

MINUTES OF PUBLIC MEETING**December 2, 2015****12:00 noon to 5:45 p.m.**

Shasta County Arts Council

1313 Market Street

Redding, CA 96001

(530) 241-7320

ABSENT:

Christopher Coppola

Nashormeh Lindo

Rosalind Wyman

PRESENT:Council Members

Donn K. Harris, Chair

Susan Steinhauser, Vice Chair

Michael Alexander

Phoebe Beasley

Kathleen Gallegos

Jaime Galli

Louise McGuinness

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

Wayne D. Cook, Arts Program Specialist

Ian Branaman, Budget Officer

Diane Golling, Administrative Assistant

Invited Attendees

Debra Lucero, Shasta County Arts Council

Fran Beatty, Dell'Arte International

Libby Maynard, Ink People
Kim Presley, Liberty Art Gallery
Gavin Spencer, Shasta County High School Choir Director

Other Attendees

Kimberly Carlson, Aesara
Susan Alexander, Trinity County Arts Council
Jill Richards, Trinity County Arts Council
Julie Freely, Trinity County Arts Council
Marti Weidert, 244 Artists' Co-op
Alan Ernesto Phillips, Northern Hispanic Latino Coalition
Jennifer Spangler, Friends of the Arts and Butte County Alliance for Arts Education
Frank D. Treadway, Local Activist

MINUTES

Note: All times set forth in the Minutes below are post meridiem (p.m.), Pacific Standard Time.

I. Call to Order and Welcome

The Chair calls the meeting to order at 12:03 and welcomes our guests. Golling takes the roll at 12:04 and a quorum is established. Louise McGuinness, new gubernatorial appointee to the Council, takes the Oath at 12:05.

The Chair recognizes Debra Lucero, who welcomes the Council and talks about what is happening in the arts in Shasta County and Redding. Redding has a vibrant arts scene and is about to have the first 5-star hotel north of San Francisco, a Sheraton. Shasta Arts Council has taken over three television stations. They have been acquiring equipment and ramping up over the past two years. She shows two short videos by SCAC-TV's summer film camp. "Eight teens, three weeks, one life-changing experience."

II. Approval of Minutes

Corrections to the Minutes of September 30, 2015 are offered at 12:20 by Gallegos, Gilbride, and Alexander. Golling notes the suggested changes.

ACTION: Steinhauer moves that the Minutes be approved as amended. Oliver seconds. The Minutes are approved on a voice vote at 12:22.

III. Director's Report

The Director gives his report at 12:23. He goes over the attachments to his written reports in the packet. One is an infographic from the National Assembly of State Arts Agencies (NASAA), a bar graph on our funding history with the demographics of the state. Also included is a grantee map to illustrate the geographic distribution of our grants.

We are in the throes of hiring. Watson is very involved in hiring a deputy director. The former deputy, Scott Heckes, comes off the books at the end of this month. We had hoped to fill his position by the end of December. We are going to come close, but will probably slip into January. Heckes and Watson interviewed eight finalists from 75 applications, winnowed the list to three serious contenders, and are in the process of making an offer to the top candidate. Of the

three, two were from outside state service. Soon the Council will receive an announcement, but we are not there yet.

Harris asks Gilbride to give a report on the status of our programs staff vacancies. Gilbride says we are now at the place where we finally have an open job listing and applications have been submitted. We have three we can interview this month and another wave of people who have passed the exam and can be interviewed in January. We are filling the position she vacated when she became programs officer and also hiring to fill Wayne Cook's position, since Cook retires at the end of this month. Additionally, we have an assistant grants manager position approved for this fiscal year. We have not been able to take steps to fill that position due to technical complications.

Steinhauser asks if we are better off with our personnel services contract at the Department of General Services than we were at the State Library. Watson says it seems so, but there is not one person who is a generalist, we have five or six specialists with different areas of expertise. It is quite a labyrinth.

Watson further reports that he and Fitzwater supported the National Endowment for the Arts' (NEA) project "creativity connects" at a roundtable in Los Angeles. Gallegos was there and presented a unique perspective. The outcome will be a report on how artists can partner with certain non-arts sectors (health care, education, justice, etc.). Steinhauser asks if it fits in with our Artists Activating Communities (AAC) program. Fitzwater says it dovetails well, and both the CAC's past work in this area and plans for future activity were discussed at the roundtable. Fitzwater says she expects that the research product will support the things that Gilbride is working on.

Oliver serves on the board of US Artists and they have a number of fellows who are California-based. They are also partnering with an historic preservation office interested in rotating artists into historic buildings. The single biggest thing he heard was that people want to network with each other, so they bring 50-100 of them together now from time to time. There will be one of those gatherings in California sometime soon.

Watson describes the Americans for the Arts' (AFTA) visioning conference he and Harris attended in San Jose, which took on various topics by completing the sentence: "Arts and ...". One surprising topic was arts and transportation. It turned out there was a lot to talk about. Also arts and corrections, arts and health care, etc. There were a lot of people there from walks of life not directly related to the arts. Harris says the discussion in arts education had more to do with arts integration rather than strict arts education. He looks forward to hearing Handel's *Messiah* at the Midnight Mission in Los Angeles. The NEA production team will be there filming a video.

Oliver asks about the color coding on the grantee map. Gilbride directs him to the website for the legend.

Starting in 2016, Watson wants to establish and empanel an advisory team on cultural districts. It will include artists. If Council members have suggestions, he asks that they get the names to him. Gallegos says the role of the artist will be important due to concerns about gentrification. Watson says the staff will seek diversity for the advisory panel geographically, by discipline, rural/urban, ethnic, etc. Harris says we will be starting at ground zero and can include in the plans ways to keep artists from being displaced by gentrification. It was an unintended consequence of people

moving forward eagerly without thinking of what would happen once these neighborhoods became desirable.

Harris asks if we are writing the guidelines for the cultural districts. Watson says yes, the CAC is in charge of that. Steinhauser points out that Oliver has expertise in this. She thinks we could have a convening on cultural districts, a webinar, and really become a thought leader on how to avoid gentrification.

IV. Chair's Report

The Chair gives his report at 12:49. He'll be speaking at the Commonwealth Club in San Francisco in January. He wanted to address arts of the future, what might be different 50 years from now, but they wanted him to talk about STEAM (science, technology, engineering, arts, math) so he agreed. Arts and sciences used to be married and they aren't anymore; there used to be colleges "of arts and science." Companies are seeing the connection, and schools are reaching to meet the need. Companies are now creating positions called Chief of Innovation and so on.

Uber is moving into the old Sears building in Oakland; it will probably shake up downtown considerably.

The Chair gives his thoughts about where we are as a Council. It has been an adrenaline rush, but at some point we will hit a plateau if we're not there already. We need to look at our skills. Steinhauser says that she and Debra Lucero have had a chance to talk about catching our breath. During the eight years she has been on the Council we have always wanted to evaluate our programs; maybe now we will have a chance to do this. We have undergone major transformation. We have a lot to be proud of; she never believed it would get as good as it has gotten. So now we can concentrate, perhaps, on things we haven't had time to do until now.

Harris and Jong visited the Imperial Valley. They were very gracious, and grateful we could come. He defers to Jong, who reports on the art and performances they saw. Jong hopes that now we will see more applications from that area. Steinhauser asks what the region's status is. Jong says they have a state-local partner now.

V. Committee Reports

At 1:05 the Chair calls for committee reports. Beasley asks Watson to give the **external partnerships committee** report. Watson reminds the Council that there are certain things a state agency cannot do. But we have important sponsorships for our 40th Anniversary celebration. We are seeking help for Poetry Out Loud, where we have a list of expenses. Gallegos asks if this committee will be ongoing. Oliver says it changes every year.

Alexander notes that he isn't sure how many more Council meetings he will be attending, so he wants to point out that there may be some opportunity for us to subsidize some touring and presenting ventures in the future.

Regarding Poetry Out Loud, Harris and Beasley wonder if Southwest would sponsor travel for finalists. Barber says that was looked into a few years back but nothing came of it. She says we can look into it again.

Arts education committee report: Gilbride goes over the materials in the packet. Every Student Succeeds (ESS), formerly No Child Left Behind, is moving forward. Yesterday the House and Senate reached an agreement on the framework. They eliminated all core subject matters and in

place of that put in a definition of a well-rounded education. The definition includes the arts. The STEAM caucus was extremely proactive and succeeded in introducing language to include other subjects, specifically arts, into STEM subjects. Arts was mentioned specifically in Title I, which means that Title I schools can use Title I money for arts. So that is all good news. NASAA had a succinct analysis on a 1-pager and Gilbride will distribute that. It remains to be seen whether the elimination of core subjects, which gives states much more flexibility, will result in increased arts education or not.

Cook asks why it says “arts and music,” rather than “arts.” Watson says when the Ryan Act was passed in California the s was left off, so when they developed credentialing, they did away with credentials for dance and theater because the interpretation was visual art and music. At least the “s” is included this time.

Harris points out that the language you use when you first set something out is hugely important. Due to that missing s, arts are no longer a necessity to graduate from high school in California. They are lumped in with career training of every kind.

On March 3 and 4 there will be an arts education convening in Fresno focused on the creative economy.

Fitzwater gives a brief update on the **thought leadership committee**. The online convenings were very well received. She thanks and congratulates Galli, who did an outstanding job and got great feedback. We will offer more next year and integrate them better with our programs. We will look at our priorities and what the feedback was that we received, and go through a thoughtful process to select the next series. More than 800 people who were not previously engaged with us have been added to our mailing list through the webinars. Steinhauser compliments Fitzwater on how professionally she has guided us through taking advantage of technology and social media. Gallegos asked how we got international participants. Watson says he thinks it’s through our Facebook page, which has 43K followers.

Harris reports on the **personnel committee**. They are working on putting together an evaluation of the director for early next year.

Harris empanels a **nominating committee** of Beasley and Oliver. Watson explains the duties: check in with fellow members and confirm interest in folks who may want to serve. Terms are a calendar year. The current vice chair’s council term ends in January but Steinhauser is seeking reappointment.

VI. Council Member Reports

At 1:44 the Council members report on their activities since the last meeting.

Beasley has been busy with the external partnerships committee and hasn’t made as many visits. She attended “math in a basket,” and visited a class in Long Beach that incorporated art with studying magnets. They are not one of our grantees.

Alexander attended a Veterans Initiative in the Arts (VIA) program in Orange County and it was fantastic; emotional for everyone in the audience. A vet who hadn’t slept through the night since Vietnam said he had no nightmares while working on this theatrical project.

People in the arts are worrying about their venues being terrorist targets now (since Paris). Security costs, unfortunately, are going to be a bigger line item in venue budgets than previously.

People have asked Alexander to ask the Council for more generalized arts grants. General operating support is needed, or program grants that are not social-service related.

He has been elected to the board of the California Association of Nonprofits and will be an arts voice.

Gallegos says her day job keeps her busy so she hasn't had a chance to get out there. But she was approached to participate in a music and art festival in Orange County at the Santa Ana Pavilion. It was successful, but a lot of work. If you give people art that speaks to them, they respond.

Harris keeps running into entrepreneurs doing interesting stuff with technology and multi-media. These are people with an artistic bent, but their specialty is technology. Society is reflected in art forms that develop.

Steinhauser thinks October was the social season for the arts; she attended eight events. She encourages new Council members to go to as many things as their calendars will allow. Some major themes: social justice, changing demographics, artists effecting transformation as peacemakers. There is a place for artists to fill in where others can't get the job done. She tells of an immigrant woman, a laundress, who gave \$10 checks to a slew of charities saying: "I want to put a stitch in the fabric of America." Debra Lucero raised more money than expected on "giving Tuesday" – the campaign was reported above the fold on page 1 of the local newspaper. Arts for LA held a conference where they talked about using underserved parks for theatrical performances, and other interesting ideas.

Oliver has been working on fundraisers for Sonoma County Poetry Out Loud.

Galli went to Fort Mason Center for Arts and Culture and recommends the sound installation currently there.

Watson inserts that California Humanities' Julie Fry and he have been talking about ways to collaborate. He and Gilbride are in meetings with her about the centennial of the Pulitzer Prize. There is one in music and one in poetry. Former Council member Gary Snyder won one in poetry. We should know more by the January meeting.

Beasley compliments Watson on his remarks at the close of the recent Joint Committee on the Arts hearing. Fitzwater points out that the video can be found on our Facebook page.

Watson asks Barber to report on Arts In Corrections. He compliments her work and says she is the architect of our efforts in this arena. She attended the final performance of a Strindberg Laboratory project at Lancaster. These were level 4 inmates; the highest security level. She says it was amazing. It was attended by two representatives from the state legislature. It received a standing ovation. Assemblyman Tom Lackey choked up when he made his speech at the end and said he had learned a lot that day. Staff from Senator Sharon Runner's office asked Barber to come to her office and tell her more about the program. The Strindberg Laboratory deserves to be congratulated on the record for their outstanding and very hard work, and William James Association as well.

Alexander says we should give more proclamations because they mean a lot to people.

VII. Public Comment

At 2:23 the Chair takes public comment.

Debra Lucero says we have members of the press here.

Frank Treadway, a local advocate, thanks the Council for coming to the “true north.” He could not find a link on the governor’s website to put in an application for appointment to the CAC. Poetry Out Loud and poet laureate programs – he would like to find a group to start and has been working on that with Debra Lucero. He’d like to have an art program for a 10-bedroom veterans’ home. He wonders if we have outreach to the LBGT community; he could not find that on our website. Watson refers him to our grantee list.

Jennifer Spangler, from Butte County, thanks the Council for coming to the north. There is a lot happening but there is a lot more that can be done. She coordinates Poetry Out Loud for Butte County and is working with Debra Lucero on Shasta County. She wants to underscore how receptive people are to Poetry Out Loud, but it takes a lot to get established. She thinks they need more sustainable infrastructure up north to support the arts. She hopes the Council will consider multi-year seed money for projects in the north state – Butte County has no local foundation and really struggles to get things off the ground. They are not big enough to turn to Irvine or other foundations. The long term goal is for Butte County to have associations as well as councils established in a sustainable way. She likes that the CAC require arts organizations to have healthy financials and partnerships. That’s the only thing that will allow organizations to have staff and be sustainable, not come and go as individuals lead, then drop away.

Debra Lucero echoes the thanks. Here in the north, five local arts councils represent over 18,000 square miles. If they come up with a model that works here, it will work anywhere. They are working with Chico State on jazz reach, using a \$5,000 grant from the CAC to bring in jazz musicians like people here have never seen before, jazz musicians from New York. They are bringing people into the digital age and working really hard. On Giving Tuesday, their goal was to raise \$150K for 60 organizations over Shasta and Siskiyou counties. They raised over \$323K. Four thousand people tried to get on at the same time and crashed the system; they had to extend the hours.

Alexander recalls the listening tour he attended in Redding and compliments Debra Lucero and the hardworking arts people in the north for everything they are accomplishing.

Steinhauser says she has been very impressed with the places Debra showed her; she got to see a few things yesterday and thinks Redding is a great example of a creative economy.

Alan E. Philips says the area is isolated and insulated. Hearing and seeing the Council here today makes him feel less marginalized. He is the son of an immigrant from el Salvador , worked in the film industry and then came home to Shasta County. He was glad to hear about our work in corrections. The arts are important to re-engage people in communities. A local tribe, not federally recognized, the Winnjemem Wintu, are using arts to raise money for a cultural center. He worked on a project making a bilingual film with at-risk youth to combat the influence of the drug cartels who are making their lifestyle look attractive.

Watson encourages him to check out the CAC’s JUMP StArts and Cultural Pathways grant programs.

VIII. Performance by Local Artist

At 2:46 the Shasta High School madrigals perform, directed by Gavin Spencer.

A short break is taken at 3:05.

IX. 40th Anniversary Celebration

The Chair reconvenes at 3:15 for a report on the 40th Anniversary celebration and First Forty campaign. Fitzwater gives three brief updates. The theater's capacity is 900 seats and we will be overbooking. Public registration is sold out at 680 reservations and a wait list has started. In January we will open the wait list. The VIP reception is filling more slowly, but that list includes legislators, who typically respond late. Capital Public Radio is our media sponsor. We will have \$4K in in-kind airtime, which we will be able to use to drive people to our website, etc. Our video campaign has been in process for a few months. We were only able to select six grantees to feature, but we have a vibrant, diverse and exciting group. The tentative name for that campaign is *My Creative California*. The six featured grantees are:

- Piece by Piece, doing mural and mosaic projects with former skid row residents.
- Malashock Dance in San Diego, their Math in Motion program.
- In Oakland, Destiny Arts.
- In the Central Valley, the Alliance of California Traditional Artists was visited at Halloween. They did a 2-day shoot at three different communities, featuring a Día de los Muertos celebration, a Laotian community, and a Native American community.
- Yuba Sutter Arts was visited in Marysville on Veterans Day. They spoke with vets working on a mural project.
- The Actors Gang Prison Project video includes an interview with Tim Robbins, and Congressman Ted Lieu was also present.

We will all see it together for the first time on January 27.

Fitzwater thanks Council members who have been working on the First Forty campaign. We have five confirmed sponsors.

Beasley says it has been very difficult; she has invited 80 people and people seem to want to send money but not buy a plate. Oliver said he had the same dilemma. We thought we could sell arts license plates to fleets but we can't, because you can't put a specialized plate on a commercial vehicle.

Fitzwater says we are creating a commemorative book featuring 40 artists or organizations to paint a picture of our history. She and Watson met with Scott Heckes to find organizations to give a snapshot that will reflect the diversity of our work over the years.

Steinhauser wants an advocacy component to the event. She wants to give everybody a card where they can write down what the arts mean to them. Fitzwater says there will be opportunities for social media involvement. We'll have prompts on the program and signage. We will also have a photo booth that will connect people with the event. But this event is a celebration, so we don't want to include a call to action. We want to make it clear to the Governor and the legislature that we are here to enjoy the arts together, and we are not asking for anything.

At 3:41 the Chair calls up the rural arts panel. He states that we will hear from them until 4:45 and then go to the programs report.

X. Rural Arts Practitioners: Their Challenges and Opportunities

The panelists introduce themselves: Debra Lucero, Libby Maynard, Fran Beatty, Kim Presley.

Watson asks them to talk about their unique challenges and tell the CAC what it can do to help them meet these challenges.

Lucero is thrilled that the CAC has recognized how much of California is rural. The True North Arts Alliance was created because by collaborating they can become more visible to funders. Many of their organizations have less than \$100K in their operating budgets. Grants are rarely for operational needs, so how to pay for staff? There is money for artists but not for operating costs. This organization could not exist without the CAC and its state-local partnership program. At Shasta Arts Council they have become entrepreneurs, finding ways to engage the fly fishing community and other recreational visitors who are here for the outdoor opportunities. Artoberfest in Butte County took advantage of occupancy rates dropping in Chico in October. All the motels and B&Bs got on board and it really took off. Now they are gearing up for Winterfest in Shasta County. Collaboration is key.

Beatty describes Dell'Arte. They are "glocal" – global and local. Dell'Arte was founded in Berkeley in 1971 but the founders left the urban area and moved to tiny Blue Lake. Last year was their 25th Mad River festival. Blue Lake now has a population of 1250 – half are new residents. Why? The arts. Dell'Arte transformed the community, and now Blue Lake is defined by the arts.

CAC grants have contributed to every community arts engagement initiative that Dell'Arte has done. It was awarded an ArtsPlace America grant, which was a big infusion of cash they were grateful for, but they then could not secure any local funding because the perception was that they had so much. Also it was very difficult to spend it within the parameters, especially the time deadline.

Being able to regrant money to community members had a huge impact on the town. People started the catchphrase "Blue Lake rising" – an unintended consequence that was wonderful. Houses sell quickly now in Blue Lake because people who want a rural lifestyle with urban amenities (arts) are attracted to Blue Lake. Beatty reports that they need to get better at making connections and bridging silos. They also have a tendency to try to do too much.

Presley talks about Liberty Arts. Their community has a pop of 7,000 and it's the county seat (Yreka). It's not really a cow town. Siskiyou County really has some arts going on. They do spotlights on local artists and exhibitions with open calls, hoping that people who haven't done art before will give it a try if the theme sparks their interest. Artwalks are growing; they give artist talks. People are very grateful to encounter it in Yreka instead of having to travel to a big city to see art. Liberty Arts has a very good relationship with the city government because they are good for the city. If someone heading for Oregon stops off I-5 once to see it, they stop every time they go by.

Maynard thanks the Council for coming up here. There used to be an outfit called Rural Arts Services that would come to the CAC meetings and make the case for rural arts. She sees a lot of things happening now that were happening in the 1980s. We're coming back from a dip. She's excited about some of the new programs that are coming on line. They seem to be focused on building community. Will rural arts organizations be able to make the case for themselves against the Bay Area and Los Angeles? In the rural areas, resources are spread very thin. There

are no big corporations to ask for help. There are a few rural businesses that are hit up constantly by everybody over and over. Ink People has always been about engaging the community. It used to be that the only arts news in the newspaper came from New York and Los Angeles, but now there are a lot of stories about local arts. Humboldt County has a high percentage of artists per capita. There is also a large percentage of entrepreneurs, and she thinks that is because of the high percentage of artists. Fishing is endangered, mining is destructive, logging has tanked. So we are transitioning to a creative economy.

Ink People has worked with over 250 “dream maker” projects, helping people with a dream to make it come true, help them become a 501(c)3, etc. It has been a really rewarding struggle. If you are in the arts, you are part of the economy; every artist is a small business. So you have to have a seat at the table. She serves on many boards, bringing an “arts voice” to the table. The Ink People have become victims of their own success: by being ahead of their time, what they do now is no longer as interesting to funders.

Presley adds that the California Cultural Data Project is a wonderful tool. It was a pain to fill out but she uses it now for a lot of things.

Gallegos asks how many exhibits they do per year. Answer: Nine. Gallegos asks if the cost is borne by the artist. Presley says they used to not pay artists because they would come up to the area as a sort of vacation, but they asked the CAC for a small grant to reimburse transportation and now they are able to do that.

Alexander thanks the panel because in all his years on the Council he doesn’t think he’s ever heard a panel like this on rural, mid-sized arts organizations. He thinks the Council should take a look at mid-sized organizations not only rural but urban, because they are all struggling with the same issues. They employ people, they make a difference on the ground, while the big names get all the headlines. They touch the 96% of the population who can’t get into Disney Hall.

Steinhauser asks Lucero to comment on tweaks to the state-local partnership program. Lucero says we now write a grant that was designed 30 years ago to get us \$40K/year and it takes weeks to write, and it no longer gives \$40K/year. Everything has changed in the years since the program was created. The process seems to be cumbersome now that the grants are so small. Panel criteria may be a problem. Presence on social media, for example, and other, newer ways that arts programming is delivered, are not measured. A lot of people don’t have offices; they are working out of their bedrooms using laptops to save money. Gilbride says we will not wait for program evaluation to make those tweaks. She and Jong are working on it now.

XI. Programs Report

At 4:45 the Chair moves to the programs report. He wants to give 10 minutes each to the next six agenda items.

Alexander and Gallegos ask where their recommendations are. The final report does not reflect the discussion they had. The programs committee met after the packet deadline. Alexander asks the Council to look at the final report for Local Impact and get comments to Watson, who will get them to the programs committee.

Gilbride goes over the changes being made to the Artists in Schools (AIS) guidelines. The biggest thing to note is the addition of a third category, which is a professional development category. We don’t expect a lot of applications in this category, but it can be transformational for

the schools. Harris asks if the Teaching Artist Support Collaborative has been helpful. Gilbride says she talked to them about the concept but didn't get their input for the guidelines.

Gallegos asks that they be formatted consistently. Gilbride says the staff will make them consistent. Gallegos asks if professional development can also be for hands-on training. Gilbride says yes.

Steinhauser says she had a very hard time following what the changes were. Oliver says please highlight the changes. Gilbride says she will do that in future.

Gallegos asks again about the matching component. She thinks it would be more fair if it were 50% in-kind. It's very hard for small organizations to match cash. Gilbride says that AIS is different because 75% has to go to artist fees. So they can't be 50% in-kind. Cook clarifies that the 25% could be anything. It could be in-kind. Cook adds that we want schools to spend money on the arts. This money, ideally, should be coming from the schools. Watson agrees that the match requirement has been designed to encourage the schools to have skin in the game. Alexander asks that we add language to that effect into the guidelines. Gilbride says historically we haven't dictated where the match needs to come from. She wants to be careful that although we are encouraging the schools to fully commit, when we are a small part of a bigger project they are getting money from multiple sources. It isn't always the case that the school is doing the match.

Watson says we are just asking the Council to give us permission to finalize the guidelines. Steinhauser says she has a problem with changing policy on the fly at meetings. Galli reminds the staff that it can't make a funding change without approval of the whole Council.

ACTION: At 5:16 p.m. Harris moves to give the staff, in consultation with the Programs Committee, authority to fine-tune and publish the AIS guidelines in three categories: AIS Student Engagement, AIS Planning, and AIS Professional Development. Galli seconds. Alexander, Beasley, Gallegos, Galli, Harris, McGuinness, Oliver, Steinhauser, vote yea. Coppola, Lindo and Wyman are absent. The motion passes.

Gilbride explains the change to VIA: it is now open to more than state-local partners. Gallegos brings up the matching grant again and wants it to be 50%. It will be hard for small organizations to apply. Gilbride points out that the match can be in-kind. Gallegos says the staff is too overworked to take calls from applicants asking about this. Gilbride says there are many things that we cannot accept as in-kind contributions, so we do need to have conversations with applicants about what they can and cannot do. Galli says that a 50% in-kind match can actually be detrimental to the organization. The difference between 1:1 and in-kind is very important. Harris asks for some examples of what we cannot accept. Gilbride says food is one example. Gallegos says we should list what we can't accept in the guidelines. Gilbride declines, saying the staff would rather talk to the applicants one-on-one.

ACTION: At 5:22 p.m. Beasley moves to give the staff, in consultation with the Programs Committee, authority to fine-tune and publish the VIA guidelines. Galli seconds. Alexander, Beasley, Gallegos, Galli, Harris, McGuinness, Oliver, Steinhauser, vote yea. Coppola, Lindo and Wyman are absent. The motion passes.

XII. Public Comment

The Chair takes public comment from Kimberly Carlson who is an award-winning novelist. She started a support group for women artists and writers in her home five years ago. It has been transformative for some of the attendees. She'd like to make it larger so she started a website and is encouraging women in other towns to start similar salon-type groups.

XIII. Requests for Support

At 5:26 the Chair turns to requests for support. Watson points out a request for support from Otis for their creative economy report. The request is for \$70K but Watson recommends that the Council approve \$50K. They have had other sources of funding in the past. Steinhauser asks if we will be happy with the product they produce for \$50K. We need it to be a quality product. We don't have the staff to do it ourselves. Alexander notes that the creative economy report is still very Los Angeles-centric. Fitzwater says we provided that feedback, and also that a big part of the funding is spent on an event. Branaman points out that every year they ask us for a grant but we don't give them a grant, we put together a noncompetitive bid.

Building public will for the arts continues to be important for the CAC and our constituents. We'll have more to report in January, when we expect to see more progress. We may recommend more funding but we think there are others who should come to the table to fund this project. Steinhauser notes that she and Watson said they were going to report back sooner, but it hasn't been possible due to delays at Arts Midwest.

Steinhauser reports that the Board of Supervisors in Los Angeles has asked for an advisory panel preliminary plan to increase the number of people of color who are choosing the arts and arts leadership for a career.

XIV. Adjournment

At 5:37 the Council and staff recognize Arts Program Specialist Wayne Cook, who is retiring from the CAC after twenty-six years of service.

At 5:50 the meeting adjourns in memory of former Council Member Fred Sands and Nohemi Gonzalez, a California arts student killed in the recent terrorist attacks in Paris.