

MINUTES OF PUBLIC MEETING**June 24, 2015****10:30 a.m. to 5:00 p.m.**

San Diego Watercolor Society
NTC at Liberty Station
2825 Dewey Road, Suite 105, San Diego CA 92106
(619) 573-9315

June 25, 2015**9:00 a.m. to 3:00 p.m.**

Jacobs Center for Neighborhood Innovation
404 Euclid Avenue, San Diego, CA 92114
(619) 527-6161

DAY ONE:**PRESENT:**Council Members

Donn K. Harris, Chair
Susan Steinhauser, Vice Chair (late)
Michael Alexander
Phoebe Beasley
Kathleen Gallegos
Jaime Galli
Nashormeh Lindo
Steve Oliver

Arts Council Staff

Craig Watson, Director
Scott Heckes, Deputy Director
Caitlin Fitzwater, Communications Director
Mary Beth Barber, Special Projects Associate
Diane Golling, Administrative Assistant
Shelly Gilbride, Arts Program Specialist
Jason Jong, Arts Program Specialist
John Seto, Arts Program Specialist
Wayne Cook, Arts Program Specialist

Invited Attendees

Alan Ziter, NTC Foundation, NTC at Liberty Station
Beverly Tuzin, San Diego Watercolor Society
Annette Fritzsche, San Diego Youth Symphony
Rhyena Halpern, City of Palo Alto
Polly Card, San Diego State University
Joe Lewis, University of California at Irvine
Elizabeth Washburn, Combat Arts
Victoria Hamilton, Jacobs Center for Neighborhood Innovation
Mario Davila, L.A.'s Best

Other Attendees

Dr. Carl Schafer, arts education consultant
Walter Ritter, Write Out Loud
Rosemarie Wood, North County Coalition for the Arts
Wendy Endsley, A Reason To Survive (ARTS)
Daniel Foster, North County Arts Network
Cecelia Kouma, Playwrights' Project
Anthony LaBue, Arts for Veterans/Veterans' Museum
Tasha Dogo, United Artists of San Diego
Larry Baza, City of San Diego Commission for Arts and Culture
Annamarie Maricle, The Old Globe Theater
John Highkin, Fern Street Community Arts
John Gallogly, Californians for the Arts/California Arts Advocates/Theatre West
Tomas Benitez, Latino Arts Network
Sara Correa, North County Coalition for the Arts
Kenny Allen, Teaching Artists' Guild
Jim Kapsalis, Dolphin & Hawk Gallery/UASD
Sharon Persovski, Smiles Through Art
Gina M. Jackson, City of San Diego Horton Plaza Theatres Foundation
Sharon Lee Masteo, San Diego History Center/San Diego Performing Arts League
Anjanette Marxya-Ramey, A Reason To Survive (ARTS)

ABSENT:

Council Members

Christopher Coppola
Rosalind Wyman

MINUTES OF JUNE 24, 2015

I. Call to Order and Welcome

Chair Donn K. Harris calls the meeting to order at 10:46 a.m. The Council is welcomed by Alan Ziter, who tells the history of the Naval Training Center, where 28 buildings have become a nonprofit arts and community center. More than 80 nonprofits are housed here, plus restaurants and other amenities. Other naval bases in California are looking for what to do with unneeded real estate and this is a possible model. An “arts funding victory reception” will follow today’s meeting, celebrating the increase to the CAC’s budget and the fact that San Diego’s arts funding went up by 20% this year.

The Council is welcomed by Beverly Tuzin, President of the San Diego Watercolor Society. She says everyone in California will benefit from the efforts of the CAC. She describes the gallery, and invites the Council members to walk around and enjoy the art.

At 10:52 a.m. Golling calls the roll and a quorum is established.

Annette Fritzsche is here from the San Diego Youth Symphony and describes their work, including the community outreach program, part of which we will see today with a student musician quintet. Their Community Opus Program has continued to grow and expand and helped usher in the hiring of full time credentialed music teachers. Two weeks ago the school board approved five million dollars, because these students have been such a great example of the transformative power of the arts. The conductor of the chamber ensembles says a few words about the chamber music program, where students are able to work in smaller settings. The quintet then performs Pachelbel’s Canon and Jeremiah Clark’s Trumpet Voluntary.

Watson says a few words about Dalouge Smith, head of San Diego Youth Symphony, who is a great champion for music education and would be here at this meeting if he weren’t in China.

II. Minutes of April 21, 2015

There are no suggested changes to the Minutes as presented.

ACTION: Oliver moves that the Minutes of April 21, 2015 be approved. Beasley seconds. Yea: Alexander, Beasley, Gallegos, Galli, Harris, Lindo, Oliver. Absent: Coppola, Steinhauser, Wyman. The Minutes are approved at 11: 09 a.m.

III. Chair’s Report

At 11:10 a.m. Harris reports that the Governor has not yet signed the budget, but that is expected to happen at any moment. The Chair describes River Reflections, creative growth in Oakland that he has witnessed, and a Napa Valley Arts in April event that he attended. He encourages Council members to get around the state and see what the field is doing, particularly the grantees we support.

At 11:11 a.m. Steinhauser arrives.

The Chair describes his meeting with Peter Coyote, first Chair of the California Arts Council; it inspired him to emulate some of his inventive spirit. He would like the Council to think of ways to put the arts at the center of more aspects of life.

IV. Director's Report

At 11:14 a.m. the Director's report is given, with an update on the budget. The Governor is now expected to sign the budget tomorrow. The moment we hear that the budget is signed we have a press release ready to go, to express our gratitude. For almost 13 years the CAC received no increase at all, which is why this increase is historic. He hopes the field will join us in thanking the Governor and the members of the legislature who supported us so strongly. We witnessed a unique collaboration between conservative Republican and liberal Democrat, Senators Nielsen and Leno, who worked together to help bring this about.

Watson notes that the budget is expected to also carry a \$2M line item for arts in corrections. The CAC expects to administer \$3.5M next year for arts in corrections. It may go back down to \$2M the following year, but we feel encouraged that it may stay at that level. There will be an international conference on arts in corrections in San Francisco this month, and it is clear that California is once again a leader in this important work.

The Director explains the digital media campaign the staff is working on. This builds on the Council's desire to enhance our ability to tell our story. Now with some of the funding that we were able to accumulate from administrative savings—not our grant funds—we put together a request for proposals and chose a firm that really stood out. Watson and Fitzwater are meeting with them after tomorrow's Council meeting.

The CAC's 40th anniversary will be next year. Having videos about some of our outstanding grantees and what this agency does, we will be in a position to inform as we celebrate. Gallegos asks where the videos will be posted. Fitzwater says on our website, on social media, and when we are in public and meeting with members of our community, local influencers, and the legislature. We'll have a culminating PSA about our impact and the impact of the arts in the state. Steinhauser says this is very much in keeping with our public will efforts in the strategic plan. Heckes notes that \$100,000 was earmarked for administrative costs in the one-time \$5M, and this \$35,000 came out of those funds.

Watson reports that Phase 2 of San Jose's Building Public Will campaign is kicking off next week and he will attend a funders' meeting at the Hewlett Foundation in Los Altos. He'll give another update at the September meeting about how it is all unfolding.

V. Public Comment

The Chair recognizes Carl Schafer, who passes the Council members a handout. He used to chair the San Bernardino Arts Council. He feels that arts education must be available to all, notes that it's in our mission statement, and asks the Council to endorse finding a way to require school districts to comply with the VAPA code. The Education Code states that all children are supposed to receive arts education; the word is "shall," not "may," receive. Those rules are not being complied with. He says that CREATE CA is not going to get the job done because persuasion only goes so far. He met with Sen. Ben Allen who has committed to an information hearing on this issue. He will meet with him again in a couple of weeks. Schafer requests that we put this on our next meeting's agenda. He would like the Council to issue a statement that the CAC supports this effort.

Walter Ritter, executive director of Write Out Loud, had his first experience with Poetry Out Loud this year in San Diego. Nearly 300 students from five schools participated – up from one school in the past. Now that they’ve had a taste of it everyone is excited and Poetry Out Loud is expected to grow. He offers a quote from one of the participants: “I didn’t pick my poems, they found themselves within me.” Writeoutloudsd.com has a video.

Rosemarie Wood of the North County Coalition for the Arts thanks Jong and calls him a golden star on our staff. She is from Imperial County, which has not been funded through our State-Local Partnership Program for years. They have the talent and time, but not the funding. She was just newly appointed and says they are drowning. Imperial County is economically depressed and underserved. She asks for help with finding an executive director for the new Imperial County Arts Council. Her staff and board are 100% volunteer. Alexander asks her what her relationship is with her county board of supervisors. Watson says they are in line to come on board.

Wendy Endsley from A Reason To Survive passes out materials. They received a Creative California Communities (CCC) grant last year and it has been a wonderful experience. They launched the first micro-enterprise, 12 students currently working as paid apprentices. This program is enabling older youth to apprentice with professional artists to create things that they can market to the community. Our grant was the seed money for a 3-year initiative to turn three miles in National City into a cultural district. They will engage 300 youth apprentices with 60 mentor artists. They will debut a furniture line tomorrow. They’d like to host us if we come back to San Diego.

Daniel Foster, San Bernardino Arts Connection, thanks the CAC for the priority and support we give to the state-local partners. It’s these intermediaries who champion the cause of all the boats in the water. San Diego has great accomplishments, but lacks a county arts council. He knows we are working on that. Thanks for standing behind that notion. Alexander asks why there is so much resistance at the county level to creating this. Foster thinks 90% of the arts community is behind it, but they haven’t organized.

Cecelia Kouma, Executive Director of Playwrights’ Project, says that foster youth are creating plays about their experiences in the foster care system. They are grateful to be a part of JUMP StArts. If they hadn’t gotten the JUMP StArts grant they wouldn’t have been able to reach 25 classes; they had ten before. Everyone wants to see the program continue. She reads a poem by a 15 year old girl.

Anthony LaBue (“Tony the Vet”), Arts for Veterans, welcomes the CAC to San Diego, which he says has the highest concentration of veterans in the nation. The veterans’ community suffers 22 suicides a day. He believes in the healing power of the arts and is dedicated to providing this help to the veterans’ community. He saw the vets’ initiative on our agenda, which he didn’t know about; is ready to help us in any way he can.

Larry Baza from the City of San Diego welcomes us to San Diego and congratulates the Council members; he says their position is very important. He thanks them for their service, saying that he knows how much it takes. He has a 37-year relationship with the CAC and it warms his heart to see Heckes and Cook here, who helped him when he was young and starting out.

Tasha Dogo is here from United Artists of San Diego, a union of artists. They make sure that money has been distributed properly. They are worried about allocation of funds. There are grants for organizations but not individual artists. They strongly believe that their work supports the community and the community should support them. The San Diego Arts Commission supports fairs, but fair booths are expensive. Artists often work for free or are paid minimally. There is a lot of local talent and many emerging artists who deserve more support. She is here today to meet the leaders who are here. Small changes can have a huge impact.

Watson tells her about our upcoming webinar on self promotion for artists.

The Chair explains that we will be in touch with those who have spoken. Golling asks that everyone leave their email address on the sign in sheet. The Chair says it's very important to the Governor that we hear these concerns from local California artists and communities and we will respond.

At 12:00 p.m. Steinhauser leaves the room to join a conference call.

VI. Funding Request: Grantmakers in the Arts (GIA)

At 12:07 p.m. Watson talks about GIA's request for support of their conference in Los Angeles. Their conference is a significant opportunity to bring together a lot of minds around the question of best practices in arts grant giving. The money to support the conference will not come from grant funds, it will come from operating funds. Watson and John McGuirk of Hewlett will lead a panel on CREATE CA, which is considered a national model.

Oliver says that he attended a GIA conference in Texas and was impressed. He's delighted that they are coming to California. Gallegos asks if Council members can attend. Watson says he believes so.

Gallegos asks how the arts are presented at GIA. Oliver says at the one he attended, the voice of the artist was heard at every presentation and every panel. Also there were local site visits for attendees.

ACTION: Oliver moves to approve the recommendation to support the upcoming Grantmakers in the Arts national conference in Los Angeles as presented by staff and outlined in Tab J. Alexander seconds. Yea: Alexander, Beasley, Gallegos, Galli, Harris, Lindo, Oliver. Absent: Coppola, Steinhauser, Wyman. The motion passes.

A short break is taken at 12:13 p.m.

VII. Programs, Initiatives and Services

The Chair reconvenes the meeting at 12:25 p.m. and begins the programs and grants portion of the meeting.

Heckes acknowledges the work of the staff. This was a very complex year. The programs staff is acknowledged by name. He asks Seto to begin with a brief presentation on Statewide Networks (SN). Rhyena Halpern, panel chair, and Seto present SN, which received 6 new applications. The panel adjudicated 21 applications and ended up recommending 19. Halpern says it was a very good panel and everyone came to agreement.

At 12:31 p.m. Watson receives a phone call and announces that the Governor has signed the budget.

Alexander asks Halpern what determines a statewide network when their names sometimes indicate that they are regional. She says that is what the panel discussed the most. The panel sometimes differed with the applicants as to whether they were statewide or regional. Theatre Bay Area applied, for example, and the panel decided they were regional. You don't get more points for being statewide or regional, but it affects the amount of money organizations can apply for. Galli asks about panel rankings. Why are we funding all the way down to level 5? Heckes says these are groups that are typically supporting memberships. It's rare for the Council to support an organization that ranks less than five. In other programs, we can only fund the 10s and 9s because the money just isn't there.

Halpern reports that panelists look only at the review criteria when ranking, and the staff is responsible for allocating the funds. Oliver wonders why the amount is less than what the Council allocated. Heckes explains that we expected more applicants this year. We did get more, but not as many as we expected. Halpern says that it may be time to clarify, because the program has evolved pretty far from the original concept. There is a huge range in the size of the organizations who apply, and a similar range in the quality of the applications – some don't actually answer the questions, or answer in a confusing or vague way. Heckes adds that we have panel comments and policy notes to guide these decisions in the future. This program is different from other grants in that it is largely for operational support rather than projects.

Heckes asks for council member conflicts. After discussion, Alexander steps out for the vote regarding California Presenters.

ACTION: At 12:46 p.m. Oliver moves to approve the panel's ranking and recommendation of staff regarding Statewide Network funding for California Presenters. Galli seconds. Yea: Beasley, Gallegos, Galli, Harris, Lindo, Oliver. Absent: Alexander, Coppola, Steinhauser, Wyman. The motion passes.

Alexander returns to the room.

ACTION: At 12:48 p.m. Gallegos moves to approve the panel's ranking and recommendation of staff regarding Statewide Networks funding for applicants other than California Presenters. Lindo seconds. Yea: Alexander, Beasley, Gallegos, Galli, Harris, Lindo, Oliver. Absent: Coppola, Steinhauser, Wyman.

Fitzwater and Polly Card come to the table to report on Arts on the Air, the public media storytelling grant program. This is the second year of this pilot program. The panel convened April 30, reviewed 14 applications, and recommended that the top four be funded, and to fund them at a percentage. Those four stations will reach 38 counties. The panel observed that the program is called "arts on the air," but the projects went beyond broadcast. Also big stations competed with smaller, rural stations and that was a bit of an issue.

Alexander asks if the panel had recommendations for the Council to consider. Fitzwater says that the panelists felt that stations with a larger reach will always rank higher. If the Council has a continuing interest in media, technical support to small rural stations who want to engage in

covering the arts would be good. Alexander asks if there is a statewide network or service organization for public radio and PBS. Fitzwater says they tend to be for affiliates of national programs, so the small rural stations are again left out. Oliver asks if we encourage them to offer their programs to other stations. Fitzwater says yes, that's a requirement of the program. They are to distribute the content for free.

Beasley asks whether internet is included and if not, can the Council broaden the category? Fitzwater says multiple platforms are a requirement, but the way the program is currently formatted we measure reach only by looking at broadcast. One of the panel recommendations was to measure reach a different way, and measure impact as well.

Heckes asks if we received pushback from lowering the grant amounts this year. Fitzwater says nobody complained, but two stations who applied last year did not apply this year. The panel recommends that if this program continues, we look at the station's total budget and capacity, to see how the arts fit in the entity's big picture. Gallegos asks how they credit us. Fitzwater says that they acknowledge us on air and on the web. Lindo asks if any of the applications talk about arts education. Card says yes, but it wasn't the primary focus. It was part of the criteria that the panel kept in mind.

ACTION: At 1:04 p.m. Lindo moves to approve the panel's ranking and funding recommendations for Arts on the Air as presented by staff. Gallegos seconds. Yea: Alexander, Beasley, Gallegos, Galli, Harris, Lindo, Oliver. Absent: Coppola, Steinhauser, Wyman. The motion passes.

A report on Local Impact begins at 1:06 p.m. with Seto and panel chair Joe Lewis. This program received the largest number of applicants. 181 applications were adjudicated, and 146 were ranked 6 and above. Seto adds that the volume of applicants necessitated three separate panels, so it was a lot of work. We had to employ 15 volunteer panelists. Lewis says the staff was fantastic, everything the panels needed was in place and all questions were answered immediately. A broad range of people evaluated a broad range of proposals. Some of the proposals left a lot of unanswered questions. Some were more specific than others. Some struggled to explain how they would actually reach into the community. The panel suggests that the CAC produce webinars and other types of technical support, and tighten the language in the guidelines to make them clearer. There were also some issues with the WESTAF portal, which could be more user- friendly.

Lewis points out that the grants do not represent a lot of money. He feels that these small grants are money well spent. Alexander asks if the panelists were acquainted with any of the applicants. Lewis says yes, but they judge what is before them, not the organization that they are familiar with.

Watson says that this is important because the Council has been challenged by seeing organizations that we really believe in, fall below the funding line. We need to remember that a fantastic organization can present a bad proposal, and if we allow our knowledge of the organization to trump what we see before us, that's a slippery slope. And it tripped up this Council last year, when members overrode panel recommendations due to personal knowledge of a stellar organization – without regard to the merits of the actual proposal.

Alexander wonders how it works when there are so many panels. What if one panel scores lower in general? Watson says one of the staff roles is to balance that. Heckes says yes, we have seasoned staff and the same staff is present at all panels. Seto says we must remember that these are project grants, not intended for operating support. The panelists are smart enough to realize that if an orchestra submits a work sample of the orchestra playing, that doesn't tell the panel how good they are at teaching at-risk kids.

Beasley asks whether the panels ever kick applications out. Seto says the staff disqualifies applications if they have applied to an inappropriate program. That step happens before the panel meets. Beasley asks how we determine who is "underserved." Lewis says that some of the applicants provide demographic information—for example, how many students at this school receive free lunches. He explains the process: panelists read all the applications at home, evaluate, and rank them before they come to the panel. Then everyone goes over it together at the panel. So everyone comes to the panel with a ranking in mind, but nobody knows what the other panelists' rankings are.

Galli asks whether people complain when they are ranked 10 and don't get 100% of their request. Heckes says no. Fitzwater says it's always in the guidelines that applicants may not get what they ask for. Galli asks if we keep copies of panel feedback. Is there a way to correlate whether high rankings actually correspond to successful outcomes? Watson says we used to do site visits to determine this, but we haven't had the funds or the staff to do that for a long time.

ACTION: At 1:32 p.m. Oliver moves to approve the panel's ranking and funding recommendations for Local Impact grants as presented by staff, with the exceptions of Collage Dance Theatre, Axis Dance, Bay Area Girls Rock, the Museum of Children's Art, Kitka Vocal Ensemble, Lorraine Hansberry Theatre, Gamelan Schar Jaya, Pro Arts, and the Oakland Interfaith Gospel Choir. Galli seconds. Yea: Alexander, Beasley, Gallegos, Galli, Harris, Lindo, Oliver. Absent: Coppola, Steinhauser, Wyman. The motion passes.

Harris leaves the room.

ACTION: At 1:34 p.m. Lindo moves to approve the panel's ranking and funding recommendations for Local Impact grants as presented by staff for Axis Dance, Bay Area Girls Rock, the Museum of Children's Art, Kitka Vocal Ensemble, Lorraine Hansberry Theatre, Gamelan Schar Jaya, Pro Arts, and the Oakland Interfaith Gospel Choir. Gallegos seconds. Yea: Alexander, Beasley, Gallegos, Galli, Lindo, Oliver. Absent: Coppola, Steinhauser, Wyman, Harris. The motion passes.

Harris returns, and Alexander leaves the room.

ACTION: At 1:38 p.m. Gallegos moves to approve the panel's ranking and funding recommendations for Local Impact grants as presented by staff for Collage Dance Theatre. Beasley seconds. Yea: Beasley, Gallegos, Galli, Harris, Lindo, Oliver. Absent: Coppola, Steinhauser, Wyman, Alexander. The motion passes.

Alexander returns.

The Chair moves the discussion to the Veterans Initiative in the Arts at 1:38 p.m., presented by Jong and Elizabeth Washburn. Jong notes that he is grateful to be a part of the team; today is his

one-year anniversary. He's known some of the staff since he was in his mid 20s and thanks them for their mentorship.

The main purpose of this pilot program is explained by Jong. The staff recommends funding of 13 applications for \$125,000. The panel convened May 8th. Jong introduces Washburn, who is the founder of Combat Arts in San Diego. She reports that overall the panel felt that the process was seamless, the guidelines were clear, and the CAC staff was great. The strong applications had clear objectives, expanded creatively on existing connections and partnerships, and had documentation built in and not just an add-on. The panel also valued plans for continuation of the program beyond the CAC grant. They recommend that the applicants be opened up beyond the state-local partners. Also, it would be good to have more information about the organization's ability to work with veterans. The guidelines could ask applicants to specify which vet population they are targeting. You've got combat vets, you've got men and women, you've got different wars – you'll have better participation if you target a specific population. It would be good to have a vet involved in planning the project. It's all new programming for the state-local partners, and it showed. They really didn't know how to work with vets in some instances.

The Chair explains that the Council used the state-local partners because it didn't know what was out there, on the ground, in communities. Now we have better information about what is out there. The Chair points out that this initiative is extremely popular over at the Capitol. Oliver notes that everyone who applied was funded. What does that indicate? Watson says that the pilot was only open to our state-local partners, and there could be fabulous organizations in a given county that couldn't apply. Harris asks if a theme emerged. Washburn says the overarching theme seemed to be helping vets with transitions from active duty to civilian life. There wasn't a lot of clinical analysis, but everyone seemed to feel that the arts were inherently therapeutic. Lindo asked how much of it looked like it was going to family assistance. Washburn says that was lacking, although there were a couple of proposals that were open to children of vets.

Alexander asks about specific vet populations. He wonders if the panel chair could submit some breakdowns to help guide the Council. Washburn says post-911 combat vets are underserved, but they have a unique experience. Also women are underserved. Sexual assault victims are underserved. Vets who are college bound are different from post-traumatic stress patients. If you put a post-911 combat vet with a Vietnam vet, they don't have much to say to each other and don't even necessarily get along. Their experiences were so different. Lindo asks about homeless vets. Washburn says nobody targeted homeless vets. Harris points out that when your survival needs aren't being met, creating art is low on your list of priorities. But there is probably a need there. Alexander asks, if art is a small amount of a vet organization's budget, this population may be going somewhere that isn't an arts organization. How do we reach them? Jong says that the way the pilot was structured, the state-local partner was required to reach out to veterans' organizations. Heckes asks if Washburn has a sense of how much money is needed out there. She says she doesn't, because she doesn't know these organizations. Jong says there was a lot of enthusiasm for this initiative but this is clearly just a beginning.

Watson says he had a conversation with an unsuccessful JUMP StArts applicant who was so energized by applying they are doing the project even though they didn't get funded. He hopes

the same sort of thing may happen here, where this initiative has introduced people who have begun a conversation.

Steinhauser says that the National Endowment for the Arts (NEA) is working closely with the Department of Defense (DOD) on healing arts programs. This is the first time that we've really done this, but did the applicants show any familiarity with that? Washburn says no, everyone seemed to gravitate to the VA rather than DOD because DOD is active duty and VA is veterans. And it was a veterans' initiative.

Watson says that for a couple of years or more we've been trying to link up with California Humanities on a veterans project. Now that Julie Fry is heading California Humanities, that might happen. Beasley says she works with women vets and knows one who was hired at Starbucks. Starbucks is making a commitment to hire ten thousand vets over a 3-year period. What about poetry reading, storytelling, visual art hanging, at Starbucks stores? Steinhauser thinks that would be perfect.

Before the vote, there is a brief discussion on what constitutes conflict of interest.

ACTION: At 2:10 p.m. Harris moves to approve the panel's ranking and funding recommendations for Veterans Initiative in the Arts as presented by staff. Alexander seconds. Yea: Alexander, Beasley, Gallegos, Galli, Harris, Lindo, Oliver, Steinhauser. Absent: Coppola, Wyman. The motion passes.

The CCC presentation is given at 2:11 p.m. by Wayne Cook and Victoria Hamilton. One panel met May 27, 28, 29, and another panel on June 1, 2, 3. Thirty applications were recommended for funding, with a score of 8, 9 and 10. The panel chair is introduced by Cook. Hamilton thanks the Council for the privilege of serving and states that nothing compares to the value of face to face meetings for panel deliberations. Clearly the field is maturing. The applications were strong, interesting and unusual. The panel recommends finding a good balance between operating and artistic expenditures. Some panelists questioned whether one or two day festivals should qualify to apply for this grant. Sometimes it was hard to tell what communities were being served. Applicants were required to give detail, but a lot of them missed the mark, so there is something missing or unclear in the instructions.

The panelists recommend keeping this program alive and adding a planning grant. Cook explains that a planning grant in CCC would give an organization a chance to figure out and plan first, and have a better chance of competing. Hamilton says the planning grants should be aimed to help organizations build partnerships. Gallegos loves the panel recommendations but wonders what we do with them. Watson says the point is for the Council, particularly the programs committee, to incorporate the suggestions in the planning.

Lindo says that disqualifying festivals might be shortsighted; a festival can bring exposure to organizations that you may never have heard of. Lindo asks how many of these projects are artist-driven; she keeps hearing about organizations. Cook says unless and until the Council funds artists in communities, we will fund only organizations. But the organizations are made up of artists. Watson says that raises some great questions for tomorrow's conversation. In the strategic plan listening sessions we heard repeatedly that the field would like us to fund artists.

Cook says you could add into the guidelines that a certain percentage must go to artist fees, as we require in Artists in Schools (AIS).

Steinhauser says the Council is going to have a conversation tomorrow about what is creative placemaking. When you're looking at regional planning, how is it incorporating the arts? The definition is changing. Festivals are a shot in the dark. Watson says as it goes on, the program will evolve to address these issues. Hamilton says the summer solstice festival in Santa Barbara started with three guys celebrating a birthday. Now it's a huge annual festival. Watson says we know there's a better way to do what we are doing. Even the NEA and Cultural Data Project don't get good information about who is being served. Alexander says the difference between festivals and "arts" events is like the difference between summer camp and school. Festivals are a gateway to this new experience. Harris says we need a strong data collection system.

ACTION: At approximately 2:45 p.m. Gallegos moves to approve the panel's ranking and funding recommendations for Creative California Communities as presented by staff, with the exceptions of Los Cenzontles, Pro Arts, Bay Area Video Coalition, Ragged Wings, Gamelan Schar Jaya, Collage Dance Theatre, and Yerba Buena Center for the Arts. Steinhauser seconds. Yea: Alexander, Beasley, Gallegos, Galli, Harris, Lindo, Oliver, Steinhauser. Absent: Coppola, Wyman. The motion passes.

Oliver, Harris, Alexander and Galli leave the room.

ACTION: Steinhauser moves to approve the panel's ranking and funding recommendations for Creative California Communities as presented by staff, for Los Cenzontles, Pro Arts, Bay Area Video Coalition, Ragged Wings, Gamelan Schar Jaya, Collage Dance Theatre, and Yerba Buena Center for the Arts. Lindo seconds. The motion passes on a voice vote.

A break is taken while the Chair is interviewed by KQED regarding the state budget signed by the Governor today.

Vice Chair Steinhauser calls the meeting back to order at 3:09 p.m. The Chair is still being interviewed, so the Vice Chair moves the discussion to the Cultural Data Project (CDP). Our contribution has dropped because the organization is becoming more efficient and spreading the funding base. California still represents one of the single largest locations for CDP use. The Council is asked to support it at \$20,000. Alexander asks if this is their request. Watson says it's more like paying dues. This is our share.

Harris returns to the meeting.

Steinhauser asks Watson to explain CDP to the new Council members. The real reason we do this is that we believe having this data available to the organizations themselves is important, so they know how to compare themselves to other organizations. Over the years we've heard frustration about the difficulty of inputting the data, but CDP allows everyone to have a better sense of assessing their own health. Alexander says you can ask for various reports, your own trend over time, how you compare to your peers, etc. And once you've input the data the CDP will fill in applications for you to some degree. Harris asks if it's useful to the staff. Gilbride says our panels use it extensively. The panels really look at organizational health that way. Only those with a login can see data. Alexander says grantors have a bigger window than grantees.

Gallegos hates it. She says she can see how it's useful to funders, but it's so complicated that you can call on two different days, get two different people, and be told two different things. And they do not ask about demographics. Gilbride says they have two demographic questions, one about race and one about specific communities. Unfortunately, the majority of the applicants either don't answer or click every box. Maybe CDP 2.0 will solve some of these issues.

Galli says her biggest concern is that they seem outdated. Watson says at some level the question is, if not CDP, who? Gallegos says when you are filling out the CDP you can't look at what you said the previous year. Galli and Gilbride say that will be addressed in the reboot. Gallegos says that a lot of small organizations are kept out of grant pools because they can't fill out the CDP; it's too hard. Oliver says they should budget some technical assistance. John Gallogly makes a public comment stating that even though it takes a long time to fill out, you save so much time down the road that it's worth it. Halpern notes that a few years ago they promised that a lot of funders would be using it, and that has not come to pass.

Watson says that all of these concerns are now in the minutes. Oliver says when you send a check, you have a chance to ask for some things. So if we're funding them, they get to hear our feedback.

ACTION: At 3:37 p.m. Oliver moves to approve the staff recommendation to support the California CDP as presented by the staff. Alexander seconds. Yea: Alexander, Beasley, Galli, Harris, Lindo, Oliver, Steinhauser. Abstain: Gallegos. Absent: Coppola, Wyman. The motion passes.

The Chair moves to the programs budget. Heckes says this budget is informational only.

Heckes moves the discussion to AIS, which must be voted in June because the school calendar starts before our next Council meeting. The only thing the Council needs to do today is affirm the number. Watson clarifies that this is the only place today where the Council is deciding on next year's dollars. And we do this every June. Alexander says yes but we have more money now. So if we set this today may we give more tomorrow? Heckes recommends against that. When the applicants apply to this program, it's a \$12,000 request with matched funds. If the Council changes that, they may not have the capacity to manage it because they haven't planned for it. Harris asks if the Council can give less. Heckes says that is the Council's prerogative.

Steinhauser asks why the panel decided to fund those ranked 6 and higher. Heckes says that will be explained in the presentation.

ACTION: At 3:46 p.m. Lindo moves to approve the 2015-16 programs budget allocation for Artists in Schools (AIS) presented by staff. Beasley seconds. Yea: Alexander, Beasley, Gallegos, Galli, Harris, Lindo, Oliver, Steinhauser. Absent: Coppola, Wyman. The motion passes.

The AIS presentation is given by Gilbride and Mario Davila. He is glad to see that other panelists gave recommendations that overlap the AIS panel recommendations. Gilbride points out that the staff put together a synthesis of the comments that they heard more than once, and they are giving that to the Council.

Davila says the term ‘teaching artists’ is used when referring to arts education teachers. They wanted to look at the quality of teaching; just because you’ve had a one-person show at a museum doesn’t mean you’re a great teacher. Some organizations sent in video of the instructor teaching; future panels would love to see what that looks like. There was some confusion when organizations would use terminology differently (assessment v. evaluation, etc.). Some organizations would give language that looked like it had been cut and pasted from something else. Sample budget worksheets would be good to have. Gilbride explains that because we have 75% of the money in AIS going to artists, we need to know where the money is going with great specificity. Davila notes that schools can apply for multiple grants, but an artist cannot. Why can’t an individual apply for multiple grants? Gilbride explains that this has to do with the evolution of the program; the idea originally was to employ artists, not to give artists teaching jobs. They wanted to ensure that artists still had time to do their art. Now there are a lot of teaching artists who want to do it full time, who feel that being a teaching artist is their art.

Lindo says she keeps focusing on the artist. Does the artist have a say in these applications? Gilbride says in many cases the artist is driving the program, and on the other side we have organizations with a roster of artists that they plug in. Davila says the teaching artist can’t be a part of the team because there’s an inherent conflict if a teaching artist is in the position of hiring himself. Davila thinks there should be more specificity than just a 75/25 split, because he saw an organization where the 75% was split between 12 artists and the last 25% went to one person, the project coordinator. Gilbride says an overall project budget would help call out those red flags.

Steinhauser asks what the recommendation is. Change the percentage? Gilbride says it’s to give adequate artist fees. The panelists appreciate it when they can see that artists are getting paid for planning time. There’s an acknowledgment that there is more to teaching than just the time you spend in the classroom. Beasley asks if there’s anything we can do to raise the bar. Gilbride says the applicants will get their panel notes, but we are also planning webinars on how to apply for our grants. Our webinars are well attended. A lot of people start the application and don’t finish it. Beasley says the site visits she made indicate that we should keep the percentages the way they are. It’s not a program that runs itself once it’s in place. Don’t be surprised that people need a lot of money to administer this kind of program.

ACTION: At 4:26 p.m. Oliver moves to approve the panel’s ranking and funding recommendations for AIS as presented by staff with the exceptions of California Institute of the Arts, Destiny Arts, Purple Silk, Oakland Youth Choir, Peralta Parent Teacher Group, Crowden Music Center, Redwood High Parents, and the San Francisco Arts Education Project. Lindo seconds. Yea: Alexander, Beasley, Gallegos, Galli, Harris, Lindo, Oliver, Steinhauser. Absent: Coppola, Wyman. The motion passes.

Steinhauser and Harris leave the room.

ACTION: At 4:27 p.m. Alexander, former Chair of the CAC, calls the question and Oliver moves to approve the panel’s ranking and funding recommendations for AIS grants for California Institute of the Arts, Destiny Arts, Purple Silk, Oakland Youth Choir, Peralta Parent

Teacher Group, Crowden Music Center, Redwood High Parents, and the San Francisco Arts Education Project. Galli seconds. The motion passes on a voice vote.

Steinhauser and Harris return to the room.

At 4:28 p.m. Fitzwater updates the Council on the media outreach that has taken place behind the scenes today.

At 4:30 p.m. Scott Heckes' three decades of service to the California Arts Council are acknowledged. The Chair and Vice Chair read aloud, and present to Heckes, Senate and Assembly resolutions honoring Heckes and congratulating him on his retirement from state service.

The Chair adjourns the meeting on a voice vote at 4:43 p.m.

DAY TWO:

PRESENT:

Council Members

Donn K. Harris, Chair
Susan Steinhauser, Vice Chair (late)
Michael Alexander
Phoebe Beasley
Kathleen Gallegos
Jaime Galli
Nashormeh Lindo
Steve Oliver
Rosalind Wyman

Arts Council Staff

Craig Watson, Director
Scott Heckes, Deputy Director
Caitlin Fitzwater, Communications Director
Mary Beth Barber, Special Projects Associate
Diane Golling, Administrative Assistant
Shelly Gilbride, Arts Program Specialist

Invited Attendees

Victoria Hamilton, Jacobs Center for Neighborhood Innovation
Valerie Jacobs, Jacobs Center for Neighborhood Innovation
Gill Sotu, spoken word artist

Other Attendees

Anthony LaBue, Arts for Veterans/Veterans' Museum
Peter Kalivas, The PGK Project
Sharletta Richardson, City of San Diego Arts & Culture Commission/Arts Education
Advisory Committee
Johnnierence Nelson, California Poets in the Schools xx
Tomas Benitez, Latino Arts Network
Makeda Cheatom, WorldBeat Cultural Center
Jesse Graham, WorldBeat Cultural Center
Dana Springs, City of San Diego Commission for Arts and Culture
Billy Craig, Fern Street Community Arts
Gina M. Jackson, City of San Diego Commission for Arts and Culture

ABSENT:

Council Members

Christopher Coppola

MINUTES OF JUNE 25, 2015

I. Call to Order and Welcome

Chair Donn K. Harris calls the meeting to order at 9:10 a.m. and Golling calls the roll. A quorum is established.

The Chair recognizes Victoria Hamilton, who introduces Valerie Jacobs. Jacobs gives a brief history of the Jacobs Center. Their 20th anniversary is next year. They have an installation of ceramic tiles done by children who are now grown up and showing it to their own children. They incorporate all the arts in their events here, performing as well as visual. Harris asks how they would describe their clientele. She says this is one of the most diverse communities in San Diego. The Latino population is about 50%, but it's also the seat of black power in the area and there are a lot of Pacific islanders. This place has enabled cross-cultural dialogue; it's a place where people come together and celebrate each other's cultures. It also draws people from other parts of the city. The location is right on a tram line, so it's easy for people to get here from all over. They have one of the most diverse cultural offerings in the city.

Wyman says the Jacobs family is one of the greatest families in San Diego. Jacobs says she's not related to the philanthropists but knows them well. She's from Pasadena. Watson asks about Jacobs Engineering. Yes, that's her father. Watson tells her that the original building has now been taken over by an arts center. She did not know that and is happy to hear it.

Victoria Hamilton introduces Gill Sotu, spoken word artist. He recites for the Council.

At 9:27 a.m. the Chair asks Golling to explain the state per diem rules as they affect the Council Members. She does so.

II. Strategic Plan Progress Review

At 9:31 a.m. the Chair asks for the strategic plan progress review. Steinhauser and Watson ask everyone to turn to tab M. Steinhauser thanks Fitzwater for coming up with the abbreviated progress report, and thanks the committees. The report is color coded. Blue means that there has been substantial progress. Red means the item needs more work, and some of that awaits further Council discussion. Watson goes over the “building public will” portion referencing the arts license plate and notes that Sean Watson has declined our marketing contract, so this item is in flux. Fitzwater notes that this will be the first year we can plan for a holiday season, because it’s the first year we will have the gift voucher option. Watson says we have relationships with some state agencies like Corrections, but are in the beginning stages of developing a relationship with veterans, etc. – he is pointing out examples in the chart of where work has been accomplished but more work is needed.

Sometimes the legislature asks us what the CAC is doing to raise money other than relying on the general fund. For example, in Minnesota the people voted to give a portion of sales tax to their Arts Council. It’s unlikely that will happen here. Alexander points out that a while back Sen. Leno proposed a small tax on movie and other entertainment tickets, and that proposal went nowhere. Too many powerful industries were opposed to it. Galli asks if we could have a 501(c)(3) to raise money. Heckes says we are very limited. We can only accept contributions that are unrestricted, then set the restrictions on ourselves. Over the years there have been discussions about creating a “friends of the CAC” type of organization, but it has never happened. Watson says they have that in Oregon. In better times, the legislature made a substantial contribution to get it going. But we have yet to dig into that as a Council. Beasley asks if we have the capacity to be in someone’s Will. Heckes says we just received a document Tuesday indicating that someone has done that, but we are way down the list behind a lot of other possible heirs.

Oliver asks what the asterisks mean. Fitzwater says the asterisks indicate things the Council may want to pay attention to. The staff is already handling some things. Gallegos asks where the “thought leadership” is happening. Fitzwater explains our social media push, but we also have artist calls and a job bank available on our website. You don’t have to sign up for ArtBeat to access it.

We will send everyone a link to the National Assembly of State Arts Agencies’ information about what other states are doing. Some ideas will not be applicable to California. Steinhauser asks the staff liaisons to share anything they see with the committee members. She also suggests we work with state-local partners to see if they can get a percentage of local hotel tax to go to the arts. Beasley suggests we put the information about how to donate through your estate on our website, because when people ask her, that’s where she is sending them.

Watson says that we are the example for other states when it comes to the tax check-off and the arts license plate. So maybe other states are doing things we could emulate. Heckes says a corporation can give us money, but they can’t give us money to do a specific thing. We have to approach them and say we need money for a specific thing, so that we are putting the restriction on. We can only accept unrestricted donations.

Lindo points out that the strategic plan was very helpful to her when she was answering questions for senate confirmation.

III. Committee Reports

At 9:51 a.m. Harris calls for the council committee reports, starting with the Arts Education committee. Gilbride goes over the report. She attended a GIA conference of all arts education funders and says she got from that that we are really on the right track with our emphasis on teaching artists; we are on the cutting edge. Beasley says the arts education summary was very helpful when she was speaking to people about what we do. She reminds the members to make sure they talk about the arts license plate. Fitzwater says the packet that she gave everyone yesterday is designed to incorporate everything in a succinct piece. Steinhauser says people always want to know where our money comes from and where it is going.

Watson says that the NEA webinar on arts education spent a lot of time talking about California. Steinhauser says she is still not sure what CREATE CA is or what it does. She'd like five lines to be able to tell people when they ask her about it. Gilbride points out that one of the tangible outcomes is the 2nd bullet in the arts education report in her packet. We are collecting data about in-school arts education offerings, but we need to have a complementary data collection process about after-school and teaching artists. CREATE CA is making sure that arts education is part of the discussion while national, state and local education plans are being drawn up.

Lindo went to Google last week with some Girl Scouts and the Googlers talked about their arts education. She said it was a very interesting discussion. In their buildings they have a lot of art. She asked who did it. The word "art" wasn't in the committee name. Meanwhile, Pixar is doing a number of art projects where they are trying to emphasize science. They still call it STEM even though they are talking about artists. Steinhauser says in some circles they call it STEM+arts. But she wonders why the common parlance hasn't evolved into STEAM.

Outreach and Thought Leadership committee: Fitzwater talks about the CAC's 40th anniversary. A lot of the legwork on this will be happening after this meeting, during the summer. She expects some kind of public gathering in Sacramento. Two important components will be incorporating artists and past Council members, and Governor Brown as well. It would be a great time to engage him and have a really vibrant event. The second thing is a publication. It's a challenge because our history is so scattered. Heckes is really the best resource, so she will interview him. The first ten years were well documented. The third component is the digital media storytelling campaign. Last is local engagement, which has been explored the least. We want to come up with some good strategies. We hope to have "Council meetings plus" that go into the communities with receptions, maybe workshops, enhanced involvement in some way. The staff will flesh that out over the coming months.

Online convenings are happening in the fall and we will start ramping up this summer. Harris asks if there is a theme, but Steinhauser says we're still on the nuts and bolts. If anyone has thoughts or ideas please get them to Fitzwater.

Alexander says we should seek nominations from the field about great success stories over the past 40 years. We've given seed money that has led to big things. Also look at honoring past

legislators. Watson says that Juan Felipe Herrera will be honored at the Capitol on either July 6 or 13. He's likely to mention us.

Steinhauser adds that the 40th anniversary might give us a good chance to launch a new initiative. Set a direction: Where do we want to be 40 years from now?

Revenue and Resources committee: Barber says we're on track for the tax check-off, KAIS, to reach its goal. Arts license plate revenues continue to decline. There is a lot of work that needs to happen around bulk sales. Sean Watson has taken a step back, so that will be fulfilled in the short term by staff. Council members can help one-on-one, reach out to corporations or business owners about bulk sales and fleet sales. Beasley suggests with KAIS perhaps in the 40th anniversary year we find 40 leaders, artists who are young and hip. Steinhauser asks Barber to explain what she means by bulk. Barber reminds everyone what a voucher is, a gift card for one item. The entire voucher purchase or renewal is a tax deduction as a charitable donation. Corporate entities can write it off and give it to their employees or clients. Galli says there is an angle for start-ups and tech companies to have it as part of their benefits package. Here's your health insurance, here's your pension, here's your voucher for an arts license plate. They want to polish their image as giving back to their community. Watson says it's worthy of note, since we're in San Diego, that the highest percentage of arts license plates is in San Diego.

Watson says on behalf of our newest committee, External Partnerships, that Beasley and Oliver are working on finding us a sponsor for Poetry Out Loud. Steinhauser thought Beasley's ideas about Starbucks were brilliant.

IV. Public Comment

At 10:22 a.m. Harris moves on to public comment.

Dana Springs is recognized by the Chair. This is her first exposure to a CAC meeting. She's honored and pleased to have us in her city. Another Board member is here, Sharletta. She thanks the Council for the grants and for the helpful resources from our staff to the website improvements. The work of our agency is improving the work of hers.

Tomas Benitos is here to speak on behalf of Latino Arts Network. They are grateful for our continued support and remain our allies. They will gladly work with us on a number of things, including giving us names for panels and staff. With our new funding he hopes the CAC will consider reinstating programs from the past like multicultural entry grants. Gallegos would not be where she is today without that program. There are new audiences, a whole new generation, that have not engaged at the state level. Artists in Communities needs to be looked at again. CDP is keeping small organizations out. Watson thanks him for his role in looking at the new arts and cultural district legislation and making helpful suggestions. Assemblymember Bloom will add some amendments based on his suggestions.

"Tony the Vet" speaks, a senior disabled wartime vet, artist, teacher, and founder of Support our Veterans, an association partly supported by the San Diego Veterans Employment Committee. He congratulates the Council on the veterans' initiative. Veterans and military are about 10% of the national population. There are 250,000 vets in San Diego. He'd like us to increase the

amount of funding for the veterans, and put at least one veteran on the panel. He thinks the Council should promote the initiative by going to the VFW.

Billy Craig speaks, representing Fern Street Community Arts, which teaches circus techniques. He congratulates the CAC on its increase in funding. The arts have made a difference in his life. Spreading the reach of CCC is vital. He asks that the Council consider funding applications ranked 7 and up. Only 30 applications were funded. We need to award more grants.

Steinhauser asks about arts education in his K-12 experience. He says when he was in school, every Wednesday was art day: drawing, painting, and performance. He took drama in high school, studied stage combat after school, and participated in a public school Shakespeare competition. Galli has a local friend who remembers this organization making a big impact on her life as a child. Heckes says they were a long-term grantee in years past and were always considered exemplary.

A short break is taken at 10:37 a.m.

V. Council Member Updates

The Chair calls the meeting back to order at 10:45 a.m. for Council updates.

Wyman reports that she goes to a lot of programs and events and could speak every day with someone well-known and could mention the arts on occasion. She's on five arts boards other than ours. She brought materials from the Thelma Pearl Howard Board. In her opinion, they do the best job of handling grants. She thought their materials might be useful.

Beasley went to Steven Foster Elementary School in Compton to see second-graders in a music class. The principal is incredibly supportive and the kids get music once a week. It was amazing to see second-graders who know what B♭ is and can pick it out on the piano. They were focused and very responsive, and all of that is carrying over to their other classes. They are also learning the history and culture of other people through the instruments. Dr. Jacqueline Sandermin said to her, "Make no mistake about it, what we are doing here is intervention. These kids will choose to be in a band rather than a gang."

Beasley also visited Camp Gonzales, a boys' juvenile detention facility. The Unusual Suspects, an AIS grantee, was running a theater program there. They also wrote the play they were going to do. The boys were doing warm ups and learning their lines. Some of the boys had to play women's parts, and they were comfortable doing that. They had to grade themselves at the beginning of the class, but one kid said at the beginning he was going to do a 6 and at the end he said he did a 10.

Oliver reports that San Francisco is "on fire." The fund that he started 15 years ago has turned into a public fund. When you get that kind of energy in a community, the number one thing you should do is incorporate a percent for the arts. When developers have to give a percent for arts, with so many millions of square feet to develop eventually they don't have time to handle it themselves and turn to the arts community. They fund local arts organizations to handle it for them. You have to understand the process. Alexander asks if he's been successful in getting government buildings under that umbrella. The Chancellor of the University of California said

he couldn't give public money to the arts, but he was able to pull money from other funding sources and the result was the same.

Steinhauser submitted her update in print. Antelope Valley Outpost, a CCC project, was artist-driven from the get-go. When there is regional planning, artists need to be at the table from the beginning. This was a great example of that. She also visited Maker City, where people can rent space for studios, metal shops, sewing machines, etc., so if you are just getting started and can't do a big capital outlay you can come there. She also visited Frank Gehry's event at Loyola Marymount University, bringing Native American kids to Los Angeles in a huge bus and showing them what it's like to go to college, what it would be like to work at Sony, etc. They made fish lamps at Gehry's studio.

Lindo did not visit anywhere we funded, but worked with her son's 8th grade class on an art project. It's the only art these students get. She does this every year and all the little kids ask her if she's still going to be around when they get to 8th grade. So art class is something they look forward to and aspire to.

Galli went to a forum of the San Francisco Arts Commission. There are eight alleyways south of Market that they will turn into pedestrian areas with art, food, etc. She's going to be involved in that project. She attended a conference about using technology to tackle urban issues; it had a lot of cross-pollination with what we do.

Gallegos will be going to an alley in Los Angeles called Indian Alley, where the Native Americans down on their luck have ended up. Everyone has a need to create. It became an area where murals began to be painted. Shepherd Fairy painted something there so now it's getting more attention. She went to Angel's Gate, a grantee of ours. They are up on a hill in San Pedro and have open studios once a year. They have low cost studios that they rent out to artists.

Harris asks Council members to take photos on their site visits so we can show them at the Council meetings.

Alexander went to Long Beach Opera, events at the Japanese American Cultural Center, honored Chitresh Das at an event, and saw a lot of performing arts as he always does. He visited Gallegos's gallery and encourages all the Council members to see it. He invites everyone to visit the summer performances of Grand Performances. They are hosting a lot of unusual international music. They hope to interest folks who are writing and/or seeking music for movies and TV, to expose them to something outside their rut. He thinks of his work as a cause, but someone said to him that diversity in performance is a lifestyle choice. How do we deal with a public who makes lifestyle choices when seeking entertainment?

Harris says the importance of this section of the meeting is showing how the tentacles reach out there – touching technology, military, food equity, social issues, and all sorts of things.

VI. Program Evaluation

The Chair moves to Program Evaluation at 11:21 a.m. Gilbride says the staff researched what program evaluation would mean and what we really want to know. Elisa Callow generously donated her time, came up and met with a group of staff members to start guiding our thinking. We want program evaluation to be retrospective, but also proactive to help do the things that

we've talked about all day: improve our credibility, guide our programs going forward, and guide our thought leadership. We need to ingrain evaluation in the thinking of the agency. Watson says he wants to add an exclamation point, because the panel chairs came with recommendations that we will be incorporating. So this will be an overarching design that will reach into each program.

There are a lot of different ways to do this. The staff is thinking of a case study approach. We have five years of data from WESTAF. Gilbride was able to do a keyword search and pull out data on ethnic and geographic breakdowns on CCC and Local Impact, and she thinks we can do that on all our programs. We need to a complementary systems evaluation, look at our customer relationship management systems, etc. For Council discussion, we hope to develop a series of guiding questions so the Council can help the staff see where it wants to go. We'd like to develop a brain trust of evaluators to bounce our ideas off of.

This is going to happen over the summer. The staff is moving quickly. We will interview Heckes as our repository of all information, but also staff, Council members, and key grantees, to develop a request for proposals in July and August, hire in September, then start the evaluation period.

Harris compliments Gilbride and Watson. Steinhauser says the firm doing the CAC strategic plan handled evaluation. We need measurable outcomes going forward. We need to know what it is that we want each program to accomplish. Evaluation should be undertaken during the course of the project so people can check in saying we're three months out, are we on track, etc. She says the prompts are very deep and philosophical and doing it online will be impossible. We would have to do it in the room together. Gilbride says staff will probably streamline the prompts.

Heckes says we have never had an outside evaluator. It has always been done through the panel process. Wyman says it's not so complicated. There are some groups who have done it and we could learn from them.

VII. Programs and Initiatives Discussion

At 11:41 a.m. the Chair moves to the programs discussion. He asks Steinhauser to give the recent history of program funding. Steinhauser says she's been on the Council for eight years. When she began we had only four programs: Artists in Schools, Creating Public Value, State-Local partners, and Statewide Networks. We had about \$3M for a programs budget. Then in 2013 we had an additional \$2M from Speaker Perez thanks to the work of Aitken and Wyman. We gave birth to CCC at that time. The average size of our grants in those days was \$12,000, but CCC grants went up to \$75,000, so that was a milestone. We also started JUMP StArts, Turnaround Arts CA, Creativity at the Core, Arts on the Air—but since we did not have ongoing funding, these were all pilots. CREATE CA also was coming along during this time. Our focus was to do great things with the \$2M so we could show the folks at the Capitol why we deserved serious funding. We received a one-time \$5M, continued the pilot programs and added Professional Development.

Harris asks what people said during the listening tours. Fitzwater goes over the notes. We held seven listening tour events up and down the state. These were not Council meetings. She gives the results of the survey. What stood out were: Arts education in was the number one priority, but people also wanted general operating support for arts organizations, arts creation for individuals, arts creation for organizations, lifelong arts education, public art creation – engaging the public in creating art—and technical assistance. Harris says he’s amazed to learn that so many of the things that were happening when he came on board were new; they all seemed so well worked out and in place. Steinhauser compliments the staff for working so hard to make that happen.

Steinhauser recounts what happened at the strategic planning retreat in June of 2013 and the work of former Council members Green, Turner, and Lenihan. The biggest thing that came out of the listening tour was re-engagement with communities. Steinhauser says that the consultant was keen on the listening tours and Steinhauser didn’t think it was such a great idea; she was a reluctant convert, but each of the Council members signed up to attend a couple and Steinhauser remembers everyone thanked us for coming and everyone wanted convenings. And people were begging us for help with arts in corrections. Lindo asks how the listening tours were organized. Fitzwater explains. We reached every county because there was an online component.

Watson says that juvenile justice is a hot button issue at the Capitol, and every time we describe JUMP StArts it gets positive reactions. Same with vets; several key legislators care deeply about veterans’ issues and sit on committees dealing with that. Wyman asks what happens if a legislator calls her and asks a question about a program, should she answer or hand the question up? Watson and Heckes say there’s no problem with providing information and answering questions.

Oliver asks about Alpine County. Heckes says their entire population is less than 1,200 people. Heckes says at one point they had a state-local partner but it’s difficult to traverse the county in the wintertime. Things have waned and we have no partner now. We used to fund music in Bear Valley. Steinhauser says the population doesn’t always correlate to the grants. Is this our job or their job, to get applications in?

Alexander says he was talking to people last night from San Diego. Because they have no state-local partner, there are not that many grants coming here. He says we should point them to San Francisco as an example. San Francisco has an infrastructure of good grant writers and a strong state-local partner, and that county receives more grants. Watson says one of the things this Council cares about is its ability to reach every corner of the state, and the state-local partner program is the way we do that currently.

Wyman says she would give less to the state-local partners, not more. She would rather be giving grants not through the state-local partners but directly from this body to the organization on the ground, so they know where the money really comes from. There are 88 cities in Los Angeles County alone, and only 58 counties in California. So in her opinion, there’s no point in giving money to state-local partners.

Heckes points out that not all of our state-local partners are re-granting the money they receive from us. Fitzwater notes that the state-local partners are very good about crediting us. They are

required to do it and they do it. Steinhauser says they are our boots on the ground. They've been waiting a long time, frozen at \$12,000. Everyone in the listening tours wanted operating money. Galli says we need those state-local partners to have an understanding of their local communities that we cannot possibly have. Steinhauser says yes, it's like the difference between the federal government and the state and local governments.

Steinhauser asks Victoria Hamilton to speak to this. Hamilton says the CAC's state-local partner program leverages local government funding and gives even a large-budget organization flexibility to do some programming that fills a gap, or targets a certain population. The County of San Diego does give arts funding, but they supervise it. She thinks that will change only when the supervisors change. Alexander thinks the goal of having a grant in every senate district is a good one. There are some senate districts that encompass several counties.

Heckes says we did not increase the state-local partner funding last year because we only had one-time money. Historically the state-local partners were getting up to \$30,000.

Gallegos says if we are going to increase the other grants, the state-local partners will get an increase because they can apply to the other grants. Heckes says if an organization is recommended for more than one grant they have to choose whether to take, for example, the AIS grant or the Local Impact grant. Galli notes that the state-local partner grant is the only pot they can take administrative money from.

Harris says they are a good tool for us because they spread information for us, and serve as our eyes and ears on the ground. Heckes says their relationship to us is much like our relationship with the NEA. Steinhauser proposes a 10% raise, flat to every state-local partner, not looking at the per capita issue until we've passed it through a committee. Included in Steinhauser's proposal is a discussion of increased responsibilities for the state-local partners and discussion of bringing in the last four counties.

Beasley would like to have the pros and cons of what everyone said in a memo prior to the September meeting, when the vote regarding state-local partners will be taken.

Steinhauser wants to talk about new programs. There isn't time to go over all the existing programs.

Lindo was struck by what Benitez said. None of this is possible without the artists. When we talk about artist fees instead of artist salaries, that bothers her. She'd like the Artists in Communities program reinstated. For historical perspective on this, Heckes says in 2002 the average grant was \$32,000 and the Council awarded 155 grants that year. Harris says there seems to be a lot of agreement around this idea. Alexander said we had a \$20M grant budget so that was about 10% of the budget at that time. Harris says the equivalent now would be about \$900,000. Watson says the grantees were required to come with a partnership, a senior center or whatever it might be. Steinhauser says it might get complicated to give to individual artists. A discussion of what happened at the NEA in the 1990s ensues. Heckes says the staff drafted guidelines last year, anticipating that the Council might want to go in this direction. Gilbride brought them. She goes over the bullet points. We have a framework.

Beasley asks why it always has to be in partnership with a nonprofit. Heckes says that requirement is in our enabling legislation. We are using taxpayer dollars, so we can't pay someone to play the guitar in Steve Allman's band. Lindo says the artist is an entrepreneur, and that feeds into the creative economy. Steinhauser says the venue should be broad enough to encompass social institutions such as senior centers, hospitals, and homeless shelters. Alexander suggests the Council be generous in letting artists come up with place ideas. Beasley says Los Angeles City had grants for artists working for businesses. She was pretty sure the artists were allowed to partner with profitmaking businesses.

Harris reads aloud some things that have been suggested to him. Touring grants, think tank ... Alexander and Jefferson had proposed bringing together a few minds to figure out what a new touring and presenting program would look like. Should that idea be expanded to visual arts? Do we still want to do that? Staff should work on that for the September meeting. Beasley would like the think tank expanded to think about STEAM. We could bring some ideas to educators.

Multicultural start-ups have also been mentioned to Harris. Watson says the CAC has had two past programs. He defers to Heckes, who explains that many years ago the CAC had multicultural entry grants for young artists, with guaranteed support for three years to help them build capacity. The program had a professional development component: convenings, technical assistance, and attendance at conferences were required, and the CAC gave direct funding. This would help them compete more effectively. It was never fully realized because three years wasn't long enough. The other program provided advancement funds to organizations that were more established, to help them grow; it was very successful for some organizations and for others, when the money went away the organization went away. These programs were canceled when the CAC lost its funding. The grants were not large, but once you were in you were in for three years.

Gallegos says she didn't know how to run an organization and the CAC program really helped her, plus she appreciated the moral support of having the CAC believe in her. Gallegos didn't know how to do a budget, how to run a report. Lots of small organizations could really use that support. Heckes said there were workshops and so forth, the staff conducted some and sometimes the CAC would hire someone. Alexander says he remembers intense education gatherings at Asilomar. To get a chance to cross paths with your peers makes a big difference. It was a very important program, offering chances for organizations to learn from each other and learn fast. Harris asks if the Council should give staff direction around this? Oliver says look at some other models. CAST in San Francisco – once we get them in there, we have to teach them how to pay their light bill, etc.

Gallegos says the intense workshops were really important. They would send the grantees home with homework. Harris notes that there seems to be support for this. He asks how we define who is eligible for a multicultural grant. Heckes says he doesn't have the guidelines. Eventually the program morphed into including the LBGT community as well. Steinhauser is interested also in the diversity component. Don't we also need to be inclusive? What about the guy who spoke today? He might not fall into any ethnic category.

Heckes says don't forget the staffing component. Be mindful that the staff members we are getting, we are getting to help with current workload. Please don't burden the staff with lots of additional programs. We will be working to get new staff up to speed on the programs we already have. Harris says he is mindful of that.

Gilbride says we will look at the best definition of multicultural being used today. Wyman asks if we want the broadest or the most specific definition? Gilbride says we'll bring both and the Council can choose.

Steinhauser suggests a new fresh name for the program. People need to know it's something new. Don't make it bureaucratic sounding.

The discussion turns to Professional Development. The money the Council put in was modest and the demand was high. So the staff is expected to recommend more money for that.

The Council is also interested in emerging or challenged communities, STEAM, and corporate partner grants. That might be one for the external partnership committee. Watson says Rhode Island and New Mexico have some examples the staff can bring back to the Council. Lindo says she thought we were talking about matching grants—to get a corporate partner to match our grants. We should go beyond Poetry Out Loud sponsorship, Watson says we can think about corporate co-funding.

The Council discusses the China initiative. Harris says it's an unnatural stretch for a state agency. If China, why not Cuba? Alexander said we once did "the Californias" but that was years ago. Do we need an initiative that would focus on the far north, rural, unreached areas of our state? Water, transportation, housing, jobs, are areas of concern that are statewide and there might be ways the arts can plug in. Also, there are jobs in the creative economy that do not require higher education. Watson says he and Barber are trying to make the case to the legislature to include graphic design, digital media, etc. in career technical training plans.

Galli points out three things that have come up during the Council's discussion: The field wants general operating support, technical support, and professional development. Oliver agrees, says an organization can't survive without it. Watson says if we had more money, general operating support would be on the table.

Heckes asks what the Council wants to do about Poetry Out Loud. What was budgeted last year worked, but the staff needs a number. Steinhauser wonders if we could link extra money to the state-local partners for help deepening the outreach on Poetry Out Loud. Watson asks the Programs Committee to meet with staff and come up with a sort of "straw man budget" so the decisions can be made in September.

The discussion moves to Turnaround Schools CA. Barber says we must get them to open their books. Fitzwater points out that the Council should not wait for them to ask for money; it should decide what portion of its limited funds, if any, it wants to give to this. Galli would like some pre-populated questions for the Council members to think about before the September meeting on Student Voices, Creativity at the Core, and Turnaround Schools.

VIII. Closed Session

Council goes into closed session at 1:45 p.m.

IX. Reconvening and Adjournment

The Council reconvenes at 2:40 p.m. Wyman leaves. The Council tables the Ideas for Future Meetings item on the agenda, and moves to adjournment in memory of Rachel Rosenthal and Chris Burden. Steinhauser speaks about these artists and their contributions to the state.

ACTION: Steinhauser moves to adjourn at 2:44 p.m. The motion is seconded by Alexander and passes on a voice vote.