

MINUTES OF PUBLIC MEETING**Thursday, June 16, 2016
9:00 a.m. to 4:30 p.m.**East Bay Center for the Performing Arts
339 11th St.
Richmond, CA 94801
(510) 234-5624**PRESENT:**Council MembersDonn K. Harris, Chair
Nashormeh Lindo, Vice Chair
Phoebe Beasley
Christopher Coppola
Juan Devis
Kathleen Gallegos
Jaime Galli
Louise McGuinness
Steve Oliver*Council members absent: Larry Baza, Rosalind Wyman*Arts Council StaffCraig Watson, Director
Ayanna Kiburi, Deputy Director
Shelly Gilbride, Programs Officer
Kristin Margolis, Legislative Director
Caitlin Fitzwater, Communications Director
Mary Beth Barber, Special Projects and Initiatives Associate
Josy Miller, Arts Program Specialist
John Seto, Arts Program Specialist
Jaren Bonillo, Arts Program SpecialistInvited AttendeesDiane Golling, novelist
Denise Pate, City of Oakland, Cultural Arts
Steven Dilley, Veterans Art Project
Ben Frandzel, Stanford Live

Miko Lee, Youth in Arts

Other Attendees / Members of the Public

Laurie Brooks, William James Association
Roger Renn, Arts and Culture Commission of Contra Costa County
Amana Harris, Attitudinal Healing Connection
Ada Chan, SoMa Pilipinas
Thomas Simpson, AfroSolo Theatre Company
Silvia Ledezma, Richmond Arts & Culture Commission
Mildred Howard, independent artist
Robbin Henderson, artist
Debbie Hill-Houston
Bill Golling
Leslie Fay Marks, Oakland Symphony
Brandi Brandes, Ashkenzz Music and Dance Community Center
Eliza Tudor, Yuba Sutter Arts Council
David Read, Yuba Sutter Arts Council

MINUTES

I. Call to Order, Roll Call and Establishment of a Quorum

The Chair called the meeting to order at 9:00 a.m. Barber took the roll at 9:01 a.m. and a quorum is established. (Lindo arrives at 9:30 a.m.)

II. Welcome from Host

The Council and public were welcomed by Jordan Simmons, artistic director of the East Bay Center for the Performing Arts. Simmons explained that the California Arts Council has supported the Center since it was first established in 1968.

The building the Center is housed in was originally built in 1924, and in the past the organization dealt with a leaky roof, mold, no heating and air-conditioning before the building was renovated. Simmons acknowledged Councilmember Oliver, whose company was vital to the building's renovation. Now the Center serves about 5,000 students, with over 500 students served at the facility, and over 4,000 students at Title 1 schools. The Center will be celebrating its 50th Anniversary in two years. Simmons expressed gratitude for the Council to hold a meeting at the Center, as the last one held in the location took place in the 1980s.

Simmons introduced performers from the Center who performed on drums as well as a performer who presented a spoken-word presentation.

III. ACTION ITEM: Minutes of meeting on January 22, 2016

Barber distributed a corrected version of the draft minutes from the April 22, 2016, meeting to the Council. The Council reviewed the corrections. Beasley noted a typo and asked for a rephrasing of a sentence for clarification, which Barber noted. Beasley also asked that future minutes include a listing of the Council members not in attendance as well as those who are in attendance.

- Oliver moved to approve them as amended
- Gallegos seconded
- Beasley, Gallegos, Harris, McGuinness and Oliver voted to approve the minutes as amended. Coppola, Devis and Galli abstained, as they were not in attendance of the April 22, 2016, meeting.

IV. Chair Report

Harris discussed aspects of the written Chair's Report provided to Council at the meeting, noting that the recent graduation ceremonies at the Oakland School for the Arts represented a bittersweet moment for him as he transitions into his new position of Executive Director for Creativity and the Arts with the San Francisco Unified School District (SFUSD). Harris specifically drew the Council's attention to SFUSD's plans for a new home for the Ruth Asawa School of the Arts and the SFUSD's ArtCenter on an entire city block on Van Ness Avenue in San Francisco that will include spaces for the public and professional development center. Watson reminded the Council that sculptor Ruth Asawa (1926-2013), the namesake of the school, sat on the California Arts Council in the 1970s.

V. Director's Report

Watson gave an overview of previous budgets for the Arts Council for the previous two years – fiscal years 2014-15 and FY 2015-16. Fiscal year 2014-15 saw a one-year increase in the agency's allocation from the general fund, he said. Then the next year, FY 2015-16, the agency was slated an ongoing allocation from the General Fund of \$8.32 million in the fiscal year 2015-16. Watson reminded the Council that these increases came after two years of temporary General Fund increases—the first one initiated by Assembly Speaker John Perez in 2013-14 with excess operations funding from the state Assembly, and the next as a one-year General Fund increase of just over \$5 million proposed by Governor Brown and agreed upon by the Legislature. The good news a year prior, in June of 2015, was that the General Fund increases to the Arts Council as agreed upon by the Governor and the Legislature were ongoing allocations and not one-time funds.

Watson said that during the first few months of 2016, the California Arts Council didn't necessarily expect to see proposals for an increase in funding for the agency from the Governor or the Legislature. The Governor's proposed budget in January of 2016 showed essentially the same amount of General Fund allocation as the previous year. The various budget committees in the Legislature that governed the section of state government categorized as "General Government" like the Arts Council didn't support an increase in the Governor's budget proposal in January.

But then the Governor published the May Revise to his proposed budget, which included a \$4 million increase in the Arts-in-Corrections program. Watson reminded the Council that the Arts-in-Corrections program is funded through the California Department of Corrections and Rehabilitation in the Division of Rehabilitative Programs, and is executed by the California Arts Council through an interagency agreement. Watson noted that the inclusion of this increase by Governor Brown in the budget May revise was a remarkable moment in the budget process.

Watson then introduced Margolis, who explained more about the budget legislative process. Margolis noted that an increase in the Arts Council budget from the General Fund wasn't expected for FY 2016-17. But when the May revise included the expansion for the Arts-in-Corrections

program, more questions came to the Arts Council about how the arts could be utilized in a public safety capacity. The senators from the Senate Budget Subcommittee 5, which governs public safety, were especially interested in learning more about the California Arts Council's programs impacting low-income, underserved and at-risk communities. Senator Loni Hancock and Senator Mark Leno expressed interest in learning more from the agency about the potential public-safety aspects of community arts programming, as well as the Arts-in-Corrections program.

Watson noted that as the agency answered questions and provided information about how the arts can play a role in supporting underserved communities and at-risk populations, bi-partisan support for the arts started to build in the Legislature, especially the Senate. Watson noted that the budget process was complete in the Legislature and the budget was sent to the Governor for signature in the previous weeks. It includes:

- \$6 million for the Arts-in-Corrections program in ongoing funds for an expansion of the program to all state adult prisons (a \$4 million increase over the previously slated amount for AIC), budgeted through CDCR to be executed by the Arts Council through an interagency agreement;
- \$800,000 in one-time funding from the General Fund for the Arts Council for a pilot program aimed at formerly incarcerated individuals re-entering society;
- \$6 million in one-time funding from the General Fund for the Arts Council for arts programs in underserved communities.

Watson noted that these amounts listed are the increases to the Arts Council's ongoing budgetary resources – the General Fund, the Arts Plate Fund, federal funding from the National Endowment for the Arts, and the funds contributed by California taxpayers to the Keep Arts in Schools fund – for a total Arts Council budget of just under \$25 million. Watson added that the budget was still on Governor Brown's desk awaiting signature.

Watson noted that staff would have quite a lot of work in the coming year. Margolis encouraged Council members and other supporters of arts in communities to thank their legislators for the investment in the arts, especially for underserved communities.

Watson said he was looking forward to talking with Council members on the Executive Committee and the Programs Committee about programming and plans for the coming year. He emphasized that the \$6.8 million in General Fund monies allocated to the Arts Council are slated as one-time funding currently, and the agency leadership needed to examine how to appropriately allocate the funds, given that the funding could go away.

Arts and Cultural Districts Program

Watson also informed the Council on the progress with the Arts and Culture Districts program, noting that the agency recently conducted a Request for Proposals process and has announced the intent to contract with Cusick Consulting for outreach and planning for the program. Oliver offered to contribute insight regarding his experience with the Community Arts Stabilization Trust (CAST) in San Francisco.

Gallegos expressed her concerns that the Arts and Culture Districts program could be utilized by business interests, especially developers, that would result in the displacement of long-established networks and communities of color. She explained that established communities could be disrupted through gentrification and increases in rent and property costs for people homes and

small businesses, disruption of established community activities and interactions because of the same kind of price changes and influx of developers and businesses from outside the established community, and other results stemming from the Arts and Cultural District establishment. Lindo added that in her observation, Oakland and other areas in the East Bay area have undergone significant changes, and Gallegos' concerns should be taken into consideration.

Watson noted that the consultant would be conducting a series of public meeting regarding the Cultural Districts program and asked that Council members make suggestions of who to include in the public input process.

VI. Peer-Review Panel Recommendations for Grant Programs

Kiburi asked the Council review the list of grant applicants and note any conflicts of interest prior to discussion. McGuinness said she had a conflict concerning the Oakland Museum application to the Creative California Communities (CCC) program.

Gilbride directed the Council's attention to the provided information about the peer-review panels' recommendations, noting that based on feedback from Council, the programs staff changed the formatting of the information to improve readability. She also noted the inclusion of two new programs this year that specifically address the issues of artists in community settings and equity issues for emerging arts organizations for diverse populations; the Artists Activating Communities (AAC) and Cultural Pathways (CP) programs, respectively.

Gilbride also noted that the agency received close to 1000 applications and \$15 million in requests, with 20 percent of the applicants new to the California Arts Council. There were 14 peer-review panels conducted over a period of 40 days, meaning the panel process was conducted every week in spring 2016. She said that the panelists rigorously reviewed the applications and were extremely generous with their time and work effort. Each panels' review process was different, but all of the panels were thorough and thoughtful.

Gilbride also acknowledged her staff and their work, as well as IT specialist Tom Bergmann who handled the various internet connectivity problems that happened at the CAC. Watson described the spring as the "season of panels" and acknowledged Shelly's staff for the heavy lift of answering questions and providing outreach to the field.

Gallegos asked why the total amount associated with the Veterans Initiative in the Arts (VIA) was lower than originally slated. Gilbride explained that there were fewer requests than fundable applications, and the staff will promote the VIA program more next year. Gilbride also noted that the staff recommendations include shifting over these funds to other programs that had a great deal of fundable applicants.

Creative California Communities

Gilbride introduced Ben Frandzel, the Institutional Gift and Community Engagement Officer for Stanford Live, who volunteered to present to the Council as the CCC peer-review panel representative. Gilbride gave an overview of the definition of "creative placemaking" from the National Endowment for the Arts Executive Summary as context for this grant program. She noted that the applications for the new CCC planning grant category were well received by the members of the panels. She noted that the panelists often had different perspectives about applications and there were at times variances in initial scores. She recognized that Frandzel represented a diplomatic voice during the process.

Frاندzel acknowledged the programs staff for keeping the process on track during the peer-review sessions. He also said that many organizations are learning the key aspects of creative placemaking and the need to create deep community connections. He said that many organizations had creative, "out-of-the-box" proposals, but not with the core purpose of creative placemaking and community connections. Many applications addressed the issue of gentrification, he said. Frاندzel recommended more technical assistance from the CAC concerning evaluation. He also recommended the Council consider two-year grants for the CCC program, as many of the proposals were difficult to achieve in one year.

Gilbride noted that the CCC program was very competitive. The agency received 117 applications requesting a total of \$5.5 million, almost triple the allocated amount of \$2 million. Gilbride noted the staff recommendation to fund 41 applicants that scored 8 and above. The grant award amounts range from \$30,000 to \$70,000. Gilbride noted that this is the first year that CCC is a core program and not a pilot. She also noted that the applicants recommended for funding are regionally diverse throughout California, and represent a broad range of institutional sizes.

Harris asked for more information about the differing rankings from panelists, and Frاندzel noted that during the review process for some applications, some panelists would give a 3 or a 4 rating, while others would rate the same application as a 9 or a 10. Harris asked how these issues were resolved, and Frاندzel noted that the rankings were then averaged in Round 1, and that the panel revisited those average scores and came to consensus in Round 2. Gilbride noted that the applicants and panelists worked from a standard definition of creative placemaking, and that this year there was a focus on the project definitions as well as the need for evaluation of impact.

Harris asked if there was a concern about temporary-impact projects, like festivals that fade away, and Frاندzel noted that the panel debated the topic of festivals. Watson noted that components of festivals can have a lasting effect, such as a piece of publically accessible artwork established from a festival in Santa Cruz that was supported by CCC became the anchor for a memorial and gathering place for local residents after the killing of a child. The community gathered around the artwork as part of the healing process after the tragedy, he said.

Galli noted that there appeared to be an improvement in the diversity of the applicants and funded proposals, but that she thought more work still needed to be conducted in this area, especially with rural areas that may need more outreach and technical assistance. McGuinness asked if there were issues in grant-writing as opposed to issues with project proposals. Gilbride said that her staff would be providing more technical assistance in the future, and Watson added that there would soon be more staff joining the programs team to help. Kiburi said that the panelists evaluate applications based on the review criteria rather than the grant-writing.

Coppola postulated how the agency could create stimulus for underserved areas of the state, including a regional allocation model. Gilbride noted that region allocations are part of other programs, specifically the State and Local Partnership Program (SLPP) and the Statewide and Regional Networks (SRN) program, and Watson added that the staff would utilize these partners for outreach and technical assistance. Beasley asked if the CCC planning grant applicants would apply next year, and Gilbride noted that while there was no priority in the application process for previous CCC planning grant awardees, the purpose of the planning grant was to investigate and plan an appropriate partnership for a CCC application.

Oliver noted that for the CCC applications, the overall project is funded through many different sources and not only the CCC funds. He asked if there was follow-up to see the success of the project afterwards. Gilbride said that the peer-review panel examines the full project proposal, and that all grantees complete final reports which document successes and challenges.. Lindo asked if non-funded applicants ask how they can improve their application, and Gilbride directed the Council's attention to a large binder of panel-note summaries that are sent to all applicants.

Devis asked if the Council could get comments and information concerning gentrification issues from the CCC program applicants, and Harris noted that the Arts and Culture District program formation will also address this issue. Devis asked if the consultants have access to the panel notes from the CCC applications. Gallegos asked if applicants could apply every year, even if they had received previous CCC funding. Gilbride explained that when CCC was a pilot, previously funded applicants could not, but now that it's an ongoing program they may if the project proposed is different. Gilbride added that an applicant cannot be awarded a CCC and Local Impact grant for the same project.

ACTION ITEM: Gallegos moved to approve the staff recommendation to fund 40 of the CCC applicants ranked 8 and above except for the Oakland Museum, for a total of \$1,912,935. McGuinness seconded. The motion passed unanimously.

McGuinness stepped out.

ACTION ITEM: Oliver moved to approve CCC applicant Oakland Museum for \$40,772. Gallegos seconded, and the motion passed with aye votes from Beasley, Coppola, Devis, Gallegos, Galli, Harris, Lindo and Oliver. McGuinness cast no vote and did not participate in conversation concerning this action item.

McGuinness returned to the meeting.

Cultural Pathways Program

Jong directed the Council to the handout with the Cultural Pathways (CP) panel rankings and recommendations that was provided at the meeting. He thanked Gilbride for the opportunity to work on the program, as he has spent over a dozen years working in the field on cultural equity issues in northern California prior to his employment at the Arts Council. He reminded the Council that this program is about providing funding for emerging arts organizations and groups, as well as strategy support through technical assistance and co-learning opportunities.

Jong introduced Lily Kharrazi as the panel representative for the Cultural Pathways peer-review panels. Kharrazi works for the Alliance for California Traditional Arts (ACTA), managing the Living Cultures Grants Program and the Traditional Arts Roundtable Series. Watson reminded the Council that ACTA serves as the folk and traditional arts representative for all of California with the National Endowment for the Arts.

Kharrazi said she was proud to serve as the peer-review panel representative for the CP program. She has served as a panelist three times for the Arts Council, calling serving on a peer-review panel a "delightful 'jury duty' to the field." The CP program consists of small grants that serve as micro-financing to the field, and that the applicants represent many disciplines and groups that principally speak a wide variety of languages other than English. Many of the applicants are young organizations, but some have been around for decades..

Beasley asked if the newly formed or loosely affiliated groups were applying through fiscal sponsors, and if so, would there be a limit on the number of years they'd be able to apply under a fiscal sponsorship umbrella. Devis also asked about the number of applicants that were not nonprofits. Jong explained that the fiscal sponsors give the non-incorporated organizations the ability to apply. Harris noted that many smaller arts organizations work in conjunction with fiscal sponsors as a course of doing business—that for many arts groups, it makes more sense to apply under a fiscal sponsor umbrella than to incorporate as a nonprofit business. Gilbride added that fiscal sponsors have to have a history of sponsorship, and they accept financial responsibility for the groups or projects they sponsor.

Coppola noted the number of organizations from major cities. He emphasized the need for the agency to outreach to underserved areas throughout California and not rely on the current networks. Watson acknowledged that the staff will be doing more outreach, especially through its connections to ACTA that has a mission to reach underserved cultural arts groups and artists. Coppola also asked whether the CP program's purpose is to only impact California-based groups, or if the applicants and grantees would have an international impact. Kharrazi noted that investment in the CP program in one area will often have an impact elsewhere for ethnic, new immigrant and other communities that have close ties over a wide region, that a grant in Los Angeles can have an impact regionally, statewide and beyond. The grantees must be based in California.

ACTION ITEM: Galli moved that the Council approve the panel recommendations to fund 28 Cultural Pathways applications ranking 8 or higher in the amount of \$280,000 for two years of funding. Coppola seconded and the motion passed unanimously.

The Council took a brief break at 11:00 a.m., and reconvened at 11:10 am.

Introduction of New Staff

Watson introduced two new staff members to the Arts Council, Khulood K. Johnson, who joins the agency as an Accountant I, and Jaren Bonillo, Arts Program Specialist. Watson noted that Johnson comes to the agency with the educational experience of studying for a masters degree in public administration (Johnson said she was a few classes shy of her degree), and Bonillo formerly worked for the Imagine Bus Project, a JUMP StArts grantee. Watson also introduced Peggy Megna, Senior Accounting Officer for the agency.

Watson also noted that the Cultural Pathways program was crafted with staff by the Council's Programs Committee, and that Gallegos and former Council member Michael Alexander should be acknowledged for their work. Harris added that the Artists Activating Communities program was also created by the same team.

Local Impact Program

Gilbride introduced Seto to give the Council an overview of the Local Impact (LI) program. Seto noted that he was a long-time Arts Council employee, and 16 years ago the agency had a large multi-cultural entry program, and that Gallegos and her organization had participated in the program at the time. Seto said it was exciting to see a new generation of programs and applicants. He's also seen the Local Impact program change over the past decade to its current iteration.

Seto informed the Council that the agency received 198 applications in the LI program, with one organization disqualified because its budget size was over \$1 million. He noted that there are some

very small applicants too, with 28 applicants with budgets of less than \$100,000. There was \$2.25 million in requests, with \$1.345 allocated. Based on the peer-panel review, staff recommends funding the 149 applications that received a 7 or above from the review process.

Seto introduced Denise Pate Pearson, the Cultural Funding Coordinator for the City of Oakland's Cultural Funding Program, as the LI Panel Representative. Pate Pearson explained that being on an Arts Council panel allows her as a grantmaker to see a streamlined process, and that it's very helpful to learn about other grant programs throughout the state, as well as get a financial overview of organizations.

Pate Pearson addressed the question of grant-writing and strengths of applicants, noting that panelists forgave small issues like typos or weak writing, but that it's not possible for a peer-review panel to enable a proposal that has unclear program descriptions, grossly incorrect calculations, or for the panelists to bring in outside information to the peer-review process. The panelists also looked for meaningful engagement in the LI program applications, and that some of the applications had issues with evaluation, documentation and follow-up.

Pate Pearson also encouraged all applicants to review their panel notes because panel notes help an organization for a future application. Gilbride added a brief analysis of the applicants' size and the percentage recommended for funding: 90% of organizations with operating budgets between \$500,000-\$1M were funded, 73% of organizations with operating budgets of \$200,000-\$500,000 were funded and 76% of organizations with operating budgets under \$200,000 were funded.

Devis asked about the definition of access in the application, whether that means some individuals having access to artwork, or access of the general public to the artwork. Seto explained that the applicants could identify a particular group of the public that is underserved and needs access, and the proposal would identify how that access would be achieved. Gilbride added that the applicant also needs to describe how the community would be impacted by that access.

The Council discussed various definitions of impact, underserved and access those definitions apply to the LI program as well as other Arts Council programs. Watson noted that in decades past, the agency had site visits, but currently does not have that capacity. Devis asked if the program emphasized the service of the arts or the artistic quality of the arts provide. Gilbride noted that artistic merit and community impact are equally weighted review criteria. She also noted the program goals: 1) provide greater access to the arts for individuals, families and communities by reducing barriers to arts participation or exploring innovative strategies for new or increased participation; 2) activate community participants to develop and express their own creative and artistic abilities, 3) embed arts activities in community spaces or organizations such as libraries, parks, senior centers, teen centers, veterans' service agencies or hospitals; 4) Celebrate local artistic or culturally specific traditions; and/or 5) Utilize artists and creative projects to address specific community needs, encourage individuals to be active in shaping community life, or foster shared understanding between people. Applicants address one or more of these program goals through their applications narrative.

Gilbride added that applicants that received fundable rankings in both the CCC and the LI program had to choose between the two programs, as there is a restriction on receiving funding in both of these categories in the same grant cycle. Five applicants chose to accept the CCC grant and not the LI grant. Gallegos asked how many applicants were new to the agency, and Seto estimated that about 20 percent were new applicants.

ACTION ITEM: Coppola moved that the Council approve the panel recommendations to fund 149 Local Impact applications ranking 7 or above for project and partnership support in the amount of \$1,434,753. Lindo seconded, and the motion passed unanimously.

Veterans Initiative in the Arts (VIA)

Jong gave the Council an overview of the Veterans Initiative in the Arts program, noting that in the second year of program, applicants could include a wide variety of nonprofits working to provide arts for veterans and their families. In the first-year pilot, only State-Local Partners were eligible. Jong also acknowledged presence of the staff and board members from one of the previous year's program. He also acknowledged former Council member Susan Steinhausers role in initiating this program. Jong noted that there were 33 applicants with peer-review panel rankings of five or above recommended for funding.

Jong introduced Steve Dilley, a ceramicist and faculty at Saddleback College, one of three host locations for Veterans Art Project. Dilley said he was proud to serve on the panel and give back his time and effort, especially in light of the importance this program and other support for veterans and active military, who suffer from deep issues including increasing suicide rates stemming from post traumatic stress disorder (PTSD) and other impacts of their service.

Harris asked if there was a range in the ages of the veterans impacted by this program, and Dilley said they varied in age and type, from post-9/11 veterans to mixed age groups to programs designed only for combat veterans. Dilley also emphasized the importance of programming to also include children and family of veterans, as well as active military and their families. Watson added that California is home to more veterans than any other state in the nation. Other Council members discussed the importance of this program and others like it, recognizing the positive impact on families, female veterans and active military, and communities.

Harris asked why the staff recommended funding through the applications that received a peer-review panel ranking of 5 when other programs only had funding for rankings much higher. Gilbride noted that the funding was available in this program, and that the panel committee saw great potential in the applicants and this program's ability to encourage more work in this field of great need.

Beasley noted that the state legislature is very interested in this topic. Jong thanked Beasley for connecting him with women veterans, and thanked Coppola for connecting him with potential panelists from veteran organizations. Lindo asked what other states were doing in this field concerning the arts, and Gilbride said that the National Endowment for the Arts recently released information concerning programming nationwide, with California's efforts highlighted. Gallegos asked about the cultural diversity of the veterans panel, and Dilley responded that in his experience, veterans from WWII are primarily white, but there is great variety with the veterans who are much younger, especially from the recent conflicts.

ACTION ITEM: McGuinness moved that the Council approve the panel recommendations to fund 33 Veteran Initiative in the Arts applications ranking 5 or above for project and partnership support in the amount of \$300,268. Oliver seconded, and the motion passed unanimously.

Professional Development and Consulting Program

Gilbride invited Fitzwater to present on the Professional Development and Consulting Program, as she served as the lead staff. Fitzwater noted that the agency received 168 applicants, with 122

recommended for funding. The agency's investment in this program since the first year in 2015 increased from \$100,000 to \$300,000, and the number of grants recommended tripled. Requests included for assistance in succession planning, website and technology, strategic planning and business development, audience development, business training and program evaluation. Fitzwater also noted that of those recommended for funding, all but 10 of the applicants are new to this program.

These are technical assistance grants, noted Fitzwater, and as such were reviewed by a staff panel consisting of Gilbride, Kiburi and herself. The Cultural Data Profile was not required, and the streamlined application process examined the quality of the consulting services and the programmatic impact. Many of the applicants were from smaller organizations, where this kind of investment can have a very high impact. Of those not funded, reasons varied but included aspects like weak expertise from consulting services or mismatched expertise for need; and ineligibility of the organization; ineligible activities like out-of-state travel, fundraising or grant-writing.

Devis asked how the staff decided upon the amount available per applicant of \$750 for professional development and \$3000 for consulting. Fitzwater said that staff looked at the cost of various conferences and online classes for the professional development amount, and looked at what other states allocate for consulting, as well as determining a reasonable amount of investment from the Arts Council.

Council members asked if all the consulting services were from Californians, and Fitzwater explained that yes, unless the applicant demonstrated that the consulting services were so specialized that there were no appropriate California-based consulting services in that area. Galli asked if applicants could attend a conference out of state, and Fitzwater noted that the agency cannot pay for out-of-state travel. Next year the Americans for the Arts conference will be in San Francisco, so staff expects to see applications for this conference for the next round of this program.

ACTION ITEM: Oliver moved that the Council approve the panel recommendations to fund 122 Professional Development and Consulting applications for professional development and consulting support in the amount of \$328,500. Lindo seconded, and the motion passed unanimously.

VII. Honoring of Retiring Staff Members

Watson acknowledged Seto for his decades of work at the Arts Council and in the arts field in general, noting Seto's focus on the importance of arts programming for a wide range of diverse cultural groups, and his ability to utilize his speaking of Chinese to connect to the public. Watson also noted Seto's participation as a board member of the national board of the Country Dance and Song Society, a national group dedicated to providing community music and dance programs centered around music with roots in English and North American culture, including contra dance, square dancing and other related forms. Seto thanked Watson and told the Council and the meeting attendees how proud he was to work for the Arts Council and help further the arts field in California, especially arts organizations and artists who work with immigrant, ethnically and culturally diverse, and underserved communities.

Watson then acknowledged Diane Golling, the recently retired administrative assistant to Watson, for her work at the agency. Watson added that Golling retired to write full time as a novelist, and

was now working on her seventh or eighth published novel. Golling said that of all day jobs she could have as a literary artist, working at the Arts Council was one of the best, and she's been inspired by the remarkable work the artists and arts organizations provide to the people of the state of California. Council members commented on Golling's affability and her ability to make them feel welcomed and keep them connected to the Arts Council staff.

VIII. Public Comment

The following individuals gave public comment:

- Eliza Tudor, Yuba-Sutter Arts Council. Tudor gave an overview of the importance of the VIA program and the results of the pilot program to the Yuba City/Marysville community, veterans and community members alike;
- David Read, Yuba-Sutter Arts Council. Read supported Tudor's comments, and encouraged the Council to invest in smaller communities and rural areas.
- Mildred Howard, independent artist, gave background about the Richmond area and community's arts programming. She also strongly emphasized to the Council the importance of having working artists on the peer-review panels and not just arts administrators.
- Roger Renn, Arts and Culture Commission of Contra Costa County, gave an overview of the VIA project the commission conducted and partnered with the California Watercolor Society. He noted that there are 2 million vets in California and 49,000 in Contra Costa County.
- Steven Dilley, Veterans Art Project, emphasized the strong and meaningful impact the project and the VIA program has for California's veterans, and also emphasized that programming that intends to help veterans should also include active military, their spouses, and other family members, including children.
- Robbin Henderson, artist active in various arts-based groups in the East Bay area, said that the implementation of the Arts and Culture District program could be tricky, that as many examples of success, there are many examples of arts districts contributing to the destruction of cultural communities.
- Ada Chan, SoMa Pilipinas, reiterated Henderson's comments concerning arts districts and other similar programs contributing to the demise of cultural communities. Chan specifically noted the displacement of the long-established Filipino community south of Market Street in San Francisco when the Yerba Buena Center for the Arts and Museum of Modern Art was constructed, adding that the connection between the major cultural institutions and the ethnic community of the neighborhood has been limited. She asked that as the Arts Council instituted the Arts and Cultural District program that the overall cultural communities in the area and not just the artists be a part of the process.
- Amana Harris, Attitudinal Healing Connection, acknowledged the Council's work with veterans, Mildred Howard's artwork in Oakland honoring young men killed in Oakland, and asked that the investment in arts programming aimed at breaking the cycle of violence in California's communities continue through the Arts Council. Amana Harris specifically noted the Artists Activating Communities program, and reminded the Council that the organization lost one of their young artists, a young man who was shot while working on a community mural. She then asked for a moment of silence for the artist, Antonio Ramos.

IX. Programs Budget Recap

Kiburi directed the Council's attention to the overview of the programs budget for 2015-16, noting that the small amount of extra unspent funds were budgeted from the Arts License Plate Fund, and therefore will be returned to that fund to be utilized by the Arts Council in future years.

X. 2016-17 Panel Recommendations: Artists in Schools

Miller gave an overview of the Artists in Schools program, noting that this program has been a long-term core program of the agency. She noted that 162 organizations applied for AIS Student Engagement grants, representing a 9% increase from the previous year, with 28% of the organizations new to the program. Of these, 141 were ranked by the peer-review panel at a 5 or above and are recommended for funding. Miller also noted the AIS Professional Development and Planning grants, which are scored on a "fund/not-fund" scale, with a recommendation to fund 2 of the 5 AIS Planning Grant proposals and 22 of the 36 AIS Professional Development Grant proposals.

Miller noted that the arts organizations recommended for funding work in a variety of artistic disciplines – a situation different than the arts education provided in schools in general, as there is typically more music and the visual arts education than theater, dance, media or literary arts education. She also noted that the program consists of 580 teaching artists in the field providing services to approximately 43,000 children.

Miller introduced Miko Lee, the executive director of Youth in Art and an advisory committee member of the Teaching Artists Guild. Council members asked Miller and Lee about components of the program, including information about emerging arts forms and arts integration with other subjects. Chair Harris noted that the inclusion of media arts as an official arts education discipline and teaching credential is a high priority for the CREATE CA network, as is the theater teaching credential and dance credential proposal from SB 916 by Senator Ben Allen. Harris asked whether the teaching artists from the AIS program work directly with in-classroom credentialed teachers, and Miller noted that many successful applications for the AIS Student Engagement grant will have this component, and there is opportunity to strengthen that interaction through the AIS Professional Development grant. Miller also noted that this year's AIS application required examples of student work, in addition to the work of the teaching artists.

McGuinness noted that as the educational establishment is asked to bring arts education back into the classroom, it could take some time to develop. Watson noted the CAC investment in the "Creativity at the Core" initiative to develop educational modules for educators that incorporate visual and performing arts education into Common Core State Standards learning. Harris asked about the relationship between two networking organizations for professional teaching artists – the Teaching Artists Support Collaborative (TASC) and the Teaching Artists Guild (TAG). Watson said that TASC started in the Los Angeles area and has moved to become a statewide organization, while TAG started in the San Francisco Bay Area and is building a national presence. Gilbride noted that the two organizations often work together, as they have similar missions and goals. The Council members continued to discuss various issues concerning arts education, and Miller noted that Harris' recent blog on the Arts Council website on the federal Every Student Succeeds Act (ESSA) implementation – the replacement for the No Child Left Behind Act – and its potential impact on arts education.

Lee thanked the Council to allow her to serve on the AIS peer-review panel, as the process allows the panelists to see some of the good work that is being done in arts education throughout California. Lee noted that in some cases, educators and teaching artists in rural areas needed coaching and training.

Devis asked why arts education in the classroom is not funded through the schools and educational establishment. Gilbride noted that the Arts Council, through the AIS program, funds arts organizations and teaching artists who are not credentialed teachers, but are enhancing the work of teachers, while the Department of Education provides ongoing, sequential visual and performing arts education by credentialed teachers. Gilbride added that the AIS funding goes to the teaching artists and not the schools. Harris added that the staff monitoring the AIS program have to beware of supplementing the visual and performing arts education in schools, and not supplanting arts education or give the appearance of supplanting, letting schools say they have no need for providing arts education classes if they are working with an AIS-supported teaching artist.

Lindo asked if there were examples of best practices through the AIS program for the visual and performing arts integration to teach other subjects. Gilbride noted that this is the exact purpose of the Creativity at the Core initiative and its modules, and that there is cross-over between that initiative and the AIS program.

ACTION ITEM: Galli moved that the Council approve the panel recommendations to fund 141 Student Engagement grants ranking 5 and above, 22 Professional Development grants, and 2 Planning grants, totaling \$1,309, 448 in allocation to the Artists in Schools program for teaching artist residencies in school settings. Oliver seconded, and the motion passed unanimously.

XI. 2016-17 Program Update – Poetry Out Loud

Gilbride directed the Council to the information regarding the Poetry Out Loud (POL) program, noting that the process for implementing the program needed streamlining and optimization in order for Poetry Out Loud to eventually reach all 58 counties. Gilbride noted that Miller wrote application guidelines for the program, and that the SLP grantees that are POL leads will have the POL requirements integrated into their SLP grant requirements.

Council members discussed with Gilbride the impacts of these changes, including potential friction from current program leads and the SLPs. Gilbride said that the streamlining was in the best interest of the program, and that the changes will take place over a period of two years to allow the field to adjust. She also acknowledged the expansion of the program under Margolis, who led the program alone for three years, when there are now three program staff devoted to it. Council members asked about the schools and students eligible for participation in POL—private schools, home-schooled children, court schools at juvenile halls and similar facilities. Staff noted that all are eligible, although implementation can become complex in these cases.

Watson noted that California Poet Laureate Dana Gioia plans to tour the entire state and present to the public in all 58 counties, and during his visits he intends to invite various POL students to recite as part of the program. Fitzwater gave an overview of Gioia's current plans to visit northern California locations, and then southern California in the fall.

ACTION ITEM: Beasley moved that the Council give staff authority to: 1) fine-tune and publish FY 16-17 Poetry Out Loud guidelines in consultation with the Programs Committee, and 2) amend

the FY 16-17 SLP guidelines to include Poetry Out Loud. Devis seconded, and the motion passed unanimously.

XII. 2016-17 Program Guidelines: State-Local Partnership

Gilbride directed the Council's attention to the State Local Partnership Program (SLPP) guidelines provided as a courtesy, and noted the changes indicated were those made to accommodate the inclusion of POL. No approval vote would be needed and the inclusion in the packet was for informational purposes.

Council Member Report: Coppola

Coppola presented a brief council member report early because he had to leave early due to a prior commitment. He attended the presentation of the films and presentations from the Student Voices initiative in April, where K-12 student filmmakers are invited to present short films on important issues in their schools. He noted that Lindo's husband, actor Delroy Lindo, was the keynote presenter for the screening hosted at the San Francisco Art Institute where Coppola is the film department head. Coppola noted the compelling subjects and information presented from the student films such as the need for gender-neutral bathrooms and digital media classes. Coppola said he strongly supports the Student Voices initiative and invites other Council members to investigate the films and program. *Coppola departs meeting.*

XIII. Arts-in-Corrections

Kiburi reiterated the news about the Arts-in-Corrections (AIC) expansion as explained by Watson during the Director's Report, adding that funding is an ongoing increase in the budget of the Division of Rehabilitative Programs at the California Department of Corrections and Rehabilitation (CDCR), and that the mechanism for implementation would be through an interagency agreement with CDCR. The annual amount allocated to expand the AIC services to all adult institutions and implement the program is \$6 million, and that two new positions at the Arts Council are allowed with this partnership.

Barber directed the Council's attention to the listing of the various AIC Demonstration Projects that will start in various institutions that examine the impact of arts services in prisons on very specific rehabilitative goals, including family relationships, preparing to return to society, mental health aspects (anger management, substance dependence and others), and atmospheric improvements of the prisons.

Barber noted that for the AIC pilot, the Arts Council worked hard to get Arts-in-Corrections services into the selected prisons relatively rapidly to demonstrate the value of the arts as a rehabilitative program. The Arts Council had discussions in February of 2014, and had programming start by June of that year. Almost all of the contractors already had relationships with the state prison system. Those that didn't had significant experience in other similar environments, and had to spend a great deal of time learning how to provide the AIC services, provide administrative support, and adjust to the state prison environment. Generally speaking, artists and organizations with the experience and availability to provide arts in state prisons is currently part of the program. Barber recommended that the expansion of the AIC program progress at a more thoughtful pace, with a focus on deepening the development of current AIC providers and building up the field.

Watson explained that during the budget discussions concerning this program, there was a proposal to bring back the position of the Artist Facilitator, a job classification for CDCR employees that has not been filled since 2010. These CDCR employees were positioned at each adult prison throughout the state, and served a dual role of providing arts services in their specialized discipline, but also provided the facilitation of guest artists providing services, many of whom were funded by the Arts Council, but also from other funding sources (foundations, donations, etc.) or as volunteers. The public safety budget subcommittee for the Senate recommended a return of these positions in state prisons at a cost of \$3.2 million, but when the budget negotiations were completed, this proposal was not part of the final product.

Barber explained that the lack of artist facilitators at the institutions could present an implementation issue at the prisons, including a safety one. The current AIC programming is facilitated by the Community Resource Managers (CRMs), who were very good at helping get the AIC pilot started. But the CRMs have become overwhelmed as CDCR has increased the volume of innovative programming, volunteer programs, and other rehabilitative programs that must be organized and administered, currently by the CRMs. Between the first and the second year of the pilot, the CRMs availability to work with the AIC contractors decreased significantly because of this influx of new rehabilitative and volunteer programming. The administration and facilitation are key aspects of implementation of AIC – the inmates participating in the program must be selected and in some cases screened, the location for the programming must be schedules, and coordination with the custody officers in charge of security must be organized. An oversight in any of these areas could lead to problems, said Barber.

Watson asked Laurie Brooks, the executive director of the William James Association who had missed the public comment period, if she would like to make a public comment regarding the Arts-in-Corrections program. She supported Barber's observation of the overwhelmed CRMs, and said that the William James Association staff – in the absence of the reinstatement of CDCR Artist Facilitator personnel – has been discussing a model that would include a "Lead Artist" in each institution that devote a portion of their work to the administrative and facilitation aspects of the AIC program. These would not be a substitute for CDCR Artists Facilitators, which the William James Association strongly supported during the budget process, she said. But such an organization could be explored in the contracting process for the first year of expansion of AIC.

The Council discussed the issues concerning the AIC expansion, and Harris asked if the funding slated for the AIC program at the Arts Council could be utilized to pay for Artists Facilitators. Barber explained that that job classification is a specific classification for CDCR employees, but that the Arts Council could look at other types of programs at CDCR that utilize outside contractors to help the facilitation at the institution level. Kiburi said that she has been in contact with her counterpart at the Division of Rehabilitative Programs, the deputy director, and that they would like a meeting to discuss next steps.

XIV. Committee Reports

Fitzwater gave an update on items of interest for the Thought Leadership committee. There will be an Arts and Public Media Summit on June 23 in Oakland with nearly 20 leaders from the field scheduled to attend and provide input. The results of the summit will be compiled into a report which Council will be able to utilize as they consider future ways to invest in the public media field.

Additionally, efforts to engage with formal Council members are under way. Baza and Fitzwater are working on a survey for former Council member which will be distributed later this summer.

Also, the 2014-15 Annual Report has been published and is available online. Fitzwater offered to provide printed copies to Council members at their request, and informed them that for a history of the Arts Council, the library of annual reports for the past decade is available on the Arts Council website.

Lindo noted that the Equity Committee has had one phone meeting since the last time the Council met. Devis said that he was very interested in the topic, especially concerning gentrification issues across culturally established neighborhoods. He expressed his interest in having many more conversations and discussions on the topic at future Council meeting and with the public.

Barber noted that for the Revenue and Resources Committee, the Keep Arts in Schools Fund (donations to the agency's arts-education programs through individual California tax returns) was showing to be on progress to collect the amount required to be included on next year's tax return listing in the Charitable Contributions section.

XV. Council Member Updates and Reports

Beasley directed the Council to her Council Member Report handout for events and meetings attended in May and June of 2016 that were related to the Arts Council, including a meeting for ArtWorxLA (a continuation high school focusing on arts and an Arts Council grantee); a television film shoot for a Showtime series "Ray Donovan" (the CA creative economy at work); an exhibition opening at the California African American Museum; a production at the Montalban Theatre; an LA Arts Funders Meeting, with presentations by the Los Angeles County Natural History Museum and the California African American Museum; a lecture by Dr. Christian Campos of the University of Southern California about the lives and works of Robert and Clara Schumann; and state Senator Fran Pavley's Valley Advisory Council quarterly meeting.

Galli let the Council know that she has left the employment of SF MOMA and is working as an independent contractor on various marketing and production jobs, including the San Francisco International Film Festival.

Gallegos attended the Grantmakers in the Arts meeting with Watson. She expressed her observations that many large visual arts institutions in California overlook work by Chicano artists and artists from backgrounds other than caucasian, and recommended that the issue be a part of the equity committee discussion. She also noted that she took a tour of Oakland with Lindo the previous day, and observed that the unofficial African-American cultural district of Oakland is shrinking, and that she was especially impressed by the Betti Ono Gallery during her visit.

Lindo said she had attended a series of arts-related events including educational instruction, a visit to Digital Obscura in San Francisco that utilizes technology and media arts to immerse visitors in a different view of the world; she attended a production of "Red Velvet" at the San Francisco Playhouse, a play about a Black actor in London in early 1800s who broke the color barrier and appeared on a London stage; she observed a private school that encouraged hands-on instruction but didn't have any arts programs; and attended the screening of the Student Voices films that Coppola referred to earlier. She added that she visited SF Moma, but was alarmed by the lack of cultural and racial diversity in the artists chosen for the exhibit. She also attended an exhibit of Oliver Jackson's artwork; met with representatives of the Oakland Museum; met with

representatives of Attitudinal Healing Connection, including Amana Harris; and met with representatives of the Museum of the African Diaspora.

Devis, as a new Council member, asked if the Arts Council receives funding from foundations or other funding sources for its programs. Watson said that while the agency will solicit donations for very particular projects – Poetry Out Loud and the state champion finals event, for example – that if the Arts Council as a state agency were to solicit funding from foundations, it could be viewed as competition with the arts field. Watson also added that foundation support for the arts is decreasing, noting that the Irvine Foundation has recently changed its focus.

Oliver asked if there was funding available for individual artists; Watson noted that there have been grants for individual artists historically at the Arts Council, but support has been for organizations and not individuals for the past decade or more, with the California Poet Laureate's stipend the exception. Lindo asked if individual artists are panelists, and Gilbride answered in the affirmative, and added that the Artists Activating Communities program is intended for work by individual artists in community settings, but the applicants are organizations and not individuals. Devis expressed his strong interest in the Cultural Pathways program, and said that the emphasis of the programming should be on the quality of the artwork and the interaction with community equally. He expressed a desire to move away from community projects that feel cliché or common, and focus on high-quality projects in the agency's grant programs. Lindo expressed her desire to see more artist-driven projects in the grant applications. Harris suggested that the topic be discussed significantly at the fall retreat of the Council.

McGuinness said she has attended Local Impact panel and gained insight into the immense amount of work and insight that is provided by the peer-review panel members. She also attended the Student Voices presentation and was impressed by the value of the final products from the students and the importance of media arts in schools. And she attended a production of *As You Like It* performed by inmates at San Quentin State Prison working with AIC contractor Marin Shakespeare Company. In addition to watching the performance, she sat and discussed the importance of programs like AIC and restorative justice with an inmate, and was very interested in learning more about how these programs like AIC can do for inmates, especially those who will return to society someday.

XVI. Agenda Items for Future Meetings

Harris tabled the discussion for agenda items for future meetings, and asked the staff to provide input and coordination for the September 2016 meeting.

XVII. Adjournment

Fitzwater informed the Council that the agency has received a series of donations from individuals who donated in memory of Aurelio Lopez. Upon further investigation, Fitzwater learned that Lopez was a certified visual art educator Healdsburg High School and a U.S. Army veteran, and that his obituary in the Santa Rosa Press-Democrat, it was asked that donations be made to the California Arts Council in his memory. The California Arts Council adjourned in memory of Aurelio Lopez.