

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

Radius Gallery

Studios Building – Tannery Arts Center

1050 River Street #127

Santa Cruz, CA 95060

831-706-1620

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
Caitlin Fitzwater, Communications Director
Mary Beth Barber, Special Projects Associate
Shelly Gilbride, Programs Officer
Jason Jong, Arts Program Specialist
Ian Branaman, Budget Officer
Diane Golling, Administrative Assistant

Invited Attendees

Michelle Williams, Arts Council Santa Cruz County
Ann Hazels, Radius Gallery

Carl Schafer, Arts Education Advocate
Alan Dismuke, State-Local Partnership Program Panel Chair
Jasmine Shockley, Spoken Word Artist
Laurie Brooks, William James Association

Other Attendees

Karin Wolf, Arts Administrator for the City of Madison
Roy Hirabayashi, San Jose Taiko
Celeste DeWald, California Association of Museums
Jennifer Laine, San Benito County Arts Council
Alexandra Urbanovoki, Silicon Valley Creates
Judy Johnson-Williams, ArtPlace@Prescott
Richard Stein, Arts Orange County
Rachel Osajima, Alameda County Arts
Russell Rodriguez, Alliance for California Traditional Arts
Paulette Lynch, Arts Council for Monterey County
Angela Tahti, Arts Obispo
Dani Whitmore, Yolo Arts
Eliza Tudor, Yuba Sutter Arts & Nevada County Arts
Roger Renn, Arts and Culture Commission of Contra Costa County
Mildred Howard, Artist
Richard Mayhew, Artist
Jamie Johnson, Prescott Elementary
Amanda Chiado, San Benito Arts Council
Nona Haydon, PAH-Fest
Debra Lucero, Butte/Shasta state-local partners

MINUTES

I. Call to Order and Welcome

Chair Donn K. Harris calls the meeting to order at 10:01 a.m. with a moment of silence to honor the memory of Madyson Middleton.

Ann Hazels welcomes the Council to Radius Gallery, which helps to get artists' work out of the studio and in front of the public. She introduces Jasmine Shockley, who reads a poem that she read at Middleton's memorial. She wove 19 memories posted on a private Facebook page for the Tannery Center into this poem, and it was the only eulogy at Middleton's memorial. Michelle Williams then welcomes the Council to Santa Cruz. The Ebb and Flow sculpture outside the meeting space was created from a CAC Creative California Communities (CCC) grant. She says the Council should be proud, because it has become the community's gathering spot and healing spot.

At 10:14 a.m. Golling calls the roll and a quorum is established.

II. Approval of Minutes

Beasley proposes a correction to the Minutes of June 24-25, 2015, clarifying the language about

Starbucks' hiring of veterans.

ACTION: Oliver moves that the Minutes be approved as amended. Alexander seconds. The Minutes are approved on a voice vote at 10:15 a.m.

III. Chair's Report

The Chair's report is given at 10:16. The new education bill will be richer and deeper. A lot of people are happy to see No Child Left Behind sunset. Arts education has been in limbo since 2006. Arts education matters. A creative spirit and way of thinking is important in every walk of life.

Harris has been trying to spread the Council meetings over the state and is pleased that we went to Fresno and Santa Cruz. We are planning to meet in Redding on December 2nd. He hopes that the northern grantees will attend, even if the roads are icy.

IV. Director's Report

The Director's report is given at 10:20 a.m. There is no reason to believe the Governor won't sign the Bloom bill, but it hasn't happened yet.

Galli arrives at 10:21 a.m.

We have until December for the Keep Arts in Schools (KAIS) Fund to keep growing, but we have already passed the \$250,000 requirement. We've had a strong response to the opening of the deputy director position. The candidate pool looks interesting. We hope to announce, if not introduce, the new deputy at the December meeting. Last week was exciting, accompanying National Endowment for the Arts (NEA) Chair Jane Chu, who visited Fresno for the first time, then came to Los Angeles. Everywhere we went it was great to have feedback from our grantees and constituents, saying nice things about us to Chu. She always uses the NEA relationship with the CAC in her introductory remarks.

Gallegos wonders about the KAIS fund increase. Barber says there is an increase in the number of people donating, but the average donation is lower. We are getting more of the general public and fewer big donors. Word of mouth, social media, partners pushing it, have all increased awareness. The improving economy helps too. Barber gives Annette Bening credit for helping us get the word out. Watson notes that all the folks sitting in the audience today helped as well. The Chair says that the lawmakers are talking about us more. Alexander says he thinks the re-titling of the fund helped too. He thinks the public is ahead of the lawmakers on this; everyone wants arts education.

Alexander comments on Chu's visit to the Great Wall mural by Judy Baca and says they were very proud to be part of the tour. Harris says Craig Watson was named as one of the 50 most influential arts leaders in the nation and he thinks that is part of the reason why Chu is spending a lot of time in California. Steinhauser says that she attends Los Angeles Arts Funders meetings and that group recently joined with Southern California Grantmakers. They were also accompanying Watson on the Chu visits, so that visibility is good. She points out the letters under the director's report tab and encourages everyone to ask for such letters, or write these letters, to us and copy your legislator, because they really make a difference. She says Seto may be leaving us soon and the audience reacts, so Watson clarifies that Seto expects to stay through June of 2016.

V. CAC 40th Anniversary Plans

At 10:30 a.m. the Chair calls on Fitzwater to report on the 40th anniversary celebration. She goes over the plans underway thus far, and shows the preliminary graphic design elements. Council members will be tapped to help us reach out to former Council members and make sure everyone knows they are invited. Seven video products telling the story of our grantees in action will be finished by the end of January, and we hope to share them at the event. We'll create a publication highlighting 40 grantees with photos, stories, and testimonials. The introduction, we hope, will be from Governor Brown.

We hope to include a call to action around our arts license plate. Fitzwater and Galli are talking about a distinct call to action for businesses: The "First Forty" campaign. We hope to pull in Oliver and Beasley as the External Partnerships committee. The idea is to find 40 businesses to each buy 40 arts license plates to celebrate 40 years of the CAC. We hope to flesh that out pretty quickly and we will turn to Council members and the field to help us identify 40 businesses who might be interested in this. It only costs \$2,000 and businesses will get 40 vouchers to give out, plus publicity, plus a good cause, plus a tax deduction. Steinhauser says we should reach out to past employees as well. Fitzwater says we hope to involve past employees and panelists. Coppola asks if the businesses could be nonprofits. Fitzwater says yes indeed. Harris notes that all this is an example of how hard the CAC staff works.

VI. Committee Reports

The arts education committee defers to Gilbride. She says what we've been engaged in we will talk about in the programs discussion. The written report in the meeting packet contains an update re CREATE CA. There will be a convening in Fresno on March 3 and 4. It's moving forward in some interesting directions. Gilbride attended a national meeting in Mississippi last week and will report out shortly.

Alexander asks how our partnership is going with the Department of Education (CDE). Gilbride says CDE representatives were at the meeting in Mississippi too, and she and they had robust conversations. We have a representative from CDE who is outside the arts education field in CREATE CA, which is good. We need to use the CDE data to figure out where arts education is and is not. Alexander says each year a kid misses is a lost year that we can't get back, so it's vital that we move as quickly as possible. CREATE CA is targeting two fronts: equity and economy—preparing students for the 21st century.

The outreach and thought leadership community defers to Fitzwater. They are talking about the 40th anniversary plans, and the other news is that we had another online convening, with more than 300 registrants, on "making the most of your grant." Our last webinar is scheduled for November 3 on "self promotion for artists." This has been a huge need and a huge request, but the webinar will provide only a starting point, presenting information and taking questions. We want to continue this series in 2016 and possibly expand it. We're getting suggestions for topics in feedback from post-webinar surveys. We had international participation on this last one, including the British Council on the Arts, plus folks from Mexico, Canada, and Japan. The webinars are pulling in 30-40% participants who are not on our mailing list. So our mailing list grows as a result of the webinars.

The webinars are posted on our website afterward. Steinhauser asks if folks with ideas for future webinars should contact Fitzwater. Fitzwater says yes.

The external partnerships committee reports. Oliver asks for suggestions of corporations who should be contacted. The Chair notes that Boeing was a big hit at the legislature talking about creativity, and now they are helping us put on our 40th anniversary celebration. Relationships are everything.

VII. Presentation: Arts Education Requirements for California Schools

The Chair calls on Dr. Carl Schafer for his report. Around the state, arts education is treated as an optional part of the curriculum. In treating the arts as optional, schools and school boards are violating the law. We must find a way to require governing boards to comply with the law. Persuasion is not working.

The Education Code states that Grades 1-6 *shall have* all four arts disciplines. Most places, that does not happen. For Grades 7-12, it says all four disciplines *shall be offered*. The governing boards are able to opt out; they can apply for a waiver. However, before they can do that they must have a hearing, letting the community know that they are not going to comply, that they are asking for a waiver.

The current chair of the Joint Committee on the Arts is a former school board member. He has committed to an informational hearing on November 6 to air this issue. Dr. Schafer hopes that out of this will come legislation to give authority to someone to enforce the code. Once that's in place, our advocacy can move to a new level and talk about quality.

Local control is not a license to ignore the law. That's the message that needs to get out. He requests a vote from the Council endorsing this goal.

Watson asks that Schafer describe what it might look like to enforce the code as it relates to arts education. Schafer recommends that each school district be required every year, or every other year, to communicate their level of compliance, and if they are not in compliance, have evidence of a waiver. That would make the situation transparent. They need to report their level of compliance to the county, who then reports to the state.

Harris says there might be an example in how physical education is handled. Schafer says that came about through a lawsuit. They lost the first round because the state had no authority to enforce it – same as in this situation. They won at the appellate level because, as in arts education's case, the word is "shall." Not "may." Schafer says litigation should be a last resort.

Alexander asks if the PTA is an ally. Schafer says that the California Alliance for Arts Education has been working on it, but he has received pushback from PTA and CREATE CA and he doesn't know why. He again requests that the CAC endorse the goal.

Watson seeks clarification. Is he asking for a legislative fix? Schafer says no. Watson notes that the CAC is part of the Governor's administration. We can't take a position until we know what the Governor's position is. Oliver says Schafer will find a lot of support for his position in the room, but we may need to do some research and report back at the next meeting. Harris agrees, that we are not fully aware of what we can vote on. Harris says we can certainly reflect in the Minutes the CAC's consensus that California students should have the arts education that is required in the education code. Watson says that Sen. Allen has asked us to participate in the hearing, so we will figure out how to participate in a positive way.

At 11:22 a.m., a short break is taken.

VIII. Public Comment

The Chair calls the meeting back to order at 11:34 a.m. We have 18 people who want to speak, so we must keep everyone to two minutes maximum as noted in the Agenda.

Rick Stein, Californians for the Arts and California Arts Advocates, says he is delighted to be working in close partnership with us. He is thrilled by the way the message is getting to the legislature of how important the arts are to our state. Boeing has been a good friend to Arts Orange County.

Angela Tahti says they are celebrating arts and humanities month this October by picketing in a positive way; she brought a positive picket sign to show us. It's the job of a state-local partner to understand the landscape like the back of our hands, provide networking, and give access to as many people as possible, residents and visitors. Watson will keynote at the upcoming creative economy forum at California Polytechnical Institute in San Luis Obispo.

Debra Lucero is here from the far north. She says that without funds from the CAC it would be "impossible for us in the north to do what we do." She directs the first Arts Council in Shasta to run a public access TV channel, they are now doing it in Butte County as well. Poetry Out Loud is going into Shasta and Butte counties, and they just started Artoberfest. Alexander thanks her because she pulled together an enthusiastic group in Redding for our listening tour. Lucero says the population is small, so if we get a few hundred people at an event, that's huge. Steinhauser expresses condolences about the recent fires.

Paulette Lynch came to thank the CAC for its vision and tenacity. She came to Monterey County in 2004 and things were really bad. "With your help, we're proving every day that the arts are the answer." JUMP StArts has been extraordinary; kids who were on a fast track to spending their lives in prison are now getting awards, commendations, newspaper stories; their behavior is changing, their attitudes are changing, their lives are changing.

Roger Renn, Executive Director of Arts and Culture Commission of Contra Costa County, asks that the CAC support option 1 funding (as set forth in the meeting packet). He can work with schools, hospitals, etc., and not charge, thanks to the state-local partnership program. Steinhauser asks what they would do with more money. He says they would be able to hire a veteran teaching artist. Coppola says there are programs he could cross-pollinate with.

Dani Whitmore from our Yolo County state-local partner is here—a big county, very rural. She thanks the Council for its ongoing support. They take the state-local partner title seriously, it gives them "street cred" and they use our funding for leverage – in fact they leveraged it yesterday with county supervisors and received expanded funding to support their work, so thank you. She hopes the Council will positively vote for option 1.

Rachel Osajima thanks the Council for its service. Alameda County has a large regranting program. She served on the state-local partnership program peer review panel. It was a wonderful process, the staff was fabulous, and they recommend scenario 1.

Russell Rodriguez, Alliance for California Traditional Arts (ACTA), says we have historically been a leader in the nation and he wants to publicly recognize the efforts we are making to reinstate a multicultural entry grant program. California has been a majority minority state since 2001. He wants to assure the Council that ACTA is here to help. Steinhauser comments that Assembly Member Nazarian has told her how important it is for new immigrants to arrive and discover that their art forms and cultures are represented here in California. Gilbride notes that

ACTA was mentioned many times at the recent National Assembly of State Arts Agencies (NASAA) meeting she attended, as a national model.

Jennifer Laine is here from San Bernardino Arts Council. The state-local partnership program has been vital to get them up and running and increase their capacity. They don't have a huge local tax base, but they have been able to partner with schools and local community foundations. They are working to build a more vibrant arts community in areas where 100% of schoolchildren qualify for a free lunch.

Mildred Howard is here to express her concern about artists being forced out of spaces that were vacant and unused. Artists created a new environment, followed all the rules, but can no longer stay. She served on our CCC panel and worked hard to make sure that everyone got a fair hearing. The staff worked tirelessly but as an independent artist it was seven days she did not spend in her studio. She requests that the Council find a way to pay panelists.

Watson says this has been a longstanding interest of the staff and Council, but our authorizing legislation specifically says we can't do it. A survey was done, and apparently half the state arts agencies pay an honorarium and half don't. Of the ones who do, they pay \$50-250/day. Watson asks if there is a consensus for the Council to direct the staff to look into this. Harris says he is in favor of it personally. Alexander says he would encourage the staff to do this. If you buy something, it's a tax deduction, but your time cannot be deducted. Lindo says it's important to compensate people for their time. Oliver says he is embarrassed that we don't do this. Coppola says he can see both sides of it. He's been thinking about public service, and being on a panel is a public service. He serves on lots of panels and doesn't charge. Galli says that the ability to serve without being paid depends on a person's economic status. We need an opt-out, so if people don't need to receive an honorarium they can opt out. Steinhauser says we should also look at the tax deduction concept, because if in the future our budget should get cut again, we would have to cut pay for panelists. Harris says we have a consensus and the Council would like the staff to research it. Howard notes that artists are constantly asked to donate their work, which is sometimes resold for lots of money.

Laurie Brooks from the William James Association welcomes the Council to Santa Cruz. She has been working with the association for 29 years. Years ago, they worked with the CAC not only on prison programs but also mental health facilities. Inmates will return to our communities; it's important to send them out with some hope and skills.

Eliza Tudor, Executive Director of Yuba Sutter Arts says that she works part time. There is one other part-time person who works with her. She will soon work part-time for Nevada County Arts as well. So three counties (Yuba, Sutter, Nevada), close together, all rural and mostly poor. It's lonely to be an arts executive. They have a terrible little theater and a terrible gallery, but the community loves it and they are going to fundraise and improve it.

Judy Johnson Williams, Artplace in West Oakland, has been funded by the CAC on and off for 20 years. When she was funded by the CAC she felt honored and respected; she was able to get her work done. Now everything has changed. Preparing grants takes all her time, plus getting fingerprinted in three counties, taking photos, etc. She feels beleaguered.

IX. Council Member Updates and Reports

Council member reports begin at 12:19 p.m. An artist was shot and killed yesterday while painting a mural in West Oakland. Osajima says they are a grantee. Lindo says we think about art as being a safe practice, but it isn't always.

In August, Lindo attended a Pixar program about how to answer when kids ask, "Why do I have to learn this?" Pixar showed how art, math and science come together in creating animation. African American Shakespeare is going through a rocky time but is still hanging in there in a changing community. Gentrification is pushing out the artists and the people who live in the community who rely on those arts.

Beasley mentions the California State Summer School of the Arts (CSSSA). She has been appointed to the board of trustees and went to her first meeting on Friday. They are having their 30th anniversary celebration in April. Harris thanks her for serving. Watson notes that the CAC does all the accounting for CSSSA. Angie Tahti notes that now-Sen. Jim Nielsen started it in the legislature, and the state-local partners are involved. Osajima notes that Pixar pays for scholarships for kids from Alameda County. Beasley went to San Fernando for the mariachi music masters program. They've been cited by the White House and got to play there in 2012. One of the students was so excited; it was the first time he ever wore a suit.

Steinhauser's niece went to CSSSA and says it changed her life. Although we are not part of the summer school, often taxpayers want to know what we're doing for them and we could talk about the summer school. We have a seat on the board and handle their accounting. October 14 at REDCAT there will be a discussion of equity and inequality in the arts.

Harris will speak before the Commonwealth Club in San Francisco in January about "what is art," and "the next 50 years."

Galli is working up to 80 hours/week right now at San Francisco Museum of Modern Art (SFMOMA). She spoke in Orlando on digital marketing for arts organizations, how to get small organizations started with a digital marketing rollout. SFMOMA is partnering with The Museum of the African Diaspora on community forums. She's working on a WPA murals tour in San Francisco as well. SFMOMA is launching a new website in October.

Oliver notes that we lost shop classes as well as arts classes during the recent recession, and that has impacted him in the construction business.

Gallegos visited Pomona, where there were a lot of vacant buildings that developers do not want artists to move into. In Ontario, they need to make it more inclusive and pull the community in. Highland Park is facing gentrification with a tremendous increase in homelessness. 29 Palms and Joshua Tree are so remote that they are having trouble coming together. Last week she went to the launching of the Arts Connect Conference in San Bernardino, who may be sending us some folks for matching grants.

Alexander went to openings big and small. The Broad was quite exciting. Across town was ArtShares, and the energy on the streets downtown in Los Angeles is incredible. He got to see the Noah Purifoy exhibit at LACMA. *Spring Awakening* is going to Broadway – it's exciting that a local 99-seat house is having that kind of success. He attended the Western Arts Alliance conference in Vancouver; 45% of their membership is Californian. The conference is drawing attendees from around the world now. It moves into California every three years or so. Vancouver pulled out all the stops, had national and province support for this conference. It will

be a while before we could match the way that the Canadians supported this conference, but we should think about it.

Coppola says people always assume he gets a lot of support from his family, but actually he works. He likes hard work. When he doesn't see hard work, especially in his students, he gets annoyed. Art is like toothpaste, without it your soul will decay. When he was 19 he was part of a CAC apprenticeship program. It was \$400/month and it really helped. He wants to give back. He wants panels to work without pay because the community needs to give back. They have received, now they should give. He wants the CAC to ask more of that: we have helped you, now who are you going to help? "Tag, you're it." He got money from Kodak and Intel to support films, to be able to pay interns to make it possible for young people to throw themselves into their work. He's been working with Student Voices and enjoying that. Art is a human right.

Lindo introduces Richard Mayhew, who was part of the California Arts Commission in 1962.

A short break is taken at 12:57 p.m.

X. Discussion of Initiatives

The Chair calls the meeting back to order at 1:11 p.m. for a discussion of initiatives under Tab 6. In this section Harris says the Council can operate through consensus, and vote later. What we are discussing here is transitioning two initiatives to our competitive grant programs, and the third one, Student Voices, to continue a second year as an initiative. This is a shift away from the unique situation we were in, doing one-offs because we didn't have an ongoing budget.

Harris says we should clarify the difference between an initiative and a grant. Gilbride explains that these three initiatives did not go through a competitive process like our grants do. Best practices going forward, they should transition to a competitive process. Gilbride explained our recommendation to Zipporah Yamamoto at Turnaround Arts and she was supportive; we got them started and now they are moving to give technical assistance to their schools to continue on their own. Gilbride also spoke to the California County Superintendents Educational Services Association (CCSESA) about the Creativity at the Core project, and they have their modules done, up on the web, and out there, so their startup phase is also complete. They also supported the recommendation that we move to transition them to the competitive process. For Student Voices, we recommend another year of startup funding.

Harris asks the Council if we have consensus around these staff recommendations.

Alexander adds, for the benefit of the new members, that when the Speaker gave the CAC one-time money we chose unique projects, projects that would have a statewide impact but could not be competitive due to the providers' unique nature. Steinhauser says we wanted to do something big and bold and we responded appropriately. We incubated these three projects, and now we move them on to the next level. So now the Turnaround Schools can apply for Artists in Schools (AIS) grants, but what can the organization apply for? Gilbride says she will have another conversation with Yamamoto, but thinks they can apply for AIS as well. They may also be eligible for Statewide Networks (SN) at some point, depending on where they are in their strategic planning.

Steinhauser says she is pleased with the creative solution the staff and Council have come up with. Beasley would like a vote on this particular action. It's important to set a precedent. Complicated matters should not move forward by consensus. Steinhauser says she previously abstained from a vote on Turnaround. Let the record reflect that she is sensitive to the issue of

any appearance of conflict. Galli asks for clarification on the education policy, which is reserved to the next meeting.

ACTION: At 1:29 p.m. Beasley moves that the staff recommendations regarding Turnaround Arts California, Creativity at the Core, and Student Voices be adopted. Oliver seconds. Alexander, Beasley, Coppola, Gallegos, Galli, Harris, Lindo, Oliver, Steinhauser, vote yea. Wyman is absent. The motion passes.

XI. Programs Committee Report

The Chair moves the discussion to the Programs Committee report. Alexander notes that there is a relatively small amount of money unallocated at this point because in creating the staff recommendations, the recommendations are specific. If, for example, the Council approves \$1.9M rather than \$2M for CCC, there's \$100K that will move into the unallocated column.

The Council turns to Tab 8. Galli compliments the new format of the meeting packet. Gilbride says Local Impact (LI) went through a pretty big revamp last year. It gives project support for small to mid-sized organizations to reach underserved communities. Gilbride says this program may be most strongly affected by the new grant programs being considered today, because artists who thought LI was their only avenue may, for example, apply to Artists Activating Communities (AAC) instead.

Galli thinks our ranking system is unclear. She can't tell what a 5 means, what an 8 means, etc. It seems subjective. Gilbride says it is, in fact, subjective. Watson says anyone who has witnessed a panel knows that the system is imperfect, but nobody has come up with anything better. LI invites some of our youngest, emerging artists and organizations, and as a policy issue we want to fund as many as we can. With CCC, we're giving away more money and to more complex projects. Oliver says we should express it differently – we funded x percentage rather than funding “down to a 6.” Watson notes that the peer panel ranking makes a difference in what the organization actually receives. Galli and Alexander are concerned that we are rewarding superior grant writing. Gilbride assures the Council that the panel is looking at the quality of the project, not the quality of the writing.

Oliver asks how we define “underserved.” Gilbride says that last year we struggled with this because our definition of “rural” was poorly defined. We also realized that if we put parameters around “underserved,” we were limiting applicants to only those categories we had thought of. So we are now asking panels to look at how the application defines “underserved.” It's up to the applicant to define it.

Steinhauser wants to make sure that the only change in the criteria is that an applicant can go for AIS and LI. Gilbride says that's the major change. The other is eliminating artist residencies. We are not going to call it out, but if their work does what we want the program to do, they can apply for a residency-type situation.

Oliver suggests the Council go through all the programs and then vote to approve the budget. The Chair agrees with this approach.

Gallegos thinks we won't get a smaller pool of LI applicants just because of AAC and Cultural Pathways, because if AIS grantees can now apply that will bump the numbers back up. Gilbride says we do expect the numbers to be about the same.

ACTION: At 1:54 p.m. Beasley moves to support the proposed revisions to the LI project goals and give the staff authority to fine-tune and publish final guidelines in consultation with the programs committee. Lindo seconds. Alexander, Beasley, Coppola, Gallegos, Galli, Harris, Lindo, Oliver, Steinhauser, vote yea. Wyman is absent. The motion passes.

Discussion moves to the Veterans Initiative in the Arts (VIA). Beasley corrects the wording of point 3.

ACTION: At 1:56 p.m. Beasley moves to support going forward with changes to eligibility restrictions in the VIA grant guidelines and to give the staff authority to fine-tune and publish final guidelines in December, in consultation with the programs committee. Oliver seconds. Alexander, Beasley, Coppola, Gallegos, Galli, Harris, Lindo, Oliver, Steinhauser, vote yea. Wyman is absent. The motion passes.

Watson points out a typo in the Statewide Networks (SN) numbers; staff recommends increasing the possible grant amounts from 20/10 to 25/15, but not the overall number budgeted for the program. Galli asks if we will increase the number of applicants by upping the grant number. Gilbride says we know of some organizations that are presently excluded who will be eligible under our new definition. Coppola wonders why we have broken essentially the same project goals into so many different programs. Gilbride explains the difference between state-local partner and SN.

ACTION: At 2:01 p.m. Steinhauser moves to support the proposed revisions to SN guidelines with the 25/15 grant amount suggested, and to give the staff authority to fine-tune and publish final guidelines in consultation with the programs committee. Coppola seconds. Alexander, Beasley, Coppola, Gallegos, Harris, Lindo, Oliver, Steinhauser, vote yea. Wyman and Galli are absent. The motion passes.

Watson introduces Juveniles Utilizing Massive Potential Starting with Arts (JUMP StArts). The demand is significant. The legislature and Governor find this program interesting, and we are a national leader in this area. Gilbride explains the guidelines change, which is that an existing program can apply for funding.

This was one of our most competitive grant programs. We could only fund 10s and 9s, and only a percentage of the applicants' requests. Staff recommends, based on panel recommendations, a planning grant component. Planning grants would come out of the overall number budgeted for JUMP StArts. We are recommending a lower grant amount and a match. Coppola says he's more interested in arts in public education than juvenile justice because arts can be an intervention. Gallegos asks if the same panel would judge the planning grants. Watson says yes. Alexander says that down the road this is another program that should be taken over by another agency. We are so small, we are barely able to scratch the surface of such a great need.

Lindo wonders what goes into a planning grant. Gilbride says the applicant must identify a partner, have a plan to develop the relationship, and a project plan for what they hope to do once the relationship is established. Harris asks if only arts money can match our money, or could mental health money act as a match? Gilbride says mental health money could be used.

ACTION: At 2:26 p.m. Oliver moves to support the proposed revisions to the JUMP StArts guidelines; to support the addition of a planning grant category in the amount of \$2,500 each; and to give the staff authority to fine-tune and publish final guidelines in consultation with the

programs committee. Beasley seconds the motion. Alexander, Beasley, Gallegos, Galli, Harris, Lindo. Oliver, Steinhauser vote yea. Coppola votes nay. Wyman is absent. The motion passes.

At 2:30 p.m. the discussion moves to CCC. Gilbride says more people understand what we mean by creative placemaking now, so we changed the guidelines to reflect that. The staff eliminated artist residencies as a goal, although we can fund them through CCC for same reasons as we can with LI. Harris asks if this fits with the cultural districts bill. Watson says it will probably, but that's still in formation. Gallegos asks if there is a reach component to the criteria. Gilbride says we don't set specific numbers. Fitzwater says impact is a better goal, since in rural communities reaching 500 people is huge.

Steinhauser draws everyone's attention to language the staff recommends be removed. She wonders if it can be modified to encourage artist residencies. We need to give a signal to artists that they are welcomed at all levels of economic opportunity. Gilbride says the staff can make that happen. Harris asks if anyone objects to that. Beasley is concerned about the word "residency." Steinhauser says she'll let the staff fix that, but she agrees.

ACTION: At 2:36 p.m. Beasley moves to support the proposed revisions to project goals and guidelines for CCC, plus the revisions discussed; to support the addition of a planning grant category in the amount of \$2,500 each; and to give the staff authority to fine-tune and publish final guidelines in consultation with the programs committee. Alexander seconds. Alexander, Beasley, Coppola, Gallegos, Galli, Harris, Lindo, Oliver, Steinhauser vote yea. Wyman is absent. The motion passes.

Discussion of the state-local partnership program is introduced by Watson at 2:38 p.m. Steinhauser asks if we were funding at the level we were funding the state-local partnership program in 2003, what would it be? The answer is over \$40,000. We still have a ways to go to reach that. We have 54 counties served by state-local partners. Since the only question before the Council is money at this point, no vote is taken. Gallegos asks why everyone gets funded. Watson and Jong explain. Jong explains that two counties were given a planning grant to institute a county arts council.

At 2:49 p.m. the discussion moves to Professional Development and Consulting (PDC) grants, which are ranked by a staff panel. Gilbride points out a typo on page two, where it should have said 300, not 350. Gallegos and Alexander want a Council member or two added to the staff panel. Fitzwater says that would work only if the Council members would agree to read all the applications. Beasley says she doesn't think council members should be involved, since they don't involve themselves in panels for other grants. Watson agrees that it would change the Council's relationship to the applicants. Steinhauser says the Council acted as a panel once but she would advise that it never do that again. Galli says staff is the expert on professional development.

ACTION: At 2:54 p.m. Beasley moves to give the staff authority to fine-tune and publish final guidelines for PDC in consultation with the programs committee. Oliver seconds. Alexander, Beasley, Coppola, Gallegos, Galli, Harris, Lindo, Oliver, Steinhauser vote yea. Wyman is absent. The motion passes.

Arts and Accessibility and Poetry Out Loud are skipped because the question before the Council is monetary.

The discussion moves to Arts on the Air at 2:56 p.m. This was a pilot program that took

advantage of having Fitzwater on staff, who has a background in public broadcasting. She explains the program and the recommendations. The Council is asked to either maintain Arts on the Air at \$150K or suspend it in favor of developing an advisory committee. Alexander notes that the original program was only for broadcast public media, not bloggers or podcasters. Fitzwater says that there's a crossover between arts and humanities and we could possibly partner with California Humanities. Gallegos thinks the advisory panel idea is wonderful but she's uncomfortable about not supporting public broadcasting. She can't vote to not fund public broadcasting. Steinhauser notes that the first time we ever funded public broadcasting was this program. Fitzwater says actually public media, as a nonprofit, can apply under other programs. Radio Bilingüe was started with a multicultural entry grant. Watson requests that staff workload be considered as well. Galli points out that the \$10K is not reflected in the budget.

ACTION: At 3:09 p.m. Coppola moves to suspend the Arts on the Air program and to support the allocation of \$10,000 to support the development of an advisory committee. Galli seconds. Alexander, Beasley, Coppola, Galli, Harris, Lindo, Oliver, Steinhauser vote yea. Gallegos votes nay. Wyman is absent. The motion passes.

The discussion moves to Tab 9, Artists Activating Communities (AAC). This new program was developed in response to the listening tour and ongoing requests from the field. These projects are driven by artists; they are not projects that you can drop an artist into. Gallegos remembers Lindo speaking about the importance of this at her very first meeting. Lindo says she is "very jazzed" that this is being reintroduced. Galli wonders about having to have a nonprofit apply rather than the artist. Gilbride says it doesn't have to be an arts nonprofit, but the CAC does not have the ability to pay an individual.

ACTION: At 3:13 p.m. Oliver moves to adopt the AAC program and to give the staff authority to fine-tune and publish final guidelines in consultation with the programs committee. Lindo seconds. Alexander, Beasley, Coppola, Gallegos, Galli, Harris, Lindo, Oliver, Steinhauser vote yea. Wyman is absent. The motion passes.

The discussion moves to Cultural Pathways. Jong introduces the program. Gallegos kicked it off at the last Council meeting. Jong headed an outreach and did research, including a survey of the field to find best practices and latest thinking on cultural equity. There is no one standard definition, but it's an important area for the CAC to return to. He also spoke with, and got history from, former CAC staffers Josie Talamantez and Lucero Arellano, who were knowledgeable about past CAC programs in this area. The proposed grants will be for two years of support at \$5K per year. We hope to bring the grantees technical assistance and mentorship opportunities. The program will be targeted at tribal groups, immigrant and refugee communities, racial and ethnic minorities. Coppola asks about the master/apprentice program we used to have. He envisions a master with an underserved apprentice, like a big brother/big sister relationship. Gilbride says at the moment Cultural Pathways is a pilot program with a narrow focus. She thinks a master/apprentice program could grow out of this. It will depend partly on who applies. Coppola would like us to bring that back.

Beasley wonders if we can give money to tribal groups, since they are a separate nation. We can't even give money to other states, let alone other nations. Also how do we specify a group? Gilbride says Beasley is right, we can't use demographic information as a criteria for funding. However, we can do it the way we fund LI, for example, giving grants to organizations who serve targeted populations. Steinhauser asks Jong to make it a requirement that at least one board

member attend at least one training session. In her experience, if the board doesn't "have skin in the game," the staff comes back with recommendations that get ignored by the board.

ACTION: At 3:26 p.m. Coppola moves to adopt the Cultural Pathways program and to give the staff authority to fine-tune and publish final guidelines in consultation with the programs committee. Steinhauser seconds. Alexander, Beasley, Coppola, Gallegos, Galli, Harris, Lindo, Oliver, Steinhauser vote yea. Wyman is absent. The motion passes.

The Chair skips the next tab items that are money questions only, but the items are briefly outlined by Watson. Watson notes that the new head of Otis College of Art and Design is enthusiastic about the creative economy report but they will likely ask the CAC for more money to support additional regional drill-down. Tom DeCaigny has expressed interest in co-investing in the China convening.

At 3:34 p.m. the Council turns to the budget. Alexander asks where the money came from. Fitzwater lists four sources. Alexander asks if there's a chance any of the sources could increase or decrease. Watson says if we get any surprise on KAIS, it would be modest. The arts license plate fund is a continuing conundrum. Alexander confirms that the total will not go down in any way. Branaman notes that we want to keep a balance in the unallocated column. Also, if not every penny is spent in a given grant program, that will trickle down to the unallocated column. Steinhauser notes that the field has been waiting a long time. Watson says the staff will keep track of it for the Council and do the prudent thing.

Galli asks where the arts license plate money will go once we complete our First Forty campaign. Barber says it goes into the arts license plate fund for future allocations. Steinhauser asks Gilbride about program evaluation. How are we fine-tuning our system so we can be responsive to the Governor and legislature? Gilbride says we have a new set of questions we are asking. We are beholden to the NEA to fill out their survey as well. Jong and Gilbride are working hard to load final reports to the Grants Online (GO) system, which is on paper right now. They and Fitzwater will come up with a list of questions so we will have standard questions that we will ask globally, in addition to program-specific questions.

Gilbride says it wasn't on the agenda today, but for the benefit of Council and audience she explains the new program evaluation process that the staff is working on. She lists the people who are helping us. We want to tell the story of the grantees we have supported over the past 40 years.

ACTION: At 3:48 p.m. Oliver moves to approve the budget as presented by staff, and add \$10,000 from unallocated funds to support the Arts on the Air advisory committee. Alexander seconds. Alexander, Beasley, Coppola, Gallegos, Galli, Harris, Lindo, Oliver, Steinhauser vote yea. Wyman is absent. The motion passes.

Tab 11, the state-local partnership program, is discussed beginning at 3:49. Jong and panel chair Alan Dismuke come forward to talk about the state-local partnership program panel. Work samples skew the rankings considerably. It's difficult to apply the same criteria to organizations that are so different. It would be nice to have some sort of recognition of the directors who have worked hard for decades with little compensation. We could have a state-local partner hall of fame, or perhaps a lifetime achievement award. Dani Whitmore says she has been asked to step up and mentor other counties and has done so; Jeannette Richardson used to answer her phone every time Whitman called and she now pays it forward. Alexander encourages the state-local

partners to put together a convening that would lead toward a statewide organization that would help boards of supervisors understand the linkage. Stein says Californians for the Arts can represent the interests of that particular constituency. Galli urges the Council to start thinking about recognition, not just for state-local partners but across the board.

Gilbride notes that in Poetry Out Loud we put San Mateo in twice and left out San Bernardino. Everyone corrects their notes.

ACTION: At 4:06 p.m. Alexander moves to approve the panel's ranking and funding recommendations for State-Local Partnership as presented by staff and outlined in Tab 11. Lindo seconds. Alexander, Beasley, Coppola, Gallegos, Galli, Harris, Lindo, Oliver, Steinhauser vote yea. Wyman is absent. The motion passes.

The discussion moves to Tab 14, which is a number correction for AIS. Gilbride explains the mistake that was made. The outlay difference is minimal.

ACTION: At 4:07 p.m. Oliver moves to approve amendments to four AIS grants as presented by staff and outlined in Tab 14. Galli seconds. Alexander, Beasley, Coppola, Gallegos, Galli, Harris, Lindo, Oliver, Steinhauser vote yea. Wyman is absent. The motion passes.

Gilbride gives an overview of the programs calendar. Beasley asks about Council meeting dates in 2016. Fitzwater requests that the Council set them soon because she would like planning time to deepen the community engagement. Galli requests that the April meeting be one day, not two.

XII. Public Comment

The Chair takes public comment at 4:12 p.m.

Roy Hirabayashi, an NEA National Heritage Fellow and a founder of San Jose Taiko, says that without the CAC's past multicultural entry program, he probably would not have been able to do the kinds of things he has done in his career. So he thanks the CAC for bringing it back. The touring and presenting think tank is also important to him. It brought his group from a local entity to a national entity and he encourages the CAC to go in that direction.

Celeste DeWald says she's impressed with the increase in our grant programs; she says it is wonderful to hear. The California Association of Museums received an SN grant and they are working on that already.

Angela Tahti agrees with the remarks about touring and presenting. She asks that the CAC try to break down silos between programs. We can better leverage the state-local partners to get the word out to potential applicants. The state-local partners also need to know how to better work with the CAC. She remembers Asilomar convenings we used to hold, and says there is no real replacement in technology for face to face gatherings. She brings up a three-year program we used to have in partnership with CDE that worked well and hopes we look at that again.

Osajima compliments the Chair on a well-run meeting.

Steinhauser says there will be something to report out at the next meeting on Kerry Adams Hapner's work on building public will for the arts.

It has been brought to Alexander's attention that there is a need to recognize Native American and first nation arts and culture. Canada has started to address it. We should have this on our minds as well.

Coppola announces that Project Accessible Hollywood (PAH) is doing something this fall between Sacramento and Taiwan. Students will be working together on little films on community. He wonders if we want one of the films for our 40th celebration. Coppola wonders why we are cutting our First Forty off at 40. What if there is interest from more than 40? Barber and Fitzwater says we'll talk about it.

Steinhauser says Gilbride should share any interesting best practices she and her staff come across.

Coppola says there are taxes collected from the work that inmates do and there's a pot of money sitting there under the radar. Can it be used to sponsor a school? Barber says it's a sales tax, not an income tax, and it's called the Inmate Welfare Fund. It was not fully utilized in the past, but now there are so many ideas on the table that there are a lot of competing programs. She will give Coppola more information.

XIII. Adjournment

At 4:31 p.m. the Council adjourns in memory of:

- Antonio Ramos, 27, shot and killed while working on a mural aimed at addressing violence in the community.
- Noah Davis, 32, painter and installation artist who founded the Underground Museum.
- Owen Goldsmith, 80, a composer and teacher who died in the Butte fire.
- Lynn Manning, 60, a blind poet who founded Watts Village Theater Company.
- Maddy Middleton, 8, whose death affected so many in this community and specifically at the Tannery Arts Center.

Harris moves to adjourn at 4:36. The motion passes on a voice vote.