



**MINUTES OF
PUBLIC MEETING**

**June 26, 2012
10:30 a.m. to 5:00 p.m.**

Intersection for the Arts
925 Mission Street #109
San Francisco, CA 94103
(415) 626-2787

PRESENT:

Council Members

William Turner, Vice Chair
Wylie Aitken
Michael Alexander
Andrew Green
Charmaine Jefferson
Terry Lenihan
Susan Steinhauser

Arts Council Staff

Craig Watson, Director
Marilyn Nielsen, Chief Deputy Director
Scott Heckes, Deputy Director
Mary Beth Barber, Information Officer
Diane Golling, Administrative Assistant
Patricia Milich, Public Awareness Coordinator
Lucero Arellano, Arts Program Specialist
Rob Lautz, Arts Program Specialist
Wayne Cook, Arts Program Specialist

Invited Guests

Katharine DeShaw, United States Artists
Margot H. Knight, Djerassi Resident Artists Program

Other Attendees

Belinda Taylor, Teaching Artists Organized
Jennifer Chu, API Cultural Center/Oakland Asian Cultural Center
Kevin Seaman, Queer Cultural Center
Lori Lacer, 509 Cultural Center

ABSENT:

Malissa Feruzzi Shriver, Chair
Adam Hubbard
Rosalind Wyman

MINUTES

I. Call to Order, Roll Call and Welcome

In the absence of the Chair, Vice Chair Turner calls the meeting to order at 10:36 a.m. Golling calls the roll. A quorum is present.

Turner acknowledges Deborah Cullinan, Executive Director, Intersection for the Arts, who introduces Tom DeCaigny, Director of Cultural Affairs for the San Francisco Arts Commission. On behalf of the Mayor, DeCaigny thanks the Council for choosing San Francisco for the site of this meeting. He compliments the Council for seeking new revenue streams and states that San Francisco is excited about the Council's work. DeCaigny says that we are meeting in a key example of creative placemaking. In San Francisco, the central Market district is a flourishing hub for arts. Cullinan says Intersection for the Arts was started in the 1960's by conscientious objectors who taught art to disadvantaged youth rather than go to war. They now have 120 small projects going on at any time: Theater, visual arts, music performance. They partner with the community and the city. Their new strategic plan was adopted a few years ago, before the bad economy revealed itself; when finances tightened they partnered with the Hub to find a way for art to help change neighborhoods. This is now one of the densest cross-sector synergy organizations in the country.

Intersection for the Arts didn't want the normal "gentrification" thing to happen, which is typically that artists come into a crumbling neighborhood, change occurs, and then the artists can't afford to stay. A creative placemaking grant and donation of this building ensure that artists will be at the table for every decision, every step of the way. So we are in an art hub that in mid-afternoon turns into a workshop, then, at night, it's a performance space. Eventually Intersection for the Arts will include nearly two million feet of space.

II. Approval of Minutes from April 4, 2012

One correction to the Minutes is suggested by Alexander and noted by Golling.

ACTION: Steinhauser moves to approve the Minutes as amended, Aitken seconds. The Minutes are approved unanimously at 10:47 a.m.

III. Chair's Report

Nothing in writing has been received from the Chair. Turner says that in April he filled in for Feruzzi Shriver at the Americans for the Arts conference that Arts for LA put on. He was present at a terrific panel that brought attendees up to speed on CREATE CA. Bob Lynch was the

keynote speaker, Danielle Brazelle was moderator. California Lawyers for the Arts’ “Artistic License” awards were given to Senator D. Curren Price and Ozomatli, among others. Turner thanks the Watsons for hosting a well-attended reception at their home on May 9, where Sen. Price, Watson, Feruzzi Shriver, and Superintendent of Public Instruction Tom Torlakson spoke. Watson adds that they specifically targeted education folks to promote the CREATE CA and arts license plate programs. Carolyn Watson’s company was one of the sponsors; he thanks her on behalf of the Council.

IV. Director’s Report

Watson reports at 10:54 a.m., asking if there are any questions or comments on the written report in the meeting packet. Green asks about the grant to Otis. Steinhauser reiterates the Council’s concerns about the Creative Vitality Index (CVI). Watson says that their questions are being discussed with the Western States Arts Federation (WESTAF), with whom we will be partnering to expand the Otis Report. Watson says we are not buying the CVI; he is convinced that below the CVI are basic data sets that can be used in a different economic study. Aitken would like to know if we are creating a new entity. Watson explains that Otis partners with a Los Angeles entity to do the present study and the Los Angeles entity is not interested in going statewide, so WESTAF is our logical partner.

Heckes points out, and Watson elaborates on, Senate President pro Tempore Darrell Steinberg’s possible creative economy study. A committee is being formed and they are moving ahead quickly, which may be a concern for us or add a layer of complexity to our efforts.

Watson talks about Phil Horn, a highly respected state arts agency director formerly from California, who actually ran programs at the CAC. Horn is coming to California at the end of July. We would like his assistance with program evaluation. Will the Council empower Watson to act? Steinhauser has two questions. She’s concerned about the time Horn can make available, since he already has a demanding job. And what is the deliverable going to be? Watson says that Horn’s primary focus would be to let us know what’s happening outside California. Watson asks Alexander to speak. He says Horn has been in Pennsylvania nineteen years and has become a national figure in arts council leadership. Anything we can do to fast track our leadership will help us, so if Horn comes here he would work as a coach to alert Watson, the staff and the Council of national priorities. Not to help us design things, but to tell us what is being designed elsewhere. As an example, Watson says Horn has moved some of Pennsylvania’s programs to a 2-year cycle rather than having panels every year, etc. Jefferson points out that the Council held off on looking at programs in order to let the new director come in and establish his vision. Aitken asks if Horn will produce a report to distribute to the Council. Watson says both he and Horn would issue written reports to the Council.

V. Public Comment

At 11:25 a.m. Turner recognizes Margot Knight, the new Executive Director of Djerassi Foundation. She was with the National Assembly of State Arts Agencies (NASAA) and has been on state arts councils in Florida and elsewhere. She wants to be a voice for individual artists. We give scientists labs and athletes gyms—artists have similar needs for time and space, to step

away from the world. Djerassi supplies month-long residencies. Artists should be at the core of what an arts council does. Do not forget the individual artist. She offers to host a Council retreat at Djerassi if we would like to do that. Watson says it is an amazing facility filled with art, and would be a magnet for any artist who needs to get away and create.

Steinhauser asks about United States Artists. Watson says that their director, Katharine DeShaw, will be here at the end of the day to give a presentation. This Council has a desire to support individual artists, but we have drifted away from it for many reasons. DeShaw will tell us ways that we can maybe get back into that.

VI. California Arts Council Revised Bylaws

At 11:35 a.m. Nielsen goes over the bylaws, which were adopted in 2000. The first proposed change is on page three, hiring of the director changing from gubernatorial appointment to selection by the Council. Alexander asks about the quorum policy. Nielsen says our policy is from the Bagley-Keene Open Meeting Act of 2004 (Bagley-Keene). If we are lacking members we can still function with a majority of the members we do have. Green asks about the governor approving our strategic plan. Nielsen says we do submit a copy to the governor's office for their information, but they are not required to approve it. Nielsen points out a change that the Council should review carefully: The Council can change the bylaws about the direction of the staff, but not the portions that are from state law. Steinhauser points out that there's nothing that dictates the size of a committee. Why can't a committee of five meet without a notice? Nielsen says that's part of Bagley-Keene. Turner says his interpretation was the same as Steinhauser's, but Heckes explains that it has to do with the definition of a state body. Nielsen will send a link to Bagley-Keene to the Council members.

Jefferson points out the restriction on how long the officers can serve, and states that the Council may want to lift that restriction if it can. Now that most Council Members serve without collecting per diem or travel reimbursement, and everyone works virtually as a volunteer, not everyone will be financially able to serve as an officer. Green and Turner agree.

Jefferson proposes an ad hoc committee on the bylaws: Jefferson and Lenihan. Nielsen points out that no assignments have been made by Feruzzi Shriver. Jefferson suggests that the nominating committee also serve as bylaws review committee. Turner says that the Council will consider that suggestion when Feruzzi Shriver returns.

ACTION: Steinhauser moves to approve the amended Bylaws as proposed and discussed, with an additional deletion on page five regarding officers' terms. Green seconds. The amended Bylaws are approved unanimously.

VII. Council Member Reports

At 11:57 a.m. Turner invites the Council Members to speak.

Steinhauser attended two art funders meetings, spurring interest among young people to vote. She says that new mayors should be sensitized to the arts community. An art census is happening

in Los Angeles—Watson is already involved in this and is being embraced by the Los Angeles Stage Alliance—collecting data about audiences, broken down by gender, income, diversity, etc. It's proving very helpful to the theater community and the Council should be aware that there is this other source of data. She points out that one of her & her husband's shows is up at SFMOMA if anyone has time to visit today.

Aitken is working with the American Film Institute. He is also still involved with the Segerstrom Center and South Coast Rep.

Alexander attended Grantmakers in the Arts for southern California on May 10 and heard reports from Los Angeles, Culver City and Santa Monica about the end of their Community Redevelopment Agencies (CRA's). He thinks the Council should do a census of some sort regarding the demise of CRA's. The CAC's original mandate has to do with public art, but we have no real records. Anthony Radich at WESTAF wants to work with us to crowdsource documentation of our state's public art and bring attention to this remarkable collection. We could use this to spotlight the CRA's. It strikes Alexander as another role we could play, facilitating art being loaned to other state agencies so it would get seen.

Jefferson comments on the fact that her museum is a recipient of some of the art being deaccessioned by CRA's. As the head of a state agency that is a collecting institution, she'd be happy to discuss Alexander's ideas with the Council.

Green attended a WESTAF symposium in April along with Feruzzi Shriver, Watson, Alexander and Lenihan. He says it was an interesting and inspiring multidisciplinary discussion.

Lenihan attended an event at Armory Center for the Arts, a farewell to Hudson who was hired to be director of art education at the National Endowment for the Arts (NEA). She says that it's great that we now have someone at the national level so tied into what we are doing here.

Turner saw a wonderful cross section of people bringing their kids to see Michael Heizer's "Levitated Mass" at Los Angeles County Museum of Art (LACMA). Alexander commends LACMA for offering complimentary tickets to those zip codes through which the rock was transported. Turner agrees that the gesture brought in a whole new potential audience.

VIII. Arts License Plate "Create a State" Status Report

At 12:16 p.m. Turner thanks Barber for the great written report that went out. He wants to put a few things in context. Turner says the idea of generating revenue from the arts license plate is even more crucial now than it was when we started. The real tools that we need are some way to mass market this, and the voucher card does this. Topps is going to produce the voucher cards and set up the system as well; that bid was approved. So all this has been green-lit since the Council's last meeting. With the voucher cards we can go to car dealerships, etc., and they can buy blocks of these cards instead of selling plates one at a time. We are working with the Department of Motor Vehicles (DMV) to get the arts license plate on the dealerships' paperwork so people can make the decision to get one at the point of sale. We can safely predict that we can launch the voucher card this fall.

Aitken comments that it was a wakeup call that we have to sell 16,000 plates just to get back to where we've been in the past, not even to increase our budget. We are on a downward trend. Why is this? Why aren't we at least flat-lining? Barber opines that it's the economy and when the DMV streamlined by going online it became harder for us to sell the plates. Dealerships fought the idea of offering arts license plates to vehicle buyers, so customers have to get a standard issue plate, then go online and change their plate—which is a big hassle. Barber says also there was a fee change in 2005; we used to be cheaper than the other plates. So there was a dropoff in sales when our price went up. A voucher card will streamline the process if someone wants to give a license plate as a gift, but the fleet question is still difficult. Green says it looks like the dealerships will be easier. Aitken says that his point is that so much work has been done, but we're heading into uncharted waters and we're going to have to make some tough decisions if we continue the trend we are on. Watson asks Heckes to walk us through that.

Heckes says we are spending more than we are taking in. Sixteen thousand plates is the amount of plates we need to sell to maintain our present spending level. As we go into 2013-14, if revenues are not increasing, we will have less money to spend. Aitken asks if renewals are dropping. Barber says renewals are holding steady. Steinhauser and Watson point out that we are campaigning using personalized plates, and that may be a mistake. Turner says the voucher card will help; you get a voucher card for the amount you would spend on a random plate. Steinhauser says we have worked very hard on this and she commends the staff for their work, but she is concerned because our tax checkoff initiative was not successful despite the work we put into it. We need a sales force and we don't have one. Jefferson asks if someone buys a voucher and they give it to someone who already has a plate, can the voucher recipient use the voucher for renewal? Barber says no, and reminds the Council that it's a donation, not a gift card in the normal sense. The purchaser of the card, not the person who orders the plate, gets the tax deduction.

IX. CREATE CA Status Report

At 12:49 p.m. Lenihan reports that there are 570 members in the expanded workgroup now. The focus is on the blueprint for creative schools and the task force appointed to write it. The blueprint will contain suggestions for CREATE CA and its future work as well as suggestions for Torlakson. The blueprint is divided into nine categories, and so is the task force. Each policy team will be writing their section of the blueprint. There is great overlap within the policy teams and with other task forces that are going on, and teams will start organizing in a couple of weeks. The blueprint should be out and final by the end of the year, communicating through a website called "the brokers of expertise." There's a section there where members of the public can comment. They might ask specific questions and seek feedback.

As all this is moving forward, CREATE CA is working on dance and theater credentials and other things. The majority of California's dropouts come from 100 high schools. If we use the arts to turn around those schools, we can have a huge impact on the dropout rate. TCC Group is interviewing key members of the coalition. They met June 21 in Sacramento for the visioning kickoff. They looked at the capacities of various coalition members and talked about who should be doing what, establishing protocol to get things done.

Steinhauser asks about the other task forces. Lenihan says Torlakson appointed them to look at other areas of education, so CREATE CA will coordinate with them. Steinhauser asks how members of the public will know about this opportunity to give feedback. Lenihan says the word will be spread through the expanded workgroup, so feedback will come from contacts of the extended workgroup rather than the general public.

X. Strategic Plan

At 1:19 p.m. Steinhauser reports on the Strategic Plan. She requests input from the Council on a couple of things that need updating. Our 16-page tracking document is long, but it captures what is going on. So, to make the document more useful to the group, new things will be highlighted in yellow. CREATE CA will be pulled out as its own category the way Tax Checkoff was.

Green says that red-yellow-green color coding would be helpful and make the grid more dynamic. He would like to have the staff's view included, at least as an appendix.

Steinhauser commends Nielsen and the staff for all their work on tax checkoff. Due probably to the economy, all the voluntary contribution funds were down. Watson reports that when the early trends showed that we'd probably miss the goal, we contacted Sen. Price. His staff is working on some way to get us an extension. He was hoping to have a report today on that, but hasn't been able to get an update from them. The budget process is taking center stage at the Capitol at the moment.

Steinhauser asks Nielsen to talk about what is being aimed at the October late filers. Nielsen says Golling is continuing to run Facebook ads and tweeting. We will thank the field for their efforts and remind our grantees that not everyone has filed yet, asking that their efforts continue. Nielsen mentions that we had an opportunity to advertise in the California CPA magazine but decided not to spend money on that. Nielsen stresses that personal "asks" make a difference and thanks Steinhauser for reaching out to her personal contacts. Jefferson asks if we could request that Sen. Price do something for all the funds rather than just for us. The Arts Council Fund is not working, so we need to come up with a different name for the fund. The Council is asked to email suggestions to Steinhauser and Aitken.

Steinhauser asks Watson to talk about his memo on the arts license plate incentive program. Watson says there are a number of hurdles to any form of incentive program. The ideal would be to have the incentive as close to the point of sale as possible, which we can't do unless we reduce other sources of revenue in order to pay the incentives—since we don't get the arts license plate money for a year. What are the forms of incentive we could do? At a Santa Barbara meeting, Watson floated the idea of county competitions with no incentive other than bragging rights. He was surprised at the level of interest that was shown.

Watson reminds the Council that our authority to grant funds to anyone, even from the arts license plate fund, is limited. We must award grants based on artistic excellence and other criteria. Right now whatever we spend on marketing almost eats up the amount we are allowed to spend on marketing, so there's not a lot left for an incentive program. Heckes says we could

look at other funds, but we can't use NEA money for fundraising, and we can only use general fund monies for certain things as well. We are being audited right now because of recent media stories about specialty plates (the 9/11 plate scandal). Aitken asks if that objection also applies to the tax checkoff funds. Heckes says yes, the funds from the tax checkoff can only be used for grants. We've been spending arts license plate money to advertise tax checkoff. Aitken says that we may need to go to an incentive program if our other efforts to sell arts license plates are not successful. He wants this really looked at and not thrown away. If it doesn't work, that's one thing, but a pilot program should be tried. Steinhauser agrees.

Regarding Issue no. two, page four, the Council agrees that a two-day annual meeting in January with legislative visits is a good idea and should be repeated in 2013. Referring to page six, California Arts Day has been scrapped; October as Arts & Humanities Month has been retained.

XI. Programs and Grants

At 2:07 p.m. Heckes reports on 2011/12 funding proposals. We have approximately \$170,000 in savings from reductions in personnel expenditures and other operating savings. Heckes explains how staff came up with the numbers and asks for approval of augmentation to the three programs listed as his first item. Turner asks to separate out California Lawyers for the Arts because he's on the Board.

Heckes acknowledges the staff for their hard work in the wake of Talamantez leaving the agency. He started his work at the Arts Council in programs but hasn't been directly involved in programs for the past five or six years, so they have been educating Heckes as well as doing their own work. He introduces Arellano, who introduces Lori Lacer from 509 Cultural Center and Jennifer Chu, Development Director of Oakland Asian Cultural Center. Creating Public Value (CPV) was only promoted through the *ArtBeat* this year because the budget was cut, but applications remained steady and organizations from four new counties applied. Chu proposes to expand after-school programs with their grant. Steinhauser expresses appreciation for hearing Chu's stories about what is being done.

Regarding Statewide Networks (SN), Steinhauser notes the policy request from the panel and asks when the Council will be taking up their concerns. Heckes says that would be part of the Horn review. This program has changed and the panel recognizes that too. Steinhauser thinks it is a good idea to seek recommendations from the panel. Arellano adds that SN is a blend of two programs that existed before the agency was cut in 2003. The expectations are harder for culturally specific organizations to meet. She thanks Alexander for his intervention to help California LBGT survive.

At 2:38 p.m. Lautz reports that a couple of county arts councils have gone out of business, Marin and Stanislaus. But we will have nine new counties by fall. There's a lot of great peer expertise out there, and staff is recommending approval of eleven small grants for State-Local Partners (SLPs) to bring on a staff person from another arts council to work with them on a specific subject they need help with. Steinhauser asks how many SLPs we have. Lautz says 52, but two of them are cities. The rest are counties.

Heckes reports that we had 10 applicants for the California Cultural Data Project (CACDP) research grants, all service organizations. Alexander asks what the deadline is for them doing their work. Heckes says they have a year, so next May.

Arts and accessibility technical assistance: Cook passes out a sheet describing to the Council some of the artists our technical assistance grants supported last year. Turner notes that it's very helpful to see where these grants go. Steinhauser asks if we have a policy regarding how many times someone can receive a grant. Cook says no, but he doesn't think we've given more than three grants to anyone.

Heckes presents the revised 2012-13 programs budget. The budget has been revised to reflect that the Arts Council Fund (tax checkoff) did not realize the monies we anticipated. We are also projecting that the agency will receive \$68,000 less from the NEA. Green asks about the CACDP; Heckes and Nielsen explain how the funding has been reduced year by year.

Artists in Schools (AIS), one of the oldest programs we run, had 155 applicants. We are able to fund 132 in-school and after-school programs, and issue seven planning grants. Merced Arts Council asked for \$1,008 this year; the staff suggests that the Council fund them at \$1,000. Alexander asks if we have confirmed the ongoing nature of the Bethune Dance Company. Cook says they are going to be the *ArtWorks!* feature story tomorrow. The story was ready before Bethune died; their staff feels that Bethune would want the story to go forward. Alexander notes that some of the high scoring applicants do mediocre work and some of the low scoring applicants do amazing work. Cook agrees. Alexander says this is a policy issue, it's not the panelists' fault. His concern is that we don't want to get into a situation where we are awarding grants to the best grant application writer. Watson reminds the Council that we are going to have the benefit of Moy Eng's viewpoint because she's going to look at AIS for us. Jefferson suggests that we look at the rejected applicants and see if there's a pattern. Turner says he appreciates hearing from staff.

ACTION: Aitken moves to augment three of the agency's grant program allocations as follows: Creating Public Value for \$110,936; Statewide Networks for \$33,844 and Arts & Accessibility for \$1,051. Alexander seconds. The motion is approved unanimously.

ACTION: Jefferson moves to approve a \$10,000 grant to California Lawyers for the Arts to pilot the return of arts-in-corrections programs in Sacramento and Fresno counties. Lenihan seconds. The motion is approved by Aitken, Green, Lenihan, Steinhauser, Alexander and Jefferson, with Turner abstaining (recused).

ACTION: Green moves to approve a \$17,500 grant to Otis College of Art & Design to expand their creative economy report statewide. Jefferson seconds. The motion is approved unanimously.

ACTION: Green moves to approve a grant of \$2,500 to City of San Jose, Office of Cultural Affairs to sponsor presenters at their September 2012 creative placemaking event in San Jose. Jefferson seconds. The motion is approved unanimously.

ACTION: Steinhauser moves to approve Creating Public Value program grants to 77 organizations as recommended by staff. Lenihan seconds. The motion is approved unanimously.

ACTION: Aitken moves to approve a grant to Arts for LA as recommended by staff. Green seconds. The motion is approved by Aitken, Green, Lenihan, Steinhauser and Turner (Alexander and Jefferson abstain; recused).

ACTION: Green moves to approve Statewide Network grants to 16 organizations, all as recommended by staff with the exception of California Lawyers for the Arts, which is voted on separately. Jefferson seconds. The motion is approved unanimously.

ACTION: Alexander moves to approve State-Local Partnership Program funds to support technical assistance grants to eleven county arts councils. Aitken seconds. The motion is approved unanimously.

ACTION: Steinhauser moves to approve grants to five applicants to the California Cultural Data Project Working Group Research Grant Initiative: Association of California Symphony Orchestras, Latino Arts Network, Dancers’ Group of San Francisco, Dance Resource Center of Greater Los Angeles, and Theatre Bay Area. Green seconds. The motion is approved unanimously.

ACTION: Steinhauser moves to approve 30 Arts and Accessibility Technical Assistance Program grants as recommended by staff. Lenihan seconds. The motion is approved unanimously.

ACTION: Green moves to approve the 2012-13 revised programs budget as presented by staff. Alexander seconds. The motion is approved unanimously.

ACTION: Alexander moves to approve Artists in Schools grants to 132 in-school and after-school partnerships and seven planning grants, totaling \$1,076,666. He further moves to include Merced County Arts Council, increasing their award from the recommended \$655 to their original application request of \$1,008, increasing the total amount approved to \$1,077,019. Green seconds. The motion is unanimously approved.

XII. California Resale Royalty Act

At 3:26 p.m. Jefferson notes that no action can be taken today. Turner says we are waiting for a letter from the Department of Justice.

XIII. Remarks by Katharine DeShaw, United States Artists

Watson introduces DeShaw from United States Artists. He points out that support for the folks who make art is deep in the California Arts Council’s DNA— originally the Council was 98% artists— but due to program changes and budget cuts, just as the national trend moved away from funding individual artists, we did too. DeShaw is here to tell the Council what they do at United States Artists to support individual artists.

Fifty artists from 50 states receive \$50,000 through the United States Artists Fellows program. Their ultimate goal is to permanently endow that program with \$50,000,000, freeing it from the ups and downs of the market and swings in government support. United States Artists Projects is a microphilanthropy website. You can give as little as \$1 to one artist for one project. All gifts are tax deductible; it's not for-profit like Kickstarter. Most of the gifts they receive are large and she thinks tax-deductibility may be a factor. States are putting up matching funds; Maine gives a match to Maine artists who apply.

Watson reminds the Council that we have two places where we have discretionary funding: Resale Royalty Act money is at about \$16,000, and we have a contributions budget that gives us some ability to experiment with a partnership with United States Artists. He'd like to give a formal recommendation at the September meeting.

XIV. Public Comment

Belinda Taylor from Teaching Artists Organized speaks about developments at Teaching Artists' Support Collaborative, with an update on what they are doing for the rest of the year. They plan to create a beta website by October. They are seeking matching funds from other organizations and she will let us know how that goes.

Kenneth Siemens from the Queer Cultural Center speaks; they received a CPV grant to commission artists to create new works, and an SN grant for the LGBT Network. Rachelle Axel, Development Director at the San Francisco Arts Commission, also speaks briefly. She was on our AIS panel.

XV. CLOSED SESSION Pursuant to Government Code §11126(a), to discuss/take action on personnel matters

Before going into closed session at 3:57 p.m., the Council salutes Ray Bradbury and Willie Middlebrook, in whose memories the meeting will be adjourned. Steinhauser adds Leroy Nieman, the first sports artist, who went to art school on the G.I. bill.

XVI. Adjournment

The meeting reconvenes following the Closed Session and immediately adjourns, conducting no further business.