

**MINUTES OF
PUBLIC MEETING**

**January 22, 2014
10:00 a.m. to 5:00 p.m.**

California Department of Education
Room 1101 (State Board Room)
1430 N Street
Sacramento, CA 95814
(916) 319-0794

PRESENT:

Council Members

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

Arts Council Staff

Craig Watson, Director
Scott Heckes, Deputy Director
Patty Milich, Programs Officer
Mary Beth Barber, Special Projects
Caitlin Fitzwater, Public Information Officer
Diane Golling, Administrative Assistant

Other Attendees

Craig Cheslog, Special Assistant to the Superintendent of Public Instruction
Mary Rice, California Department of Education
Ashley Lautzenhiser, Rodriguez Strategies
Sharon Hoffman, Music of Tom Hoffman
Gloria Woodlock, California Department of Education

Kris Sinclair, Association California Symphony Orchestras
Brenda Harris, California Department of Education
Jack Mitchell, California Department of Education
Wayne Cook, California Arts Council
John Seto, California Arts Council
Theresa D'Onofrio, California Arts Council
Ian Branaman, California Arts Council
Kristin Margolis, California Arts Council

ABSENT:

Christopher Coppola
Rosalind Wyman

MINUTES

I. Call to Order and Roll Call

The Chair calls the meeting to order at 10:10 a.m., welcomes the public, and thanks the Superintendent of Public Instruction for hosting the meeting. Craig Cheslog is here to welcome the Council on behalf of Tom Torlakson, who is attending the Governor's State of the State address this morning. Cheslog states that he looks forward to the day when the California Arts Council (CAC) funding will be restored. He thanks us for our leadership with Core Reforms Engaging Arts To Educate California (CREATE CA) and with Turnaround Schools. It's important work and Superintendent Torlakson is thankful for our partnership. Aitken thanks Cheslog and Torlakson and welcomes new Council Member Harris. Watson swears Harris in.

At 10:18 Golling calls the roll. A quorum is present. Steinhauser suggests one change to the Minutes and at 10:21 the Minutes are approved as amended.

ACTION: Steinhauser moves to approve the Minutes as amended. Turner seconds. The Minutes are approved unanimously.

II. Director's Report

At 10:21 a.m. Watson gives the Director's Report. He draws the Council's attention to Tab L and tells the members that Barber and Fitzwater can answer questions about the Keep Arts in Schools Fund (KAIS). Aitken compliments Fitzwater and the staff for putting together a fine marketing plan. Aitken adds that if the marketing plan fails, we should try revenue sharing if it's necessary to make our goal. Jefferson asks if we're sending out a reminder mailer. Fitzwater passes out the flyer she has prepared and Watson says this is meant for people to throw in their tax folders to remind them. Alexander asks that Fitzwater speak to each Council member to gather ideas of how to get the word out. Steinhauser points out that Nielsen worked very hard but we still fell short of the mark with the "Arts Council Fund." Watson states that the fund name is more appealing this time around. The CAC's next meeting falls after April 15. Steinhauser would like to be kept in the know regarding how we are doing. Barber says that monthly the Franchise Tax Board will post what the donations have been. Jefferson asks that the information be shared with the Council as it comes in.

Watson continues his report and says the Council members are invited to come to the Joint Committee on the Arts hearing on February 12. The Committee Chair, Senator Ted Lieu, has asked Aitken to open the hearing. The Council will consider today a small technical assistance grant to bring our local partners (SLPs) to Sacramento for the hearing. They will be asked to stay the afternoon for sessions where the CAC will showcase its new strategic plan and enlist their help with KAIS and arts license plate marketing. Californians for the Arts is going to host an advocacy reception. This is the closest thing to an Arts Day we have had in recent memory. Aitken urges everyone who can make it to attend.

Watson outlines the Western States Arts Federation (WESTAF) annual cultural policy symposium, which the CAC is hosting this year. Again, all Council members are invited. Dinner will be in Santa Monica the night before with a keynote by architect Frank Gehry. The next day is the all-day symposium. Time Warner and Ovation are collaborating on live-streaming the day's events. The day after, there will be a small group meeting with the CREATE CA leadership and some of the presenters. WESTAF is spending over \$70,000 to pull this off.

The Director's last item is a quick update on the CAC's staffing situation. We are within days of announcing the exam and doing a national call to fill two key program staff positions. The timing dovetails with adoption of the new strategic plan, so we will hire the right people for the right reasons. Aitken asks whether this fills all the vacancies. Watson says no, we are also putting together a support position for administration and budget. Heckes says our senior accounting officer position is also open.

Jefferson asks for a status report on the arts license plate. She bought a used car in Glendale and when she suggested that she register for an arts license plate they told her they ran into so many problems doing that, their management decided they wouldn't be involved in it. Aitken says the arts license plate is on the agenda and will be discussed later.

Steinhauser asks about the creative economy report. Watson says there is a February 6th event in Santa Monica where Otis is presenting the Los Angeles and Orange County portions of the report. Council members will be invited to that, free of charge. Council is not invited to present, but Watson has been invited to make a pitch for the February 12 hearing, which is where the statewide report will be presented. Steinhauser suggests that a calendar be kept of Council events that could be sent to the Council members on a monthly basis. Heckes reminds the Council that Council business cannot be discussed at events where more than two Council members are present unless we notice it as a public meeting.

Watson asks the staff to introduce themselves. Eleven of the CAC's fourteen staff members are present.

III. Election of Officers

The Chair calls on Jefferson and Alexander, who comprise the nominating committee. Alexander says Jefferson and he had a phone conversation about this, and there is a history of giving

officers two-year service terms. They recommend the retention of Aitken as Chair and Steinhauser as Vice Chair.

ACTION: Alexander moves to re-elect Wylie Aitken as Chair and Susan Steinhauser as Vice Chair of the California Arts Council for calendar year 2014. Lenihan seconds. The motion is approved unanimously.

IV. Financial Report

At 10:52 Heckes gives a report on the Governor's budget. The CAC budget held no surprises. There was media coverage that the Governor had cut our budget, but the reductions were a matter of how the budget is configured. As we go further into the year, we'll be able to report what our spending authority really is.

V. Strategic Plan

The Chair recognizes Steinhauser at 10:59 for the strategic plan review. She thanks everyone for their hard work in November. What distinguishes this plan from the prior plan is the input from the field. More than 300 people attended nine listening tours, we received 1,100 survey responses from 56 counties, and we conducted 70 stakeholder interviews. She is pleased that the National Endowment for the Arts (NEA) has complimented our outreach to underserved populations and the number of people to whom we reached out when formulating the plan.

Fitzwater says we have a design in place. We will have three versions of the strategic plan—an executive summary, the entire strategic plan, and an even more complete version that includes appendices—ready to show the SLPs on February 12. Jefferson notes that the programs committee should have a conversation with the strategic plan committee to make sure they are aligned. Steinhauser asks that Aitken confer with the Council members and make sure they are assigned to appropriate committees prior to the April meeting. Steinhauser asks Milich to email the Council this coming week to ask the Council members where they think they line up regarding committee assignments.

Alexander compares this strategic plan to the past strategic plan and says this one is much more appropriate for a public agency. He commends Lautzenhiser and Steinhauser and all who worked on it. Steinhauser says she was skeptical about the listening tours until she attended three. People showed up, people spoke, and people talked to each other.

ACTION: Alexander moves to adopt the new Strategic Plan. Green seconds. The motion is approved unanimously.

Alexander asks that we continue to hold listening tours several times a year in various parts of the state. Harris and Aitken think that's a good idea. Aitken says we need a more intense effort on the part of the Council and staff to get members of the public to our meetings. He wants receptions after Sacramento meetings to invite the legislature. Turner says receptions after our meetings are important because people come who can't come during the day. Steinhauser points

out that whenever we have a reception it truncates our meeting time, so if this becomes a priority we will need to either start our meetings earlier or move to two-day meetings.

VI. Arts License Plate Voucher Program Funding

At 11:34 a.m. Aitken asks Green and Turner to report on the status of the arts license plate. Green reports that we've been at the precipice of a strong launch of the website for ordering voucher cards, but there has been a funding issue preventing us going forward. We have an approval from the Department of General Services (DGS) to sole-source a contract with Topps Digital Services (Topps) to handle the "back end" of the website. They are in a position to complete the work. Now we are out of time. If we do not activate the contract we will lose it, which means losing all the money we've put in to date.

There is a \$45K gap. We can fill it with agency resources, but the CAC doesn't have a lot of money—so to fund that \$45K we have to let the contract with Sean Watson's 24Connect expire. The committee's recommendation is that the CAC fund the Topps contract using CAC funds, then carve out a portion of the one-time \$2M to back-fill this missing piece. We have an agreement with the Speaker's office that the \$2M is only for grant making purposes. The language of the letter of agreement, however, allows us to use some of the funds if the application of those funds would increase our resources, which we believe this would. We have contacted the Speaker's office to ask permission, and the Speaker has forwarded our question to legislative counsel. We haven't heard back yet. Because this can't wait, the committee recommends a Council decision today to use CAC internal money, start the contract right now, not renew with Sean in the summer, and in the intervening time if we get an affirmative response from the Speaker's office, use \$45K of the \$2M, which would allow us to pay back the funds we are tapping now. (Turner explains the history for Harris.) Green says that the website will allow people to interface just with us instead of the DMV, making the purchase process easier.

The Council must fund the website at \$79K per year going forward. In theory, we'll pay for it with increased plate sales. Turner says if we don't make it up in plate sales, we should drop our efforts. Green says that meanwhile, in the event we get approval from the Speaker's office to use \$45K to fund the contract, we want approval from the Council for that use. Jefferson asks where the extra money would come from year after year to fund the website. Heckes says the Council will need to make choices – if we move forward it may be that 24Connect isn't funded out of arts license plate funds, but out of a different pot – but the more plates we sell, the more the 25% goes up, because it's a percentage we are allowed to spend, not a flat amount.

Turner updates the Council on 24Connect's efforts and says Sean Watson is close to having a big campaign launch in Glendale that will serve as a model for other dealerships around the state. Green says in meetings past we have talked about plate marketing, and he wants the Council to know that Barber and Sean Watson have tactics and a plan waiting to be unleashed. We've been holding off on a marketing plan we've had ready since August.

ACTION: Jefferson moves to approve the use of \$45,000 from the \$2M one-time funds to complete the functional launch of the artsplate.org website, subject to legislative counsel approval. Harris seconds. The motion is approved unanimously.

Aitken announces a rearrangement of the agenda schedule and recognizes Watson, who hands out the new Annual Report and acknowledges Theresa D'Onofrio, CAC's Graphic Designer, and Fitzwater. He points out that the Governor uniquely agreed to do a welcome letter for our Annual Report. Fitzwater says that the piece will actually live online, but people will be able to print it. The Annual Report talks about the work of our grantees, and every image is from our grantees, there is no use of stock photos. Once the new programs are finalized an "at-a-glance" brochure will be developed. Council members should let Fitzwater know if they have a need for printed materials.

VII. Programs, Initiatives and Services

Jefferson draws the Council's attention to Tab S, the list of proposed panelists. Anyone on the list who has a conflict of interest with an applicant can recuse themselves for consideration of that application but still be on the panel for the others. Green notes that there's an economic component and an urban development piece to our new California Creative Communities (CCC) program, and the potential panelists don't reflect that. Can we find potential panelists who are steeped in the creative community field? Jefferson says that those of us in the arts community also have to deal with buildings and structures and governments. Still, once we decide how we want to use panelists in an advisory manner to the Council, we may want to make changes. This is a list of people who can serve on various panels. We don't put the panels together after we receive the applications because there is not enough time.

Turner wants to know the typical commitment that a panelist makes. How many panelists, days, applications they review? Milich says there are typically five people on a panel for the bigger programs. CCC would likely be one panel, but if we have 50 applications the amount of work in terms of preparation ahead of time would equal a bit over 40 hours, including time spent in Sacramento actually meeting for two to three days. The advance preparation, reading and reviewing applications, can be done on their own time. Applicants may come to observe but can't offer information to the panel. After applications are received, it's three weeks to a month before the panel meets. The panelists receive no honorarium or payment for their work, although their travel is reimbursed. We can approve the list today and add people later if we need a slightly different area of expertise for CCC.

Alexander says he and Jefferson have sat on CAC panels and he encourages Council members to attend if they can because it's impressive to watch. Panelists know they have people's careers in their hands and they take their responsibilities very seriously. Green says that CCC is a different direction for us and we will need real estate people and other areas of expertise on the panel. Heckes says that some of the abilities are there but hidden, and gives an example of someone identified as an arts services person who actually was involved in a 2-year theater restoration project. Turner asks if we need to vote again to add panelists. Milich says no, and reminds the Council that Council members can suggest people too.

ACTION: Turner moves to approve the staff-recommended panel pools. Lenihan seconds. The motion is approved unanimously.

At 1:15 p.m. Aitken moves on to the timeline of Council decisions on program funding. Milich explains that this agenda item includes a two-year calendar to give the big picture of how things roll out. Heckes and Milich explain that Creating Places of Vitality (CPV), for example, is not encumbered until the last possible minute – the June meeting – so the Council can throw as much money into the pot as possible. Steinhauser proposes a revision to the calendar to give the Council notice of their last chance to make changes, because they would have had to talk last September if they wanted to make changes to CPV that will be voted on in June. Green asks if it is possible to compress the timeline. We're accelerating the process for the \$2M and he wonders if we can speed things up for the rest of our programs. Jefferson says when you come up with new guidelines you want an opportunity for the field to give you some feedback. Milich says we want to make sure there's a long enough application period to be fair to those who want to apply. Steinhauser says once we have a fleshed-out calendar we can bring it to the field in the listening tours Aitken was talking about earlier. Lenihan says if the Council knew the deadlines and benchmarks well in advance it would be helpful.

At 1:31 p.m. the programs budget is reviewed. The Teaching Artists' Support Collaborative (TASC) is presented by Watson with "a bit of a curve ball." The Council has a recommendation before it that he is going to speak against. This particular recommendation was put together to place teaching artists into the same category as Statewide Network (SN) applicants, and upon further discussion with Lenihan, the education committee, and staff, Watson recommends keeping TASC for one more cycle at \$25K. If they were to move to SN it would have the effect of lowering this year's funding to them, probably to \$18-19K. Watson recommends that they use this cycle to get ready for that move. A year from now, they will be expected to apply as our other SNs do. Lenihan asks if we need to take any action. Watson says if there is consensus we don't need to. Alexander says many of our SNs have dues-paying members. Jefferson says we have to figure out a way, having started something worthwhile, to avoid having to fund it forever.

No vote is taken. TASC funding stands.

At 1:41 Aitken moves the discussion to the technical assistance grants for State/Local Partners (SLPs) to attend the February 12 Joint Committee on the Arts hearing, then spend the afternoon in a meeting about the CAC strategic plan, advocacy, etc. The proposal would give the same amount to everyone even though some will have to come farther, just to keep it simple. Steinhauser asks if they don't use the grant for this can they use it for something else? Watson says yes. Lenihan points out that they heard over and over in the listening tours that people want to convene.

ACTION: Turner moves to approve a technical assistance grant in the amount of \$250 to each of our SLPs. Lenihan seconds. The motion is approved unanimously.

VIII. The Speaker's One-Time Funds for the Arts

Aitken says he has some changes to the proposed guidelines that he wants to distribute to everyone before the Council discusses the \$2M one-time funds. At 1:55 p.m. Aitken hands out suggested changes to the CCC guidelines. He appreciates the work done by staff and the

programs committee but he believes the guidelines they authored do not reflect what was discussed at the November meeting. He therefore added a preamble and changed some of the language. Aitken says smaller grants are handled through our general funding and the \$2M should be used for big projects. He reviews the changes he suggests: fewer grants in bigger amounts, a 1:1 match not required, peer panel changed to “advisory review panel,” etc. Also we can’t fund everything, so we need to make sure the legislature knows about the projects we had to leave unfunded due to our limited resources.

At 2:10 p.m. Aitken finishes explaining the changes he made. Turner notes that the only substantive change from the normal process is that normally the Council never sees the lower ranked proposals. So the usual process of evaluation will still take place, whether it’s called a “peer review panel” or an “advisory review panel,” but under Aitken’s guidelines the lower ranked organizations will not be sifted out. The Council will see all the applications. Milich says the Council always sees the entire list. Heckes seconds this, saying that the only instance in which the Council does not see an application is if it is disqualified as ineligible. Aitken says it’s important that the Council control the process, and it’s perfectly appropriate for the Council to rely on its own judgment and overrule the judgment of the panels, so he wants the Council members to see all applications. Additionally, he encourages all the Council members to come to Sacramento and observe the panels. Steinhauser asks Aitken whether he envisions extra council meetings. He says he does not. She asks whether he’s going to assign proposals to committees. He says no, everyone should look at every proposal.

Jefferson says she viewed Senator Nielsen’s op-ed with regard to the Governor’s budget as a wake-up call. In it, he talked about the things that had been missed in the budget. He’s a friend of the CAC, but we need to make sure he, and every California legislator, knows we are touching his district. And if the CAC is only doing big projects in urban areas, we are not reaching California, period. Turner says we don’t have enough money to touch every district, which is why we ought to do big, visible projects. Alexander says we could tell Senator Nielsen to look at what we are doing in Lassen, for example – just make sure he knows we are touching the geographical area at least.

Green says that many of the criteria we highly prized when evaluating the projects in September have been de-emphasized. He’d like to see them highlighted again, things like economic impact quantified in the proposals, the ability to see results within a year, and an estimate of media interest. We need those attributes in the proposals.

Steinhauser is concerned about the geographic diversity of California. Communities with small populations ought to be able to apply for smaller amounts. She likes the idea of projects being replicable even if they are not sustainable. She thinks we need to have quantifiable benchmarks. Turner points out that measuring economic impact is going to be a stretch for some of the organizations applying. It takes a measure of expertise that they may not have. Green says we need to be able to make the case that the arts are an investment that provides a return. We need to develop a vocabulary where we can talk about metrics. Jefferson says if you have a community that is receiving no art services, bringing the arts to that community is about more than money. You can measure how many people were reached, but you can’t measure how deeply they were touched. Alexander agrees that we are plowing new territory and we’ll be dealing with people

who are not trained as economists. However, we can at least ask them to think about data, collect the data – event attendance, etc. Aitken says yes, let’s not put the burden on the applicant to do the analysis, but if they will give us data we can do the analysis. He points out that the high percentage of kids graduating from Oakland School for the Arts and going on to college is an enormous economic benefit to California.

Lenihan says you could put it this way in the application: “Components of a model program include ...” Turner says at the end of the day we want to be able to tell the story of what this money did. Jefferson pushes again to drop the grant level. You don’t want to hand \$100,000 to an organization whose entire budget is \$500,000, for a one-time project. They may be a great organization, but it’s not appropriate. Aitken suggests that we have a subcommittee to look at the final draft so Milich can get the guidelines up at the end of next week. He promises a quick turnaround.

Steinhauser seconds Jefferson’s idea that the CAC’s small grants are very important to rural and underserved communities. Jefferson says she thinks Aitken and Turner don’t understand what these small grants mean to small communities. She says the field will say, “You didn’t give us a chance to show you what we could do.” She understands that Aitken is not going to allow a vote on her proposal to drop the level to \$30,000, although we give few grants now at that level. Watson confirms that yes, our average is \$10,000. Aitken says he’s not suggesting that the money wouldn’t have an impact, he just thinks it’s not a good use of our one-time funds from the Assembly. Turner says why don’t we expand it to \$30,000 and if we see an amazing project at that level we can fund it.

Harris and Aitken will review the language for the final draft of the CCC guidelines. Fitzwater requests that Council Members help get the word out once the guidelines are posted at the end of next week.

Watson proposes adding a special meeting in May. The suggestion is tabled for later discussion.

At 3:10 p.m. Aitken moves on to the JUMPStArts program. Aitken objects to the stated project goal of giving work to teaching artists. He says we’re trying to help kids in the juvenile justice system, not teaching artists. It will happen as an effect, but it’s not a goal. Turner suggests that the language be shifted to go under project requirements. Green says we should be able to ask the recipients to give us data. We are looking to reengage these kids in school, improve graduation rates, reduce recidivism, reduce violence, etc. We need to make JUMPStArts a demonstration project. Steinhauser asks how long we can track these kids. Barber says you can’t track them, due to the privacy limits of the juvenile justice system. Aitken says the probation department can help us. Judges have marvelous stories. This is a great storytelling opportunity. Lenihan says the system can measure disciplinary actions and things like that right away, documenting behavioral changes. Alexander says the guards at Norco will tell you what they think of the Actors Gang work. He suggests we ask the applicants to identify things that might be measurable. Then we can go back to the legislature and say, here’s what we do know, and here’s what we could know.

Aitken wants the changes he made to CCC made to JUMPStArts too – take away the numbered rankings, turn the grants into a range, etc. Watson says he is confident that the staff will be

teasing out the stories, so we don't need to put additional requirements in the guidelines. Harris and Aitken will review the language for the final draft of the JUMPStArts guidelines.

ACTION: Lenihan moves to give staff the authority to move forward with CCC and JUMPStArts guidelines as discussed. Alexander seconds. The motion is approved unanimously.

At 3:38 p.m the Chair moves the discussion to Arts on the Air. There is \$380,000 left unallocated. Aitken says if we encumber \$200,000 for Arts on the Air he doesn't think we should touch the last \$180,000 at this point, but have it on hand to give to whatever projects turn out to need it or deserve it. Alexander says that's what he and Jefferson were suggesting. Aitken suggests we use the partners we contract with under this program to do public service announcements about the Keep Arts in Schools fund and the arts license plate. Fitzwater says the NEA has made a significant investment during the past three years on arts journalism. Steinhauser likes the multi-platform component of the proposal. She wants our logo featured.

ACTION: Turner moves to adopt the Arts on the Air grant category and direct the staff to develop and publish guidelines with a grant range of \$50,000-\$100,000. Green seconds. The motion is approved unanimously.

Milich notes that JUMPStArts will go to the Council in April. Watson says there will be a special meeting in May to review the CCC applications.

At 4:00 Lenihan reports out on the CAC's turnaround schools initiative and Creativity at the Core. We can't go public and make big announcements until the bids are done and approved, but there is lots of planning and work going on. A noncompetitive bid for California County Superintendents Educational Services Association's work was completed December 20th – Heckes says it was approved but has gone back for a second approval. As soon as it is approved the contract is in place and everything can move forward. The chair recognizes Jack Mitchell of the California Department of Education, who explains how the turnaround schools were identified.

IX. Public Comment

At 4:02 Aitken recognizes Ellen Taylor, Associate Director of California Lawyers for the Arts (CLA). She thanks the CAC for their years of support. CLA has started a new program with a pilot project in Sacramento called Youth Mediators in Schools (YMS). It teaches peer mediation to middle school students to help them resolve conflicts. They have incorporated the arts into the lesson. CLA's mediation training is highly regarded across the nation. They use their adult training as the basis for the school age students, adding arts as an example in teaching kids how to summarize what each party is saying. For example, they cut a Grandma Moses print into four parts and give each group one part of the picture. The group summarizes what they see going on in their piece, and eventually discover that what they see, although accurate, is completely different from the whole. Some of the elements of this program are going to be used in the California Department of Corrections and Rehabilitation arts in corrections program. These programs are very effective and it's thanks to the CAC's support that CLA is able to do this.

X. Closed Session

The Council goes into executive session at 4:15 p.m. and reconvenes at 4:52. No business was conducted during the closed session and no further business is conducted.

XI. Adjournment

At 4:58 the meeting is adjourned in memory of Wanda Coleman, known as Los Angeles's "unofficial poet laureate," Richard Dedeaux of the Watts Prophets spoken-word group, and Carmen Zapata, founder of Bilingual Foundation for the Arts.