

State of California
CALIFORNIA ARTS COUNCIL
PUBLIC MEETING
MINUTES



MEETING OF
September 14, 2011

The Fisher Room
Asian Art Museum of San Francisco
200 Larkin Street
San Francisco, California 94102
(415) 581-3600

ATTENDANCE

Council Members:

Wylie Aitken
Michael Alexander
Malissa Feruzzi Shriver, Chair
Terry Lenihan
Susan Steinhauser
William Turner, Vice Chair

Members not in Attendance

Andrew Green
Adam Hubbard
Charmaine Jefferson

Staff:

Craig Watson, director
Marilyn Nielsen, Deputy Director
Scott Heckes, Chief of Administration
Diane Golling, Administrative Assistant

Invited Guests

Michael Knight, Senior Curator, Chong-Moon Lee Center for Asian Art and Culture
April Game, Executive Director, Art Pulse

Public in Attendance

Alma Robinson, California Lawyers for the Arts
Torange Yeghiazarian, Golden Thread Productions
Sherri Young, African-American Shakespeare
Dyana Bhandari, Contra Costa County Arts & Culture Commission
Henry Moon, Art Pulse
Pam Fingado, Fingado Art Gallery
Larry Brewster, Arts-in-Corrections/William James
Brad Erickson, California Arts Advocates/Theatre Bay Area

CALIFORNIA ARTS COUNCIL (CAC)
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Call to Order

Chair Malissa Feruzzi Shriver called the meeting to order at 10:22 a.m.

Welcome by Michael Knight, Senior Curator at The Asian Art Museum

Dr. Michael Knight welcomed the Council Members and gave a brief history of the museum. Chicago industrialist Avery Brundage donated a collection of 8,000 pieces to San Francisco in the early 1960s, intending to bridge cultures. Brundage was involved in the Olympics and strongly interested in cross-cultural outreach. The Japanese government gave him several of their national treasures when his Japanese collection burned in the early 1970s; he was in Japan at the time working on the Olympics. The museum building, originally San Francisco's Main Public Library, was given historical landmark status but the building was condemned after the Loma Prieta earthquake in 1989. It cost \$120 million to renovate and save the building. They have been at this location since 2003.

Roll Call

Diane Golling called the roll. In attendance: Aitken, Alexander, Feruzzi Shriver, Lenihan, Turner, Steinhauser. Absent: Green, Hubbard, Jefferson.

Approval of Minutes

The Council reviewed and discussed the draft minutes for the Council Meeting on June 15, 2011. Corrections were suggested for page 4 (changing "John Davies" to "John Deasy" and "Jesse Dillon" to "Jesse Dylan"). A sentence was struck from page 5 on the grounds that it could be misconstrued.

ACTION ITEM: Approval of Minutes: Meeting of June 15, 2011

Steinhauser moved that the draft minutes for the meeting on June 15, 2011 be approved as corrected. Lenihan seconded. The motion passed unanimously.

Approval of Minutes

The Council reviewed and discussed the draft minutes for the Council Meeting on June 22, 2011. No corrections were suggested.

ACTION ITEM: Approval of Minutes: Meeting of June 22, 2011

Alexander moved that the draft minutes for the meeting on June 22, 2011 be approved. Steinhauser seconded. The motion passed unanimously.

Chair's Report

Feruzzi Shriver outlined various meetings she has attended to further the work of the agency. In keeping with the strategic plan's goal of coordinating with arts advocacy experts in the state, Feruzzi Shriver invited members of the board and a staff member from the California Alliance for Arts Education to a brief presentation by Industrial Creative concerning the Million Plates for

the Arts campaign. She has had numerous meetings and conference calls regarding the Education Leaders Institute (ELI) follow-up conference planned for October 13-14. Feruzzi Shriver thanks Lenihan for securing the venue at Loyola Marymount University (LMU). Speakers have been engaged to present the exact model that the ELI team experienced, with the goal that everyone at the October conference will receive the same high-quality experience that the ELI team received in Chicago. Feruzzi Shriver met with Sara Cunningham of the National Endowment for the Arts (NEA); she is helping us model the summit.

On September 13, Feruzzi Shriver received confirmation that Annette Bening, Robert Redford, Quincy Jones, Tim Robbins and Maria Shriver have all agreed to let their images be used on Million Plates Campaign billboards. She continues to approach entertainment industry professionals regarding public service announcements for the CAC. Feruzzi Shriver also met with the Herb Alpert Foundation's Matty Sterenchock, and with Danielle Brazell of Arts for L.A., who is planning an "Arts Convergence" meeting on October 17.

Feruzzi Shriver and Watson had an extensive, half-day meeting with Tom Torlakson, California Superintendent of Public Instruction, and his chief of staff. He agreed to put together a separate blueprint for arts education and also said he would appoint an inter-agency task force on arts education. He's creating a 501(c)(3) designed to dovetail with the Governor's goal of achieving flexibility. Ideas are gelling around consolidating tests, working on a new designation for schools—like "blue ribbon school"—to acknowledge those who are doing well with arts education, and putting together a list of successes, including what's working in charter schools.

The California Arts Advocates board meeting will happen soon in San Jose. Feruzzi Shriver and Watson will attend. Laurie Schell has retired and Feruzzi Shriver looks forward to working with the new leader, Joe Landon. WESTAF's board meeting is next month in Boise, and Feruzzi Shriver will attend. The Department of Justice has answered the questions we asked about our proposed voucher program. An Arts Education Partnership (AEP) panel that Lenihan has been working on will be live-streamed tomorrow. Aitken met with the Governor's staff regarding the Furitani bill, which will probably go to the Governor's desk mid-week. NASAA's leadership institute will be held next month. Feruzzi Shriver met with Frank Gehry about the arts license plate and they discussed noting somewhere on the plate that it's about art—for example, putting "the creative state" on new license plates like Utah puts "the honeybee state."

She thanks the Council Members for all they do, the staff for patience and professionalism, Lenihan for her work on ELI and AEP, Steinhauser for keeping us on track with the strategic plan and for her generosity regarding the Director search, Aitken for meeting with Governor, Turner for bringing wine for the reception today, Green for sponsoring the reception through his firm, and Watson for taking so many meetings.

Alexander recognizes Feruzzi Shriver for her leadership.

Director's Report

Watson touches on a couple of highlights: He has been impressed by *The First 90 Days* by Michael Watkins, a book about the first 90 days of any new leadership position. The book indicates that it takes 90 days for an executive to move from taker to giver. Watson notes that he's about a third of the way there. He thanks the staff and shares with the Council the story of his first staff meeting. It's been a great start from Watson's perspective. He has been welcomed

and encouraged.

Nielsen compliments the Council Members on their selection.

Watson notes that he is trying to be visible all over the state. Laura Zucker of the Los Angeles County Arts Commission has given him office space for when he's in Los Angeles. Feruzzi Shriver has suggested that he find a similar place in San Francisco.

Anthony Radich of WESTAF has been a great partner and arranged for a conference call for Watson to meet his counterparts. He spoke at the Urban Land Institute conference in San Diego and was able to spend time with arts leader Carol Coletta, former head of CEOs for Cities, who is now head of Arts Place, a national effort to put money into creative placemaking. Rocco Landesman is focusing a large part of the NEA's attention on this. California has a strong chance to be a major player in creative placemaking.

Watson reports that at the Torlakson meeting he had the sense from everyone in the room that it was an important moment. For what appears to be the first time, a conversation is happening at the highest level about how to collaborate and support each other. Watson raised the hope of getting back into arts in corrections. The Governor has signaled to Feruzzi Shriver that the CAC ought to be looking in that direction.

Watson asks Aitken to report on the Furitani bill.

Aitken answered some questions posed by the person shepherding the bill at the Governor's office. Aitken clarifies that he went there as a citizen, not a Council member. Turner asks if there is talk of amending the bill. Aitken says no, because it has passed both houses. The time for that discussion is next year after the Governor vetoes the bill, if he does. They seem to be moving toward a master plan for education rather than the typical legislative approach, which is piecemeal, so Aitken endorsed the idea of shelving this and other bills in favor of a master plan.

Alexander asks if the Council should take an official vote. Aitken says he's not sure what our ability is to take a public position. Nielsen says we cannot without approval from the Governor's legislative office. In May, she sent a bill analysis to them with the CAC's recommended position of oppose unless amended. Next week, when the chaptered bill gets to the Governor's office, she will submit an Enrolled Bill Report (EBR) recommending veto, with the reasons why and the recommended language for the veto message. Aitken asks for clarification. She says we don't have the ability to testify on a bill stating the CAC's position or say anything publicly, but we can relay the Council's position and concerns to the Governor's legislative staff. We can oppose privately, internally, but not publicly. Turner asks if the Governor signs the bill, what should the Council do? Nielsen says we can work with a legislator to get some language introduced next year to address the Council's concerns. Turner requested that Council members review the EBR before it is submitted to the Governor's office. Nielsen says normally the board is not consulted on these things. Turnaround must happen extremely quickly.

Steinhauser suggests we have the heads of our arts commissions request interviews on their local National Public Radio (NPR) affiliates, to get the arts recognized as integral parts of their communities. Watson says he is meeting with a southern California public radio station to

discuss ways that NPR affiliates can be networked in on this. Turner says that in southern California it could be coordinated with, or tied into, ongoing “Pacific Standard Time” events. Alexander suggests The California Report, which originates in Sacramento or San Francisco and is broadcast all over the state.

ELI Fall Summit

Feruzzi Shriver encourages anyone who can make it to the summit to come. Dr. Zhao is going to speak as well as Kevin Kirkpatrick from the Metropolitan Group and Joan Straumanis, formerly of the National Science Foundation. The planning team is working on an acronym for the name of the summit and is putting together an invitation list.

Lenihan says it will be a 2-day event beginning at 1:00 p.m. on October 13th. They are trying to hold attendance down around 100 people to make sure the “charrette” concept works. They will have excellent speakers and lots of technology; speeches will be streamed online. The main sponsor is the CAC but additional support is coming from Boeing, Fresno County Office of Education, and LMU’s in-kind donations. Watson reminds the Council that the superintendent from Fresno has made national news by giving up his salary to help arts education. Watson notes he will be speaking at Fresno State in October.

Lenihan says working on the expanded work group has been interesting. She feels they are getting beyond the usual players and have a great connection now with the Parent/Teacher Association (PTA). The PTA will be presenting at the Arts Education Partnership (AEP) conference; they are doing a lot in arts education now. Lenihan hasn’t seen these sorts of partnerships before.

Steinhauser asks what are the future plans or hoped-for outcomes from the convening? Lenihan is waiting to see what comes out of it and staying open to what people bring. She says people have a lot of ideas. Watson comments that using the charrette process is likely to lead to big ideas. He thinks the challenge will be how to edit, not so much how to come up with ideas. Feruzzi Shriver notes that we must ensure that the ideas get into Torlakson’s future arts education plan. Lenihan says ELI is talking about coming up with their own strategic plan, creating subgroups and hoping to invite people coming to the convening to be on these subgroups— funding, teacher preparation, etc. Regarding support and funding, Watson states that Torlakson could unlock resources because he’s forming a new nonprofit with many well-known arts supporters on the board. He has said that he sees the arts as being a key part of his legacy. Alexander says that one day Torlakson won’t be in the position he currently occupies, so the CAC’s involvement is vital to sustain this trend. Steinhauser says that given the current economy arts education should be tied to the creative economy. Lenihan agrees, adding that it keeps kids in school. Feruzzi Shriver reminds the Council that the Governor has said he wants arts as part of his economic/education plan.

NEA Research Grant Opportunity

Watson points out that it’s not a big grant, but uses existing data. He has reached out to James Catterall and Anthony Radich. Catterall said he could give some time to this project. Feruzzi Shriver points out that arts education making a 100-pt difference in SAT test scores would be a great thing to highlight. Steinhauser says it would be good to get attention on the statistics regarding the value of the arts.

Million Plates Campaign Report

Turner shows arts license plate billboard mockups. Turner says now we have people we can approach for PSAs, etc. Turner says we expect great momentum from the gift vouchers. Vouchers will have expiration dates; we have a green light from the Department of Justice on that. Unlike other consumer gift cards, arts license plate cards are a donation. The recipient has an option to do nothing or to redeem. The other component is who holds the money. If we have a company that can put it together, interface with the Department of Motor Vehicles (DMV) and collect money, how does that process work? We are still waiting for that last piece of the puzzle. Turner recommended that the CAC solve that problem before bringing it to DMV.

Alma Robinson speaks, saying she has been involved with these legal issues. Due to the charitable aspect, can we obtain a list of current arts plate holders from DMV so we can acknowledge and thank them for their support? Turner says we can't because the information about who has an arts plate is confidential. Theoretically, we could stream names on the billboards if people agreed. The second component of the campaign will be people identifying themselves as an "arts driver." You could submit your name to the CAC and give permission for your name/image to be used on our social media, interactive website, etc. Alexander says he sees a lot of non-arts plates at arts events. He suggests we target people parking for arts events.

The current status of sales is reported. Given the economy, Turner says the fact that we've stayed stable is good. He says not to get discouraged that sales haven't increased yet.

Turner reports good news in terms of legislation: a bill has passed and is awaiting signature that would require dealerships to work with consolidator companies to fulfill license plate orders. The DMV and law enforcement are behind the bill because it speeds up people getting their actual plates. It helps us because we can then work with the consolidators rather than individual dealerships. We do have 25 dealerships signed up. We can start to put signage in these dealerships.

Report: Tracking the Strategic Plan

Steinhauser thanks the committee leads and the staff for keeping the CAC on target.

Issue 1—revenue. Steinhauser thanks Turner and Feruzzi Shriver and Barber for moving us ahead on the arts license plate. Tax check off, plus plates = a lot of support.

Issue 2—legislative outreach. Steinhauser is working with Green, Nielsen and Watson, and will come back in November and talk about goals for awareness and visibility. She would like the staff and Watson to identify key legislators, rather than having all the Council members try to meet with legislators.

Issue 3 – increase impact and effectiveness. Our big goal was to get a Director, and we have one now. Now we must focus on what to do with items a and b that have to do with grants. Alexander wants to continue chairing that committee, but he starts his Durfee sabbatical very soon, so we must find a substitute. Creative placemaking, corrections, and other proposed grants need to be addressed.

Issue 4 has to do with trends and keeping us active with the future. Lenihan is tackling this while on sabbatical and is “working miracles.” The packet report may not reflect everything. Steinhauser hopes to modify things more in November once Watson has been on board a little longer. She is pleased with the progress we have made.

Turner says Steinhauser is doing an amazing job keeping us on track, and notes that he has never seen a strategic plan kept on track in this way. Alexander asks that with Talamantez’s retirement on issue 3, can Watson let Jefferson and whoever takes over for him know who they should be interacting with? Watson says yes. Watson says that he and Nielsen appreciate Steinhauser’s constant communication and efforts to keep them in the loop.

State/Local Partner Development Program

Watson makes a presentation regarding Art Pulse and the background of our efforts to find a local partner in San Diego County. San Diego has been a big gap in our State/Local Partner (SLP) structure. We fund the city of San Diego but don’t have a countywide partner. The past year was supposed to be the wind-down of the SLP development program. The purpose of the development grant was to look at emerging organizations, but that has always been balanced against recognizing that the CAC is dealing with taxpayer money and must follow best practices in the arts funding field. Selection of Art Pulse for a development grant did not follow a peer panel review process, but, instead, followed a staff recommendation. Subsequent to the choice of Art Pulse, some information came to light that, had it been known up front, would have changed the trajectory of the vote.

Watson recommends that the Council rescind their action. There is no less interest in creating an SLP in San Diego County, and there is no intended slight to Art Pulse.

Feruzzi Shriver invites April Game and Henry Moon of ArtPulse to speak. Game thanks the Council. She reports that there has been a lot of energetic conversation in San Diego since this issue emerged of the grant being rescinded. She acknowledges that the Council has valid concerns. She requests the Council not make a decision until she has had a chance to submit a report and/or testify.

Moon says that Game has begun gathering a San Diego county council and wonders what will happen now? Will the CAC hold off until Art Pulse can respond to the Council’s concerns?

Alexander says this is not necessarily an issue about Art Pulse. The Council Members were given some information and, with limited personal knowledge about San Diego, had to trust that they were being given good information to go with a staff recommendation. Had they realized how limited the information was in the report, they would not have moved forward. He recommends that Watson’s recommendation be taken.

Turner further explains that the Council asked aloud at the meeting, which was held in San Diego, if anyone from Art Pulse was there, and they weren’t. The San Diego constituents who are now raising questions about ArtPulse were also not at the meeting. In this instance the Council saw no supporting documentation, no application or supporting materials. When questions were raised in the field about how Art Pulse was chosen, the CAC staff started looking into it and saw many unanswered questions in the application—questions about budget, staff,

and other sources of income. There were no explanations. The Council had no sense of a thorough process that they could use to justify their decision to the field and to taxpayers. One of the benefits has been the dialogue that has been sparked in San Diego County. Turner hopes this process will give some momentum to that discussion.

Aitken asks if this will get revisited. If Council rescinds, can Art Pulse reapply? When will that be taken up?

Watson says the development program has ended, but the Council has the power and ability to get a proposal from San Diego and fulfill a future desire to fund an SLP.

Steinhauser seeks clarification on the difference between a development grant and a full-fledged SLP grant. Are we asking Art Pulse to apply as a full SLP? There is no more development money to give. We don't want to insert ourselves into any issues between city and county, but there are examples of cities and counties both having thriving SLPs. Steinhauser notes that the support Art Pulse has garnered as of today is very impressive. What are the other requirements?

Watson says that the Council could do a one-off, call it a development grant or not. Heckes explains that the development grants came from last year's money. If the Council rescinds the grant, the money reverts back to the arts license plate fund and is not used. If the Council wants to move forward in November, that money will come out of this year's budget.

Turner recommends that exploratory conversations begin with interested parties in San Diego. Watson suggests that he would personally like to come to San Diego and participate in a series of conversations to be sure we have a number of players involved. Watson asks Game to find a way to schedule that. Game says that on September 19 there will be a dinner in the middle of the county during which she will report out on what happened here. She agrees that Art Pulse's application was incomplete and she would like the opportunity to complete it.

Aitken asks if the Council can take the matter up in November with new information. Heckes explains that we have a document produced in June that remains unsigned. It should have been signed within 90 days. If the Council waits until November, that will be nearly 6 months, which puts the CAC in an awkward situation. But if Art Pulse applies to come in as a full SLP, that won't be voted on until next September—a full year from now.

Alexander puts a motion on the table to follow Watson's recommendation and rescind, since Game admits she is new at this and it seems the Council wasn't given enough information. Game says she is at the capacity-building stage now. They have hired Rick Stein and consultants to create a revenue model that is sound for their community.

Steinhauser seeks further clarification. Is the Council recommending that Art Pulse come back to us with another application? Watson says the development program is over. He is not averse to a unique approach, considering the supporting documentation that Game has provided. We have a standing SLP program—is there some middle ground? He defers to the Council.

Steinhauser seeks further clarification from Heckes regarding the Council's interest. Evidently the Council could rescind, work with Art Pulse and meet with folks in San Diego, and Art Pulse

can, meanwhile, get support from the county Board of Supervisors. Watson points out that the development program did not have that requirement. Aitken asks if all the communities other than the city ask for it, do we still have to get the Supervisors' blessing? Alexander says yes. Nielsen says the guidelines were set long ago and there is no reason why the Council can't change the guidelines. Nielsen clarifies that the development grants help organizations get established so they can get the Supervisors' designation, but yes, they must have the designation before becoming full SLPs under current guidelines.

Aitken says that what he hears from Heckes is that the matter will be put off for an entire year if the Council rescinds the grant today. Watson has, in his opinion, rationally suggested that a middle ground be found in case the Council decides they shouldn't have rescinded the grant. Nielsen clarifies that any money used will be moved from some other program.

Council clarifies two points: (1) that if they rescind, Watson will meet with folks in San Diego, and (2) nobody wants a year to pass before something gets funded in San Diego County.

ACTION ITEM: State/Local Partner Development Program

Alexander has moved that the Council follow Watson's recommendation to rescind the development funds granted for San Diego County in the June, 2011 meeting. Turner seconds the motion. Alexander, Feruzzi Shriver, Lenihan, Steinhauser and Turner vote aye. Aitken votes no. The motion passes.

Game requests application for a one-off and to be put on the agenda for November. Watson says he will spend time with her in San Diego and see if they can make that happen.

Tax Checkoff for the Arts

Steinhauser reports that sixteen thousand taxpayers have participated thus far and \$155,000 was donated. An ambitious, possibly unrealistic, marketing plan has been set out with a month-by-month timeline. In January, state employee paychecks will have language about the Arts Council Fund checkoff; those will go out to 300,000 people. A budget change proposal went in on Monday targeting the money for the Creating Public Value program. A proposed incentive plan hasn't been refined enough to bring before the Council today, but the proposal will be on the agenda for the November meeting.

Finance Report

Heckes recaps last year. He added to his report, at Alexander's request, a breakdown of how our grant funds were allocated by program. He has been working on the operating budget for next year and reports that it will look close to what is in this report except for "grants" and "salaries" line items. The same amount as last year has been set aside for arts license plate marketing. For the last couple of years, the CAC has been able to reallocate approximately \$200,000 at year-end to support programs. Due to current year reductions, it is not likely that such a reallocation will occur this year (certainly not to that extent). The Art License Plate fund has a small reserve but it is diminishing, since the agency is expending more than it takes in.

Alexander points out that all the cuts represent a sacrifice except for workers' compensation. Feruzzi Shriver asks about personnel. Heckes relates that the CAC lost its personnel officer during the Schwarzenegger administration due to an Executive Order requiring that retired annuitants be let go, and explains that for three years we've been contracting with the State

Library to provide personnel services. This has actually resulted in increased expense, not the cost savings apparently intended by the Schwarzenegger administration.

Proposed Programs Budget

Heckes reports that at the June 15 meeting Council reviewed a proposed Programs Budget that identified \$780,000 as unallocated. Since that time, the agency received notification that its award from the NEA will be \$113,000 less than anticipated; this will impact the Programs Budget. An amended Programs Budget is presented to Council. Nielsen reminds the Council that we have eight or nine possible new SLPs coming in during 2012/13.

Steinhauser asks about the staff hours devoted to Poetry Out Loud. Nielsen says about six months of one staff person's time is dedicated to it, but it's one of our primary and most visible advocacy events to engage legislators. Watson says we should assess it next year. Steinhauser wonders if we can ease the burden on staff by partnering with someone. Nielsen sets forth the staff's recommendation that the Council approve the budget items as presented. Steinhauser says that the Council has been grappling for three years now with the question of grants and still needs a thorough assessment of what's working and what's not working. Now that a new Director has been hired, it is time to address this. Watson confirms that this is high on his list of priorities.

ACTION ITEM: 2011/12 Programs Budget

Steinhauser moves that the Council adopt the amended 2011/12 programs budget in the amount of \$2,675,200 as recommended by the staff. Alexander seconds the motion and it passes unanimously.

Artists in Schools

Nielsen presents an Artists in Schools grant recommendation for Berkeley Repertory Theatre that was inadvertently omitted when the Artists in Schools grants were voted on by the Council at the June meeting.

ACTION ITEM: Artists in Schools Award Recommendation

Turner moves that the Council approve the award of \$3,045 to Berkeley Repertory Theatre for the 2011/12 Artists in Schools program. Lenihan seconds the motion and it passes unanimously.

State/Local Partners Program

Nielsen recaps the information contained in Tab 20 of the Council meeting packet and reminds the Council that we are expecting eight or nine more partners during the next fiscal year. Feruzzi Shriver asks if, down the road, this is a program where the Arts Council Fund (voluntary tax contribution) fund could be applied. Steinhauser clarifies that the regulations state the Arts Council Fund monies must be spent in grants and cannot be used by the CAC for administrative purposes. Nielsen asserts that not all our State/Local Partners administer arts programs, but they are certainly grantees of ours. Heckes reminds the Council that at the last meeting, they requested staff to prepare a budget change proposal to direct the Arts Council Fund proceeds to our Creating Public Value program during 2012/13.

ACTION ITEM: State/Local Partners Program

Alexander moves that the Council approve panel recommendations for funding 45 local arts agencies and technical assistance through the State-Local Partnership Program in the total dollar amount of \$653,754. Aitken seconds the motion and it passes unanimously.

Poetry Out Loud

Nielsen announces that Poetry Out Loud 2012 is already underway. Feruzzi Shriver points out that the NEA has given us the same grant this year as they always have, but every year the program grows. Alexander requests staff follow up with the participants and try to assess the impact. Feruzzi Shriver says she has seen a diverse breadth of students involved and she thinks the participants, across the board, would say it has changed their lives. Nielsen suggests a survey. Steinhauser says we need to take a look at how we evaluate our programs and should hire a consultant if necessary. She says it would make it easier to ask for private money if we had data. Turner says that's a good point and perhaps we could, or should, get another sponsor involved. Watson says yes, good projects have multiple sponsors— if Target wants to “own” this event, they may need to increase their support.

ACTION ITEM: Poetry Out Loud

Turner moves that the Council approve \$80,535 for Poetry Out Loud grant awards: \$45,035 to California Poets in the Schools and \$35,500 for Local Arts Agencies, County Offices of Education, non-profit arts organizations and/or local school districts in the following possible counties—Alameda, Amador, Butte, Calaveras, Contra Costa, Del Norte, El Dorado, Fresno, Humboldt, Inyo, King, Lake, Lassen, Los Angeles, Madera, Marin, Mendocino, Merced, Modoc, Mono, Monterey, Napa, Nevada, Orange, Placer, Plumas, Riverside, Sacramento, San Bernardino, Santa Barbara, San Diego, San Francisco, San Joaquin, San Luis Obispo, San Mateo, Santa Cruz, Shasta, Sierra, Siskiyou, Solano, Sonoma, Stanislaus, Tehama, Tuolumne, Ventura, and Yuba/Sutter. Steinhauser seconds the motion and it passes unanimously.

Arts in Corrections Update

The Chair recognizes Alma Robinson Executive Director of California Lawyers for the Arts (CLA), who in turn introduces Dr. Larry Brewster from the William James Association. The Department of Corrections has acknowledged that the arts in corrections program they had in the past reduced disciplinary incidents and recidivism. If funding can be obtained, state correctional facilities will make time available to coordinate arts activities—which takes quite a bit of coordination in making space and staff available, so this is a considerable offer. CLA has been invited to submit an NEA application and Robinson is putting that together. She has received a pledge for a pilot project from the San Francisco Foundation as well, and met with some of the local arts agencies who were part of the Americans for the Arts meeting in San Diego. Kern, Madera, Alameda, Sonoma, Santa Cruz and San Francisco counties are all interested in participating. Robinson hopes that as CAC resources increase the Council will consider this an important program to restore.

Brewster did a cost benefit analysis in 1983 that has never been replicated. It is posted on the William James website. His research suggested significant benefits to arts in corrections that made it very cost beneficial. In 2008 he offered to replicate the research but learned that the funding had been reduced in 2003 and the program had changed so much that he couldn't. He then asked to interview ex-offenders who had participated in the program, and conducted

hundreds of hours of interviews with a good cross section of individuals. It was not a large enough sample, however, to replicate his original research. Several themes emerged in these interviews. Consistently the ex-offenders spoke poignantly about the impact of the program—they learned to complete projects, they learned to work hard, etc. When family would come to visit, they would have something to talk about besides the weather, and their kids had something to tell their friends other than “my dad’s in prison.” One “lifer” has become a role model, has continued to write and act and is very proud of it. One now makes guitars for a living. They all spoke about how art created a safe haven. The art room was the place they preferred as opposed to the yard, working side by side regardless of race/gang affiliation. Many are employed now through their art. Nine of 28 make at least a partial living at it. That wasn’t the purpose of arts in corrections, but it has been an outcome.

Feruzzi Shriver asks if any of the former inmates would be amenable to being filmed for a public service announcement. Brewster indicated that he may have a recommendation.

Steinhauser asks Robinson about the realignment process and what happened with the proposed legislation. She says they are looking for nonviolent prisoners to release. Robinson is hoping to work with the legislature on that and has California Arts Advocates on board to help. Steinhauser says that if there is gridlock at the state level, maybe a local approach should be tried.

Carol Newborg with the William James Association is here as well. She says there is an exhibition at Alcatraz of art from San Quentin. She mentions a performing arts symposium October 21-23 that is trying to get a panel of five or six ex-inmates who have done well. Turner asks if CLA’s project is open to juvenile offenders. Robinson says yes. Alexander asks that Robinson and the William James people come back to the Council, especially if they need a resolution or something of that nature.

Teaching Artist Support Collaborative (TASC)

Lenihan reports on the work of organizing teaching artists around the state. A recent report from the White House states the importance of arts education, but there has been no comprehensive exam for arts education for many years. The President’s Committee on Arts and Humanities cited arts as a tool to fix schools: “not a flower but a wrench.” One of the recommendations is to expand opportunity for teaching artists. Lenihan believes California is leading the way in this area with TASC.

The Chair recognizes Belinda Taylor from TASC’s steering committee. Taylor says she works for Teaching Artists Organized (TAO), a regional organization that began developing a more statewide connection. TAO has over 100 members now, 80 teaching artists and about 15 TAHO’s (teaching artist hiring organizations), including the teaching artists at Alameda County’s juvenile hall. Professional development of teaching artists is critical; they recognize their classroom practice as part of their development as artists. Weaving the arts through the entire school day is the goal. TASC hammered out strategic goals for professionalism in the field, also addressing the ongoing issue of pay and benefits. They would like to go all over the state and help train artists to enter the field.

Lenihan says that a statewide network of teaching artists would dovetail nicely with ELI and all that the Council wants to do in this area. Taylor says it’s hard to apply for funding for an

organization that doesn't yet exist, but they are appreciative of the CAC's support for their efforts thus far. When asked, she has no idea how many teaching artists there are in California.

Steinhauser asks if people self-define as a teaching artist. Taylor says yes. They are able to quantify themselves by the amount of professional development they have had and how many years they've been doing it, etc.—much like actors building a resume. A credentialed teaching artist goes through an academic program and is credentialed as a teacher. Such a person need not be an artist, though most probably are. Lenihan says our credentialed art teachers work in secondary education whereas teaching artists tend to teach in elementary schools, community centers, etc. Teaching artists have filled the gap with elementary teachers who don't know how to teach art. Partnering successfully with teachers needs to happen in the training of credentialed teachers and teaching artists alike. Feruzzi Shriver says that teacher preparation is a concern that came up at ELI in Chicago. The idea is that teaching artists can provide a critical service. Taylor says TASC can also help identify the good teaching artists by developing some measuring criteria.

Public Comment

Torange Yeghiazarian of Golden Thread Productions, a grantee since 2001, speaks. Golden Thread is a performing arts group focused on the Middle East. Their short plays for children, created in response to demand, have now grown into a full force education program with fairy tale players who tour schools, libraries, and festivals. They also offer student matinees of mainstage shows and have created a core group of bilingual teaching artists. They realized that the content they have created may be useful to others, so they put together a 2-day teaching artist training program. They are starting two classes at the Islamic Cultural Center of Northern California in Oakland this fall, and are premiering a new fairy tale players play.

Sherri Young, who runs African American Shakespeare Company, speaks. It is the only ethnic Shakespeare company in the country and was a Creating Public Value grantee for three years. The CAC's grant money allowed them to double their connection with the community. Now they have a youth program and a new artistic director, and their website went from 3,000 hits per month to 20,000 hits per month; it has made a tremendous difference to their organization. They are now able to reach out to younger people and present this as a viable alternative in the community.

Closed Session

At 4:36 p.m. the Council went into closed session to discuss personnel matters.

The meeting reopened to the public at 5:05 p.m.

Adjournment

Feruzzi Shriver adjourned the meeting in the memory of three individuals who have made significant contributions to the arts and public service:

- **Gilbert “Magu” Lujan** (October 14, 1940 – July 24, 2011), a painter, muralist, sculptor and pioneer of *chicanismo*--the movement that established a unique aesthetic bringing Chicano art to national attention in the late 1960s and early 1970s.
- **June Wayne** (March 7, 1918 – August 23, 2011), who founded the Tamarind Lithography Workshop in Los Angeles in the 1960s, where leading artists collaborated

with professional printers to create high-quality prints. She was also a prolific artist in her own right.

- **Stephen De Staebler** (1933—2011), an artist who helped to reposition ceramic materials and techniques from the critical abjection of "mere craft" to media of major ambition in contemporary sculpture. Mr. De Staebler later extended his formal innovations into the more durable medium of cast bronze, which suited his many public commissions.