

MINUTES

EDMONDS PUBLIC FACILITIES DISTRICT/EDMONDS CENTER FOR THE ARTS JOINT BOARD AND STAFF RETREAT

December 9, 2017

ECA Center Room, 410 4th Avenue N, Edmonds

EPFD Board Members Present

Mike Popke, President
Larry Ehl, Vice President
Marla Miller
Kevin McKay

EPFD Board Members Absent

Patrick Mulva

ECA Staff Present

Joseph Mclalwain, Executive Director
Matt Keller, Director of Operations
Angela Neubauer, Development Manager
Gillian Jones, Director of Programming
Lisa Helber, Admin Assistant
Tina Baumgardner, Director of Mktg. & Bus. Dev.
Karen Crowley, Development Director
Wendy Clark, Social Media Comm. Specialist
Sarah Mixon, Rental & Stage Manager
Kalani Kahaialii, Facilities Manager

ECA Board Members Present

Alan Lawrence, President
Cheryl Foster, Vice President
David Schaefer, Secretary
Lindsay Geyer, Treasurer
Laura Ellis
Donnie Griffin
David Jaffe
Corbitt Loch
Ann McMahon
Suzy Herivel Maloney
Mike Meeks
Sally Ralston
Mike Rosen

ECA Board Members Absent

Marissa Bender
Christi Jenkins
Maggie Peterson
Susan Schalla
Teresa Simanton

Other Guests Present

Tom Mesaros, Liaison to City Council

1. CALL TO ORDER – EDMONDS PFD BOARD MEETING

Board President Popke called the EPFD Board special meeting to order at 8:34 a.m. and welcomed BERK Consulting, ECA board members and staff.

2. STRATEGIC PLANNING OVERVIEW

Desired outcomes for the strategic planning process

Mr. Mclalwain explained the current 5-year Strategic Plan expires December 31, 2017 which necessitates an update for 2018-2022. The task force has created a process for collecting data and the team will share what they have learned to date. The task force has had initial discussions about that information and how to use it in the formation of the strategic plan. The goal today is not to finalize the plan, it is to absorb information the consulting team will present and begin a framework for the first draft of the plan. The task force will meet 1-2 more times and then the EPFD and ECA boards will reconvene again in March/April to review and discuss the framework and prepare for final adoption of the plan. Today is the beginning of that plan, understanding where are and what the community would like to see as well as internal goals and dreams.

Where are we in the planning process

Brian Murphy, BERK Consulting, explained BERK was involved in developing the initial strategic plan five years ago. He reviewed the planning process:

- Task Force Meeting #1 – June 15
- Task Force Meeting #2 – November 14
- Joint Board Retreat #1 – Today
- Task Force Meeting #3 – January 2018
- Joint Board Retreat #2 – February/March 2018
- Task Force Meeting #4 – March

Today's agenda and objectives

Mr. Murphy highlighted today's agenda and objectives:

- Explore the best possible future for ECA
- Explore long-term desires and shorter-term priorities for ECA's various roles

3. REVIEW KEY INPUTS: SETTING THE STAGE

Parameters for Our Discussion Today

Mr. Murphy explained today's discussion will not include the building; although the building is an important strategy, today's focus is on dreams for ECA, what to do going forward as an organization, its roles as a venue, etc. In the first 10 years, the organization has been driven by the campus, the focus in the next five years is on what we do as organization.

Review of ECA's First Strategic Plan 2013-17

Mr. McIlwain distributed a summary of vision, mission and values, structure, key strategic focal points from the 2013-17 SBP and status of goals and action strategies in the 2013-17 SBP. He reviewed

- Results from the 2013-2017 SBP:
 - Programming remained diverse
 - Added musicals and contemporary music (no stage plays, no pop music)
 - Family-friendly matinees
 - Summer series
 - Increased rental activity
 - Strengthened relationships with patrons
 - Expanded outreach programs
 - Dementia inclusive programs
 - Extension of PFD legislation – solution to retirement of capital debt (\$8M guaranteed, as much as \$30M possible)
 - Major grants – restroom renovation (CBD/HUD), roof (state appropriation, County LTAC), production equipment (County LTAC) – total of \$700k
 - Facility Fee – Facility Maintenance Fund
 - Facility Condition Assessment
 - PFD/ECA Administrative Agreement
 - Board Development Committee
 - Other successes
 - Inclusion & Accessibility Committee
 - 10th Anniversary Celebration and Events
 - HR Task Force
 - Legacy Giving Task Force

- Emeritus Board
- Director of Operations (supported by multi-year foundation grant, anonymous, \$125k total)
- What was not accomplished
 - Review/redefine community partner model
 - Promote projects in the City of Edmonds that help improve infrastructure, access and quality of life
 - Develop formal partnerships to promote consistent, sequential learning in the arts
 - Lectures, poetry readings
 - Secondary event space(s)
 - Generate operating surpluses
 - Partnerships to leverage resources for efficiency
 - Capital maintenance and improvement plan
 - Facility redevelopment – legal parameters, partnerships, use/function, etc.
 - Governance structure
 - Organization capacity (financial resources, staffing)
 - Ongoing professional development and training for both staff and board members
- Other challenges/opportunity
 - Snohomish County PFD allocation process
 - Relationship with/support from City of Edmonds

Summary of Interview and Focus Group Input

Claudia Bach, BERK Consulting, referred to the Interview and Focus Group Summary, explaining four focus groups were held in the categories of programming, facilities, community partnerships, and organization. She summarized strengths, challenges and opportunities that the focus group attendees identified in the four categories:

- Programming
 - Strengths
 - Quality has been accomplished
 - Impact of venue in supporting independent arts and culture organizations
 - Doing important outreach and education in the community
 - Challenges
 - Confusion between ECA's own programs and other performing arts programs presented at ECA
 - Desire to attract more diverse audiences from the region/community
 - Concern about age cohorts
 - Data gathering and usage
 - Opportunities
 - Capture audiences between north Seattle and Everett
 - Using programming to help build an audience for the future, more family friendly programming
 - Expand the definition of "arts beyond performing arts"
 - Capture and analyze audience data regularly to inform decision making
 - An "audit" to review programs and eliminate some to create room for new programs
- Facilities
 - Strengths
 - The physical location is an asset
 - Facility elements
 - Challenges
 - Parking
 - Facility and campus not being fully utilized all the time

- Some performances could use additional space
 - The building needs upgrades in some areas
 - Opportunities
 - Expand, reinvigorate or reinvent the campus
 - Upgrade or totally reconsider the existing “back” building
 - More organizations and events could use the event space if some equipment could be loaned out and if a catering kitchen were available
 - ECA can be a “center” for the arts by housing the offices and programs for more art organizations
- Community partnerships
 - Strengths
 - ECA is considered a “heart” of the Edmonds community
 - ECA maintains positive relationships with other organizations
 - Challenges
 - Partners may lack capacity or buy-in to assist with accomplishing ECA strategic objectives
 - ECA should work to evaluate what organizations it works with and if those relationships benefit ECA and look for other opportunities to form meaningful relationships as well
 - ECA may not clearly communicate what organizations it works with to its current partners (internal and external)
 - Currently there is not clarity in the community on what is on site at ECA and what kinds of activities or organizations are affiliated or ongoing, or fall under ECA umbrella
 - Opportunities
 - Mutually beneficial deals with local business
 - Having somebody on staff who could help partners or renters with marketing
 - Getting more partners involved
 - Expand community involvement
 - Could ECA provide support to smaller arts organizations in community
 - Partnering with the B&G Club
 - Lots of smaller organizations can’t afford commercial rentals, meeting spaces. ECA could perhaps provide that
 - Develop a satellite function for Seattle arts organizations
- **Organization**
 - Strengths
 - ECA has made strong strides in getting its balance sheet in a better position, and is noted for covering its operating costs for the previous 2-3 years
 - Staff is recognized by participants for doing an effective job
 - ECA volunteers are also a strength
 - Challenges
 - Financial sustainability
 - Board doesn’t seem unified about how they tell ECA’s story – there is confusion on ECA’s many roles – presenter, producer, and space provider
 - While more could be done to raise awareness of ECA offerings, this needs to be coordinated with fundraising efforts focused on programming expansion or campus development
 - Volunteers are aging
 - Opportunities
 - ECA has accomplished key goals as a performing arts presenter but now must tackle its other role and have a complete campus
 - Establish and implement a plan to ensure ongoing operational sustainability and to pay down debt
 - Increase diversity on the board

- Tap into community support to raise funds for an endowment and capital campaign
- Cultivate more positive relationships with donors, look into expanding development capacity
- Create a “year in review” to highlight ECA’s successes
- Explore opportunities for partners as shareholders, corporate support

Ms. Bach summarized overall there was tremendous pride and pleasure in the growth of ECA, but there is concern with clarity of the future and without that, it is difficult for people to rally. There will be further discussion regarding questions that arose during focus groups during small group activities today.

Board member comments/suggestions and Ms. Bach’s responses to questions:

- Above information was gleaned only from focus group attendees
- Disappointed in number of focus group attendees, but there was consistency in themes
- Academic sector was not represented
- No stipend was paid to focus group
- Three ways to gather info (focus groups, survey of audience and other survey), more in-depth information is provided by focus groups
- Confusion about what ECA presents and other groups presenting and what need to know to get in. Exclusivity?
- Not clear what are ECA presented programs/season and things happen in building that are not ECA presentations Is ECA’s brand associated with everything occurring in building; decide whether that matters. Not sure what supporting. Other groups not clear about using building.
- Center for the arts – ability for other arts organization to locate in the building?

Update of Survey of Users and Non-Users + Economic Impact

Mr. Murphy advised the survey is live and is available via the ECA website and is being promoted in a number of ways. He highlighted questions on the user and non-user surveys, summarizing the information provided by the surveys will be presented to the task force. He summarized the findings of the Economic Impact Study:

- Arts and culture are significant contributors to the Edmonds economy as well as the quality of life and the attraction of the community. Edmonds is a high amenity community and arts and culture contribute to that.
- ECA within arts and culture is a big player among other diverse for-profits, nonprofits, performing arts, galleries, theater, etc. both downtown and elsewhere in the community. The opportunity for Edmonds is not just focusing on what is happening downtown but to expand the concept of arts and culture citywide and think about as a community identity. ECA is big player in bringing in visitors and promoting Edmonds.
- The draw for ECA and other arts and culture in Edmonds is largely within a 30-minute drive time. That is the primary area for promotion, competition, marketing, etc.

Ms. Bach added although many think there is extraordinary potential for distant out-of-towners, the study indicates that potential is modest; Edmonds residents and within a 30 minute drive time is the sweet spot for ECA and other organizations. With regard to overnight stays for arts organizations, of the 1700 overnight stays, 1600 were from ECA.

Consideration of Access and Inclusion

PFD Board VP Larry Ehl commented the Access and Inclusion Committee’s work infuses everything at ECA and throughout the existing Strategic Business Plan. He recognized members of the committee

including Gillian Jones, Angela Neubauer, Lindsay Geyer, and ECA Laura Ellis, noting the committee also includes a number of community members.

ECA Board Treasurer Lindsay Geyer distributed a handout regarding the ECA Inclusion and Accessibility Committee's accomplishments in 2017 and goals for 2018; Responsibility, Authority, Accountability; and Accessibility Statement and Policy. She invited attendees to jot down their feelings/thoughts with regard to what inclusion/accessibility means to them and to share those thoughts at their tables. Following this exercise, Ms. Geyer summarized this is the beginning of a good conversation. Themes often include inclusion/diversity is a means to end related to the sustainability of the organization, a need to include everyone, a legal approach, and related to outreach.

Development Manager Gillian Jones reviewed:

- Demographics of Audience – City of Edmonds versus Edmonds School District (ESD)

Race/Ethnicity	City of Edmonds	ESD*
White	83.4%	49.1%
Hispanic/Latino (of any race)	5.3%	20.3%
Asian	7.1%	12.9%
Two or more races	4.1%	10.2%
Black/Africana American	2.6%	6.3%
Native Hawaiian/Other Pacific Islander	0.3%	0.8%
American Indian/Alaskan Native	0.7%	0.5%
Other	1.8	n/a

Sources: US Census Bureau 2010 Census OPI website Oct 2016

*ESD covers approx. 36 square miles in South Snohomish County and includes the communities of Brier, Edmonds, Lynnwood, Mountlake Terrace, Woodway and portions of unincorporated Snohomish County.

- Map of ESD boundaries
 - Most schools come to education matinee performances, the goal is to get families to come
- Additional Edmonds School District Data

Special Programs	ESD	Washington State
Free and Reduced-Price Meals	35.6%	42.9%
Special Education	14.8%	13.8%
Transitional Bilingual	13.5%	11.3%
Section 504*	5.8%	3.2%
Migrant	0.1%	1.8%
Foster Care	0.7%	0.9%

Source: OSPI website, May 2017

*Students who meet the definition of a person with a disability under Section 504 are those who have a physical or mental impairment which substantially limits one or more major life activities

- List of ECA Rental Clients and Partners
- Accomplishment in 2017
 - Community forum for deaf and hard-of-hearing patrons (Feb 8, 2017)
 - 5 CART captioned performances each, plus additional training for volunteers and staff on ECA's assistive listening device (ALD) system
 - Annual Community & Cultural Reception
 - New partnerships and connections within our surrounding communities
 - New ECA Accessibility Statement & Policies
 - "SnoMentia"
 - ECA as a convener around dementia-friendly programming nit he region
 - Sensory-friendly performances
 - Increased engagement with children and families with disabilities

- New potential partnerships with Snohomish County Developmental Disabilities and Coalition of Inclusive Communities

Ms. Geyer reviewed goals for 2018:

- Furthering partnership with city of Edmonds Diversity Commission
- Community & Cultural Development Reception
 - Thursday, January 11, in connection with Lil Buck & Jon Boogz performance
- Training and development for ECA/EPFD Boards, staff and volunteers

Mr. Ehl invited board members to attend committee meetings or to join committee.

Discussion followed regarding whether residents of ESD would be a more accurate measurement than ESD students, including a comparison of ESD students and residents, 60% of ESD residents do not have children, demographics of Snohomish County are wider than ESD, changing demographics of ESD, homeless students in ESD, and one-time rental clients and partners versus frequent rental/partners.

4. VISIONING EXERCISE

Attendees broke into three groups to discuss the following questions:

- What does it mean to be a “center for the arts?”
- What do we mean by “arts?”
- What do we mean by “performing arts?”
- The year is 2030 and everything has gone exactly as we hoped; what does the ECA look like?
 - How have we embraced access and inclusion?

Group One (Facilitator: Katie Oman) Griffin, Mixon, Ellis, Foster, Geyer, McMahon, Ehl, Neubauer, Meeks, Clark

- What does it mean to be a “center for the arts?”
 - Hub and spoke, a place to come together, exposed to a variety of things
 - Develop ECA’s reputation as a place for informal learning
 - Cultural diversity on and off stage
 - A center has partners - need clarity on that
- What do we mean by “arts?”
 - Is the arts label too exclusive?
- What do we mean by “performing arts?”
 - ECA’s brand is arts focused; if want to be broader, how change?
- The year is 2030 and everything has gone exactly as we hoped; what does the ECA look like?
 - Generational shift has been accomplished
 - Sustained audience interest across variety of genres
 - Clear partnerships
 - Economic indicators of success: no debt, operating surplus, capital reserve
 - Clarify governance structure
- How have we embraced access and inclusion?
 - Totally integrated

Group Two (Facilitator: Claudia Bach) Lawrence, Maloney, Miller, Keller, Corbitt, Gillian, Peterson, Ralston, Lisa

- What does it mean to be a “center for the arts?”
 - Importance of place
 - Has benefits and limitations
 - Sustainability of performing arts

- Seen as heart
- Do duplicate other things in community
- Open to performing arts as one aspect of campus
- Importance of arts
- The year is 2030 and everything has gone exactly as we hoped; what does the ECA look like?
 - Active spaces in addition to auditorium
 - Need for outdoor performance space
 - Resident tenants benefit from co-location
 - Parking structure
 - Kitchen technology
- How have we embraced access and inclusion?
 - Authentic integration

Group Three (Facilitator: Brian Murphy) McKay, Popke, Schaefer, McIlwain, Kahaialii, Jaffee, Rosen, Crowley, Mesaros

- What does it mean to be a “center for the arts”?
 - Gathering place, heart, focus, welcoming, open
 - Reflective of Edmonds community, a hub
 - Be a center for the performing arts
 - Should be arts focused
 - Differentiate and respect others’ roles
- The year is 2030 and everything has gone exactly as we hoped; what does the ECA look like?
 - Campus redeveloped, multiple stages, dynamic performing arts center, live performances, streaming, support for education, meeting space but not convention center
 - Perhaps other performing arts located on same campus in consolidated space – efficiencies via shared services, admin
- How have we embraced access and inclusion?
 - Implicit in everything

Discussion followed regarding wording of the question that implies narrowing the focus to one thing, better serving the organization by defining an ecosystem that articulates the many things that go into a specific path forward, strategies that affect different parts of the organization that create an ecosystem, focusing on a core mission, limitations of performing arts, flexibility and sustainability of the organization, presented arts versus performing arts, concept of participatory art that was raised by the focus group, difference between presenting and producing and effect that has on the rental market, other venues in Edmonds that focus on visual/creative arts and ECA specializing in the performing arts and not duplicating what others are doing, being cognizant of what is happening in broader Snohomish County, ECA providing information about other arts organizations in the area and vice versa, developing a clear vision of who we are, value in understanding differentiation and making the message clear, importance of clarity to supporters/donors and less so to patrons and audience, and performing arts in both vision and mission statement but not the ECA’s name.

- **What are time implications for ECA’s Vision and Mission?**

5. LINES OF BUSINESS EVALUATION AND CAPITAL STRUCTURE

Katie Oman, KO Projects, explained her firm does economic, strategic and project planning for arts, culture and heritage organizations. Her scope was limited to understanding the quantitative side of ECA operations enough to inform the development of strategic direction. She reviewed

- Graph of baseline operating budget (income and expenses) for the combined operations of PFD and ECA (using FY 2015-16 average)
 - Without debt load, 3-4% annual surplus.

- Revenue Mix

Source	Amount	% to Total	% without sales tax
Contributed	\$994M	33.7%	42%
Earned	\$1.373M	46.5%	58%
Sales Tax	\$.585M	19.8%	
Total	\$2,952M		

- Economic roles (aka lines of business analysis)

- Four primary roles
 1. Steward – Care for a public asset - the historic building and campus
 2. Venue – Provide space for arts organizations and other groups to do their own programming
 3. Presenter – Bring world-class artistic programming to Edmonds
 4. Educator – Bring the value of arts and culture to local youth
- All roles have economic inputs and outputs
- Allocate revenues and expenses to each of four roles
 - The dark side of allocation
 1. Would a given expense or revenue exist if the organization stopped this LoB?
 2. Executive staff are generally not allocated across multiple lines of business.
 3. The details are not as important as the net results – there are shades of gray in everything.

- Allocation Overview

	Steward	Venue	Presenter	Educator
INCOME	<ul style="list-style-type: none"> • Board donations • Ops donations • Sales tax rev. 	<ul style="list-style-type: none"> • Concessions sales (partial) • Rent 	<ul style="list-style-type: none"> • Concessions sales (partial) • Ticket sales • Indiv. donations • Corp. donations • Fundraising events • Gov't donations (partial) • Grants (partial) 	<ul style="list-style-type: none"> • Ed/Outreach rev. • Gov't donations (partial) • Grants (partial)
EXPENSE	<ul style="list-style-type: none"> • E.D., Accountant, Facilities Mgr. • Admin overhead • Utilities/facility costs • Board expense • Loan P&I • Depreciation 	<ul style="list-style-type: none"> • Prod Mgr (partial) • Rental Mgr • Patron Svc (partial) • Billable tech staff • Theatre exp. (partial) • Marketing (partial) 	<ul style="list-style-type: none"> • All other staff • Box office exp • CC fees • Resource dev. • Presenting exp. • Theatre exp. (partial) • Marketing (partial) 	<ul style="list-style-type: none"> • Ed/Outreach mgr. • Ed/Outreach hourly • Ed/Outreach exp.

- Graph of baseline operating budget (income and expenses) divided by roles
- Graph of role related to gross income and expense
- Waterfall charts of net revenue with and without debt for four roles

Ms. Oman reviewed:

- Capital structure
 - Arts and culture organizations are typically badly capitalized
 - Arts and culture organizations are heavily invested in bricks and mortar
 - Buildings are specific to arts, difficult to use for other purposes and no market for building

- Good capitalization does three things:
 1. Liquidity – adequate cash for operations (ECA has somewhat)
 2. Adaptability – funds available to take risk and respond to change (ECA does not have)
 3. Durability – long term sustaining funds (ECA has somewhat)
- Restricted endowment funds should be reserved for organizations with very large buildings or who hold collections in perpetuity
- Buckets of money
 - Working capital
 - Money in the till
 - Cash flow for general ops
 - Risk Fund
 - Supports vibrant programming, responsiveness to change, ability to seize opportunity and build capacity
 - Protects generation operations from risk
 - Facility reserve
 - Funds to care for the existing facility over time
 - “Sinking fund” investment
- Capital structure rules of thumb

	Working Capital	Risk Fund	Facility Reserve
Target balance	Target: 25-35% annual operating expenses +/- \$750k	Target: TBD, ideally seed and grow (increase with inflation)	Target 15-30% of existing building value in 30y or per FCA projections
Sources	Replenish annually	Replenish through programming success	Annual contribution from op surplus
Investment Vehicle	Liquid	Short term investment	Long term investment
Control	Staff	Staff w/board approval over a threshold	Board restricted?

- PFD/Capital Funding Topics
 1. Debt resolution
 - Diagram of how PFD debt is supposed to work (debt service + sales tax revenue = surplus)
 - Diagram how PFD debt is actually working (debt service + sales tax revenue = obligation)
 2. Building repairs/stabilization
 - Building envelope issues
 3. Facilities Reserve Fund planning
 - McKinstry Equipment Replacement Plan
 4. Scenarios for capital renewal/expansion
 - Earned income streams
 - Use partnerships
 - Maximize use and value of buildings and campus
 - Commit to an adaptable, durable capital structure

Ms. Oman responded to questions and discussion followed regarding annual campaign versus capital campaigns, focus groups’ indication that something new and shiny is more appealing for a capital campaign, marketing the building as a community asset, marketing people’s attachment to a building, amount of capital reserve, IT expenses, and surplus with and without debt service projected forward.

6. DISCUSSION OF ECA ROLES: 3 Topics, 3 Stations

Venue: Provide space for arts organizations and other groups to do their own programming

Presenter: Bring world-class artistic programming to Edmonds

Education: Bring the value of arts and culture to local youth

Attendees broke into three groups to discuss the following as they relate to venue, presenter and education:

- What role would you like to see ECA play in this area in the long-term? What would success look like?
- Given that, what topics need to be addressed in the next strategic plan (2018-22)?
- How should we address access and inclusion in this area?
- What are the implications for the building and campus?

7. SUMMARY REPORT OUTS AND BRIEF DISCUSSION

The consultants summarized the groups' discussion:

Presenter

- Dynamic season/mix
- Big national, mix with local regional
- Extend mix to reflect audience interest and investment in future (beyond the bowl)
- More lectures/talks
- Other voices as curators
- Concern about how to extend experience beyond performance
- As address younger audiences, do not forget elders (legacy gifts)
- Second presentation venue – onsite/offsite – vision for a larger than 700-seat venue
- Be okay with niche while attending to sellout programs
- Decide what not to do at ECA
- Staff needs to align with what want to do
- Be place performers love to use

Venue

- Clarity of rental/partnership policy
- Rentals are reactive, be more intention about rentals
- Rentals that create community value
- Continuing excellence in space and service
- Investment in facilities should follow need
- Campaign/project partnerships
- Current and possible utilization assessment

Education/Outreach

- Core to mission
- Not just a nice thing, a necessary thing
- Should be breakeven financial
- May lead to other benefits such as audience development, community development, creates a cycle whereby presenting in community cultivates support for arts and ECA long term

Next steps

- Short term: focus on increasing quality and filling seats, promote it and fill it, measure
- Medium term: expand
- Long term: communitywide impact for people of all ages, place for adults as well as performance and campus that supports that. Serve as convener for summits, festivals, events.

8. NEXT STEPS AND ROUNDTABLE COMMENTS

Mr. Murphy advised the consultants will meet with the task force and develop a draft strategy for consideration by both boards. Roundtable comments included the following:

- Thank you to Ms. Oman for her presentation, very interesting way of looking at financials
- Liked the comment, “Edmonds is a high amenity community.” Keep that in mind moving forward
- Awareness of the importance of interdisciplinarity moving forward
- As move forward, be focused and be fearless
- Excited about focus on diversity
- “If you don’t know where you’re going, any road will take you there.” Important to start process with where are we going and what does success look like and then how do we get there.
- Curious to see results of audience survey, hope there is overlap in board comments. Excited about to learn what the community is saying about ECA and how that will help organization be purposeful
- Arts influence in Edmonds; ECA is a wagon wheel, cross pollenate so all work together to make it make better
- Jazzed by the facts Ms. Bach presented, out of 1700 nights, 1600 were associated with the ECA. The economic value ECA provides the community is huge. Anxious and excited to see communitywide understanding of that
- Great teamwork, thank you
- Like see the strategic plan provide for more research, learn how to be of value to the community and identify market. Do more work in that area
- Couldn’t be happier about level of talent and skill in new board member very reassuring. Everyone willing to share skill/knowledge
- Focus on performing arts, crystalize future. Future related to that
- May feel frustrating to reach the end of the day with more questions than answers but that was the purpose of the retreat, gather input
- Future revenue streams from unanticipated sales tax will help us get to where we need to go.
- Strategic plan provides opportunity for ECA to tell community, the city, partner organizations, audiences, etc. where we are and where we’re going
- Will develop further understanding over the next three months and as much clarity as possible about where we’re going and then get there.

9. THANK YOU AND ADJOURN

Mr. McIlwain thanked the consultants for their guidance and staff and board members for attending and participating.

The retreat was adjourned at 1:48 p.m.