Clerk File No. 311397

# The City of Seattle – Legislative Department

Appointment and Oath of Office of Vincent E. Kitch as Director of the Office of Arts and Cultural Affairs.

**Clerk File sponsored by:** [illegible]

## Committee Action:

| Date | Recommendation | Vote |
|---|---|---|
| 4/27/11 pass | 2-0 NL, TR 4/27/11 | LH |

This file is complete and ready for presentation to Full Council.

Related Legislation File:

| Date Introduced and Referred: | To: (committee): |
|---|---|
| 3.21.11 | Housing, Human Services Health + Culture |
| Date Re-referred: | To: (committee): |
| Date Re-referred: | To: (committee): |
| Date of Final Action: May 2, 2011 | Disposition: Confirmed |

## Full Council Action:

| Date | Decision | Vote |
|---|---|---|
| 5/2/11 | Confirmed | 9-0 |

3.18.11
Date Filed with City Clerk

By [illegible]

# City of Seattle

FILED
CITY OF SEATTLE
2011 MAR 15 PM 2:37
CITY CLERK

# OFFICE OF ARTS & CULTURAL AFFAIRS
# Director

## Confirmation Packet
## APRIL 4, 2011

## VINCENT KITCH

DIS
CITY
CLERK

**Mike McGinn, Mayor**
City of Seattle

April 4, 2011

The Honorable Richard Conlin
President, Seattle City Council
Seattle City Hall, 2nd Floor
Seattle, Washington 98104

Dear Council President Conlin:

I am pleased to transmit to the City Council the following confirmation packet for my appointment of Vincent Kitch as the Director of Arts & Cultural Affairs. The materials in this packet are divided into two sections:

**A. <u>Vincent Kitch</u>**
This section contains Mr. Kitch's Appointment and Oath of Office forms, his resume, and the press release announcing his appointment.

**B. <u>Background Check</u>**
This section contains the Mayor's Office report on Mr. Kitch's background check.

Mr. Kitch has worked in the arts for nearly 20 years, most recently as the Cultural Arts Program Manager for the city of Austin, Texas. Austin, famous for its annual South by Southwest music, film and interactive conference and festival, has been compared to Seattle as a place that values and supports artists and arts programming. Mr. Kitch also serves as a member of the United States Urban Arts Federation.

Previously, Mr. Kitch was the Education and Capital Improvement Programs Coordinator for the Michigan Council of Arts and Cultural Affairs; the director of Performing Arts/Magnet Program Coordinator for Ysleta High School Performing Arts Magnet and the Arts Program Coordinator for the city of El Paso, Texas.

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Seattle, WA 98124-4749

Tel (206) 684-4000
Fax (206) 684-5360
TDD (206) 684-8811
E-mail: mike.mcginn@seattle.gov

Mr. Kitch has served as a volunteer mentor for the Kennedy Center's Arts in Crisis Program, as an executive committee member of the Americans for the Arts United States Urban Arts Federation and on numerous other local, state and national boards and committees.

Mr. Kitch holds a Master of Music degree from Illinois State University, a Bachelor of Science (Music Business) from Quincy University and Bachelor of Arts (Music Performance) from Quincy University.

Mr. Kitch will be an asset to the City Council, the Mayor and Department of Arts & Cultural Affairs.

If you have any questions about the attached materials or need additional information, please contact Tim Killian, Council Liaison to the Mayor at 233-3886.

Sincerely,

Michael McGinn

Mike McGinn
Mayor of Seattle

# Section

# A

# City of Seattle

## Notice of Appointment

| | |
|---|---|
| **Name:**<br>**VINCENT KITCH** | ☒ **Executive Appointment**<br>☐ **Legislative Appointment** |
| **Appointed to:**<br>**Director, Office of Arts & Cultural Affairs** | **Date of Appointment:**<br>**April 4, 2011** |
| **Authority (Ord., Res.):** | **Term of Office**<br>**From:** Confirmation<br>**To:** Mayor's discretion |
| **Comments:** | |
| **Authorizing Signature:**<br>Mike McGinn | **Name and Title of Officer Making Appointments:**<br>**Mike McGinn, Mayor** |
| | |

**Confirmed by the Following Vote at City Council**

| | | |
|---|---|---|
| **In Favor:** | **Against:** | **Date:** |
| **Attested by:** | | **Title:** |

# CITY OF SEATTLE - STATE OF WASHINGTON
# OATH OF OFFICE

**STATE OF WASHINGTON**

**COUNTY OF KING**

**I, Vincent E. Kitch, confirm that I am the person appointed on April 4, 2011, and confirmed by the City Council on May 2, 2011, to the position of Director of the Office of Arts and Cultural Affairs, of the City of Seattle, in the State of Washington, and that I possess all the qualifications prescribed for said position by the Charter of the City of Seattle; that I will support the Constitution of the United States; and the Constitution of the State of Washington; and the Charter and Ordinances of the City of Seattle; and that I will faithfully conduct myself as Director, Office of Arts and Cultural Affairs.**

**Vincent E. Kitch**

**Subscribed and sworn to before me this 2nd day of May, 2011**

**Monica Martinez Simmons, City Clerk**

[redacted] • AUSTIN, TX 78745
Telephone [redacted] • E-mail [redacted]

# VINCENT E. KITCH

## OBJECTIVE:

A senior leadership position for the management, presenting, or promotion of the arts with a City government where arts, culture, and creativity can be fostered through leadership, entrepreneurship, resourcefulness, to develop successful programs and activities on behalf of the City and have an impact on the broader local community and visitors alike.

## ADMINISTRATIVE EXPERIENCE:

**Cultural Arts Program Manager**
City of Austin Economic Growth and Redevelopment Services Office, 2003 - Present

- Provide leadership and direction for the City of Austin's development of arts and cultural programs and services. Coordinate the use of arts, culture, and creative industries as an economic development strategy on behalf of the city.
- Develop initiatives designed to support and encourage the community's cultural vitality and nurture Austin's creative industries and assets.
- Manage the City of Austin Cultural Arts Division. Supervise cultural arts staff of 10-12 arts professionals as well as graduate interns and volunteers.
- Oversee Art in Public P laces Progra m, cultural funding programs, civic arts, film, creative industry development, outreach and communications; and participate in national and international cultural and economic development initiatives.
- Developed and administer the City's Cultural Arts Funding Programs providing $4M-$6M annually to support hundreds of arts and cultural organizations and individual artists.

***Note:*** *The Cultural Arts Funding Programs underwent comprehensive review and redevelopment in 2004 and the resulting policies, practices, and funding procedures have been heralded by the city as a model. At the request of the Mayor, they were used by the Health and Human Services Department as a model to revise their awarding of social service contracts.*

- Served as City arts and culture representative on Mayoral delegations to Saltillo, Mexico and Istanbul/Antalya, Turkey.
- Interface with international delegations and coordinate cultural exchange programs.
- Serve as the City's liaison to film and television companies conducting business in Austin and coordinates the City's film incentive program.
- Created and coordinated the Live from the Plaza Music series, Faces of Austin, Austin Music Memorial, Music on Hold, Next Level Workshop and Speaker Series, and City Hall Art program.
  ***Note:*** *All new programs developed under my tenure.*
- Coordinate and implement technical assistance activities for local artists, arts organizations, and creative industry workers and businesses.
- Oversee cultural space development, capital projects and job creation initiatives focused on arts and culture.
- Develop and implement cultural tourism, marketing, and other programs/projects, to support the arts, culture, and creative industries in the Austin.
- Represent the City of Austin and make presentations at local, state, national, and international conferences and events as needed.
- Serve as City point person on the development of the Downtown Arts Master Plan and the Create Austin Community Cultural Plan, and ensure arts are represented in the Austin Comprehensive Plan.
- Prepare, administer and report division budgets.
- Develop grants and other funding sources from local, state, national and private sources.
- Serve as liaison at local, state and national levels:
  - National Endowment for the Arts
  - Americans for the Arts
  - Texas Arts agencies and advocacy groups
  - Mayor, City Council, Arts Commission
  - City Managers and other departments
  - Austin Convention and Visitors Bureau
  - Austin Independent School District

# VINCENT E. KITCH

## EXECUTIVE SUMMARY

### PROFILE:

Experienced, energetic, professional arts administrator with a diverse background of education, training and experience and a proven track record of successful project development and implementation. A successful history of increasingly demanding management positions with significant administration, personnel and financial responsibilities and experience. Strong personal and professional reputation with networks and resources at the local, state, national, and international levels.

### ADMINISTRATION:

- Comprehensive arts administration and senior management experience
- Extensive grant program development, assessment, management and administration
- Arts based economic development including film, music, and creative industries
- Public/civic art coordination and arts related community development.
- Cultural planning, space development, arts marketing, and cultural tourism activities.
- Consultant, speaker, and grant reviewer on arts, culture, and creative industries.
- Work with/serve on nonprofit, community advisory, and politically appointed boards, commissions, and committees; at local, state, and national levels.

### PERFORMING and VISUAL ARTS:

- Significant experience presenting/producing multi-cultural performing, visual, and literary arts events and programs; including international artists and collaborations.
- Booking, contract negotiation, technical requirements and event management experience.
- Developed and implemented the Live from the Plaza Concert Series, Austin Music Memorial, People's Gallery Exhibition, and Faces of Austin multi-media programs.
- Extensive experience as a free-lance professional/community musician.
- Broad based training/experience in all performing, visual and literary arts.

### ARTS EDUCATION:

- Managed and developed arts education programs at local, state, and national levels.
- Developed and implemented the *Big Culture Lesson* as a state-wide arts education funding program for the Michigan Council for Arts and Cultural Affairs.
- Developed and administrated a high school performing arts magnet program
- Developed, funded, and implemented first *Artists in Schools* program for City of El Paso.
- Former certified teacher appraiser, State of Texas.
- Former School Board member.

## ADMINISTRATIVE EXPERIENCE - Continued

**Education and Capital Improvements Programs Coordinator**
Michigan Council for Arts and Cultural Affairs, 1999 - 2003

- Administered three statewide arts education funding programs and a capital improvements program for municipalities with annual requests over $4M including grant program development, guidelines publication, implementation, administration, peer review panels and contract management.
- Served as liaison at local, state and national levels:
  - National Assembly of State Arts Agencies
  - MCACA Council and committees
  - MCACA Latino Arts & Culture Initiative
  - MCACA Canadian Exchange activities
  - MI Department of Education and others
- Developed statewide network of Latino arts organizations and facilitated meetings and community outreach efforts.
- Prepared National Endowment for the Arts grant applications and developed other funding opportunities.
- Served as statewide leader, consultant, and resource in arts education.
- Developed and conducted workshops and technical assistance activities statewide.
- Conducted on-site visits and consultations with funded organizations.

**Director of Performing Arts/Magnet Program Coordinator**
Ysleta High School Performing Arts Magnet, 1996 - February 1999

- Founding director of the Ysleta High School Performing Arts Magnet Program including original design, marketing, implementation, and management of the program.
- Contracted guest artists and managed 1200 seat thrust auditorium for school, district, and community use.
- Supervised development and initial construction of black box theater and two dance studios.
- Managed all performing arts events on-site.
- Day to day direction of the magnet program as a assistant principal level equivalent manager.
- Supervised and evaluated professional performing arts educators, support staff and student workers of 12-15.
- Developed specialized arts curriculum for magnet school arts classes and secured State approval.
- Prepared and administered annual budgets and reports.

**Arts Program Coordinator**
City of El Paso Arts Resources Department, 1991 - 1996

- Booked and scheduled of over 80 annual performing and visual arts events including negotiating contracts, artist payments, coordination of events on-site, and emcee'd at events.
- Managed artistic fees, grants, cosponsored events and arts in education program budgets.
- Administered the City's Direct Funding Grant Programs for local arts organizations including development, publishing and distributing grant program guidelines.
- Conducted annual grant workshops for local arts organizations and facilitated grant review panels.
- Liaison to Arts Commission, other city departments and boards.
- Coordinated international exchange programs with arts organizations from Mexico.
- Developed, funded and implemented the City's first arts education program, Artists in the Schools.
- Wrote state, regional and national grants:
  - Texas Commission on the Arts
  - Mid-America Arts Alliance
  - National Endowment for the Arts
  - Private local foundations

## OTHER ACTIVITIES:

- **Arts Consultant**
  Cuyahoga Arts and Culture, Cleveland, OH – Grant program assessment - 2010
  City of San Jose Office of Cultural Affairs – Creative cities comparison to San Jose, 2006-2007
  Instituto de Cultura Puertoriquena, San Juan, Puerto Rico - Arts education program assessment, 2001

- **Guest Speaker/Presenter**
  National Assembly of State Arts Agencies, annual conference – Arts Organizations Surviving and Thriving during the Recession, 2010
  American Marketing Association, New Orleans, LA – Marketing your city through live music, 2009
  Left Coast Live Festival, San Jose, CA – Local government support for live music and nightlife, 2009
  By:Larm Festival/Conference, Oslo, Norway – Creative cities panel, Austin, TX and Hong Kong, 2008
  Americans for the Arts Annual Conference, Milwaukee, WI – Arts as creative city development, 2007
  1st Act Silicon Valley, San Jose, CA – Creative cities, local government support for arts and culture, 2005
  Michigan State PTA conference – Arts education programs and strategies for arts integration, 2003

- **Volunteer, Board Participation, and Other Related Activities**
  Kennedy Center Arts in Crisis - Volunteer Mentor 2009 – Present
  Americans for the Arts U.S. Urban Arts Federation - Executive Committee 2008 – Present
  Austin's Campaign for Philanthropy - Nonprofit Advisory Council & Executive Committee 2008 - Present
  Texans for the Arts - Board Member 2005 – Present
  StrataTx – Texas Cultural Trust - Founding Steering Committee Member, 2006 – 2009
  Policy Coalition on Culture - University of Texas Student group - Professional sponsor, 2004 – 2006
  Arts Americans for the Arts Emerging Leader Council 2003 - 2005
  Arts Americans for the Arts Conference planning committees, 2003 - 2005
  National Assembly of State Arts Agencies – Vice Chair, Arts Education Committee, 2001 – 2003
  Lansing Concert Band - Vice President and performing member, 2000 - 2003
  Capital City Brass Band - Vice President and performing member, 2001 – 2003
  Bath Community Schools School - Board member, 2000 – 2001
  El Paso Friends of Jazz Society - Program Director and Board Member, 1992 – 1995
  Office of Research in Arts Technologies Illinois State University - Graduate Assistant, 1988 – 1990
  Free-lance/community musician – Illinois, Michigan, Texas, 1985 - Present

- **Grant Reviewer**
  The Joyce Foundation 2010
  Cuyahoga Arts and Culture 2009, 2010
  National Endowment for the Arts 2006, 2007, 2009, 2010
  City of Dallas 2007
  City of Houston 2005
  City of San Antonio 2004, 2008
  U.S. Department of Education 2003
  Kentucky Arts Council 2001, 2003, 2009

## EDUCATION:

Master of Music - Illinois State University
Bachelor of Science - Music Business - Quincy University
Bachelor of Arts - Music Performance - Quincy University

*Professional and personal references available upon request.*

## News Releases

2/15/2011
More news from Mayor McGinn

For more information contact:
Aaron Pickus (206) 684-4000

**Mayor appoints Vincent Kitch to head Office of Arts & Cultural Affairs**

SEATTLE - Mayor Mike McGinn today announced Vincent Kitch as the new acting director of Seattle's Office of Arts & Cultural Affairs.

"Vincent has a strong reputation for supporting and expanding the arts in Austin, and I look forward to working with him here in Seattle," McGinn said.

Kitch has worked in the arts for nearly 20 years, most recently as the Cultural Arts Program Manager for the city of Austin. The city is famous for its annual South By Southwest music, film and interactive conference and festival, and has drawn comparisons to Seattle as a place that values and supports artists and arts programming.

Previously, Kitch was the Education and Capital Improvement Programs Coordinator for the Michigan Council of Arts and Cultural Affairs; the Director of Performing Arts/Magnet Program Coordinator for Ysleta High School Performing Arts Magnet; and the Arts Program Coordinator for the city of El Paso.

Kitch has a Master of Music from Illinois State University, a Bachelor of Science (Music Business) from Quincy University and a Bachelor of Arts (Music Performance) from Quincy University and serves as a member of the United States Urban Arts Federation.

His appointment is subject to City Council confirmation. His first day as acting director is April 4.

- 30 -

Office of the Mayor



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# Section

# B

**City of Seattle**
**Michael Patrick McGinn, Mayor**
**Personnel Department**
Darwyn B. Anderson, Acting Personnel Director

RECEIVED
11 MAR -9 PM 3:46
CITY OF SEATTLE
MAYOR'S OFFICE

# MEMORANDUM

**DATE:** March 7, 2011

**TO:** Carl Marquardt – Legal Counsel – Mayor's Office

**FROM:** Pam Inch – Acting Employment Services Director - Personnel

**SUBJECT:** Criminal History and Background Review – Vincent E. Kitch

The Personnel Department has completed the criminal history and background review for Vincent E. Kitch. There were no findings that would impact the employment eligibility of Mr. Kitch.

Cc: Personnel recruitment file

## Video, Frank

**From:** Video, Frank
**Sent:** Thursday, March 31, 2011 4:40 PM
**To:** Kitch, Vincent; 'vekitch@aol.com'
**Cc:** Patrick, Lori
**Subject:** Confirmation Questions
**Attachments:** Kitch.OACA.confirmation.questions.docx

Hello, Vincent.

On behalf of Councilmember Licata and the rest of the Seattle City Council, I am by way of this email providing you their written questions, which are attached as a Microsoft Word document, concerning your pending confirmation by the Council as Director of the City of Seattle Office of Arts and Cultural Affairs.

In order to allow Councilmembers adequate time to review your responses in advance of their Wednesday, April 27th committee discussion and possible vote on your confirmation, I would appreciate receiving your reply via email with your answers attached as both a PDF and a Microsoft Word file by the end of the day on Monday, April 18th.

Please type your answers into the attached document directly below each question, leaving each question intact.

In the mean time, please do not hesitate calling with any questions you may have.

Thank you for taking the time to complete this questionnaire. Your answers will help insure that Councilmembers are fully informed when they consider your confirmation.

Sincerely,
Frank Video
206.684.8849
(Mon-Thu)
Office of Councilmember Nick Licata
Seattle City Council
P.O.B. 34025 Floor 2
Seattle WA 98124-4025
---
Stay current on local goings-on by subscribing to Urban Politics, Seattle's longest-running civics e-newsletter.

# Office of Arts and Cultural Affairs Director
# Seattle City Council Confirmation Questions

## Vincent Kitch

Thursday, March 31st, 2011

1) What are some of your most notable accomplishments during your tenure as Cultural Arts Program Manager for the City of Austin, Texas? What are some of your disappointments?

2) What are your major goals for the Office of Arts and Cultural Affairs (OACA) over the next four years?

3) What do you see as the primary challenges facing OACA over the next four years?

4) How will you ensure that Councilmembers and Legislative staff receive timely information needed from your department for Council to make sound policy and budgetary decisions?

5) What opportunities do you see for improving collaboration between your department and other City departments?

6) Will you, and if so, how do you intend to promote artistic and cultural intergovernmental relations? How will you foster partnerships with local, state, and federal governments to develop effective arts and culture policies? How will you work to ensure that Seattle's goals and priorities are reflected in regional arts and culture projects?

7) What have you accomplished in the past and what improvements are you working on for OACA in the area of neighborhood outreach to audiences and to potential applicants, especially to those that may be considered underrepresented in the arts?

8) How will OACA address the City's evolving workforce, such as filling positions vacated by aging City workers, welcoming more people of color, and embracing people with disabilities - workers who traditionally may not have been represented in the arts in large numbers?

9) How will you review internal operations at OACA to determine if they warrant improvement? What are your goals for continuing to improve the internal operations of OACA?

10) How do you approach making decisions on improving the City's arts and culture climate? Do you have a strategy for OACA being able to respond to arts funding emergencies that may threaten organizations or respond to public controversies involving the arts?

11) How do you intend for OACA to approach its awarding decisions so as to give ample opportunity for women, minority, and disabled artists?

12) What are some of your most notable accomplishments working with advisory bodies, such as the Austin Arts Commission? What are some of your disappointments?

13) How do you anticipate working with and supporting the Seattle Arts Commission, keeping in mind its recommendations may at times challenge the Executive or the Council?

14) What are your thoughts on how the City of Seattle organizes separately from its arts and culture activities its music and film businesses in its Office of Economic Development?

15) What are your thoughts on the Cultural Overlay Districts Advisory Committee's recommendations for cultural development in Seattle, which were endorsed by the City Council in 2009 by Resolution 31155?

16) Both Austin and Seattle have privately run arts and music festivals (Austin – SXSW; Seattle – Bumbershoot) that have significant community support. In your role with Austin, what types of support were you able to provide SXSW and how do you see OACA's role in providing support to Bumbershoot and other significant privately run Seattle events (SIFF, Folk Life, etc.).

17) Press articles during your tenure in Austin highlight your ability to resolve conflict, in particular between arts organizations that may not share common goals. Please explain what skills you possess that help in conflict resolution and examples of both positive and negative outcomes.

18) Your recent post with the City of Austin was in the role of Cultural Arts Program Manager. Please explain the types of projects you took on in this role and how you believe those skills will benefit OACA.

19) During your tenure with Austin, significant changes occurred in the way arts organizations received funding. In particular, groups that received City funding were required to demonstrate that funds would be used to offer "public activities that directly support tourism". Please explain how that requirement came about and describe the challenges of implementing specific policy direction through the use of City funds for arts and arts related programming.

20) In 2007, the City of Austin undertook a 2-year planning effort to adopt a Cultural Master Plan highlighting 10 principal recommendations, which included:
    - Creation of a city department of Arts and Culture;
    - Forging relationships between high education and the creative community;
    - Encouraging "ground-up" based cultural/neighborhood districts; and
    - Developing an inventory of public and private cultural spaces.

    While the 10 principal recommendations call for changes to, or adoption of, new systems or bureaucracies they do not explicitly address defined financial commitments to arts and cultural endeavors. Please elaborate on why financial investment in Austin's arts and culture infrastructure was not more explicitly stated in the plan.

*-- END --*

Office of Arts and Cultural Affairs Director
Seattle City Council Confirmation Questions

4/15/2011

**Vincent E. Kitch**

1) **What are some of your most notable accomplishments during your tenure as Cultural Arts Program Manager for the City of Austin, Texas? What are some of your disappointments?**
The most well-known accomplishment during my time in Austin is the redevelopment and implementation of the Cultural Arts Funding Programs and the matrix-based allocation system for distribution of funds. The programs awarded $5-$6M annually to over 250 arts organizations and individual artists through three core programs. That work was further augmented by the development of Auxiliary Funding Programs, which included support for individual and organizational development, capacity building of cultural specific organizations, and funding for collaborative projects between organizations of various types, sectors, and focus with the goal to increase or reach new audiences/constituents.

The CreateAustin cultural planning process and the development of the Next Level Technical Assistance workshop series are also important tangible accomplishments. Probably as important as these "programmatic" developments, is the more intangible outcome of fostering an atmosphere of unity and collaboration within the arts and cultural ecosystem which was not present when I arrived. I certainly cannot take full credit for this phenomenon, but the collaborative and transparent approach to the development of the funding programs and the resulting panel review and allocation process established the public good will that allowed CreateAustin to happen and be successful. CreateAustin has been a very unifying force for the community and further strengthened the cultural landscape of Austin to what I believe are unprecedented levels.

Disappointments come with any job, and I am fortunate there were not many serious ones during my time in Austin. Primary among them is the loss of momentum on the City's side related to CreateAustin. As we finished planning, the City was in the midst of a city manager transition, and management delayed the presentation to Council and the city manager for nearly a year. In public art, one project that went through an exhaustive public process was influenced somewhat by a city council member when it came time to award the contract. Due to own personal objections to the artists endorsed by the selection panel, art in public places panel, and the Austin Arts Commission, he garnered enough Council support to select the runner up for what is to date one of our largest public art commissions. As a defender of transparent public process, our lack of ability to dissuade the Council from setting this dangerous political precedent was disappointing. Toward the end of my tenure I was engaged in a number of cultural space development projects, including assisting arts organizations access New Market and Historic Tax credits. I wish I could have done more work in this area during my time in Austin.

2) **What are your major goals for the Office of Arts and Cultural Affairs (OACA) over the next four years?**

I am very excited to be in Seattle and taking on this important role. I think it would be somewhat premature for me to outline a four-year strategy of goals and objectives for OACA given my limited time in the community and the broad nature of the current programs and services. I look forward to the opportunity to work with the Mayor's Office, City Council, the Seattle Arts Commission, and the numerous community partners to maximize our impact on the community and create an environment where local arts and culture flourish.

Broadly, I hope to expand and enhance public awareness of OACA and other City arts and cultural programs and services; engage in activities that support cultural space development and organizational capacity building; and create increased opportunities for artists and emerging organizations. I have made some preliminary contacts with the DeVos Institute of Arts Management at the Kennedy Center to discuss the possibility of offering board training for mid-sized organizations. With outside funding, the trainings could lead to a two-year capacity building program for 25 to 30 local arts organizations led by Kennedy Center President Michael Kaiser.

I also want to support arts education development and inclusion wherever possible; expand outreach and participation within the local community, leverage resources through strategic partnerships, and work to maintain OACA as a local, state, regional, and nationally recognized local arts agency.

**3) What do you see as the primary challenges facing OACA over the next four years?**

There are some issues facing many local arts agencies around the country that I believe are likely appropriate to Seattle as well. Finances, outreach, and adaptability are three I would propose. Without careful assessment, consultation, and input, I hesitate to be specific on OACA challenges, but based on my limited time in Seattle I believe shoring up of the dedicated revenue sources of the office, including admissions tax and percent for art, as well as leveraging other support through grants and strategic partnerships is critical. OACA as the local arts agency and a leader both in the state and nationally, has a significant mandate and service responsibility that will require resources, both financial and in personnel, to support all the activities in its current portfolio of services.

Outreach comes in many forms, from community engagement to capacity building/organizational development of the organizations that are the heart and soul of Seattle's creative community. OACA must be engaged at the community level, tracking current trends and community issues. As we know from national research, arts patronage is decreasing and arts participation is on the rise. We must consider programs and services that not only help organizations adapt and respond, but we must also offer programs and services to support ongoing community development.

Finally, adaptability is an important characteristic, which means we must be willing to change and embrace new ideas. If the city wants to continue to have a strong arts and culture industry, then OACA must help lead and provide support to take us in new directions. For instance, there has been significant discussion at the national level about the nonprofit model. As funders we may have to expand our concept to

embrace more activity, audience, or outcome-based results, rather than focus on an applicant's institutional structure; and we have already begun this work.

The Families and Education Levy presents an opportunity to engage, challenge and motivate students through the arts. The arts are an essential ingredient in a complete education, but are not equally available to all students in Seattle's public schools. Evidence suggests that when schools invest in arts education, students demonstrate academic gains. These benefits are even greater for disadvantaged students. Through strategic partnerships in the arts, the community and with the Seattle school district, OACA is committed to making a quality arts education accessible to every student, with a focus on lower income communities and communities of color.

4) **How will you ensure that Council members and Legislative staff receive timely information needed from your department for Council to make sound policy and budgetary decisions?**

My approach to this work includes open and frequent communication strategies. I will work with Seattle Arts Commissioners to actively inform the Mayor, City Council and their respective staff as well as providing information and updates personally. It's important that the and Council are kept abreast of not only local issues but key trends in the state and nationally that can impact or inform our policy and program development in Seattle. This is an ongoing process and cannot be focused solely around budget planning time.

I will ensure that communication is a key activity of the office. I will work with the commission and related subcommittees and meet regularly with the Mayor's Office and City Council members and Council committees to provide updates on arts and culture issues. We are in the process of reviewing current OACA communication strategies, both internally and externally. We hope to expand both the frequency and content of our communications to better inform the community and our constituents.

Staff is currently working to develop a fiscal policy for annual budgeting and allocation of the dedicated Admissions Tax to OACA as requested by City Council ordinance. In addition, OACA and the Seattle Arts Commission will provide an annual briefing to Council, and OACA will continue to produce the comprehensive annual Report to the Community.

5) **What opportunities do you see for improving collaboration between your department and other City departments?**

I believe there are a number of opportunities within City government to improve collaboration and streamline services. There is an obvious connection with the Office of Film + Music. I gained valuable experience with both industries as part of my management portfolio during my time in Austin. This, along with my work on arts economic development and cultural space projects, lays a great foundation for collaboration with the Office of Economic Development.

Many city departments, from parks to libraries to neighborhoods and transportation, have arts-related programs and activities that OACA can assist with. OACA can serve as an advisor with professional staff and expertise. We can work directly with other departments to develop joint programs and pilot

initiatives, or we can coordinate activities through inter-departmental agreements. There may be outside grant funding opportunities for programs to engage arts in neighborhoods or parks.

My goal is to strengthen current collaborations, such as the shared staff position with Seattle Department of Transportation to realize the SDOT Art Plan, as well as to streamline and refine activities, such as percent- for-art funding allocation with City Light.

I hope to expand on an already strong partnership with the Parks and Recreation Department. OACA is developing the memorandum of understanding outlining use of the Admissions Tax to support arts-related programming in Parks; OACA supports the ARTSparks project to activate Occidental Park in Pioneer Square; and we partner on other issues from public art maintenance to staging OACA's summer concert series; saving our department several thousand dollars. The OACA philosophy must be to develop strong staff liaison protocols and director to director communications to help facilitate work that can benefit the community in real time.

6) **Will you, and if so, how do you intend to promote artistic and cultural intergovernmental relations? How will you foster partnerships with local, state, and federal governments to develop effective arts and culture policies? How will you work to ensure that Seattle's goals and priorities are reflected in regional arts and culture projects?**

Throughout my career I have been active at the local, state, and national levels with arts service and advocacy organizations, and I plan to continue that practice in Seattle. Prior to my selection for the position, I had already reached out to the Washington State Arts Commission and the Washington State Arts Alliance to introduce myself and conduct research on the position. Since my appointment, I have become active with both organizations as well as the network of arts organizations throughout the state working on arts advocacy and policy development in Olympia. Seattle and OACA's position in the state as a leader makes it a critical component of the regional and state development of arts and culture, and I will take on that assignment to be active and engaged in those discussions and activities.

Currently, with our partners at 4Culture, we were invited to apply to the National Endowment for the Arts' competitive Our Town grant, which focuses on creative place making projects that contribute toward the livability of communities. Our proposal positions cultural spaces as anchors in urban-village and transit-oriented development. We're seeking full funding of $250,000, $50,000 of which would fund planning for a city cultural facilities program.

Also, OACA is in the fourth year of a five-year agreement to support arts education development and integration in the Seattle Public Schools.

I will keep the Mayor, City Council, and Seattle Arts Commissions informed of ideas and agendas that support our ongoing role as part of a regional, state and national platform. At the national level I am active in the Americans for the Arts Urban Arts Federation (60 largest cities), serving on the executive committee 2009-2011 (active since 2004). I have a strong national network and colleagues at the National

Endowment for the Arts and have served as a volunteer mentor for the Kennedy Center Arts in Crisis program. Seattle's prominence in arts and culture is known nationally, and we must work to keep the environment that feeds the creative sector fertile and rich.

7) **What have you accomplished in the past and what improvements are you working on for OACA in the area of neighborhood outreach to audiences and to potential applicants, especially to those that may be considered underrepresented in the arts?**

I have been fortunate to have worked and interacted with a number of diverse communities throughout my career. In El Paso, I worked in a Title One school a quarter mile from the U.S./Mexican border. In Michigan, I worked to triple funding for and participation in the arts education program. This endeavor included state-wide outreach to rural/isolated areas as well as inner-city neighborhoods. I also coordinated the Latino Arts and Culture Initiative on behalf of the Michigan Council for Arts and Cultural Affairs

In Austin, my work included serving on the arts and culture committees of both the African American and Hispanic Quality of Life initiatives. I was also responsible for the development of the Auxiliary Programs including the Capacity Building program, which was designed to provide organizational development funding for culturally specific community-based organizations. Eligible applicants were identified as organizations whose board and staff, as well as the audiences they served, were predominately minority, underserved or cultural specific; which included the disabled community.

We conducted targeted outreach for funding and public art workshops in neighborhoods and community centers, partnering with community service and ethnically specific organizations. At the time of my appointment to the position in Seattle, I was in preliminary discussions and planning with staff on the development of a neighborhood-based arts program (CreateAustin recommendation) for future consideration and implementation. I believe this experience and perspective will allow me to expand OACA efforts and activities to support broader outreach and engagement. OACA is already active with the Neighborhood and Community Arts and smART ventures programs, funding neighborhood festivals and a wide variety of activities. We have ramped up participation in neighborhood plan updates and neighborhood initiatives such as the South Park Action Agenda. We also worked with Department of Neighborhoods to review arts-related applications to the Neighborhood Matching Fund program.

8) **How will OACA address the City's evolving workforce, such as filling positions vacated by aging City workers, welcoming more people of color, and embracing people with disabilities - workers who traditionally may not have been represented in the arts in large numbers?**

OACA is fortunate to have a very diverse staff with excellent professional credentials and great respect within the community – something the department should be very proud of. It is by far the most diverse staff I have had the opportunity to work with. When recruiting and hiring qualified staff, diversity and inclusion has to be a core philosophy. This is achieved through targeted outreach; broad publicity of employment and contract opportunities; and strengthened community engagement, support and

encouragement to ensure the most diverse applicant pool possible. Internships, contracts and temporary positions offer an opportunity to diversify our workforce.

We will continue to examine our contracts for services, aiming to maintain or increase our contracts with women and minority-owned businesses. Racial equity simply has to be part of the overall philosophy of the organization. The City's Racial Equity Toolkit can help the department examine its recruitment practices and emphasize fairness in hiring and promotions.

9) **How will you review internal operations at OACA to determine if they warrant improvement? What are your goals for continuing to improve the internal operations of OACA?**
I plan to take time to assess and learn the current operational procedures and programs of OACA so I can have a fundamental understanding of how things work. While I have implemented a number of new programs and worked as a change agent in my career I do not embrace change for the sake of change. I am definitely analytical and approach the work always with an eye for efficiency and assessment for improvement. In addition to my own assessment, I am engaging staff both formally and informally through surveys and interviews to seek candid input, suggestions for improvement and creative ideas.

It's also important to seek input from the community and OACA clients to gain a advice and a broader perspective. I have the benefit of having the outside perspective and solid experience in the key program areas of OACA as well as government arts administration, which should allow me to effectively lead staff in implementing changes, should they be warranted. As I mentioned, my philosophy, which I will work to instill in staff as an organizational mission, is to examine the how, what and why of what we do; identify efficiencies; and support and recognize staff that develop creative solutions and new ideas.

10) **How do you approach making decisions on improving the City's arts and culture climate? Do you have a strategy for OACA being able to respond to arts funding emergencies that may threaten organizations or respond to public controversies involving the arts?**
The success of my work in the past has been in collaboration and leveraging limited resources. I have always worked best when I am engaging broadly and openly with the cultural community and actively in the trenches with them so I can understand the needs, issues and trends. When it comes to policy and program development, I draw on both my understanding of the community and related regional/national trends to help inform the direction that is needed.

I work with stakeholders, policy makers, staff, commissioners, community partners, and anyone I believe can inform, assist, and support the issue at hand to help create a solution. I then make a determination as to the most appropriate position for the City. There are frequently controversies involving the arts; it is the nature of the job. Controversies can spring from public input, media commentary and political posturing; and it is not always appropriate for OACA to be involved or weigh in. If OACA finds itself at the center of a controversial issue, established policies should become the foundation of our cool and informed response.

With that said, I also believe that in all the work we do, there must also be discretion and flexibility. I have witnessed significant rifts in communities where a body or agency used a missed grant deadline to zero fund an arts organization whose politics were not popular, to the detriment of the community. This caused great turmoil and required Council action on a very sensitive community issue focused around race and equality.

While we operate with multiple deadlines and there are guidelines established for most every action we take in government, there are also occasionally situations that are unique or born from extraneous circumstances. In these circumstances a director must exercise discretion to determine the best course of action for the City and outcome for the community. The human factor is also always present in the work we do.

**11) How do you intend for OACA to approach its awarding decisions so as to give ample opportunity for women, minority, and disabled artists?**

The goal in any sort of funding program has to be in the creation of the programs and processes that allow and promote the broadest participation and support the overarching goals of the city. Along with this philosophy, the implementation must also take into account the transparency of the application, review, and funding processes. Beyond standard grant programs, activities can be supplemented with targeted outreach and technical assistance; the creation of specialized funding opportunities and contracted services with community-based service organizations.

Funding programs in general must be open, inclusive and fair. Applicants, regardless of color, affiliation, creed, must compete for funding with other similar organizations. There are programmatic ways to address outreach or service to underserved populations that can assist in achieving the intended goals. Further compounding this issue, which was certainly true in Austin, is that oftentimes minority and disabled organizations and artists made up a small percentage of the overall applicant pool and they were likely small in scale and service. However, we were able to create opportunities for funding that were on par with similar organizations, and we also implemented the Capacity Building Program to assist in that need in addition to funding programs and activities.

Outreach and technical assistance workshops also helped us diversify our funding. However, in any given year, there was no way to control what type of organization may apply or be successful in the process. Therefore, it is imperative that OACA engages in targeted outreach, offers support, ensures programs are accessible and fair, and works to proactively make connections in the community that support the diversity of the funded organizations and artists.

**12) What are some of your most notable accomplishments working with advisory bodies, such as the Austin Arts Commission? What are some of your disappointments?**

Cities create boards and commissions for a multitude of reasons, and the bodies have varying levels of authority from advisory to regulatory. Contributions of these citizen volunteers and ambassadors are

important. My personal story and relationship in working with the Austin Arts Commission certainly runs the gamut, for when I arrived in Austin, management told me the commission was going to be disbanded. So while I spent months retooling the funding programs the commission had administered since 1987, I didn't attend commission meetings. When Council decided not to disband the commission, I had to begin a relationship with a body that was extremely hostile towards me personally. I approached this work openly, honestly and in a straightforward fashion, explaining my charge and responsibility in the organization. I coordinated a retreat and reviewed the roles and responsibilities of the commission, which the Council and administration changed, limiting the commission's role to that of an advisory body to the Mayor and Council.

Over the next few months I engaged the commission and cultural contractors, providing ongoing updates and seeking feedback on guidelines, etc. When we went before Council six months later, the commission was by my side supporting the work. The Arts Commission was notorious for being dysfunctional, and the collaborative approach to the funding reforms allowed them to realize their position and role, to unite on a project of extreme importance, and to become a recognized body by the community as advocates for the arts which had all but been lost. I worked with them on my next goal of conducting a cultural plan, with the commission securing the Council support to move ahead.

It's key that boards and commissions clearly understand the mandated role of both the commission and professional staff and that they work to support the goals of the city to better the community. They guard and observe process, advise council and staff, and support the work and efforts of the department. They are advocates in and for the arts community and the community at large. The Austin Arts Commission saw its role as one of resource for me and the community, advisor to Council and the community but also as a sea wall for discontent on behalf of the Council as well. When I left Austin, I had worked with commissioners who served the entire time I was there as well as new commissioners. Unbeknownst to me, the Commission sought and presented me with the City's Distinguished Service Award in recognition of my work in Austin. I was humbled and honored to receive the award signed by the Mayor and Council as a final act of support.

**13) How do you anticipate working with and supporting the Seattle Arts Commission, keeping in mind its recommendations may at times challenge the Executive or the Council?**

I am very fortunate to have already had a number of positive experiences with the Seattle Arts Commission. Their warm welcome and enthusiastic support of my appointment has provided a great entre into the community. I am also aware of their passion and commitment and know full well there will be times when they will make recommendations that challenge the Executive, Council, and me. I see my role as the director of OACA to help lead the city's arts and cultural development and serve as a resource to the , City Council, commission and community.

I will work to establish a positive rapport and relationship with the commission and provide resources to support their interests and work. I will help inform their decisions with my perspective and experience and

look for ways to engage them in supporting the current OACA activities as well as current events and issues that they may be involved in. I will support and respect their roles and responsibilities, as I know they will respect those of staff and seek their input and support on initiatives impacting the community. I am counting on their assistance to help me understand Seattle's arts community and to help me make the connections I need to be successful. When the commission's position differs from city policy and/or recommendations, I will respectfully provide information and context so the Mayor or City Council can make the best possible determination. Once a policy determination has been made, I will use the resources of OACA to implement that decision, and it is my hope the Commission will then be supportive. Open communication and professionalism are important as is respect for everyone's history, context and point of view as well as a mutual goal to work on behalf of Seattle and the people who make this their home.

**14) What are your thoughts on how the City of Seattle organizes separately from its arts and culture activities its music and film businesses in its Office of Economic Development?**

Arts, culture, film, and music can be found in many cities in every possible configuration. Arts and culture can be in parks or economic development, and I can make a case or argument for virtually any scenario. I was very fortunate to be selected as the first Cultural Arts Program Manger in Austin. It was the height of the Richard Florida craze, and the city was one of the first in the country to move arts and culture into the department of economic development.

I have had both music and film industry development in my management portfolio at different times even personally serving as the City's film liaison as well. Film and music are certainly arts and culture and economic development tools as is the nonprofit arts and culture industry. All contribute to economic vitality, quality of life, tourism and nightlife development and creative workforce development, etc. I may have a unique experience in working directly in all these industries. While the organizational structure can play a role in overall effectiveness, the ability to collaborate and work jointly is more important. I look forward to the opportunity to work with the Office of Film + Music, Office of Economic Development, and other city departments whenever possible.

**15) What are your thoughts on the Cultural Overlay Districts Advisory Committee's recommendations for cultural development in Seattle, which were endorsed by the City Council in 2009 by Resolution 31155?**

Development continues to threaten access to dedicated, affordable space for artists and cultural groups throughout the country and certainly in Seattle. Familiar scenarios play out such as the 619 Western Building and Building 11 at Magnuson Park. Space for arts and culture is key to connecting people, ideas and communities. Cultural spaces are an important part of Seattle's livability and the success of our creative industries is dependent upon creating an environment where artists and creatives can live and work.

Transit-oriented development and urban-village design are avenues for fostering cultural space via many of the CODAC's recommendations. I'm not sure the formalization of cultural districts is a requirement for this type of development. The City could spend a lot of time and energy developing maps and outlining

boundaries when the real task is to provide resources and assistance to encourage appropriate development in our downtown, neighborhoods, and entertainment districts. We must work to break down barriers that prevents cultural development from occurring. However, I also think support should be considered for naturally occurring development or neighborhood initiated cultural districts; and the city can play a role in evaluating the feasibility of such designation. With informed consideration, the city could then identify ways to support, designate, and promote cultural district activities it deems appropriate. In my opinion, tool kits for individuals interested in developing cultural spaces and support with the development and review processes would accomplish more CODAC goals and objectives than a designated cultural district.

I believe many of the observations in the report are accurate and suggestions for partnerships, outreach to neighborhoods and community development are on target. Again, with the current budgetary constraints, the Our Town proposal to the National Endowment for the Arts presents an opportunity to begin to look at these issues in a systematic way and would help fund planning for a city cultural facilities program that could enable us to move this issue forward and respond to this growing need.

16) **Both Austin and Seattle have privately run arts and music festivals (Austin – SXSW; Seattle – Bumbershoot) that have significant community support. In your role with Austin, what types of support were you able to provide SXSW and how do you see OACA's role in providing support to Bumbershoot and other significant privately run Seattle events (SIFF, Folk Life, etc.).**

SXSW is a $100M private organization, and my personal interaction with the festival was somewhat limited. For the last three to four years, I coordinated the Economic Growth and Redevelopment Services Office's festival involvement, which included $30,000 in marketing and related activities as well as coordinating staff participation during the conferences. SXSW worked with a number of City departments as a result of City Council action recognizing SXSW as an annual co-sponsored event whose support included important public purpose. The primary assistance received included fee waivers, permitting, and assistance with police and traffic control, etc.

I was involved with a number of other festivals and events which received varying city support, including the Urban Music Festival, Pecan Street Festival, and Austin Film Festival, etc. I was also involved in varying capacities, ranging from managing co-sponsored event agreements to cultural contracts funding. In these instances the City provided funding, permit and fee waivers, or short-term event loans. In all these situations, City staff first and foremost served as resources with professional advice and technical assistance to help the festival organizers make connections with other community resources that could help support their efforts or serve as a liaison to other departments when issues with the City arose.

I believe OACA can serve in many similar capacities. For several years, OACA has partnered with One Reel to produce the Mayor's Arts Awards as well as provide general festival support for Bumbershoot. The office also supports other festivals large (SIFF and Folklife – Civic Partners Program) and small (neighborhood festivals) through its smART Ventures and Neighborhood and Community Arts funding programs. Continued investments and technical assistance are key to continuing the success of Seattle's many popular festivals.

**17) Press articles during your tenure in Austin highlight your ability to resolve conflict, in particular between arts organizations that may not share common goals. Please explain what skills you possess that help in conflict resolution and examples of both positive and negative outcomes.**

I think in any community building or conflict resolution situation, the primary keys to success are to be open and honest with all parties, listen to the concerns of those involved, look for common goals and strategies, and implement strategies that are in the best interest of the broader community. When I arrived in Austin my first task was to retool the funding programs. The community had experienced years of bad management practices and political infighting. Consultants spent two years working on the City's funding program, but didn't engage the community in meaningful ways. I reviewed the past programs and consultant reports and began working on a revision of the system. The Austin Arts Coalition, an ad-hoc assembly of local arts organizations and artists that met regularly, asked me to attend to hear their concerns and discuss and get feedback on my work. I also met with the arts commission, City Council and management, numerous community leaders and arts groups throughout this process. Not everything I proposed or implemented was universally appreciated by the community. A more politically motivated system had developed over 10 to 20 years, and many organizations would ultimately receive less funding when the new processes were established.

Throughout the process I shared with the community information that was appropriate and ready for public distribution. I listened to their concerns, included what I could, and explained from a professional standpoint what I could not incorporate. Following adoption of the new funding guidelines and the first year of panel reviews, the community was extremely supportive. Even groups who may have done well in the previous system could not argue against the fair nature and transparency of the new programs. In the following year we developed a new funding model that changed the landscape completely for many organizations. With increased funding we were able to raise some groups to appropriate levels of investment and incrementally lower groups who needed an adjustment, while being sensitive to their needs. I believe if you are open, communicate with people, work to common best interests and are honest in your approach, you can be successful more often than not.

**18) Your recent post with the City of Austin was in the role of Cultural Arts Program Manager. Please explain the types of projects you took on in this role and how you believe those skills will benefit OACA.**

The position of Cultural Arts Program Manager, as well as previous positions I have held, gave me a number of opportunities to gain direct experience in many current program areas and activities that OACA currently operates. In Austin, my management portfolio included supervision of the cultural arts division staff, including staff responsible for the first percent-for-art program in the state. I revised the cultural arts programs, managed the funding programs and staff, and facilitated the peer review panels. In addition, I supervised staff that worked on arts marketing, community collaborations and cultural planning. Working with staff we created and implemented the Next Level Technical Assistance Workshop series and wrote state and federal grant applications. I was the staff liaison to the Austin Arts Commission. This body of work directly correlates to current OACA activities.

During my tenure I was responsible for the creation of the Live from the Plaza concert series, People's Gallery Exhibit, and Faces of Austin city hall programs. In addition, I worked in music and film industry development, cultural space development projects, international cultural exchange events, and a number of other community-related events. We also took on management of First Night Austin, the New Year's Eve celebration for 2011. I served as the city's liaison on arts and culture related matters and represented Austin with state, national, and international organizations and events. I served on the board of Texans for the Arts, Austin's Campaign for Philanthropy, and the executive committee of the Americans for the Arts U.S. Arts Federation; all of which include skills that will be similar to my responsibilities at OACA and for the City of Seattle.

Including my leadership and management responsibilities for the past seven years for the City of Austin, I have a total of 20 years of government arts administration experience. I've worked for cities, a state arts agency, and I have extensive work in arts education, including the management of a performing arts magnet program in a comprehensive high school. I believe this experience will also be useful and needed in my role with the City of Seattle.

19) **During your tenure with Austin, significant changes occurred in the way arts organizations received funding. In particular, groups that received City funding were required to demonstrate that funds would be used to offer "public activities that directly support tourism". Please explain how that requirement came about and describe the challenges of implementing specific policy direction through the use of City funds for arts and arts related programming.**

As mentioned in my previous responses, there were tremendous changes in the funding programs and processes that I was personally responsible for in design, implementation, and administration; however, the requirement to support tourism was always a requirement and was not a new change. The monies for the Cultural Arts Funding Programs in Austin, and indeed many cities in Texas, comes from a dedicated Hotel/Motel bed tax authorized by state legislation.

That law provides for the use of those funds to support arts and culture among other allowable uses up to 15% of the locally collected tax. At the time of the adoption of the funding programs, Austin had a long tradition of supporting the work of individual artists, and the philosophy of the City Council was to continue that practice. The law provides that it is the local governing body, in the first instance, that makes the determination as to what activity supports tourism, so I developed guidelines that stated the Council's purpose, interpretation of the statute, and how funded activities would support tourism. Throughout the guidelines there were references to encouraging tourism and audiences from outside the city so this was not a new requirement. The debate in Texas over the arts and use of hotel/motel bed tax has been a political fireball for more than 20 years. The original intent of the legislation is clear, and the funding of arts and cultural activities was one of the core mandates.

Over the years the lodging industry has lobbied and conducted a number of marketing and propaganda campaigns browbeating smaller or more conservative communities into supporting their "interpretation" of the legislation. Austin had the most liberal interpretation of the legislation in the state, and the

Auxiliary Programs were created to support the ongoing development of the arts and culture ecosystem and an inherent component of an overall tourism development strategy for the city.

In the last year, with the waning economy and a reduction in bed tax, council members with close ties to the lodging industry raised questions related to the broad nature of the funding practices which are still currently under discussion. It sparked a heated debate between the arts community and the hotel industry and the unity of the arts community fostered via CreateAustin has held strong. Under the leadership of the CreateAustin chair, a top constitutional law attorney was commissioned to develop a legal opinion referencing the history of the legislation from its inception, and this legal opinion has already changed the language of the lodging industry lobbyists that had been used for 15 to 20 years.

20) **In 2007, the City of Austin undertook a 2-year planning effort to adopt a Cultural Master Plan highlighting 10 principal recommendations, which included:**

- **Creation of a city department of Arts and Culture;**
- **Forging relationships between higher education and the creative community;**
- **Encouraging "ground-up" based cultural/neighborhood districts; and**
- **Developing an inventory of public and private cultural spaces.**

**While the 10 principal recommendations call for changes to, or adoption of, new systems or bureaucracies they do not explicitly address defined financial commitments to arts and cultural endeavors. Please elaborate on why financial investment in Austin's arts and culture infrastructure was not more explicitly stated in the plan.**

The CreateAustin cultural master planning process was a tremendous effort and engaged hundreds of citizens from all facets of the community. Participants included leadership council members from business, education, philanthropy, arts and culture, etc. to artists, community leaders, activists, and citizens. From the onset and throughout the 18-24 months of planning, the working chair and I attempted to instill a sense of real visioning and planning for the future. We did not want a plan for what the city could do for arts and cultural development but a plan for the entire community for the next 10 years. As the working chair so aptly put it, "the city will never have the budget to realize my goals and dreams for the future, so we should not limit our thinking in those sorts of terms."

The content of the published plan is the work of the consultant, who reflects back the interests and discussions of the community and the participants. It is a road map for development, not a prescription, and frequently does not include details such as financing, which could potentially be out of date shortly after publication. After completion of the plan, the economy dipped and the City faced challenges in many areas. Staff conducted an analysis of the plan and created internal matrices that identified recommendations in which the City could play a role, outlined what that role would be, identified needed resources both financially and other, and developed a timeline for implementation. That work is ongoing and implementation priorities are being reviewed and developed accordingly.

The community did not wait for the City to begin implementation and quickly formed a community leadership committee and spent a year analyzing recommendations and identifying community partners to assist in implementation. A creative alliance was formed (one of the principal recommendations) and work began in a number of areas. The collaborative environment fostered by CreateAustin has transformed the arts, culture, and creative community in Austin and created a powerful force that was

unprecedented in Austin's history; according to the community leadership chair, Cookie Ruiz, executive director of Ballet Austin.

*-- END --*

# Seattle City Council

May 2, 2011

Vincent Kitch, Director
Office of Arts and Cultural Affairs
PO Box 94748
Seattle, WA 98124-4748

**Re: City Council Expectations for Vincent Kitch, Director of the Office of Arts and Cultural Affairs**

Dear Mr. Kitch:

Congratulations on being appointed Director of the Office of Arts and Cultural Affairs (OACA) by Mayor McGinn. To be successful, City Councilmembers believe department directors must work constructively with both the Executive and Legislative branches. A positive working relationship requires a director to be responsive to Council needs and priorities.

To that end, as part of the Council's confirmation process, this letter is intended to communicate our expectations for your job performance. The Council expectations listed below are intended to enhance your accountability to the Council. Council expectations are also intended to supplement the Mayor's expectations and your responsibilities established in Seattle Municipal Code.

A copy of this letter has been placed in Clerk File 311397, which contains Mayor McGinn's request for your appointment as Director of OACA.

## I. City Council General Expectations for Vincent Kitch as Director of OACA

**A. <u>Relationship with Council</u>.** You are expected to maintain a constructive working relationship with the Council, as demonstrated by:

1. Prompt and complete responses to Council information inquiries.
2. Pro-active updates on policy development, operational concerns and financial matters of significance, so that the Council is informed of significant changes or controversies before the information reaches the media and/or before the Executive submits a request for Council action.
3. Dependable implementation of policy direction provided by the Council.
4. Assistance in the research and development of Council policy initiatives.

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**B. <u>Management Skills</u>.** In addition to the duties outlined for the Director of OACA in Seattle Municipal Code 3.14.815, you are expected to demonstrate strong commitment to the following Council priorities:

1. **Public communication**
   a. Conduct inclusive outreach to relevant stakeholders.
   b. Implement a strong ethic of customer service.
   c. Make information available so that the public can track the department's performance in delivering services.
2. **Organizational management**
   a. Coordinate productively with other City departments.
   b. Maintain strong working relationships with other governmental entities.
   c. Operate within budget constraints and pro-actively manage expenditures.
   d. Provide a fair and equitable approach to the award of City contracts.
   e. Continue to improve and enhance the role of the Seattle Arts Commission in achieving their duties outlined in Seattle Municipal Code 3.14.830. Particular attention should be paid to involving the Seattle Arts Commission in budgetary duties, as outlined in SMC 3.14.815 and 830.
3. **Personnel management**
   a. Develop and maintain strong morale among employees.
   b. Provide an inclusive work environment that offers equitable opportunities for all.
   c. Address issues of succession planning and the professional development of existing staff.
4. **Service delivery, including both routine operations and emergent situations**
   a. Ensure that on-going, day-to-day services are provided effectively and efficiently, and that the department tracks its performance in delivering such services.
   b. Make certain the department is able to deal with localized emergencies or service disruptions and has thoroughly planned how to manage its operations in case of a City-wide emergency.

## II. Specific Expectations for Vincent Kitch as Director of OACA

During your tenure, you are expected to implement (and provide regular progress reports on) the following Council expectations:

**A. Cultural Overlay District Advisory Committee (CODAC) Recommendations.** Work with the Seattle Arts Commission to develop an implementation plan for the CODAC recommendations accepted by the City Council in August, 2009, and described in Council Resolution 31155.

**B. Arts and Cultural Space Development.** Work with the Seattle Arts Commission, City departments, other governmental offices, artists, arts and cultural organizations,

and property developers and owners to advance the retention of existing and the development of new long-term affordable space for arts and cultural uses.

C. **Public Engagement.** Actively engage and collaborate with Seattle residents, businesses, nonprofits, and other groups with an interest in arts and culture, including heritage and preservation groups. Provide clear communication to the public and create opportunities for open dialogue about OACA projects and programs.

D. **Race and Social Justice.** Advance the City's Race and Social Justice Initiative. Advance arts and culture projects and programs that appeal and are accessible to individuals with diverse racial, ethnic, and socioeconomic backgrounds.

The City Council looks forward to working cooperatively with you to ensure that OACA continues to stimulate a diverse and lively arts and cultural environment in Seattle.

Sincerely,

Richard Conlin, President
Seattle City Council

Nick Licata, Chair
Housing, Human Services, Health, and Culture Committee

cc: Michael McGinn, Mayor, City of Seattle
Seattle City Council Members