

MINUTES OF PUBLIC MEETING

April 21, 2015

11:30 a.m. to 5:30 p.m.

Arte Américas

1630 Van Ness Ave, Fresno, CA 93721

(559) 266-2623

ABSENT:

Rosalind Wyman

PRESENT:

Council Members

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

Arts Council Staff

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

Invited Attendees

Victoria Stevens, JUMP StArts Panel Chair, Los Angeles
Bob Bullwinkel, Fresno County Office of Education
Lilia Chavez, Fresno Arts Council
Anthony Radich, Western States Arts Federation (WESTAF), Denver, CO

Frank Delgado, Arte Américas
Amy Kitchener, Alliance for California Traditional Arts, Fresno
Chike Nwoffiah, Alliance for California Traditional Arts, Fresno
Kerry Adams-Hapner, City of San Jose

Other Attendees

Marcus Dorado, Fresno artist
Andy Hansen-Smith, Creative Fresno
Erin Olm-Shipman, Arts Consortium Visalia
Helga Mead, Central California Music Fusion, Fresno
Sara Gruber-Erb, Madera Art Hop/River Park Art Studios, Fresno
Teresa Flores, Fresno
Veronica Chavez, Teaching Artist, Fresno
Susan Hansen, Fresno Arts Council
Nancy Marquez, Arte Américas
Nikiko Masumoto, Masumoto Family Farm/Fresno Regional Foundation/Humanities
Advisory Board/Fresno State, Del Rey
Sherril Royse, Madera County Arts Council, Madera
Diane Mello, Madera County Arts Council, Madera
Khampha Thephauong, Laotian-American Community of Fresno
Marcella Lopez, Creative Fresno
Joe Martinez, Fresno
Christine Barker, Fresno Metro Ministry
Susan Yost Filgate, Fresno Art Museum
Lindsay Callahan, Fresno County Office of Education
Caroline Koontz, Tulare County Arts Consortium, Visalia
McKenna Friend-Hoffman, Tulare County Arts Consortium, Visalia
DeDe Darnell, Fresno Arts Council
Aileen Imperatice, visual artist, Fresno
Hugo Morales, Radio Bilingüe, Fresno
Eric Payne, Fresno Stewardship Initiative
Sandra Garcia, Assemblymember Perea/Fresno Arts Council (Board Member)
Diane Rich, Madera County Arts Council
Manelo Lopez, Creative Fresno – Mural Arts District
Teresa Flores, Art Department, Fresno State
Thomas Ellis, Professor of Theater, CSU Fresno
Rachel Joy Bowman, Community Media Access Center for Fresno and Clovis

MINUTES

I. Call to Order and Welcome

Chair Donn K. Harris calls the meeting to order at 11:32 a.m. and recognizes Bullwinkel, who thanks the mariachis and introduces them and their directors to the Council. He then introduces the soloist from the Fresno County Youth Choir and her accompanist.

The Chair recognizes Delgado who welcomes the CAC back to Fresno for the first time in nearly 10 years. Fresno Arts Council Executive Director Lilia Chavez also welcomes the Council to Fresno, “the new Bohemia.” She hopes that as we look at new programs we consider bringing back our Multicultural Entry grant program, which assisted emerging artists.

At 11:45 a.m. Golling calls the roll and a quorum is established.

II. Approval of Minutes

Alexander corrects the spelling of “Bilesikjian” in the In Memoriam section of the Minutes of the January 27 meeting. Golling notes the change.

ACTION: Steinhauser moves that the Minutes be approved as amended. Lindo seconds. Yea: Alexander, Coppola, Gallegos, Galli, Harris, Lindo, Steinhauser. Abstain: Beasley, Oliver. Absent: Wyman. The Minutes are approved at 11:46 a.m.

III. Chair’s Report

The Chair gives his report at 11:47 a.m. He talks about the ways he is making the CAC visible around the state. He will be going to Amador County in May. There is great momentum around the arts, but the gap between public will and funding is not yet filled. The public will needs to become actual policy. He would like all Council members to prepare an “elevator speech.”

Harris lists a few points in his report in the meeting packet. Technology is only available to the public if artists make it accessible, clear, and appealing. Careers outside of the arts are enhanced by the 21st century work skills learned in arts education. Harris passes out the pie chart referenced in his report that did not make it into the packet.

Steinhauser thanks the Chair for this, and mentions the Boeing executive who testified at the Joint Committee on the Arts hearing. He said he learned everything he does now by being a stage manager early in life. Gallegos mentions multiculturalism. Steinhauser says that is one of the pillars of our strategic plan and needs to run through all our programs. The arts are for everyone.

Alexander thanks Lilia Chavez for her comments about the multicultural entry grants. He thinks it’s important to acknowledge here, as we work on programs, that there are geographic areas of our state that are disadvantaged when it comes to corporate attention. A state program is a vital jump starter to lend credibility as these organizations serve the people.

Lindo says that another place where diversity should be at the forefront is our panels. Who is looking at, and evaluating, the CAC programs? Watson assures the Council that it’s very much on our minds and we count on the Council to put names forward of those they think would be good panelists. The time commitment is huge, to review all the grants, come to Sacramento, etc., all on their own time. It’s a real gift to the citizens of the state.

IV. Director's Report

Watson gives his report at 11:59 a.m. There is momentum for arts funding being built in Sacramento. There were several hearings at the Capitol a couple of weeks ago. One was devoted to the passage, on a bipartisan basis, of a resolution by Assemblymembers Nazarian and Calderon and Senator Allen to allow the legislature to signal support for increased funding for the CAC. It passed 6-0. The next hearing was on AB 189, Assemblymember Bloom's bill creating state-sanctioned arts and culture districts. Then Assembly Subcommittee 4 on a 4-1 vote, again bipartisan, made a recommendation for a \$10M augmentation to our budget, to change it from a one-time allocation to a baseline, and add five staff positions.

We sit quietly at these hearings because we are part of the Brown administration. Our advocates suggest to the Governor that we could do many more things with a larger budget. We don't know how the senate will respond to this initiative from the assembly. If the Senate Subcommittee 4 does not match what the assembly suggests, our budget goes to conference committee.

More happened last week. At the Joint Committee on the Arts Hearing on the Creative Economy, for 2.5 hours the legislature heard from experts and members of the public about the importance of creative industries to California's economy. The next day, the Californians for the Arts held their "Confluence" convening and the feedback has been nothing but positive. So there is a trajectory that we can all be proud of. The staff feels very energized and encouraged.

Harris says he has confidence in what Watson and the staff are doing. The Confluence was excellent. And it feels like a movement.

Steinhauser asks if there's anything we can do here to advise those in the audience how to help move the Bloom bill forward or any of the budget issues. Watson says the legislature asked him to bring the facts about what the CAC did with the 2013-14 \$2M, then tell them what we're in the midst of doing with the 2014-15 \$5M. So he gave factual presentations. We can't advocate or lobby for our own budget. But those who are here today and hearing about it can take the facts that we presented and use them as they will. Alexander says we can also say that the Confluence was organized by the Californians for the Arts and they are very engaged in advocating for arts funding.

Steinhauser asks about the creative aging convening and the China convening. Watson says creative aging is an exciting opportunity for the Council to consider. There are several states now that have been pulled into a national conversation about arts in aging. Some states are ahead of us. Several of our programs can be focused on this; agencies with this focus could apply to our existing grant programs. But Watson has been invited to a national, invitation-only convening on the subject. He will come back and report to the Council. The China conversation has been going on for 18 months based on the Governor's interest in China. We dip in and out as we're able to, and hear what other state agencies are doing, since the Council set aside some funding for a China initiative.

Steinhauser says she is pleased about the creative aging idea because we have "lifelong learning" in our strategic plan. Alexander says he was able to attend a dance festival in Los Angeles. There's not a lot of funding and not many venues, but he was pleased with what he saw. He saw opera performed for free in the desert around Rancho Mirage. Gallegos comments that it would help the legislators to know how many people we are reaching. Then the fact that we can't fund 84% of the applications we receive would have some context. Watson says Fitzwater put

together a map showing the distribution of the \$2M. Harris says he's learned a lot recently about why certain counties aren't being served. Steinhauser says some aren't funded because we have no funds and some are not funded because they don't make the cut, but for those who don't make the cut we have an obligation to provide technical assistance.

V. Council Member Updates/Reports

Harris moves to Council member updates and reports at 12:24 p.m. What have the members been doing around their communities? The Chair introduces Beasley and Oliver and welcomes them to the Council.

Beasley says she went to Venice Arts, which is really in Los Angeles. They run a program using photography, film and animation with kids from Santa Monica Continuation School – the “school of last resort.” She saw our grants in action, kids looking at the world differently through a Canon camera. They actually work in a darkroom as well as with digital images. To see these students engaged, after they had all struggled in school, was great. She also went to Gabriela Charter School, which teaches traditional dancing, ballet, tap, hip-hop, jazz, all forms of dancing, and is a big success in Los Angeles charter schools. Every day this school schedules an hour for dance. Beasley says, “When you see your grants at work there is nothing that makes your heart sing louder.” Senator Fran Pavley has invited Beasley to speak to her advisory council and tell them about the CAC on May 8.

Lindo connected with Theater Bay Area. She went to a couple of their workshops and also met with Brad Erickson and went to their conference, a CAC-funded event. It was very successful, well organized, and had a huge turnout.

Oliver reports that the mayor of San Francisco is very concerned about the explosion in the real estate market and how it is affecting arts groups. The tech community is not interested in small footprint buildings. So the CAST program is trying to acquire them and set them aside for the arts. They have raised about \$12M and have acquired five buildings. The goal is to have these companies own their buildings, so the rents don't quadruple overnight and drive them out.

Coppola has been asked to speak at big companies and consumer electronics shows. Intel realizes that if their chip shuts down, we all shut down. They feel a responsibility, with all this power, to give back. He was blown away by the talent of the youth he saw when he judged Poetry Out Loud again this year. The fact that we support the learning of that difficult, sensitive skill is important.

Watson describes the Poetry Out Loud state finals and Levi Lowe's win, and thanks Gilbride and Jong for their organization of the Poetry Out Loud finals.

Steinhauser went to Washington, DC with WESTAF in the company of Watson and Harris. They met and educated Congress members. She points out the importance of going to Congress to thank people when you don't need anything, so that when you do need something they aren't tired of seeing you. The head of the committee that does the National Endowment for the Arts (NEA) funding is a congressman from Riverside, Ken Calvert, a Republican who understands how important the creative economy is.

Steinhauser also talks about a presentation she gave based on her private collection of photographs, and how it struck her that we need to work with artists individually as much as we can. We need to be out in the community, making sure they know we're here, we care, and we

appreciate them. She describes a site visit to Marie Acosta's new facility (La Raza Galeria Posada) in Sacramento and talks about how great it is that these artists have taken over a building nobody would want; they are in four barn-like structures that house Sacramento police horses right there with their studio and gallery spaces.

Galli visited the Ai Weiwei exhibit on Alcatraz and says it was an amazing experience.

Gallegos toured Fresno yesterday with Lilia Chavez and Amy Kitchener, a whirlwind tour of the arts in Fresno. The Fresno arts scene is quite vibrant. She was very impressed. She wanted to know what they are doing, but also wanted to know what their issues are. She visited Radio Bilingüe and met with a panel of people who spoke about the problems they face trying to make Fresno more inclusive of the Latino community. To them it seems that Fresno is two cities, with two cultures. They have trouble getting funding from the city for Latino arts. She had lunch at a Laotian restaurant. There is a large Hmong community in Fresno, some still working on their papers. The Laotians are not accepted; they have different traditions, but the two groups are generalized by the dominant cultures here. The Alliance for California Traditional Arts (ACTA) has been giving grants to preserve their unique weaving traditions. When they apply for funding with the CAC it's problematic because they are not really arts organizations. Lilia Chavez says they wanted Gallegos to know about these folks so the Council can think of ways to help them. Steinhäuser says our Local Impact (LI) program should address just this issue. Lilia Chavez says it does not, because the group is working with volunteers. This is an immigrant group in danger of losing its cultural traditions.

Heckes says the CAC had a traditional arts program many years ago, but budget cuts ended it. ACTA now takes that on, and we partner with them.

Gallegos also saw two art galleries, places where artists can rent space and they host an art walk on a regular basis. She saw no open studios at the moment; they are all occupied. Lilia Chavez says the university is bringing its masters students to the M Street Gallery because the art scene is happening downtown and CSUF is so far from it. Issues of gentrification are arising. The Fresno Arts Council wants to ensure that artists' spaces remain affordable. That is their big question about cultural districts. Safeguards should be put in place.

Watson says that Assemblymember Bloom heard this concern during testimony, and California wants to do it right. There are fourteen other states that have this type of legislation. You can't control all the outcomes with a piece of legislation, but you can make it clear you want a community-based process and include the artists. If California can't be the leader in the nation, we shouldn't even go down this road. But we have a chance to learn from what other states have done, build on their successes and avoid their failures.

Oliver says there is a lot of experimentation in San Francisco. When there's a hot market, you have the ability to say things like, "If you want the space, you must carve out a certain percentage of it for X, in perpetuity." They'll agree because they want the space.

Gallegos describes the Fresno Art Museum and what is going on there. It was a beautiful day and she learned a lot.

VI. Presentation: Arts Business Coalition and Spark! Initiative

Harris moves to Bullwinkel's presentation at 1:22 p.m.

Fresno has been called the Detroit of California, the Appalachia of the West, the state's most dangerous place to live. Fresno Unified is California's fourth largest school district, and much of it is economically disadvantaged. But now Fresno is also called "the new bohemia" because of the arts and culture renaissance happening here within the last five years.

Arts completely disappeared from elementary schools here a while back; now they have a new Board that has turned that completely around. Fresno schools offer all the arts, to every student, every day. Equity and access are prioritized; quality will come second. They have an arts/business coalition Bullwinkel believes can be replicated across the state. Local businesses, car dealerships, service industries, everything, are all coming together around the issue of arts education. Not only do the arts permeate all areas of industry, they are a vital part of community identity and prosperity. There is a clear link between arts education and a skilled, innovative 21st century workforce.

Harris asks if he gets any pushback on this. Bullwinkel says he was afraid he would, but didn't. When he made a presentation in front of forty possible funders everyone had a story about how the arts had touched their lives. Harris asks if he gets pushback from artists. Bullwinkel says he does hear hesitation on the part of artists who fear making the arts "serve" business. But that's not what this initiative is trying to do. Lindo points out an article she read about the link between arts engagement and winning Nobel prizes.

A short break is taken at 1:46.

VII. Public Comment

The Chair reconvenes at 1:59 p.m. for Public Comment.

Helga Medd from Central California Music Fusion says it's impressive to see our passion and sincerity. She notes that the Fresno Arts Council is an important force in the area.

Aileen Imperatrice, a working artist, wants to know why artists can't make enough to live in a decent place rather than waiting for someone to give them a special situation. She's had success working with an agent, but now she needs to travel and so forth, which is expensive. Artists need to understand how to market their work and seek out opportunities. Can the CAC help? Watson tells her about our November 3 webinar. Lindo says several new members are working artists so they will have a voice on the Council now.

Eric Payne, Fresno Stewardship Initiative, says many of our elected officials and business people need data to base their funding decisions on. He asks that the Council take a message to Sacramento from the Central Valley. There is a need for investment in the arts.

Nancy Marquez thanks us for coming to Fresno. The CAC gave her their first \$2,000 grant in 1987. She hopes the cultural arts district here is making us proud.

Thomas Ellis speaks on behalf of the Fresno community, asking for representation from the Central Valley on the CAC.

Sandra Garcia works with Assemblymember Perea and is a board member of the Fresno Arts Council. The Assemblymember is deeply engaged in the arts and started a fund with the Fresno Arts Council to reach out to rural communities.

Diane Mello, director of Madera County Arts Council, thanks us for coming to central California. She thanks CAC staffer Jason Jong for helping her get up to speed. She's working on

a contract with Madera Unified School District for after-school programs this fall. “Celebrate Ag” is a juried exhibition highlighting the history and culture of the area. They are holding “Artfest” for the first time this year, partnering with the schools. There is a concentrated area in eastern Madera County with a lot of artists. Their Board is partnering with a historical district as well as school districts to put together a designated arts district. A board member thanks the CAC for help and support while they hunted for a director.

Hugo Morales thanks the CAC for their help and support. Arts on the Air has allowed Radio Bilingüe to showcase some master Latino artists and promote jarocho music. They are working with California’s most recent Poet Laureate, Juan Felipe Herrera. Through Arts on the Air they are able to reach a younger demographic. Fresno is now a center for mariachi music.

Marcella Lopez, a board member for Creative Fresno, says she understands the need to find funding wherever you can, but she doesn’t like the local arts funding all coming from Granville. She’s grateful but thinks it isn’t good to rely so much on one company. She believes it does more good for the company than for the artists. Her second point has to do with artists teaching kids in the Valley; we should incorporate the experience of the artists with the experiences of the youth they will be working with. Alexander thanks her and says the value of public comment is hearing perspectives that draw the Council’s attention to issues on the ground. Lindo asks what skill sets the artists need to have, to work with Central Valley youth. She asks for email on this topic.

Teresa Flores teaches in the art department at Fresno State. She travels between Fresno and Los Angeles weekly and has seen a lot of changes. She’s happy we are here to see the changes in downtown Fresno but she is very concerned about gentrification. There used to be a senior citizens art center but it’s no longer there. Local populations are being overlooked by the developers moving in. Artists should be included in the planning process, not just be asked to paint murals. Oliver says we’re working on it, but haven’t found the perfect solution.

Carolyn Koontz from Tulare County Arts Consortium thanks the CAC for last week’s convening. She wants to think about building public will for the arts in Tulare County. She outlines the things they are doing, including sponsoring a mariachi opera, getting the stories through art of people recovering from mental illness, etc. She thinks the Council should consider a regranteeing program for the State/Local Partners (SLPs). Alexander asks what opportunity she has to talk to the equivalent of a chamber of commerce. She says they are small organizations as well, but they promote each other on social media and are talking to each other.

Rachel Joy Bowman is here from CMAC, public access TV. The city of Fresno passed an ordinance for multi-use zoning and we now have lofts. That really changed Fresno.

Beasley says perhaps the Council should let the SLPs know what we can and cannot do; we can’t advocate to our elected officials. People keep asking us to advocate or solicit the governor or legislature, and we can’t do that. Oliver asks if we could be a convener for a discussion. The new members need to understand what the rules are. Watson said we could not set last week’s convening date until we knew when the hearing would be at the Capitol. At noon, the CAC staff and Council members left and the advocates took over and talked to legislators. There is a line and we will work to get that better codified.

Alexander says we should explore the possibility of sending reports as we gain information. We can share information that we have gathered regarding needs in the state. Steinhauer says that thought leadership is a pillar of our strategic plan and convenings are definitely part of that pillar.

Heckes says we've put together pieces in the past to educate staff and new Council members, and maybe we should do that again. Watson says we'll ferret out the information and find the sweet spot between advocacy and education. Steinhauser points out that there is already an organization in place that people are able to join, Californians for the Arts, which is related to California Arts Advocates.

VIII. Strategic Plan

At 2:46 p.m. the Chair moves to strategic plan review and committee reports.

Gilbride goes over the education committee report. Beasley said she would have liked to know which schools have arts and which do not. Watson says that was a big topic on the CREATE CA leadership conference call he took on his way down to this meeting. Everybody acknowledges that the data collected by the California Department of Education (CDE) is only as good as whatever they receive from the schools. We need first and foremost to put together a good measuring system. Right now everyone is self reporting. The criteria need to be clear.

Watson says that the NEA and a major Foundation will make announcements in the next few weeks about new funding for CREATE CA. Beasley says she would like to know who funds what and how it gets to the schools. If 80% of arts education funding goes to arts organizations, what are the implications of that? Harris answers that it's not embedded in the fabric of the schools. Watson points out that it's easy to cut a program when all you have to do is cancel a contract with an outside agency.

Watson reports on the external partnership committee. Steinhauser suggests Coppola talk to Intel. Gallegos asks for the purpose of this committee. Harris says the legislature is very interested in us getting outside funding, and it's hard to get private entities to fund government agencies. Watson says we also have to be sensitive about competing with our own grantees. But the conversation should be started, and partnerships with corporations can be pursued. Alexander says we could also try to become leaders in pointing out opportunities for corporations to invest in local communities. Coppola says corporations want to know what's in it for them. Can Intel put their logo on our website? Probably not. So what's in it for them? Beasley says you have to know what the value is before you ask so you can explain it clearly.

Legislative committee update: Watson says he went over it in his director's report. Steinhauser points out the legislative calendar so the Council can see how nimble we need to be. She commends CAC staffer Kristin Margolis for pulling all the information together.

Alexander asks about the Bloom bill and what human resources it will take to implement it, should it pass. Watson says it's unknown, but the CAC must absorb the cost in staff time.

Outreach and thought leadership committee: Fitzwater says the report in the meeting packet outlines what has been going on for the past six months. Two online convenings have been held and are now available on demand. Over 200 people joined live. The staff received a lot of great feedback. The CAC's 40th anniversary is coming up in 2016 and this committee hopes to come up with great ideas to celebrate that. Beasley points out that we had the same governor 40 years ago. It would be great to get all the original people back for something.

Revenue and resources committee report: Barber says the two sources are the Keep Arts in Schools voluntary contribution fund (KAIS) and arts license plates. We are on track for making \$250,000 through KAIS. The arts license plate saved this agency when we lost 93% of our

funding a decade or so ago, and we've been trying to figure out how to do a better job selling them. Beasley notes that the PTA has 900,000 members. Barber says that the PTA has really stepped up. Steinhauser thanks former Council members Turner and Green for what they did to push this forward.

IX. Presentation: WESTAF

The Chair welcomes Anthony Radich, Executive Director of WESTAF, at 3:16 p.m. He's glad to say hello to the new members. WESTAF is one of six regional arts organizations in the country. WESTAF helps us enlarge our political footprint by helping to make our voices heard in Washington. They handle advocacy, special seminars, professional development, etc. He passes out materials about what WESTAF does and who/what they fund. He describes their "grants online" program, which the CAC uses. Watson compliments Radich on his visionary leadership in creating a suite of remarkable products. Radich says it's a pleasure to work with people who aren't afraid of trying something new. Harris asks if they have a rubric for evaluating these proposals. Radich says yes, but they try to not make it a grant writing contest. A quality group that knows how to present and has a track record, plus good community outreach, is likely to be looked upon favorably. The traditional groups are under pressure and are experimenting with new structures. Steinhauser says that Radich and his staff have an uncanny ability to gauge the future.

X. Panel Pool Additions

At 3:39 p.m. the Council discusses panel pool additions. Heckes presents the memo. Gallegos asks about future panels. Can the Council see who has been chosen? Heckes says yes. Harris asks that he explain the process. He does. Lindo asks if Council members can still suggest people. Heckes says yes. Steinhauser asks how many hours people put in as a panelist, and how they are recognized. Heckes says it depends on the panel. Normally they meet 9:00 a.m. to 6:00 p.m, reviewing 3 to 4 applications per hour, plus they read the applications in advance. So the panelists volunteer a lot of time.

ACTION: Oliver moves to approve the panel pool additions as presented by staff. Coppola seconds. The motion is approved unanimously at 3:45 p.m.

XI. Panel Recommendations

Heckes goes over the professional development memo. His opinion is that if we are fortunate enough to receive an increase in our budget we should continue this; we had over \$300,000 of requests and only had a budget of \$100,000. It was very difficult to rank the applications because they were so different from each other and so many were worthy. Many are groups we are not funding now, so we are reaching different people through this program. Steinhauser compliments the staff panel on its work and notes that reaching 23 counties is good, and it's also very interesting that a grant of \$250 can make such a difference to a small organization. Heckes notes that this idea was championed by former Council member Jefferson.

Alexander leaves the room.

ACTION: At 3:56 p.m. Steinhauser moves to approve the panel's ranking and funding recommendation for Grand Performances as presented by staff and outlined in Tab 21. Oliver seconds. The motion passes with Beasley, Coppola, Gallegos, Galli, Harris, Lindo, Oliver and Steinhauser voting Yea. Alexander and Wyman are absent.

Alexander returns. Gallegos leaves the room.

ACTION: At 3:59 p.m. Coppola moves to approve the panel's ranking and funding recommendation for Avenue 50 Studios as presented by staff and outlined in Tab 21. Lindo seconds. The motion passes with Alexander, Beasley, Coppola, Galli, Harris, Lindo, Oliver and Steinhauser voting Yea. Gallegos and Wyman are absent.

Gallegos returns.

Gallegos says this is a wonderful program and she thinks it should be continued. Was there thought about the percentage of cultural organizations with geographic distribution and size? Watson says this raises a bigger set of questions. Watson says the guidelines speak to what the focus of the program is, and a panel can only look at quality, the highest quality application that matches the guidelines. How can geography come into play? The NEA deals with geographic distribution right off the top, as we do with the SLPs. But once you get past a geographic grant, how do you define a geographic area that would trump another geographic area? So no, we don't impose criteria for geography. We don't apply that extra layer. But we hope that by the way we communicate criteria to the panels, the result is pretty much what you would hope to have if you did consider geographic criteria or ethnic diversity. As we gather data about ourselves and who we fund, we need to get better at presenting who gets a CAC grant, the makeup of the applicant pool, etc. Heckes says all the grantees submit an NEA report that does ask about the ethnicity of the grantee and the ethnicity of the project, which can be different.

Alexander asks if the staff panel could educate future applicants by writing some sort of report on how the rankings were established while the experience is still fresh in your minds. Heckes says staff members are preparing a letter for the grantees and applicants that will talk a bit more about the process. Harris says we need to look at the data when it comes back and see what results we are getting.

ACTION: At 4:12 p.m. Harris moves to approve the panel's ranking and funding recommendation as presented by staff and outlined in Tab 21, with the exception of Grand Performances and Avenue 50 Studios, which were previously reviewed and voted on. Steinhauser seconds. The motion passes with Alexander, Beasley, Coppola, Gallegos, Galli, Harris, Lindo, Oliver and Steinhauser voting Yea. Wyman is absent.

At 4:13 p.m. the discussion moves to JUMP StArts. Gilbride reports that the panel reviewed 33 applications with a total of \$1.3M in requests. Staff recommends that 8 applications be funded. The total request from the approved applications is \$285,529, which exceeds the \$200,000 allocated, so the staff recommends that the application ranked 10 be funded at 80% and the other seven applications, which were ranked 9, be funded at 70%. Gilbride turns the discussion over to Dr. Stevens, the panel chair. She reports that the proposals were excellent; all were well-intended and beautifully crafted.

Harris asks why some panels have a 10 point system and some have a 5 point system. Heckes explains. Stevens says that the panelists scored the applications before they came and everyone changed their minds as the discussion went on. So the face-to-face discussion was vital. Alexander says the NEA is discontinuing in-person panels and they need to hear that. He also notices that a lot of organizations with great reputations did not score as highly. Gilbride says it was often a case of the guidelines calling for new things – not business as usual. Many of the

well-known organizations applied for funding to continue great work that was already ongoing. That's not what this was for.

The quality of the applications was very high, and we didn't have money to fund anything that scored lower than a 9. Even then we couldn't fund them at their request level. Steinhauser says this is an agency-wide issue, we want to know how to evaluate and we want to know how to construct a program to achieve a goal. Stevens says there are multiple forms of criteria. Coppola wants to know if there is any data about whether these kids ever had arts before they got into trouble. Watson says we can ask James Catterall.

ACTION: Alexander moves to approve the JUMP StArts panel's ranking and funding recommendations as presented by staff and outlined in Tab 22. Coppola seconds. The motion passes with Alexander, Beasley, Coppola, Gallegos, Galli, Harris, Lindo, Oliver and Steinhauser voting Yea. Wyman is absent.

XII. Building Public Will for the Arts

At 4:39 p.m. Steinhauser introduces Kerry Adams Hapner and in the interest of time suggests that she only answer questions. Steinhauser runs the Council through the tab item. It's about enlarging the choir, not preaching to the choir. The CAC partnered with the city of San Jose because we are understaffed and could not do this work ourselves. Oliver points out that six of the names on the list are known to him and we couldn't have partnered with better people. Galli notes that the CAC probably can't sell more license plates until it succeeds in moving public will. Alexander said the presentation at the Confluence convening convinced him. Gallegos loved the report that is in the meeting packet. She feels that people in the Latino community already think of culture as a part of their identity. Oliver says there are a lot of communities who aren't as focused as that.

ACTION: At 4:58 p.m. Galli moves to approve an expenditure of \$15,000 to the City of San Jose for the Building Public Will project. Oliver seconds. The motion passes with Alexander, Beasley, Coppola, Galli, Harris, Lindo, Oliver and Steinhauser voting Yea. Gallegos abstains. Wyman is absent.

Lindo wonders if this report can be used to help with diversifying audiences.

XIII. Funding Request: Grantmakers in the Arts Conference

Watson recommends that the Council table the GIA funding request. All agree, without taking a formal vote.

XIV. Presentation: Alliance for California Traditional Arts

At 5:00 p.m. Amy Kitchener presents. Everyone verbally commits to watching the presentation online about her work in the prisons. Richard Hagopian and his grandson Andrew perform, demonstrating three generations of Armenian traditional music being passed on in that family alone, through the work of ACTA. Kitchener talks about the long relationship between ACTA and the CAC and thanks the CAC for the long history of support and collaboration. Chike Nwoffiah (ACTA) says that here in California, every culture in the world finds expression. That is unique. ACTA is not only encouraging expression, it is preserving cultural traditions. Sometimes we have it in California even when it no longer exists "back home," and ACTA artists go to their home countries and re-introduce the cultural traditions that have thrived here in

California. Alexander says he has turned to ACTA many times for help and advice in finding unique performers who deserve a larger audience.

During the last couple of years ACTA has been trying to dig into the idea of traditional arts and the feeling of community, arts and wellbeing, and they jumped at the opportunity to submit a proposal for the CAC's Arts in Corrections program. Their work in the prisons has been incredibly challenging and incredibly rewarding. Kitchener thanks Barber for her work. Please watch the video about the four artists ACTA placed in a maximum security facility. Barber says the program was a leap of faith on the part of the CAC staff. We went to Corrections and said we wanted to do this, and the field stepped up immediately. The ACTA video arrived just at a moment when the corrections staff was feeling burned out, and it reenergized everyone.

At 5:36 p.m. the chair thanks Fresno and thanks everyone for coming and for staying.

XV. Programs Discussion

Alexander reports on the Programs Committee meeting and points out the memo passed out today. The committee has some recommendations that are set forth in the memo. He wants all the Council members involved in the discussions of program recommendations, art collaboration with China, all sorts of things. He requests at a future meeting to be allotted a half day for this. Steinhauser wants a clear signal to the field and wants to make sure we do things right rather than quickly.

XVI. Adjournment

The meeting is adjourned in memory of Susan O'Malley and a sculpting teacher at Coppola's school, Richard Allen Berger. Coppola reports that his students loved him. He died just a couple of days ago.