

MINUTES OF PUBLIC MEETING

April 23, 2014

9:30 a.m. to 5:00 p.m.

School of Arts & Culture at the Mexican Heritage Plaza
1700 Alum Rock Avenue
San Jose, CA 95116
(408) 794-6240

PRESENT:

Council Members

Wylie Aitken, Chair
Susan Steinhauser, Vice Chair
Michael Alexander
Donn Harris
Charmaine Jefferson
William Turner

Arts Council Staff

Craig Watson, Director
Scott Heckes, Deputy Director
Patty Milich, Programs Officer
Caitlin Fitzwater, Public Information Officer
Diane Golling, Administrative Assistant

Other Attendees

Andrew Green, former Council Member
Amisha Motipara, former Council staff intern
Tamara Alvarado, School of Arts & Culture at the Mexican Heritage Plaza
Margot Helm, Silicon Valley Creates
Kerry Adams Hapner, City of San Jose, Office of Cultural Affairs
Eleven members of MALI (multicultural arts leadership institute) class 7
Angie Halstrup Alvarez of MACLA (Movimiento de Arte y Cultura Latino Americana)
Barbara Goldstein of MACLA and Zero1
Ron Muriera, City of San Jose, Office of Cultural Affairs

ABSENT:

Council Members

Christopher Coppola
Rosalind Wyman

MINUTES

I. Call to Order and Roll Call

Council Chair Aitken calls the meeting to order at 9:39 a.m. Aitken announces that we have a quorum and recognizes Tamara Alvarado, Executive Director of the School of Arts & Culture at the Mexican Heritage Plaza. She welcomes the Council and talks about her background as the daughter of immigrants from Mexico who valued art; her dad was a musician. In 1999 this place opened to great fanfare but suffered leadership and financial problems until 2007, when the city of San Jose stepped in and the community was involved. The center is surrounded by families with children, so the business plan now leads with arts education. It partners with multiple arts organizations to involve the community and become multi-generational. Artists are allowed to self-present, so the art on the walls is not curated. Cesar Chavez's old house is about a quarter mile away. The community really wanted a school of arts and culture, but they are still in the process of defining what that means. They offer specific cultural classes, for example Aztec dance rather than violin. But they are not a charter school and not offering accredited classes on-site, although they are involved in off-site classes that are accredited.

At 9:54 Golling calls the roll and confirms that a quorum is present.

II. Approval of Minutes

At 9:56 the Minutes from January 22, 2014 are presented and approved without changes.

ACTION: Turner moves to approve the Minutes of the meeting of January 22, 2014 without amendment. Harris seconds. The motion is approved unanimously.

III. Chair's Report

The Chair outlines his vision for this meeting. The Council is making its first set of major decisions on the one-time allocation of \$2 million from the Assembly budget (\$2M). We have a limited number of applications to review today; the next meeting will be looking at many more. What we do today will be a model for what the Council does with future proposals. We will try to find an expeditious but thoughtful way forward. Aitken will lead the discussion, keeping in mind that everyone has done their homework and we have limited time.

Aitken indicates that he anticipates being done by 4:00 today and plans to go into executive session at that time.

IV. Legislative Committee Report

Aitken reports that he and Wyman have conferred and the bills are moving along. Arts Council staffer Kristin Margolis has been an incredible resource and really keeps on top of what is going on. Of course the Council can only educate, we can't lobby, but California Arts Advocates has taken on professional help on behalf of the arts community. Aitken feels optimistic. He didn't

feel it was necessary to do a written report because everything the legislative committee does is so transparent.

V. Director's Report

Watson reports that he has received letters from the mayors of Los Angeles and Pasadena in support of restoring funding to the CAC. There is an effort by advocates to get city and county leadership to write the legislature on our behalf, adding weight to Aitken's analysis of the positive momentum. Watson says that his semi-weekly reports and the strategic plan committee reports are designed to keep the Council informed. Tomorrow, San Jose is hosting the California arts funders, over 70 attendees representing every one of the arts funders we are aware of locally, including some of our State-Local Partners (SLPs). Watson will give two presentations, one on the creative economy and one on building public will for the arts.

VI. Strategic Plan Report

Aitken compliments the committees who filed written reports; he thought they were clear. He turns the discussion over to Steinhauser. Steinhauser thanks Milich for her work on the plan, thanks Fitzwater for taking her place in leading the staff's strategic plan efforts, thanks Aitken for restructuring the committees, and Harris for stepping up on the education committee after the loss of Council Member Lenihan. She asks the committees to provide a calendar indicating the timeline they expect to follow. She wants that included for the June meeting and wants it to include partnerships and outreach.

Jefferson says her report does not reflect how many meetings they actually had. She thinks June is not a reasonable expectation. Steinhauser says that she gets questions from the field saying that we made a great presentation in February and asking what is happening. She feels that the strategic plan is taking a back seat to the \$2M. Jefferson says we are constantly thinking of the benchmarks and trying to tick the boxes. But the opportunity to brainstorm around it will happen after June. Aitken says that what we are doing here today and in June will be fulfilling the strategic plan and we are making significant progress; we just need to express it that way. We are implementing the strategic plan.

Steinhauser says she and Coppola and Fitzwater met telephonically twice and she was pleased with how the meetings went. They are trying to focus on priorities. She asks when we should have the strategic plan on the agenda again. Aitken says that everything we do relates to the strategic plan. Watson says that between every meeting the strategic plan is being driven forward by the staff as well as the committees. Watson will report twice a month. Aitken says he has every confidence that the staff is working every day to implement the plan; it's nice to continue the discussion but he feels more passionate about getting things done than making benchmarks. Steinhauser notes that we can go back and fill in the benchmarks later.

VII. Education Committee Report

Aitken commits to Harris that they are working hard to find someone else to join the education committee. Harris had a telephone conference with Watson to get up to speed on the education programs the CAC already has in place. Major areas of work involve restoring arts to the core curriculum in California, linking the arts to the common core. Turnaround Arts California (Turnaround) funds are pending the state contract being approved. We are identifying underperforming schools in California to give an infusion of arts into these schools; it has been shown to make a dramatic difference. Our Artists in Schools (AIS) panel is meeting today in

Sacramento. He and Watson also discussed how the education committee can partner with other committees.

Watson says delays are occurring with Turnaround, but nothing out of the ordinary. We are in round three in terms of back and forth review. The current round has been at the Department of General Services (DGS) for over a week and we think it answers all their questions. Special Projects Coordinator Mary Beth Barber and Watson met with Secretary Batjer and secured her interest. Harris says there is also an issue with the selection of the schools, since we need to show that we have a plan. Turner asks if we will be ready for a roll-out in May and Watson says yes.

Aitken asks Heckes if we are on track. Heckes says Turnaround is looked at no differently than if it were coming through the regular budget process. He compliments Barber on keeping on top of this on a daily basis, together with Contracts and Procurement Officer Ian Branaman. He thinks the Batjer meeting raised our profile and Watson adds that she's an arts person; one of her disappointments in leaving Nevada is that she had to leave her position as a trustee of the Nevada Museum of Art. Heckes seconds what Watson said, that we were given no business plan for Turnaround and the Council took a leap of faith. It's not a CAC program; we were supposed to just be funding it. We therefore had no staff committed to it. At first there was no plan for DGS to approve, just a concept. The staff had to do a lot of work to define for DGS what Turnaround is going to be and how it's going to happen. Turner asks if Feruzzi Shriver has been helpful with best practices, following what the White House has done. Watson says yes, but we had to turn it into a California program.

Alexander asks if there will eventually be some kind of competitive grant program. If so, the programs committee will be involved with the education committee and must be kept informed. Fitzwater says on May 14 there will be a press announcement about Creativity at the Core. Aitken asks if we could have a calendar available. Fitzwater and Golling have been working on that. Golling will get it out to the Council.

VIII. Programs Committee Report

Jefferson and Alexander thank Watson, Milich and Heckes for meeting with the programs committee to hash through everything. She doesn't think she needs to add to the written report.

Steinhauser says she has gained a new respect for our unpaid panelists. She would like to have an event to recognize them. Aitken says yes, an annual thank you event would be good because it's such a thankless job.

Heckes compliments Milich on her efforts and accomplishments regarding the new programs and notes that we had to add a second panel for Creative California Communities. We were able to put together a spectacular second panel fairly quickly due to the relationships we have with the field.

Jefferson says that when the programs committee finishes this process they will have a post-session discussion about what worked and what didn't, and report out in September. We need to be sensitive to things like thanking the panelists, maybe hold a north event and a south event, let them know they are valued. We need to thank them on behalf of the state of California.

IX. Revenue Committee

Turner reports on the revenue committee's work and passes out a report Barber wrote. The Keep Arts in Schools voluntary contribution fund (KAIS) is way ahead of where we were the last time

we had a tax check-off program. He thanks Golling for the social media, Fitzwater for the many things she has done, former Council Member Annette Bening for lending us her image.

In response to a question, Heckes explains that KAIS can only be funded through tax returns; people can't donate to it. Donations to the CAC cannot be earmarked for any special purpose. Our enabling legislation says we can only accept unrestricted gifts.

Turner says he's happy to announce that former Council Member Andrew Green has agreed to volunteer as advisor and continue his work on the revenue committee. Aitken says he is going to announce a special advisory committee to provide counsel and support to the Council.

Sean Watson is launching an arts license plate sales campaign at a Glendale vehicle dealership on the evening of May 16. He's lining up musical talent and trying to make a big splash. Turner encourages Council members to attend if they can. He announces the prospect of a public service announcement (PSA) being created for us by Nigel Lithgow's production company. Celebrity talent will work for free. The production date is set for the end of May and it will be released on YouTube mid-June. We need to have artsplate.org up and running. Turner says there should be no further impediments after the current 8-12 week delay we are facing.

Alexander says we should get the PSA out to film festivals. Turner says suggestions like that would be very welcome; Sean Watson's work with the dealerships is happening without a lot of staff support due to everyone's present focus on the \$2M. His contract is up at the end of May. Turner says that if the arts license plate campaign came to fruition we would not be left high and dry during the next budget cuts. Jefferson asks if we can take action today. Heckes says no, there is no money. Jefferson asks about our year-end money. Aitken asks what we can and can't do. Heckes explains that the annual reporting we have to do on the arts license plate is calendar year, not fiscal year. We've spent so much since January that he will have to look again at the numbers to get a sense of where we are. Jefferson asks that a report be put on the June agenda.

The Council expresses concern that it is unable to commit to Sean Watson. Turner reminds the Council that we talked about using part of the \$2M to pay Sean and instead we took it out of current funds. Heckes says we still haven't heard from the Speaker's office. Aitken says we should be able to get an answer from the Speaker before he leaves office on May 12.

Watson adds that we are the verge of an inter-agency agreement with the Department of Corrections and Rehabilitation (CDCR) that will mean \$2.5M for rehabilitative arts programs in prisons over the next two fiscal years. CDCR is providing the money and we are providing the expertise. He will give the Council members the draft plan that is under review right now. This will put in place funding for Actors Gang and the William James Association; at CDCR's request we are putting in non-competitive bids for those two organizations. Then we will put together a Request for Proposals for others to apply to work in individual institutions. Watson shows the Council a map of every single prison in the state. Heckes says we have had conversations with the Department of Finance to let them know these talks are happening, and have been assured that there are no roadblocks. It will be treated much the same way the \$2M is being treated. Heckes explains that the proposals will not be voted on by the Council because the Council does not vote on contracts for service. Fitzwater adds that the press release for this will be a joint press release with CDCR, and it will be expressed as CDCR passing the money through to us for administration.

A ten minute break is taken at 11:15.

X. JUMPStArts Program

Meeting reconvenes at 11:24 with a discussion of the applications received for the new Juveniles Utilizing Massive Potential Starting with Arts (JUMPStArts) program. Milich points out that the Council is unlikely to arrive at an even-stein \$200,000, which is the amount the Council intends to spend. Aitken says that we must make an effort to stick to that because we have so many other programs waiting in the wings. We should make decisions in June about what to do with any funds left over. Jefferson asks that we keep a list of the organizations that we wish we could fund, or wish we could fund fully.

Aitken says we must tell the Governor and legislature that we are having to turn down some wonderful applicants. If nothing else, being deluged with applications is giving us a great list of people and ideas we could not fund because we have no money.

Milich goes over the status of competitive grant programs, the dollar demands that are being made on these three programs, and a chart showing where the applications have come from geographically. Fitzwater points out that Arts in the Air may be based in one county but reach up to 20 counties.

At 11:34 the JUMPStArts application review begins. Milich explains the panel process. The panel was not looking at the same criteria as the Council. They were unconcerned with geographic distribution, for example. She points out that the hard copy ranking that the Council sees does not really convey the quality of the application because it does not include the artistic component. Alexander says the Council may need to look at artistic quality in future in the teaching areas, because the quality of an applicant's art may not equal the quality of their teaching ability. Aitken asks if that was taken into consideration. Milich says yes, and will be reflected in the scores. She reminds the Council that we were trying to put these programs together as quickly as possible and make them as easy as possible for people to apply. In the Artists in Schools program we ask for both, the professional's work and the students' work, but part of the reason why we didn't ask for it in this case is that this is also meant to be an opportunity for presenting, not necessarily teaching, art. Heckes says the panel looked at the quality and qualifications of each artist, particularly whether this artist has done this kind of work before and were they successful at it; is this a new direction for them, or an expansion of a current program? Milich says we were also looking at the organization, with the idea that they might be training additional artists who have not worked in the juvenile justice system. In that case, panelists have confidence in organizations that have been doing this kind of work for a long time. Heckes says we always make sure that the criteria are all being addressed, and ask directly if we feel something is being skipped. Heckes and Milich say they had no disagreements with the panel results.

Aitken asks if the Council can award an amount other than what the application asks for. Heckes says the guidelines stated that it was the Council's intent to award the full request. However, if the Council feels that there is a good proposal that seems inflated, it can offer less. The grantee may not accept it. Alexander says we can also be conditional – if we prefer, for example, that an organization use the awarded money in Orange County rather than Los Angeles, we can specify that, if they have an equal ability to serve either location. Aitken suggests that the staff pull out a cover sheet on each application that includes questions 26 and 27, scan them into .pdfs, and email them to the Council. The Council further requests that applications be sent to them stacked in order of ranking. Milich pointed out that the applications for JUMPStArts and Creative

California Communities were already sent to the Council; there will be no second mailing.

Milich points out, regarding awarding amounts other than the amounts requested, that the Council concluded and announced that they wanted to do full funding. Applicants looked at this as a special opportunity to receive full funding if funded. If the Council changes its mind now, there will be a response from the applicants. Steinhauser says it was clear that the applicants expect full funding and she thinks it would be a bad idea to change our minds.

At 12:08 in-depth discussion of proposals begins, in order of the panel's numbered ranking. The discussion continues until approximately 2:30 p.m., at which point Heckes does a calculation and reports that if the Council takes \$9,000 out of the \$2M's unallocated funds, it can fund all the proposals chosen thus far at 90%. Turner asks how that would be received. Milich repeats that she has told the applicants they would receive all or nothing. Heckes says he believes the applicants will accept 90%.

Fitzwater reads the list. Steinhauser requests that the rejection letters include comments about geographic diversity.

ACTION: At 2:36 p.m., Jefferson moves to approve seven of the thirty-six JUMPStArts applications at ninety percent of their respective requests, to wit: \$22,500 to Armory Center for the Arts; \$38,124 to Riverside Art Museum; \$40,500 to Arts Council for Monterey County; \$29,304 to Southland Opera; \$31,500 to Marin Shakespeare Company; \$24,300 to Destiny Arts; and \$22,986 to Playwrights' Project, for a total of \$209,214. \$200,000 of the amount shall be disbursed from the funds allocated to JUMPStArts by prior Council vote, and \$9,214 shall be disbursed from the unallocated portion of the \$2M. Turner seconds. The motion passes unanimously.

Steinhauser says that we need to get data about the effectiveness of the arts programs once they are in place. Her other takeaway from all this is that post-detention services are important and make a huge difference in recidivism. On a go-forward basis, therefore, the Council should think about post-incarceration services. Watson notes that Barber is not here today because she is working on the CDCR initiative. He reminds the Council that originally there was supposed to be a research component to JUMPStArts. The Council chose to remove that component. But Barber has the capability to do something that will guide our future work in this area.

Aitken commends the Council for the open discussion and for accepting all the extra work entailed in reviewing the applications.

Jefferson recaps. She wants a summary sheet for the next Council meeting, that there be clarity about the evaluation data, that we want some idea of the budget ratio that compares the request to the total organization budget, the community served v. the location v. the partners – the population actually served. It would have been helpful to have more clarity, to have definitions, and to have a summary of the panel comments. Watson says that these requests are reasonable but reminds the Council that the two upcoming programs are running concurrent with our existing programs, the CAC is short-staffed, and everything is coming up in June. We will let the Council know what is possible and is not. Aitken says that since the CCC panel has not yet met, he thinks we can pull out the needed data from the panel – how many people are being served, etc. Alexander wants a scribe or court reporter at the panel meetings. Heckes says we have a volunteer but no staff or budget for such a thing.

Alexander notes that at least one Council member is concerned about leaving out crime victims.

Alexander wants to make sure that we communicate that these programs are for the citizenry at large, reducing recidivism, etc. Aitken says agrees that the CAC must be alert to the storytelling from the very outset. In the press release announcing that we've done this, we can put in a preamble with the rationale. We must keep focused on our service to California communities. A story about each individual project as it goes into place would be newsworthy too. Aitken asks Fitzwater to coordinate with him on a marketing plan, include the SLPs and their public information people. Aitken will try to get a documentary filmmaking student to come around and film some of the projects. Steinhauser says that Coppola was very keen on that idea as well.

Jefferson says a number of these applicants said they were going to link up with the California curriculum standards. She wonders if we can get a copy of whatever they wrote to get accredited. Steinhauser wants our acceptance letters to go to their legislative representatives, county board of supervisors, mayors, etc.

XI. Public Comment

The Chair recognizes Kerry Adams Hapner, who encourages the Council members to walk around the building, which used to be a Safeway store that was the site of Cesar Chavez's first grape boycott. San Jose is hoping other communities will replicate what is being done here at the Mexican Heritage Plaza. She says that from her perspective the CAC is on the right track and it's heartening to see the good work we are doing. She also says it's heartening for her to see the Council members getting "into the weeds" on program applications. She encourages the Council to take the long view, she thinks we are going to get even more applications in the future than we are getting now. If the programs continue, the interest will build.

The chair recognizes Tamara Alvarez, who thanks the Council for supporting the Latino Arts Network and SLPs. She would like us to think about local networks as well, as a resource to push forward multicultural arts programs. She brings forward eleven members of the Multicultural Arts Leadership Institute (MALI) Class 7 (11 people) who introduce themselves.

Ron Muriera, a board member of the City of San Jose Office of Cultural Affairs, commends the Council for its aggressive work to ensure continued funding for arts education.

Angie Halstrup Alvarez of MACLA welcomes the Council to San Jose and says it has been exciting to see the CAC changes, especially our new grantmaking programs and Watson's leadership.

Barbara Goldstein is here as board member of MACLA and Zero1. She commends the Council for its perseverance during budget crises. They are excited about the CAC advocating for cultural districts.

The Chair reads a proclamation to Andrew Green acknowledging and thanking him for his service to the CAC and the state, and presents it.

XII. Closed Session

At 3:15 p.m. the Council goes into closed session pursuant to Government Code §11126(a), to discuss/take action on personnel matters.

XIII. Adjournment

At approximately 4:00 p.m. the Council reconvenes in public session but conducts no further business and adjourns at 4:05 p.m.