distribution to artists and other arts agencies. Supervises conservation technician.</p>		

15% - Conducts inventory of the State Art Collection. Manages budget for artwork conservation and maintenance; negotiates and administers contracts for related work, and monitors contractor performance.

15% - Oversees implementation of My Public Art Portal; supervises Portal project manager. Oversees on-line application development for the Public Artist Roster competition.

5% - Serves as advisor and liaison to the Board, constituents, and other state arts agencies. Represents the agency regarding public art at national, state, and local meetings and conferences. Serves as advisor to the Department of Enterprise Services and the Capitol Campus Committee for maintenance and conservation of artwork placed on the Capitol grounds.

10% - Other duties as assigned.

Accountability – Scope of Control and Influence

Provide examples of the resources and/or policies that are controlled and influenced.

This position manages the State Art Collection, currently about 4,700 artworks acquired through the Art in Public Places program, with public funds. This position is responsible for expenditures related to artwork maintenance and conservation, and for supervising: one full-time employee (Preservation and Museum Specialist 4, or Conservation Technician); one part-time employee (WMS Band 1, or My Public Art Portal Project Manager); and work study students or interns who assist on projects related to collection management in the office.

This position controls and updates “ArtCare,” the program policies for management of the State Art Collection. As outlined in “ArtCare,” this position establishes and convenes the deaccession panel, which makes recommendations to the agency Board regarding artworks to be removed from the State Art Collection.

Describe the scope of accountability.

Manages the State Art Collection in compliance with WAC 30, and oversees related contracting and reporting. This position is a lead position; he/she assigns work, plans work, checks others’ work, and evaluates performance. This position reports to the Program Manager but he/she is expected to work independently; completed work is reviewed for compliance with budget, policies, laws, and program goals.

Describe the potential impact of error or consequence of error (impacts unit, division, agency, state).

Failure to follow WAC could result in complaint or legal proceedings. Budget errors could require complicated corrections. Agency reputation of competence, efficiency, fairness, and responsiveness is important to our authority and our funding.

Financial Dimensions

Describe the type and annual amount of all monies that the position directly controls. Identify other revenue sources managed by the position and what type of influence/impact it has over those sources.

Operating budget controlled.

- This position is currently responsible for the management of \$150,000 per biennium, as designated in the 2017-19 Capital Budget, for direct conservation of the State Art Collection, and agency general operating funds, approximately \$30,000 per year, for expenditures related to managing the Collection (work study students, travel to artwork sites, supplies for maintenance, etc.). Manages budget for My Public Art Portal, currently \$305,000 per biennium.

Other financial influences/impacts.

- Possible management of private or federal grants (e.g., National Endowment for the Arts) for projects or initiatives, including hiring of contractors, as directed by program manager or executive director.

Supervisory Responsibilities

Supervisory Position: Yes ☒ No ☐

If **yes**, list total full time equivalents (FTE's) managed and highest position title.

This position supervises one full time employee (Preservation and Museum Specialist 4) and one part time employee (Portal project manager, WMS1).

Decision Making and Policy Impact**Explain the position's policy impact (applying, developing or determining how the agency will implement).**

This position is involved with developing and applying program policies. He/she applies and advises on the development of agency-wide policy.

Is the position responsible for making significant recommendations due to expertise or knowledge? If yes, provide examples of the types of recommendations made and to whom.

Makes recommendations to the program manager, executive director, and board affecting the State Art Collection and its management. Recommendations requiring additional staffing or a change in program policy are made to the program manager and executive director, with policy changes recommended to the board. Makes recommendations to the board regarding deaccession of artworks from the State Art Collection according to panel recommendations.

Explain the major decision-making responsibilities this position has full authority to make.

Expenditure of funds designated for the care of the State Art Collection, assigning work to supervised employees, prioritizing conservation projects and assigning staff and/or financial resources, and convening the deaccession panel.

Describe whether decisions are of a tactical or strategic nature and how decisions are made. For example, is there known precedent, is it somewhat unfamiliar, or unknown and unexplored?

Strategic decisions regarding program policies or direction are often made collaboratively with the AIPP program manager and/or the executive director. Tactical decisions, such as prioritization of conservation project or assigning work, are typically made by the collections manager alone or in consultation with supervised employees or assigned administrative support staff.

What are the risks or consequences of the recommendations or decisions?

Consequences include effective distribution of agency resources, documentation of public investment, and building agency effectiveness and efficiency.

Qualifications – Knowledge, Skills, and Abilities

List the education, experience, licenses, certifications, and competencies.

Required Education, Experience, and Competencies.

Bachelor's degree in visual arts, art history, arts administration, or related field. At least two years professional experience in public art administration, visual arts program management, or related experience. Experience administering a recognized visual arts program can substitute for education.

Two years of collections management at a museum, arts organization, or other public arts agency.

Competence in recognizing technical issues regarding placement, durability of artwork and risk; understanding of short- and long-term condition concerns of artworks placed in public settings. Knowledge of best practices in collections management.

Preferred/Desired Education, Experience, and Competencies.

Broad knowledge of contemporary visual art.

Effective facilitator and educator with diverse groups; capable of managing projects including budgets, schedules, technical issues.

Strong administrative and management skills: budget, statistics, communications, and evaluation. Complex technical judgment and creative thinking. Ability to work independently and collaboratively.

Requires ability to interpret and analyze narrative, budget and statistical information and to convey such information effectively to various audiences using written, graphic and oral communication.

Proficiency and experience with MS Office.

Technical and working knowledge of standards of the public art field

- WACs and RCWs (43.46.090) governing the Art in Public Places program
- Art-related legal issues (e.g. copyright and artists rights laws) and general field practices (e.g. artist compensation, artwork acquisition contract development, artwork conservation, artwork proposal evaluation, technical evaluation of projects, artwork shipping, and advanced art handling)
- The field of contemporary art and artistic mediums (e.g. photography, sculpture, etc.)
- Building construction documents; technical issues surrounding fabrication and installation of artwork, (e.g. working with architects, landscape architects, engineers, structural engineers and fabricators)

Advanced public management skills

- Negotiation and dispute resolution
- Managing public perception and risk management
- Conducting public meetings, public process, state ethics laws and standards; working with a commission/board of directors system; the decision-making structures of the state's institutions
- Grant-writing to state and federal agencies

Media relations

Special Requirements/Conditions of Employment

List special requirements or conditions of employment beyond the qualifications above.

Valid Washington State Driver's License.



Working Conditions

Work Setting, including hazards:	This position is primarily conducted in an office setting. There is possible (but limited) exposure to toxic chemicals, tools, and lifting.
Schedule (i.e., hours and days):	8 hours per day; Mon, Tues, Wed, and Thurs (32 hrs/week)
Travel Requirements:	Occasional travel statewide for collection assessment, trainings, and/or partner agency meetings, and nationally to attend conferences.
Tools and Equipment:	Some light (carpentry) tools utilized.
Customer Relations:	Meetings and correspondence with other state agencies, agency Board, and artists.
Other:	


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Acknowledgement of Position Description

The signatures below indicate that the job duties as defined above are an accurate reflection of the work performed by this position.

Date: 2/19/19	Supervisor's Signature (required): 
Date: 2/20/19	Appointing Authority's Name and Title: KAREN J. HANAN. EXECUTIVE DIRECTOR Signature (required): 

As the incumbent in this position, I have received a copy of this position description.

Date: 2/19/2019	Employee's Signature: 
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Position details and related actions taken by Human Resources will be reflected on the Position Evaluation Summary form.



Washington State Arts Commission

Maintenance Backlog Reduction Plan

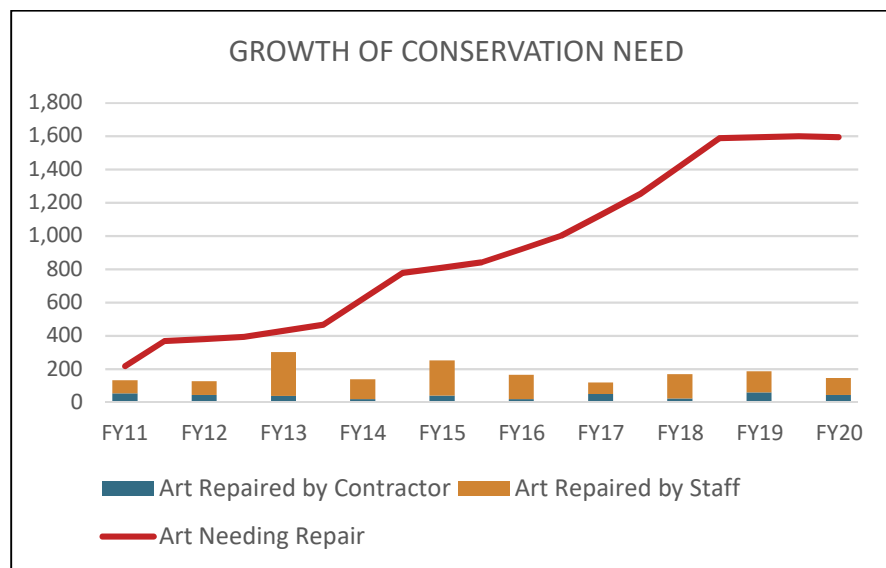
Overview

Since 1974, Washington has invested over \$40 million in artwork for public buildings and campuses. ArtsWA cares for these assets, most of which are located in under-resourced K-12 public schools. Maintaining and repairing these works now far outpaces ArtsWA's resources. The State Art Collection is large and diverse: 500 large outdoor sculptures; 2,300 large interior works including murals, tapestries, and atrium-scale suspended sculptures; and 2,000 smaller framed artworks. In order to repair these artworks and establish a regular maintenance plan, ArtsWA must hire four additional collections care staff.

Background

The Problem

Funding for artwork maintenance and repair has not kept pace with the growth of the State Art Collection (Collection). These important landmark artworks are sources of community pride but they are deteriorating with age and need care. Meanwhile, their value continues to grow, especially culturally, which only underscores the need to invest in their care.



To get the Collection on a sustainable maintenance cycle, we need to repair or maintain 540 artworks/year. Each new technician will repair and maintain about 100 artworks/year. **To meet our target, we need four new technicians.**

The Collection was more than 30 years old when ArtsWA was able to hire a specialist possessing the technical knowledge of artwork materials and repair/maintenance methods. Thanks to new funding, ArtsWA added a second position in the Fall of 2019. Even so, two staff are not enough to respond to the needs of a collection of this age and size, spread across Washington's 71,000 square miles.

Like other capital investments, artworks need regular, ongoing care and maintenance to ensure asset protection and life safety. Unique and irreplaceable, a routine maintenance regimen for an artwork is even more critical. The State has already removed more than 200 artworks from

the Collection (with an acquisition cost of \$1 million) due to damage. While there will always be artwork losses, many would have been prevented with regular maintenance and monitoring.

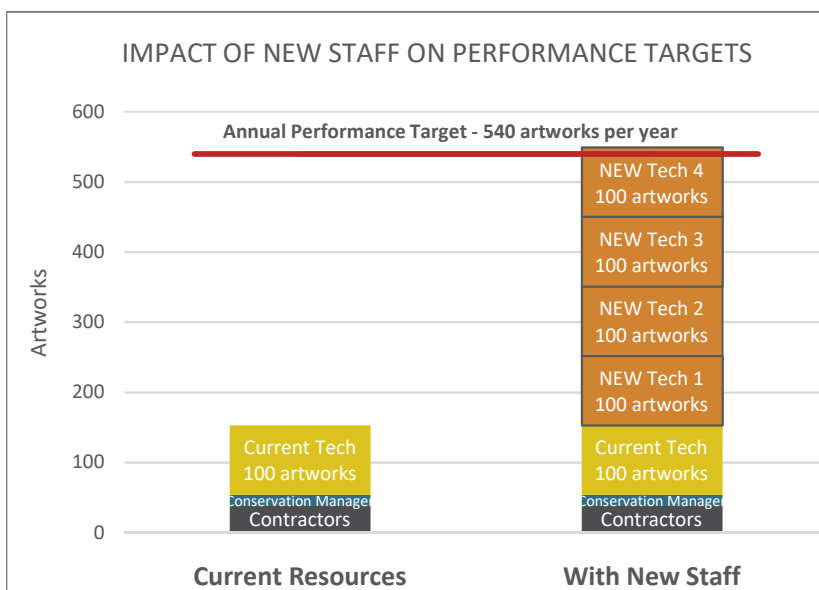
ArtsWA prioritizes the maintenance and repair it can address but, unfortunately, those efforts cannot meet the Collection's needs. We currently know of 1,600 artworks that need repair, maintenance, and/or evaluation. The average wait for an ArtsWA staff visit is currently 2 ½ years. Important to note is that by Interagency Agreement, the public facilities that host State Art Collection artworks are required to perform maintenance. Unfortunately, those institutions often lack the expertise and funding to appropriately maintain artworks without inadvertently causing damage. Unlike other parts of the built environment, artworks are irreplaceable, so damage caused by inappropriate or unskilled maintenance cannot always be remedied.

The Plan

Overview

ArtsWA will continue to seek funding to hire four collections care staff to maintain and repair artworks across Washington. Their work will provide timely response to emergent artwork needs like vandalism or construction. These positions will:

- **Maintain 500 outdoor artworks and more than 2,000 interior artworks on a routine interval.** Maintenance means cleaning, mechanical checks, graffiti removal, application of art-specific protective coatings, and removal of encroaching landscaping.
- **Repair artworks.** Staff will rebuild artwork frames, re-weld broken joints, and repair site-built artworks that cannot be removed to a workshop.
- **Install and de-install artworks.** Staff will de-install artwork for conservation, re-framing, or removal prior to construction. They will install artworks in new facilities after repair or construction are complete.
- **Document artwork condition and location.** Staff will be ArtsWA's eyes in the field. Their work will better support conservation planning and accurate inventory control.



Each additional technician maintains 100 more artworks. With four new technicians, ArtsWA can meet its targets for maintaining the State Art Collection.

Detail

Regular maintenance greatly reduces the need for costly conservation services and protects the public from artworks that can become safety hazards. Staff positions are the most cost-effective way to accomplish this work. Even factoring in benefits and travel, **staff positions cost less than half** of a professional conservator's typical hourly rate.

Staff can get a project off the ground more quickly. They respond to the needs of artwork sites and make more nimble decisions about treatment, installation, and/or artwork removal. They can quickly address small and medium-sized repairs in the field. They do not need to waste time bringing an artwork back to Olympia. Ultimately, this equals more artworks repaired.

Staff also build a bank of information about artwork materials, which helps to anticipate problems and patterns with existing artworks and new artworks before they are created.

Who is Affected?

Students, staff, state workers, and the public visiting Washington's K-12, higher education, and state agencies will be the immediate beneficiaries of improved artwork care.

Our colleagues at Western Washington University note, "With all of the public art at K-12 schools and other public places around the state, the audience numbers hundreds of thousands and for many these are their main exposure to art. We owe it to them to maintain their artworks."

Currently, it takes us an average of more than two years to respond to reported needs. This lengthy wait time exposes artworks to further damage or loss. Our peers at the facilities hosting artworks may become frustrated and less likely to contact ArtsWA with



Spokane artist Harold Balazs' *Conversation* is among 500 exterior artworks needing maintenance. Most art conservators are based in Seattle. It costs ArtsWA \$800 for a contracted conservator just to travel to this artwork in Port Angeles. Staff work—including salary, benefits, travel, and tools—costs less than ½ this hourly rate.



ArtsWA's Conservation Technician repainted this artwork in Chewelah in 2012. It's due for another coat of paint, but it is not a high conservation priority given other needs. Keeping artworks like this in good condition will be among our new staff's responsibilities.

problems in the future. We risk having them see ArtsWA, the primary caretaker of the State Art Collection, as an obstacle.

Why this Plan

Four additional staff positions will:

- **Improve the condition and safety of artworks** in the State Art Collection by repairing and maintaining them on a routine basis.
- **Improve customer service and response times** to the K-12 schools, colleges, universities, and state agencies that are home to the artworks. Current wait time averages 2 ½ years.
- **Reduce the number of artworks in storage**, awaiting staff time to find new homes and coordinate installation.
- **Reduce the number of artworks lost to construction.** ArtsWA staff can better research and track construction impacts and remove artworks in a timely manner.

Alternatives Explored

Alternative A

Do nothing.

This will have several effects:

- Unsafe artworks could potentially harm the public and/or public facilities.
- Accelerated loss of irreplaceable public assets that cannot be maintained or repaired with existing ArtsWA resources.
- Deteriorated ArtsWA relationships with K-12 schools, colleges, universities, and state agencies whose needs for artwork maintenance and conservation are not being met.
- A growing list of unmet needs.
- Artworks that reflect poorly on the State and the K-12 schools, colleges, universities, and state agencies that are their home.

Alternative B

Add a single new staff position. Adding only a single position gets ArtsWA to slightly less than 50% of our performance target. This is a significant improvement, but well short of our target.

Ideally, we need to maintain approximately 540 artworks per year to keep on track. With our current staff and one new position, we estimate that we could maintain 242 artworks. If we add the four, we get 100% of the target.

Alternative C

Increase funding for contracted conservation services. Leave staffing at a static level.

ArtsWA spends \$100,000 of Capital Budget monies annually to contract for conservation services. The contracted services supplement work performed by staff (see graph “Growth of Growth in Conservation Need” on page 1).

Contracted conservators repair or maintain an average of fewer than 40 artworks annually. That does not include other key services like artwork evaluations, installations, or de-installations, but it is an important metric of how many artworks we are able to repair to a state of good condition. Unfortunately, contracting for services cannot address the growing needs.

Even if resources for contracted conservation were to double, we estimate that contractors would only repair or maintain fewer than 100 artworks annually.

Collection Care Expense History

	FY 2014	FY 2015	FY 2016	FY 2017	FY 2018	FY 2019	FY 2020 <i>Not Final</i>
A - Salaries	99,827	102,400	103,592	110,059	107,912	109,725	163,810
B - Benefits	35,633	32,989	38,475	39,887	42,040	31,691	69,401
C - Professional Service	160	1,210	0	663	483	0	675
E - Goods & Services	8,061	6,624	10,123	7,865	16,144	13,720	29,167
G - Travel	7,222	10,165	7,496	5,597	7,591	9,295	9,798
J - Capital Outlays	40,563	66,357	61,872	50,174	92,676	67,276	64,637
N - Grants	0	200	0	0	0	0	0
S - Interagency Reimbursements	-36,252	-70,236	-64,509	-48,821	-91,811	-67,276	-61,107
Total Allotment	155,214	149,709	157,049	165,424	175,035	164,431	276,381

Recommended Maintenance Intervals

We examined a subset of 28% of the total Collection of 4,806 artworks. Based on analysis of this subset, we estimate that more than a quarter of artworks in the Collection are visibly damaged and in need of immediate repair. This analysis does not consider basic maintenance or other preventive efforts that will minimize future damage.

Additionally, we evaluated the types of artworks in the Collection and grouped them into three broad categories with similar maintenance interval needs: exterior artworks, framed 2D artworks, and interior artworks such as murals, textiles, and integrated and small sculpture.

Artworks by Category – Categories are Correlated to Maintenance Needs

Artwork Category	# of Artworks	% of the Collection	Reasonable Maintenance Interval	Ideal Maintenance Interval
Exterior artworks	489	10%	5 years	2-5 years
Interior/Works on Paper/Framed artworks	2,001	42%	15 years	7 years
Interior Large/Small Objects/Paintings/Textiles	2,316	48%	10 years	3-7 years
Total	4,806	100%		

We then considered past performance for our existing Conservation Technician position to determine the level of staffing needed to achieve *reasonable* maintenance intervals. For additional detail, see the section on performance measures.

Conservation Priorities

Conservation is necessary to bring artworks to a condition where maintenance is effective. ArtsWA's conservation priorities are outlined in our Collections Management Policy, [ArtCare](#). *ArtCare* guides how ArtsWA spends existing funds and staff time and will be essential in guiding the work of any future technicians.

The following is excerpted from the Conservation Priorities section of *ArtCare*.

"Conservation funds and collections care staffing levels are not adequate to meet the needs of the growing and aging Collection. Staff prioritize projects for available conservation and restoration funding. To best use available resources, staff takes the following factors into consideration when determining which artworks will receive conservation and/or restoration:

- Potential safety hazards or liabilities.
- An existing permanent site, an appropriate site to which to return the artwork, or the high potential for successful re-siting.
- Partner agency or site participation in conservation or restoration through matching or contributing funds or in-kind contributions.
- Opportunities created by site construction.
- Potential for significant deterioration and/or loss if conservation/restoration is delayed or denied.
- Potential for repairs to significantly increase artwork lifespan.
- Potential for conservation/restoration to be efficiently combined with repair of other artwork/s (e.g. geographic proximity creates travel efficiencies).

- The artwork is among a small number of surviving examples by an artist or of a style or period, especially within the Northwest region.
- Conservation/restoration supports ArtsWA's 2017-2021 Strategic Plan Crosscutting Objective.
- The artwork is unique in the Collection: it is neither duplicated nor substantially similar to other artworks in the Collection by the same artist.
- The artwork demonstrates artistic excellence as evidenced by:
 - Mastery of skills and techniques and/or
 - Communication of unique vision or perspective."

Strategic Plan

ArtsWA's strategic plan, approved by ArtsWA's board, specifically calls out the need for additional collection care staff:

Goal 3 (Agency Activity A003/Public Art): Activate and enhance public buildings and campuses through the acquisition, stewardship, and presentation of the State Art Collection.

Objective 2: Improve long-term care and conservation of the State Art Collection.

a. Complete a statewide, hands-on assessment of the Collection.

Increased staffing levels puts this goal within ArtsWA's reach. New staff will complete this work when visiting campuses and state facilities for maintenance.

b. Secure a Collections Technician to respond to immediate needs identified by the collection assessment and improve preventive conservation.

ArtsWA added a single Collections Technician in September 2019. This position was funded through a request in the 2019-2021 budget. Based on our analysis, a minimum of four additional technicians will address the backlog of need and get this complex Collection onto a reasonable maintenance schedule.

c. Increase biennial funding for conservation services.

ArtsWA received an increase from \$75,000/year to \$100,000/year in the 2019-2021 Capital Budget. New staff will eliminate the near-term need for an increase to this funding for contracted services, which supplement work we can do "in house."

d. Secure appropriate storage facility for artworks not on display.

With additional staff, ArtsWA will be better able to repair and reinstall artworks in a timely manner, reducing the immediate need for increased storage.

Performance Goals with Increased Staff

We propose a series of improvement type measures to get a better picture of the overall health of the Collection.

To establish the proposed measures, we considered:

- The size of the Collection, including its rate of growth.
- Categories of artworks with similar maintenance needs and the numbers of artworks in those categories.
- Reasonable—not ideal—maintenance schedules based on artwork category.
- Artwork types most at risk for damage or loss without maintenance.
- Artworks that represent the largest investments of State dollars.

The following graphs show the overall health of the Collection (Measure 1); what our staff will accomplish (Measures 2-4); and how responsive we are to our “customers,” the public facilities that host the Collection (Measure 5).

Measure 1 | Overall Collection Health

Measure: Percentage of the Collection needing conservation or restoration to bring artwork to a maintainable condition.

Reporting Interval: quarterly

Target: No more than 10%

Description: We estimate that at least 1/3 of the Collection needs repair. With additional staff, that number will trend downward and the overall health of the Collection will improve. Our performance target is for 90% of the Collection to be in good condition by FY28.

Measure 2 | Exterior artworks (two- and three-dimensional)

Measure: The number of exterior artworks repaired or maintained

Reporting Interval: Reported quarterly

Target: 28 artworks per quarter

Description: Two new Collections Technicians will get ArtsWA close to maintaining all exterior artworks on a five-year interval, reducing potential safety hazards and loss of State art investments due to poor condition. Exterior artworks are the most susceptible to damage from environmental factors and need the most frequent interval of care. They are also often the most visible reflection of the State investments in local communities.

Measure 3 | Framed, 2D artworks (photographs, prints, drawings, paintings on paper)

Measure: The number of framed, two-dimensional artworks repaired or maintained

Reporting Interval: Reported quarterly

Target: 38 artworks per quarter

Description: Two new Collections Technicians will help ArtsWA make significant progress on caring for 2D, framed artworks. The Collections Technicians can repair some frames, but will more often be de-installing and delivering artworks to conservators or framers, then re-installing them when work is complete.

Measure 4 | Interior artworks (integrated and small sculpture, paintings, and textiles)

Measure: The number of interior artworks (integrated and small sculpture, paintings, and textiles) repaired or maintained

Reporting Interval: Reported quarterly

Target: 69 artworks per quarter

Description: Two new Collections Technicians will get ArtsWA close to maintaining all interior artworks on a ten-year interval. Interior artworks have a big impact on the public facilities where they live. When dirty or damaged, they can present safety hazards and reflect poorly on their K-12 school, college, university, or state agency host.

Measure 5 | Customer Service

Measure: Percentage of partner agency requests for artwork assistance completed within six months

Reporting Interval: Reported quarterly

Target: 100%

Description: The K-12 schools, colleges, universities, and state agencies that host the Collection wait more than 2 ½ years on average for assistance from ArtsWA. We simply do not have the staffing levels required to respond to reported needs. Funding for this decision package would get us on better footing and improve our response times when artworks are reported as damaged or effected by construction.

RCW and WAC References

RCW 43.46.095 State art collection.

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. All works of art previously purchased or commissioned under RCW 43.46.090, 43.17.200, 43.19.455, 28B.10.025, or 28A.335.210 shall be considered a part of the state art collection to be administered by the Washington state arts commission.

WAC 30-40-060 Collections management.

(1) Staff manage the state art collection as funded, including conservation, restoration, deaccession, inventory, loans, and re-siting.

Tab B

Preservation Project

- CBS 002 | Capital Project Request for Preservation – Yakima SunDome Repairs
- CBS 003 | Capital Project Cost Estimate
- Supporting Materials | **Artwork Photographs**
- Letter of Support | **State Fair Park/Yakima Valley SunDome**
- Letter of Support | **Yakima Valley Museum**
- Letter of Support | **Gallery One, Ellensburg**



Capital Project Request

2021-23 Biennium

*

Version: C1 21-23 Agency Request

Report Number: CBS002

Date Run: 9/14/2020 2:42PM

Project Number: 92000002

Project Title: Yakima Sun Dome Reflectors

Description

Starting Fiscal Year: 2021

Project Class: Preservation

Agency Priority: 0

Project Summary

In 1992, renowned Ellensburg artist Richard C. "Dick" Elliott created a monumental artwork for the Yakima Valley SunDome. That artwork, which is 880 feet long, surrounds the SunDome's parapet with a crown of nearly 50,000 reflectors. It is among the most visible and beloved in the State Art Collection. Circle of Light is also the Collection's largest artwork and perhaps the most significant work created by Dick Elliott during his lifetime. Over the artwork's nearly 30-year history, the Yakima sun has taken its toll. At least a quarter of the artwork's reflectors have fallen off, dramatically diminishing its glowing, halo effect. If successful, this request would fund repairs at a critical juncture, when those repairs have the potential to save the artwork before the State risks losing it altogether. Without a designated appropriation, repair to this artwork is well-beyond ArtsWA's means.

Project Description

Identify the problem or opportunity addressed. Why is the request a priority? (Provide numbers of people or communities not served, students without classroom space, operating budget savings, public safety improvements, history, or other backup necessary to understand the need for the request.) Be prepared to provide detailed cost backup.

Circle of Light is deteriorating and at risk for complete loss if it is not repaired in the coming years. At this stage, we estimate that at least 40% of the artwork's reflectors need to be replaced or stabilized. It needs specialized repair (conservation) now if we are to preserve this state asset into the future.

When the artwork was created in 1992, it cost approximately \$41,000. While it would be difficult to determine this unique artwork's appreciated value, it is not an understatement to say that it is a defining feature of the SunDome, State Fair Park, and of the surrounding Yakima Valley. The *Yakima Herald* describes the artwork and the building into which it is integrated as State Fair Park's "most iconic edifice, with its domed roof and reflective mosaic band."

The sheer scale of *Circle of Light* necessitates this request. The artwork is 880 feet long and comprised of nearly 50,000 3-inch diameter reflectors, adhered one-by-one directly to the building. And, the building's dome is surrounded by smaller building projections of varying depths and heights, making access to each artwork section different and difficult. Without a designated appropriation, repair to this artwork is well-beyond ArtsWA's means. Our current budget for art conservation is \$200,000 per biennium. By the time a biennium starts, that money is spoken for with backlogged projects needing attention. On average, ArtsWA evaluates, conserves, or maintains 115 artworks per year with those funds. It covers projects ranging from the \$300 re-framing of a small 2D artwork to \$20,000+ for repair of an outdoor sculpture. That amount must suffice for the care of nearly 5,000 artworks and with a list of nearly 600 artworks already known to need repair, ArtsWA cannot divert those funds to this monumental project without losing even more ground on our efforts to attend to the backlog.

The City of Yakima and the surrounding communities are a diverse and growing part of our state. More than 50% of the county's population is Latinx and nearly 7% is Native American, numbers that are significantly higher than the state as a whole. The area has historically been known for agriculture and more recently, tourism. The SunDome and *Circle of Light* are at the apex of these identities. Both are integral to State Fair Park, the location of the annual Central Washington State Fair and a tourist destination for year-round events.

This project also honors the life's work of one of Washington's nationally renowned artists. Elliott graduated from Central Washington University (CWU) in 1971 and made "the home of his heart" in Ellensburg, where he and his wife Jane turned their house and yard into a beloved and welcoming attraction: Dick and Jane's Spot. Elliott was named the CWU Distinguished Alumnus in 2000 and was later honored with a Governor's Arts and Heritage Award in 2007. Dick is known as much for his artwork as the encouragement and support he gave to the arts and artists of Central Washington.

And finally, loose reflectors pose an ongoing public safety hazard. Reflectors typically fall onto the building's stepped roofs, but wind can carry them out into the surrounding parking lots where they can hit visitors and create slip hazards.

Capital Project Request

2021-23 Biennium

*

Version: C1 21-23 Agency Request

Report Number: CBS002

Date Run: 9/14/2020 2:42PM

Project Number: 92000002

Project Title: Yakima Sun Dome Reflectors

Description

What will the request produce or construct (i.e., design of a building, construction of additional space, etc.)? When will the project start and be completed? Identify whether the project can be phased, and if so, which phase is included in the request.

This funding request is for phase 2, the construction phase of the project. It will support repairs that will be undertaken by a construction company, preferably from the local area. The construction work will follow a plan and construction documents developed by a conservation team at Architectural Resources Group (ARG) at ArtsWA's request in 2020. This occurred during phase 1, the design phase. ARG will provide construction administration to ensure that work is conducted according to the scope and methodology developed to protect the integrity of this significant artwork.

We estimate that repairs will be conducted during the summer and early fall 2021. ArtsWA and ARG recommend completing repairs in a single phase. Repair activities are repetitive and labor intensive. Splitting them into multiple phases would simply add to the cost of mobilizing workers and equipment.

How would the request address the problem or opportunity identified in question #1? What would be the result of not taking action?

This project would directly and completely resolve the problem identified in question 1. The result of inaction is the gradual loss of this monumental, landmark state asset. Repair costs would increase with delay.

Which clientele would be impacted by the budget request? Where and how many units would be added, people or communities served, etc. Be prepared to provide detailed cost backup.

In 2018, SunDome events had nearly 600,000 attendees. They generated an estimated 26,000 lodging room nights. However, more than 90% of visitors to the SunDome come from within 50 miles of the facility, demonstrating that this venue is critical to the diverse communities of Central Washington, including Yakima, Granger, Selah, Sunnyside, Moxee, Tieton, and Toppenish, among others.

Does this request include funding for any IT-related costs? (See the IT Appendix for guidance on what is considered an IT-related cost.)

This project does not include any IT components.

Will non-state funds be used to complete the project? How much, what fund source, and could the request result in matching federal, state, local, or private funds?

ArtsWA will apply to the competitive Save America's Treasures grant program in December 2020. The grant is jointly administered by the National Park Service, the National Endowment for the Arts, the National Endowment for the Humanities, and the Institute for Museum and Library Services. It requires a one-to-one match. The federal administrators will notify applicants of their award status in April 2021.

Describe how this project supports the agency's strategic/master plan, contributes to statewide goals, or enables the agency to perform better. Reference feasibility studies, master plans, space programming, and other analyses as appropriate.

The State Art Collection and its care are highlighted in Goal 3 of ArtsWA's strategic plan: *Activate and enhance public buildings and campuses through the acquisition, stewardship, and presentation of the State Art Collection*. Objective 2 under that goal tasks ArtsWA with continuing to "Improve long-term care and conservation of the State Art Collection."

If the project is linked to the Puget Sound Action Agenda, describe the impacts on the Action Agenda, including expenditure and FTE detail. See Chapter 14.4 (Puget Sound Recovery) in the 21-23 budget instructions

N/A

Capital Project Request

2021-23 Biennium

*

Version: C1 21-23 Agency Request

Report Number: CBS002

Date Run: 9/14/2020 2:42PM

Project Number: 92000002

Project Title: Yakima Sun Dome Reflectors

Description**Location**

City: Yakima

County: Yakima

Legislative District: 015

Project Type

Special Programs

Growth Management impacts

Not applicable.

Funding

Acct Code	Account Title	Estimated Total	Expenditures		2021-23 Fiscal Period	
			Prior Biennium	Current Biennium	Reapprops	New Approps
057-1	State Bldg Constr-State	354,000			80,000	274,000
	Total	354,000	0	0	80,000	274,000

Future Fiscal Periods

		2023-25	2025-27	2027-29	2029-31
057-1	State Bldg Constr-State				
	Total	0	0	0	0

Schedule and Statistics

	Start Date	End Date
Predesign	07/01/2020	10/01/2020
Design	10/1/2020	10/1/2020
Construction	7/1/2021	10/1/2022

Total

Gross Square Feet:	0
Usable Square Feet:	0
Efficiency:	
Escalated MACC Cost per Sq. Ft.:	0
Construction Type:	Other Schedule C Projects
Is this a remodel?	Yes
A/E Fee Class:	C
A/E Fee Percentage:	13.07%

Cost Summary

	Escalated Cost	% of Project
Acquisition Costs Total	0	0.0%

Capital Project Request

2021-23 Biennium

*

Version: C1 21-23 Agency Request

Report Number: CBS002

Date Run: 9/14/2020 2:42PM

Project Number: 92000002

Project Title: Yakima Sun Dome Reflectors

Cost Summary

	<u>Escalated Cost</u>	<u>% of Project</u>
Consultant Services		
Pre-Schematic Design Services	0	0.0%
Construction Documents	18,567	6.8%
Extra Services	0	0.0%
Other Services	8,615	3.2%
Design Services Contingency	2,832	1.0%
Consultant Services Total	30,535	11.2%
Maximum Allowable Construction Cost(MACC)	197,015	
Site work	0	0.0%
Related Project Costs	0	0.0%
Facility Construction	197,015	72.0%
GCCM Risk Contingency	0	0.0%
GCCM or Design Build Costs	0	0.0%
Construction Contingencies	19,702	7.2%
Non Taxable Items	0	0.0%
Sales Tax	17,987	6.6%
Construction Contracts Total	234,704	85.7%
Equipment		
Equipment	0	0.0%
Non Taxable Items	0	0.0%
Sales Tax	0	0.0%
Equipment Total	0	0.0%
Art Work Total	0	0.0%
Other Costs Total	0	0.0%
Project Management Total	8,512	3.1%
Grand Total Escalated Costs	273,751	
Rounded Grand Total Escalated Costs	274,000	

Operating Impacts

No Operating Impact

Capital Project Request

2021-23 Biennium

*

<u>Parameter</u>	<u>Entered As</u>	<u>Interpreted As</u>
Biennium	2021-23	2021-23
Agency	387	387
Version	C1-A	C1-A
Project Classification	*	All Project Classifications
Capital Project Number	92000002	92000002
Sort Order	Project Priority	Priority
Include Page Numbers	Y	Yes
For Word or Excel	N	N
User Group	Agency Budget	Agency Budget
User Id	*	All User Ids

Cost Estimate Summary

2021-23 Biennium

*

Cost Estimate Number: 2

Report Number: CBS003

Cost Estimate Title: Yakima Sundome Circle of Light Artwork Repairs

Date Run: 9/14/2020 2:50PM

Version: C1 21-23 Agency Request

Agency Preferred: Yes

Project Number: 92000002

Project Title: Yakima Sun Dome Reflectors

Project Phase Title:

Contact Info

Contact Name: Terry West

Contact Number: 360.753.3860

Statistics

Gross Sq. Ft.:	10,000
Usable Sq. Ft.:	0
Space Efficiency:	0%
MACC Cost per Sq. Ft.:	19
Escalated MACC Cost per Sq. Ft.:	20
Remodel?	Yes
Construction Type:	Other Schedule C Projects
A/E Fee Class:	C
A/E Fee Percentage:	13.07%

Schedule

Start Date

End Date

Predesign:	07-2020	10-2020
Design:	10-2020	10-2020
Construction:	07-2021	10-2022
Duration of Construction (Months):	15	

Cost Summary Escalated

Acquisition Costs Total

Pre-Schematic Design Services	0	0
Construction Documents	18,567	
Extra Services	0	
Other Services	8,615	
Design Services Contingency	2,832	

Consultant Services Total

Site work	0	30,535
Related Project Costs	0	
Facility Construction	197,015	
Construction Contingencies	19,702	
Non Taxable Items	0	
Sales Tax	17,987	

Construction Contracts Total

Maximum Allowable Construction Cost(MACC)	197,015	234,704
Equipment	0	
Non Taxable Items	0	
Sales Tax	0	

Equipment Total

	0	0
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Art Work Total

	0	0
--	---	---

Other Costs Total

	0	0
--	---	---

Project Management Total

	8,512	
--	-------	--

Grand Total Escalated Costs

	273,751	
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Rounded Grand Total Escalated Costs

	274,000	
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Additional Details

Alternative Public Works Project:	No
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Cost Estimate Summary

2021-23 Biennium

*

Cost Estimate Number: 2**Report Number:** CBS003**Cost Estimate Title:** Yakima Sundome Circle of Light Artwork Repairs**Date Run:** 9/14/2020 2:50PM**Version:** C1 21-23 Agency Request**Agency Preferred:** Yes**Project Number:** 92000002**Project Title:** Yakima Sun Dome Reflectors**Project Phase Title:****Contact Info****Contact Name:** Terry West**Contact Number:** 360.753.3860**Additional Details**

State Construction Inflation Rate:	2.38%
Base Month and Year:	09-2020
Project Administration By:	DES
Project Admin Impact to DES that is NOT Included in Project Total: \$0	

Cost Estimate Detail

2021-23 Biennium

*

Cost Estimate Number: 2

Analysis Date: September 14, 2020

Cost Estimate Title: Yakima Sundome Circle of Light Artwork Repairs

Detail Title: Repairs

Project Number: 92000002

Project Title: Yakima Sun Dome Reflectors

Project Phase Title:

Location: 3913

Contact Info

Contact Name: Terry West

Contact Number: 360.753.3860

Statistics

Gross Sq. Ft.: 10,000

Usable Sq. Ft.:

Rentable Sq. Ft.:

Space Efficiency:

Escalated MACC Cost per Sq. Ft.: 20

Escalated Cost per S. F. Explanation

Construction Type: Other Schedule C Projects

Remodel? Yes

A/E Fee Class: C

A/E Fee Percentage: 13.07%

Contingency Rate: 10.00%

Contingency Explanation

Projected Life of Asset (Years):

Location Used for Tax Rate: 3913

Tax Rate: 8.30%

Art Requirement Applies: No

Project Administration by: DES

Higher Education Institution?: No

Alternative Public Works?: No

Project Schedule	Start Date	End Date
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Predesign:	07-2020	10-2020
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Design:	10-2020	10-2020
---------	---------	---------

Construction:	07-2021	10-2022
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Duration of Construction (Months):	15	
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State Construction Inflation Rate:	2.38%	
------------------------------------	-------	--

Base Month and Year:	9-2020	
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Project Cost Summary

MACC: \$ 190,389

MACC (Escalated): \$ 197,015

Current Project Total: \$ 265,145

Rounded Current Project Total: \$ 265,000

Escalated Project Total: \$ 273,231

Rounded Escalated Project Total: \$ 273,000

<u>ITEM</u>	<u>Base Amount</u>	<u>Sub Total</u>	<u>Escalation Factor</u>	<u>Escalated Cost</u>
CONSULTANT SERVICES				
<u>Construction Documents</u>				
A/E Basic Design Services				18,887
SubTotal: Construction Documents				18,567
<u>Other Services</u>				
Bid/Construction/Closeout				8,485
SubTotal: Other Services				8,615
<u>Design Services Contingency</u>				
Design Services Contingency	2,737			
SubTotal: Design Services Contingency		2,737	1.0348	2,832
Total: Consultant Services		30,109	1.0141	30,535
CONSTRUCTION CONTRACTS				
<u>Facility Construction</u>				
General Conditions	8,383			
F10 - Special Construction	178,273			
Other	3,733			
SubTotal: Facility Construction		190,389	1.0348	197,015
<u>Construction Contingencies</u>				
Allowance for Change Orders	19,039			
SubTotal: Construction Contingencies		19,039	1.0348	19,702
Sales Tax		17,382	1.0348	17,987
Total: Construction Contracts		226,810	1.0348	234,704
Maximum Allowable Construction Cost (MACC)		190,389	1.0300	197,015
PROJECT MANAGEMENT				
Additional Services	8,226			
Total: Project Management		8,226	1.0348	8,512

Cost Estimate Summary and Detail

2021-23 Biennium

*

Cost Estimate Number: 2

Cost Estimate Title: Yakima Sundome Circle of Light Artwork Repairs

Report Number: CBS003

Date Run: 9/14/2020 2:50PM

<u>Parameter</u>	<u>Entered As</u>	<u>Interpreted As</u>
Associated or Unassociated	Associated	Associated
Biennium	2021-23	2021-23
Agency	387	387
Version	C1-A	C1-A
Project Classification	*	All Project Classifications
Capital Project Number	*	All Project Numbers
Cost Estimate Number	2	2
Sort Order	Cost Estimate Number	Number
Include Page Numbers	Y	Yes
For Word or Excel	N	N
User Group	Agency Budget	Agency Budget
User Id	*	All User Ids



WASHINGTON STATE
ARTS COMMISSION

Yakima SunDome

Circle of Light Artwork Repairs

1



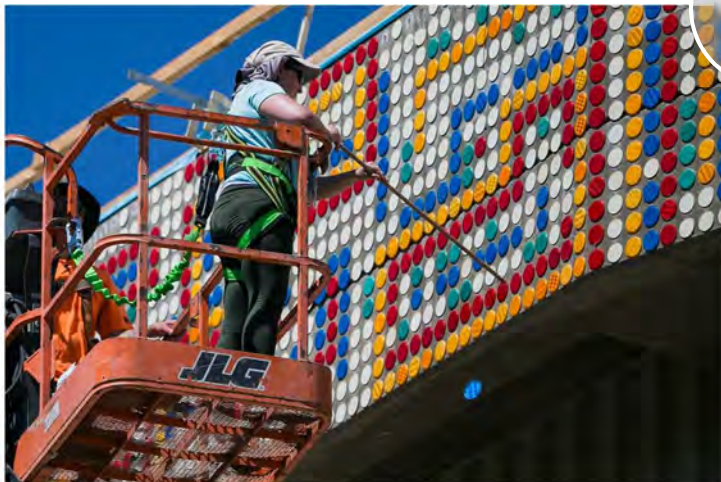
In 1992, artist Dick Elliott and one assistant spent six weeks installing nearly 50,000 individual reflectors on the Yakima Valley SunDome. Those reflectors comprise the State's largest single artwork and an important cultural asset. Photo by the *Yakima Herald*.

2



At 880 feet long, *Circle of Light* cannot be seen in a single view. It surrounds the entirety of a circular building with a glowing halo of reflectors. The artwork is at risk if repairs aren't initiated in the near-term.

3



Conservator Jennifer Pont of Architectural Resources Group (ARG) documented each missing and loose reflector in August of 2020. ARG's evaluation and conservation/repair recommendations (Design Phase) are the basis for this budget request.



STATE FAIR PARK

Sent via email

September 14, 2020

Ms. Karen J. Hanan
Executive Director
ArtsWA/Washington State Arts Commission

Dear Ms. Hanan,

On behalf of the Board of Directors for the Washington State Fair Association we are honored to submit this letter of support for the Circle of Light Refurbish Project.

We are pleased that the Washington State Arts Commission is championing the refurbishing of this beautiful and iconic piece of public art that has been displayed proudly for nearly 30 years around the roof of the Yakima Valley SunDome. This iconic art piece serves as a reminder of the importance of the rich Native American history and culture in Central Washington through its design patterns.

As a community we are proud to have one of Washington State's largest pieces of public art on display for the more than one million guests who visit State Fair Park annually. We look forward to working with the Washington Arts Commission to ensure this public art project is preserved for future generations to enjoy.

Cordially,

Kathy Kramer, CVE, CFEE, CMP
President and CEO



Central Washington State Fair | Yakima Valley SunDome





8 September 2020

2105 TIETON DRIVE

YAKIMA, WA 98902

PHONE: 509-248-0747

info@yvmuseum.org

yakimavalleymuseum.org

House & Senate Capital Budget Committees
Washington State Legislature
Olympia, Washington

RE: Arts Washington Funding Request for **Circle of Light**

Dear Committee Members:

Shortly after moving to Washington State in 1992, I was delighted to learn that a substantial public art work by Richard C. "Dick" Elliott has just been completed in my new hometown of Yakima. I had heard of Elliott's work years before when I served as Chair of the Museum Aid Panel of the New York State Council on the Arts because even then Dick had a national reputation among those interested in regional artists.

When I saw **Circle of Light** on the new Yakima SunDome, I was not disappointed and I knew it would become an identifying symbol for the Yakima Valley—as it subsequently has, being featured in tourism publications, atop city reports, and even in private advertising. The concept drawings for the work are in the collection of the Yakima Valley Museum, which is also the future beneficiary of the regional works of art collected by Dick Elliott and his wife Jane Orleman throughout their lives. **Circle of Light** is readily identifiable as being unique to Yakima, and as such, those of us who live here are proud to show the work to visiting friends and relatives. It has become an integral part of what Yakima is as a community, and one of only a few recognizable public art pieces visible on the city skyline.

However, it is more than just a symbol or trademark for the community. It has also become a key piece of regional public art that has informed or motivated other work. **Circle of Light** makes use of ordinary reflectors to capture and radiate the Yakima Valley's most widely loved and noted aspect—its substantial amount of sunshine. Out of this evolved the Yakima Light Project, which encourages artists to think about and make creative use of both natural and artificial light. Although numerous two-dimensional works by local artists have resulted, two major public art permanent installations are direct beneficiaries of the creativity of Elliott in fashioning **Circle of Light**. These are the back-lit *Bins of Light* Sculpture installed over the Lincoln Avenue Railroad Underpass and the colorful light display that sweeps up the east side of the downtown Art Deco Larson Building.

It is imperative that **Circle of Light** be restored and maintained, and I urge you to look favorably upon the request for support from the Capital Budget. It will be money well-spent in a region of the State that has relatively few public art installations overall and absolutely none as visible or noteworthy as **Circle of Light**.

Sincerely,

John A. Baule
Director Emeritus/Archivist

We conserve our stories to inspire our community,
learn from our past, celebrate our present, and guide our future.





September 4, 2020

Office of Financial Management:

I am writing in support of the Washington State Arts Commission's conservation Capital Budget request for Richard C. Elliott's *Circle of Light* that crowns the Yakima Valley SunDome.

As a resident of Ellensburg for 10 years, I can speak to central Washington's immense pride in the work of Richard Elliott and its value to our state. In addition to the legacy of his artwork left for all of us to enjoy, he was a champion of the arts in Ellensburg, transforming quite literally plain sidewalks into artwork with his own designs, but also bringing the work of Richard Beyer here by commissioning and championing for our beloved and highly photographed *Ellensburg Bull*. The home that is an artwork in and of itself, which he created with his artist partner Jane Orleman, is a true destination. No Ellensburg brochure is printed and no website touting our resources goes without a snapshot of their fantastic home. It is one of our coveted tourist destinations. We have the Yakima river, the charming downtown, Central Washington University, and we have Dick and Jane's Spot. I know this because since their postcard dispenser broke, the sign directs visitors from around the globe down the street to Gallery One where I am the Director. We meet the tourists who are making their way through the weird and wacky Washington checklist, old friends of his, and contemporary artists on a pilgrimage from all walks of life.

To say that his art resonates with everyone is an understatement. His famous reflector pieces make people smile, they make people pause, they make people remember where they were in that moment. I have no doubt that that has been the same experience for the millions who have experienced the *Circle of Light* at the SunDome. I remember when meeting Senator Warnick's aid last year at Arts & Heritage Day he remembered that artwork from his high school days playing sports in the SunDome. It triggered good memories for him as an important place, an important memory.

That memory, with your support could live on for him and countless others as a signature emblem of central Washington's heritage and pride in our artists and in our culture. Similar to Elliott's piece in Seattle along the light rail or his piece next to the Alaska Airlines baggage claim at SeaTac airport, this work defines the place and represents our state's commitment to creativity and ingenuity.

Richard C. Elliott deserves to be memorialized and honored through the restoration of *Circle of Light*. Central Washington deserves the pride of representation statewide and Washington State deserves the benefit, the joy, and the memories for future generations.

A handwritten signature in black ink, reading "Monica Miller". The script is fluid and cursive, with the first name "Monica" being more prominent than the last name "Miller".

Monica Miller
Washington State Arts Commissioner
Ellensburg Arts Commissioner
Director, Gallery One Visual Arts Center
Ellensburg, WA 98926

Tab C

Not applicable

ArtsWA is not requesting Programmatic Project funding at this time.



Tab D

Grant Program

- CBS 002 | Capital Project Request for Grant Program funding – Creative Districts Grants
- Supporting Materials | **Creative District Capital Project Pilot Program Grant Guidelines**
- Letter of Support | **Langley Creates**



Capital Project Request

2021-23 Biennium

*

Version: C1 21-23 Agency Request

Report Number: CBS002

Date Run: 9/14/2020 2:48PM

Project Number: 30000002

Project Title: Creative Districts Capital Construction Projects

Description

Starting Fiscal Year: 2022

Project Class: Grant

Agency Priority: 0

Project Summary

In 2020, a bi-partisan effort in both the House and Senate requested funding for a small pilot project to give Creative Districts an opportunity to make capital investments within the boundaries of their Creative Districts. The effort was successful, and ArtsWA, through an operating agreement with the Department of Commerce, received funds to disburse as grants to the Districts for small-scale capital projects. Districts have been required to submit project applications in accordance with program guidelines, and projects are scheduled to be completed by the end of FY21. This request is for the continuation of this pilot project. It would provide fiscal investment in newly created Districts, so that they too can make capital improvements that will provide parity with the other districts and jump-start their Districts as places of interest. It would also provide one-time additional funds to the existing Creative Districts to make further capital improvements to their Districts. The fiscal impacts of this request are approximately \$416,120.

Project Description

Creative Districts encourage economic development and job creation in the arts and culture sector – the creative economy – within communities. Creative Districts are a focal point for communities, providing residents and visitors with needed interaction with the creative economy, arts and culture businesses and activities, and other ancillary amenities. The districts define and provide a distinctive sense of place, are a robust source of income, and are points of pride for communities.

Creative Districts can be found all across the state. There are currently eight certified Creative District communities – Edmonds, Chewelah, Olympia, Langley, Twisp, Port Townsend, Tenino and Issaquah. The pilot projects are slated to be developed in these communities, following approval of their projects.

For most of the Creative Districts, this will be the first visible project they have undertaken since their certification. They see these projects as a catalyst for additional investment and growth. This request is a priority because without a signature project, many of the current and future Districts will be more challenged to grow their Districts and their local economies in the wake of COVID-19. These capital project investments are small in cost, but are very important to our constituents.

We anticipate four new Creative Districts to be certified within the next year, and each year thereafter until at least 2023. Creative District certification will positively impact hundreds of thousands of residents across Washington communities. In order to ensure that the newly created Districts have the same opportunity as their counterparts, it is imperative that we provide them with equitable funding.

What will the request produce or construct (i.e., design of a building, construction of additional space, etc.)? When will the project start and be completed? Identify whether the project can be phased, and if so, which phase is included in the request.

This request will provide current and future Creative Districts the ability to install small-scale capital projects within the boundaries of their Creative Districts. These projects include (but are not limited to) wayfinding signage, murals, festival streets, capital upgrades of city-supported cultural sites, and more.

These projects will enhance the built environment and add unique character to the Districts. Because one of the primary goals of the Districts is to act as a catalyst for economic development, most, if not all, of the projects will be completed with artists and workers hired from the local community, and materials purchased from local businesses. These jobs and direct investment keeps those dollars circulating in the local community.

In the current pilot program, the projects within the eight Districts are required to be completed within the fiscal year (before June 30, 2021). We anticipate that the requirement for any new project within the program, that each project be completed within the fiscal year it is funded.

Capital Project Request

2021-23 Biennium

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Version: C1 21-23 Agency Request

Report Number: CBS002

Date Run: 9/14/2020 2:48PM

Project Number: 30000002

Project Title: Creative Districts Capital Construction Projects

Description

How would the request address the problem or opportunity identified in question #1? What would be the result of not taking action?

This project has been enthusiastically embraced. Though relatively small in capital funding dollars, it quickly allowed communities to leverage additional investments in their Creative Districts. By not continuing funding for this program, the legislature would lose matched dollars, and would reduce opportunity and equity for many communities across the state. New Creative Districts will be at a distinct disadvantage compared to their counterparts. They will not have a comparable opportunity to add community visibility, draw tourists, and bring in new activity and revenues, especially as they work to recover from the devastating impacts of the coronavirus pandemic.

Most of the current Districts are looking at their capital project as a way to jump-start their post-COVID recovery. They want to make these investments, hire local artists, use building materials from local suppliers and otherwise provide hope to residents that are worried about the future of their towns. The enhanced districts will attract new creative businesses, visitors, tourists and investment.

Which clientele would be impacted by the budget request? Where and how many units would be added, people or communities served, etc. Be prepared to provide detailed cost backup.

Creative Districts are sited in cities and towns across Washington State. There are approximately 155,000 Washingtonians who live within the city limits of the eight certified Creative Districts. Six of these communities are outside of the Seattle MSA, and five of them have populations of less than 10,000. They are primarily rural communities. The Creative Districts act as a gathering place for people to engage with the creative economy and arts and culture often unique to the location. A Creative District, gives locals a sense of pride in their community.

An additional two dozen communities are currently interested in, or actively engaged with the process of pursuing Certified Creative District designation. **Approximately two-thirds of those communities are outside the Seattle metropolitan area.** The majority of them are in rural areas, and serve populations with average household incomes far below the state average. There are often fewer opportunities for residents to engage with arts and culture than in more densely populated areas. Many of these communities are in periods of transition, either because their demographics are changing or their regional economy is changing. They have all been devastated by the effects of COVID-19. They are looking to create a sense of place for their residents, a means for them to feel reengaged in the community as it works to recover from coronavirus. They also want to attract new businesses and visitors to their communities. Creative Districts do this.

We anticipate the with the next round of district designations, up to 200,000 additional residents will be impacted by Creative District projects in these jurisdictions.

Does this request include funding for any IT-related costs? (See the IT Appendix for guidance on what is considered an IT-related cost.) No

[If yes, continue to the IT Appendix and follow the directions to meet the requirements for OCIO review. What alternatives were explored? Why was the recommended alternative chosen? Be prepared to provide detailed cost backup.]

Will non-state funds be used to complete the project? How much, what fund source, and could the request result in matching federal, state, local, or private funds?

The current Creative Districts Capital Pilot Project requires each District to contribute matching funds, in accordance with the program outlines. All communities are required to provide a minimum 1:1 match for the pilot program, and must certify the availability of said funds. Matching funds may come from appropriations and cash, bonds (council or voter), donations (including in-kind), force account or proceeds of a letter of credit or binding loan commitment.

In order to provide equity for under resourced or underrepresented communities, the pilot project has a match reduction

Capital Project Request

2021-23 Biennium

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Version: C1 21-23 Agency Request

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Project Number: 30000002

Project Title: Creative Districts Capital Construction Projects

Description

component. This program is based on a similar program the Washington State Recreation and Conservation Office instituted in 2016. Applicants are required to meet the following criteria to be considered eligible for match reduction:

- **Communities in need;** A city, town, tribe, or eligible special purpose district with 20,000 residents or fewer and a median household income less than \$70,116 (the 2018 state median household income, according to the U.S. Census Bureau).
- **Underserved populations;** A city, town, tribe, or special purpose district with a median household income less than \$70,116 (the state median household income), and a project in a census block group where the median household income is less than \$49,081.20 (70 percent of the state median household income).

Creative Districts within communities that meet these criteria are eligible for up to a 50% reduction in matching funds. See attached document for additional information. [Don't forget to attach]

Describe how this project supports the agency's strategic/master plan, contributes to statewide goals, or enables the agency to perform better. Reference feasibility studies, master plans, space programming, and other analyses as appropriate.

The Creative Districts Capital projects Program relates to *Results Washington Goal 2: Prosperous Economy, Quality of Life, 4.1*. A primary goal of the Certified Creative Districts program is to help increase economic vitality in communities across the state through the creative sector. Providing funding for capital projects in Creative Districts will have exactly this effect by employing local artisans. Once complete, the projects themselves will be focal points of the community, attracting tourists and other potential investment.

The Creative Districts Capital Projects pilot program relates to the Arts Commission's strategic plan in two key areas:

Goal 1, Objective 2. - *Expand arts participation in communities across Washington State, with a focus on cultural equity, to ensure all people have access to the arts. Build capacity for organizations and communities that are working to expand participation in the arts.* By installing these projects in the existing built environment/public spaces, Creative Districts are demonstrating their commitment to cultural equity. They ensure that all people, regardless of income or station have the opportunity to engage with their local culture. Additionally, by giving the Creative Districts themselves the opportunity develop and manage these small-scale projects, they are expanding their managerial capacity, which in turn will position them to take on larger, more impactful projects in the future.

Goal 2, Objective 1 - *Build leadership and resources in and for the arts. Increase the agency's statewide leadership role by shaping policies, supporting legislation, and exploring funding opportunities.* As a small agency, ArtsWA looks for unique avenues to provide resources to our constituents. This program is not our typical granting program, but it allows us to make direct investments in communities that will have a long-term impact.

If the project is linked to the Puget Sound Action Agenda, describe the impacts on the Action Agenda, including expenditure and FTE detail. See Chapter 14.4 (Puget Sound Recovery) in the 21-23 budget instructions

N/A

Is there additional information you would like decision makers to know when evaluating this request?

Grants: Is there a process and established criteria for evaluating projects? If so, explain. What are the growth management impacts, if any?

The current capital pilot project has an established application process and criteria for evaluating projects. All requests for funding follow the same application process. District administrators must submit project specs, project budget, matching funds certification and other relevant documents. A selection panel reviews the funding requests to ensure they fulfill program requirements. If projects are approved, Creative Districts must complete their projects before the end of the fiscal year.

Location

City: Statewide

County: Statewide

Legislative District: 098

Project Type

Grants

Capital Project Request

2021-23 Biennium

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Project Number: 30000002

Project Title: Creative Districts Capital Construction Projects

Description

Grant Recipient Organization: Local governments and non-profits.

RCW that establishes grant: 43.46.100

Application process used

See attached.

Growth Management impacts

No known impacts exist.

Funding

Acct Code	Account Title	Estimated Total	Expenditures		2021-23 Fiscal Period	
			Prior Biennium	Current Biennium	Reappropriations	New Appropriations
057-1	State Bldg Constr-State	416,000				416,000
	Total	416,000	0	0	0	416,000
Future Fiscal Periods						
		2023-25	2025-27	2027-29	2029-31	
057-1	State Bldg Constr-State					
	Total	0	0	0	0	

Operating Impacts

No Operating Impact

Capital Project Request

2021-23 Biennium

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<u>Parameter</u>	<u>Entered As</u>	<u>Interpreted As</u>
Biennium	2021-23	2021-23
Agency	387	387
Version	C1-A	C1-A
Project Classification	*	All Project Classifications
Capital Project Number	30000002	30000002
Sort Order	Project Priority	Priority
Include Page Numbers	Y	Yes
For Word or Excel	N	N
User Group	Agency Budget	Agency Budget
User Id	*	All User Ids



Washington State Arts Commission

Creative Districts Capital Project Pilot Program Grant Guidelines

Washington State Arts Commission (ArtsWA) administers several grant programs providing support for arts and culture organizations and arts education. The information below is specifically for the Creative Districts Capital Project Pilot (CDCPP) program.

All grant proposals must be submitted electronically, through ArtsWA's online form. You must create a user name and password before entering your application if you have not used the system before. Applications will be accepted between July 15, 2020 and September 15, 2020.

[Follow this link to get to the grant application.](#)

Program Background

Program purpose

The purpose of the Creative Districts Capital Project Pilot Program is to enable Washington State's eight (8) certified "Creative District" communities to make small-scale capital investments within the boundaries of their Districts. These projects will better enable those Districts to add community visibility, draw tourists, and bring in new activity and revenues.

The Creative Districts communities represent an impressive blend of Eastern and Western Washington, urban and rural, and medium- to small-sized cities and towns.

Projects include, but are not limited to, ready-to-go investments in wayfinding, lighting, signage, frontage improvements, electronic reader-board renovations, pathway connections, and more, all of which can be completed within the remainder of this biennium.

Steps in the grant process

STEP 1: Decide whether your project is feasible and you can meet all the grant criteria

Before submitting your grant application, we strongly encourage you do your homework. Take a look at our timeline for awarding funds to make sure that it fits with your cash-flow needs. Also, make sure you can certify that you have matching funds available before you submit your application.

STEP 2: Complete your application online

The CDCPP Grant Application is available online! To apply, please follow the link here: [Creative Districts Capital Project Pilot Program Grant Application](#)

STEP 3: Application review

Grant applications will be reviewed by ArtsWA staff as they are received. All applications must be submitted electronically by September 14, 2020.

STEP 4: Execute a contract

If your project is recommended for funding, ArtsWA will draft a contract with your organization before your project can begin and funds are disbursed.

STEP 5: Begin project

Your project can begin after your grant contract is signed with ArtsWA.

STEP 6: Submit reimbursement materials

This is a reimbursement-style grant. That means no advance payments, but we've worked hard to make the paperwork straightforward. Funds will likely become available by Fall of 2020. Reimbursements can be submitted to ArtsWA on a quarterly basis.

STEP 7: Submit final report

When your project is complete by or before June 30, 2021, submit your project report to ArtsWA.

Eligible organizations

Creative District administering organizations are eligible for the grant. The following types of organizations are eligible for this grant:

- Local governments (cities, towns, and counties)
- Nonprofits
- Special districts such as port, public utility, park and recreation, conservation, and school districts
- Tribal governments

The applicant must be the Creative District administering authority. This authority must certify that the final project will produce public benefit for at least five (5) years.

If the Creative District administering authority is not the owner of the property on which the project will be located, they must provide a binding partnership agreement with the property owner in order for the project to proceed. Applicants must demonstrate that their project will primarily benefit the community at large rather than the participating property owner's clients. *All* partnerships must provide a copy of an executed joint-operating agreement at the time of application that:

- Demonstrates that the final project will produce public benefit for at least 5 years
- establishes which party has authority to oversee execution of the project
- contains a contingency plan to address the possibility of dissolution or other change of ownership, with the objective being to protect public funds.

Project length

Projects in the CDCPP must be finished by June 30, 2021. Final reports for projects are due to ArtsWA no later than June 30, 2021.

Grant funding is reimbursed

For most grant programs, grant recipients must pay the bills and then request reimbursement for those costs. Grant funding is not awarded upfront, with rare exceptions.

Prevailing wages

Creative District Capital Project Pilot projects are subject to Washington State prevailing wage laws. See [Washington State Department of Labor & Industries' website](#) for more information.

Archeological surveys may be required

To protect archeological and cultural resources that may be damaged by construction, grant recipients must fill out a cultural resources form if they are disturbing land or buying land for later construction.

Governor's Executive Order 05-05 requires ArtsWA to send the information to the state Department of Archaeology and Historic Preservation and to consult with Native American Tribes. If a project is determined to affect resources, grant recipients may be required to conduct a professional survey or perform mitigation actions.

Please visit the [Department of Archaeology and Historic Preservation's Web site](#) for more detailed information.

Survey and Inventory Standards: [Washington State Standards for Cultural Resources Reporting](#).

Creative Districts Capital Pilot Project Match Requirements

Most grants require applicants to contribute to the project by providing either cash or other resources, such as staff labor or donations. The CDCPP grant requires a 100% percent match, meaning the applicant must contribute at least the same amount as the grant.

ArtsWA grants are intended to be the last source of funding for a project. In other words, before the commission awards the grant, the required match must be secured so the project can move forward.

All matching resources must meet the following criteria:

- Be an integral and necessary part of the approved project.
- Be part of the work identified in the application and grant agreement.
- Be for eligible work types or elements.
- Be committed to the project. ArtsWA rules governing projects apply to the grant applicant's match.

Matching resources must not be used as match in another board-funded project.

Eligible Match

A sponsor's matching share may include one or more of the following:

- Appropriations and cash
- Bonds—council or voter
- Donations—the value of using cash, equipment, labor, land, materials, property rights, or services
- Force account—the value of using sponsor's equipment, labor, or materials
- Proceeds of a letter of credit or binding loan commitment

Not Allowed as Match

- Existing sponsor assets such as real property or developments.

- Costs that are double counted. (A cost incurred by a sponsor in a project that already has been reimbursed or used as match in another ArtsWA project shall not be used as a match on another ArtsWA project.)
- Costs that are not eligible for grant assistance.
- Costs that are not necessary or an integral part of the project scope.
- Costs associated with meeting a mitigation requirement unrelated to the funded project.

Eligible costs

Capital budget funds may generally be used to pay for the following construction-related expenses incurred by the grantee:

- design, architectural, and engineering work;
- building permits/fees;
- archeological/historical review;
- construction labor and materials;
- demolition/site preparation;
- capitalized equipment;
- information technology infrastructure (cables and wiring);
- construction management (*from external sources only*);
- initial furnishings;
- landscaping, and
- real property when purchased specifically for the project, and associated costs.

Ineligible costs

All of our grants are intended to fund bricks and mortar. This is why the following costs are not eligible for reimbursement and *cannot be used to match state funds*:

- internal administrative activities;
- project management (from any sources);
- fundraising activities;
- feasibility studies;
- computers or office equipment;
- rolling stock (such as vehicles);
- lease payments for rental of equipment or facilities;
- mortgage or property leases (including long-term); and
- the moving of equipment, furniture, etc., between facilities.

Match Availability and Certification

To help ensure projects are ready for implementation upon approval, applicants must have matching funds available for expenditure before the Arts Commission approves funding. All applicants are required to sign and submit Certification of Match forms to ensure their projects are included in the funding recommendations. Applicants are advised to plan for projects whose match depends on citizen votes or passage of ballot measures. This certification is required with project application.

ArtsWA may declare projects ineligible if there is no guarantee that matching funds are available. Those projects may be passed over in favor of projects with the match in place. Such decisions are based on the Arts Commission's confidence in the applicants' ability to have the match in place when required.

Are in kind donations allowed? How should they be handled?

You may apply in-kind donations toward your match requirement. Eligible donations include property, labor (except when donated by applicant's paid staff), materials or equipment as long as their value can be properly assessed and documented. For example, the value of donated real estate must be documented by an appraisal performed by a certified professional appraiser or county assessment.

Professional labor is calculated as the rate a volunteer would normally charge for their services (must be documented with invoices). Nonprofessional labor is calculated at \$15/hour. However, we reserve the right to make the final determination regarding the acceptability of in-kind contributions.

The amount of in-kind labor or donations you can receive credit for in is capped at 25% of project costs, or up to 50% of total match requirement, whichever is lower. However, you can accept more than that in in-kind donations if it will help you to complete your project.

Match Reduction

Some local agencies may reduce their match in the CDDPP if they meet any of the match reduction criteria below. In order to determine eligibility, applicant must refer to the [United States Census Bureau's Quick Facts website](#) to find appropriate information about their community. Other sources of data will not be accepted.

- **Communities in need;** A city, town, tribe, or eligible special purpose district with 20,000 residents or fewer and a median household income less than \$70,116 (the 2018 state median household income, according to the U.S. Census Bureau). See our policy below for complete details.
- **Underserved populations;** A city, town, tribe, or special purpose district with a median household income less than \$70,116 (the state median household income), and a project in a census block group where the median household income is less than \$49,081.20 (70 percent of the state median household income). See our policy below for complete details.

Communities in Need

If the grant applicant administrator is in a city, town, tribe, or eligible special purpose district with 20,000 residents or fewer, and the median household income is less than the state median household income (\$70,116 as of 2018), the applicant's match is identified in Table 1.

Table 1. Minimum Match for Communities in Need Jurisdiction's Median Household Income as a Percent of State	
Median Household Income	Minimum Match Required
0-50%	50% (\$12,250 for 8-district grant pool)
50.01-60%	60% (\$14,700 for 8-district grant pool)
60.01-80%	75% (\$18,375 for 8-district grant pool)
80.01-99.99%	90% (\$22,050 for 8-district grant pool)

Additional requirements are as follows:

- At least 25% percent of total project cost must be provided in the form of a nonstate, non-federal contribution.

- If a project is sponsored by more than one organization, all must qualify for some match reduction. Minimum match shall be assigned based on the primary sponsor of the application.
- If the jurisdiction is home to a college or university and 20 percent or more of the jurisdiction's population is college-enrolled (as identified by the U.S. Census Bureau), the jurisdiction's median family income, and state's median family income shall apply in place of its median household income and the state median household income. Removing the college-enrolled population will result in a smaller population and therefore the jurisdiction may be eligible for a reduced match.

Underserved Populations

If the grant applicant is a city, town, tribe, or special purpose district with a median household income less than the state median household income (\$70,116 as of 2018) , and the project is located in a census block group where the median household income is less than 70 percent of the state median household income, the following minimum match in Table 2 applies.

Table 2. Minimum Match for Underserved Populations Census Block Group's Median Household Income as a Percent of State Median Household Income	
Percent of Income	Minimum Match Required
0-55%	50% (\$12,250 for 8-district grant pool)
55.01-60%	60% (\$14,700 for 8-district grant pool)
60.01-65%	75% (\$18,375 for 8-district grant pool)
65.01-69.99%	90% (\$22,050 for 8-district grant pool)

Additional requirements are as follows:

- At least 25% percent of total project cost must be provided in the form of a nonstate, non-federal contribution.
- If a project is sponsored by more than one organization, all must qualify for some match reduction. Minimum match shall be assigned based on the primary sponsor of the application.
- If the jurisdiction is home to a college or university and 20 percent or more of its population is college enrolled (as identified by the U.S. Census Bureau), the jurisdiction's median family income, and state's median family income shall apply in place of its median household income, and state median household income. Removing the college-enrolled population also may qualify the jurisdiction for the community in need policy.

Policy Intent

- Reduce the match required for smaller jurisdictions whose ability to raise match is constrained.
- For a low-income jurisdiction (city, town, tribal area, eligible special purpose district) of any population size, reduce the match required for projects in a census block where the income is less than the jurisdiction as a whole.
- Provide relief to agencies and organizations impacted by the COVID-19 pandemic so they can continue their investments in support of community development, and economic development goals.

Application process

All grant proposals are reviewed by staff. The evaluation meetings and most of the application materials are open to the public.



Page 1: Contact Information

This section includes basic information concerning your organization and proposal, including contact information and other pertinent data. This section must be completed in its entirety.

Page 2: Project Description

Please answer thoroughly and to the best of your ability. Provide cross streets if there is no project address, the parcel number(s) of the project site, the name(s) of any organizations that will be doing the work, and their contact information.

Page 3: Budget

When listing your project budget, *please use eligible costs only*. This will be different from your *total* project budget, and includes only capital costs that this grant can reimburse. For more information about what costs are eligible, please refer to above section.

Page 4: Documents

The Documents section of the application is where you will upload the documents required or requested for the application. Please save forms or documents on your computer, complete and then upload to using the “Upload” button provided. All documents required for your project must be completed and submitted with the application. Failure to provide the requested documentation or providing inaccurate information may result in the proposal being disqualified.



September 12, 2020

Annette Roth
Creative Districts Program Manager
Washington State Arts Commission
PO Box 42675
Olympia, WA 98504-2675

RE: Impact of Creative District Program

Dear Annette,

Thank you for partnering with Langley Creates and supporting our community's investments in further developing its creative economy. I would like to share with you the positive impacts of this program to date and the work which we are accomplishing with the support of ArtsWA.

Our first project is almost complete, rehabilitating the old "Bus Barn" adjacent to the former Langley Middle School. We are thrilled that, with 100% volunteer labor and in-kind contributions of materials, what was once an eyesore is now a place of pride. There is a wonderful article about the help our local Boy Scout Troop contributed to the project: <https://thisiswhidbey.com/2020/08/28/sprucing-up-the-bus-barn-with-troop-57>.

It is one thing to talk with our neighbors about what it means to be a Certified Creative District, and another to demonstrate what we can accomplish together. The Bus Barn refurbishment is a steppingstone to our next project, which would not be possible without the financial support of the Creative Districts Capital Project Program (CDCPP).

At the heart of our district is the South Whidbey Community Center, formerly the Langley Middle School. The central courtyard of this historic campus still features "Cougar Pride" school-spirit murals, outdated wayfinding signage to the "home-ec" classroom, overgrown landscaping, cracked pavement, and an uninviting frontage. It does not reflect the repurposing of this vital community asset into the vibrant educational, artistic, and services hub which it has become.

Leveraging the matching funds provided by the CDCPP grant, in only seven days Langley Creates raised over \$10,000 in the community which guarantees that we can complete our vision: repurposing the courtyard into an outdoor classroom and gathering space, replacing the murals to tell new stories, updating the wayfinding to guide guests around the center, and revitalizing the outward appearance of the campus to support its new purpose.

We must also acknowledge the impact of COVID-19 in our community. Having a purposefully designed outdoor space will support many of the campus' partners as we move forward together - as a classroom or amphitheater, and to meet needs yet unknown - providing long-term benefit and strengthening our resiliency.

Thank you for sponsoring this program and the economic development it supports in our rural community. It is a worthwhile investment in the success of the entrepreneurs, artists, and creative place makers who make Langley a home, and draw visitors to explore its unique character. We are proud to share this work with you.

It is our sincere hope that this program will be continued and expanded to support more communities across our state in these creative endeavors.

Warmest regards,



Tristan A.B. Steel
Langley Creates Steering Committee

PS: We settled on our tag line: "Find Yourself Here."