

## MINUTES OF PUBLIC MEETING

**June 25, 2019  
9:00 a.m. to 4:16 p.m.**

**Calaveras Performing Arts Center  
350 High School Street  
San Andreas, CA 95249**

### **PRESENT:**

#### Council Members

Nashormeh Lindo, Chair  
Larry Baza, Vice Chair  
Jodie Evans  
Donn K. Harris  
Kathleen Gallegos  
Louise McGuinness

#### Arts Council Staff

Anne Bown-Crawford, Executive Director  
Ayanna Kiburi, Deputy Director  
Caitlin Fitzwater, Director of Public Affairs  
Kristin Margolis, Director of Legislative Affairs  
Hilary Amnah, Program Specialist  
Maya Austin, Program Specialist  
Jason Jong, Program Specialist  
Josy Miller, Arts Education Program Specialist  
Kimberly Brown, Public Affairs Specialist  
Lariza Barcena, Administrative Analyst

#### Invited Attendees

Christian Gaines, WESTAF  
Jenna Harris, Panel Representative  
Kathy Mazzaferro, Calaveras County Arts Council  
Dr. Tamu Nolfo, Ph.D., Strategic Framework Consultant  
Brigid Parsons, Panel Representative  
James Tabuchi, Panel Representative  
Stephanie Wenning, Panel Representative

## Other Attendees / Members of the Public

Julie Baker, Californians for the Arts/California Arts Advocates  
Gary Caldwell  
Peter Comiskey, Balboa Park Cultural Partnership  
Donna Guadagni, Calaveras County Arts Council  
Steven Hall, Calaveras County Arts Council  
Meghan O’Keefe, Amador County Arts Council  
Maggie Sloan, Calaveras County Arts Council  
Lisette Sweetland, Tuolumne County Arts  
Penny West

### **I. Call to Order** **Welcome from Calaveras County Arts Council**

Chair Lindo calls the meeting to order at 9:29 a.m.

She thanks and introduces Kathy Mazzaferro, Executive Director for the Calaveras County Arts Council. Mazzaferro has been the Executive Director for the Calaveras County Arts Council since April 1, 2016.

Mazzaferro thanks Council for coming to Calaveras County and remarks on the significance of the Council meeting in their rural community. She recognizes her arts partners in the tri-county area, Lisette Sweetland, Executive Director of Tuolumne County Arts; and Meghan O’Keefe, Executive Director of Amador Arts. She also acknowledges Calaveras County Arts Council Board of Directors Secretary Donna Guadagni and Member at Large Steven Hall, as well as former Executive Director Penny West for their presence at the meeting. She informs Council of envelopes distributed to them that feature information about Calaveras County Arts Council’s current music and winter theater program, as well as a copy of a book of poetry and writings from local artists submitted and published after the Butte Fire in 2015. She tells Council that she will talk in more detail during her presentation in the afternoon, and thanks them again for travelling to the area.

### **II. Acknowledgment of Tribal Land and Tribal Representative**

Bown-Crawford respectfully acknowledges the meeting taking place on culturally traditional land of Native American tribes and introduces Council Vice Chair Larry Baza to read the list of local tribes.

Baza acknowledges the following tribal groups: Buena Vista Rancheria, Chicken Ranch Rancheria, Jackson Rancheria, Sheep Ranch Rancheria, Shingle-Springs Rancheria, and Tuolumne Rancheria.

### **III. Roll Call and Establishment of a Quorum**

At 9:37 a.m., Lindo calls for roll. Each Council member present briefly introduces themselves. A quorum is established.

### **IV. Approval of Minutes from May 22 Council Meeting**

The Chair calls for the motion to approve the May 22, 2019 minutes with approved changes, of which there are none. Harris moves; Evans seconds.

No discussion.

At 9:40 a.m., Lindo calls for the vote. The motion passes 6-0.

## **V. Public Comment**

- Meghan O’Keefe, Amador County Arts Council

O’Keefe thanks the Council for holding their meeting in Calaveras County. She introduces herself at the Executive Director of Amador Arts, and as a past recipient of a scholarship and arts education from her same organization when she was a student. She thanks the Council for their work throughout the state, providing grants and resources to support the mission of Amador Arts and other arts organizations, specifically mentioning the support provided by the State-Local Partner program.

- Penny West, rural arts consultant

West introduces herself as artist, writer, music lover, and 42-year resident of Calaveras County. She served as the Executive Director of the Calaveras County Arts Council for 21 years until her retirement eight years ago. She is now rural arts consultant, working primarily with Amador Arts. She thanks Council for consistent funding from the State-Local Partner program to keep the arts alive in rural areas of the state. She thanks Council for the opportunity for face-to-face engagement with their community.

- Gary Caldwell

Caldwell identifies himself as a retired Caltrans civil engineer and an active patron of the arts. He asks Council to do all they can for bolstering arts in the schools and working to change the STEM initiative to STEAM, inclusive of the arts. He presents a \$100 donation to the Calaveras County Arts Council.

- Julie Baker, Californians for the Arts/California Arts Advocates

Baker introduces herself as the Executive Director of Californians for the Arts and California Arts Advocates. She thanks the Council and staff for their hard work and welcomes WESTAF. She introduces her organization as the statewide arts advocacy organization to increase public funding and legislation to protect and serve artists. She comments on recent successes for California arts and culture: Governor Newsom’s \$10 million increase in state arts funding, the California Arts Council’s largest investment in grants funding in two decades, the launch of Arts, Culture and Creativity Month every April. She mentions the organization’s goals for next year, including cultural districts, disaster preparedness and recovery, anti-scalping laws for presenters, artist housing, and increased public funding for the arts.

- Peter Comiskey, Balboa Park Cultural Partnership

Comiskey thanks the Council for hosting the meeting in Calaveras County. He provides an update to Council for the California Cultural District Coalition, with a focus to achieve sustainable funding for state cultural districts. Coalition members listed funding priorities as operating support as well as funding existing programs for each district. He thanks CAC staff member Hilary Amnah for a recent informative conference call for the district cohort. He expressed his surprise at the California Cultural District Coalition being deemed ineligible for the Statewide and Regional Networks program and encourages Council to review guidelines to help the continued operation and growth of the organization.

## **VI. Chair’s Report**

Lindo reads the [Chair's Report](#) in full, with mentions of the upcoming budget, newly announced Council member Stanlee Gatti, and her attendance at several cultural events.

## **VII. Director's Report**

Bown-Crawford provides an overview of her [Director's Report](#), outlining the work of the Director and CAC staff in the time following the May 22 Council meeting, including budget updates, strategic framework progress, and emergency preparedness training with State-Local Partners.

Gallegos asks about the decision-making process surrounding the interagency climate change task force and expresses concerns about California's murals being damaged and whitewashed. Lindo echoes the importance of feedback from Council on the climate change initiative. Bown-Crawford responds that the initiative is in its early stage and the lead partners will keep the CAC abreast of further input opportunities.

### **Presentation: Western States Arts Federation (WESTAF)**

Bown-Crawford introduces WESTAF Executive Director Christian Gaines. Christian Gaines has served as the executive director of WESTAF since January of 2019.

Gaines thanks Council and residents of Calaveras County for the invitation to speak and acknowledges the wonderful space of the Calaveras Performing Arts Center. He provides a quick overview of the organization, which he describes as an interdependency between alliance, responsibility and technology.

The premise of WESTAF's founding is the idea of alliances and advocacy with 13 western states, including Alaska and Hawaii. They provide a variety of services, the most significant of which is the convening of state arts administrators, cultural workers, and arts organizations as much as possible throughout the year to network and learn best practices from each other. The organization provides support for legislative advocacy and funding for programs, most recently completing its TourWest program, distributing over \$650,000 throughout the western states to 28 performing arts organizations to be able to bring touring arts groups to their institutions.

The WESTAF Emerging Leaders of Color program identifies and develops leaders of color in arts organizations and provides networking opportunities across the U.S. The organization is looking at growth and development surrounding the areas of accessibility and disability culture, indigenous issues, and arts in incarceration.

WESTAF also provides technology platforms to its members, including one called Call for Entries (CaFE), providing connections for artists and opportunities. The platform connected 120,000 artists in 2018 and earned WESTAF \$30 million through entry fees, allowing the organization to be financially independent and sustainable without public funding. They are also involved in the measurement and impact of the creative economy in the U.S., utilizing federal data to understand the impact of creative industries and workers across 70 categories. WESTAF looks to the future with goals of continued evolution, maintaining relevance to the field, and drawing new connections between WESTAF members and federal partners.

Gallegos asks about the funding breakdown of the organization. Gaines replies that two-thirds of funding comes from technology platform revenue, one-third from the National Endowment for the Arts, and one-third from membership fees, which have not changed since 1995.

Gallegos asks about the application process for the touring programs. Gaines says that nonprofits can apply to receive support, and that the program has an 80 percent funding rate.

Baza tells Gaines that he attended the WESTAF Public Arts Symposium in Honolulu in 2017 and asks about a similar experience in the future. Gaines says that symposia are an important part of the work of WESTAF, in particular around public art, and that they are working to identify ways to make the experience thrive beyond the event itself in an ongoing way for the field.

### **VIII. Voting Item: September Council Meeting Date Change**

Lindo outlines to Council the need for a change of date for the upcoming Council meeting for earlier approval of grant program guidelines in order to provide eight weeks for application submissions, explaining the hardship of deadlines near the holiday season as an equity issue.

At 10:42 a.m., McGuinness moves to move the Thursday, September 26 Council meeting to Friday, September 6. Harris seconds. The motion passes 6-0.

At 10:44 a.m., a break is taken.

### **IX. Strategic Framework Work Session**

At 11:02 a.m., the meeting is called to order.

Fitzwater introduces Dr. Tamu Nolfo to lead the Council through their second strategic framework work session. Tamu Nolfo, Ph.D., is a developmental psychologist and thought leader who brings expertise and lived experience in communities facing inequities to bear in her pursuit of social justice through institutional and systems change.

Nolfo guides the [work session for Council](#), providing updates on the strategic framework process and recent milestones; highlights from the research phase, including interviews, telephone think tanks, in-person focus groups and stakeholder surveys and video submissions; consideration of culture, race and implicit bias within a vision and values framework.

Nolfo facilitates a conversation with Council members on vision and values, gathering input from the Council. Council members team up to respond to the work session guiding questions about their aspirational vision for the agency's work: What are the driving forces behind the CAC focus? What are the CAC's greatest strengths? What problem does the CAC seek to solve?

Nolfo invites audience members to provide their own responses while Council members record their thoughts on large worksheets provided and collected at the end of the session. Feedback from Council include, for driving forces: equity in all programs, creating programs that meet the needs of communities, recognition of public need, accessible and meaningful arts, having a voice at the table, California as a global cultural beacon, belief in the power of the arts for creating healthy communities, the need for more support of arts in education, inequality in arts funding, and creating opportunities. For CAC strengths: creative members, understanding the power of art, valued by Governor and leadership, good relationship with constituency, diverse points of view, passion and commitment to all Californians. For the problem seeking to be solved: accessibility, STEAM vs. STEM, increased awareness, increased funding for underrepresented communities, expanding arts with other strategies, more funding for

individual artists, environmental awareness through the arts, need for long-term change in cultural competency of the arts community and the state itself, investment in arts not recognized by the market and private funding, eliminating barriers to the arts, investment in the arts to enrich the diverse voices of the state, outreach to underserved areas, processes difficult to understand for new applicants, art as an “extra,” recognizing artists across the state, and elevating the importance of the arts.

Nolfo then leads a brief discussion around the mission statement of the California Arts Council, and what the state would look like if that mission was achieved. Members mention the addition of an element of equity into the statement; there is also discussion around the term “advancing,” with suggestion for a change or addition to mention service to Californians. A successful mission would mean a healthier state, with a better representation of who we are, all being seen, and community arts centers and strong arts presence in every city and part of the state—urban, rural, and metropolitan. Members comment on their responsibility to speak to their legislators on the importance and value of the arts in their communities and to use taxpayer money in a way that everyone benefits as much as possible.

Nolfo concludes the work session by requesting feedback from Council regarding values. She asks for a value that each member wants the CAC to be most present with around its internal functioning, a value to be known for in its externally facing work, and a value to bring to the agency’s impact. Members write down their responses to be collected by staff. Responses include, for internal functioning: radical leadership, oversight and checks and balances, respectful listening, open and honest communication, trying to see all people, ability to coalesce quickly and regularly, and to have influence in matters with a positive effect on California. For external facing work: creativity, innovation, flexibility; speaker of equity; carefulness, respect, generosity; thoughtfulness, honesty and strength in advocacy; capacity and strength for needed change for the health of California; equitable communications in grantmaking, authentic appreciation, love and importance of the arts. For impact: cultural competency and diversity improved across the state; STEAM; equity and fairness; encourage constituency to create at the highest, most effective, and satisfying level; relevance; increase a sense of belonging.

Nolfo thanks Council members for their input. She tells them that their responses will be shared with Council members absent from this meeting to gather their input, and she will package and synthesize all feedback for their work session at September’s meeting. Council members thank Nolfo for her work.

## **X. Voting Items: FY18-19 Panel Recommendations**

### *a. State-Local Partners*

Lindo calls for the motion to fund all ranks, with applicants ranked 6 at 100% of their grant request; 5 at 95%, 4 at 90%, 3 at 85% and 2 at 80% for a total allocation of \$2,135,159. In addition to this base SLP funding, identified grantees will be awarded funds for the Emergency Preparedness Initiative and Poetry Out Loud for a grant total of \$2,500,159.

McGuinness moves; Evans seconds.

Program Specialist Hilary Amnah [provides an overview](#) to Council of the grant panel process for the State-Local Partner program, and introduces panel representative Stephanie Wenning to address Council regarding her panel experience.

Stephanie Wenning (she/her/hers, Crescent City) has served her hometown community in the capacity of Executive Director at Del Norte Association for Cultural Awareness (DNACA) for just over two years. In that time, she has learned a lot about arts programs and how best to promote them, foster relationships with donors, volunteers, and artists, and encourage engagement and participation from the entire county. She has, of course, met many challenges along the way and have approached them with optimism and transparency. In addition to her role at DNACA, Stephanie sits on the Del Norte Nonprofit Alliance Steering Committee, the Crescent City-Del Norte Chamber of Commerce Ambassadors, the North Coast Redwoods Writers' Conference Steering Committee, the CAC's SLP/SRN Conference Planning Steering Committee, and she is a reporter for the local NPR news show, the North Coast Update.

Wenning thanks the Council for having her. She describes her panel experience as time-consuming but rewarding, shedding light on the diversity of the program and giving her insight for ideas to incorporate into her county arts agency. She gained a deeper sense of all the regions in California and was inspired by her panel group's diversity. It was beneficial to serve on the panel as a reminder of the big picture for why county arts agencies' work is so important. She found it comforting to see that all organizations share similar challenges and successes and worthwhile to understand the different ways in which those challenges are addressed. She appreciated the group agreements to start the review process as a way to unify the group's trajectory in a respectful manner. She asks for future panels to have more time to review applications; three weeks was a difficult timeframe in which to accomplish all the required reading. The organizations that the panel found to be exemplary had a clear sense of their county's population and how to serve them, were successfully implementing outreach to get feedback, had diverse boards, served several areas of their county, understood equity and accessibility, and were financially sound. Weak applicants typically showed a lack of cultural competency, not adequately identifying demographics, showed little diversity on their board, and addressed accessibility only in terms of ADA compliance. She recommended CAC provides opportunities for training in that capacity. She thanks Council for their shortening of the application and clarifying questions that gave a better understanding of each organization's work. She recommends considering an equity component to the program policy and examining the determining of award allocations, since grants in this program are not based upon the organizations' financial need.

Gallegos inquires about the Emergency Preparedness Initiative and the concept of arts agencies as second responders. Bown-Crawford explains the idea as arts and creativity contributing to the healing and recovery of a community experiencing tragedy. She adds that the workshops are part of a preparedness aspect, to ready a community for potential disaster and for quicker response in the aftermath.

Harris asks what the \$5,000 stipend is specifically for. Amnah tells Council it is meant to be used toward expenses that may incur to attend the workshops and coordinate participation. The funds are not from CAC's local assistance funds; they are coming from operational funding.

Kiburi adds that the Poetry Out Loud funding is from the National Endowment for the Arts—she also reminds Council of the recovery grants in the previous fiscal year for counties affected by wildfires was one-time funding from the NEA as well.

Gallegos asks about the content of the workshops. Fitzwater explains that a cultural placekeeping guide will be shared along with an introduction of basic preparedness concepts and establishing of local

networks. Kiburi encourages Council to refer to the Council book from the May Council meeting which included a [detailed presentation about the workshops initiative](#).

Harris expresses a desire to examine how funds are distributed in the State-Local Partners grant program, given that county arts agencies vary greatly in size and need.

Amnah responds that counties with lower populations and with less resources could benefit significantly from more funding, whereas larger counties with more resources may have a reduced need for SLP funding.

At 2:28 p.m., Barcena calls for the motion to fund Los Angeles County Arts Commission per Council-submitted conflicts of interest. McGuinness moves; Baza seconds. Gallegos recuses herself.

The motion passes 5-0. Gallegos returns.

At 2:29 p.m., Lindo calls for the vote for the original motion. The motion passes 6-0.

*b. Statewide and Regional Networks*

Lindo calls for the motion to fund applications ranked 6 at 100% of their grant request; 5 at 90% and 4 at 80% for a total allocation of \$1,134,830. McGuinness moves; Evans seconds.

Program Specialist Maya Austin [provides an overview](#) to Council of the grant panel process for the Statewide and Regional Networks program, and introduces panel representative Brigid Parsons to address Council regarding her panel experience.

Brigid Parsons (she/her/hers, Oceanside) studied Civil Engineering and Architecture in her native Pennsylvania, then worked designing and building roads and bridges in rural Georgia for a few years before moving to San Diego. Changing course, she had various roles and over a dozen years in IT at a financial services firm before deciding to change course again to the arts. Since then, Brigid has had her photography appear in local shows and supported a number of different projects in the Oceanside arts community over the past 12 years, including at the Oceanside Museum of Art (OMA) and spearheading grassroots organizations such as Oceanside Art Walk and the North County Arts Network (NCAN). She is currently an Arts Commissioner for the City of Oceanside, has certifications in Green Design (LEED AP) and Feng Shui as well as degrees in Digital Photography (A.A., MiraCosta College), Civil Engineering (B.S., Carnegie Mellon University) and Technology Management (MBA, University of Phoenix).

Parsons thanks Council for her selection to serve on the SRN panel, and credits Austin with helping the panel group to focus on the review criteria and draw from their collective experience. She makes a recommendation to provide outreach to recruit more organizations from less populated areas of the state, with the majority of applicants being from the Los Angeles and San Diego areas. Panelists asked for more clarity in terms of accessibility regarding to organizations with a membership model. When an organization was utilizing a fiscal sponsor, the panel expressed difficulty at times differentiating between the work of the sponsor and the work of the organization, and a similar issue with regranteeing organizations. Parsons also commented on the intense preparation period for individual panelists prior to deliberating in Sacramento and suggested a potential stipend or compensation for that advance work in addition to in-person service.



Council inquires as to the ineligibility of the California Cultural District Coalition. Amnah responds that the organization has not established two years of arts programming required for any of the CAC grant programs.

At 2:55 p.m., Lindo calls for the vote. The motion passes 6-0.

## **XI. Voting Items: FY19-20 Panel Recommendations**

### *a. Artists in Schools*

Lindo calls for the motion to fund ranks 4-6. Applicants ranked 6 at 100% of their grant request; 5 at 90% and 4 at 80% for a total allocation of \$2,268,768.

Arts Education Program Specialist Josy Miller [provides an overview](#) to Council of the grant panel process for the Artists in Schools program, and introduces panel representative James Tabuchi to address Council regarding his panel experience.

James Tabuchi (he/him/his, Sacramento) has been the Executive Director the Sacramento Mandarins since 2013. The Mandarins' mission is to Transform the Lives of Children through Musical Performance, and they have been doing so since 1963. He brings to bear a unique set of experience in electrical engineering, performing arts, organizational development and music education. His experience includes being a Senior Manager at Hewlett-Packard, an Executive Director for the Sacramento Mandarins, Director of Organizational Development at Kaiser Permanente and Senior Fellow at the American Leadership Forum. In his tenure at the Mandarins, the organization has grown to impact the lives of over 1,000 students per year in their Drum and Bugle Corps and Music Academy Programs.

Tabuchi introduces himself to Council as a trumpet-playing electrical engineer, a life defined by the idea of STEAM. He remarks on the panel's interest in the number of students impacted, that while projects ranged greatly in number, they also ranged in depth of impact. He stressed assessment as a key element of successful projects and discussed the need to ensure that organizations focusing on integration, inclusion and diversity not be denied funding in their efforts for cultural preservation. Referring to the program guidelines, he told Council that any work to further reduce barriers or streamline the grant application process is ideal.

Gallegos comments on the statistics and suggests a separation of Los Angeles and Orange County in future iterations. Kiburi and Miller respond that new and altered data sets can be explored by the Programs Committee in the near future.

At 3:17 p.m., Lindo calls for the vote. The motion passes 6-0.

### *b. Arts Integration Training*

Lindo calls for the motion to fund all the applications ranked as "fund" for a total allocation of \$59,745.

Arts Education Program Specialist Josy Miller [provides an overview](#) to Council of the grant panel process for the Arts Integration Training program, and introduces panel representative Jenna Harris to address Council regarding her panel experience.

Jenna Harris (she/her/hers, Yolo) has a B.A. in art history from Sonoma State University (2010) and an M.A. in curatorial practice from California College of the Arts (2013). Her professional goal is to break down stigmas around access to arts and cultural programming through exhibitions and public programs. Currently, Jenna works for YoloArts as the Education Manager where she coordinates and oversees Artist Residency programs for underserved K12 youth, veterans, and the homeless community in Yolo County. In her spare time, she is training to be a docent at the Crocker Art Museum.

J. Harris tells Council the panel reviewed applications from across the state, with high concentrations in the Bay Area, Los Angeles, and San Diego, with most offering two to four training sessions for teachers. More than half of the requested funds were contributed to larger projects, such as training for schools with year-round residency programs, conferences or retreat-style professional development opportunities. Many offered training during the school year, with some offering continuing education credits for teachers. Only a few of the applications included core-subject integration training. Most successful applications included one-on-one lesson plan coaching sessions between the teaching artist and classroom teacher. The panel had challenges with identifying and evaluating community need. Some had clear and measured demographics, but others used general terms without clarity or meaning. The panelist also observed larger organizations with more resources scoring higher than smaller organizations in rural areas that exhibited a stronger need for arts integration programs and less access to arts and cultural opportunities. She recommends an increase in clarity around certain questions to address the disparity; for example, a standardized format for understanding demographics and the project timeline. Work samples also proved to be a challenge, with many showing teaching artists teaching children instead of teachers, and suggested some clarity around that component as well. She tells Council that the panel exhibited concern over the small award amount being insufficient to provide continued support to feel empowered to integrate arts into their curriculum year-round. She thanks Council for the opportunity to be a part of the evaluation process for this grant program.

McGuinness asks about the range of grade levels. J. Harris replies that the concentration was in elementary levels of training, but that many of the professional development opportunities were open to teachers districtwide.

Miller reminds Council that the program is very forward-thinking, intentionally separated from its previous tie to the Artists in Schools program in order to provide real opportunity to be thought leaders for the field with defining arts integration and shaping the program structured. She emphasizes the huge need for a program of this nature in California's rural communities.

Gallegos asks about the lack of applications coming from the Central Valley, Inland Empire and Upstate regions of the state. Miller responds that many organizations in those regions are smaller, and may have less capacity to do the work, especially for the relatively small award amount in this category.

At 3:30 p.m., Barcena calls for the vote. The motion passes 6-0.

## **XII. Public Comment**

- Lisa McDermott, Carnegie Arts Center

McDermott thanks the Council for meeting in Calaveras County. She is the executive director of the Carnegie Arts Center in Turlock, in Stanislaus County—currently without a county arts council. The center has been in business since 2011, having survived a fire in their historic building. Funds were

raised to renovate and add to the building to triple the square footage for exhibition, performing, and classroom spaces. The organization offers a variety of multidisciplinary arts programs, and serves 3,000 kids a year in Stanislaus, Merced, and San Joaquin counties through field trips to gallery, hands-on, and live theater experiences. McDermott is also a board member of the California Association of Museums and the newly appointed chair of the California Networks Council.

### **XIII. Grantee Presentation: Calaveras County Arts Council**

Lindo reintroduces Kathy Mazzaferro. Mazzaferro introduces Maggie Sloan as the assistant to the executive director Calaveras County Arts Council, as well as media specialist, artist and musician.

Mazzaferro [delivers a presentation to Council](#), highlighting the demographics, history, and artistic legacy of the region and providing an overview of the Calaveras County Arts Council's mission and work, including its signature programs: Ovations Performing Arts Series, Music in the Parks, Artist Studio Tours & Gifts of Affordable Art, Community Art, Arts Education and Poetry Out Loud. In her presentation, Mazzaferro reinforces the vital impact of local arts agencies in rural communities. She specifically thanks the Council for the addition of Poetry Out Loud to the responsibilities of the State-Local Partners, and remarks that while daunting at first, the new program has been a transformative experience for her organization and for the participating students.

### **XIV. Discussion Item: Funding Individual Artists**

Baza thanks staff for putting together the [memo on individual artist funding](#). Lindo echoes the sentiment—she tells staff the document is thoughtful and well-researched with lots of considerations to discuss. She suggests adding as a discussion item for a future Council meeting to better evaluate the findings.

Evans expresses a desire to ensure that individuals are balanced with their respective communities, that the guidelines include some component to establish that link.

Kiburi recommends the Programs Policy Committee meet and review the document to determine next steps in terms of developing guidelines and present to Council at a later date. Baza tells Council that any comments, questions, or suggestions can be sent to the Programs Policy Committee.

Council agrees.

### **XV. Future Agenda Items**

Lindo asks Council to send any additional suggested agenda items to her via email.

### **XVI. Adjournment**

Before adjourning, Lindo closes the meeting by reading a list of artists and cultural workers who recently passed:

- Tony DeLap
- Joe Wesley Overstreet
- Raul Ruiz
- Peter Selz

The Council adjourns at 4:16 p.m.