

State of California
CALIFORNIA ARTS COUNCIL
PUBLIC MEETING
MINUTES



**MEETING OF
NOVEMBER 17, 2011**

The Ocularium
California Museum of Photography
3824 Main Street
Riverside, CA 92501
(951) 827-4787

ATTENDANCE

Council Members in Attendance:

Wylie Aitken
Andrew Green
Adam Hubbard
Charmaine Jefferson
Terry Lenihan
Malissa Feruzzi Shriver, Chair
Susan Steinhauser
William Turner, Vice Chair

Council Members not in Attendance:

Michael Alexander

Staff in Attendance:

Craig Watson, Director
Marilyn Nielsen, Deputy Director
Scott Heckes, Chief of Administration
Diane Golling, Administrative Assistant
Mary Beth Barber, Information Officer
Patricia Milich, Public Awareness Coordinator

Invited Guests:

Jonathan Green, Director, ARTSblock
Patrick Brien, Executive Director, Riverside Arts Council
Dan Foster, President, The Community Foundation

Public in Attendance:

Suzanne Reading, Ballet Resource Active Volunteer Association (BRAVA)
Tyler Stallings, University of California at Riverside Sweeney Art Gallery/Culver Center of the Arts
Jacqui O’Gorman Page, Arts Connection – Arts Council for San Bernardino County
Don Wallis, retired
Eddie Martinez, Sinfonia Mexicana
Kaileena Flores-Emnace, Claremont Graduate University Arts Management student
Buck Fielding, Press Enterprise
Angela Hall, Claremont Graduate University
Halley Conway, Claremont Graduate University

CALIFORNIA ARTS COUNCIL (CAC)
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Call to Order

Chair Feruzzi Shriver calls the meeting to order at 10:40 a.m.

Welcome by Jonathan Green, Director of ARTSblock

Jonathan Green welcomes the Council to Riverside and to ARTSblock, which consists of the Sweeney Gallery, the Culver Center of the Arts, and the California Museum of Photography. He notes that “Occupy Riverside” is encamped in front of the complex, which is an interesting metaphor—since ARTSblock occupies the cultural center of the Inland Empire. ARTSblock is committed to a range of programs. At the Museum of Photography the camera obscura is open all day long. This building was designed to be seen as a camera and the people moving through it as the film; as you move through, you absorb impressions. The adjacent Culver Center is an 1895 building, and they try to stay true to the magnificence of that era in the atrium. Riverside is transforming historical buildings into major sites of cultural activity.

Roll Call

Golling calls the roll. In attendance: Aitken, Feruzzi Shriver, Green, Hubbard, Lenihan, Steinhauser and Turner. Absent: Alexander. Note: Jefferson arrived after the roll was called and was present during the meeting.

Riverside County Grantee Updates

Riverside Arts Council:

The Chair recognizes Patrick Brien, Executive Director of Riverside Arts Council, who says that one of the most valuable elements of the CAC is the State-Local Partnership (SLP) program, because it supports local arts and community development. He views the CAC as the umbrella organization that feeds the local partners, who feed everyone else. The Riverside Arts Council would be unable to fund these local arts organizations if regranting money were cut; if that organization serves 25,000 citizens over the course of a year, one can well imagine the investment that would be lost. He thanks the reporter who is present for the article about this meeting that was published on the front page of the local newspaper.

Brien speaks of the economic value of the arts to Riverside. Studies show that people will spend, on average, \$25 on top of the ticket price when they attend an event if they are local; out-of-towners spend even more, \$54 on average. Those things are starting to make sense to people even as far away as Indio. The Indio City Council recently maintained funding for the arts when the creative economy figures were presented to them.

Community Foundation of Riverside & San Bernardino Counties:

The Chair recognizes Daniel Foster, Director of The Community Foundation. He states that the Inland Empire’s population is 4.2 million. It lives in the shadow of the coast but its time has

come. He talks about the intrinsic value of the arts in Inland Empire communities. Affordable housing is attracting coastal people, and the sales strategy is shifting; they have developed three major industry sections to attract more skilled, educated labor: quality communities, arts and culture. People want to do things on nights and weekends. There is a conversation happening all over the region that arts and culture is perhaps the cheapest way to bring quality to a community. The arts are a very affordable economic driver. Cultural planning is happening, and there is tremendous talent in the population base.

He thanks the CAC for trusting his organization to partner with San Bernardino as an SLP. The county lost its arts council in 2006 but, thanks to the CAC's designating the Community Foundation as a temporary SLP, they have built a team and a robust plan looking at best practices around California. They plan to implement and launch an arts council for San Bernardino County next year. They must create a sustainable model that doesn't drift from its original purpose. The finish line is coming very quickly; they have the support of all five county supervisors.

Approval of Minutes

Feruzzi Shriver noted that a change should be made on page 6 to reflect the fact that Hoi and Levine did not speak at the "Create the State" convening.

ACTION ITEM: Approval of Minutes: Meeting of September 14, 2011

Steinhauser moved that the minutes for the meeting on September 14, 2011 be approved as corrected. Turner seconded. The motion passed unanimously.

Chair's Report

Feruzzi Shriver outlined various meetings she has attended to further the work of the agency. Since the last council meeting, she and Watson made an arts license plate presentation on a panel at the Arts Education Partnership national conference in San Francisco. She met with Dr. Greenstein, a neuroscientist specializing in arts education, who is advising how to move forward on Create the State. Senator Curren Price, chair of the Joint Committee on the Arts, screened an arts education movie called "Thundersoul" and Feruzzi Shriver and Watson attended the screening. The Committee is working on two hearings next year, one on arts in corrections and one on arts education. Feruzzi Shriver notes that Lenihan did a fantastic job with the Create the State convening; it was a tremendous success.

Feruzzi Shriver attended two California Institute of the Arts (CalArts) meetings. They want to coordinate with the CAC on statewide-level research, perhaps including a yearly report card for schools on arts education that would indicate which schools need help and which are doing well. The Los Angeles Unified School District (LAUSD) plan just came out and is very impressive. It should be officially released in the next week or two. She reports that Jesse Dylan is going to do a 3-minute film and a 30-second spot for the CAC's Million Plates Campaign. The Otis Report on the Creative Economy of the Los Angeles Region (Otis report) came out, and Feruzzi Shriver met with Russell Goldberg after the presentation. They are eager to help with our arts license plate campaign. She and Watson presented at the Ovation Awards. She went to a Getty event, a Los Angeles County Museum event, and spoke with Wolfgang Puck and Ed Ruscha, who both said they would help with the arts license plate campaign. She is coordinating efforts with lots of people, including Megan Chernin, who is running the L.A. fund to raise \$20 million for LAUSD,

part of it for arts education. They are open to suggestions. Feruzzi Shriver had lunch with advocate Molly Munger, Charlie Munger's daughter. Charlie Munger is Warren Buffet's partner. She is trying to put a measure on the ballot for a 1% tax that would raise \$20 billion for education starting in 2013, which is when No Child Left Behind expires. Part of that would be for arts education, and she's interested in being advised.

Feruzzi Shriver met with Paul Cummins, who started PS Arts. He wants to help with arts education work and the plate campaign. She met with Herb Alpert and ran into Lieutenant Governor Gavin Newsom at an event; she is meeting with Assembly Member Betsy Butler next week; she will also meet with a member of the teachers' union and Dean Shane Martin about the Commission on Teacher Credentialing, because we are trying to restore dance and theater credentials to California. The question has been submitted to Attorney General Kamala Harris and we are asking her for an opinion supporting it. Feruzzi Shriver attended a Broad Stage event last weekend. Eli Broad has decided to be on our billboards as well. Also they fund education, so the CAC will try to make sure they fund arts education. At a Los Angeles Arts Convergence at the Music Center, she and Watson talked to that group about the Million Plates Campaign.

Feruzzi Shriver attended the NASAA Leadership Institute and NASAA board meeting, then, the next week, she attended the WESTAF board meeting. She and Watson are going to Washington D.C. in early December to do some advocacy work. The Furitani bill passed; we were unsuccessful in our attempts to encourage the Governor to veto it.

Sundance wants to work with our license plate campaign; Robert Redford is going to be on the billboards. The American Film Institute (AFI) would like to help and we need ideas on how to work with them as well. Halle Berry and Will.I.Am are still considering. Green asks what we are asking of these "arts ambassadors." Feruzzi Shriver says we just asked for an image and permission to use their names, but at some point we would very much like opinion editorials from these people and to have them step out in a leadership way to speak out, do PSAs, etc.

Steinhauser notes that Barber is devoted to the campaign full time, but do we need more staff? Watson says he will address that question but must see the success first. Turner says that as the program grows, so will our ability to staff it. Aitken notes that we must come up with a way to coordinate and use the resources that we have. Betsy Butler is a long-time friend of Aitken's; he's on the national council for AFI; he had dinner with Gavin Newsom trying to get a designated seat at the table for the arts—but we need a sense of where we are going to go and what Watson wants to accomplish. Watson says we might need to do an "influence audit" with each Council member, asking each member, "Who do you know?" Steinhauser seconds this idea. Turner notes that it would be better to have this information up front rather than learn after the fact who Watson and Feruzzi Shriver have met with.

Director's Report

Watson met Daniel Foster during his days at Arts Council for Long Beach. He is delighted to now see the trajectory of the Community Foundation's development strategy. It's a remarkable moment for this community.

This is Day 92 of Watson's tenure as Director, and it has been a whirlwind. Many of the things Feruzzi Shriver mentioned are things they did together, but Watson spoke at the San Diego Arts

and Culture Coalition the same day they did the Los Angeles convergence, Hubbard was present for that. This was a report-out from folks who had done a county-wide audit of arts needs. It was not the meeting he talked about at the last Council Meeting; he is still talking to ArtPulse and setting a time when he can come out in December. Watson made note in his remarks that the CAC is not about picking winners and losers, but there is a gap, and the magic key must be found to unlock the San Diego County Board of Supervisors. It's a political equation that has not yet been solved in San Diego County.

Watson spoke in Fresno in October. He didn't know who his audience would be, but they had a large class with over 300 students: the History of Rock and Roll. He had to set his prepared remarks aside. But the topic was "why art matters," and the students were attentive and asked great questions. After the talk Watson met with Valley Creative Coalition and the Fresno Arts Council, beginning his education about central California.

Muriel Johnson was responsible for starting a group she called the Cultural Cabinet; Watson met with them and it seemed an exciting opportunity. They brainstormed about the fact that in our charter is the mention of our responsibility for public art in California. Watson talked with Heckes about this and realized that one of our challenges is a state that is "broke" but has a collection—some in disrepair, some lost. There's a dot that could be connected to the Resale Royalty Act—funds that go unclaimed ideally would be put back into some form of the visual arts. Milich says we have about \$25,000 in this fund at present. There's not even a catalog of what exists and what is missing. The state librarian suggested a crowd sourcing event—people who are volunteers could go out with digital cameras and document California's public art. We could pretty quickly get a snapshot this way. Feruzzi Shriver says WESTAF has a platform for that. Heckes says that in the 90s the CAC worked to update the catalog and produced a draft, but then the money went away and the project was abandoned.

Feruzzi Shriver says that Ruth Coleman, head of the Parks Department, has said that she's overseeing a lot of art at Hearst Castle and other places as part of the parks system—Aitken mentions the courts as well—there is a lot of art out there that we could make effective use of and coordinate efforts to preserve and show. Steinhauser would like to tie it to the concept of placemaking and the creative economy. Feruzzi Shriver says that WESTAF has a great platform where people can just upload photos.

Steinhauser says it reminds her of the Facebook challenge, bringing people in. Public radio and TV are putting out similar calls—if you have expertise in an area, we want to know about it. Turner asks if we can expect Facebook to grow virally. Watson thinks yes. Turner asks Heckes if the Council used to make public art grants. Heckes replies that the money came through General Services or the state architects, but we oversaw it, contracted with artists, etc. Turner says a lot of cities have a percent tax or fee for arts but it's not well regulated. If we could work with local arts agencies to monitor and expand to areas that don't have it, that would be useful. Watson mentions Janice Pober of Sony, who has reconnected and reiterated her support for the arts license plate campaign. Pober says she wants to help in any way possible, with the Million Plates Campaign and also with arts education.

Watson congratulates Feruzzi Shriver for being elected to the NASAA national board. Regarding "Create the State"—we have some money left in our account for this project. Watson reports that

the Facebook “10K Race” was exciting and successful. Golling is the voice of our online presence but everyone here was part of the effort. Green says that apart from the buzz, what it has brought to the Council is extra visibility. Watson says we are putting together a poster with our go-kart graphic that the staff will sign and send to Rocco Landesman, Chair of the National Endowment for the Arts (NEA). The NEA will give us a prize consisting of exposure on their Facebook page and their website.

Watson recognizes Lauren Pizer-Mains, who is here from Sen. Price’s office. He notes that the CAC will be closely working with Pizer-Mains and Sen. Price on arts education and arts in corrections.

Selection of Nominating Committee for 2012 Officers

Jefferson and Lenihan will be the nominating committee. No vote needed.

Selection of Dates for 2012 Council Meetings

Watson defers to Nielsen. She outlines the usual schedule of Council Meetings: an annual meeting in January, a meeting in late March to early April, a meeting in June, one in September and one in November. Golling can poll the Council Members once we come up with some dates. Watson shares his thoughts about location. January is normally Sacramento because of the kickoff for the legislative session. We will find dates in the last half of January. He’d like to meet in Long Beach in March. Aitken suggests that the Council be given a list of where meetings have been during the last five years.

CREATE the State Convening Report

Lenihan reports on October’s “Create the State” convening. Watson expresses appreciation of Loyola Marymount University and Lenihan’s work on this project. Lenihan gives a Powerpoint presentation recapping the convening. She notes that the performances and speakers are all available via ustream.tv.

Green, Lenihan and Feruzzi Shriver discuss what the CAC’s role should be going forward, and agree that our best role at the moment is to be a convener. Feruzzi Shriver notes that the research on arts education is “all over the place,” and it would be useful to have a convening to discover where the gaps are and what should be funded. CalArts is going to co-convene with the CAC and philanthropists to address that question. Feruzzi Shriver passes out copies of a PTA survey indicating that voters want more money for schools and want arts education. She notes that the PTA is trying to put a ballot initiative together.

Steinhauser suggests we get the word out that we can be a clearinghouse, get people together. Watson agrees that the power of our facilitation is our power to get people together. The next big Create the State convening will be at the end of March, largely led by the California Department of Education. They have funding for this convening. The next step is pulling in a third party planning team. He feels encouraged by his conversations with the Hewlett Foundation and is hoping they will fund a third party planning team to figure out who will take the lead in teaching artist networking, credentialing, etc. The risk is that the different entities involved in the discussion will go off in different directions, fracturing the coalition, which is what has happened in the past. Watson believes that California is at an important moment in the trajectory of this discussion. Hewlett would like to see the CAC continue to put resources into this and they’d like

to see other funders as well. They picture the four pillars being the California Alliance for Arts Education (CAAE), the state Department of Education, California County Superintendents Educational Services Association (CCSESA), and the CAC. At this point we don't know what Hewlett will put in, but apparently they will be involved.

Watson says that sometimes what you need is a good referee. If the state is putting up money, we must follow the state procurement process. Lenihan says the planning firm will be a critical part of trying to do this work in California; we need a united vision so we can move forward together. She says we should put key people in the same room and see what happens. Watson notes that this approach would help State Superintendent of Public Instruction Torlakson, too. He believes we will have support from, perhaps, foundations and corporations again—which means that funders will come in apolitically, put everything together and give us our marching orders.

Jefferson says that what has happened so far is not broad enough. She believes we are missing the link back to the economy. We need some segment that looks at the aspect of: California once had arts in schools, how did we lose it, and what did it cost us to lose it? Feruzzi Shriver notes that the recent CEO poll done by IBM indicated that businesses are looking for creativity, so that's how we should frame it. Green says what is permeating this discussion is change, and nobody changes unless they must. So building and articulating the case for change is important; some will be out in front and some will never change, so you are aiming for the middle. It's not only how to grow the economy but reducing the number of at-risk kids, keeping kids in school, etc. Lenihan says we've been working on that and we have statistics on that, on how much it costs society when a child drops out of school. She suggests we create a series of 1-pagers around these issues.

Feruzzi Shriver talks about the privatization of arts education: if the arts weren't important they wouldn't be teaching them to rich kids who go on to Yale. So there's an equity argument to be made. The arts affect your brain, and poor kids aren't getting the arts. Lenihan points out that strong arts programs improve schools even for the kids who don't take art classes. A community is built, morale improves, etc.

Aitken suggests we not overwhelm people with ideas. He thinks we should keep it simple; people have to be able to get their arms around it. You have to figure out a simple way to have a major impact. He hopes that at the March Create the State convening they are able to distill it to its essence. Aitken asks how the planning firm will be chosen. What are they planning? Watson explains what they imagine this group doing: they will look at the players, analyze their strengths & weaknesses, then come back and say, for example, "OK, CAC, you have a unique piece of the puzzle in your connection with artists." Take each part of the effort and assign who is best positioned to be the leader on that part. Watson has four groups that have been suggested by Hewlett but he is not familiar with any of them.

Watson says that a coalition is only as good as its road map, and we have none. So each of these organizations has a mission—our mission is not to solve arts education in California all by ourselves, but with third-party expertise we are going to find three things we want done and have them give us a map how to get there, plus tell us who to assign to which tasks. Lenihan thanks the team, thanks the CAC staff, thanks Feruzzi Shriver, and thanks the student volunteers, for making Create the State so successful. Turner points out that it did not feel like a political rally

or preaching to the choir—it was about getting through to people who don't “get” the arts, planning for battle, planning for change. Turner says it did not feel like another attempt to convert the converted.

The chair recognizes Nancy Andrzejczak, president-elect of California Art Education Association (CAEA). She says half of her college students had not had art in school at all and didn't know that yellow and blue make green. If arts education is a quality criterion for private schools it should be for public schools as well. She gives a Powerpoint presentation about CAEA and the work that they do. Hubbard says that in his experience as a teacher he thinks it's important that art not be “other”—that it be integrated with science and other subjects. Andrzejczak agrees that there are intersection points and sometimes a combined approach makes sense for both content areas.

Financial Report

Heckes notes that his report was put in the packet to reinforce what the Council is doing with the arts license plate campaign. We are currently spending more than we are bringing in with the license plate fees, spending down our fund balance, as planned. This has enabled us to do some good things programmatically. However, if license plate sales don't grow, Council policy will be impacted. We bring in \$2.2 to \$2.3 million in sales at this point. Sales are essentially flat. We need to be successful with the arts license plate campaign.

Steinhauser asks at what point we should rethink how we spend money if things don't improve. Heckes says April. If in the worst case scenario things aren't going well, we should rethink how we spend money on programs. The wild card is the tax checkoff fund as well; money may be coming in from that. We need everybody's help, and we can tell our grantees it will impact them if we are or are not successful. Jefferson seeks clarification; have we ever sold a lot of plates? Heckes says yes, there was one year where license plate revenue totaled nearly \$3 million, but then the economy went downhill. Barber points out what's in the back of the supplemental report: all the specialty plates' numbers have gone down. We have gone down less than others.

Feruzzi Shriver says we need to get the new Gehry-designed plate released. Barber points out that we would have to sell 7,500 advance orders and that we can't have a new design that covers or encompasses the plate. There's a movement to change the vehicle standard to get new plates approved, but so far that has not happened. Watson says that Sen. Price is going to be asking us if we want him to look at new legislation; maybe this would be something we could request. Steinhauser notes that Feruzzi Shriver has put a lot of work into the Gehry plate. Heckes says it seems to him that if a state agency is trying to earn its own money, the state should help that happen.

Green says we need data. Are most of the current plates sold in southern California? Barber says the Department of Motor Vehicles (DMV) wanted to charge money to answer this question. But they did say they could tell us, in general terms. Watson says we have waited too long already to launch, and switching plates would put everything off even further down the road. The design commitment, the money we've spent to get where we are now, would change completely; we couldn't launch the campaign in February. Jefferson wants the Council to make a decision so it's not something that the members spend more time on. Green says no, it's going to be an ongoing discussion. Heckes' numbers point out the urgency of moving quickly to sell plates. He says we

don't have to make a switch decision today or in January—we can address it in a measured fashion.

Million Plates Campaign Report

Turner reports on the arts license plate campaign. He says he realizes he is saying exactly what he said at the last meeting: we are on the verge. He says he is glad we started working on it two years ago. It's a long, slow process, working with the bureaucracy of DMV, the Department of Finance, the Governor's office, etc. We are waiting for a letter from DMV that will tell Finance that it's OK for the CAC to collect funds on a voucher program. We see that as critical to fleet sales and to ease of purchase. He hopes to receive that letter within days. Turner says it is amazing that we've maintained the level of sales we have, considering the economy. He says there will be an explosion of interest when we announce the celebrities we have lined up to put their faces on this campaign. He hopes that it will be like the "Facebook 10K" race. He argues that it's not that we've tried the campaign and it didn't get traction—he says we have a lot more visibility now and it will be nationally significant if we can get it off the ground. We're going forward with the Thiebaud plate and will have the Gehry plate as a one-two punch down the road.

Heckes points out that our success is going to help other agencies, and here we are, this tiny agency able to do this. It's going to increase our profile. Watson says that there is even a possibility of offering our campaign to other states, to generate some revenue by offering our expertise. Turner says he's proud that this Council has not thrown in the towel but is keeping up the fight to stay a granting agency; there was a time a couple of years ago when the Council was thinking there would never be money again and we should all brace ourselves to be conveners and an information clearinghouse and not try to give grants anymore. Watson says that Industrial Creative has an assignment to come up with several approaches, inserts for event programs, etc. He thinks social media can be used to start a grass roots effort.

Feruzzi Shriver says that James Catterall suggested that we talk to schools, museums and theaters about giving preferential parking to arts license plate cars. Steinhauser suggests a job description for our arts ambassadors. Barber says the DMV tells us that we get most of our money from renewals, not sales—so, ironically, if it were legal to give the plate away we'd "make out like bandits." This means that the voucher program could make a huge difference to us. In June, the law goes into effect with dealerships using consolidators. Green suggests we make this a big topic at the January meeting because it's right before the launch in February. Aitken agrees with Green that we should see everything ahead of time. Watson says he'll get together in December with Turner, Feruzzi Shriver, and Sean Watson.

Watson and Barber remind the Council that it's hard to order a license plate now. There's also confusion about personalization. People don't understand that they don't need to personalize their plate to support the CAC—the purchase of a sequential plate also supports the CAC. Barber receives many reports that people try to order the plate and get so frustrated that they give up. So we're trying to take it out of the hands of the DMV. Barber reports that we sold the most plates right before the price changed in 2005. There was a lot of publicity about the price change and everyone tried to buy before the price went up.

Report: Tracking the Strategic Plan

A. Committee Reports

Steinhauser thanks Nielsen for her help. She notes that we must receive \$250,000 in the tax checkoff fund during 2012 or we lose three of the five years available to secure tax checkoff revenues. For issue 2 of the strategic plan, “increase visibility,” Council members are to meet with their federal and state legislators in their home and work districts. Steinhauser suggests a two-day Council meeting in January so that Council Members can do it then. Green requests voting records on key arts legislation. Aitken suggests that the Council focus on people who are actually decision-makers; not related necessarily to where the members happen to reside. Nielsen says it can be both. She’s provided the names of committee members but reminds the Council that there will be changes in January. Aitken says that as soon as the committees are appointed in January Nielsen should give them a simple primer, a list of key people, etc. but that Council members should set their own appointments and not ask staff to do that.

Steinhauser says there is a value to building relationships—it’s good to meet with someone when you have nothing you’re asking for. Watson asks Pizer-Mains for her opinion and she agrees with Aitken that the Council should focus on key players. She suggests an advocacy day in Sacramento in conjunction with the annual meeting. She further suggests that the Council target those who have obstructed initiatives, too— let John Perez know what the CAC is doing for minority communities, etc. She thinks there might be great excitement about helping us sell license plates, tax checkoff, etc.—support for that model of raising money. She suggests a “Thundersoul” screening and a reception. Nielsen points out that we normally do a reception with the January meeting and it would be helpful if the Council members followed up and made a call or two to ensure their attendance. Pizer-Mains suggests we ask one of our celebrity arts ambassadors to show up at the reception.

Steinhauser moves on to issue no. 3, “increase impact,” and thanks Jefferson for leading during Alexander’s sabbatical. She says the Council needs to think about who to partner with. She thanks Milich for her work. Regarding issue no. 4, “invest in the future,” she thanks Lenihan for making sure we have invested in our future. She says the Council should share around the table in January any ideas that have come from reading or conferences. Lenihan suggests that if you go to a conference you share what you learn as it happens. We often don’t get feedback on what people are finding out and should spread the knowledge. Steinhauser suggests that everyone report back after meeting with legislators.

Green brings up the question of measures. In and of themselves they are not important, but if we pick the right ones it will help us tell our story. As a Council the CAC is actually behind the curve on this issue. Other states use measures for decision making, internal governance, and for storytelling. Jefferson wants to pass on anything good about the arts license plate campaign or tax checkoff to other agency heads. Steinhauser points out that part of issue 2 was visibility, and according to the strategic plan we were supposed to pick sectors with which to partner and collaborate by this meeting.

B. Agency/Business Sector Options

Milich talks about influence auditing. She thinks that if Council members have relationships with corporate heads, legislators, etc., that will be very helpful. As Public Awareness Officer she has been trying to reach “likely aligned” parties for several years, and now is trying to branch out. She hopes the Council can identify which direction to move forward on. Three have been identified: economic development, arts in corrections, and elder health/wellbeing. She points out that the multiplier factors being used in some of our creative economy research are getting pushback, but there are a number of potential partners in that sector.

Watson says we should acknowledge that we are already in the business of economic development. This reinforces what Green is talking about regarding measurements: we have a story to tell and haven’t captured our story in the right language. The workforce of the 21st century will be much more adept in creating a vibrant world if they have access to arts education. Watson and Feruzzi Shriver are meeting with Assembly Member Betsy Butler and have been saying for the past couple of months that if the Lieutenant Governor’s commission convenes, we need to be at the table. Is there some other more organized, aggressive thing we can do?

Watson submitted a letter of intent to Artplace this week, which is Rocco Landesman’s first grant program as new head of the NEA. Connected to the Our Town program, it’s now called Artplace. Several of our grantees have received significant funding already from Artplace. Watson, on behalf of the CAC, asked Artplace for \$175,000, proposing that we would organize and lead a major statewide convening in the spring of 2013 with a “case study” approach—imagining the role of architects, public planners, downtown neighborhood associations, all the players together, in creating a new downtown for community A, B or C. Watson suggests that the CAC is already in this business. Feruzzi Shriver says that the Governor’s office has indicated that they want the arts to be part of the economic development plans for California. Jefferson says that Council Members were told that when they were reappointed. Watson visited the Watts House project, an Artsplace grantee, one of three that are in the application with us. They endorse what we are proposing.

Steinhauser asks Feruzzi Shriver about the Otis report. Feruzzi Shriver says they are looking for a way to fund expanding it statewide. Criticisms are that the research is thin and the branding is huge. But the numbers are staggering—the tax revenue, the number of jobs, etc. Feruzzi Shriver is willing to help the Otis report find some funding. Watson thinks we should try to get the statewide study. Lenihan points out that this is the first time that art teachers were included in the Otis report. Milich notes that the CAC is already involved in all these things in one way or another. The topic of economic development can go in many directions; there are so many ways of looking at it that the Council should carve it down to something narrower.

Milich reports on corrections and rehabilitation, which includes juvenile offenders. The CAC used to spend more on arts in prisons than arts for citizens. We had good relationships with prisons, who recognized that arts programs cut recidivism. We have a staff resource in Arts Specialist Wayne Cook, who has direct experience as an arts facilitator in Folsom prison years ago. There are a couple of political pieces, and many potential partners—peace officers, sheriffs’ associations, etc. Watson says that he and Nielsen met with people at the Department of Corrections who were believers; the biggest problem is funding. We have a motivated staff with

no resources. They are looking for model programs, and there are a few. Alma Robinson of California Lawyers for the Arts is concentrating on sheriffs and the local level. This is all in its infancy. Watson ran into Bill Cleveland, who led California to international acclaim for its former arts in corrections program. He now is doing consulting and said he'd be glad to help bring attention to this area again. We can't create a new funding program at this point but we're laying the groundwork in case we get funds through the arts license plate. The public is of two minds about this. Some say we shouldn't do anything for prisoners. But the numbers support the effort; recidivism numbers are bad and arts programs have been proven to help this, plus it could provide employment for artists—there are lots of reasons to do an arts-in-corrections program. Hubbard suggests we talk to CalArts about what they're doing with juvenile justice programs. Steinhauser says it also plays into the “over incarcerate, under educate” scenario. Green says it adds to the economic impact facet as well.

Milich says the corrections program can go to at-risk youth or whatever direction the Council chooses. She says it has been clear from this meeting that if you could chart all the different relationships we are working on, much is being done in a lot of different directions. Steinhauser asks if we must pick one. Jefferson reminds the Council that that was the point originally. While we have an attorney general who believes in it, maybe we should seize the opportunity. The economic development focus links with the arts license plate and arts education.

Milich reports on the third issue being considered: elder health and wellbeing. California used to have artist facilitators in every mental hospital. We have more and more elderly people and—especially dealing with dementia—the arts have a value to physical health and mental wellbeing. LMU has an arts therapy program. Watson will be on a radio show soon with a man who's an expert in the arts and health scene. He runs an organization called Engage that brings arts into senior living circumstances, proving that the arts cut down on medical costs, extend life, add to quality of life, etc. Milich says she doesn't know what the next steps would be. Steinhauser says we are not doing anything with elder health; that's for the future.

Tax Checkoff for the Arts

A. Promotion Plan Update

Steinhauser asks Nielsen to highlight what's important. Nielsen talks about the team working on promotion and why each person has been assigned: Golling for social media, Barber for media and the press, Milich helping with general aspects, D'Onofrio for the graphic design, Nielsen as lead. Barber is researching advertising in movie theaters plus handling the media and newsletters. Golling does all the social media. We're launching a new website that will have a tax checkoff page. D'Onofrio comes up with the look. Nielsen says the staff feels confident that we can get past the \$250K threshold, then there will be an ongoing effort to keep it up. Jefferson says there are a lot of people who don't get online to do their taxes, pay, or anything else. How do we reach them? Also, must everybody in the field stick a checkoff logo on their website in addition to our regular logo and the million plates logo? She thinks it's a bit much when they're trying to ask for money for themselves, to ask them to try to get money for us too. Green says you don't want to go to the well too many times. Nielsen says that the new language is already in the printed materials and is going up on the website very soon. Green says he wants all this done in a way that doesn't overtax the staff and he doesn't want to divert attention or cannibalize the

Million Plates Campaign efforts. He thinks if we can do it efficiently and at a low cost, that will be fine. But our future is tied to the license plate. Jefferson says it doesn't matter how much extra work the staff must do because if this doesn't succeed they won't have jobs. Feruzzi Shriver suggests that we always add the checkoff into the stories about the arts license plate launch.

Aitken says that once we've done the Million Plates Campaign launch we can concentrate on the tax checkoff box. They are not in competition. Aitken reminds the Council that we shouldn't say that the tax checkoff campaign doesn't cost anything when we're allocating staff time. That's a budgetary decision. That's a real, live cost. He says the Council must consider how best to allocate the CAC's limited resources.

B. Incentive Plan Update

Watson talks about the incentive plan on the tax checkoff. We have a vast network of friends, grantees and partners, so how do we structure an incentive plan to benefit the entire field? If they raise revenue for the Council, that raises money for them too. The problem Watson sees is the relative money in play. Of the two programs, it's the arts license plate that has the greatest potential. If you seriously consider an incentive program, he believes we should focus on the arts license plate. If we fail to grow sales of the license plate, Heckes's report illustrates that the CAC will need to retrench. So why not go right to that and focus on it? Between now and February we have time to design a program. Anything that can help aggressively sell plates, we should do. We wanted to test it with the field—he remembers that at least one grantee raised concerns about the plan, as she heard it was to favor one group of grantees over another. Watson committed to do a better job of talking and listening to the field about an incentive program. He held individual conversations one on one plus two organized conference calls, one with eight of our SLPs and one with twelve, choosing a mix of large and small partners. He proposed a different model. Instead of using the SLPs, we want all our grantees, current and future, to help us. If we can create an incentive program where we can establish a baseline with DMV information and monitor sales, we can track against each individual baseline. The grantees would not be competing with others, but against themselves, improving their baseline. A portion of the funds that flow in would then come back to the grantees in increased funding.

If we could double the funding for our SLPs eventually, everyone would feel invested in growing the license plate campaign. What Watson would say to the large population centers is, they could grow a percentage that could be very helpful to them as well. We could reward categories of funding or handle it some other way; staff needs to come up with the model. But he thinks he has sold this to the people who needed to be sold on it. If the Council gives the green light, the staff will design a program and come back with it to the Council. The grantees will invest time and real estate if we can show them that they will benefit.

Aitken asks how it works with Orange, Los Angeles and San Francisco counties? Watson reports that Los Angeles would say, of every dollar raised in my county, give me 40 cents. That's their opening position. In that case, the director promised that she would sell a hundred thousand plates or a million on her own; she would put people at the entrance to the Ford Theater and have interns selling plates, etc. Jefferson asks if we have the data: on a population basis, how many people, per capita income, how many cars, number of arts organizations in those areas? San Francisco would be a hard town to sell license plates in because you don't have as many cars.

Watson says that our small county partners liked where this was going but said we have a huge unemployment problem and nobody can afford the plate. They still supported it because if we have a bigger pie we will have more to give the needy counties.

Jefferson says that if the CAC works out a program that looks fair and equitable, the Council still has not discussed what it would do with more money. Heckes points out that we don't have the money, and we have plenty of time to discuss how we'd spend it, because if it came in we'd still have Budget Change Proposals to write. His point is not to worry about spending the money because it's not coming down the pike immediately. Turner wonders how we would track where the money went. Watson says we could build that into the criteria. Yes, you will get the money, but you need to show us a plan and show us what you're using it for. Every one of our partners has something that fits our definition. But we need to honor not only our legislation, but also what the Council has decided about spending on arts education, etc. Green says that once someone has a plate, they keep it. So we could give our partners a cut of the initial price but keep the renewals. Aitken is concerned that we need to raise a substantial amount before we can be a player, and wouldn't we love to have this problem? Watson reminds them of the model that the NEA uses: 40% to the states. There are certain criteria, but the feds trust the states to take their 40% and do good things. But before we make any long-term commitment, we must make sure that it fits with our mission and strategy.

Jefferson expresses some concerns about the SLP program. She thinks there is not enough support to actual artists. Her example is spending twenty hours having a conversation about a 10-year-old in the classroom leaves people feeling that once their 10-year-old isn't in the classroom any more, the conversation is irrelevant to them. Heckes says he's been at the CAC for 25 years and if we actually had \$40 million from the Million Plates Campaign we would be able to provide general operating support and also support arts creation. He believes, based on our history, that's what we would do. Green says this has been a really good discussion but asks if Watson is looking for a decision. Watson says he'd love a consensus that the staff should come back in January with a model.

Jefferson comments before the vote. She wants to know more details before she signs on to something that, once it is in place, everyone will expect permanently.

No vote is taken. A consensus is reached that the staff will put together a model to be presented at the January 2012 Council Meeting.

Programs and Grants

Poetry Out Loud

Nielsen directs the Council's attention to the fact that Yolo County has asked to participate in Poetry Out Loud this year. The addition of this county will not increase the dollar amount the CAC is contributing to Poetry Out Loud in 2011/2012.

ACTION ITEM: Poetry Out Loud

Steinhauser moves that the Council approve adding Yolo County to the list of possible counties participating in Poetry Out Loud and receiving a grant award in 2011/2012. Green seconds the motion and it passes unanimously.

Creating Public Value

Nielsen points out that an analysis of the 2010/2011 Creating Public Value program has been included in the meeting packet, but that it is informational only and no action need be taken by the Council. Steinhauser says that the report is good as far as it goes but that the Council needs better measurements.

Teaching Artist Support Collaborative

Lenihan reviews some of the salient points in the packet materials regarding the Teaching Artist Support Collaborative (TASC). Teaching artists are looking to form a statewide network, define “teaching artist,” and come up with best practices. Nielsen clarifies that the total amount funded to Teaching Artists Organized (TAO) was \$40,000 to Alameda County to establish the organization. That money was used to establish the group’s purpose, standards and goals. \$10,000 followed in 2007/08 and another \$10,000 in 2008/09. In total, TAO received \$60,000. The money the Council is discussing today will enable the organization to grow statewide.

Feruzzi Shriver says it’s a critical piece for arts education reform to succeed to have a healthy ecosystem for teaching artists. Lenihan says there is a definite need for teaching artists to have a network. Feruzzi Shriver says that TAO is recruiting artists to become teaching artists as well. Feruzzi Shriver says there will be a massive need for these teachers, so if TASC will build the field over the next couple of years that would be really helpful. Lenihan was present at some of their discussions about how to credential themselves, or how to teach without being a credentialed teacher.

Turner points out that this request isn’t coming through a panel review process, and asks if it came just through Lenihan. Nielsen says it was addressed to the entire Council. This would be TASC’s seed money and then, in future, they could apply to our Statewide Networks program. Nielsen wants to make sure it’s on record that the Council has already approved the programs budget, so this money would need to come out of Statewide Networks, Creating Public Value, or both. Watson reminds the Council that if there is year-end money, the Council could replenish the funds if they vote today to remove money from other programs to fund TASC.

Aitken asks for a recommendation. Watson recommends ten thousand from Statewide Networks and fifteen from Creating Public Value. Steinhauser says it seems clear that California doesn’t have enough teaching artists, but if the Council does this, will it obligate us to fund other groups? Watson says we should be focused on art makers and artists, and here is a place where artists who also teach can bring those two things together. The CAC uniquely, because of our history, needs to reinforce some of what we lost when we lost our funding years ago. Feruzzi Shriver says that TASC will also benefit credentialed teachers because they have been upset that the teaching artists weren’t credentialed.

ACTION ITEM: Teaching Artist Support Collaborative (TASC)

Aitken moves that the Council approve \$25,000 to launch the infrastructure required to build TASC, \$10,000 of which will be extracted from Statewide Networks grant funds and \$15,000 from the Creating Public Value program. Steinhauser seconds the motion and it passes unanimously.

Public Comment

Suzanne Reading speaks. She lives in the Inland Empire and appreciates our coming here and the CAC's dedication to the arts. She's speaking for BRAVA, a nonprofit dance performance education mentoring scholarship organization that got started last year. The executive director has been working in ballet for twenty-five years. BRAVA brings children from elementary schools to performances. There's no longer any funding for buses to transport kids to such performances, so they have a program that takes the Nutcracker to an auditorium at a local community college; BRAVA then brings in the entire school body of a local school. They took the students on a tour of the college and they were all fascinated. BRAVA believes the arts are a driver of economic development, and that public education and public art is really about democracy.

Troy Bottello, Director of VSA arts, a statewide organization on arts and disability, speaks next. VSA serves all ages, prenatal through senior citizen, artists as well as students. They have a Poetry Out Loud program in Orange County that they send into juvenile detention centers. The big project they are working on is connected to the 2015 Special Olympics that will be held in Los Angeles; VSA California will host an Arts Olympics tied to the games with events throughout California. They have festivals lined up in seven regions now and hope to have ten regions by then, with a statewide celebration of the influence of the arts and the accomplishments of disabled Californians. VSA is part of the Kennedy Center nationwide, working with underserved and needy populations that need a voice to present what they do.

Adjournment

Feruzzi Shriver adjourns the meeting at 5:17 p.m. in memory of three individuals who have made significant contributions to the arts and public service:

- A. Carol Neve Shiffman, a former CAC staffer who became the executive director of the Music Conservatory of Westchester, New York.
- B. Norman Corwin, a radio pioneer who was one of the first producers and writers to use light entertainment to address social issues.
- C. Gilbert Cates, producer, director, and founder of the Geffen Playhouse.

Jefferson adds Teresa Hughes, who represented the Los Angeles area in the Senate and Assembly for over twenty-five years, promoting education. She passed away just this week.