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From: FOIA
Date: May 5, 2016 4:05:19 PM
Subject: RE: FOIA Request

This e-mail responds to your request for records under the Freedom of Information Act (FOIA), 5 U.S.C. 552. Your request has been assigned file number F16-043. In your below e-mail, you requested: copy of the written meeting minutes for the National Council on the Arts meetings held on the following dates:

October 31, 2014	June 29, 2012
June 27, 2014	March 30, 2012
March 28, 2014	October 28, 2011
November 15, 2013	June 24, 2011
June 28, 2013	March 25, 2011
March 29, 2013	October 29, 2010
October 26, 2012	June 25, 2010

Attached are the responsive documents for your FOIA request with no redactions.

The National Endowment for the Arts is governed by the provisions of the National Foundation on the Arts and the Humanities Act, 20 U.S.C. 951 et seq., and the Freedom of Information Act with respect to the release of agency records. In accordance with the NEA's FOIA regulations, 45 C.F.R. 1100.5(b)(1), you may appeal the Agency's determination. Such an appeal must be made to the Chairman within ten working days following the receipt of this e-mail. Additional information on the appeal process may be found at the following link:
<http://www.nea.gov/about/FOIA/index.html#appeal>.

Please contact me if you have any questions about this response.

Respectfully,

FOIA Officer | Office of the General Counsel
National Endowment for the Arts
400 7th Street SW | Washington DC 20506
flippinsd@arts.gov | 202-682-5746 (p) | 202-682-5572 (fax)

NATIONAL COUNCIL ON THE ARTS

183rd Meeting

Friday, October 31, 2014

DRAFT

**Mandarin Oriental Hotel
Grand Ballroom B
1330 Maryland Avenue, SW
Washington, D.C.**

The 183rd meeting of the National Council on the Arts convened in open session at 9:02 am on Friday, October 31, 2014, with Chairman Jane Chu presiding. The meeting was adjourned at 10:57 am.

COUNCIL MEMBERS PRESENT

Bruce Carter
 María López De León
 Paul Hodes
 Joan Israelite
 Maria Rosario Jackson
 Emil Kang
 Charlotte Kessler
 Rick Lowe
 David "Mas" Masumoto
 Barbara Ernst Prey
 Raneer Ramaswamy
 Olga Viso

COUNCIL MEMBERS ABSENT

Aaron Dworkin
 Lee Greenwood
 Irvin Mayfield, Jr.

JOINED VIA TELECONFERENCE

Deepa Gupta

Congressional Ex Officio

Congressional Ex Officio

Sen. Tammy Baldwin (D-WI)
 Rep. Betty McCollum (D-MN)
 Rep. Patrick Tiberi (R-OH)
 Sen. Sheldon Whitehouse (D-RI)

NEA Staff Members Presenting

Jane Chu – Chairman
 Don Ball – Assistant Director of Publications, Office of Public Affairs
 Wendy Clark – Director, Museums & Visual Arts
 Ayanna N. Hudson – Director, Arts Education
 Jillian Miller – Director, Guidelines and Panel Operations
 Amy Stolls – Director, Literature
 Carol Walton – Senior Advisor for Programs and Partnerships

Non-NEA Staff Members Presenting

Esther Allen – Writer, Editor, & Literary Translator/New York, NY
 Maxwell Anderson – Eugene McDermott Director, Dallas Museum of Art/Dallas, TX
 Christopher Page – Center of Creative Arts (COCA) Alumnus/Denver, CO
 Kelly Pollock – Executive Director, COCA/St. Louis, MO
 Brooke Terry – COCA Student/St. Louis, MO

I. WELCOME AND INTRODUCTION

Chairman Jane Chu introduced herself and then called the 183rd meeting of the National Council on the Arts to order. She welcomed the members of the National Council on the Arts, Arts Endowment staff, the audience, and members of the general public observing the meeting via the web. For the record, in attendance were Council members Bruce Carter, Maria Lopez De Leon, Deepa Gupta (via teleconference), Paul Hodes, Joan Israelite, Maria Rosario Jackson, Emil Kang, Charlotte Kessler, Rick Lowe, David "Mas" Masumoto, Barbara Ernst Prey, Ranee Ramaswamy, and Olga Viso. Council members Dworkin, Greenwood, and Mayfield were unable to attend.

II. APPROVAL OF JUNE 2014 NCA MEETING MINUTES/VOTING ON RECOMMENDATIONS FOR FUNDING AND REJECTION

Chairman Chu asked the Council for a vote on the minutes of the June 2014 Council meeting which were approved unanimously by voice vote. The Chairman then moved on to the application review and voting segment of the meeting, inviting Senior Advisor for Programs and Partnerships Carol Walton and Jillian Miller, Director of Guidelines & Panel Operations, to preside over this portion of the meeting.

Ms. Walton gave instructions to the Council members on the voting process and called for a motion to approve all recommendations and rejections under the Art Works, Leadership Initiatives, and Literature Fellowships sections of the Council book. Then she summarized each area separately, asked for Council comments/questions, and instructed members to mark their ballots for each category. (Council members joining the vote via teleconference were instructed prior to the meeting to e-mail their completed ballots to the Kim Jefferson, Council Specialist in the Office of the Chief of Staff, at the end of the voting process.) After Council members marked their ballots, Ms. Walton turned the meeting over to Jillian Miller, Director of Office of Guidelines and Panel Operations, to summarize the guidelines up for a vote at the meeting.

III. GUIDELINES REVIEW/VOTING

Jillian Miller summarized the three sets of guidelines for Council review at the October 2014 Council meeting: Literature Fellowships: Prose, FY 2016; Art Works, FY 2016; Challenge America, FY 2016. Ms. Walton then called for a motion to approve the guidelines. After the motion was made and seconded, the Council voted unanimously by voice vote to approve the guidelines. Ms. Walton thanked the Council members and then turned the meeting back over to Chairman Jane Chu.

IV. CHAIRMAN'S UPDATES

The Chairman thanked Ms. Walton and Ms. Miller. Chairman Chu then took a moment to publicly honor and thank former Senior Deputy Chairman Joan Shigekawa for her service at the Arts Endowment, which began in 2009. The Chairman recapped some of the highlights of Ms. Shigekawa's tenure at the NEA – the implementation of the BEA analysis, the Blue Star Museum program, and her service as Acting Chairman, among other accomplishments. Ms. Shigekawa stood to be recognized and received a standing ovation from the Council, the NEA staff, and members of the public in attendance. (Ms. Shigekawa retired from the NEA September 2014.)

The Chairman then gave the Council an overview of her activities since the last Council meeting. She talked about how she had met with each of the NEA's departments and also how she had met with a diverse array of grantees and arts organizations in Washington, D.C., and across the country. The Chairman shared with the Council highlights of her trips to arts organizations and grantees in Arkansas, Illinois, Louisiana, Missouri, New York, Ohio, Pennsylvania, Rhode Island, South Dakota, and Texas.

While in Rhode Island (August 2014), the Chairman had the honor of having Senator Jack Reed as her host. They were joined by Senator Sheldon Whitehouse and Congressman David Cicilline as they toured the site of Pawtucket's Our Town grant, which will transform highway overpasses into pedestrian walkways. As part of that trip, she also visited the Rhode Island School of Design, where she learned about the college's STEM-to-STEAM initiative, as well as organizations such as the Design Exchange Mill and the Rhode Island Philharmonic and Music School.

Her next trip was to Pittsburgh, Pennsylvania, (September 2014). The Chairman spoke at the Arts Education Partnership's National Forum, where she had the opportunity to hear about what is being done in the field to make the arts a priority in classrooms across the country. The Chairman also toured the 14-square block of the Pittsburgh Cultural District, which is a mix of performance spaces, art installations, galleries, and retail space.

Chairman Chu went to Kansas City, Missouri, (September 2014) where she spent the last eight years as head of the Kauffman Center for the Performing Arts. She was able to spend time with Council Member Joan Israelite, and also had a chance to see an arts community she was familiar with from a different perspective. She toured the American Jazz Museum and the Nelson Atkins Museum of Art, and she also spoke at the Hallmark Creative Leadership Symposium. After Kansas City, she headed to Columbus, Ohio, where she was hosted by Council member Charlotte Kessler. She noted how the arts have touched communities like Franklinton, Ohio, which is being redeveloped into a lively cultural, educational, and retail destination. The Chairman also mentioned how Ohio State University is fostering the next generation of creative

entrepreneurs when she participated in the school's Barnett Symposium in the Arts and Public Policy.

In late September 2014, Chairman Chu toured the Northern Plains Indian Art Market in Sioux Falls, South Dakota. She said that she saw how a colorful mural, funded by an Our Town grant, has transformed a public park in the city's Whittier neighborhood into a true community destination. She said that she was also very impressed by a number of organizations that are innovating ways to integrate the arts across different fields. At the Washington Pavilion of Arts and Science, music and theater performances occupy the same space as a science discovery center. At the Freeman Arts/Earth Center, which is an Our Town grantee, art and agriculture will both be used to spur economic growth in Freeman, South Dakota.

The Chairman then briefly discussed her visit New York City in early October 2014, which included a visit to the DreamYard Project in the Bronx. DreamYard teaches students problem-solving and leadership skills through the arts. The Chairman also went to the Bronx Music Heritage Center, which honors and celebrates local musicians. She also participated on a panel at the Wallace Foundation about building arts audiences.

After her New York City trip, the Chairman traveled to her home state of Arkansas (October 2014). The trip allowed her to see how much progress has been made in Little Rock. With the help of an NEA Our Town grant, a formerly blighted area has been transformed into the thriving Creative Corridor which is home to the Arkansas Repertory Theatre, Ballet Arkansas, and the Arkansas Symphony Orchestra.

After Little Rock, the Chairman headed to Houston, Texas, (October 2014) where she spent time with Council member Rick Lowe, and saw the community he has created through Project Row Houses. Project Row Houses has empowered the city's Third Ward neighborhood by turning derelict shotgun houses into artists' studios, affordable living spaces, and housing for single mothers. The Chairman noted that the Arts Endowment is "very proud" to have this current Macarthur Fellow on the National Council on the Arts.

After Houston, Chairman Chu traveled to Chicago, Illinois (October 2014). She and Council Member Deepa Gupta visited the Arts Incubator at the University of Chicago. The Arts Incubator is an innovative space that builds community in the city's South Side neighborhood through artist residencies, exhibitions, and arts education programs. She also attended a meeting at ArtPlace America, which is headed by former NEA colleague Jamie Bennett. ArtPlace America is focused on creative community development, and in the coming years, she hopes to continue the Arts Endowment's collaboration with the organization so that the agency can further grow creative placemaking projects across the country.

The Chairman mentioned that she was looking forward to meeting Council Members Olga Viso and Raneen Ramaswamy in Minneapolis, Minnesota, and with Irvin Mayfield in New Orleans, Louisiana, in the near future.

The Chairman then recapped her activities in the Washington, D.C., area. She talked about the memorandum of understanding (MOU) that the agency signed with the National Science Foundation and the NEA's sister agency, the National Endowment for the Humanities. The agreement provides a framework for future collaborations that will find new ways to bridge the arts, sciences, and humanities. In September 2014, the Chairman met with the heads of those agencies to discuss the many opportunities this MOU presents. By combining the creativity of the arts, science's ambition for discovery, and the critical analysis of the humanities, the agency can promote new research, develop new models of entrepreneurial advancement, and transform the way students learn.

In the summer, Chairman Chu also met with art and music therapists at the National Intrepid Center of Excellence (NICoE) and learned about the transformational work it is doing for service members, in part through the agency's Healing Arts Program. The NICoE is located at Walter Reed National Military Medical Center in Bethesda, Maryland, and offers comprehensive treatment for service members suffering from post-traumatic stress disorder, traumatic brain injuries, and other psychological health conditions. Currently, the NICoE offers creative arts, music, and writing therapy, all of which offer patients new means to process their experiences and emotions. Last year, the NEA expanded the Healing Arts Program to the NICoE satellite center at the Fort Belvoir Community Hospital in Virginia, which now offers creative arts and writing therapy.

In August, the NEA hosted the Poetry and Prose Pavilion at the National Book Festival, which is organized by the Library of Congress. This year, the festival moved from the National Mall to the Washington Convention Center. There was a stellar lineup of authors including former NEA Literature Fellows Billy Collins, Paul Auster, Elizabeth McCracken, and Eula Biss. In September, the agency celebrated the 2014 NEA National Heritage Fellows with an awards ceremony and concert. Since 1982, the NEA has honored 395 artists and groups with the nation's highest in the folk and traditional arts. In 2014, the NEA honored nine Fellows: Henry Arquette, a Mohawk basketmaker; Manuel "Cowboy" Donley, a Tejano musician and singer; Kevin Doyle, an Irish step dancer; The Holmes Brothers, whose band performs blues, gospel, and R&B music; Yvonne Walker Keshick, an Odawa quillworker; Carolyn Mazloomi, a quilting community advocate; Vera Nakonechny, a Ukrainian embroiderer and beadworker; the Singing & Praying Bands of Maryland and Delaware, who are African-American religious singers; and Rufus White, an Omaha traditional singer and drum group leader.

The Chairman then moved on the presentations for the public session, inviting up to the podium Amy Stolls, Director of Literature; Don Ball, Assistant Director of Public Affairs for Publications; and writer, editor, and translator Esther Allen.

V. **PRESENTATION ON THE *ART OF EMPATHY*: CELEBRATING LITERATURE IN TRANSLATION**

Ms. Stolls spoke about the vital importance of literary translation, noting that the need for it is greater than ever. She said that there has been a surge in the translation of new works, with publishers taking the risk to support them. She said that the NEA can claim "bragging rights" for being responsible for that surge and being a supporter of literary translation for decades. Ms. Stolls also discussed how the daunting the work of translation is, and how translators are often the "least visible artists."

She talked about how Words Without Borders has grown to be a major player in literary translation. Words Without Borders offers a comprehensive website devoted to the publishing and promotion of international literature. It was launched in 2003 and continues to receive NEA funding each year. The NEA supports individual translators through a fellowship program. The fellowships are project-based and must meet the highest standards. Since 1981, the NEA has awarded 392 fellowships bringing to the American public literature from 66 languages and 84 countries. One of the first fellowships the Arts Endowment awarded in the early 1980s was to Howard Norman, a prominent American novelist whose essay appears in a book the agency just published in August called "The Art of Empathy." The book celebrates the importance of the art of literary translation. Ms. Stolls introduced Mr. Ball to discuss "The Art of Empathy."

Mr. Ball talked about the genesis of the project and how the Public Affairs office and the literature division were seeking contributors who were translators or publishers who had received an NEA grant or fellowship or had served on a panel. They wanted the essays to be about the importance of translation, why these individuals decided to become translators given the realities of low pay, often not getting recognized for the work, and the mechanics of the art of translation. The agency received some fascinating essays that addressed those points. He said that there was an interesting and unexpected thread on the idea of empathy. Many translators spoke of the importance of helping readers to understand the culture and feeling of another society and people.

[A Power Point with quotes from contributors to "The Art of Empathy" is projected on a screen.]

Mr. Ball mentioned that the book has been well received in the academic community with some translation programs requesting copies of the book to be included in their curriculum. The book was popular at the National Book Festival in August 2014 where the NEA held a panel on translation with Paul Auster and Natasha Wimmer.

[Don Ball then played a video clip of translator and contributor to "The Art of Empathy" Natasha Wimmer discussing the challenge of translating slang in Roberto Bolaño's "The Savage Detective" at the National Book Festival.]

Amy Stolls returned to the podium and then introduced the next presenter, Esther Allen.

Ms. Allen thanks Amy and Don and expresses that it is wonderful to be there. She talked at length about what a great influence on literary translation and everything the NEA has done for translation in the past approximately 40 years.

Ms. Allen related it means to be supported by the NEA from her own experience. She had a grant from the government to study in Mexico. While there, she read a novel which is a classic of Mexican literature that was originally published in 1962. She was stunned when she learned in 1989 it had never been translated into English. She began trying to get her translation of the book published. After facing a lot of rejection, the book was finally published due a combination of factors - an uprising in Chiapas and the NEA. In 1995, NEA gave her a grant to fund the translation of the novel. With the grant, she was able to get a publisher, and the book came out in hardcover. Ms. Allen told the Council that "...the rejection letters from all the editors were wrong and the NEA was right." Ms. Allen said that the NEA allowed her as a translator to be "proactive" in a way that enhanced the American public's ability to understand something happening in neighboring Mexico. She has been extremely grateful for that since then. "The Book of Lamentations" by Rosario Castellanos has been in print as a Penguin modern classic ever since.

Ms. Allen said that the agency did a great service for translators in the U.S. when former Director of Literature Cliff Becker did an informal study to see how many books were being translated in 1999. It was discovered that only 297 titles in literary translation out of over 12,000 books of fiction and more than 100,000 total books had been published. She noted that in 2002, the United Nations Development Program did a report on the Arab world, which found that the works from the Arab world were rarely translated. She decided to write a letter to the editor, which was published, and a few people commented on it; she thought that was the end of the story, but it was not. In 2003, she got an e-mail from translator Michael Heim, whom she had never met him before, but she had been familiar with his work—he was one of the eminent translators of the time. (Michael Henry ("Mike") Heim is the subject of Ms. Allen's essay in "The Art of Empathy.") He donated his own money to set up a fund to support translation. Ms. Allen explained, *"...the most incredible part of the story is this money originally came from the United States government. Mike's father was a Hungarian composer, who he never knew really because his father enrolled in the U.S. Army during World War II to gain citizenship and was killed. When a soldier is killed in the line of duty, the family receives a death benefit. His mother received that money in 1946, invested it, and never touched it. That was the money Mike gave to set up the PEN Translation Fund. Most amazingly of all, Mike was indifferent to money. He promised us half a million because he did not know how much money was in the account he had inherited from his mother. When the money came in, it was \$734,000. Mike had worked with the NEA for many years. He wanted a program like the fellowship program that would make the translator proactive, would make the translator the engine of the translation project."* She talked about how Heim's

experiences as a graduate student in Prague, Czechoslovakia, in 1968 laid the groundwork for his deep commitment to literary translation and his decision to become a literary translator. Michael Henry Heim went on to translate many books and plays, including "The Unbearable Lightness of Being." He was a polyglot and translated from nine or 10 languages. Of the 61 books and plays Heim translated, 35 remain in print, which is a "lasting contribution." Heim's other contribution, the PEN Translation Fund, began giving grants in 2004. It has given out 122 grants. Approximately 12 to 14 grants are given each year. The Fund is particularly interested in supporting young translators at the beginning of their careers and like the NEA, interested in supporting translations from little-known languages. Sixty of the titles that The Fund has supported have been published to date and more are coming out all the time. One of the earliest titles supported was one of the first translations of Roberto Bolaño into English. All of this proactive energy-generating enthusiasm has produced a lot of results. In the last 10 years, there have been more translation-oriented nonprofit publishing houses in United States, enhancing Mike Heim's vision. Many of them are supported by the NEA. Ms. Allen said that – inspired by the NEA's 1999 study – Open Letter Books and the website Three Percent began collecting data in 2008 so they could continue to monitor the translation of books into English. In the last three years, the numbers have started to increase, yet she notes that much work is left to do. It is still the case where an international writer wins the Nobel Prize and no one in this country knows who the author is. The writers being published by these small start-up presses do not have the same clout in the marketplace as writers published by major presses. She said that more "proactive energy" is required to address the nation's "hearing problem." Ms. Allen said that everyone in the translation world is enormously grateful to the NEA for the new project "The Art of Empathy," which is helping to bolster the efforts of those in the literary translation field. Ms. Allen thanked the NEA staff and the Council.

Council member Masumoto engaged in a brief Q&A with Ms. Allen after her presentation.

VI. PRESENTATION FROM THE DALLAS MUSEUM OF ART

Chairman Chu thanked Ms. Allen, and invited Wendy Clark to the podium to introduce the next guest presenter.

Ms. Clark introduced Maxwell Anderson, Director of the Dallas Museum of Art.

Mr. Anderson talked to the Council about the innovative programming and policies that he has implemented at the Dallas Museum of Art (DMA). He began his remarks by giving the Council an overview of the DMA – it is located in downtown Dallas and is the 8th largest general art museum in the U.S. He talked of the museum's project with the Outdoor Advertising Association Of America that took images of American art from major art museums and posted those images on a website to the give the public the chance to vote on their favorites. The museum had 58 objects displayed across the country. He believes that promoting art is essential. Mr.

Anderson noted that museums have long been associated with the motto, "collect, preserve, and interpret" – but he thinks it should become "gather, steward, and converse."

With slides of some of the art works projected onto a screen, Mr. Anderson described a recent major exhibition of more than 1,800 Islamic art works and cultural objects that the DMA mounted.

Mr. Anderson also spoke of the DMA's recent announcement of its partnership with the University of Texas-Dallas. This partnership which will be the first PhD degree-granting program in the U.S. that incorporates both an institute and a museum.

Mr. Anderson spoke of the museum's recent changes in its admissions policy. The museum decided to offer free admission and free memberships to anyone. This innovative change is the first of its kind in the United States. Visitors to the museum instead give the museum data – email addresses, cell phone numbers and zip codes – which gives the museum a better picture of who its audience is. Visitors receive iPads so that they can interact and engage with the museum, which also gives the museum more of an idea of what the visitors are seeing and what they are learning about during their visits. The museum also changed its dress code to create a more welcoming environment. Thermal cameras were installed in the museum galleries, which offer a more precise count of visitors than the standard museum clickers do. The museum has seen great increases in its attendance and membership figures, now boasting the fourth or fifth highest membership figures in the country. Mr. Anderson said that the DMA is offering an alternative to the traditional model that has been part of the museum life that this new model can be a way of to show how museums can sustain themselves through philanthropy and build a better bridge to the communities they serve.

After thanking the Council, the Chairman opened the floor to questions from the Council. Council members De Leon, Israelite, Jackson, Kang, Masumoto, Prey, and Viso engaged in a Q&A with Mr. Anderson.

After thanking Mr. Anderson, Chairman Chu called Ayanna Hudson to the podium to introduce the next guest presenters.

VII. PRESENTATION FROM CENTER OF CREATIVE ARTS, ST. LOUIS

Ms. Hudson thanked the Chairman and introduced the last presenters for the morning. COCA is a longtime NEA grantee and the largest arts center in St. Louis that hosts on-site and in-school arts classes, dance and theater performances, visual arts exhibitions, and the number of students of dance and theater companies. Ms Hudson invited Kelly Pollock, COCA's executive director, Christopher Page, a COCA dance alumnus and now a member of the Cleo Parker Robinson Dance Ensemble, and 14-year-old Brooke Terry, a current COCA dance student, to talk more about COCA

and its innovative programs.

Ms. Pollock thanked the NEA for inviting COCA to speak at the Council meeting. [Power Point slides are projected on a screen during Ms. Pollock's presentation.] She told the Council about the COCA's location in St. Louis between affluent and low-income neighborhoods and how its founder Richard Baron had the belief that COCA could serve as a bridge to connect people from diverse backgrounds. She said that COCA has been awarded 16 NEA grants that serves approximately 50,000 people each year. Ms. Pollock said that COCA wants to help develop the creative capacity of St. Louis and help children to become creative and critical thinkers.

Ms. Pollock told the Council about COCA's various arts programs for children, including pre-professional theater and visual arts training and classes for advanced students. COCA has 200 teaching artists. COCA serves as a gallery for visual arts exhibitions, and also is a presenter and producer of live performances. Ms. Pollock also gave an overview of COCAedu and COCAbiz, two of its signature programs in which COCA partners with schools, universities, and with businesses.

COCA partners with Boeing on integrating the arts and sciences arts. She told the Council about a creative design project in which Boeing engineers came into the classroom to help students use a "makey-makey," an invention kit that uses a basic circuit board that when combined software turns everyday objects into keyboards. While COCA is excited about its business partnerships, Ms. Pollock noted that COCA remains committed to its core arts programs, in particular its dance program. She said that not only does COCA strive for excellence in this area but aims to remove barriers to participation, offering financial assistance, transportation, dancewear, shoes, and academic tutoring. She said that for the past decade, 100% of COCA's seniors have graduated with plans to attend a university or a secondary training program and many are the first in their families to be able to attend college. She said that COCA alumni can be found at Alvin Ailey American Dance Theater and on Broadway stages, and even one of the COCA dance alumni is a dance historian at Stanford University.

[Ms. Pollock played a short video clip of the COCA dance program that features Brooke Terry, the next speaker.]

Ms. Pollock introduced Brooke Terry, a member of COCA's pre-professional dance division.

Ms. Terry introduced herself and thanked the Council for inviting her. She started at COCA four years ago in the "talent identified program." She said that she is in the pre-professional division, the honors division, and COCA dance company and hip-hop crew. She said that COCA has influenced her so much, and that she can't believe how much the teachers have influenced her, school-wise and dance-wise. She said that while she is still a freshman, she is already beginning to think about college. She

would like to be a physical therapist for dancers after her dance career ends. She said that one of her goals is to be a professional dancer with the Alvin Ailey Dance Company. She enjoys all of the opportunities COCA has to offer, including getting the opportunity to work with choreographers and COCA alumni such as Chris Page (her fellow guest presenter). Ms. Terry said that COCA will be the thing that has the greatest impact on her because it has shown her how important it is to value one's education and to value self-improvement. She said that COCA has shown her that professional dancers are not that different from the students, because they can get there eventually.

Ms. Pollock then introduced Chris Page, a former COCA student that has been living his dream as a professional dancer and continues to play a significant role in shaping the next generation of dancers.

[A short b video clip featuring Chris Page is projected on screen.]

Mr. Page greeted and thanked Ms. Pollock, the NEA, and the Council. He said that what everyone sees is "legacy" – that everyone is always continuing in someone's legacy. He said COCA is all about continuing and fostering a legacy. He said that it is because of that legacy that he gets to do what he does every day and also have fun. He also gets the opportunity to impart wisdom and the knowledge that has been given to him through the COCA to the next generation. He said that he is now a professional dancer and choreographer, and that he has been with the Cleo Parker Robinson Dance Ensemble (CPRD) for the past six years in Denver, Colorado. He has traveled all around the United States and the world with CPRD. He said that while the season has finished, he is anxious to get back. Mr. Page thanked the NEA and the Council for all of the attention that has been given not only to COCA but to so many other arts organizations. He said that dancers are not only just artists but also educators, constantly educating younger generations and mentoring them. He concluded his remarks by thanking everyone.

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Ms. Pollock returned to the podium and said that Ms. Terry and Mr. Page are the embodiment of COCA. She said that she has highlighted COCA's progress with a few examples but believes that they are just getting started. COCA has ambitious plans for the future. She said that COCA is committed to remaining engaged with its community and working with new partners across different sectors. Ms. Pollock said that COCA wants to demonstrate that it is not just a place to learn about the arts, but a place that brings diverse people together to learn from each other. In closing, she thanked the NEA for recognizing its work and funding COCA over the years, and the Council for inviting them to share their story.

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Chairman Chu thanked the presenters and asked the Council if there were any questions or comments for the COCA presenters. Council members Kang and Ramaswamy engaged in a brief Q&A with Ms. Pollock.

VIII. CONCLUDING REMARKS/VOTING RESULTS

Chairman Chu announced that the National Council on the Arts had reviewed the applications and guidelines presented to them and that all recommendations for funding and rejections had passed. After asking if there were additional comments or questions and hearing none, the Chairman thanked the NEA staff and adjourned the meeting.

(Gavel.)

(Whereupon, at 10:57 am, the proceedings of the 183rd meeting of the National Council on the Arts were adjourned.)

Respectfully submitted,

Kimberly M. Jefferson
Council Specialist
National Endowment for the Arts

NATIONAL COUNCIL ON THE ARTS

182nd Meeting

Friday, June 27, 2014

DRAFT

**Constitution Center
Plaza Level, Conference Rooms A-C
400 7th Street, SW
Washington, DC**

The 182nd meeting of the National Council on the Arts convened in open session at 9:04 am on Friday, June 27, 2014, Chairman Jane Chu presiding, and adjourned at 10:46 am.

COUNCIL MEMBERS PRESENT

María López De León
 Aaron Dworkin
 Deepa Gupta
 Paul Hodes
 Joan Israelite
 Maria Rosario Jackson
 Emil Kang
 Charlotte Kessler
 Rick Lowe
 Irvin Mayfield, Jr.
 Barbara Prey
 Raneer Ramaswamy
 Olga Viso

COUNCIL MEMBERS ABSENT

Lee Greenwood

JOINED VIA TELECONFERENCE

Bruce Carter
 David “Mas” Masumoto

Congressional Ex Officio

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Sen. Tammy Baldwin (D-WI)
 Rep. Betty McCollum (D-MN)
 Rep. Patrick Tiberi (R-OH)
 Sen. Sheldon Whitehouse (D-RI)

NEA Staff Members Presenting

Jane Chu – Chairman
 Wendy Clark – Acting Director, Museums & Visual Arts
 Sunil Iyengar – Director, Office of Research & Analysis
 Jillian Miller – Director, Guidelines and Panel Operations
 Patrice Walker Powell – Deputy Chair for Programs and Partnerships
 Joan Shigekawa – Senior Deputy Chairman

Non-NEA Staff Members Presenting

Robert S. Cox – Head, Special Collections & University Archives, UMass Amherst Libraries
 Matthew Fluharty – Director, Art of the Rural and Member, M12 Collective
 Kirsten Stoltz – Director of Programs, M12 Collective

I. WELCOME AND INTRODUCTION

Chairman Jane Chu introduced herself and then called the 182nd meeting of the National Council on the Arts to order. She welcomed the members of the National Council on the Arts, Arts Endowment staff, the audience, and members of the general public observing the meeting via the web.

Chairman Jane Chu noted what an honor it was to address the Council and staff as the new Chairman of the National Endowment for the Arts. She acknowledged the dedication and passion of the NEA employees in the first week of her tenure and said that the nation was lucky to have them working there every day to inspire and enrich all Americans in all communities. She said that she looked forward to working together to introduce fresh ideas and creating new opportunities for the arts to reach and empower the American people in the coming months and years.

The Chairman then moved on to the application review and voting segment of the meeting, inviting Deputy Chairman for Programs and Partnerships Patrice Walker Powell to officiate this portion of the meeting.

II. APPROVAL OF MARCH 2014 NCA MEETING MINUTES/VOTING ON RECOMMENDATIONS FOR FUNDING AND REJECTION

Deputy Chair Powell asked the Council for a vote on the March 2014 Council minutes, which passed unanimously. She then gave instructions to the Council members on the voting process and called for a motion to approve all recommendations and rejections under the Leadership Initiatives and Fellowships sections of the Council book. Then Deputy Chair Powell summarized each area separately, asked for Council comments/questions, and instructed members to mark their ballots for each category. (Council members joining the vote via teleconference were previously instructed to e-mail their completed ballots to the Kim Jefferson, Council Specialist in the Office of the Chief of Staff, after voting was concluded.) After Council members marked their ballots, Deputy Chair Powell turned the meeting over to Jillian Miller, Director of Office of Guidelines and Panel Operations, to summarize the guidelines up for a vote at the meeting.

III. GUIDELINES REVIEW/VOTING

Jillian Miller summarized the three sets of guidelines for Council review at the June 2014 Council meeting: Research: Art Works, FY 2015; Literature Fellowships: Translation Projects, FY 2016; and Our Town, FY 2015. Deputy Chair Powell thanked Ms. Miller for her presentation and then called for a motion to approve the guidelines. After the motion was made and seconded, the Council voted unanimously by voice vote to approve the guidelines. Deputy Chair Powell also thanked the Council members joining by teleconference and then turned the meeting back over to Chairman Jane Chu.

IV. SENIOR DEPUTY CHAIR'S UPDATES

The Chairman thanked Deputy Chair Powell and Ms. Miller, and then turned the meeting over to Senior Deputy Chairman Joan Shigekawa to give an overview of agency updates since the March 2014 Council meeting.

Senior Deputy Chairman Shigekawa welcomed Chairman Chu to the NEA and noted that not only was this meeting the first with Jane Chu as the Chairman, but the first Council meeting to be held in the Constitution Center. The NEA moved into its new space on May 5, 2014. The Senior Deputy Chair thanked everyone for their patience and hard work during the transition. She thanked the Director of Administrative Services, Kathy Daum, and Winona Varnon, the NEA's Deputy Chairman for Management and Budget, for overseeing the move to the new location.

The Senior Deputy Chair moved onto recapping the recent work of the Office of Research and Analysis, specifically a two-day symposium held in June that explored public participation in the arts. The event was held in Washington, DC, and co-hosted by the United Kingdom's Art and Humanities Research Council's Cultural Value Project, and marked the NEA's first formal international research collaboration. The convening was attended by researchers from across the United States, Europe, Canada, and Australia.

She then gave an update on a conference that Director of Research & Analysis Sunil Iyengar and Senior Advisor for Program Innovation Bill O'Brien helped to organize called "The Nature of Creativity in the Brain" at the Santa Fe Institute (held in July 2014). The conference would investigate the intersection of neuroscience and creativity and bring leaders in the field together to offer a great opportunity for dialogue and discussion. Researchers from institutions such as Johns Hopkins, UCLA, and the National Research Council were expected to attend. The conference is helping the NEA to be in the perhaps once unlikely position at the forefront of brain research. More about the conference will be recapped on the Art Works blog and via social media.

The Senior Deputy Chair talked about her trip to San Antonio, Texas, in May 2014 for the yearly kickoff of the Blue Star Museums initiative. In this fifth year of the program, the event was held at the San Antonio Museum of Art. The Senior Deputy Chair was joined by Council member María López De León, military families, and representatives from the Department of Defense. More than 2,000 museums in the United States participated this year. General Martin Dempsey, the Chairman of the Joint Chiefs of Staff and the highest-ranking military officer in the nation, sent participating museums a letter of thanks in June. He noted that the program "not only enhances the morale of our troops, it promotes the understanding and sharing of culture while enhancing perceptual and cognitive skills." The Senior Deputy Chair added that she was proud that Blue Star Museums has provided museums with such a positive way to recognize and support service members.

Senior Deputy Chair Shigekawa moved on to an update of Poetry Out Loud (POL). The national finals were held in Washington, DC, in April of this year. Anita Norman, a junior at Arlington High School in Tennessee, was named the new POL national champion, and received a \$20,000 award in addition to \$500 toward new poetry books for her school. Twenty-nine viewing parties were organized to watch the NEA's live webcast, which in total was viewed by almost 1,500 people. The Senior Deputy Chair thanked everyone in this room who helped organize such a great event.

Before moving on to the next item on the agenda, Senior Deputy Chair Shigekawa took a moment to recognize representatives from national service organizations in attendance at the Council meeting.

V. THE SURVEY OF PUBLIC PARTICIPATION IN THE ARTS (SPPA) PRESENTATION

Senior Deputy Chair Shigekawa invited Director of Research and Analysis Sunil Iyengar to talk more about the SPPA.

Mr. Iyengar thanked the Senior Deputy Chair and said that he would be previewing the findings from the SPPA, the report that will be released later this year about how Americans participate in the arts. Since 1982, the agency has made a commitment to surveying arts participation. Since then, the Office of Research and Analysis (ORA) has issued a steady stream of research reports, brochures, and other publications about how many adults partake of arts activities, what kind of activities, what kind of adults, and how does that participation track with other leisure behaviors? The ORA has made it a point to release the raw data and data tools for the survey as speedily as possible. The ORA invited researchers to critique its assessment of the data presented in the in-depth 2008 survey. The SPPA collects data from a household survey that collects data from 18,000 adults. The U.S. Census Bureau conducts the survey as part of a supplement to the current population survey. That is the survey from which of quarterly employment numbers reported in the press. The survey was also fielded by the Census Bureau in these other years as well. The questions are predominantly set up to ask adults about participation in arts activity over a 12-month period. It does not ask about attitude toward the art or behaviors. In 2008, there was a decline in the share of adults having attended one of several types of performing arts activities or who had visited an art museum or gallery. Types of arts genres or activities tracked were classical music, jazz, opera, musical theater, non-musical theater, or ballet, or visiting an art museum or an art gallery. Just over a third of U.S. adults did one of these activities in the 2012 report. When other arts expressions were added to this list, a larger share of the public, just over half, participates in the arts. Other visual and performing arts asked about were attendance at outdoor performing arts festivals, visual arts festivals, or craft fairs, or if they had gone to a live dance performance other than ballet, Latin, Spanish, or salsa music performances, or whether they toured or visited parks, monuments, or buildings considered to be historic and/or be known for their design. The updated survey asked people whether they had attended any

music or theater performance not mentioned, as well as movie or film festival performance, reading, and the use of electronic media to share art. The survey has asked about adult rates of reading books not required for work or school, such as novels, short stories, poetry, and plays. These changes have given a more robust picture about overall arts participation. There is also a higher rates of older adults participating in the arts. Mr. Iyengar detailed some of the declines and increases in various types of art form participation. He mentioned that whenever possible, the ORA draws from other data sources to corroborate their findings. They have utilized the American Time Use Survey from the Bureau of Labor Statistics. Also, parts of the questionnaire changed to include new questions about arts learning (in-school, out-of-school, learning via the Internet, being self-taught, or learning from family and friends). The questionnaire also asked about how many adults that are parents take their children to arts events or to museums, or whether the children were receiving an arts education. Other visual art forms were considered, such as fiber arts, photography, and e-mail art. The SPPA looks at regional trends but at the time does not delve into micro-geographic areas.

Mr. Iyengar briefly discussed the two-day symposium, “Measuring Cultural Engagement, A Reality Check” that the Senior Deputy Chair mentioned earlier and how the discussion centered on extracting the most meaningful information and the character of the information for national funding and policy decisions about art and cultural resources. The Arts and Humanities Research Council, one of seven research councils of the United Kingdom, embarked upon a cultural value project a couple of years ago. A major part of that undertaking is an examination of the cultural experience itself and the impact on individuals and its benefit to society, which was similar to the ORA's efforts at the NEA. The UK's five-year research agenda, focuses on understanding arts positive and social, civic, and effect on the community. He said that they saw a natural fit for the two research units. The meeting in May was a first step for future collaborations.

Mr. Iyengar talked about future projects in addition to the report that the ORA would be working on, including the posting of a new installment to its ongoing arts data profile series, which are intended as a pain-free introduction to the general public of arts related data sets. Titled “States of Engagement,” this one will focus on selected state and metro rates of participation based on the 2012 survey. He said that there would also be a report analyzing barriers to arts attendance, using data from the General Social Survey and plans to produce a report of the proceedings of the May symposium. The ORA also hopes to have a short form survey to report on next year on the first wave of questions about attendance and creation represented in 2013 and 2014 surveys. He discussed how the data is being used; all the raw data from prior years and dated documentation from prior years are on the website. One of these apps allows forecasting – greater education, employment, or even NEA funding based upon predictive modeling. The other app allows one to enter one's age and zip code and will pull what art forms and type of art participation are most popular in that area. It also allows one to go further and see would cultural venues are in one's immediate area. Mr. Iyengar discussed how these data can become useful and policy situations,

noting that the president's budget for fiscal year 2015 includes a section on social indicators. The White House Office of Management and Budget requested to use the SPPA data to create aggregate measures of participation, looking at the percentages of those who did arts events and leisure reading. Mr. Iyengar thanked everyone and his staff.

Council members Dworkin, Gupta, Jackson, and De Leon engaged in a brief Q&A with Mr. Iyengar after his presentation.

VI. PRESENTATION FROM NEA GRANTEE M12 from BYERS, COLORADO

Senior Deputy Chair Shigekawa introduced Acting Director of Museums and Visual Arts Wendy Clark to introduce the next speakers. Ms. Clark described M12 as a collective of artists and creative professionals who work together to create interdisciplinary site-based art works and programs in rural areas and invited Kirsten Stolz and Matthew Fluharty to the podium to talk about their work with M12.

Ms. Stolz began by first thanking the NEA for inviting them to talk about their organization and the work that they have been doing. She introduced herself; she runs the programs for M12 Collective, and Matthew Fluharty is a member of the collective. She acknowledged the two grants that M12 received from the Arts Endowment, and thanked the Arts Endowment for the support and for believing in the projects that M12 does. She said that the organization is in Colorado and has been focused in Colorado for about five years. The work has been ongoing for more than ten years. Recently, M12 published a book called *A Decade of Country Hits*. M12 also interprets rural space and asks more questions that more often yield further questions and yet thinking about more concrete findings. M12's focus is on context-based artwork, research, and education. Everything is collaborative in nature. M12's practice often speaks to the underrepresented communities. Ms. Stolz then invited her colleague to speak about the changing dynamics and the context of their project.

Mr. Fluharty thanked the NEA for inviting them to speak to the Council about their work. He talked about getting beyond the idea of "rural" purely as a space that embodies the pastoral, as an idyllic space. He pointed out that if one thinks back to Latin classes in high school or college, the word "country" comes from a Latin root "contra," so it has always been a space that has juxtaposed to urban modernity. He said that one can see in this version of the rural all across the media as "the simple life," but pointed out that "there is nothing simple about having to drive 40 minutes to work." He noted that rural America is in a state of tremendous changes. People are moving to other places – from rural to urban, and urban to rural, carrying with them their cultural histories, knowledge, and expressions. He shared statistics about the changing demographics of rural life in America. The changes signal an exciting moment for their work, as it means that some of the outdated notions of what "rural" means is changing and it is a great moment for more inclusivity and diversity in rural America. He talked about investment in rural economic development, most of which is individually based. He said that one of the great hopes for the rural arts and rural

culture and rural development is philanthropy. Mr. Fluharty cited the NEA's support of M12 and other projects in rural places as being “wonderful and heartening.” He discussed a big project that happens once a year that M12 puts together where they build a collaborative space for people in rural and urban areas, artists and community members from all walks of life to come together for exchange and collaboration.

Mr. Fluharty turned the podium back to Ms. Stolz. She talked about some of the projects M12 has worked on, including those that have received NEA support. One of the projects is called Action of the Plains: Art in Rural Environments. The premise is to support experiential art making, in the High Plains. Guest artists whose work is on the cutting edge of an ever-expanding international dialogue surrounding our practices in rural environments are invited to collaborate with M12, conceptualizing and creating new work with the citizens of Byers, Colorado, and Last Chance, Colorado, where M12 makes art in the studio. M12 has a strong focus on the importance of participation and collectivity in its projects. Another project is in the town next to Byers, which is called Deer Trail, and which was a collaboration with a group of FFA (Future Farmers of America) students over the past two years. The artist that M12 collaborated with is from Holland, and her practice is very similar to M12's. She does a lot of community engagement, and her interest lies in exchanging knowledge, so this was a perfect opportunity for M12 to have a larger conversation about the students within the classroom, and how would knowledge be exchanged. Another collaborative project of M12's was with a group called Kultivators. They are also a collective and operate an organic farm. Gran's University is a cultural expansive initiative that serves to build long-term dialogue about the influence of rural cultural connections and specifically addressing important global issues such as environmental sustainability, global economy, existing economies, food production, and labor. They had many conversations about food production, the importance of local historic societies, and information about family heritage. M12 also went to the county fair and set up a classroom and had about 50 people share their knowledge. Ms. Stolz talked about a devastating fire through Last Chance where M12 has its site. M12 worked with the Lions Club in Last Chance and a birding organization based in the high plains, and began to think about rehabilitating that site and clearing out debris, and building cultural projects. They built a sculpture that serves as a bird habitat along with the help of people in the community. Ms. Stolz continued to describe the land they are on and the building where they work, a 1903 building that used to be a Packard car repair shop, and most recently, it was a feed store, and so M12 actually adopted the name – and it is still called The Feed Store, because it feeds the imagination. It has a library and a studio. M12 invites visiting artists and a lot of the community gathers there quite a bit. M12 hosts talks, lectures, and the community is always invited to participate. She thanked the Council and audience again.

The Senior Deputy Chair invited questions from the Council about Mr. Fluharty's and Ms. Stolz's presentation; Council member Masumoto engaged them in a brief Q&A.

VII. PRESENTATION: ARTS POLICY ARCHIVES AT UNIVERSITY OF MASSACHUSETTS AMHERST

The Senior Deputy Chair invited Deputy Chair Powell to introduce the presentation.

Deputy Chair Powell was excited to talk about the National Arts Policy Archives and Library, housed at UMass Amherst. It is an initiative she helped to initiate several years ago. It officially launched in September 2013. It is a joint collaboration between the NEA and UMass Amherst. Key archival materials including many of the NEA's own materials that relate to cultural policy in America will be assembled, catalogued, and digitized. The collection will be available for free to anyone who is interested. She then introduced guest speaker Dr. Robert Cox, the head of the special collections and archives at the university, and welcomed him to the podium.

Dr. Cox mentioned that he was glad to be last because the themes the other speakers outlined in their talks have something in common with his comments. He noted that Mr. Iyengar talked earlier about the importance of documenting who you are and what you are doing, why you were it, who was responding to it, and M12, as he sees it, is looking very closely at the importance of art in the community, residents of the past, but imagining the future. That is what archives do. He expressed that what they are likened to do is build on those themes of documenting who we were and what we were, to think about our past as it relates to the future. He noted that when Deputy Chair Powell began thinking about this archive, she recognized that the field of arts administration had not been professionalized for very long. It is only about 50 to 60 years old. This is going to be an archive on the history of arts administration. The field is at a point where we can look back and capture the history of the early pioneers in the field. Many of the organizations that were created in the '60s and '70s are still around and operating, but have not done a good job of preserving their history. Dr. Cox talked extensively about the Archives at UMass Amherst and its unique qualifications as a repository for historical and cultural materials. One of the major holdings at the Archive is the collection of papers of scholar, writer, and founder of the NAACP, W.E.B. DuBois. Dr. Cox said that one of the things that DuBois was known for was his broad vision and his ability to see the interconnectedness of facets of life all in the pursuit of social justice. DuBois recognized that one could not separate social activity, cultural activity, from political activity, and that if you are going to advance the cause of the race, of the nation, have equity in society, you need to think equally broadly, you need to spread out your labors into as many avenues of production as you possibly can. Dr. Cox believes that the UMass collections reflect that interconnectedness that Du Bois saw. UMass has already received many boxes of documents from the Arts Endowment and has digitized them. The archives will be available at any time free-of-charge. With the 50th anniversary of the NEA on the horizon, Dr. Cox said that this is a particularly important time to step back and to look at the history of arts administration, which is basically co-existent with the NEA, to ask what have we done, where are we going? He hopes that the National Arts Policy Archive and Library will play a role in helping to tell the story. He said that archives

are not about the past; they are about the future.

Senior Deputy Chair Shigekawa thanked Dr. Cox and asked the Council if they had any questions. Hearing none, she turned the meeting back over to Chairman Jane Chu to preside over the closing business of the meeting.

VIII. CONCLUDING REMARKS/VOTING RESULTS

Chairman Chu thanked everyone and announced that the National Council on the Arts had reviewed the applications and guidelines presented to them and that all recommendations for funding had passed. After asking if there were additional comments or questions and hearing none, the Chairman adjourned the meeting.

(Gavel.)

(Whereupon, at 10:46 am, the proceedings of the 182nd meeting of the National Council on the Arts were adjourned.)

Respectfully submitted,

Kimberly M. Jefferson
Council Specialist
National Endowment for the Arts

NATIONAL COUNCIL ON THE ARTS

181st Meeting

Friday, March 28, 2014

DRAFT

**Old Post Office Pavilion
1100 Pennsylvania Avenue NW, Room M-09
Washington, D.C.**

The 181st meeting of the National Council on the Arts convened in open session at 9:05 am on Friday, March 28, 2014, Acting Chair Joan Shigekawa presiding, and adjourned at 10:51 am.

COUNCIL MEMBERS PRESENT

Bruce Carter
 María López De Leon
 Aaron Dworkin
 Lee Greenwood
 Deepa Gupta*
 Paul Hodes
 Joan Israelite
 Maria Rosario Jackson
 Emil Kang*
 Rick Lowe
 David “Mas” Masumoto
 Barbara Prey
 Rane Ramaswamy
 Olga Viso

Congressional Ex Officio

NEA Staff Presenters

Ayanna N. Hudson – Director of Arts Education
 Jillian Miller – Director of Office of Guidelines and Panel Operations
 Douglas Sonntag – Director of Dance/Interim Director of Performing Arts
 Patrice Walker Powell – Deputy Chair for Programs and Partnerships
 Joan Shigekawa – Acting Chair

Guest Presenters

Christopher Burney – Associate Artistic Director, Second Stage Theatre
 Quiara Alegria Hudes – Playwright
 Armando Riesco – Actor
 Carole Rothman – Artistic Director & Co-Founder, Second Stage Theatre
 Clare Hoffman – Artistic Director, Grand Canyon Chamber Music Festival
 Russell Goodluck – Program Graduate, Grand Canyon Chamber Music Festival
 Celeste Lansing – Program Graduate, Grand Canyon Chamber Music Festival

COUNCIL MEMBERS ABSENT

Charlotte Kessler
 Irvin Mayfield, Jr.

Congressional Ex Officio

Sen. Tammy Baldwin (D-WI)
 Rep. Betty McCollum (D-MN)
 Rep. Patrick Tiberi (R-OH)
 Sen. Sheldon Whitehouse (D-RI)

**Council member joined meeting via teleconference.*

I. WELCOME AND INTRODUCTION/APPROVAL OF NOVEMBER 2013 NCA MEETING MINUTES

Acting Chair Joan Shigekawa called the 181st meeting of the National Council on the Arts to order and welcomed the members of the National Council on the Arts, Arts Endowment staff, and members of the general public, including those observing via the web.

The Acting Chair introduced the members of the National Council on the Arts who were present and thanked them on behalf of President Obama and the NEA for their stewardship, their counsel, their dedication to arts and culture, and for their service to the American people.

Acting Chair Shigekawa then introduced the three new members of the National Council on the Arts: Rick Lowe from Houston, Texas, and Ranees Ramaswamy and Olga Viso – both from Minneapolis, Minnesota. She then administered the Oath of Office to the new Council members and invited them to make comments. (No one made comments.)

She then asked the Council for a vote on the November 2013 Council minutes, which passed unanimously, and then turned the meeting over to Patrice Walker Powell, Deputy Chair for Programs and Partnerships, to begin the application review and voting.

II. VOTING ON RECOMMENDATIONS FOR FUNDING AND REJECTION

Deputy Chair Powell gave instructions to the Council members on the voting process and called for a motion to approve all recommendations and rejections under the Art Works, Partnership, and Leadership tabs in the Council book. She then summarized each area separately, asked for Council comments/questions, and instructed members to mark their ballots for each category. After Council members marked their ballots, Deputy Chair Powell turned the meeting over to Jillian Miller, Director of Office of Guidelines and Panel Operations, to summarize the guidelines up for a vote at the meeting.

III. GUIDELINES REVIEW/VOTING

Jillian Miller summarized the three sets of guidelines up for Council review at the March 2014 Council meeting: *NEA National Heritage Fellowships, FY 2015*; *NEA Jazz Masters Fellowships, FY 2015*; and *Partnership Agreements, FY 2015*. Deputy Chair Powell thanked Ms. Miller for her presentation and then called for a motion to approve the guidelines. After the motion was made and seconded, the Council voted unanimously by voice vote to approve the guidelines. Deputy Chair Powell also thanked the Council members and then turned the meeting back over to Acting Chair Shigekawa.

IV. **ACTING CHAIR'S UPDATES and A RETROSPECTIVE OF RECENT ARTS ENDOWMENT ACTIVITIES**

The Acting Chair gave a brief update on Dr. Jane Chu's recent nomination by President Obama to serve as the next Chairman of the National Endowment for the Arts.

Acting Chair Shigekawa gave an overview of the accomplishments and work of the NEA under the leadership of the President and former Chairman Rocco Landesman. Some of the achievements mentioned were:

- The awarding of approximately 11,000 grants and almost 350 Cooperative and Interagency Agreements.
- The *Healing Arts Partnership* with Walter Reed National Military Medical Center's National Intrepid Center of Excellence.
- The *Blue Star Museums* initiative in partnership with the Department of Defense, Blue Star Families, and museums across the nation.
- The creation of the *Arts and Human Development Task Force*, an alliance of 18 federal agencies spearheaded by the NEA's Office of Research & Analysis and the Department of Health and Human Services.
- The *Arts and Cultural Production Satellite Account (ACPSA)*, a new venture with the Department of Commerce's Bureau of Economic Analysis which will measure the cumulative impact of the arts and cultural industries on the nation's Gross Domestic Product (the GDP).
- *Our Town*, the agency's initiative that supports projects that implement art and design to revitalize, re-develop, and enliven communities across the nation.

V. **PRESENTATION: SECOND STAGE THEATRE/THE HAPPIEST SONG PLAYS LAST**

The Acting Chair welcomed Douglas Sonntag to the table to introduce representatives from Second Stage Theatre to discuss their experiences in writing, producing, and presenting *The Happiest Song Plays Last*, the final play in playwright Quiara Alegría Hudes's "Elliot" trilogy. Guest presenters were Associate Artistic Director of Second Stage Theatre Christopher Burney, Pulitzer Prize-winning playwright Quiara Alegría Hudes, Actor Armando Riesco, and Second Stage Theatre's Artistic Director & Co-Founder Carole Rothman. The presentation began with a short clip from Hudes's play, *The Happiest Song Plays Last*. A Power Point presentation played during the presentation.

Ms. Rothman introduced herself and then began her remarks with thanks to the NEA and the National Council on the Arts for 35 years of support. She said that she is honored to speak about Second Stage Theatre's (SST) work with Ms. Hudes. She spoke about SST's focus on working with and highlighting the work of living American playwrights, presenting a wide variety of rich and interesting stories, and engaging diverse audiences.

SST has produced two plays of the trilogy written by Ms. Hudes – *Water By The Spoonful* and *The Happiest Song Plays Last*. Ms. Rothman gave an overview of the plays which center around Elliot, who served in Iraq and is the third-generation of military men in his family. The plays also focus on Elliot's cousin Yazmin, and their shared Puerto Rican-American upbringing in North Philadelphia. Yazmin is an Ivy League-educated music teacher who comes home and opens her home to the neighborhood. Music plays a big role in all of the plays – the first play, *Elliot, A Soldier's Fugue*, features classical music; the second play, *Water By The Spoonful*, features jazz; and the third play, *The Happiest Song Plays Last*, features traditional Puerto Rican music (*jíbaro*). She then introduced Ms. Hudes, "...a gifted and unique playwright."

Ms. Hudes thanked Ms. Rothman and mentioned that *The Happiest Song Plays Last* closed the previous Sunday in New York, so it was nice "...to live in it for another moment." Ms. Hudes began by introducing Elliot, the protagonist of her trilogy of plays and continued to describe in detail her thought processes in the creation of the three-play "Elliot" cycle. She also provided a colorful and descriptive overview of the three plays – from the first scene in the first play all the way to the last scene in *The Happiest Song Plays Last* – and also discussed the role of music in illuminating the themes of the plays.

Chris Burney came to the podium and introduced himself. Mr. Burney discussed the outreach and educational initiatives that augmented the production and presentation of *Water By The Spoonful* and *The Happiest Song Plays Last*, which played at SST in consecutive seasons. This programming granted SST a unique opportunity to reach out to a cross-section of Latino communities in New York City and build its relationship with many diverse audiences. Associated outreach activities included a special event that featured a panel discussion with the cast and HOLA (Hispanic Organization of Latin Actors), as well as a special marketing partnership with Soy AARP that led to a special event with their members and Ms. Hudes at the theater. On the first day of rehearsals for *The Happiest Song Plays Last*, SST also held a *parranda* (a party that happens around the holiday season) onstage that featured Puerto Rican food and a *pleneros* band, and SST invited community leaders to join in the festivities. It was a great opportunity for SST, community members, and the creative team to come together to celebrate the culture and stories highlighted in the plays. Additionally, SST partnered with local schools to give students access to free matinees. Mr. Burney then welcomed Armando Riesco, who played Elliot in all three plays.

Mr. Riesco came to the podium and thanked the Council for the opportunity to speak to them. As an actor, he had never dreamed that he could play a lead Latino role with such depth and dimension, and to be involved in something that was so meaningful to him as a Puerto Rican actor. Elliot begins in the first play as a child, and in the final play, he is a man. Mr. Riesco noted that he experienced this same transformation personally as an actor playing this role. Elliot starts off with a lot of swagger and then ends the trilogy with self-awareness and hopefulness – and with a child on the way, as

he (Mr. Riesco) also has more self-awareness and a child on the way by the end of the run of the play. (He played Elliot for seven years.) It was gratifying for him and the cast to see young Latinos seeing these stories come to life at the Goodman and at SST. He discussed the importance of seeing stories about Latinos onscreen and onstage for him personally and for young Latino audiences. These works affirm that they (Latinos) matter as other groups in the U.S. do and are a crucial part of society. Mr. Riesco ended his remarks by thanking SST for producing the plays and the NEA for supporting these efforts. He said that he hopes that the plays get produced in other areas across the nation and that other Latino actors have opportunities similar to his. He said that he hopes that the "undreamable dream" that came true means that more theaters and more playwrights and more plays will begin treating them as equals.

Acting Chair Shigekawa thanked the team from SST and welcomed questions and comments from Council. Council members De Leon, Greenwood, and Masumoto, participated in a brief Q&A with the presenters.

VI. PRESENTATION: GRAND CANYON CHAMBER MUSIC FESTIVAL

The Acting Chair invited Ayanna Hudson to the front to introduce the next presenters to talk about the Grand Canyon Chamber Music Festival's *Native American Composer Apprentice Program* (NACAP). Ms. Hudson introduced Clare Hoffman and NACAP participants Celeste Lansing and Russell Goodluck. Ms. Hoffman started the presentation with a short video that presented program highlights.

As a Power Point presentation played in the background, Ms. Hoffman gave an overview of NACAP. Grand Canyon Chamber Music Festival has been bringing musicians to reservations since 1984. The organization wanted to make more of a lasting impact beyond these performances. In 2000, the organization had a Native composer-in-residence which inspired the launch of the program, which began in 2001. Students get direct experience with learning the basics of composing music and get the opportunity to work directly with professional musicians and composers. Grand Canyon creates access for students, for whom transportation and other challenges can be a hindrance to participation by bringing the musicians and composers to the students. NACAP gives the students a voice. NEA funding has helped them reach students in rural and underserved communities and addresses the lack of access. She thanked the NEA for the opportunity to speak to the Council and share their story. Ms. Hoffman then introduced two NACAP students, Celeste Lansing of Montezuma Creek, Utah (Navajo Nation), and Russell Goodluck of Chinle, Arizona (Navajo Nation). Ms. Lansing is a college freshman and also now works alongside Native composer and NACAP Composer-in-Residence Raven Chacon. Mr. Goodluck has finished two years at Mesa Community College and will be attending Ft. Lewis College in Colorado in the fall and plans to continue his music studies.

Ms. Lansing began by introducing herself in her native Navajo and then in English. A graduate of White Horse High School, she is currently a pre-med student at Utah

State University. She shared how she first began participating with NACAP. A band teacher encouraged her to join band and then to join NACAP and learn to compose music. While she was reluctant at first, she said that participating in the program made her feel good about herself and she feels proud to be a part of the program. She thanked the NEA for funding the program, which she said helped her find herself. She then introduced Russell Goodluck.

Mr. Goodluck introduced himself in Navajo and English. He started NACAP when he was 16 (he is 21 now). He started band at first to get out of gym class, but began playing saxophone and began to like it. He became interested in NACAP after seeing and hearing a string quartet performance at an assembly. He said that he practices every day and has composed more than 46 songs to date and has been invited to music festivals and invited to be a guest artist at music festivals. Mr. Goodluck noted that NACAP has helped him to grow as a person and has helped him through challenging times in his life. He has played piano for the past three years and has been granted a full scholarship in piano performance at Ft. Lewis College. He has been taking a lot of method and music theory classes. He said that he is also learning to play other instruments, and is making professional connections at the festivals he has attended. He participated in the inaugural parade with the Navajo Nation Band. Mr. Goodluck ended his presentation by thanking the NEA for supporting NACAP.

Acting Chair Shigekawa thanked the presenters and invited the Council to comment and/or ask questions. Council members De Leon, Greenwood, Masumoto, Prey, Ramaswamy, and Viso engaged Ms. Lansing, Mr. Goodluck, and Ms. Hoffman in a lively discussion about NACAP as well as Ms. Lansing's and Mr. Goodluck's experiences as young musicians and composers.

VII. CONCLUDING REMARKS/VOTING RESULTS

Acting Chair Shigekawa thanked everyone and announced that the National Council on the Arts had reviewed the applications and guidelines presented to them and that all recommendations for funding had passed. After asking if there were additional comments or questions and hearing none, the Acting Chair adjourned the meeting.

(Gavel.)

(Whereupon, at 10:51 am, the proceedings of the 181st meeting of the National Council on the Arts were adjourned.)

Respectfully submitted,

Kimberly M. Jefferson
Council Specialist
National Endowment for the Arts

NATIONAL COUNCIL ON THE ARTS

180th Meeting

Friday, November 15, 2013

DRAFT

**Old Post Office Pavilion, Room 716
1100 Pennsylvania Avenue, NW
Washington, DC**

The 180th meeting of the National Council on the Arts convened in open session at 4:19 pm via teleconference on Friday, November 15, 2013, Sr. Deputy Chair Joan Shigekawa presiding, and adjourned at 4:40 pm.

COUNCIL MEMBERS PRESENT

VIA TELECONFERENCE

Bruce Carter
 Lee Greenwood
 Deepa Gupta
 Paul Hodes
 Joan Israelite
 Maria Rosario Jackson
 Emil Kang
 Charlotte Kessler
 Irvin Mayfield, Jr.
 María López De León
 David “Mas” Masumoto
 Barbara Prey

COUNCIL MEMBERS ABSENT

Miguel Campaneria
 Aaron Dworkin
 JoAnn Falletta
 Frank Price

Congressional Ex Officio

Congressional Ex Officio

Sen. Tammy Baldwin (D-WI)
 Rep. Betty McCollum (D-MN)
 Rep. Patrick Tiberi (R-OH)
 Sen. Sheldon Whitehouse (D-RI)

NEA Staff Members Presenting

Jillian Miller – Director of Office of Guidelines and Panel Operations
 Patrice Walker Powell – Deputy Chair for Programs and Partnerships
 Joan Shigekawa – Senior Deputy Chair

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I. WELCOME AND INTRODUCTION/APPROVAL OF JUNE 2013 NCA

MEETING MINUTES

Senior Deputy Chair Joan Shigekawa called the 180th meeting of the National Council on the Arts to order and welcomed the members of the National Council on the Arts, Arts Endowment staff, and members of the general public (observing via the web) to the first-ever virtual meeting of the National Council on the Arts.

The Senior Deputy Chair introduced the members of the National Council on the Arts who were present and then asked the Council for a vote on the June 2013 Council minutes, which passed unanimously, and then turned the meeting over to Patrice Walker Powell, Deputy Chair for Programs and Partnerships, to begin the application review and voting.

II. VOTING ON RECOMMENDATIONS FOR FUNDING AND REJECTION

Deputy Chair Powell gave instructions to the Council members on the voting process and called for a motion to approve all recommendations and rejections under the Art Works, Leadership Initiatives, and Fellowships tabs in the Council book. She then summarized each area separately, asked for Council comments/questions, and instructed members to mark their ballots for each category. (Council members joining the vote via teleconference were previously instructed to e-mail their completed ballots to Kimberly Jefferson from the Office of the Chief of Staff after voting has concluded.) After Council members marked their ballots, Deputy Chair Powell turned the meeting over to Jillian Miller, Director of Office of Guidelines and Panel Operations, to summarize the guidelines up for a vote at the meeting.

III. GUIDELINES REVIEW/VOTING

Jillian Miller summarized the two sets of guidelines for Council review at the November 2013 Council meeting: *Literature Fellowships: Poetry, FY 2015* and *Grants for Arts Projects, FY 2015*. Deputy Chair Powell thanked Ms. Miller for her presentation and then called for a motion to approve the guidelines. After the motion was made and seconded, the Council voted unanimously by voice vote to approve the guidelines. Deputy Chair Powell also thanked the Council members joining by teleconference and then turned the meeting back over to Senior Deputy Chair Shigekawa.

IV. ACTING CHAIR'S UPDATES

Senior Deputy Chair Shigekawa gave the Council an update on the most recent issue of *NEA Arts*, the agency's quarterly magazine, available in hard copy and also on the agency's web site. The most current issue focused on the intersections between art and science. She noted the fortuitous timing of the issue, as the NEA had recently

signed a Memorandum of Understanding with the National Endowment for the Humanities and the National Science Foundation to put together a working group to explore "opportunities to support research, practice, and innovation at the intersection of arts, science, and the humanities." Bill O'Brien and Michael Orlove will be representing the NEA on the interagency working group.

Next, she gave an update about the NEA's work with the military community. The flagship healing arts program at the Walter Reed National Military Medical Center continued apace with creative arts therapists continuing to conduct mask-making, music, and writing therapies with patients in the clinical settings. The Department of Defense's network of military hospitals has started paying attention to this work, with Ft. Belvoir in Northern Virginia volunteering to be the agency's partner in the first expansion beyond Walter Reed. Earlier in November 2013, the Arts Endowment announced a three-month pilot with the same basic art therapies integrated into the clinical care setting. Ft. Belvoir works with a local, outpatient population that is about ten times as big as NICOE's. If the pilot goes well, the NEA is prepared to commit to a year of this work, at the end of which, the agency will need to look at models for further expansion in a sustainable and scalable way.

Senior Deputy Chair Shigekawa then offered updates from the NEA's Office of Research & Analysis. The preliminary findings of the latest iteration of the agency's "Survey of Public Participation in the Arts" was released and the one finding that got the most play was that live attendance for theater performances and at art museums has declined for the third time in a row, while live attendance at other performing arts events held flat. In total, in 2008, 35% of American adults attended a jazz, classical music, opera, musical, play, or ballet performance or an art museum or gallery. In 2012, that number dropped to 33%, compared with approximately 40% for all previous years of the Survey. Office of Research & Analysis Director Sunil Iyengar (in the report itself) and the Public Affairs team (in the press release), went to great lengths to make two points:

1. that these are not the only genres of arts events, and
2. that live attendance is only one of the forms of arts participation.

In total, the report discusses arts consumption through electronic media; movie-going; reading; art-making and sharing; visual and performing arts attendance; and arts learning. She noted that the agency will not be able to report on the aggregated total of those six categories until the full findings are available in 2014, but the agency knows that at least 71% of American adults did at least one of those activities. Five years ago, their combined total was 75% of American adults, but it is anticipated that the findings will be at least level with that, if not even higher. One interesting finding, is that mobile devices appear to erase any racial or ethnic differences in arts participation: all of these groups listen to music, look at images, and watch theater and dance performances on hand-held devices at roughly the same rate. Further, it is interesting to know that across all the arts attendance categories, there were no declines in participation by non-white racial/ethnic groups. Contrary to the general trend, African Americans, Hispanics, and Asian Americans even saw increases in some categories of arts attendance.

Senior Deputy Chair Shigekawa also noted the next big announcement from the Research office would be the release of the Bureau of Economic Analysis's Arts and Cultural Production Satellite Account, a tabulation of art and culture's contribution to the United State's gross domestic product done by the very same agency that calculates GDP for the country. The agency anticipated releasing these findings in December and then discussing them at a meeting with national arts service organizations.

V. CONCLUDING REMARKS/VOTING RESULTS

Senior Deputy Chair Shigekawa thanked everyone and announced that the National Council on the Arts had reviewed the applications and guidelines presented to them and that all recommendations for funding had passed. After asking if there were additional comments or questions and hearing none, the Acting Chair adjourned the meeting.

(Gavel.)

(Whereupon, at 4:40 pm, the proceedings of the 180th meeting of the National Council on the Arts were adjourned.)

Respectfully submitted,

Kimberly M. Jefferson
Council Specialist
National Endowment for the Arts

NATIONAL COUNCIL ON THE ARTS

179th Meeting

Friday, June 28, 2013

DRAFT

**Old Post Office Pavilion, M-09
1100 Pennsylvania Avenue, NW
Washington, DC**

The 179th meeting of the National Council on the Arts convened in open session at 9:03 am on Friday, June 28, 2013, Acting Chair Joan Shigekawa presiding, and adjourned at 10:12 am.

COUNCIL MEMBERS PRESENT

Bruce Carter
Aaron Dworkin
Paul Hodes
Joan Israelite
Maria Rosario Jackson
Emil Kang
Irvin Mayfield, Jr.
Frank Price

COUNCIL MEMBERS ABSENT

Miguel Campaneria
JoAnn Falletta
Lee Greenwood

JOINED VIA TELECONFERENCE

María López De León
Deepa Gupta
Charlotte Kessler
David “Mas” Masumoto
Barbara Prey

Congressional Ex Officio

Congressional Ex Officio
Sen. Tammy Baldwin (D-WI)
Rep. Betty McCollum (D-MN)
Rep. Patrick Tiberi (R-OH)
Sen. Sheldon Whitehouse (D-RI)

NEA Staff Members Presenting

Wayne Brown – Director, Music and Opera
Sunil Iyengar – Director, Office of Research & Analysis
Jillian Miller – Director of Office of Guidelines and Panel Operations
Bonnie Nichols – Research Analyst
Patrice Walker Powell – Deputy Chair for Programs and Partnerships
Joan Shigekawa – Senior Deputy Chair

Non-NEA Staff Members Presenting

Ken Kimery – Executive Director of the Smithsonian Jazz Masterworks Orchestra and
Jazz Oral History Program

I. WELCOME, INTRODUCTION, AND SWEARING-IN OF NEW COUNCIL MEMBERS, & APPROVAL OF MARCH 2013 NCA MEETING MINUTES

Acting Chair Joan Shigekawa called the 179th meeting of the National Council on the Arts to order and welcomed the members of the National Council on the Arts, Arts Endowment staff, and members of the general public observing the meeting via the web.

The Acting Chair gave a brief status update on President Obama's recent nominations for the National Council on the Arts and then asked the Council for a vote on the March 2013 Council minutes, which passed unanimously, and then turned the meeting over to Patrice Walker Powell, Deputy Chair for Programs and Partnerships, to begin the application review and voting.

II. VOTING ON RECOMMENDATIONS FOR FUNDING AND REJECTION

Deputy Chair Powell gave instructions to the Council members on the voting process and called for a motion to approve all recommendations and rejections under the Art Works, Leadership Initiatives, and Fellowships tabs in the Council book. She then summarized each area separately, asked for Council comments/questions, and instructed members to mark their ballots for each category. (Council members joining the vote via teleconference were previously instructed to fax or e-mail their completed ballots to the Office of the Chief of Staff after voting has concluded.) After Council members marked their ballots, Deputy Chair Powell turned the meeting over to Jillian Miller, Director of Office of Guidelines and Panel Operations, to summarize the guidelines up for a vote at the meeting.

III. GUIDELINES REVIEW/VOTING

Jillian Miller summarized the three sets of guidelines for Council review at the June 2013 Council meeting: Our Town, FY 2014; Research: Art Works, FY 2014; and Literature Fellowships: Translation Projects, FY 2015. Deputy Chair Powell thanked Ms. Miller for her presentation and then called for a motion to approve the guidelines. After the motion was made and seconded, the Council voted unanimously by voice vote to approve the guidelines. Deputy Chair Powell also thanked the Council members joining by teleconference and then turned the meeting back over to Acting Chair Shigekawa.

IV. ACTING CHAIR'S UPDATES

The Acting Chair thanked Ms. Powell and Ms. Miller and then gave updates on the National Finals for Poetry Out Loud, held in Washington, DC, in April 2013; the Blue Star Museums program; and the joint Hurricane Sandy taskforce headed up by the Department of Housing and Urban Development.

Acting Chair Shigekawa also updated the Council on the Mayors' Institute on City Design, which is an ongoing agency partnership with the US Conference of Mayors and the American Architectural Foundation.

V. EQUAL OPPORTUNITY DATA MINING: NATIONAL STATISTICS ABOUT WORKING ARTISTS

Acting Chair Shigekawa gave some background information about NEA's new data profile page on arts.gov, "Equal Opportunity Data Mining: National Statistics about Working Artists," an online research tool that offers 70 fully searchable tables with information about working artists organized by state and metropolitan area. She then invited Bonnie Nichols from the NEA's Office of Research and Analysis to come to the podium to discuss her work on national statistics about working artists.

Bonnie Nichols, NEA research analyst, highlighted the recently announced NEA arts data project, "Equal Opportunity Data Mining: National Statistics About Working Artists." Ms. Nichols joined the Council members, Deputy Chair Powell, and Acting Chair Shigekawa at the table. Sunil Iyengar, Director of Research & Analysis, was called up to the table by the Acting Chair. Council members Bruce Carter and Maria Rosario Jackson participated in post-presentation discussion with Ms. Nichols and Mr. Iyengar.

VI. NEA JAZZ MASTERS/SMITHSONIAN JAZZ MASTERS ORAL HISTORY PROJECT

Acting Chair Shigekawa thanked Ms. Nichols and Mr. Iyengar and introduced Wayne Brown, Director of Music and Opera. Mr. Brown gave a broad overview of NEA Jazz Masters program activities and announced the 2014 Class of NEA Jazz Masters. He also spoke of the agency's partnerships with Jazz at Lincoln Center and the Smithsonian Institution/National Museum of American History (the NEA Jazz Oral History program). He acknowledged the contributions and work of NEA Music Specialist Katja von Schuttenbach and other offices in the agency, including Yvette Alexander-Banks, a specialist in the Grants & Contracts office, who worked behind the scenes on the program, and who had passed away unexpectedly the week prior to the Council meeting. He also acknowledged the work of Tony Tighe (Coordinator, Federal Partnerships) on the interagency agreement with the Smithsonian Institution for the Jazz Masters Oral History program. Mr. Brown introduced Mr. Ken Kimery, Executive Producer of the Smithsonian Jazz Masterworks Orchestra and Program Director of the Jazz Oral History Program.

Mr. Kimery came to the podium and described the components of the Jazz Oral History Program. He highlighted the program's major milestones and outlined goals for the future of the program. He also shared a clip from a past interview with vocalist Sheila Jordan (2012 NEA Jazz Master), describing her first professional recording experience. Mr. Kimery talked about the program's website – smithsonianjazz.org – which includes in-depth transcriptions of the interviews (in addition to the recordings

of the interviews) and comprehensive educational materials for teachers and students. Mr. Kimery concluded his presentation sharing the story of the interview of 2008 NEA Jazz Master Quincy Jones by 2000 NEA Jazz Master David Baker at the Willard Hotel (with accompanying photo). The presentation was followed by a lively discussion among Mr. Kimery, Mr. Brown, and Council members Mayfield and Prey.

VII. CONCLUDING REMARKS/VOTING RESULTS

Acting Chair Shigekawa thanked everyone and announced that the National Council on the Arts had reviewed the applications and guidelines presented to them and that all recommendations for funding had passed. After asking if there were additional comments or questions and hearing none, the Acting Chair adjourned the meeting.

(Gavel.)

(Whereupon, at 10:12 am, the proceedings of the 178th meeting of the National Council on the Arts were adjourned.)

Respectfully submitted,

Kimberly M. Jefferson
Council Specialist
National Endowment for the Arts

NATIONAL COUNCIL ON THE ARTS

178th Meeting

Friday, March 29, 2013

DRAFT

**Old Post Office Pavilion, M-09
1100 Pennsylvania Avenue, NW
Washington, DC**

The 178th meeting of the National Council on the Arts convened in open session at 9:01 am on Friday, March 29, 2013, Acting Chair Joan Shigekawa presiding, and adjourned at 11:08 am.

COUNCIL MEMBERS PRESENT

Bruce Carter
 María López De León
 Aaron Dworkin
 Deepa Gupta
 Paul Hodes
 Joan Israelite
 Maria Rosario Jackson
 Emil Kang
 David “Mas” Masumoto

JOINED VIA TELECONFERENCE

Miguel Campaneria
 Charlotte Kessler

Congressional Ex Officio

NEA Staff Members Presenting

Jamie Bennett – Director, Public Affairs/Chief of Staff
 Ayanna N. Hudson – Director, Arts Education
 Jillian Miller – Director of Office of Guidelines and Panel Operations
 Joan Shigekawa – Senior Deputy Chair
 Patrice Walker Powell – Deputy Chair for Programs and Partnerships

Non-NEA Staff Members Presenting

Joan Katz Napoli – Director of Education and Community Engagement,
 The Cleveland Orchestra, Cleveland, OH
 Joshua Smith, Principal Flute Player, The Cleveland Orchestra, Cleveland, OH

COUNCIL MEMBERS ABSENT

JoAnn Falletta
 Lee Greenwood
 Irvin Mayfield, Jr.
 Barbara Prey
 Frank Price

Congressional Ex Officio

Sen. Tammy Baldwin (D-WI)
 Rep. Betty McCollum (D-MN)
 Rep. Patrick Tiberi (R-OH)
 Sen. Sheldon Whitehouse (D-RI)

I. WELCOME, INTRODUCTION, AND SWEARING-IN OF NEW COUNCIL MEMBERS, & APPROVAL OF OCTOBER 2012 NCA MEETING MINUTES

Acting Chair Joan Shigekawa called the 178th meeting of the National Council on the Arts to order and welcomed the members of the National Council on the Arts, Arts Endowment staff, and members of the general public observing the meeting via the web.

Acting Chair Shigekawa welcomed and introduced new Council members Bruce Carter, María López DeLeón, Maria Rosario Jackson, Emil Kang, and David "Mas" Masumoto, and administered the Oath of Office to them. After the swearing-in, the Acting Chair invited each of new Council members to offer remarks. They all remarked that it was an honor to be on the Council and that they were impressed and inspired by the depth and breadth of what the agency does and by the work being produced across the country by the creative sector.

[APPLAUSE]

The Acting Chair then asked the Council for a vote on the October 2012 Council minutes, which passed unanimously, and then turned the meeting over to Patrice Walker Powell, Deputy Chair for Programs and Partnerships, to begin the application review and voting.

II. VOTING ON RECOMMENDATIONS FOR FUNDING AND REJECTION

Deputy Chair Powell welcomed the new members of the Council. She then gave instructions to the Council members on the voting process and called for a motion to approve all recommendations and rejections under the Art Works, Partnership, and Leadership Initiatives tabs in the Council book. She then summarized each area separately, asked for Council comments/questions, and instructed members to mark their ballots for each category. (Council members joining the vote via teleconference were previously instructed to fax or e-mail their completed ballots to the Office of the Chief of Staff after voting has concluded.) After Council members marked their ballots, Deputy Chair Powell turned the meeting over to Jillian Miller, Director of Office of Guidelines and Panel Operations, to summarize the guidelines up for a vote at the meeting.

III. GUIDELINES REVIEW/VOTING

Jillian Miller summarized the three sets of guidelines for Council review at the March 2013 Council meeting: FY 2014 Partnership Agreements, FY 2014 NEA National Heritage Fellowships, and FY 2014 NEA Jazz Masters Fellowships. Deputy Chair Powell thanked Ms. Miller for her presentation and then called for a motion to approve the guidelines. After the motion was made and seconded, the Council voted

unanimously by voice vote to approve the guidelines. Deputy Chair Powell also thanked the Council members joining by teleconference and then turned the meeting back over to Acting Chair Shigekawa.

IV. ACTING CHAIR'S UPDATES

The Acting Chair thanked Ms. Powell and Ms. Miller and then gave a few quick updates on the NEA's work with the Brookings Institution and Blue Star Museums.

The Arts Endowment's Office of Research and Analysis partnered with The Brookings Institution on a joint convening in May 2012 which took a look at "The Arts, New Growth Theory, and Economic Development." Fourteen academics and researchers presented work, and all of those presentations were filmed and are archived on arts-dot-gov. Brookings then worked with the Arts Endowment to have Michael Rushton, co-editor of the Journal of Cultural Economics, edit these presentations into a book (released by Brookings). Acting Chair Shigekawa noted that this collaboration with Brookings is significant because it increases the visibility and import of the NEA's research work, and also because this is the first time that Brookings has ever embraced the arts as a topic in this way.

Acting Chair Shigekawa announced the kickoff of this summer's Blue Star Museums program which gives free admission to active duty military and their families. The official announcement will be held on May 21, 2013, at the Smithsonian Museum of American Art. Approximately 1,900 museums participated last summer and the Arts Endowment is hoping to reach 2,000 this year. Acting Chair Shigekawa thanked the entire museum community for their partnership and participation. She also acknowledged Theatre Communication Group, which has launched Blue Star Theaters and mentioned that if any other disciplines would like to consider special initiatives for working with the military community, the NEA staff would be more than happy to meet, brainstorm, and share best practices.

V. NEA ARTS EDUCATION STRATEGIC PLAN PRESENTATION & UPDATE

Acting Chair Shigekawa introduced Ayanna Hudson, Director of Arts Education, and invited her to the front of the room.

Ms. Hudson gave an overview of the NEA's four-point plan to provide an excellent arts education to every student. The plan involves leveraging investments for local impact for arts education projects that are successful and that have a proven track record; spearheading national data and research mining and collection efforts in this area; engaging in collective impact with partners to engage and empower students through an excellent arts education; and by providing strategic national leadership in the field of Arts Education and driving the national conversation. At the conclusion of Ms. Hudson's presentation, Acting Chair Shigekawa and Council members Carter, Gupta, Hodes, Jackson, Kang, and Masumoto engaged in a Q&A with Ms. Hudson.

VI. PUBLIC AFFAIRS PRESENTATION ON THE LATEST EDITION OF *NEA ARTS*

Acting Chair Shigekawa thanked Ms. Hudson for her presentation and asked Jamie Bennett, Chief of Staff and Director of Public Affairs to the podium to give an overview on *NEA Arts*, the NEA's newsletter.

Mr. Bennett briefly explained what *NEA Arts* is and noted that it is one of the ways in which the NEA interacts with the American public. The newsletter extends the NEA's communication with the arts field and the American public beyond its grantmaking function. Mr. Bennett highlighted two reports that examine the impact of technology on the arts field – *Audience 2.0* from the NEA's Office of Research and Analysis and a Pew Center Research Report from January 2013 on arts organizations and digital technologies. *Audience 2.0* found that Americans who use electronic media as part of their arts consumption are three times more likely to also attend a live arts event. When they do, though actually attend twice as many and it will experiment with a greater variety of genres and disciplines in their attendance. The Pew Center report found that 99% of NEA grantees have their own website and has a social media presence. Technology is a key to audience-building is something in which virtually every arts group in the country has a vested interest. Mr. Bennett then highlighted three articles that appeared in *NEA Arts* that focused on three projects that highlight the intersection of art and technology. The first was one that explores the question of whether video games can be used as an interactive educational tool. The University of Southern California came to the NEA with an Arts in Media project that aims at transporting 300-page, 19th-century text into a fully playable 21st-century game system. When the project was first talked about, some said that a video-game is no substitute for sitting in the woods in solitary contemplation. The video-game designer would agree. But she would say that neither is sitting on a couch in reading a book. Both of these are simply meant to invite new audiences in to help understand the thinking. The next project highlighted literature and technology. Open Road Integrated Media electronically publishes some 200 books every month, focusing on books that cannot find shelf space in bookstores. Goodreads.com has created a community of more than 14 million members connected by a shared love of literature and not restricted by geographic boundaries. Our article in *NEA Arts* was the basis for for a conversation with the *The Washington Post*. *The Post* was so impressed with the thinking the agency was doing and the conversations we were leading, that Ira (Director of Literature, Ira Silverberg) was featured as an expert in an article that *The Post* published. The last article was an interview with Ryan Holladay, half of the musical group, Bluebrain. Bluebrain created an app that plays music that changes as a listener wanders around the National Mall. Ryan and his partner have converted the traditional notion the art is site-specific, including art that is aware. Art changes as the listener moves. Mr. Bennett noted that *NEA Arts* is also available online, which features online exclusives. Mr. Bennett then concluded his presentation discussing web-only features that have appeared in *NEA Arts*, including one that explored the NEA's relationship with Kickstarter (the online crowd funding website) and how Kickstarter complements arts funding. He then shared a short video teaser that

highlighted two more of the *NEA Arts* web pieces. The first was the story behind the *Fantastic Flying Books of Morris Lessmore* by William Joyce. Mr. Joyce dreamed of creating a book but got sidetracked. Instead, he created an animated short film that won an Oscar for Best Animated Short Film in 2012. That project was then turned into a state-of-the-art tablet app, and then and only then did the project end up being turned into physical book. The second piece presented highlighted the work of Nam June Paik who fundamentally changed the art world with his work to "Shape the TV screen canvas. After the brief video played, Mr. Bennett thanked the Public Affairs staff and opened the floor to questions. Council member Masumoto remarked on how technology has tremendous potential to make an impact in rural communities in America. He said that he was excited about the NEA's role in this area.

Acting Chair Shigekawa asked if there were any other questions or comments, and hearing none, thanked Jamie for his presentation.

VII. THE CLEVELAND ORCHESTRA/COMMUNITY OUTREACH PRESENTATION

Acting Chair Shigekawa introduced Joshua Smith, principal flautist, and Joan Katz Napoli, director of education and community programs of the Cleveland Orchestra and invited them to the podium to discuss the HD Ensemble.

Mr. Smith discussed the innovative project he created with the Happy Dog, a bar on the west side of Cleveland, where members of the Cleveland Orchestra and students from the Cleveland Institute of Music perform classical chamber music as the "HD Ensemble." In addition to the performances at the Happy Dog, the HD Ensemble is embarking on recording a live, Kickstarter-funded album to be released on vinyl. Ms. Katz Napoli talked about the orchestra's launch of a residency in Gordon Square, the Cleveland neighborhood where the Happy Dog resides. The orchestra is reaching out to new audiences and building new partnerships with businesses and other arts organizations. Ms. Katz also discussed other innovative audience outreach initiatives that the Cleveland Orchestra has done. The presentation concluded with a lively Q&A with Deputy Chair Powell and Council members DeLeón, Dworkin, Hodes, Israelite, Kang, and Masumoto.

VII. CONCLUDING REMARKS/VOTING RESULTS

Acting Chair Shigekawa thanked everyone and announced that the National Council on the Arts had reviewed the applications and guidelines presented to them and that all recommendations for funding had passed. After asking if there were additional comments or questions and hearing none, the Acting Chair adjourned the meeting.

(Gavel.)

(Whereupon, at 11:08 am, the proceedings of the 178th meeting of the National Council on the Arts were adjourned.)

Respectfully submitted,

Kimberly M. Jefferson
Council Specialist
National Endowment for the Arts

DRAFT

NATIONAL COUNCIL ON THE ARTS

177th Meeting

Friday, October 26, 2012

DRAFT

**Old Post Office Pavilion, M-09
1100 Pennsylvania Avenue, NW
Washington, DC**

The 177th meeting of the National Council on the Arts convened in open session at 9:05 am on Friday, October 26, 2012, Chairman Rocco Landesman presiding, and adjourned at 10:51 am.

COUNCIL MEMBERS PRESENT

Aaron Dworkin
 Lee Greenwood
 Deepa Gupta
 Paul Hodes
 Joan Israelite
 Charlotte Kessler
 Bret Lott
 Irvin Mayfield, Jr. (not present during voting)
 Barbara Prey

JOINED VIA TELECONFERENCE

Jim Ballinger
 JoAnn Falletta

Congressional Ex Officio

NEA Staff Members Presenting

Sunil Iyengar – Director, Research & Analysis
 Jillian Miller – Director of Office of Guidelines and Panel Operations
 Joan Shigekawa – Senior Deputy Chair
 Patrice Walker Powell – Deputy Chair for Programs and Partnerships

Non-NEA Staff Members Presenting

Sue Schardt – Executive Director, The Association of Independents in Radio, Boston, MA
 Elizabeth Streb – Action Architect, Chairman of STREB, Inc., and Artistic Director STREB Lab for Action Mechanics, New York, NY
 David Wasshausen – Chief, Industry Sector Division, U.S. Department of Commerce/Bureau of Economic Analysis, Washington, DC

COUNCIL MEMBERS ABSENT

Miguel Campaneria
 Emil Kang
 Stephen Porter
 Frank Price

Congressional Ex Officio

Rep. Betty McCollum (D-MN)
 Sen. Claire McCaskill (D-MO)
 Rep. Patrick Tiberi (R-OH)
 Sen. Sheldon Whitehouse (D-RI)

I. WELCOME, INTRODUCTION, SWEARING-IN OF PAUL W. HODES, & APPROVAL OF JUNE 2012 NCA MEETING MINUTES

Chairman Rocco Landesman called the 177th meeting of the National Council on the Arts to order and welcomed Council members, Arts Endowment staff, and members of the general public observing the meeting via the web.

Chairman Landesman welcomed and introduced new Council member Paul Hodes and administered the Oath of Office to him. After the swearing-in, the Chairman invited Mr. Hodes to offer remarks.

MR. HODES: I'll keep them brief. Mr. Chairman, members of the Council, staff of the National Endowment for the Arts, friends, and all those who care about the arts. I am deeply honored to join the National Council on the Arts. In some ways, it's a culmination for me of a lifelong passion...pursuit. The arts are not a stepchild to be thrown away and thrown around. Too often, I have seen the arts given second shrift when it comes to budgets, when it comes to consideration in the political arena. I think we need to see real change in this country about the arts, the purpose of the arts, and how the arts are viewed, how the arts are used, how the arts are integrated into our lives. Long after we are all dead, what remains are those beautiful things that we have created. So whether it is arts in education where I think the arts need to be elevated to the highest rank, they are the things to which everything else leads, that passion of creativity, that spirit of intelligence, the representation of the beauty of our souls, that which we live for to create a life are what the arts are about. Whether it is in education or creating a work of fabulous artists in this country, it is the work of this Council and the Endowment could not be more important, especially at this time. The arts bring community. The arts bring us together. The arts are what we live for. So I'm really grateful and looking forward to my service. Thank you very much.

[APPLAUSE]

Chairman Landesman thanked Mr. Hodes for his remarks and acknowledged the arrival of the Arts Endowment's new Arts Education Director, Ayanna Hudson. He then acknowledged the retirement of Bob Frankel, Director of Museums and Visual Arts, at the end of October 2012. He then opened the floor to remarks from Council member Jim Ballinger, who joined the meeting via teleconference.

JIM BALLINGER: Thank you, Rocco. I'm sorry not to be able to attend this meeting in person. Thirty-eight years ago this month, when I was recent art history graduate, I stepped off a plane here in Phoenix to interview for a job. At that time, I was met by Robert Frankel, the assistant director of the Phoenix Art Museum at that time. Bob, certainly I did not think that even as a rookie curator that we would be intertwined career-wise for the next so many years which has made such a great difference. But I have had a front-row seat to watch Bob succeed in various positions with a variety of

pressing needs, while I stayed here in Phoenix. And each had very special challenges. It's a testament to his wisdom and ability that each success led to a new challenge. He gained the respect of colleagues from coast-to-coast and beyond through the innovative programs and exhibitions he's led. Rocco has already described Bob's accomplishments with the Endowment, but I can add as a member, a board member, and president of the Association Art Museum Directors – where Bob has been an invited member for the last few years, after being a very participatory member – that from the time he was appointed by Chairman Gioia, and the excellence he fostered in our field, he has been a measurable difference. Bob, sorry I'm not in the room to congratulate you for your great contribution to our field. You are a champion. Good luck to you, and to Gloria, your great supporter, as you move forward. You will be missed by the Council as well as your colleagues across the country.

CHAIRMAN LANDESMAN: Thanks, Jim. Although Bob strictly forbade any public displays of gratitude – in fact, he was quite insistent on this – and I tried to ignore him to the greatest extent possible, with limited success – may I ask everyone here to join me in thanking Bob for his extraordinary service?

[APPLAUSE]

The Chairman then asked the Council for a vote on the June 2012 Council minutes, which passed unanimously, and then turned the meeting over to Patrice Walker Powell, Deputy Chair for Programs and Partnerships, to begin the application review and voting.

II. VOTING ON RECOMMENDATIONS FOR FUNDING AND REJECTION

Deputy Chair Powell instructed the Council members on the voting process and called for a motion to approve all recommendations and rejections under the Leadership Initiatives and Literature Fellowships tabs in the Council book. She then summarized each area separately, asked for Council comments/questions, and instructed members to mark their ballots for each category. (Council members joining the vote via teleconference were previously instructed to fax or e-mail their completed ballots to the Office of the Chief of Staff.) After Council members marked their ballots, Deputy Chair Powell turned the meeting over to Jillian Miller, Director of Office of Guidelines and Panel Operations, to summarize the guidelines up for a vote at the meeting.

III. GUIDELINES REVIEW/VOTING

Jillian Miller briefly summarized the two sets of guidelines for Council review at the October 2012 Council meeting: Literature Fellowships, Prose (FY 2014) and Grants for Arts Projects (FY 2014). Deputy Chair Powell thanked Ms. Miller for her presentation and then called for a motion to approve the guidelines. After the motion was made and seconded, the Council voted unanimously by voice vote to approve the

guidelines. Deputy Chair Powell also thanked the Council members joining by teleconference.

IV. CHAIRMAN'S UPDATES

The Chairman thanked Ms. Powell and Ms. Miller and then gave an overview of his travels since the June 2012 Council meeting. He recapped his visits to Idaho, Indiana, New Jersey, New York, and North Carolina, Rhode Island. The Chairman's visits to Idaho and Rhode Island were hosted by chairs of the House and Senate appropriations subcommittees.

In Boise, Chairman Landesman met up with Representative Mike Simpson, local arts patron Esther Simplot, Michael Faison from the Idaho Commission on the Arts, and the managing director of the Idaho Shakespeare Festival and former Council member, Mark Hofflund. The Chairman was struck by how Boise has re-branded itself as an arts community, and acknowledged Congressman Simpson's staunch advocacy for the arts.

In Providence, RI, the Chairman, Governor Lincoln Chaffee, and Senator Jack Reed joined a Theatre Communications Group (TCG) press conference where it was announced that it will be launching a program similar to Blue Star Museums – Blue Star Theaters. TCG is asking its member theaters to consider doing some military programming specific to their own communities. Some theaters will offer free tickets, while others will offer discounted tickets. Theaters may do plays with specific military themes. The program will run year-round and will be open to any member of the military community – active duty personnel, veterans, families, caregivers, and other military supporters.

Finally, Chairman Landesman gave a brief update of the status of Blue Star Museums, Operation Homecoming, and the NEA National Heritage Fellows Award Ceremony and Concert. The Chairman introduced Elizabeth Streb and invited her to the podium.

V. 2012 LONDON CULTURAL OLYMPIAD PRESENTATION/ELIZABETH STREB

[STREB video begins and plays throughout presentation]

Elizabeth Streb began by thanking the Chairman for his introduction and acknowledged the National Endowment for the Arts for its support of her career and her dance company, STREB. Ms. Streb talked about her interest in movement and action, as well as her investigations into ways to present action in a way that would make the audience feel it on a visceral level. She discussed the company's participation in the 2012 London Cultural Olympiad, which was a two-year process. At the invitation of the Mayor's Office in London, STREB presented events at several London landmarks including the London Eye, the Millennium Bridge, City Hall, and

the National Gallery. After her presentation, there was a Q&A among Ms. Streb, the Chairman, and Council members Dworkin, Gupta, and Israelite.

VI. NEA/BUREAU OF ECONOMIC ANALYSIS PARTNERSHIP PRESENTATION

[BEA/ACPSA PowerPoint begins and plays throughout presentation]

Chairman Landesman discussed how over the past three years, the Office of Research and Analysis's work has been elevated and expanded, and by extension, the entire field of arts research. He talked about a day-long co-convening with the Brookings Institution on "The Arts, New Growth Theory, and Economic Development" that occurred in May 2012. He said that one of the "big takeaways" from that event was that there are an increasing number of economists who are taking the arts increasingly seriously, and that an obstacle that they face is having access to critical data. This led to conversations with the Department of Commerce's Bureau of Economic Analysis, which maintains a series of satellite accounts – among them, the Research and Development satellite account and the Travel and Tourism satellite account – each of which look at a specific slice of the GDP. Chairman Landesman announced that for the first time, the American creative sector will now be measured on a macroeconomic level by the BEA. This new account will identify and calculate the arts and culture sector's contributions to the GDP and collect detailed information on a select group of arts and cultural goods, services, and industries – both commercial and not-for-profit – that are currently reflected in the GDP. This partnership with the BEA will give the arts the same level of precise, national data on GDP as other sectors like manufacturing, construction, and the service industries. It will be able to provide national-level data on the number of people employed by museums, or theater production expenses, or revenues at architectural firms. Additionally, the account will be able to report figures on worker compensation in the music industry, or the value added by the book publishing industry to the U.S. economy. The arts satellite account will tap into data to which only certain agencies have routine access, and it will use the same methodology as existing BEA satellite accounts. The Chairman then welcomed BEA Division Chief David Wasshausen to come up to the podium to discuss the partnership and the Arts and Cultural Production Satellite Account in more detail.

Mr. Wasshausen began his remarks by thanking the Chairman, the Council, and Sunil Iyengar. He expressed the BEA's enthusiasm and excitement about the partnership and introduced Paul Kern from the BEA (sitting in the audience), who is a part of the key project personnel. He discussed what the primary functions of the BEA are – what sorts of products it provides and who its users are, and what satellite accounts are and how and why they are used. Mr. Wasshausen also went into more detail about what the BEA envisions for the Arts and Cultural Production Satellite Account (ACPSA).

The presentation ended with an extended and lively Q&A among Mr. Wasshausen, his colleague Mr. Kern from the BEA, Chairman Landesman, Mr. Iyengar (invited to the table by Chairman Landesman after Mr. Wasshausen's presentation), and Council members Dworkin, Gupta, Israelite, and Mayfield.

VII. MEDIA ARTS PRESENTATION

The Chairman welcomed Sue Schardt, the executive director of the American Association of Independent Radio (AIR) to the podium.

[Video began and played throughout Ms. Schardt's presentation]

Ms. Schardt thanked the NEA and the Council for all of their support which she expressed is "vital" to the work AIR does. Ms. Schardt discussed how new technology has empowered the interconnected network and public radio stations. She explained that full spectrum media is emerging, bringing forth one of the most intensive creative periods we will see in our lifetime. Public media has shifted and become a new, multidisciplinary form. Chairman Landesman thanked Ms. Schardt for her presentation, which ended with a brief Q&A between Ms. Schardt and Council member Mayfield.

VIII. CONCLUDING REMARKS/VOTING RESULTS

Chairman Landesman thanked everyone and announced that the National Council on the Arts had reviewed the applications and guidelines presented to them and that all recommendations for funding had passed. After asking if there were additional comments or questions and hearing none, the Chairman thanked the entire staff for the past day-and-a-half of Council meetings. He noted that he was proud to lead the agency.

(Gavel.)

(Whereupon, at 10:51 am, the proceedings of the 177th meeting of the National Council on the Arts were adjourned.)

Respectfully submitted,

Kimberly M. Jefferson
Council Specialist
National Endowment for the Arts

NATIONAL COUNCIL ON THE ARTS

176th Meeting

Friday, June 29, 2012

DRAFT

**Old Post Office Pavilion, M-09
1100 Pennsylvania Avenue
Washington, DC**

The 176th meeting of the National Council on the Arts convened in open session at 9:06 am on Friday, June 29, 2012, Chairman Rocco Landesman presiding, and adjourned at 10:28 am.

COUNCIL MEMBERS PRESENT

Jim Ballinger
JoAnn Falletta
Deepa Gupta
Joan Israelite
Charlotte Kessler
Irvin Mayfield, Jr.
Stephen Porter
Barbara Ernst Prey
Frank Price

COUNCIL MEMBERS ABSENT

Lee Greenwood

COUNCIL MEMBERS THAT JOINED VIA TELECONFERENCE

Miguel Campaneria
Aaron Dworkin
Ben Donenberg
Bret Lott

Congressional Ex Officio

Congressional Ex Officio
Rep. Betty McCollum (D-MN)
Sen. Claire McCaskill (D-MO)
Rep. Patrick Tiberi (R-OH)
Sen. Sheldon Whitehouse (D-RI)

NEA Staff Members Presenting

Patrice Walker Powell – Deputy Chair for Programs and Partnerships
Jillian Miller – Director of Guidelines & Panel Operations
Barry Bergey – Director of Folk & Traditional Arts

Non-NEA Staff Members Presenting

Janet Rice Elman – Executive Director, Association of Children's Museums
Richard S. Hawks – Chair, Department of Landscape Architecture, SUNY College of Environmental Science and Forestry
Shelley Mastran – Visiting Assistant Professor, Natural Resources and Urban Affairs Planning, Virginia Tech University

I. WELCOME, INTRODUCTION, SWEARING-IN OF COUNCIL MEMBER GUPTA & APPROVAL OF JUNE 2012 NCA MEETING MINUTES

Chairman Rocco Landesman called the 176th meeting of the National Council on the Arts to order and welcomed Council members, Arts Endowment staff, and members of the general public observing the meeting via the Web.

Chairman Landesman then gave a brief update of the nominees to the National Council on the Arts and introduced the newest Council member, Deepa Gupta, and administered the Oath of Office to her.

The Chairman introduced new NEA staff members Patricia Loiko (Indemnity Administrator) and Michael Orlove (Director of Presenting and Artist Communities) and acknowledged the retirements of Support Services Specialist Tom Alexander, Director of Administrative Services Kathleen Edwards, and General Counsel Karen Elias.

Chairman Landesman then asked the Council for a vote on the March 2012 Council minutes, which passed unanimously, and then turned the meeting over to Patrice Walker Powell, Deputy Chair for Programs and Partnerships, to begin the application review and voting.

II. VOTING ON RECOMMENDATIONS FOR FUNDING AND REJECTION

Deputy Chair Powell instructed the Council members on the voting process and called for a motion to approve all recommendations and rejections under the Leadership and Fellowships tabs in the Council book. She then summarized each area separately, asked for Council comments/questions, and instructed members to mark their ballots for each category. (Council members Campaneria, Donenberg, Dworkin, and Lott were previously instructed to fax or e-mail their completed ballots to the Office of the Chief of Staff immediately after the vote.) After Council members marked their ballots, Deputy Chair Powell turned the meeting over to Jillian Miller, Director of Office of Guidelines & Panel Operations, to summarize the guidelines up for a vote at the meeting.

III. GUIDELINES REVIEW AND VOTING

JILLIAN MILLER: Good morning. At this meeting, you're reviewing three sets of guidelines all of which contain updates to existing categories. Your first two sets of guidelines contain only changes for clarification and those are for research artworks and literature fellowships translation projects. The research artworks guidelines are for research projects that analyze the value and impact of the arts in the United States and the literature fellowships translation projects guidelines describe the agency support for fellowships to publish translations prose, poetry or drama from other languages into English. Your third and last set of guidelines is for Our Town. These guidelines are for creative place making projects that contribute to the

livability of communities and place the arts at their core. And there is one change to highlight for you here. We're raising the maximum grant amount to \$200,000.

DEPUTY CHAIR POWELL: Thank you, Jillian. Are there any questions or comments from Council members? If not, may I have a motion to approve the guidelines?

BEN DONENBERG: This is Ben Donenberg. I have some questions about the Our Town guidelines.

DEPUTY CHAIR POWELL: Thank you, Ben, go right ahead.

MR. DONENBERG: I'm having a hard time hearing but I'm going to just kind of ask my questions. My first question for the Our Town guidelines, is there any reference in the guidelines to artistic excellence? I read them through a couple of times and I haven't been able to identify any way of particularizing the outcomes that are described in the guidelines and aligning them with principles of artistic excellence. For instance, we've heard a lot in our design presentations about the principles of universal design as a best practice and as kind of aspiring to the kind of artistic excellence that makes things accessible and inclusive, two dimensions of excellence that I believe are very important. I don't see any kind of reference in the guidelines for Our Town as it relates to design and universal design.

DEPUTY CHAIR POWELL: Thank you, Ben. I believe that Jillian Miller will first answer you and we'll see if there's any other...

MR. DONENBERG: I can't understand you. I'm sorry. It's all very muffled.

JIM BALLINGER: Ben, this is <inaudible>.

MR. DONENBERG: Sorry?

MR. BALLINGER: Ben, this is Jim, can you hear me?

MR. DONENBERG: Yeah, Jim, yes, I can hear.

MR. BALLINGER: Jillian is going to now address your thoughts.

MR. DONENBERG: Okay. Thank you.

MS. MILLER: Thank you, Council member Donenberg. Artistic excellence and artistic merit are required as review criteria.

MR. DONENBERG: I can't understand her. Jim, I could understand.

MS. MILLER: Maybe I'll use his microphone.

MR. DONENBERG: You know what, I can take my answer offline, like a call in.

CHAIRMAN LANDESMAN: Try this.

MS. MILLER: Can you hear me now, Council member?

MR. DONENBERG: Yeah, that's better.

MS. MILLER: Okay. Artistic excellence and artistic merit are the two review criteria that Congress required for all of our categories. And if you look at the review criteria for this category we do, of course, evaluate both artistic excellence and artistic merit. And with artistic excellence we're evaluating the quality of the organization, the artist and the works of art that are involved.

MR. DONENBERG: Okay. No reference to universal design, though?

MS. MILLER: There's no specific reference to universal design in our review criteria although that certainly is a legitimate project type if an applicant wants to come in for something like that.

MR. DONENBERG: But we wouldn't require all of the designs to have that as a component?

MS. MILLER: No. Not all of the design projects would require universal design, no.

MR. DONENBERG: Okay.

MS. MILLER: Jason Schupbach is reminding me that, of course, all of our projects that we fund are required to meet our accessibility requirements that apply to all of our projects throughout the agency.

MR. DONENBERG: I understand that. That's kind of like checking the box. That's not excellence. That's not like going above and beyond, going for the excellence. That's just checking a box is what my concern is about that. But, okay, I thank you for the answers.

MS. MILLER: Okay. Thank you.

DEPUTY CHAIR POWELL: Are there any other questions or comments? If not, I believe I have a motion and a second to approve the guidelines. All in favor, please say aye.

COUNCIL MEMBERS: <in unison> Aye.

DEPUTY CHAIR POWELL: Any objections?

MR. DONENBERG: Objection.

DEPUTY CHAIR POWELL: Thank you. Any abstentions? Thank you all. I'll turn the meeting back over to Chairman Rocco Landesman.

IV. CHAIRMAN'S UPDATES

The Chairman spoke briefly about recent trips to Georgia, Maine, Mississippi, South Carolina, and Rhode Island, and encouraged all to visit the NEA Art Works Blog for details about those trips. He gave a update of the NEA's ongoing work with the Blue Star Museums, Walter Reed Military Medical Center and the National Intrepid Center of Excellence, as well as the NEA's work with Health and Human Services, the National Institute on Aging, and the National Academy of Sciences.

Chairman Landesman discussed the agency's focus on arts education and mentioned the arrival of new Arts Education Director Ayanna Hudson.

V. PRESENTATION ON YOUR TOWN/CITIZENS INSTITUTE ON RURAL DESIGN

CHAIRMAN LANDESMAN: First up, I'd like to welcome Richard Hawks and Shelley Mastran. Richard and Shelly have been running the NEA Citizens Institute on Rural Design for the past two decades and have come to the end of their formal tenure with us. Richard's day job is being chair of the department of landscape architecture at the State University of New York's College of Environmental Science and Forestry in Syracuse, New York. Richard is also active with the Landscape Architecture Foundation and the Landscape Architecture Accreditation Board. He recently stepped down as American Society of Landscape Architects vice president for education. His partner in crime Shelley Mastran is a consultant and community development regional planning and heritage preservation as well as the visiting assistant professor in natural resources and urban affairs and planning at Virginia Tech. Shelley is a member of the American Planning Association and the board chair of the Reston Historic Trust. I'm thrilled we have this opportunity for Richard and Shelley to talk about their work over the past 20 years. And that the Council will have an opportunity to thank them publically for it. Let me turn things over to Richard and Shelley. Shelley, I think you're up first. Thanks.

SHELLEY MASTRAN: What is Your Town? Well, first of all it's a rural complement to the Mayor's Institute on City Design. It is an effort to bring design excellence to rural communities and rural communities exist in about two thirds of the counties across the United States and about 15 percent of our population live in them. We want to teach rural leaders about the role of design in shaping the future of their community. Recently the emphasis of the program has been on creative place making. Overall, we have done over the 20 years of the program, we've done seventy workshops in 33 states and here is a map of those workshop locations. You'll see that

there's quite a cluster there in Mississippi. We've done six workshops in Mississippi. Three of those were funded by FEMA after Katrina. Over the years we've experimented with two different workshop models. One of them is a series of regional workshops which bring people together from across multiple states to focus on design problems of a hypothetical community which is based on a real community. More recently, we've been working on sort of real town charrettes, working with one community focusing on their-- that community's particular design issues. Both of these models have worked. This is a typical Your Town schedule. The workshops last about two-and-a-half days. They're very much like the Mayor's Institute. We try to bring people together and kind of lock them up for two-and-a-half days if possible and get them to really focus on those design issues. Richard and I are going to show you three case studies. These are workshops where we really feel the outcome has been a success in all three cases. I'm going to talk a little bit first about Elkhorn City, Kentucky and then Douglas Michigan. This is Elkhorn City, Kentucky. It is a community of about 1,000 people right on the Virginia/Kentucky border, very, very inaccessible. You can see here a river runs right through the community. This is the Russell Fork of the Big Sandy River. It's a former coal community that has experienced a lot of job loss and out migration. It's, however, right next to an interstate park and it's in these absolutely beautiful mountains. The workshop there in 2005 focused primarily on trail building, pedestrian, bike, water trails, in an effort to bring in heritage tourism. The workshop focused on providing access to the Russell Fork River which believe it or not there was very little of at that time. Planning trail networks through the town and building on heritage tourism. And since 2005, there have been quite a few trails constructed that connect Elkhorn City to other long distance trails. There's now tremendous pedestrian access to the Russell Fork River. It's actually quite a white water destination. There's a public art plan that has been developed for the community and an artist collaborative theater just recently was established in Elkhorn City using local talent. And the town has also funded a feasibility study for a downtown water park. So Elkhorn City is like the little town that could. It's done so much with very limited resources. And a lot of this came out of the Your Town workshop. So let me talk a little bit about Douglas, Michigan on the shores of Lake Michigan. This is Douglas. You can see this sinuous Kalamazoo River running through the community. To the north of the river is Saugatuck; to the south is Douglas. There's a very large four lane highway cutting near Douglas. And then there's another smaller highway that also cuts right through the middle of town. This is a seasonal resort town very much focused on the arts, both Douglas and Saugatuck. There's actually a long standing painter's school that was established in Saugatuck. And the two communities have just a long history of drawing artists. A lot of the workshop, though, focused not just on art but also dealing with this difficult highway that cuts through the middle of town and makes walking and bicycling across it very difficult. So the workshop focused on how to tame the traffic on the highway, how to slow it down, how to narrow the highway, how to increase pedestrian and bicycle access. Dan Burden of the Walkable and Livable Communities Institute was sort of the main guru at the workshop. He kind of led the community through the various issues. Another of the focuses, though, was to try to provide opportunities for artists, primarily, live/work, space located along the Kalamazoo

River. This is the little town of Douglas. It's a town that has done a lot to make itself quite attractive. And you don't see a lot of people on the street here. This is early in the morning. But on a summer weekend, it's quite crowded. The workshop, the Your Town workshop held a community picnic meeting to share the design ideas that people had come up with. Participants saw the town with fresh eyes. People worked together who had never worked together before and that was probably one of the most enlightening outcomes of the workshop discovering new partners in collaboration. Since 2010 which is when the workshop took place 24 painters from both Douglas and Saugatuck have worked together to create a painting that honors that arts school I was speaking of. They entered this painting in a competition in Grand Rapids last winter. And it's really made the artist across the river collaborate anew. The town also developed a master plan for slowing traffic on the highway and increasing bicycle and pedestrian access. As a matter of fact, they've been working with the Michigan Department of Transportation. This summer there's going to be the effort to actually take that four lane highway and make it a two lane highway through Douglas with bike lanes on each side. They're also developing a waterfront park with panoramic views. And all of these efforts that I'm showing you right here really came out of the Your Town workshop. Richard.

RICHARD HAWKS: Good morning. The third workshop we'd like to talk about is really quite different than the first two. In this case, we were working with a region. And the region was the Bitterroot Valley in Western Montana. If you know this area it's about 60 miles long, south of Missoula. It's an incredibly majestic valley. Everybody that has ever been there it's a memorable landscape. And all of the people that live there live there partly just to be in that landscape. And in this case, we were approached by seven communities, the seven communities within the valley. So as a group they realized that the valley was the common theme that they had but that they individually had to collectively make decisions about how to preserve and protect the valley into the future. They couldn't do it individually in other words. They were struggling to retain the identity and the social fabric that they had had. They've had an intense period of growth. And so the workshop in 2009 focused on cultural fabric of the valley, the models of connectivity, heritage tourism and economic development were a huge discussion because they wanted on one hand to bring more and more people to the valley to appreciate it. But at the same time they don't want to destroy the very valley that they're coming to see. Community identity was big. How can each of these communities, these seven communities, define a discrete design vocabulary that expresses who they are, but at the same time recognize that they're in the valley together. So one of the things I'll just go through one of the exercises, for example. We created these huge maps, probably 12 feet long. And we asked everybody to go up there and put stickers on the things in the valley that they felt were the most culturally significant and naturally significant places. The sacred places they felt. That night we put all of this information into a computer program, a GIS system, and we mapped it. And there was two things that, I think, came out of this that were very important. One is we superimposed their dots onto water sheds. And the reason was we thought that they needed to talk about the fact that political boundaries aren't always the best way to talk about natural areas and sometimes you need to talk about particularly in an

area like the west where water is so important how does the valley breakdown in watersheds? And how might that be a different way for them to look at the valley? The second thing was the red areas and the yellow areas, the red areas are where the most dots were. And this is often one of the more significant things we find with community groups. So many times people think their opinions are unique and that there's no common values. Or they assume beauty is in the eyes of the beholder. When they see a map like this they suddenly realize, you know, we have a lot in common. We live in different communities. Some of us have lived here longer than others. But it's incredibly important for them to understand that these are the places we all think are important and that's the first step in trying to design a future that protects those areas, enhances them. Each of the communities also got a chance to talk about themselves as a community, talk about their uniqueness because, again, we don't want to lose that. And finally, we ended up with a process that it's common in some Native American communities called the talking stick in which you can't say anything unless you're holding the stick and everybody got to talk around in a circle about what were the things in the workshop that they found were the most important. But most importantly and this is something we've really learned over the years, this was the time when people had to commit themselves to the future and being active and what was the role they were going to play in making whatever we came up in the workshop materialize. Since the workshop I'll just highlight a couple of things. The Bitterroot Cultural Heritage Trust through the Montana Council Entrepreneur Market they got 32 artists together that learned best business practices and they talked about ways in which they as a group of artists could enhance the visibility of art within the valley. Another thing we worked a lot on was there's a major highway, Highway 93 going down through the middle of the valley. And we worked a lot about how do we two things? One is how do we identify each of the towns and give them a little greater visibility through signage and landscaping. But at the same time, how do we have each of the signs and other things identify the fact that you're in the Bitterroot Valley? So it's this duality between we're all part of the same landscape but at the same time we have individual characteristics. Since the workshop they've received a number of funds that have to do with main street programs and other kinds of things. Again, there's been an awful lot of work done. What we're really looking forward is the NEA has been willing and it's fortunate for this community. We're going to do a follow-up workshop this coming fall. And we haven't had the opportunity to do that very often. But this is going to be a way to keep the momentum going. Another thing that happened this year we found incredibly useful. For the first time in 20 years the NEA funded a research evaluation of the program from RMC Research. And what they did was something we had never done and that was they systematically and objectively went back, not to all of the communities, but over 60 of the participants and did a large scale interview. What did you learn in the workshop? What have been the results in your community? And we think that it's been probably the most important thing we did this year because it gave us a chance to really reflect on the program itself. I won't go over all of the findings in detail but there were seven major findings and a number of recommendations. But I think there's a few things that I'd like to highlight. First of all, Your Town fulfills a need. These are generally very small communities. They have very little resources financially and expertise.

When they talked to the communities, the communities continually said if it wasn't for Your Town we didn't have anything else we could turn to for this advice. So it fills a niche that's incredibly important. The second thing is that we've found that we've designed different workshops, regional, local, all kinds. And we find that all of them tended to be effective. That there wasn't one size fits all. It was impossible. The program needed to customize it's program and workshop every single place it went. Building on social capital and design education, again, time and time again people told us that learning about the vocabulary of design, the importance of design and community were the key things that they carried away because they could be advocates for design in the future. Strong social context. What we found was that over the years that we had to embed ourselves in these communities. Shelley and I each always went to each community at least twice. But the most important thing was getting to know the local people and not bring in experts from the outside necessarily to tell them what to do. What we had to do was listen a lot. We also had some issues. Participation, for those of you who have ever worked in the local communities getting somebody to come for two-and-a-half days is not that easy. Sometimes we couldn't get the government and business partnerships that we wanted. It's hard for a main street shop owner to close their shop for two days. So we did all kinds of creative ways to bring them into the loop from having daily newspaper articles to having evening things, keynote speakers and other things that would encourage them. When we worked in one town last year we did all of the workshop in vacant stores on main street and people knew in town could just simply walk in when they wanted to and at least overhear what was going on. The final thing is the structured steps that I mentioned earlier. Every workshop has to end with a game plan and a strategy for where the community wants to go in the future. And we've been pretty rigorous about trying to demand that at the end of each workshop and not leave it too open ended. I'd like to thank the NEA on behalf of Shelley and myself and all of these 70 communities we worked with. This is a very unique program and we're really happy that you're continuing it and we look forward to its future. Thank you very much.

CHAIRMAN LANDESMAN: *Thanks, Richard and thanks Shelley. Thank you both for today's presentation and truly for all of your work. CIRD would only have been possible with your generosity and time and spirit over these years. Jason Schupbach has told me how many hours you have given to this work, most of them as an in kind contribution in what has largely been a labor of love. Thank you both. As Richard and Shelley mentioned after 20 years they have decided it is time to hand off the Citizen's Institute on Rural Design to a new set of folks to steward going forward. I'm thrilled to announce that beginning next week the Citizen's Institute on Rural Design will be operated as a partnership among the NEA, the U.S. Department of Agriculture and the Project for Public Spaces along with the Orton Family Foundation and the community matters partnership. CIRD will continue to gather local leaders together with experts in planning, design and creative place making to assist with locally identified issues. In its new configuration CIRD will also introduce pre workshop training calls, post workshop follow up and online resources. I'm thrilled with all of our new partners and want to especially acknowledge the Department of Agriculture which has all ready been a great partner in increasing the number of applications to*

the NEA from rural communities. I look forward to working together more formally. I would also like to acknowledge two of our new project partners here today. Cynthia Nikitin from the Project for Public Spaces and Rebecca Sandborn Stone from the Orton Family Foundation. Are they in the audience? You can stand up. Thank you both and we're looking forward to working together.

VI. ASSOCIATION OF CHILDREN'S MUSEUMS PRESENTATION

CHAIRMAN LANDEMAN: Next up as I alluded to earlier, we have Janet Rice Elman who is the executive director of the Association of Children's Museums. Janet has overseen a remarkable transformation at ACM from a volunteer run organization, to a professional institution that works to strengthen children's museums to be essential community anchors by establishing standards for professional practice, convening interactive conferences, collecting research and best practices, and initiating national and international partnerships. Each year, children's museums in the country serve more than 31 million visitors. And this summer, they will also serve an increasing number of military families, since they are so well-represented in our Blue Star Museums program. Children's museums sometimes have a difficult time in NEA panels, because they are not 100 percent dedicated to art. Many children's museums embrace creativity and play broadly. So I'm especially eager to have this opportunity to showcase their work. Janet, take it away.

MS. RICE ELMAN: Good morning, Chairman Landesman, and members of the National Council on the Arts. Thank you so much for this opportunity today to share with all of you what we do in children's museums. I am here today representing 300 children's museums that are essential community anchors, where play inspires creativity and lifelong learning. I first want to say how proud we are to partner with NEA to serve military families. A few years ago when Bob Frankel approached ACM to join forces on the Blue Start Museums program, we saw an opportunity for our children's museums to make an impact. This photo shows the launch of this summer's Blue Star Museums at please touch museum in Philadelphia. I'm proud to say that this summer, as in other years, children's museums from across the country, nearly 100 of them, will be helping military families to have fun and learn together, while making lasting memories. Memory-making is a powerful experience. Over time, childhood experiences, which become memories, help write a person's story, of who they are, where they belong, what they find joy doing, where their talents are, what might be possible. We have a terrific opportunity to help create lifelong learners, imaginative and healthy global citizens. Parents view children's museums as one of the most trusted resources for childhood development. In an increasingly complex world, parents need an ally. Now what exactly does that mean? Well, let me tell you a story that came to me from Jeri Robinson, and you can see Jeri Robinson in the upper left-hand corner. Jeri is Vice President for Education and Family Learning at Boston Children's Museum, and I will share that Jeri has been at Boston Children's Museum for 40 years. It's mid-afternoon in Play Space, which is the museum's interactive gallery for children, ages zero to three, and their caregivers. There's a tree-house

climber, which you can see in the middle that has bridges and a slide; an extensive interactive train landscape; a messy area; and I think you can even see in the lower right, a see-through painting wall. Jeri is there walking the floor and checking out what's going on. And the gallery is alive with the sounds of play and children. And she sees a young mother near the slide, whose body language and facial expression conveys stress. So Jeri walks over to the mother, and this is what we do on the floor in children's museums. We interact with our visitors. And she asks, "What's going on? What's going on today?" And the mother nods to her son whose playing on the slide over and over. Up the steps and down the slide, and says, "He's in some kind of loop. And I can't get him to play anywhere else. Do you think he has some kind of developmental delay?" <laughter> Yeah. So Jeri takes a moment, and she watches with the mother. And she goes up to the little boy, and she starts a conversation with them. He engages with her, he makes eye contact, he smiles, he tries the climber on Jeri's suggestion, but then he goes back to the slide. So Jeri returns to the mom, and she says, "He just likes the slide. He's a smart little boy. He's friendly. He can put together simple sentences that indicate a sequence of events that's right on track for his age. Often kids 18 to 24 months are really into testing themselves. They want to master their small and large motor skills. And what you're seeing is his persistence to master the slide. He'll just move on when he's ready." So this might seem like a small moment, but what Jeri did for that mother, and for that little boy, was important. She made sure that they knew that they were having a great experience that day. And now that experience becomes part of that little boy's story. Because children ask, "What was I like when I was little? What did I do?" And we know that many of our childhood memories come from parents retelling these stories. And you can hear that mom saying, "You've always been so determined, even the people at Boston Children's Museum saw that when they saw you play. And you loved the slide; it made you really happy." This story illustrates just a microcosm of what happens daily in a children's museum. So what are children's museums? Children's museums are places where children learn through play and exploration; an environment designed just for them. How and what children and families learn in children's museums is amazing diverse. And let me share just two examples that illustrate how children's museums are meeting the needs of families. Sorry, I got a slippery slope here on the podium. Kindergarten is not what it used to be. Not only are children expected to know the alphabet when they get there, they must recite their address, be able to sit still for circle time. Their parents are also expected to play a major role in day-to-day learning. Now what if you're the parent, and you didn't go to kindergarten, and what if you and your child primarily speak Spanish at home? In Truckee, California, the Kids' Zone Museum makes sure that its Kids Reach staff are all fluent in Spanish. Staff go to social service centers to find families, because the families aren't going to necessarily find them. Because many of the parents have low literacy skills, and don't have a car, museum staff found these families about three bus rides to the museum. Staff even meet families in their homes to make sure that these children don't miss a day of programming. So this is a children's museum that makes house calls. And here's another example. Dinner is not what it used to be. working families are harried, and sometimes, fast and convenient foods go from once-in-a-while to habit-forming. And why is everyone so tired all the time? When do healthy habits start They

start in childhood, and the Children's Museum of Manhattan has collaborated with national institutes of health, and several other organizations to age down the NIHs "We can" curriculum, which has shown to be effective in decreasing obesity in teens. And what are the essential elements needed to make this an effective program for children at Children's Museum of Manhattan? Play! Earlier this year, "Eat, Sleep, Play" opened at the museum. And it provides an arts and literacy rich environment where kids can be silly while learning about food groups and food portions, digestion, and how play is actually more fun when you get enough sleep. Plans to disseminate the "Eat, Sleep, Play" programming, which has been field tested in the South Bronx and in New Orleans is currently on your way. And if you've noticed, these last two examples, both in Truckee, California, and in New York City have begun in much the same way. Something is not what it used to be. There's been a change. Whether it's in our education system, our population, our culture. Change, and how you adapt to it or not, is what determines the success of an individual. And how an institution adapts to change is part of its success story. Our flexibility to meet our audiences where they are, to speak their language, to listen to their expectations, and perhaps, even more importantly to try to meet their unspoken desires for their future, that's how we evolve. And this leads me to our Reimagining Children's Museums initiative. Funded by MetLife Foundation, this a project that is an exploration of what it means to experience a children's museum in the 21st Century. We launched this three-year project formally just a few weeks ago in Portland, Oregon at a special leadership conference. On the horizon, we have identified five areas: community, design, collaboration, change and sustainability that will fundamentally impact children's museums and the families they serve. These five areas will, and already have informed how the field of children's museums reimagines its future. A few years ago when Madison Children's Museum in Wisconsin was planning to relocate downtown, they knew they couldn't just build a LEED certified building. They needed to reimagine what a children's museum should be in one of the greenest cities in the United States. The result is a sweeping commitment that all of its buildings and operations are locally sourced and locally informed. The museum's only local policy required that every item, every exhibit component, every contractor be locally sourced within 100 miles. Think about this, all of the museum people in the room, think about this, how do you build a world class children's museum from sources within 100 miles? And the answer was artists, local artists built this museum and you can see the results. And here's another reimagining children's museum question: What is our evolving role in our communities? The response to this question by the founders of Mississippi Children's Museum in Jackson was to embark on a state-wide initiative to improve children's literacy. And Rocco, I believe you were just visiting this museum last month.

CHAIRMAN LANDESMAN: Absolutely.

MS. RICE ELMAN: Yes. Mississippi has one of the lowest literacy rates in the US. So with the goal of making both reading and thinking a compelling tool for exploration and discovery in all of its work, the museum incorporated a literacy priority throughout its programs, exhibits and outreach efforts. By developing both state and

national partnerships with organizations dedicated to improving literacy, the museum is on a mission to help children become readers, writers and tellers of their own stories. They are serving as change agents. They have reimagined the boundaries of their community. They are active collaborators. We are excited by these examples of reimagining children's museums for the future. We are working on issues ranging from childhood obesity, to parenting skills, to literacy, to sustainability. And I didn't even get to STEM today, that's another presentation. Woven through all of these content areas is the "how." Our methodology is play. And we use the arts in our play. Play is how children learn. And our partners are all of you. Everyone in the community who cares about children. And I know around the Council table this morning, the cities that you all represent are cities from which we have wonderful children's museums, so I hope that you'll visit. We know that in order to reimagine the field, we need to share our stories, and embrace outside perspectives. And, as always, we need to listen to the children. So I leave you with a segment filmed at Oregon's Portland Children's Museum, and the Opal Museum School that is located inside the museum.

<video begins in the background>

MS. RICE ELMAN: This comes from children's hearts and minds about what the wonder of learning looks like in a children's museum. You can find this video also on our Facebook page, and I hope you enjoy it this morning.

<video presentation>

<applause>

CHAIRMAN LANDESMAN: Janet, thanks. We're moving with warp speed today, which is really great. And I thought I would maybe take advantage of that to open up for any questions of Janet that anybody might have, or any from the Council, from anybody, we have time.

IRVIN MAYFIELD: I just want to say, just awesome, it's great!

CHAIRMAN LANDESMAN: I second that emotion.

MS. RICE ELMAN: Thank you, and I think you're from New Orleans, yes? So you have a wonderful children's museum right downtown on Julia Street, so I encourage you to visit!

MR. BALLINGER: Janet, are there significant collaborations between children's museums and then other arts organizations in cities? I mean, is it a trend across the country? I know they're not always isolated, but those of us working where we work don't see quite often a larger universe.

MS. RICE ELMAN: Yep. Children's museums are highly collaborative in their culture, both as a field, as well as in their own communities. They are highly partnered with social service organizations, early childhood organizations, and the other arts institutions in their communities, whether it be the museum community in a particular location, or the broader arts, dance, design community. Pittsburgh Children's Museum is a wonderful example of community collaboration where that museum has led the creation of the Charm Bracelet Project, and anyone from Pittsburgh has probably heard of the Charm Bracelet Project, which is stringing together all of the cultural entities in Pittsburgh to provide comprehensive exposure to the arts, to the community. That museum has also led the redevelopment of the park across the street, the theater next door, and now currently an old Carnegie Library building also adjacent. So there's a lot of arts partnerships in that example. They also house some social service agencies, and a research and evaluation organization from University of Pittsburgh in their building. So they're a great example of the myriad ways that children's museums are connected to other institutions, both cultural as well as learning oriented.

DEEPA GUPTA: I just wanted to say I'm from Chicago, and I feel almost overwhelmed. I have four great children's museums.

MS. RICE ELMAN: You have the ring of children's museums.

MS. GUPTA: I have a ring of children's museums. I wondered if you could talk a little bit about what role you think children's museums are playing these days, especially given how interactive you are with families. And how that links into all of the efforts that are happening within schools and education.

MS. RICE ELMAN: You know, one of the unique facets of children's museums is that we do reach the whole family in a way that's non-threatening and non-judgmental. So in the school setting, you're reaching the kids, and then parents through Backpack Meal, or through the once a year parent/teacher conference. In children's museums there's this wonderful opportunity, and I think a lot of these examples today demonstrated the way children's museums are using their connection to families to really message about a variety of subjects, whether it's STEM learning, or whether it's about healthy choices and healthy habits. There's the opportunity to make that message fun, and engaging for the entire family group together.

CHAIRMAN LANDESMAN: Janet, thanks very much.

MS. RICE ELMAN: Thank you.

VII. NEA NATIONAL HERITAGE FELLOWSHIPS PRESENTATION

CHAIRMAN LANDESMAN: Finally, I'd like to invite up the NEA's Director of Folk and Traditional Arts, Barry Bergey. As you hopefully all saw, we announced the

latest class of NEA Heritage fellows, who'll be celebrated this October 3rd and 4th in Washington, D.C. I've asked Barry to speak a bit about this latest class of fellows, as well as the past couple years of celebrations. Barry, take it away.

BARRY BERGEY: Thank you, Rocco, and good morning. This year marks the 30th anniversary of the NEA National Heritage Fellowships, our nation's highest form of federal recognition of folk and traditional artists. Over the years, we've honored more than 360 musicians, crafts people, dancers, storytellers and keepers of cultural traditions, who are as one book title puts it, "Extraordinary Ordinary People." Just a couple of illustrations. Merv Griffin, a former talk show host, tells a story about traveling in Ireland in the 1970s. And in a small village pub, he noticed a photo mounted in a prominent place behind the bar. And it was someone who looked familiar to him. He asked, "Who is that?" The bartender replied, "Why, that's Joe Heaney, he's the greatest singer of Ireland's old songs. But he lives in New York now." Merv Griffin thought to himself, "Yes, and he just happens to be the doorman, and the elevator operator in my apartment building." <laughs> Joe Heaney received a National Heritage Fellowship in 1982, the first year of the program. In 2009, we were holding the ceremony for the Heritage Fellows in the newly opened capital visitors' center. Our photographer was scouting around in the lobby for a good place to shoot a group photo when he encountered a bank of scaffolding. His eyes wandered up to see what was going on, and there was Nick Benson from Rhode Island, a Heritage Fellow, inscribing a quote on the lintel of the Visitor's Center. Benson had been honored two years earlier for his stone carving and letter design, carrying on a tradition as a head of a stone-carving shop that was founded in 1705, one of the oldest continually operating businesses in the United States. Nick had worked with his father on engraving the names in the Viet Nam Memorial. And more recently, had designed and carved the lettering on the World War II Memorial and the Martin Luther King Memorial. The National Heritage Fellowship program allows us to shine a light on individuals and their work.

<video starts in background>

MR. BERGEY: People who live among us, sometimes, as in Nick's case, who work above us, often unnoticed, but who contribute in a major way to the quality of our lives. Let's take a look at the highlights from the last two National Heritage Fellowship concerts.

<video presentation>

MR. BERGEY: Well, the Heritage Concerts always have their share of magic, as you can see. Experiencing the variety of artistry and seeing the joy that they express in each other's work onstage is a good part of what makes this recognition so special. Bluegrass musician, Dell McCoury, who you saw in that clip, and who has received his share of attention over the years, said that standing onstage and receiving a standing ovation from 15,000-- or I'm sorry 1,500 people-- I wish 15,000 <laughs>-- alongside a basket-weaver, an Indian dancer, and the other recipients, was for him, a

truly transformative experience. A few highlights of individual events stand out in my mind. In 2001, the Heritage events were scheduled for the week after 9/11. We wondered if the artists would be willing to come to Washington, and we considered cancelling the program. As it turned out, the artists would have nothing of it. A 90-year-old rug-weaver from the Amana colonies in Iowa, said she wouldn't miss the program for anything. An Apache basket-weaver, who had never flown before, and who had-- we had to communicate with by getting messages to her at the convenience store where she picked up her mail, said she was ready to come. The concert turned out to be the first public event in Washington, other than memorial services after 9/11. We opened with a moment of silence and a cleansing ceremony conducted by a Tyco master. The artists were then brought onstage to a thunderous standing ovation. It was a powerful release, and a reassuring affirmation that it was the right time, and the right place to celebrate the diverse cultural traditions that make up our nation. And it was again, "okay," to feel good about feeling good. In 2008, author Mark Gauvreau Judge attended the Heritage Concert, not intending to write about it. But the experience inspired him to write a magazine article entitled "Concert of the Year-A Holy Joy." He opened saying, "On Friday, September 19th, I witnessed one of the most miraculous things I've ever seen onstage. I use that adjective with purpose. The only way to describe what happened is with the language of religion." Well, at the end of the concert, we brought all of the artists onstage, much as you saw there, to applause and final bows. And a final musical number. And the writer, Mr. Judge, continues: "I used to work at a record store, and wrote music reviews for newspapers and websites, and I've been to hundreds of concerts over the year. I have never seen anything like what happened on the stage at Strathmore. It was the most totally unselfconscious explosion of bliss I have ever seen in performance. The people onstage were not hamming for the crowd, or blowing kisses. They were as lost in the abandon as we were." Well, you can't buy a commentary like that. I hope that many of you will be able to join us for the Heritage events on October 3rd and 4th of this year. As the Chairman mentioned, we announced the Heritage recipients last week, and I'd like to tell you just a little bit about them now. They are Mike Auldrige, a dobro player from Silver Spring, Maryland. He's inspired most of the dobro players playing today, including Heritage recipient, Jerry Douglas. The Chairman's a country music fan, and I know he'd appreciate what Emory Gordon, musician and record producer from Nashville had to say about Mike Auldrige in his support letter. Mike played on a recent record that was produced by Gordy, and performed by Gordy's wife, Patty Loveless called "Mountain Soul." And Gordy says, "Patty uses a snippet of Mike's playing as a ringtone to identify the people calling who she loves the most." His letter concludes, "That is the ultimate ringing endorsement." <laughter> Paul and Darlene Bergren, dogsleds and snowshoe designers and builders from Minot, North Dakota. Their low-key unassuming comment to a reporter after the news came out was, "We're just wood-benders. We've never been east of Wisconsin." <laughter> Harold Burnham, an 11th generation boat-builder from the marine community of Essex, Massachusetts. When a reporter called Mr. Burnham after the press release, he responded, "Can you call me back in about five minutes?" He was landing the 55-foot schooner that he had built on a dock. His comment was, "All you've got to do is leave trees around, and I'll start building boats." <laughter> Flaco Jiménez, a Tejano

accordion player from San Antonio, Texas, son of one of the founding fathers of Texan Mexican border music. Jimenez has performed on stage with musicians ranging from the Rolling Stones to Bob Dylan. But he continues playing the tunes he learned from his father in the clubs of San Antonio. Molly Neptune Parker, a Passamaquoddy basket maker from Princeton, Maine. Speaking about her craft, she says, "The shape of things around me, and the designs in nature have become my teachers, just as elders and fellow basket makers have inspired me. It is the year-in/year-out practice that makes the artist out of our craft." Lynne Yoshiko Nakasone, Okinawan dancer and teacher from Honolulu, Hawaii. She is the first Okinawan dancer to receive a Heritage Fellowship. In 2006 she was honored by the State of Hawaii for her one-thousandth goodwill, or read "free," performance. The Paschall Brothers, gospel singers from Chesapeake, Virginia, mentored by their father, who has since passed away, the Paschall Brothers are the first recipients to represent the Tidewater regional style of gospel singing. Andy Statman, Klezmer musician and composer from Brooklyn, New York. Twenty-seven years ago, Statman came to Washington, DC to perform with his mentor, and fellow clarinetist, Dave Tarras, on the occasion of his receiving a Heritage Fellowship. And Al Head, Director of the Alabama Arts Council, Montgomery, Alabama. He will receive the Bess Lomax Hawes Fellowship, named after the former Director of the Folk Arts Program, who conceived of the Heritage Fellowships. This award honors an individual who has been an advocate for cultural heritage. Head is sort of the Johnny Appleseed for folk arts programs. He has initiated folk arts programs in Florida, Louisiana, and his home state of Alabama, all of which are still active. There you have it. An array of masters of artistic excellence, most of whom you've probably heard about for the first time. Like Joe Heaney, or Nick Benson, they enrich our lives with little commotion or fanfare. For them, the ordinary serves as a springboard to the extraordinary. Terrance Paschall, one of the Paschall Brothers, probably summed it up best. He said, "You don't endeavor for something like this. You just sing. I remember my father always said, 'The people with metal detectors out on the beach, they're not the only ones who find this stuff. The ones who are just enjoying the beach, once in a while, trip over something precious.'" Thank you. I'd be happy to take any questions.

<applause>

JOAN ISRAELITE: Barry, could you remind us how the Heritage Fellows are nominated and selected? And how many different categories there might be?

MR. BERGEY: Mm hm. Yes, it's a very democratic process. Anybody can nominate someone for a Heritage Fellowship in any given year, we have 200 or so nominations. We don't think there're ever any losers in this process, so we retain nominations for several years after they're nominated. And they're selected, as with all of our other grants here, by a panel of cultural experts who come together and spend four days talking about who the recipients might be for that given year.

MS. ISRAELITE: And categories?

MR. BERGEY: There aren't specific categories, but usually when we consider them, we take sort of the broader categories of craft, music, dance, storytelling. And then we have a sort of an "other" category with various traditions where we don't have a lot of nominations.

MS. ISRAELITE: Barry, could you also tell us a little bit about the Folk Life Festival going on right now on the mall?

Barry: Sure! <laughs> I'd love to. Yeah, if you just walk around the corner, it's a hot walk today, but they always schedule the festival for the two weeks just before, or around the Fourth of July, so we know when the festival's coming. That's when we start sweating her in DC. But this year, the festival features a program that celebrates the 150th anniversary of the Morrill Act, which established the land-grant colleges. And so you have colleges from all over the country uh.. there presenting different programs. There's great performance representation. Also this week, a halau, a huge hula group from Hawaii. There's a mariachi group from the border of Texas, spectacular. I heard them day before yesterday. I have to say that from my home state, and Rocco's, Missouri is represented with some Missouri French fiddlers, and there also is steel pan group, a Caribbean steel pan group, that is led by a Heritage Fellow, Ellie Mannette, and they're performing on the mall. The second program is a celebration of the AIDS quilt. And so you'll see it's a rare opportunity to see a large portion of the AIDS quilt on the mall. They're also doing workshops related to that. And I heard in one of the presentations over there, that the AIDS quilt, if it were all placed out today, it can no longer be represented or displayed in one piece, it would stretch 50 miles. That's the size of it. And the third program is called "East of the Anacostia," and it features music from the neighborhoods in DC, which are east of the Anacostia. There's go-go music, all sorts of things going on. So, I recommend it highly, if you can go down. Well, thank you very much!

CHAIRMAN LANDESMAN: Thank you, Barry.

VIII. OTHER BUSINESS/CONCLUDING REMARKS/VOTING RESULTS

CHAIRMAN LANDESMAN: My final piece of business is to announce that the National Council on the Arts has reviewed the applications and guidelines presented to them, and a tally of the Council members ballots reveals that all recommendations for funding and rejection have passed. Thank you all. Are there any additional comments, questions or discussions from the Council members? I would like to thank the entire NEA staff for all the hard work and dedication that went into preparing the past day-and-a-half of Council meetings, and for everything they did.

The 176th meeting of the National Council on the Arts is now adjourned.

[gavel]

See you back here in October!

(Whereupon, at 10:28 am, the proceedings were adjourned.)

Respectfully submitted,

Kimberly M. Jefferson
National Endowment for the Arts

NATIONAL COUNCIL ON THE ARTS

175th Meeting

Friday, March 30, 2012

DRAFT

**Old Post Office Pavilion, M-09
1100 Pennsylvania Avenue
Washington, DC**

The 175th meeting of the National Council on the Arts convened in open session at 9:05 am on Friday, March 30, 2012, Chairman Rocco Landesman presiding, and adjourned at 10:57 am.

COUNCIL MEMBERS PRESENT

Jim Ballinger
Aaron Dworkin
Joan Israelite
Charlotte Kessler
Irvin Mayfield, Jr.

COUNCIL MEMBERS ABSENT

Ben Donenberg
Miguel Campaneria
JoAnn Falletta
Lee Greenwood
Barbara Ernst Prey
Frank Price

JOINED VIA TELECONFERENCE

Miguel Campaneria
JoAnn Falletta
Bret Lott

Congressional Ex Officio

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Rep. Betty McCollum (D-MN)
Sen. Claire McCaskill (D-MO)
Rep. Patrick Tiberi (R-OH)
Sen. Sheldon Whitehouse (D-RI)

NEA Staff Members Presenting

Jamie Bennett – Chief of Staff/Director of Public Affairs
Sunil Iyengar – Director, Research & Analysis
Bill O’Brien – Senior Advisor for Program Innovation
Patrice Walker Powell – Deputy Chair for Programs and Partnerships

Non-NEA Staff Members Presenting

Ron Capps – Founder and Director, Veterans Writing Project, Washington, DC
Melissa S. Walker – Creative Arts Therapist and Healing Arts Program Coordinator
National Intrepid Center of Excellence (NICoE), Bethesda, MD
Dr. James Catterall – Founder and Principal Investigator
Centers for Research on Creativity, Los Angeles, CA

I. WELCOME, INTRODUCTION, & APPROVAL OF OCTOBER 2011 NCA MEETING MINUTES

Chairman Rocco Landesman called the 175th meeting of the National Council on the Arts to order and welcomed Council members, Arts Endowment staff, and members of the general public observing the meeting via the Web. He also introduced the Arts Endowment's new Director of Presenting and Artist Communities, Michael Orlove, who was in the audience.

Chairman Landesman then asked the Council for a vote on the October 2011 Council minutes, which passed unanimously, and then turned the meeting over to Patrice Walker Powell, Deputy Chair for Programs and Partnerships, to begin the application review and voting.

II. VOTING ON RECOMMENDATIONS FOR FUNDING AND REJECTION

Deputy Chair Powell instructed the Council members on the voting process and called for a motion to approve all recommendations and rejections under the Art Works, Partnership, and Leadership Initiatives tabs in the Council book. She then summarized each area separately, asked for Council comments/questions, and instructed members to mark their ballots for each category. (Council members Campaneria, Falletta, and Lott were previously instructed to fax or e-mail their completed ballots to the Office of the Chief of Staff immediately after the vote.) After Council members marked their ballots, Deputy Chair Powell turned the meeting over to Jillian Miller, Director of Office of Guidelines and Panel Operations, to summarize the guidelines up for a vote at the meeting.

III. GUIDELINES REVIEW/VOTING

MS.MILLER: Thank you, Patrice. Good Morning. As Patrice said, at this meeting you've got three sets of guidelines for your review, and they're all updates to existing categories. Your first set of guidelines is for Partnership Agreements, and that begins on page three of your guidelines tab. These are our guidelines for the state arts agencies and regional arts organizations and there is one change to highlight for you. Contingent upon approval of language that we have included in our FY 13 budget request to Congress, the required match for a State Partnership Agreement grant must come from government funds that are controlled and appropriated by the state and managed by the state arts agency. Following those guidelines are the agency's two honorific fellowship categories, and they begin on page 20 of your Guidelines tab. First are the NEA National Heritage Fellowships, which honor master folk & traditional artists. And next are the NEA Jazz Masters Fellowships that honor master jazz artists. And we did not make any changes to those guidelines.

Deputy Chair Powell thanked Ms. Miller for her presentation and then called for a motion to approve the guidelines. After the motion was made and seconded, the Council voted unanimously by voice vote to approve the guidelines.

IV. CHAIRMAN'S UPDATES

The Chairman thanked Deputy Chair Powell and Ms. Miller as well as Council members Campaneria, Falletta, and Lott for calling in for the meeting. He announced the Senate confirmation of incoming Council member Deepa Gupta, Program Officer for Media, Culture, and Special Initiatives at the John D. and Catherine T. MacArthur Foundation and announced that the President sent to the Senate his nomination of Maria Rosario Jackson, Senior Research Associate in the Metropolitan Housing and Community Center at the Urban Institute to the National Council on the Arts. The Chairman also acknowledged the recent retirement of several NEA colleagues.

CHAIRMAN LANDESMAN: Since the end of last year, a number of our colleagues on the NEA staff have retired. Each of them individually has contributed hugely to the agency and collectively they represent more than 382 years of service to the arts and the American public. That's a lot of years. The Council wanted to note the hard work and dedication of the following individuals. Michael Faubion, Innovation. Carlita Fields, Grants and Contracts. Ann Jarboe, Guidelines and Panel Operations. Georgia Jones, Budget. Ray Joiner, Multidisciplinary Arts. Silvio Lim, Multidisciplinary Arts. Nona Milstead, Research and Analysis. Angelia Richardson, Civil Rights/EEO. Jeff Watson, Visual Arts Division. Laura Welsh, Arts in Media. Alice Whelihan, Indemnity. Francesca Wilkins, Human Resources. I'd also like to mention, by the way, and recognize that in addition to Michael (Orlove), we have another new director, Ira. There's Ira. He's been at work here a while now, and he's already starting to make a big difference. I'm very excited about the work he's going to do in our literature department. He's a dynamo. Okay, I'm not sure if they are here, but we have two new colleagues in the finance office who are retiring. Loyale Newell and Lois Fields. And I would like now to turn to any of our Council members if they'd like to add anything.

MR. BALLINGER: Yes, just wanted to note, it's a long list and a lot of years, but as director of an art museum, I would like to make a comment about Alice Whelihan's service to our field. Beginning with the very beginning of the indemnity program has made a huge, huge difference to the art museums in this country, and her ability for many, many years to bring things internationally, which she became a true leader and expert in many complications around that, and more recently in the foundation of domestic indemnity program, which has taken off very, very quickly. Just would really like to note among museum directors, having served on their board and president, she was a much beloved resource to our field. And I want to take this moment to acknowledge her for a career very well served on our staff.

The Chairman thanked Council member Jim Ballinger for his remarks and then gave the Council an overview of his creative placemaking-focused trips to Iowa,

Wisconsin, South Dakota, California, and Arizona. The Chairman again called on Council member Ballinger to remark on the Chairman's trip to Phoenix.

MR. BALLINGER: The day in Phoenix, part of this Arizona trip with the Chairman, started off with a meeting of about 20 colleagues, directors of cultural organizations throughout the metropolitan Phoenix area. The first half was jovial and congenial. The second half got a little bitier, particularly – and very candid and very good. I think it's important for staff here to realize the Chairman's visit means two things. It means – I'm say the marketing of the NEA and programs, etc., but also is a moment where colleagues come together and feel free to voice some of the angst that are in the communities around the country. I assume you see this all the time. In our case, there was a pretty spirited discussion around the idea of supply and demand of particularly performing arts facilities, which is ironic in Phoenix, because the Maricopa Partnership for the Arts, which was a movement a number of years ago to start a dedicated funding stream for the arts was begun for specifically that reason, that the business leaders of Phoenix felt that we may have overbuilt the performance environment as all the different towns around the city had built brand-new performing arts center. So it is a very real issue. I'm not sure anybody has the answer, but it was very good dialogue. We then went to Chandler, Arizona, which is part of the metropolitan area, looked at their new city hall, which they embrace as kind of the "art place" investment that the NEA is making, but this new building, a new art gallery for community artists to come together there. We visited a Latino cooperative gallery called Chico there as well. Went to the new musical instrument museum. I'll put an ad in here. If anybody is in Phoenix, it's a must-see - after the Phoenix Art Museum, of course. But this is a new museum in the last couple of years that is a little bit of a misnomer. It's more than a collection of instruments, which it is, from 130, 140 countries across the globe. But it really is more of a museum of music and performance and how these instruments work. And then we visited the Phoenix art museum in the ideal manner, the day we were closed, just the two of us got to enjoy the museum. And then we went down and met Phoenix's new mayor, Greg Stanton, who I think it's fair to say is going to be a real art mayor, has already agreed to come to an NEA institute, and just recommended to council to triple the arts budget in Phoenix the day before yesterday. Then we visited the public market, where there is an NEA public space grant there and looked around some of the emerging gallery scene, tried to give the Chairman a sense of the vitality of downtown Phoenix. And then we sent him on his way to our neighboring place called the Old Pueblo, Tucson. So it was great to have you there. Thank you for coming.

CHAIRMAN LANDESMAN: Thanks, Jim, also known as Tucson, which I highly recommend to any of you who have not been there. It's a wonderful town. That visit was hosted by Roberto, head of the Tucson-Pima Arts Council, where I got to see the Tucson Art Warehouse District, the Museum of Contemporary art, and the Tucson Museum of Art, where they hosted a reception for FILM FORWARD. FILM FORWARD is run by Sundance Institute with a partnership among the President's Committee on the Arts and Humanities, the NEA, NEH, and IMLS. I was able to meet the directors of through of the participating films, Mike Mills, who directed

Beginners, Ali Samadi, who directed *The Green Wave*, and Andrew Okpeaha MacLean who directed *On the Ice*. *On the Ice* was especially powerful for me because it was set in Barrow, Alaska, where I had been in August as part of the Rasmuson Foundation trip.

I also visited Ajo, Arizona, which is near the Mexican border and used to be home to one of the big copper mines. We met with the International Sonoran Desert Alliance, which is our Our Town grantee for a project focusing on adaptive re-use of buildings and outdoor spaces.

Finally, my most recent trip was to Arkansas and Kansas. Our first stop was in Bentonville, Arkansas, where we toured the Crystal Bridges Museum of American Art. They have a tremendous collection. But even more than the collection, it's the setting of the museum and the spirit of the people who are there. The museum is set over a series of lagoons, which are sourced by a crystal spring – hence the name. The surrounding woodlands have several hiking trails. The exterior of the museum is arresting. And it's just a compelling place that relates to the community. They draw people from all over – many of them first-time museum goers. I highly recommend it.

After Bentonville, we went on to Fayetteville, where we visited with the Northwest Arkansas Community Creative Center to learn about its Clay 4 Cancer project. They take adult cancer patients and engage them to use clay to create works of art. It was extraordinary to witness, and it made our work exploring the intersections among art and human development with HHS all the more urgent to me.

We went on to North Little Rock and Little Rock, AR, where we met with the Mayor of North Little Rock, Patrick Hays, at the Argenta Arts Foundation. We also met with the Mayor of Little Rock itself, Mark Stodola, and went on to a panel about creative placemaking at the Arkansas Repertory Theatre. This panel included Warrick Sabin, who's the publisher of the *Oxford American*, which is now based in Little Rock. He has done great work with that publication. I remember when I once visited Jerry Lee Lewis, that even with all the trophies on his wall, the one thing he wanted to show me more than anything else was an article about him in the *Oxford American*. Ginger Beebe, wife of Arkansas Governor Mike Beebe, made the opening remarks for the panel.

I was then on to Kansas, where we were hosted by Mary Kennedy McCabe, director of the Mid-America Arts Alliance, one of our great regional partners. I have wanted to visit Kansas, of course, but there were also two things I wanted to make absolutely clear during my visit: 1) regardless of the status of the state arts agency, individual organizations in Kansas are absolutely able to apply to us. A lot did apply at our March deadline; and I hope even more will do so at the August deadline. And 2) we have every hope and expectations that the Kansas state arts agency will submit an application to us this fall for FY 13 funding.

While in Kansas, I got to visit the North Topeka Arts District; and had a panel discussion about creative placemaking that included Marie Pyko, who's a great

friend of the NEA's from The Big Read and the Public Services director of the Topeka and Shawnee County Public Library. We then went on to Lawrence, and here my heartbreak was that we were only one hour away from Joan Israelite's beloved Kauffman Center but I was not able to make it over for a repeat visit to see the center completed. We were able to see the Lawrence Art Center, the Percolator community art association, and the Spencer Museum of Art. The director of the museum is Saralyn Reece Hardy, who used to be here at the NEA in charge of museum grants.

I have been thinking a lot about the point of all of the travel I have been lucky enough to do in this job. It is important to be on the ground and see the local challenges, opportunities, and innovations happening. It is also vital to be visible and let people know that the NEA exists and that it exists for them. But I also realized that over the past 3 years, we have – I think – sparked a national conversation around the topic of “creative placemaking.” At its most simple, creative placemaking is simply how communities use the arts to shape their social, physical, and economic characters. But more broadly, it is about making the walls of arts institutions permeable, so that the community is let in, and the art is let out.

I think we can always do more to help weave arts organizations and their communities even more tightly together, and others seem to find real resonance in this notion, too. Jason Schupbach, our design director, recently mentioned to me that there are 5 conferences coming up around the topic of creative placemaking in Baltimore; Colorado; Hartford, Connecticut; Lowell, Massachusetts; and New Jersey. The NEA had nothing to do with organizing any of them – each was initiated by their own community. And I am really heartened that arts organizations find this a useful organizing principle for working with their mayors, supporters, and communities.

V. PRESENTATION ON OPERATION HOMECOMING AND THE HEALING ARTS PROGRAM AT WALTER REED/NICoE

CHAIRMAN LANDESMAN: As you all know, thanks to the leadership of Joan Shigekawa, the NEA has initiated Blue Star Museums, a partnership among the NEA, the Department of Defense, Blue Star Families, and over 1,500 American museums to offer active duty military families free admission from Memorial Day to Labor Day. That is an important and extraordinary program in and of itself. But it also has served to create an even closer connection between the NEA and the military community. Today, we would like to highlight another important aspect of our work with the military. I would like to call up Bill O'Brien, our Senior Advisor for Program Innovation, who has been the primary driver of this work. Bill will introduce the next section of this morning's presentations. Bill?

MR. O'BRIEN: Thank you, Chairman. In 2004, with support from The Boeing Corporation, our previous Chairman Dana Gioia and the NEA launched a program called Operation Homecoming. This created a platform for troops and their families to write about their wartime experiences. The program generated extraordinary examples of what our current Chairman refers to in his first definition of "art works."

Basically, "art works" is a noun, objects, works of art. In this case, created by artists who also happen to be military family members, whose writings were anthologized in a book that was named Book of the Year by The Washington Post, and were also the subject of two films that were nominated for Emmy and Academy Awards. In January of this year, as a result of the historic partnership with the Department of Defense, we're investigating the inner workings of Rocco's second definition of "art works." Basically, "art works" as a verb. In other words, the idea that art works on and within people, to change, to inspire, perhaps even to heal. Again, with support from The Boeing Corporation and through administrative support from the Writers' Center, the NEA is partnering with the National Intrepid Center of Excellence at the new Walter Reed Medical Center in Bethesda, to investigate the impact that arts interventions may have on the psychological and cognitive health of service members who have sustained signature wounds from the Iraq and Afghanistan wars. We're currently conducting investigations via expressive and creative writing sessions conducted both in clinical and non-clinical settings. And we're pleased to have two of our key partners on those efforts with us here today. Melissa Walker, and our writing instructor, Ron Capps. First, I'd like to invite up Melissa. Melissa is the arts therapist and Healing Arts Program coordinator at the National Intrepid Center of Excellence, although her bosses tend to refer to her as NICoE's secret weapon. Melissa?

MS. WALKER: Thank you so much for having me here today, it's an honor to share the work we've been doing and thank you Bill for the introduction. The National Intrepid Center of Excellence is a facility on the Walter Reed National Military Medical Center base. It's a lot to say. And it is a facility that was built for the treatment, the research, and the education of traumatic brain injury and psychological health and our active-duty service members. This is just to give you an idea of three of our key - the things we want to address when we're working with them, so we have the clinical model, a research model, and a training and education model. This is very important. This is to show you how integrated the treatment is at the NICoE. We work in treatment teams together and there's four weeks of intensive outpatient care, and we communicate across all disciplines, and it's really quite amazing that the holistic care and the work that we're doing with each other, so I actually get to sit in with these providers and share the artwork and talk about the symbolism behind it. The other great thing is that at the NICoE a service member will have more encounters with providers in four weeks than they would in years in the conventional outpatient setting. I work with the service members as an art therapist individually and in group sessions. I just wanted to show you some of the things and goals we reach with them. It's pretty amazing. Everyone says to me, "how do you do this with service members? They're these tough men that are coming in, and they want to do art and how do you get them to do that?" It's just about making them feel comfortable, creating a safe space and letting them know it's okay, that it can be a manly thing and that they have these stories to share, and they're rich and they're beautiful and they deserve to open up and talk about them. So, the group treatment goals I want to really specifically hone in on those, because those are the same goals that we have and we work with the service members and the group creative writing

sessions, and we have seen these being met through the past couple of months, so it's just very exciting. That is actually a brain that was drawn by a service member free-handed in a session, so they're very, very talented. Just to give you an idea of some of the other project that is we have going on. We want to also address the family members that come to the NICoE with their loved ones, so I've been doing some spouse art therapy sessions when I can. I bring in the family with the service members and the individual sessions, and they'll create a project together, and it's great. A lot of them have come back and said now we have art time at home, and it's nice, because when you're dealing with something like post-traumatic stress, you have the isolation problem, and some service members feel like they can't really interact with their families, so art is another beautiful way to help that happen again, reconnect. Of course, we're here to talk about the expressive and creative writing program, so we'll talk a little more on that in a moment. We're also looking to expand our music part of the program. We just want this to be robust, well-rounded and rich, as I said earlier. This was also a picture created by a service member, and it was meant to represent him coming up out of the ashes, the "Phoenix rising." Below that is a little glimpse of some writing by a service member. It's a haiku that he wrote as he left the NICoE - "so bitter no more, dream of hope, freedom at last, change is forever." One of the most successful projects I've implemented with these service members is the mask-making, and they do this the first week that they come to work with me in a group session this. Has to do with identity. Through my work with them, I realized, when you've been injured, you really are trying to figure out who you're going to become as you move forward and as you start to heal. I mean, they're adapting, changing, so identity is a big piece. And, the masks, although I share with them that they're to think about that, the identity piece, there are a lot of different themes that come out of the mask-making so I wanted to show you a couple of them. We have the obvious patriotism. Many of them get it into their work because they love the nation. We have the injury itself and the pain that they want to express that they're dealing with, and then you have, of course, the death and the grief that they've been exposed to. There's a split sense of self. Many of them say they feel like they're one person and they're deployed and they're another person when they're at home, and those two sides compete. That's often what makes it very difficult for them to re-integrate back into the community, because parts of who they are when they're there will spill into who they are when they're home, and it makes it very difficult for them, so they're trying to process this too and figure out how to deal with these different parts of their identity. The compartmentalization, that has a lot to do with the post-traumatic stress and the trauma and fragmentation of traumatic memories. It's difficult to remember a moment like that as a whole. So this tends to happen. It tends to happen, too, with just how they are in their lives. They want to place everything in separate compartments. And I love to show the spouse art, because you would think that they were all sitting next to each other when they created this. They weren't. They were all in different groups, and this is just to show you how similar they are. And it has a lot to do, I think, with the caregiver, the nurturing, often female side to them. During the third week, they create montage paintings in a group, and these have been very interesting. I've described them as they go into this, I give them a directive to think about how to process their three weeks thus far at the nico program and how

they feel about it. What's great is that the montage paintings, it's all about collaging and layering. They come to us with layers and layers of complications, layers of things going on that they're trying to figure out. So this is a beautiful, symbolic way to metaphorically layer those things, have it all in one place, have them look at it and start to explain what they're going through. And these have also been nice, because it gives them a chance to think forward. The masks, it's about in that moment of time or a memory. This gives them the ability to think about past, present, and then hope for the future, which is very important. Wanted to quickly show you some integration between - one thing we're interested in is how these different modalities interact with each other. So, for instance, I had a service member say the other day he felt like the writing opened up his ability to create art. So, these are doorways to each other, and so this service member didn't know if he could paint, wasn't really sure if he wanted to, but he loved to play the piano. So I said what would happen if you sat down with a canvas and we played piano in the background? And he sat down and we played the piano. And we were then painting. And he said this is the color coming out of the darkness. For him, that was symbolic, because he came to us numbed, and overmedicated, and he had just started coming off the medication, and felt like he was coming alive. It was beautiful. This next slide is going to be a video of Chief Warrant Officer Garrett, who was - we were very lucky. I loved working with him, and we were lucky he would give us a glimpse of some of his treatment and what helped. So he's going to talk about the mask-making. The footage is kind of raw, so the first question she asked is, what -- what's something that really stood out to you during your treatment?

(VIDEO PLAYS)

Did anything stand out to you as your favorite?

Art, by far.

What did you do in art therapy?

Made a mask.

How did that affect you?

I was able -- it allowed me to put 23 years of PTSD and TBI stuff together in one place that has never happened before. Sorry. No one was able to figure it out, because the way conventional medicine works in the navy, the army, you see this guy, you go see this guy, did you see this guy. They never talk. This is where this is awesome, because you come here, they talk every day. So, this person talks, this person talks, they have notes. So, they send me to art therapy, and I go in there, and they give me a mask, and you sort of just zone out into the mask. You zone out into the drawing. And for me, it just released the block. So I was able to do it, then when I looked at it after two day, holy crap, here's the picture, here's the key, here's the puzzle. And from there, it just soord. From there, my treatment just went out of sight, because they were like, explain this, explain this. And for the first time in 23 years, I could actually talk about stuff openly to anybody. I could talk to about you it right now if I wanted to. Because it unlocked it. It's just amazing.

MS. WALKER: Makes me emotional. He's amazing. So that concludes my portion. I would love to introduce Ron Capps, our instructor. It's been such a pleasure working

with him. He's doing amazing work. I'm so fortunate to have the NEA and Operation Homecoming be a part of the Healing Arts Program.

MR. CAPPS: Thank you, Melissa. If you'll indulge me for a moment, I'd like to read to you a paragraph from an essay I wrote a couple of years ago.

When the phone rang, I jumped a little, startled, and nearly shot myself. This would have been somewhat ironic, because I was holding the pistol in my hand, planning to kill myself. But I would have pulled the trigger while it was pointed at my foot, rather than my head. The ringing phone broke the spell. After all the crying and shaking, demoralizing and justifying, the calming of hands and nerves, the intense focus on the immediate act of charging the weapon, putting a bullet in the firing chamber, taking off the safety, preparing to put the barrel into my mouth, the ringing phone pulled me back from the brink.

That event, sitting alone in the desert, scared and crying, ready to end my life with a bullet to the brain took place in 2005. I was a soldier. I had served in five wars. In Kosovo, Rwanda, Afghanistan, Iraq, and Darfur. My 20-year marriage was ending badly. My mom had died a few weeks before. And I was in the throes of a relapse of post-traumatic stress disorder. Obviously I came home from that day, but the story of how I got home is what's important. I wrote my way home. When medication and talk therapy didn't seem to work for me, writing did. Being able to write about my experiences helped me get control of those memories. And at the National Intrepid Center of Excellence, through operation homecoming, I'm part of a team that's giving other service members a chance to do the same thing. We're giving them the skills and the confidence they need to use writing as a filter for their traumatic memories. To allow them to process those memories in a more controlled manner, and I can tell you from personal experience that either you control the memory or the memory controls you. Our approach is to tie the writing to work they've already accomplished, the work that Melissa does, the art therapy. And she has the service members creating masks, and so I think masks are very interesting, because they can both obscure and reveal things about the creator. So, I tie writing to this by introducing a piece of literature that also involves masks. It's a scene from The Iliad where, between Hector, the great Trojan warrior, and his wife Andromache and their small son. Briefly, what happens is that Hector reaches for his son, but the helmet he's wearing that obscures most of his face the way a mask would, scares the child, so the child doesn't recognize Hector, his father. Until Hector removes the mask. This scene helps us to develop themes of identity, of family, of loyalty, of personal integrity, all of these are themes that have resonance with service members. After we've read the scene and discussed it, we have the service members write for 15 minutes. We ask them to write about something of consequence, something they've had on their minds for some time. We explained that they're only writing for themselves, that no one needs see what they've written. So we urge them to be quite honest with themselves and honest in their work. When they're done writing, they have a number of options. They can destroy what they've written. Some find this cathartic. They can save it to revise or expand later. They can share it with the group or they can share it with a therapist at NICoE. Among the service members I've had

the honor to work with, many have come in as skeptics. A number of have left as committed writers. But whether or not they're convinced this work will help them, they've all been willing to give it a try because they want to get better. They want to stay on active duty and in service of their country. The writing that has come out of this session, these sessions has run the gamut from intensely personal stories of combat experience to wild flights of fancy and nearly everything in between. We've seen service members explore some universal themes like loyalty and the strength of family, and some have chosen to write fiction, others nonfiction. We've had some exceptionally powerful poetry in the recent weeks, a bit of which we're going to share with you in just a moment. I think it's important to add this is only part of the month-long treatment that service members receive. No single part of their care is going to solve all the problems they have, but we're making an important contribution to their recovery. The service members and the family members tell us so, and I'm sure research will bear this out. Now I'd like to share a poem that we recorded just the night before last at NICOE. The author is Corporal Anthony Dash, a United States Marine. Tony was badly wounded in Afghanistan and came through the NICOE program last month. He's now on the mend at the Wounded Warrior Regiment Detachment at the Walter Reed National Medical Center.

(VIDEO)

CPL. DASH: I title this called "Seeing Isn't Believing." So I daydream, what if I were an amputee? And this is what I see. The teacher asks, who threw that? It wasn't me. Not having to worry about the dryer ate my other sock, damn! Where's my other sock? You're too tall for this ride. Well, for a couple of minutes, I'll kiss these legs goodbye. So I talk with my buddy, which, by the way, is an amputee, and he says, yeah, when I go home, people open and hold the door, even the most rudest people. Everybody asks, can I carry your bags? But for me, it's, what's wrong with you? Ain't nothing wrong with your legs or your back. You got hands, so pick that up and carry that. The doors swing shut too fast for me to get there on time. You can open that. I talk with my buddy, and he says, you really don't wish you was me. I wake up every day when I look in the mirror, I notice what's missing on me. I say, well, when I look in the mirror, I notice it's not me. I can't even see me. He says, what do you mean? I say take a look. What do you see? He says, all of you. And I say, yes, yes, you do. But I don't see nothing.

MR. O'BRIEN: When Tony Dash read that - or spoke that the other night, it's actually funny. He doesn't read his poems much he says he's going to sing one. It occurred to us that another name for that poem could have been "The Invisible Wound." The signature wounds of this war often can't be seen, but they can be felt. And I think he did a great job of showing all of us what that feels like. In 2000, neuropsychiatrist Eric Kandel a won a Nobel Prize for discovery that memory is not static. It changes in the act of remembering at the molecular level. Since then, him and others have been continuing to investigate how what we think about, what we dream about, what we wonder about in the act of remembering continues to change our brain on a daily basis. It's intriguing to think about what the transformative active effects of art is when you think of it in those terms, and I think Tony Dash and others are feeling that now. If we reach a point where we know all there is to know about everything, there will be no such thing as something having being more art than science. And it's exciting to know that we're getting closer. I'm going to love the

day when science learns what Ron Capps already knows. And in closing, I just want to say that every Wednesday, Melissa and Ron and I introduce ourselves to a new incoming group of cohorts. When I do, I am sure to tell them that on behalf of the Endowment, we're very grateful for their service and we're honored to be in the room with them. I'd like to extend that same thing today to Ron and Melissa. We'd be happy to answer any questions.

MS. ISRAELITE: Yes. I'm very moved by both your presentations, as I'm sure everyone is here. I'm wondering, I notice that with the mask creation in particular and other works of art that it probably is hung, you know, at the Center itself. But are you doing any kind of traveling exhibits of the work? I'll let you answer that before I finish the rest of the thought.

MS. WALKER: I've been dreaming of them. I'm hoping that will happen eventually.

MS. ISRAELITE: Well, you may be familiar with Exhibits USA, that is managed by the Mid-America Arts Alliance. And, Rocco already mentioned Mary Kennedy McCabe earlier in his remarks, but it seemed to me that what a powerful exhibit, perhaps combined with poetry, some of the writings, you know, with the actual exhibit. But not only what it would do for the rest of the country to help understand what people are going through, but what it would do for the creators...

MS. WALKER:... the validation...

MS. ISRAELITE: ...the validation of that work. So, it would be wonderful to see something like that, to come about.

MS. WALKER: Thank you so much. I will note that name and look it up.

MS. ISRAELITE: I'd be happy or I'm sure anyone at the NEA would be happy to make the introduction and you know, even talk about a little bit about what this all entails.

MS. WALKER: Thank you. And I completely agree. We actually do... I wish I had a picture of it...there is a gallery of a sense of the art room. And it's interesting, because in the beginning, before that existed, a lot of the service members would take the work with them, which I encouraged - it's very symbolic, it's important that they have it. Once we started hanging them, I've heard multiple service members say I want to leave it because I'm hoping it will inspire and open up the next service member to come through. So it has been beautiful because, like I said, if you have someone coming in who is a little skeptical, it is hard to be skeptical because you are surrounded by your buddies' work, your peers' work. And they say all the time - I mean, a service member said yesterday I have definitely been some of these places that these guys have been before me. I can tell. I can tell by looking at them what their job was or their MOS or what parts of the valley they were in. It is pretty amazing. So I completely agree with you. I think they deserve to be able to tell their stories and be exhibited. Thank you for the recommendation. I will take it very

seriously.

MR. MAYFIELD: On behalf of the council, I would like to echo the Chairman's sentiments. I am truly honored about the work that you have done. Maybe my new slogan is going to be "art knows more than science."

[laughter]

CHAIRMAN LANDESMAN: Thanks, Melissa, Thanks, Ron. I think their work speaks for itself, what we just saw. Melissa and Ron are incredibly dedicated. We are so lucky to have them and they are huge assets for our agency. Melissa is an incredibly dedicated therapist. But Ron is a writer, a professional writer, and a respected one and I think that makes a huge difference to this program, as these soldiers encounter their work, that they are being taken through it by someone who is credible himself as a writer. And so it is no surprise I think that we are seeing a lot of literary value, that there is an unexpected aspect to this, which is the literary value, of what comes out, which is something that we at the NEA of course would notice. So I think there are many aspects to this work that are incredibly, incredibly valuable. And we thank you both for what you do every day. You do the work. And we are very grateful to you. From my perspective personally, none of this would have happened here at the NEA were it not for Joan Shigekawa and Bill O'Brien, who have created this project, spearheaded it ... it is a continuation of the Operation Homecoming initiative that was started by my predecessor, Dana Gioia. It is a tremendous program and as a result of Joan and Bill and now Melissa and Ron and your whole team at NICoE, it's becoming ensconced as a part of the systematic therapy at NICoE. And we are very proud of all of you. Thank you.

[applause]

VI. PRESENTATION ON ARTS AND ACHIEVEMENT IN AT-RISK YOUTH: FINDINGS FORM FOUR LONGITUDINAL STUDIES

Chairman Landesman acknowledged the work and accomplishments of interim Arts Education Director Daniel Beattie and the Arts Education team at the NEA and briefly talked about the Arts Education seminar on arts learning standards and assessments that they and the Research staff conducted that inspired a number of important discussions at the agency and shaped the agency's search for the new director of arts education. The Chairman then invited Sunil Iyengar, Director of Research & Analysis to the table to introduce the next guest speaker, Dr. James Catterall.

MR. IYENGAR: Thank you, Rocco. It's an extreme privilege really to follow both Ron and Melissa. About a year ago in this very room, Rocco joined the Secretary of Health and Human Services Kathy Sibelius to kickoff a forum showcasing research and programs involving the arts and human development. That event has since led to the creation of an interagency task force on the arts and human development whose mission is to catalyze opportunities for new research and information-sharing about

the arts' role in promoting health, cognitive, social, and behavioral outcomes. One of the studies shown that day formed the basis of the report that we just released today called "The Arts and Achievement in At-Risk Youth: Findings from Four Longitudinal Studies." That's available at our Web site today, arts.gov, and I believe there are copies out there now for people to pick up. That foundational research on that day was presented by James Catterall, emeritus professor of education at UCLA and currently Director for the Centers for Research on Creativity based at the California Institute of the Arts and the UK's University of the Arts in London. As a trained educational policy analyst whose work has included extensive research into the economics and labor force of US education, as well as more recently, creativity and cognition, James has already endeared himself to many in the arts education community for his service with the Arts Education Partnership, where he contributed to a seminal publication, a compilation of existing research called "Critical Links: Learning in the Arts and Student Academic and Social Development." But what I think fetched our attention here was really a couple years ago in 2009, James released a little book called "Doing Well and Doing Good by Doing Art." And that book made an impact on me personally in so far as I realized he looked at the Department of Education's national education longitudinal study which tracks kids from childhood starting in 1988 all the way up to 2000 when many of these people were young adults and looked at how they developed over the years in terms of academic and social achievement. And it also tracked their level of arts engagement and the respectively, what's the relationship we see developing over time in this population and that's the longitudinal aspect. So we kinda cajoled James to try that analysis and really see, help us look are there other databases in the federal government that we could use to do a similar analysis. Surely there must be other places where we are looking at children over time, and we also may be tracking also their levels of arts exposure and what else they are doing in life. I'm happy to say James signed on for that and the result is this report that he is going to talk about today. One of the things he is focusing on... it's in our title - "At-risk." In that context we are referring to low socioeconomic status - because as you'll see the findings are particularly noteworthy for that segment of the cohort. Those youth who come from low socioeconomic status backgrounds. With that, James? Thank you.

DR. CATTERALL: Thank you, Sunil. Mr. Chairman, members of the Council, visitors, it is a pleasure to be here but a difficult assignment. I'm an avid adherent to the professor's notion that why say anything in 10 minutes if you can say it 60 minutes. And in a sense, that maxim applies to the whole assignment. Because I analyzed one database and presented the results in 200 pages, and Sunil asked me to analyze four databases and keep it to 15 pages which is essentially what we've done for you today. The report looks like this. I pinched a couple of pieces of it for this first slide. So, I was here a year ago presenting essentially the book and it grew into this project. I recruited a couple of academics to work with me who had significant experience with the other databases and had licenses to use them and we were off and running. Sunil wanted the report in eight weeks, and we got it to him in eight months. I think that is the way it worked. Here we are. Just reality. Susan Dumais from LSU, Gillian Hampden-Thompson from the University of York in England joined me in

doing this. A sociologist and director of educational research in York, at that university. This describes the essence of the four databases that we used. The one I used initially was the National Education Longitudinal Survey of 1988. Initially, it followed 25,000 kids from age 14 to 26. The national longitudinal survey of youth, taking a group of middle and early high school kids ages 12 to 16 to ages 23 to 27. But you can see it is a later block in time. One of the things we wanted to capitalize on by using multiple surveys was let's see what happens in a sort of different era, a different decade for kids this age. And then the educational longitudinal survey of 2002 was short and it's still running, following kids from 10th grade through the second year of college or in the labor market in that time in their lives. And the early childhood longitudinal survey started with kindergartners, age five, and reports on their progress through age 13. So you can see we get varied perspectives by using all the databases on ideas of academic, psychological, and social development. Just a footnote. In watching Melissa and Ron, what they showed you in a sense is a very powerful, vivid microcosm of some of the issues that we addressed in this report. Which is, what are potential psychological, developmental achievement-related outcomes from being involved in art? And I couldn't imagine a more poignant picture of what we saw. I am going to try to pinch that video if you do not mind for something I do in the future that was just fantastic. I do not want to belabor the frame, but family income or socioeconomic status is a ray on the left axis, the vertical axis, and the amount of arts engagement is a ray on the horizontal axis. We took the extremes. We focused on the low income kids. So it is the bottom SES quartile and a lowest kids in arts engagement. We scaled things like taking lessons or being in band or in a dance club or a theater troupe. About 25 indicators. We compared the lowest scores on that indicator and the highest ones. That is how we framed the study. Focusing on low income. We are looking at academic success, attainment in school. I am going to look at first educational attainment issues. I will go into the psychological motivation indicators in a minute. These are selected peaks. If you leaf through the report, there are at least twice as many graphics that you will see here. I have selected some to tell the story. These are views of the younger kids. This is how these kids did by the time they got to high school. Some of these studies started in eighth grade. What do we know about how they did by the time they finished high school? The high arts kids considerably outperformed the low arts kids in GPA. The GPA of the two groups that we compared. On the left column, the low arts. Their mean GPA was 2.5. The high arts, SES kids, a pretty solid 'B' GPA. The third column is the overall sample average for all of the low-income kids. It is interesting to see the high arts kids outperformed the whole sample. It is very interesting to see. Hard to find education studies where low SES kids do better than the average kid because they typically have lower performance indicators, academic indicators. Dropping out of school, a big issue. We had a good data and a pretty graphic presentation on this one. This is the percentage of 13 to 17-year olds who did not graduate from high school. If you are not involved in any art, that statistic was 22%. In the high arts group, only 4%. Part of it is undoubtedly the academic engagement pieces that we put together. Another is the kids heavily involved in the arts tend to heavily be involved in the school culture and heavily engaged in what is going on. They are getting with a program that accepts and values school culture and it shows up right here. Okay.

What happens when they move on to college? This is the percentage of 10th graders who went on to enroll in a bachelor's degree program. Low arts group, 19% of poor low arts kids went on to enroll in a bachelors program. 32% of the high arts kids went on to enroll in a bachelors program. The whole sample averaged is quite a bit higher, it's 46%. The percent of eighth graders that went on to earn mostly As in college. 15% of the high arts kids earned mostly As. It's a 67% difference. Then earning degrees eventually. What percent by the time they are 23-27 actually earned bachelor's degrees? Our low arts, low SES group, 5% ultimately earned bachelor's degrees. 17 % of our arts-engaged, low-income kids eventually earned bachelor's degrees. It's very consistent set of data. They hook together very nicely. You would expect kids who stayed in school versus dropping out to be more likely to get a bachelor's degree. You'd expect kids getting higher grades in college to get a bachelor's degree. All of these pieces academically fit well together. And when we go on to look at graduate degrees, it all just fits. Why? Well, there is a lot of literature exploring why kids engaged in the arts may do better academically. Linking art and cognitive development. Doing art is solving problems, doing art is stimulating and doing art helps brain function in a variety of ways. It effects spatial reasoning and music and in visual arts, so there is a cognitive development side to the story. There is also a simple engagement and motivation side to the story documented in many places in the literature. Kids get engaged in art in school. We watch kids from going to non-participating in fifth grade classrooms to very good intensive high-quality art programs in line, in parallel with those fifth grade experiences. And they go back to their regular classrooms and they are more engaged. What seems to happen is the kids discover themselves, believe in themselves and believe each other, in part through art, because they are caring about each other's work. And they don't care about each other's mathematics. Art's got some special qualities in the human domain. And then I've mentioned the visual and performing arts and cultural engagement, these kids ARE engaged in school. In my book, I have a chapter on sports. Because you've got to ask the question is it art, could it be sports? Basketball has some good engagement type effects it doesn't have academic effects. It helps keep kids in school. And the conclusion is opportunities for passionate engagement in school no matter what they are certainly good. But the kids who are in art are not the same ones that are going to get engaged in basketball by and large. Or the kids in basketball are not necessarily the ones that are going to get highly engaged in art. So having opportunities for everybody that are diverse I'm sure is important. Differences in pro-social behavior favoring students with arts-rich experiences. This showed up early in my work with the database in things like kids doing more than tear, community service, political participation, the voting, joining clubs and so forth. This is consistent throughout the databases. For example, by age 26, civic and or community volunteering reported at age 26. The low arts kids, and 10.4% of those young adults from that group reported doing community service- you can see that is higher than the whole sample. For the first time in these graphics, we showed the high income kids at the right of the graphic. Where the low arts, high income kids, do not volunteer as much as the poor, high arts kids. It is a pretty powerful thing going on whatever causes it. And community volunteering in another database. We cross checked the same patterns and found in most cases very similar things. We did other

statistical methods to test these and controlled for family background. What is the fact of arts engagement on other outcomes? I will not go into the statistics. If you want to look at that contrast, I can explain it to you. The basic idea is the importance of arts engagement outpaced the importance of sec. The slope is cheaper. They read more books, watch less television, a joint academic honor societies, join government and club's. This is a profile of a productive kid in high school. They are more likely to participate in some extracurricular activity. 76% were involved in some extracurricular activity. Only half of the low arts counterparts. Political participation. This is the percent who voted in the 2004 national election. 31% of the low arts kids voted. You sort of get the picture. This report provides these perspectives and additional ones that help support the arguments for there. Why? After writing the book and during that time working on this, I began giving a lot of thought about the social behavior. I have concluded - I have written one paper about this. One piece has to be the collaborative nature of the arts experience. If you are in a band or painting a mural, you are depending on each other. When you succeed, you congratulate each other and there is a social re-inforcing aspect of all arts participation that probably leads to more caring and better social behavior later on. I think whoever is being held up back there as a dancer is very dependent on who is behind her. This is where my paper focuses. When you look at the neuroscience of art experiences, listening to music, dancing, with 94 of electrical contacts on your head, those behaviors are accompanied by certain activity in the brain. That activity is very much overlapping with the narrow circuitry of having reactions to experiences. That is pretty interesting. So, using the plasticity argument of how brains develop, if you develop circuit in your brain because you are doing something and they overlap with something else, you may develop skills in that something else at the same time. I am not going to belabor the details. In adulthood, we looked at what these kids and studied in college and the kinds of jobs that they took. This is lifted right from the report. We looked at the percentage of kids doing particular types of majors in college. We called them professional majors. I will talk about the arts in a second. Management and so forth. 6.8% versus 3.8%. Going into education, it is about two to one. Social sciences, 30% higher. Biological sciences, three to one. In the arts, it is four to one. Arts? Are you sure that is a professional? We probably cannot sort that out because it is nice to see it in there for whatever it means. A lot of professionals out here in the audience who either majored in art or took a trip --took a tremendous interest in art. Finally, at 26, the 12,000 subjects were asked what kind of work do you expect to be doing by the age of 30? This was the last panel of the survey. These were the answers. Again, paring the high arts to the low arts. Sales. Small for everybody but the balance favors high arts kids. School teachers. That is probably because they were already teachers at age 26. That is an easy call. More than twice as many as the low arts kids. Professional artist or entertainer, more than two to one. Lawyer, two to one. Other professional, two to one. Physician, nine to one about the numbers are small. What do you expect? We said that these kids were advanced academically. We saw that they went on to four-year college programs and finished degrees and went on to graduate programs more frequently. This is what you would expect by age 26 for the kids that we steady. -- for the kids that we studied. There are a number of additional perspectives in here. I hope there are many of these available

for all these members and certainly for the Council. It was a pleasure doing it and I appreciate the invitation. Sunil and I were on the phone and e-mail. I don't know, 80 times perhaps over eight months? So, it was good. And with Susan and with Gillian. It was a great collaborative project and I am proud of it and I hope you get a chance to see it and enjoy it.

[applause]

MR. IYENGAR: Thank you very much, James. To defend my position more than anything else, let me assure you I know the arts are professionals. What was that? We would be happy to take any questions from the Council members.

MR. MAYFIELD: Why do you think the arts is not a profession? I am just joking. Great information. How savvy can we be about getting this out in so many different ways?

CHAIRMAN LANDESMAN: Well, I think, as I watched this, not only is this fascinating and is it compelling, but it highlights to me one of the very, very important roles the NEA can play which is far beyond our ability to make grants directly to artists and arts organizations. We're able to lead conversations. We're able to use our platform, our forum to engage discussions that otherwise would not have been had and be able to shape those. When you get someone who has the reputation that James has, and you can organize a body of thought and thinking around that, it has tremendous power and tremendous effect. One of the reasons we've ramped up our Research department, we've tried to give Sunil more and more of the resources he requires, is because we think this kind of work and this kind of analysis has tremendous effect and impact over time. You're going to be seeing much, much more of that from us as we go on. This is very, very compelling work, fascinating to see.

MR. BALLINGER: An observation and a question. The results are pretty consistent with the result we have seen in other studies. Whether it seems to be for young people now or somewhat older young people and even those in the aging categories where the arts are very helpful - healthful and helpful. It is frustrating to think that we can't get the word out as powerfully as we could. Now with the development with the Department of Education, in the curriculum development phase, we can get more of this in there. That is just an observation. The other is a question. You showed a diagram of a brain and tried to gloss over the neural aspects. I am in the middle of reading a book about why the internet is hurting people talking about the physical aspects of the brain in this book and it used the military as an example that if you have an amputee in the field, that the evidence is clear that the brain rewires itself to do things differently. And I would assume through exports, which I grew up as an athlete - you learn muscle memory, whatever it's called, that your brain rewires through that. To you see any scientific evidence of neural brains where kids have been tracked over a period of time to create muscle memory of the brain that the arts are a positive thing?

DR. CATTERALL: The answer to that is certainly yes and it appears in various

places. It appears probably most extensively in research on music in a couple of ways. The music learning, learning to read music, string instrument playing is known to impact spatial reasoning skills and it makes sense. Music is proportional, the notes are proportional, they involve some mathematics relationships and ideas of comparing space. The violin fingering in a way is proportional of but it gets tricky as you move up the neck. You learn a lot about spatial reasoning. That's been documented in active imaging of the brain while doing a performance. And it looks at accomplished musicians who have been at it for a long time versus the brains of non-musicians for some sort of control. I can't cite a specific study so I will make one up. I am sure there are studies that have followed young children following the violin lessons at age seven or eight and in mixed them years later. The rewiring of the brain because of experience is about universal. It is the brain through which we sense things and perform. We sense things differently and we perform things better or differently, something has changed in the brain.

MR. IYENGAR: I think the thing that is really neat now is bringing some of those studies it to scale. And actually think that the work that you just heard about is going to be pivotal for that, bringing it to scale and understanding the relationship between writing or music and this pathways. I think it is something we are hoping to get out of that partnership.

DR. CATTERALL: Let me add a very short anecdote. I accidentally bumped into a senior north scientist on an airplane and we started chatting. I just asked her a simple question. What happens when a musical note hits and ear drum? I ended up with a very detailed schematic drawing of the brain of how it travels. I said what happens when the same note hits to the eardrum again as little as a minute later? She says that is all different. The differences happen because you have experienced it and you have done some evaluating and you have stored it in certain kinds of memory. You have evaluated it. You hear it again and it brings back that first experience and your brain treat it differently. Justg that alone, there you would call it rewiring or not - so, I am not going to call it rewiring, but the brain does react to an experience strongly.

CHAIRMAN LANDESMAN: You and Irvin raise a critical question here. I've been interviewing candidates for the director of (arts) education with a view to the idea that the NEA needs to be at the inflection point of the research we are seeing and a real rollout of arts education in the schools. It is much easier said than done. It is something that James might be able to address much better than I can. On April 30, we are having a meeting with the people deeply involved in the A+ schools in Oklahoma ,started in North Carolina and now and Arkansas where they have had tremendous results with professional training for teachers in the arts. We need to start finding - everybody - not everybody is talking to everybody else. Even if I brought in Arne Duncan, brainwashed him with all of this, which is probably the wrong word, but if we convince the entire Department of Education about the value of this - and they do realize the value of all of this - it would be to some extent a drop in the bucket of the whole education system because the budget is so small. This is, to some extent, hand-to-hand combat with every superintendent of schools, every board

of education, or every school district. It is a big, big job. To some extent, we can be a platform or a catalyst. I think we should do it but it is a job that is much bigger than us. It will take a while. I wonder if you could address that.

DR. CATTERALL: I agree. The image I am having as you speak is the Old Post Office building as the education system and we are trying to change it. No people are in it. Let's keep this healthy. But you are firing 22 caliber bullets at it. By the time you have shot 81,000 times, it looks exactly the same. The other way to refine that analogy is some of us are shooting 22 bullets and it has real impact when it hits, and some of us are shooting with a child's ping-pong ball gun and it is bouncing off and nothing is happening. That is the scale of the problem. There is a lot of interest in integrating arts and academic subjects or helping teachers to understand arts more. It is been a response to cutbacks and straightforward arts education learning to try to do an end run around that issue to get more parts into schools. At the same time, certainly the professions and parents and society - the frustration with the lack of response to it from an awful long list of things over the decades makes it more likely they will get a chance to step up to the plate.

CHAIRMAN LANDESMAN: I am hopeful but it is a big job.

MS. ISRAELITE: James, years ago there was a lot of discussion about the "Mozart Effect." Newborns, studying, learning all of that. Then there was information that said if it does not work so we have not heard anything about that recently. Do you have any comments on that?

DR. CATTERALL: I am very thankful that the study came out because I heard a driving on an L.A. freeway driving on my car radio. It was very popular right before it made a dent in academic circles. It was a part of the building desire I had to check art and developmental issues out as a researcher. [unintelligible] ...and colleagues at UC-Irvine tested college the students. They played music for them. It was a piano sonata, Mozart a specific one. Then immediately afterwards gave the subjects spatial reasoning tests. They compared the ones who listen to Mozart to kids given computer training or just listening to white noise and so forth. It was statistically significant and spatial reasoning growth among the ones listening to Mozart. They tried other symphonies and composers. Nothing ever showed up. That is more or less the way the research went. They check longer-term effects a week later. No effect. Mozart saw bottles out, but the interest in music in the brain starts to take off. Politically, the Governor of Georgia is delivering a CD at the door of every birthing room in the state and entire companies are born to provide music for your kid, prenatal, postnatal, headphones on the... whatever. It was a whole industry. It got people thinking about what are these connections because the next studies to be done started finding things that stood up for longer. It was a landmark for that reason. But I would not go out and by Mozart CDs unless you want to listen to them. They are really worth it for that purpose.

MR. MAYFIELD: The other thing I would add would be history has shown time and time again that even the most brilliant technology companies who come up with the

first bits of research - sometimes they go right out of business, but it is the companies that really effectively get the message out. Even in hostile environments, the companies that survive are the ones that do the slow pace, steady walk despite the environment. I think our task is to figure out what is the clear, concise message that we want to get out about this research consistently reinforcing what we are trying to get folks to know. Sort of like the Target bull's-eye. If we could do that, not to downgrade it to Target, but if we could do something like that, I am hoping all of this research could lead us to a point where we could come up with one thing, a message that people get and feel in their hearts to know that what we do are all of these things we have been saying.

The Chairman thanked Mr. Iyengar and Dr. Catterall and invited Jamie Bennett to the table.

VII. PRESENTATION ON NEA ARTS AND POD CASTS

MR. BENNETT: Thanks. At the top, as we were listening to that presentation, the Rhode Island Arts Council just put out a press release about the report. There is also a press release saluting the research and drawing attention to it. I just wanted to briefly highlight some of the work of our Office of Public Affairs and specifically talk about our Web site arts.gov which is the face of the NEA to the vast majority of Americans. Traditionally, there is one way that the public can really interact with a funding agency like the NEA, which is to ask us for money and either get it or not. And what we have tried to do over the last three years is use the Web site, social media, and other outreach we are doing to give people new ways to interact with the agency, to invite in new voices, to join in new conversations, and really make the NEA a site that people want to come to, to engage in something exciting. I'll run through a couple of ways that we have done that quickly and then I'll focus on one - a lot of the work is through the three blogs that we run. Big Read blog, which supports The Big Read grant program. The Blue Star Museum blog which we have going just in the summer, and while it's up in the summer, it's actually the second most hit on our Web site, second only to getting information about grants. Then of course the "Art Works" blog, which is the agency's general blog. We have also launched a Twitter account and I'm pleased to say we have 15,000 people following @neaarts as well as a Facebook page where we have 12,000 likes. I should add that some of my colleagues are very busy getting ready for the turnover this weekend to the new Facebook timeline and milestone. If you check back to our Facebook page on Monday you'll see a new look for that. As a lot of you hopefully know, we have a weekly podcast series that we produce. And as of St. Patrick's Day, we produced 100 original interviews with artists, curators, administrators, and other creative thinkers all of which are available for free on iTunes U as well as arts.gov. For today, I wanted to focus on "NEA Arts," our magazine. You can find copies on the Web site going back to 2004, but I wanted to focus on the magazine since 2009. The look and mission of the magazine - this is how it was before. In 2009, this is what we moved to. The last three issues have focused on festivals which was an issue inspired by NEA research that looked into festivals and a holistic way. The second one looked at

creative place making in rural america. One of the stories features Ajo, Arizona. The third issue is focused on younger up-and-coming artists. Designed specifically to help our discipline directors and staff reach out to potential new applicants. We often hear there is a misconception that the NEA exists only to fund well-established entities and if you are new, there is no room for you. Our current issue focuses on innovation. This issue is notable for a number of reasons. This is the first issue that has no bylines. It is entirely told in the first-person voice of artists. This issue is 100% artists's words spoken to us by us. About emerging directions in the arts, a new art forms, and the role in helping to move forward innovation in both emerging art forms as well as the ones that are more traditional. I am pleased to report anecdotally that bald recently told us that the community is using this issue as one of two pieces of required reading. I think it is getting out there as a helpful resource to the field. Of the issue is absolutely available in hard copy. But I want to focus for a minute on the content that is only on our Web site. We do a number of Web-only features to accompany each issue. I want to show a highlight that we put together that focuses on foreign media pieces that we did that are on the Web site to accompany the innovation issue. We will take a quick look at it. I am going to let this play.

>>(2.5-minute VIDEO PLAYS)

MR. BENNETT: I love the sound of that drawing. I think you all can see why. I want to end with a sneak peak of the next issue. It is a look at the journeys of past NEA grantees. You'll be able to read articles that received earlier support from the NEA. Because most of the time the public affairs staff spends their time giving credit to the agency as it is due, I want to take a quick moment to give credit to the staff of public affairs all of whom are involved in putting this together. I just want to publicly thank Carlos Arrien, Elizabeth Auclair, Don Ball, Paulette Beete, Ann Waller Curtis, Sally Gifford, Rebecca Gross, Jackie Harmon, Victoria Hutter, Adam Kampe, David Low, Jo Reed, and Kelly Rogowski. That's it. Thank you very much. I am happy to answer any questions that you have. Joan?

MS. ISRAELITE: How you manage being Chief of staff, public affairs, communication is mind-boggling. I just want to say in the last couple of years, you have used every conceivable method to get the word out except for carrier pigeon I think and I just want to congratulate you. It is just phenomenal the work that you have done. Thank you and your staff for that.

MR. BENNETT: Thank you. The truth of it is I have had almost nothing to do with what I just presented. My job is to mostly stay of the way of the people whose names I just said. So, all of that is directed out there.

CHAIRMAN LANDESMAN: This is the usual misdirection from Jamie. Jamie has two full-time jobs here at the NEA. By the way, he is completely reinvigorated and reshaped our communications department. It is nothing like what it was. It is a powerful machine now. Whenever I compliment Jamie on something he has done, he

will say, "Oh, that is Don Ball or that's Victoria or Sally." He always deflects it to someone else. Something must be going right over there and someone must be in charge of it.

MR. BENNETT: Thank you very much.

CHAIRMAN LANDESMAN: Okay. My final piece of business is to announce the national Council on the arts has reviewed the application and guidelines presented to them. All recommendations for funding and rejections have passed. Any additional comments or questions? You have been very engaged this morning. Anything else? I would like to thank the entire NEA staff for all of the hard work and dedication that went into preparing for the past day-and-a-half of Council meetings and for everything they do. I am incredibly proud to lead this agency, and incredibly lucky to know this group of dedicated public servants.

The 175th meeting of the National Council on the Arts is now adjourned.

[gavel]

See you all in June!

(Whereupon, at 10:57 am, the proceedings were adjourned.)

Respectfully submitted,

Kimberly M. Jefferson
Council Specialist
National Endowment for the Arts

DRAFT

NATIONAL COUNCIL ON THE ARTS

174th Meeting

Friday, October 28, 2011

DRAFT

**Old Post Office Pavilion, M-09
1100 Pennsylvania Avenue
Washington, DC**

The 174th meeting of the National Council on the Arts convened in open session at 9:10 am on Friday, October 28, 2011, Chairman Rocco Landesman presiding, and adjourned at 11:26 am.

COUNCIL MEMBERS PRESENT

Ben Donenberg
Aaron Dworkin
Lee Greenwood
Joan Israelite
Charlotte Kessler
Irvin Mayfield, Jr.
Barbara Ernst Prey
Frank Price

COUNCIL MEMBERS ABSENT

Jim Ballinger
Miguel Campaneria
JoAnn Falletta
Bret Lott

JOINED VIA TELECONFERENCE

Stephen Porter

Congressional Ex Officio

Congressional Ex Officio
Rep. Betty McCollum (D-MN)
Sen. Claire McCaskill (D-MO)
Rep. Patrick Tiberi (R-OH)
Sen. Sheldon Whitehouse (D-RI)

NEA Staff Members Presenting

Wayne Brown – Director of Music/Opera
Bonnie Nichols – Research Analyst, NEA Office of Research and Analysis
Joan Shigekawa – Senior Deputy Chair
Patrice Walker Powell – Deputy Chair for Programs and Partnerships

Non-NEA Staff Members Presenting

Marc Scorca – President of Opera America, New York, NY
Speight Jenkins – General Director of Seattle Opera, Seattle, WA
Beth Morrison – Creative Producer of Beth Morrison Projects, New York, NY
Kris Hodges – Producer of FloydFest, Floyd, VA
Erika Johnson – Director of FloydFest, Floyd, VA

I. WELCOME, INTRODUCTION, SWEARING-IN OF AARON DWORKIN, & APPROVAL OF OCTOBER 2011 NCA MEETING MINUTES

Chairman Rocco Landesman called the 174th meeting of the National Council on the Arts to order and welcomed Council members, Arts Endowment staff, and members of the general public observing the meeting via the Web.

Chairman Landesman introduced and welcomed new Council member Aaron Dworkin and administered the Oath of Office to him. After the swearing-in, the Chairman invited Mr. Dworkin to offer remarks.

MR. DWORKIN: Actually usually I'm very verbose, but no thank you, and thank you for your leadership, and it is obviously an honor and I'm very excited to serve with this important body and to hopefully bring a voice to the role that arts play in our overall society. Thank you very much.

Chairman Landesman then asked the Council for a vote on the March 2011 Council minutes, which passed unanimously, and then turned the meeting over to Patrice Walker Powell, Deputy Chair for Programs and Partnerships, to begin the application review and voting.

II. VOTING ON RECOMMENDATIONS FOR FUNDING AND REJECTION

Deputy Chair Powell instructed the Council members on the voting process and called for a motion to approve all recommendations and rejections under the Art Works, Leadership Initiatives, and Literature Fellowships tabs in the Council book. She then summarized each area separately, asked for Council comments/questions, and instructed members to mark their ballots for each category. (Council Stephen Porter was previously instructed to fax or e-mail his completed ballots to the Office of the Chief of Staff.) After Council members marked their ballots, Deputy Chair Powell turned the meeting over to Jillian Miller, Director of Office of Guidelines and Panel Operations, to summarize the guidelines up for a vote at the meeting.

III. GUIDELINES REVIEW/VOTING

MS. MILLER: Good morning. At this meeting you're reviewing four sets of guidelines, all of which contain updates to existing categories.

Your first set of guidelines is for Literature Fellowships: Poetry, and that begins on page 3 of your Guidelines tab. These guidelines describe the agency's support for fellowships to published creative writers that allow the recipients to set aside time for writing, research and other career advancement. There's only one change to highlight for you here. Applicants can now establish their eligibility entirely with digital, audio or online publications. Hard copy publications are no longer required.

Your next set of guidelines is for the National Accessibility Award and that begins on page 8 of your Guidelines tab. These guidelines support projects that make the arts accessible to individuals with disabilities or older adults. There's only one change to highlight here as well. This category will now accept projects that are emerging in addition to those that are established.

The next set of guidelines is for Our Town and that's on page 12 of your Guidelines tab. These guidelines are for creative place making projects that contribute to the livability of communities and place the arts at their core. The changes here are based on our one year of experience with these guidelines so we're clarifying several things, such as the required partnership between a nonprofit organization and a local government that will lead the project. We're also being more clear about what we mean by local when we say local government and we've clarified the project examples and review criteria. In addition, the maximum grant amount is now \$150,000 and projects may last up to two years. We're also putting in place some restrictions on applications. We'll only accept one application per geographically represented area to clarify the relationship between cities and counties. Previous Our Town grantees and their partners won't be allowed to apply for one year to allow for more equitable distribution of grants. And Mayor's Institute on City Design 25th Anniversary Initiative grantees will be required to have completed those grants before an Our Town grant can be awarded.

And your last set of guidelines is grants for arts projects, and that begins on page 22. For most of our applicants these guidelines represent the full range of funding opportunities for the entire year. They offer support through two categories, ArtWorks and Challenge America Fast Track. Last year, we made significant changes to these guidelines to incorporate our new strategic plan. This year we're simply making some adjustments in the ArtWorks category.

In the Design discipline, all applicants will now apply to the August deadline. This will allow us to distribute the workload more evenly across the years for the Design staff.

In Media Arts, we're incorporating the arts in media category into ArtWorks and the types of projects supported in the past under both categories will continue to be eligible. This will allow us to eliminate the need for separate categories with separate processes.

Next, the Music Theater and Theater disciplines have merged into a single discipline called Theater and Musical Theater. This is in recognition of the fact that many theaters present seasons of plays of both musicals and nonmusical plays, that plays are incorporating music in ways previously not thought of as musicals and it allows us to consider applications under a single set of deadlines and panels.

Finally, consortium applicants which have been an exception to the one application per year rule have been eliminated. With reduced resources the agency can no longer consider multiple applications from or multiple grants to a single organization in the ArtWorks category.

Deputy Chair Powell thanked Ms. Miller for her presentation and then called for a motion to approve the guidelines. After the motion was made and seconded, the Council voted unanimously by voice vote to approve the guidelines.

IV. CHAIRMAN'S UPDATES

The Chairman gave a brief overview of his travels since the June 2011 meeting of the National Council. In July of 2011, he attended the annual conference for the League of Historic American Theatres hosted by Proctors Theater in Schenectady, New York. The conference theme was "Creating the Future." Following that, the Chairman met Representative Louise Slaughter for events in Rochester and Buffalo, New York, where he had a great introduction to the arts community in those two cities. Following his time with Congresswoman Slaughter, he was invited to give an address at the Chautauqua summer arts program. He gave a three-part talk that celebrated failure, one of his favorite themes, elevated the role of the audience within arts organizations, and outlined the importance of place. These are three themes that he has addressed repeatedly at the MCA in Chicago, at a graduation ceremony in Pittsburgh, and at Arena Stage in Washington, DC.

In August 2011, he visited Peoria, Illinois, again at the invitation of Congressman Aaron Schock. He spent time at the Peoria Art Guild, the construction site for the new home for the Riverfront Museum, and the Peoria Ballet. The Chairman also had the opportunity to catch up with Kathy Chitwood (former Executive Director of the Eastlight Theatre in Peoria) Suzette Boulais (Executive Director of ArtsPartners in Peoria).

Following Peoria, Chairman Landesman traveled to Alaska as part of a delegation hosted by the Rasmuson Foundation that is an annual event designed to increase awareness of the challenges that many people in Alaska are facing today. He spoke

of the beauty he encountered in Alaska – both natural and that produced by artists. He visited Sitka, Alaska, which is a town of 7,000 people, reachable only by seaplane, which was one of the Arts Endowment's inaugural *Our Town* grantees.

After his trip to Alaska, the Chairman attended the opening of the Cowles Center for Dance in Minneapolis. While in Minneapolis, he spent time with the Hennepin Theatre Trust, one of the *Our Town* grantees. The Hennepin Theatre Trust hosted a public discussion about creative placemaking that included Mayor Rybak, a true arts advocate. Chairman Landesman also visited the James Sewell Ballet at the invitation of Representative Betty McCollum.

In September of 2011, the Chairman visited Charleston, South Carolina as well as Cincinnati, Columbus, and Cleveland, Ohio. He visited Charleston for the Mayors Institute on City Design and toured the *Our Town* grant there with Mayor Joe Riley

The Chairman's Cincinnati trip started in Hamilton, Ohio, which has an *Our Town* grant for the city's work with Art Space in revitalizing an abandoned store in the middle of their downtown that will be artist housing alongside a sculpture park. Following that, he traveled to Columbus, Ohio, where he was hosted by Council member Charlotte Kessler.

CHAIRMAN LANDESMAN: Charlotte, I wonder if you would say a few words about our time there.

MS. KESSLER: It was a wonderful wet day. We had a fabulous walking tour planned which we decided to do by car. We met first thing with the Greater Columbus Arts Council and they assembled a group that had received an Our Town grant and I think Rocco was especially taken with the parking lot sheds that are going to become objects of art that have people – and this will be in celebration of Columbus' bicentennial. That afternoon we had a panel that was held at the Waxner Center. Julie Hanahan, who is chairman of the Ohio Arts Council, was the moderator. The participants were Rocco, Leslie Wexner, who is CEO of Limited Brands, our mayor, Michael Coleman, Doug Kridler, who is CEO or Chairman of the Columbus Foundation. And who am I missing? Oh, Rocco, the mayor, that's it, our four – and Julie. So anyway, we had – I said I was determined to beat Joan's attendance in Kansas City, which I think she turned out 1,000 people. I was very excited. We had 1,300 registrants. It rained. It was free. So we had, I think, 900 in attendance. It was a good discussion so it was a nice day so we enjoyed having you in Columbus.

CHAIRMAN LANDESMAN: Thanks, Charlotte. I'm off script here but to me that's a perfect example. Parking lot sheds, something that is in every city that you look out your window and you see all the time. Why not make them aesthetic? Why not, you know, intersect the arts with everybody's daily life with, you know, public expressions like that? And I think that's a perfect example of what we're talking about with Our Town. But thanks, Charlotte.

After thanking Council member Kessler, the Chairman gave an overview of his trip to Cleveland, where he toured three different arts districts, and was very impressed with the amount and quality of theater.

At the beginning of October 2011, Chairman Landesman was in Melbourne, Australia, for the International Federation of Arts Councils and Culture Agencies' World Summit on Art and Culture, where more than 70 countries were represented by over 500 delegates. He participated on a panel about place making with a colleague who works with artists in poor communities in India and one who works in rural Western Australia.

Chairman Landesman then opened the floor to Council member Joan Israelite to discuss the opening of the Kauffman Center in Kansas City last fall.

CHAIRMAN LANDESMAN: Joan, I wonder if you might want to say a few words about that.

MS. ISRAELITE: Thank you, Rocco. Yes, after 14 years of planning, the Kauffman Center for the Performing Arts had its grand opening on September 16th and Moshe Safdie is the architect for this \$413 million project and Yasu Toyota, the acousticians. The opening itself on Friday night in the theater component we had Plácido Domingo, Canadian Brass, Patti Lupone, Tommy Tune and others, and Patrice [Patrice Walker Powell, Deputy Chair for Programs and Partnerships] was there with me that evening. On Saturday night, it was the dedication of the concert hall and Itzhak Perlman, Diana Krall and others were there for that celebration, including Bobby Watson and the jazz group from Kansas City. And Sunday, perhaps was the most interesting because it was the free day for the entire community with performances happening by local groups in both halls all afternoon and 55,000 people actually entered the building to see it. We know that there were thousands more who decided not to wait in line for two hours in the rain to get in the building, and so it was quite an expression of support for this wonderful new facility. So, I invite you all to come to Kansas City to see this wonderful new performing arts center. Thank you.

CHAIRMAN LANDESMAN: Thanks, Joan.

Chairman Landesman then began to discuss the NEA Arts Journalism program.

CHAIRMAN LANDESMAN: I'd now like to give you an update on the NEA support of arts journalism, which is something very near and dear to me. As some of you know, I was trained at the Yale School of Drama as a drama critic, so this is a topic that is especially important and personal to me. When I arrived at the NEA, we inherited three arts journalism institutes that focused on classical music, dance, and theater. They were run in partnership with Columbia University, Duke, and USC. These institutes have been designed in response to a growing trend at newspapers.

Arts reporters and critics' jobs are disappearing and their work is being absorbed either by other generalist reporters or by freelancers. The institutes were designed to increase the quality of arts journalism being written in this country. Reporters and freelancers would come to the university, see a week of performances, write about them and have their work critiqued by experts and peers. A lot of stellar folks came through the arts journalism institutes and the institutes did a great job of recruiting reports across all forms of media. However, the world is changing. It's not just full-time jobs for arts journalism that are disappearing, coverage is disappearing as well. Well, certain coverage. We took a look around, and we quickly realized that arts coverage comes in 5 basic flavors. One: There is strictly factual information about the arts, you know, the performance starts at 7:00, the gallery is located at 123 Main Street, things like that. Two: Casual discourse, "I really liked the show." "Have you seen the new symphony yet?" "Run out and get tickets now." That kind of discussion. Three: News coverage and investigative reporting. The story of repatriated cultural property, for instance, or the coverage of the recent report from the National Committee for Responsive Philanthropy. Four: Criticism. Trained professionals placing work in both a historic and a current context. Five: Academic writing. We then realized that three of those were actually flourishing. With the internet and social media, arts organizations are able to push out the factual information about themselves much more than they have ever been able to do before. Facebook, Twitter, and blogs have certainly increased the amount of casual discourse about the arts creating virtual communities of arts lovers who share their reactions to what they are seeing. Interestingly, the opera fans tend to be the most active and prolific in this arena. And finally, academic writing is soaring. If you look at the SNAAP data that have come out, we see a big increase in the number of MFAs and arts Ph.D.s. So it is really two kinds of arts discourse, numbers 3 and 4, arts news and arts criticism, that are in crisis.

So at the NEA we spent some time thinking about how a new arts journalism program might look and quickly realized that we could articulate the problem very well but we had no idea what the solution might look like. So we turned to the Knight Foundation. Knight, as a foundation, was committed to arts and committed to journalism so we thought they were a natural partner to help us take on arts journalism naturally. In fact, Knight had earlier supported the same arts journalism institutes that the NEA had supported. Knight has consistently had success with crowd sourcing and relying on the creativity that exists in communities. So we partnered to put out a call to the eight Knight resident communities, where we articulated the problem we hoped to address, and asked those communities for their best thinking and creativity. We also partnered with the local arts agencies in those eight communities to make sure that we were reaching out both broadly and deeply. At the beginning of this month, we announced the five winners, and I would love to share their ideas with you. Would you please roll the video?

(Video presentation.)

I would now like to ask Bill O'Brien, our senior advisor for program innovation, who was our lead on this project to join us at the table. And I would love to open this up for any questions or comments from the Council members. The floor is yours.

MR. O'BRIEN: Okay. So, as you see, the computer animated video that we put together was meant to illustrate the ideas at this point that are very much in an "idea stage" and what we'll do now going forward is these five ideas will be funded to develop an idea to action plan, and they will be delivered by November 30th. And then we'll review those plans and decide whether or not they've been developed to the point where they would be worthy of further investment for implementation. So the idea to action plans are up to \$20,000 in support and for any of those ideas that are chosen for further support they will be provided with another \$80,000 of implementation funding. But we'd love to hear any thoughts, ideas, questions, that you might have on any of the ideas that you've seen.

MR. DONENBERG: Bill, I'm wondering if part of the idea to action plan will be sustainability beyond our funding?

MR. O'BRIEN: Yes. Sustainability is one of the core values that will be looked at and you can see a couple of the plans or a couple of the ideas really were all about how do we create new types of revenue, particularly Art Spot, Miami, which is sort of a crowdsource funding type thing where the professional writers don't pitch stories to editors, they pitch them straight to the audience to see which kinds of stories people are interested in having developed. And in the Bay Citizen, that's a very large nonprofit journalism institution and that project is a three-tiered strategy to understand what the funding ecosystem in the Bay area is all about and how they can develop stories to help the community better understand how they might support the arts that's around them.

MR. DONENBERG: Will there be paid advertising components to these, do you think?

MR. O'BRIEN: There is a consultant that has been hired to help develop the business plans or the idea to action plans. There is I think at this point a lot of exploration on different types of revenue streams. Some of them are nonprofit and some of them are for-profit. In some cases, they are going to be amortizing the ability to fund the development of the content across universities and across legacy journalism institutions but, yes, absolutely I think they are going to be looking at how – especially when they get into new technology platforms, how they can start to bring advertising back into the sort of foundation of how things are funded.

MS. ISRAELITE: Bill, what is the plan to share the results of these projects?

MR. O'BRIEN: That's a good question. The idea to action plans are designed to be shared so all five of these are going to be shared broadly. We've already had some

conversations to help disseminate the information. We unveiled these at the Grantmakers in the Arts, which is a convening where people who invest in communities all across the country were able to get an early glimpse of what we're seeing. We've told them that we'll be sharing the idea to action plans with anybody who would like to see them. We've been – we've also been in contact with the previous journalism institute directors who have been observing this as we go along. They've developed a network through our support over the past that we'd like to keep invigorated.

So at every stage we're going to be sharing these prototypes. I think a big value at the core of this is that we all want to learn from what happens, both in the development of the ideas through the idea to action plan and also through the implementation. So everybody who applied when they looked at the application they were aware that their ideas were going to be shared broadly and that this was meant to be an exercise in investigating and experimenting with things that hopefully will be emulated in other places if they prove to have value.

MR. MAYFIELD: Part of my concern is the quality... quality of the product at the end of the day. If we're talking about arts journalism, we really want people to be competent and be connoisseurs of the art. That's the way that the art grows. Just having general discourse or general opinions is just kind of a guess a magnification of what folks do on the internet now in the blog world, and I would hope that we're all about elevating the art and supporting the greatness of American arts and that end product tier gets us to that.

MR. O'BRIEN: Yes. And I think that is one of the most fascinating questions at the core of this and certainly in the application itself the challenge was to reinvigorate or revitalize or invent effective ways to promote quality cultural content and criticism across a targeted community. The whole notion of how a citizen journalist or a pro-am type of population participates in this I think was one of the most fascinating topics throughout both reading all of the 233 applications and also in the conversations when the panel convened in Miami to look at all of these. And I think if you aggregate a lot of new ideas right now today around how we think about journalism now and in the future there has to be some way of looking at how there may be some pro-am involvement in that.

I think when you look at these five ideas there's a varying degree of how involved they might be. Probably the most central or the idea that has pro-am most central to its whole strategy is the "iCritic" idea from Detroit. And when that was reviewed, for example, the panel did take some comfort in knowing that Jennifer Conlin and Dan Shaw, the two people who forwarded the idea, are arts editors and arts contents writers for The New York Times and they had sort of framed out that they will be curating these conversations both by choosing where the band goes and who is going to get involved in the conversation and also providing some sort of framework for people to be able to respond to questions that have some kind of professional criticism foundation in place. But they were in San Francisco at the Grantmakers in

the Arts conference. They were also quick to defend the idea that especially in Detroit right now where you have a creative community sort of reinvigorating this city, the people who are coming in and helping to redefine what arts are in Detroit are some of the people they want to hear from. And ultimately having them documenting what they're doing while they're doing it in the end could be very interesting.

MS. ISRAELITE: Bill, over here.

MR. O'BRIEN: Yes.

MS. ISRAELITE: Are there plans for another round of funding once this initial one is completed?

MR. O'BRIEN: There's no plan really in place at this point. This was a bit of an act of faith really in response to allow everyone to respond to a challenge and we didn't know what we'd see. We were actually very surprised that we had that many applications that came out. I think at this point we will be sharing very broadly with everybody who is interested in the arts journalism sector the evaluation of the idea to action plans, watching the prototypes develop. Our hope is that there are some successful ideas that come out of this and that people can emulate them with or without our support but we'll be thinking very carefully about, you know, how we can most effectively leverage our resources in a way that keeps these ideas moving forward.

CHAIRMAN LANDESMAN: I love the impulse and I love the initiative, and I think it's a great thing. I can't imagine how you can have a flourishing arts arena without informed and vibrant and engaged criticism. Criticism has always been important towards the development of the art. But I do want to echo what Irvin [Council member Irvin Mayfield, Jr.] – the question that Irvin raised and Aaron [Council member Aaron Dworkin] did yesterday in our session as well that I do think the whole concept is that you're trying to preserve some form of real expertise – of real knowledge that you're bringing to the table isn't necessarily shared by the populous at large. And we do tend to think of the arts that, you know, everybody has their opinion. It's a democracy. Everybody is entitled to their opinion. But, you know, there are experts in this field, too. One of my favorite lines – and those of you around the table have probably heard me quote this too often but it's so wonderful. S.J. Perelman once said, "I don't know much about medicine but I know what I like."

(Laughter.)

And it's a little like that with the arts. Everyone feels they have a valid opinion, which isn't necessarily valid, and we need to make sure that the quality is maintained here at a high level so I think that's key. Joan?

SENIOR DEPUTY CHAIR SHIGEKAWA: One of the most interesting things about two of these ideas is the way that they cross boundaries. They aggressively boundaries from a commercial newspaper to a public radio station to a university. And both of – two of them have university partners so they are bringing in the highest level people who have devoted their entire lifetimes to the study of Shakespeare or to the study of jazz to the table in a conversation with newspaper reports and editors, as well as public radio folks, as well as commercial radio folks. So we do not know what this very rich mix is going to produce. We're really excited to see what the results will be and we're going to see if the folks from – the scholars from the academic world can really speak in a way that speaks to a general public. You know, you have scholars from Drexel who study and they're in depth in their subject and they are going to be in the daily news. So all of this is new terrain and we are enormously excited to see what will happen. Some of these things are going to work and some of them are going to flop so we will see.

MR. O'BRIEN : Other than Detroit, the other four are really looking at both providing a new platform for these professional writers to actually make a living and have a way to reach an audience and also for people to be trained so it's sort of looking at the whole push and pull of training and making critics better and giving them a platform and an audience.

CHAIRMAN LANDESMAN: To me that's a critical element of it, too. Critics have to be able to make a living applying their craft which is increasingly challenging and that's a very important part of this I think. Great, thanks, Bill. That was great.

V. OPERA PANEL DISCUSSION

CHAIRMAN LANDESMAN: Last night, as hopefully everyone knows – yes, there was a baseball game, but the NEA also celebrated the 2011 Opera Honorees: John Conklin, Risë Stevens, Robert Ward, and Speight Jenkins, who is here with us today. Speight, thanks for coming.

(Applause.)

You spend ten minutes with this guy and you see why he has been so successful. Speight is not only an Opera Honoree, he is also a former member of the National Council on the Arts. So this must be something of a déjà vu moment for you. Welcome back, Speight.

MR. JENKINS: Thank you.

CHAIRMAN LANDESMAN: For anyone who was not able to watch yesterday, you may visit arts.gov to see the archive of the live Web cast. This morning, I wanted to continue the celebration, as well as mark the first day of Opera America's "National Opera Week." Yesterday, we celebrated decades of accomplishment by four giants

who have done so much to shape opera as we know it in this country. Today, I thought we might look to the future. Opera is a venerable and long-standing art form, and one that from the outside can possibly seem sacred and static. But opera artists and companies have been home to some amazing innovations, innovations that should be noted by everyone in the field of performing arts. I asked Wayne Brown, the NEA's Director of Music and Opera, to bring together some leaders in the field who could talk about what in opera needs to remain sacred and unchanged, as well as what should be on the table to be questioned and re-considered. HD broadcasts have become omnipresent. Opera fans are some of the most active people anywhere on blogs and Twitter. I was even the "victim" of a pop-up opera flash mob when I spoke at Chautauqua this summer, which I think was a pretty wild surprise. So let me invite Wayne up to the podium to kick off this panel and introduce our guests. Wayne?

MR. BROWN: Thank you, Mr. Chairman, members of the Council, agency colleagues and guests. This week the Arts Endowment has chosen to celebrate Opera in America. We started Wednesday with a special luncheon for the 2011 NEA Opera Honorees, continued last evening with the NEA Opera Honors Award Ceremony, and now culminate our focus through today's public meeting. I'd like to take a moment just to acknowledge members of the production team that were assembled to make the NEA Opera Honors Celebration last night so successful. Thanks to all of you who are here in the audience and I'd like to ask if you might stand that the agency might acknowledge you, those who were behind the scenes.

(Applause.)

Historically speaking, the Council through the years has included notable individuals from the opera field, such as Marian Anderson, Anthony Bliss, Beverly Sills, John Carlo Menotti, Roberta Peters, Mary Costa, and of course 2011 NEA Opera Honoree Speight Jenkins. Since 1965, the Arts Endowment has invested in hundreds of commissioning projects from performances, regional tours and national broadcasts of opera productions. In fact, to date the agency's investment in the opera discipline is nearly \$170 million in the life of the Arts Endowment. One of the agency's earliest grants was to the Metropolitan Opera, which received \$63,000 for an initiative in the southeastern states designed to assist with audience development for opera on the local level. Another of the agency's early grants was \$40,000 given to the New York City Opera to enable the company to expand its young artist program. Indeed, the opera field, one of the most multidisciplinary art forms, has been a champion of innovation. In recent years, the NEA has launched special initiatives in opera. They include Great American Voices, an initiative through which 24 opera companies participated in residency programs for members of the Armed Forces and their families at 39 military installations through the United States, including Honolulu, Hawaii. And as you know, in 2007, the Arts Endowment launched a lifetime achievement award now known to all as the NEA Opera Honors. Over the past four years, 17 individuals have become recipients of this national honor given to those

who through their unique contribution have helped to advance the art form in our nation.

Here today I am joined by three individuals who continue to enrich the canon of opera in America through their unique voices and life's work. They indeed encapsulate this vibrant and innovative art form. We welcome them to today's meeting of the National Council and to the worldwide audience of the Arts Endowment Web cast on the screen. Before our first presenter comes forward, I would like to say just a word about Marc Scorca. I'd like to take the opportunity to acknowledge his leadership for the wonderful support that has been given to the Arts Endowment over these past four years. The Arts Endowment works in partnership with others to implement our work and the agency is appreciative to Opera America and its commitment to the NEA Opera Honors and support for opera in America. Marc?

(Applause.)

MR. SCORCA: Thank you, Wayne, for those kind words. Success in the arts, as everyone knows, is a team effort and we're happy to be a partner of the National Endowment for the Arts. I'm delighted to be here this morning to make a brief presentation with two of my important colleagues about the state of the field, but before doing so, I just want to add my thanks to the NEA for the support of the NEA Opera Honors over the last four years and over the last three years the support of "National Opera Week," which we conduct in conjunction with the NEA Opera Honors. Over the next week, over 100 opera organizations will deliver free programming to audiences around the country, backstage tours, pop-up operas in unusual locations, and other kinds of participatory activities just to demonstrate the accessibility and excitement of opera in communities across the country. And we're very grateful to the NEA for making this possible.

Opera America was established in 1970 by 17 midsized opera companies to encourage increased co-production among them as a means to achieve efficiency and to raise artistic standards. Since then, our programs have grown to provide services in all artistic, managerial and governance areas. We now have approximately 16,000 institutional and individual members, including virtually every professional opera company, hundreds of universities and conservatories and businesses that provide essential goods and services to the field. In addition, we serve as hundreds of opera company trustees and volunteers and thousands of artists who enjoy the benefit of an array of professional services. Among Opera America's core values is a commitment to the creation and production of American operas. Our effort to stimulate an American opera repertoire represents the epitome of a public-private partnership with the NEA. In the 1970s and early 1980s, no new works were produced by American opera companies, a situation that threatened the validity of the art form in this country. By the mid 1980s, the NEA's New American Works Program and Opera America's regranting programs funded with contributions from the private sector began to award grants that offset the financial risk associated with

producing new works. By the early 1990s, this investment peaked at a combined \$2 million annually for several years. The result was a sea change. Now dozens of new operas are produced every season. Most American companies offer performances of new or existing operas frequently. Opera America's North American Works Directory lists over 1,000 new works that have been composed and produced over the last 25 years. We now have an American Opera repertoire that is performed in opera houses around the world. This would not have happened without the strategic intervention of the NEA. Although the New America Works program was terminated along with the Opera/Music Theater Program some years ago, the positive impact of the NEA's investment is still being felt. Most recently, Opera America has begun the construction of the first ever National Opera Center in New York City. For the first time audition, recording and rehearsal facilities designed specifically for opera will be housed under one roof. It will increase the effectiveness of producing companies that come to New York every year and advance the careers of thousands of singers who until now have had to audition in New York in the worst of conditions. HD cameras and projectors will enable us to stream workshops of new works, auditions and professional development activities to select audiences around the world. We will open in September of 2012. Despite the struggles of our companies, two of three key indicators demonstrate the fundamental strength of opera today. Currently opera is thriving. Artists want to create and perform new works. Opera America's online career guide lists more than 1,000 relevant degree granting programs across the country. If we take even a modest average of 10 graduates from each program each year 10,000 new singers, composers, directors and designers annually declare themselves interested in making opera a central part of their lives. The intensity of their creative ambition is evidenced by the tremendous growth in the number of small opera ensembles in cities across the country, most of which are launched by young artists.

In Boston last spring, over a dozen local opera providers were involved in designing our annual conference. Many of these groups don't conform to the familiar model of an established opera company. They perform varied repertoire and unusual venues and are generally free of the constraints of subscription series and administrative overhead. They are spontaneous, innovative and energetic. Frequently they attract audiences who don't identify themselves as traditional opera-goers. This new opera landscape is analogous to the artistic variety and vitality of the nonprofit theater and dance communities. It's new to opera. Audience demand for opera is great too at the right price and for the right program. Several companies I visited recently have had great success selling tickets via Groupon and LivingSocial.

When Virginia Opera promoted performances of Madama Butterfly last spring, 458 tickets were snapped up in Norfolk and 585 in Richmond. The Dallas Opera sold over 900 tickets to Anna Bolena in the 24-hour period they were available. Lines of people snake through the lobby and out into Lincoln Center Plaza waiting for \$20 Metropolitan Opera tickets that are available on select weeknights. Houston Grand Opera's performances of the Mariachi opera, To Cross the Face of the Moon, were completely sold out. Only one took place at the Wortham Center. The others were

offered at the city's largest Hispanic cultural center. Thousands of people who had never attended an opera and may never attend one at the Wortham Center, now think differently about the importance of Houston Grand Opera in their city. That opera, the Mariachi opera, just enjoyed a great success in a run of performances at the Châtelet Theatre in Paris. And we can't overlook for a second the fact that last season more than two million tickets were sold to the Metropolitan Opera HD transmissions to movie theaters across the nation. There is an appetite for attending opera that is as great as the appetite for creating and producing it, proving opera's validity as a cultural option for contemporary audiences. Yet in the most recent year documented in our professional opera survey over 70 percent of our member companies reported deficits. Yes, the numbers are complicated by the recession but the fact remains that a significant number of companies today are being forced to question the sustainability of the traditional opera company structure. In several cities, including here in Washington, companies are merging with or considering merging with art centers, arts agencies, dance companies and even orchestras. It's confusing that when the art form itself is thriving and there is ample evidence of audience enthusiasm that the core delivery platform, the traditional opera company that has been the basis for the growth of the field over the last six decades is increasingly fragile. Key questions emerge. How do established opera companies continue to bring audiences high quality performances of a broad repertoire that includes the large and expensive works of the 19th century? How do we continue to nurture new works and smaller companies that add variety and energy to the field? How do we encourage collaboration across the field that promotes effectiveness and creativity? I'm delighted to be joined here today by a exemplars of both facets of our field who will explain how they are responding to these questions but I'll turn the microphone back to Wayne Brown who will introduce them. Thank you.

(Applause.)

MR. BROWN: Thank you, Marc. And, members of the Council, hold your questions. As you learned last evening, Speight Jenkins made a decision at an early age to devote his life to the opera field where we are all the beneficiaries of that decision. General Director of Seattle Opera since 1983, Speight is one of the most influential and accomplished general directors in the country. He's a politically active arts advocate and is recognized nationally as a leading authority on opera as you learned so much through the Opera Honors Award Ceremony last evening. His knowledge of opera is reflected in his company's many innovative productions, substantial publications and comprehensive education programs and services. For more than three years, Speight has been an annual guest of the Metropolitan Opera Quiz. We welcome Speight back to this meeting of the National Council, of which he served as a member from 1995 to 2001. Speight?

(Applause.)

MR. JENKINS: Thank you so much. I think that it's – I was very interested in what – in Marc's remarks. We are all fighting in opera when we do the standard operas to

deal with the tremendous money crisis that has come up in the recession and I think that there are many different ways of doing it.

What I wanted to talk about today is how innovation has helped us at Seattle Opera to maintain a record that we've 18 of the last 19 years we've balanced our budget, including the last three or four years where it has really been a tremendous battle to do so. But there are plenty of ways to do it and still deal with opera and present opera as it has always been presented. We have a very large audience in Seattle, much larger than our city – than our area might suggest because – I mentioned this last night but we're only an hour's – we are the seventh or eighth largest opera company in the country and we only have a three-and-a-half million audience from which we pull in our metropolitan area so it's a very active audience but the expenses continue to grow. They grow tremendously and it has been – it's something we have to work with.

So what we've tried to do is what we've – what we're doing is figuring out how to present opera in the most economic fashion and yet not just do rental productions that look – that always look the same. The first thing I would show you – actually we started before the recession, which was Rigoletto that we did. The first time this Rigoletto was done was in the mid '80s and we did it again in '95 but when we came up with it in this past decade I didn't want to present the same production. And then I realized in thinking about it that it is set in a normal fashion in Italy, in Mantua, and Italy after all – the buildings haven't changed. They are exactly the same between the 14th century and today. So the buildings didn't have to change. We had to do something else. The director had a wonderful idea, I think, in moving Rigoletto to Mussolini's time and creating the whole situation of having the duke representing the fascist government and having Maltoni, the father of the person who is so upset with the duke and is so furious what happens to his daughter, to have him a Jew and wearing a yarmulke, so that he was persecuted in the first act for this reason and in the third act. And it wasn't a tremendous change. It didn't have to change the plot in any way but it was very popular and it worked extremely well. This just shows you in the first scene dancing around. I mean, it's hard to show on these slides some of the things but it was – it gave – it made the opera into something new that had not been – that we hadn't had before and yet worked in a way that people connected to.

The next – all of these others have come up in the last few years. In Falstaff – Falstaff is, of course, a wonderful opera. It can be very expensively done but there's no reason not to take Falstaff back to its Shakespeare origins – to the play's origins. We played the Shakes – we played the Falstaff on a Shakespearean stage. The artists – it was – one of the interesting things about it was that at the beginning the artists came on stage dressed in regular clothes 30 minutes before the opera was supposed to start. We suggested the audience come early. There was music being played that had nothing to do – in fact, music really from the 20s and had absolutely nothing to do with Falstaff. And they dressed in their Shakespearean costumes on stage. When they finished and they were able to start the actors were – there was a round of – as in Shakespeare there was a circle around the stage or platform and the actors sat on

the stage during the entire Falstaff coming down to play as they did. It was extremely – people loved it. It was extremely successful and it was an entirely different way of looking at it but it also was very inexpensive.

There was only one set. It never moved. It never changed. It didn't have to. And if you notice, the cleverest thing in it, which I really loved, if you notice in the back you see some chairs. Of course, in Falstaff the big problem is always the last scene. What are you going to do with the oak because the oak has to be there? Well the designer had this marvelous idea of putting together 400 chairs in a shape that looked like a tree and at the moment of that scene the whole thing moved down and nobody missed it. Absolutely nobody missed it. Everybody got it that it was a tree. They accepted it as a tree and it was – all it was, was chairs, which we owned. So it really worked extremely well.

The next one I want to show you is what we did last spring. We decided to do an unusual opera, Massenet's Don Quixote, because I had the singers – Don Quixote that I wanted to do it and we could have rented a production for X amount of money, which was a standard production. We did rent costumes for it. We also made some of our costumes, because we have a big costume shop, but we rented them. But the director had a – Linda Brovsky had a wonderful idea that since Quixote comes – Kinski of course comes from the novel, let's deal with it not in standard sets, but rather coming from books, because this is – it comes that way. And you notice all these books on the stage, that were all the books that were – they were labeled properly as the books – if you've read the Cervantes – that were the inspiration that Cervantes quotes again and again in the books, the books that were supposed to have made Don Quixote angry. The only big expense we had was the horse and the donkey because the books stayed on stage. They didn't move very much but the horse and the donkey – animals always cost, but of course audiences love animals, and these animals were extremely – there was only once when one misbehaved in eight performances. So we were very happy and we were proud of them. And that I think, if I remember correctly, it was the donkey but at any rate – and so it was extraordinarily simple to do this, but the audience absolutely loved it. And also there was a trick. We had a scrim that came down before each scene because this opera which is rarely done, Massenet, is in more or less scenes from Quixote. He doesn't try, of course, to do the whole novel. And on each scrim we had a pertinent quote from the opera written and then a picture – I mean a drawing of – actually they came from many years of drawings of Quixote, which indicated this particular scene. This was before each scene which kind of set the mood for what was going on. All this was done at slightly less cost than renting the one production of this opera existing which was the key to do it, and it really worked.

We have another picture here from this which was the way we did the windmills and the windmills were – he was constantly – he was fighting – we had – in place of windmills we had huge inkwells, a enormous inkwell with a feather in it and the feather could turn around so it indicated that was like the windmill and he went after them with his sword and then climbed up at the end on one of the books and looked as

though he was going to jump off the book into the windmill which John Relyea, who was one of our Quixotes, really did it very well. Every night I was afraid he was really going to go, because he was way up in the air to do it, but it was very exciting and people loved it and it was wildly popular. I mean, this is not an opera that usually is particularly well sold because people don't know it and it's not all that popular. We sold it out and it was – people just loved it. It really was interesting and again it was – we did it in the most inexpensive fashion we could. And finally one other thing I want to show you. This was a production that we did of *I Puritani* some years ago and you'll notice that it was – it is all structured steel all around. And it was wonderful. It turned out to be wonderful for the chorus. The chorus adored it, because everybody could see them constantly – each chorus member, they could be seen and it worked very well acoustically in our theater. But it basically was just structural steel that created the scene for this opera *I Puritani* about the puritans in England. Now it was successful. Well, then we started to do – we were going to do – last year we were going to do *Lucia* and since the important thing in both *I Puritani* and *Lucia* is to make sure you have a staircase for the mad scenes involved because for reasons that are known only – the reasons that don't make a lot of sense, on a mad scene a soprano has to come downstairs. I don't know why but I can tell you that has to happen.

(Laughter.)

I didn't realize I had one right here looking at me. I could look here. At any rate so we had all the stairs we wanted to do. So I thought for *Lucia* let's just take what we have for *I Puritani* and see if we can turn it into *Lucia*, which I was sure we could, and so we did. Now, you see that's the way it looked. And flip – show the next one and you see you can't – it's too dark – it's a little dark. Can you see? But we used – we just rearranged the staircases, moved them slightly, used exactly the same sculpture and absolutely nobody objected to it. Nobody seemed to think – seemed to realize that it was the same set they had seen three years before. I think it was either two or three years before. And I intend to use this again because I can move it. I can rearrange the sculpture in such a way that it really works. And this is the final scene from *Lucia*. This is the scene in the tomb at the end. But it worked and it was very successful. And again it was done at a really economic – an economic way. So I think that this is the – this is one of the ways we can do to be innovative. There are lots of things we have to do. I'm thrilled incidentally over this idea that you have about working with critics and building this up because it's – we lost our music critic in Seattle. We have a freelancer. A lot of things like this have happened everywhere and it's so important but the important thing is people – you know, they have to know what they're talking about in order to do this. Unfortunately, a lot of what happens on the Web are people who just always wanted to write about opera but don't really know a thing about it except they're fans. That doesn't help. That is not criticism but if we can teach it's a wonderful, wonderful idea for the NEA to do.

Anyway, this is the kind of stuff we're doing in Seattle – the kind of things because it's very important to my board and to me to keep the Seattle Opera on a financial basis –

on a solid financial basis. This is – from every standpoint. It's easier to get donations that way. From every standpoint it has to be done and this is – all of this is increasingly difficult. We continue to do so and all we can do each year is to pray that by June 30th we'll be there and every year in opera you start off with nothing. Thank you very much.

(Applause.)

MR. BROWN: Thank you, Speight. We wish we could clone you. I'm delighted to have you back here in Washington. Finally, I am pleased to introduce Beth Morrison, Founder and General Director of Beth Morrison Projects. Founded in 2006, Beth's organization identifies and supports the work of emerging and established composers and their multimedia collaborators through the commission, development and production of their works. These presentations take the form of music theater/opera theater and multimedia concerts. Beth represents the vibrant future of this incredible art form. She is fresh and engaging and has created an enterprise that is nimble. She is highly creative, adventuresome and daring. Beth Morrison is clearly focused on bringing innovation to the world of opera. Beth?

(Applause.)

MS. MORRISON: Thank you, Wayne. It's truly an honor to be here with all of you and with Marc and Speight. To be able to speak on the same program is really an honor. Wayne called me and said, you know, sort of out-of-the-blue – and we didn't know each other – and said that he was interested in having me come to speak to you all today about the future of opera and he sort of said that and I went (gulp) okay, I'll speak about the future opera. It seems like a lot of pressure, but anyhow here we go.

So I'm a producer, which is a job title that doesn't really exist in our field, in opera. Our chairman knows a thing or two about being a producer and I guess I just must have to say as an aside here Angels in America was a pivotal theatrical experience for me in my youth. My background is as an artist. I did a bachelor and a master of music degrees in vocal performance. I spent a little time as a professional singer and then began working at the Boston University Tanglewood Institute, ultimately as its director before returning to school at the Yale School of Drama, which is something else we share, to pursue an MFA in theater management and producing under the mentorship of the late Benjamin Mordecai. I went back to school specifically with the goal of starting my own company and I wrote my business plan while I was there.

People always ask me, "What is a producer?" There are dozens of different kinds of producers. I consider myself a creative producer and specifically a creative producer of living composers' works. I work in a number of different ways. I commission. I develop, produce, and tour works. Any given project could be at any stage of that trajectory when I get involved. I build artistic teams, fundraise endlessly, provide all financial oversight, often function as the PR agent, secure contracts and venues, create all marketing materials, plot tours and, above all, work with the lead artists to

create and fulfill the mission of the project. Because I work with emerging writers, very often I am also a de facto manager advising them on career trajectories and giving counsel as requested. This is a 24/7 job.

Beth Morrison Projects was founded in 2006 when I moved to New York City with a vision to produce theatrical works by living composers. I'm a producer without a home, so I partner with venues and presenters to keep costs low and to bring works to the stage. These venues take many forms. I produce opera and other works in club environments. So in New York, specifically Le Poisson Rouge and Galapagos are two clubs that do this kind of work. I produce in black boxes downtown in New York, the Kitchen, P.S. 122, HERE Arts Center. I also produce on large stages. I have two shows coming up this month at Brooklyn Academy of Music for the next wave festival. I produce at Lincoln Center and internationally at the Barbican and other places around the globe.

The first composer that I produced was Nico Muhly and he was 23 at the time and very much pre-famous. Of course, Nico has gone on to be the star of his generation being commissioned by the Metropolitan Opera. His opera Two Boys will be at the Met in 2013 just as he turns 30. Nico is a long-time collaborator and we typically do one or two projects a year together. The other emerging composers that I have championed since the beginning of BMP have also gone on to become the leaders of their generation, including Missy Mazzoli, David T. Little, Paula Prestini and others. I will produce premiers of their – all three of their operas this year.

I've also started working with some of the stars in the field, including Philip Glass, a former Opera Honoree, David Lang, as well as Tod Machover and Zhou Long, who won the Pulitzer this year for his opera Madame White Snake, which I tour. This year, I will produce seven world premiers, a national and international tour of Philip Glass's work, and three developmental workshops for next season's premiers.

I was struck and moved by what Robert Ward said last night about Julius Rudel and the support that he gave Robert for the creation of the Crucible. Every artist needs an impresario to promote, support and believe in them. I work to do that every day. Advocacy for the new work that is being created in New York by this extraordinary generation of young composers has become one of my great missions and passions in life, and I feel it's appropriate to give you a sense of what this music sounds like and looks like and in my humble opinion this really is the future of opera. So here we go: So what movement in new music am I talking about? There is a movement afoot in New York that is ripe and ready to move into the rest of the country. Composers in their 20s and 30s are creating a new musical language. It's the first true movement in music of the 21st century. This language is inclusive rather than exclusive. A new notion of contemporary music is being created. 21st-century music is not difficult for audiences to listen to. It's melodic and it's accessible. Audience members who don't like classical music or opera can be drawn in. So what is post-classical or indie-classical or the New York School? These are all phrases coined by New York Times and New York journalist and critic Steve Smith, a real friend to the movement, that

are now being used in the industry and by journalists in a widespread way. The New York School is meant to describe the new language that is being created by the younger and emerging generation of composers educated in the classical tradition. This musical language is inclusive of all the influences that they have grown up with, including rock and roll, metal, folk, jazz, et cetera, but it's being done in such an organic way that it doesn't feel put on or gimmicky. One thing that is particularly exciting is that there is an explosion of contemporary opera in music theater that's being created. The marriage of music and drama historically has been something composers tackled mid career. It's complex and it's difficult to craft – a craft to master and it's also time consuming and expensive. Mid-career artists generally have producers and presenters supporting their work having built up those contacts for a lifetime. Music theater and opera seems to be something that has become very much in fashion for this younger generation of composers and I believe we really are in a second golden age of creation of the art form. Composers in their 20s and 30s are coming to the art form in droves. There is an explosion of chamber operas that are being created. Music theater and opera theater is poised to be the most exciting live arts medium in the 21st century embodying a modern day notion of Wagner's gesamtkunstwerk. I just want to say that a lot of these composers because they don't have producers and venues supporting them are doing this themselves. They are doing the DIY model of producing and it's happening in churches, it's happening in clubs, and they are making it happen and I think that's the most important thing to take away is it's being done. So what does this post-classical music opera sound like? Juxtaposing traditional classical instruments, soundscapes and composition techniques with modern day ones, such as the use of electric guitar and rock progressions, which give an immediacy and contemporary aesthetic to the music all the while being truly classical in a contemporary classical sense. So I'm going to just give you – we're going to do some listening now. I'm going to just give you some examples of some of this work that is being created by some of these leaders in the field.

So first off is Missy Mazzoli's Song from the Uproar. I'll just let this play for a bit.

(Music.)

So that gives you a little sense of that. Missy is one of the very, very prominent figures in her generation and I'm really thrilled to be producing the world premier of her opera at the Kitchen in February. Okay. I have a couple more. So what does this post-classical opera sound like? Here again influences from rock, pop, jazz, musical theater are clearly heard in this new musical language. I'm going to show you a two-minute clip here which is a trailer from David Little's opera Soldier Songs, which is a one-man opera that takes its libretto from interviews from veterans of five wars, and we just did this at the International Festival of Arts & Ideas in June. This is with his band Newspeak.

(Music.)

Okay. So we've built this work through workshop process in 2008 at Le Poisson Rouge in New York and then we finally had the world premier this past June. This trailer that we've just put together is the beginning of how I'm going to now start pitching this piece around the country to venues and we hope to get lots of places. Okay. The next one I want to play a little bit of is by Paola Prestini, an incredible Italian American composer who does an extraordinary job of bringing in world music influences of her heritage into her work. And this was workshopped at Carnegie Hall as well as VOX by City Opera and I'm doing the work from there at the Kennedy Center and then up at the River to River Festival in New York.

(Music.)

*So Paola's work is scored for instrumental ensemble of nine or a full orchestra. Children's choir, adult choir, and four soloists, one that you heard at the beginning, the extraordinary Helga Davis, who is a jazz improvisator; a beautiful Grammy award-winning soprano Hila Plitmann; classical baritone Chris Burchett; and an incredible folk artist from Italy, Claudio Prima. Okay. So who is writing contemporary opera? Well, pretty much everybody. This is just to show you a little bit of David Lang's *The Difficulty of Crossing a Field*, a piece that we're going to remount in 2013.*

(Music.)

It's an extraordinary production by Bob McGraff and by Beau Morrison and Jim Finley, and as you can see from the set it almost feels otherworldly. It's just really incredible.

*And finally this is *Madame White Snake*, which is by Zhou Long. I toured this piece. We took it to Beijing Music Festival last year, and we're going to go back to China to Hangzhou. Zhou Long won the Pulitzer for this, this year, which was very exciting. So that's a little bit about what I'm up to. Thank you so much for having the opportunity to talk about what I love.*

(Applause.)

MR. BROWN: Mr. Chairman, members of the Council, you can witness the fact that opera is robust. I'm delighted to respond to any questions or observations by members of the Council at this time.

MS. PREY: I enjoyed the Opera Honors last night and the Seattle Opera (off microphone). I'm sorry. I was at the opera awards last night and what I took away was that at age 6 you were influenced by opera and by age 10 you knew that you wanted to work in opera. I look at my experience with my mother. I grew up hanging in her studio Saturday mornings listening to Texaco and I listen to all sorts of music but I have a huge stack of opera CDs that I listen to when I work and I think that also goes into what Rocco talks about with theater. The importance of some sort of a

connection growing up that you never know. Probably everyone in this room has had something that made them become the artist that they are and the importance of being out there and having it accessible.

MR. JENKINS: I agree. I mean I think this is right. It's what I said last night is that I think that the important thing of getting – we work very hard to get children, young people, into opera because if we get young people coming to opera – and in particular we do a lot of work with junior high and high school. You know, we may lose them later, you know, when they start out. Maybe they have hard jobs when they just have children but they will come back to us because it's the influence at the beginning. Of course, I think everybody my age – I mean I would say 95 percent of the people my age who are opera lovers started with the Metropolitan – with the Texaco broadcasts from the Metropolitan Opera. I mean that was where you heard it. So this business at the beginning is so important to do and that's why we educate – we have the largest education program in Seattle for kids in schools, everywhere, just constantly working. We do 55 lectures before we do any opera, whether it's *Bohème* or whether it's *Don Quixote*. I mean it is a lot of that stuff.

MR. SCORCA: I certainly agree with what Speight said. When I go around to boards of directors and I speak with boards around the country frequently, I always start my workshops by asking people to tell me who brought them to their first opera. And more than half of the adults I talk to as trustees of opera companies discovered opera as adults, that they went with someone they were dating, went with a business associate, that there was a corporate event, and even though I think it is so important to imprint a young person with a love for the arts, I don't think that in missing that opportunity we should give up on the opportunity to bring them into the theaters of whatever our art form is as adults because plenty of adults also discover the magic of the arts even when they are out of school and in their professions.

MR. JENKINS: Oh, absolutely. Absolutely. I mean you could always concert. I mean that's the whole point. If you do good work people come because they want to see theater and they want to see music theater and we – and I-I mean, you know, in my humble way I believe we can be more – we can move people as much if not more than any other kind of theater because we combine everything together. So I think that's what we are – that's what our job is. That's what we do.

CHAIRMAN LANDESMAN: Beth, I didn't realize we held these points of intersection as both producing at the Yale School of Drama but I noticed Robert Woodruff's name there and I recently saw an opera at City Opera, *Séance on a Wet Afternoon*, written by a theater composer, Stephen Schwartz, and I noticed what Peter Gelb has been doing at the MET hiring theater directors. Is this something that I'm just discovering and coming to or is this a trend that is gaining increasing momentum to emphasize the dramatic elements of the opera and to bring in theater professionals to work there? *Séance* was designed by my ex-wife.

MS. MORRISON: Oh, fantastic.

(Laughter.)

I know that Peter Gelb at the sort of the top of the field when he came in made it a mission to bring theater and film directors to opera. I certainly know on the level that I'm working it's extremely important to me to bring theater directors to opera because I think the more vital the theater is in opera the more people that we will reach. And I'm working actually with Robert on several projects right now and him being just one of the most extraordinary directors that we have.

MR. JENKINS: Excuse me but this business of Mr. Gelb on the theater – talking about bringing in theater directors, we have been doing that in opera for as long as I can remember. I mean Margaret Webster – Mr. Bing's first performance at the MET in 1950 was Don Carlo which Margaret Webster came in and staged. Alfred Lunt staged Cosi Fan Tutte the second year. I mean, you know, in other words we've been having theater directors in opera since the beginning of my life in opera. So it's nice to have them but there are several things about theater directors you've got to be careful about. How do we differ?

(Laughter.)

How do we in opera differ from the theater? There's one big respect. Not just the music but choruses. And many theater directors are scared to death of choruses and can't work with them. If a theater director gives a chorus to an assistant director he or she shouldn't be doing the job because the choruses are what are fun in opera to work with as a thing and that's different. So there's a whole lot of things. Some theater directors can do it and others can't.

MS. MORRISON: I think there's also another danger that I have run into with theater directors which I'd consider just an education issue and I try to work to educate as I work with them. Working with singers is really very different than working with actors, because there is music and they have to know the notes, and they have to know the rhythm and the music has to be together. And I've been in situations where – and we all work with monitors and if the monitors aren't working and there's a delay and the – you know, musically things are falling apart, and the theater director is saying, "We don't have time to fix this. We don't have time to fix this." And I'm standing there saying, "If the music doesn't work, it doesn't matter what the lights look like because the singers aren't going to sing." So it's – there are those challenges but I think it's – you know, clearly Speight has been doing this for longer than me.

MR. JENKINS: It's always fun, but the fact is, as we say, there are bar lines. You've got to pay attention to the bar lines. I mean they are there, and you've got to live with them so that they have to learn this that that's the thing that we-we are a musical art form no matter what else – however much drama and there has to got to be – I

always say music is 51 percent and the drama is 49 percent. This is what I think and I think that's what you've got to look at.

(Laughter and applause.)

DEPUTY CHAIR POWELL: Thank you. I have a brief question for Beth. To what degree do you think your aesthetic is influenced by the genre of music videos which are also highly visual and include music?

MS. MORRISON: So the question – I'm also a pop music junkie and start every morning at the gym watching VH-1 music videos. So I think you might say highly influenced. I also think that the generation that I'm working with is extremely visual and almost nothing is done – I don't do anything that doesn't have some visual element. So even when I'm doing a concert there is always some visual element to it even if it's just dramatic lighting.

MR. JENKINS: I'd like to respond to that, too. I think that visual is so important with young people. You know, I remember one instance that my daughter was dating a young man who had never been to an opera and he came to see Bohème, you know, and he was sitting next to me and at the end of the first two scenes – at the end of the Mimi scene I said, "Well, what do you think?" And he said, "I really don't know what to think. I've never been hit by so many stimuli at one time – hitting at one thing." And I think that's why we say that one of the reasons we work with young people as well as we do is because the MTV generation has this stimulus hitting you – and that's what we do in our work. So I think it really is – it's a big thing for all of us.

MR. DONENBERG : I'm just wondering, because I'm a theater guy, when each of you are presented with the opportunity to create a new work what kind of criteria do you use to decide, you know, why is the Merry Wives of Windsor worthy of an opera where another Shakespeare play wouldn't be? What do you put through your mind to say, "You know, this could be an opera or this will never be an opera."

MR. JENKINS: Well, I haven't gone that way in doing a new work. Where I've gone is talking to the composer and saying what are you interested in? What do you care about? What means to you? And then if the composer comes back and tells me – gives me an opera – well, we did. We commissioned a big opera two years ago and we spent – the composer and I – I wanted the composer because I knew his work. And we spent a lot – you know, I don't know, six months, nine months before we ever came up with a subject that I thought, yeah, that's good, let's see. And then he has to find the – I mean, the way I think it's right, he finds the librettist and you just – I mean it's such a complicated huge project but I don't ever suggest – you know, I never – and I'm a producer. I mean, I consider myself a producer, too, and I do not – wouldn't suggest any Shakespeare – I wouldn't suggest anything to a composer because he has got to be stimulated by the words.

MR. DONENBERG: (Not at microphone.)...it comes from them?

MR. JENKINS: Oh, yes. It comes from them. I mean, and then I'm the one that has to say I want it or I don't want it.

MR. DONENBERG: (Not at microphone.) Why would you want it or why wouldn't you want it? (muffled) ...individual?

MR. JENKINS: No, it's —

MR. DONENBERG: (Not at microphone.) Do you see a trend of things you don't want versus...? (muffled)

MR. JENKINS: I think, Beth — I think one thing — I don't know whether — I'd be interested to know if you agree with this but I believe — the reason I think an opera company — she's a producer. She runs her place. I do too. Opera is — you know, in symphony these days — in symphony and in theater you often have two heads. You have a managing director and you have an artistic director in whatever you do. Opera has always worked with one person working it because the taste of an opera company leader — of a general director is what governs the company. If the public likes his or her taste, you work. If they don't, you should be out. In other words but it is your taste. It is my taste that has to govern what Seattle Opera does. And I have no hesitation about that at all.

MS. MORRISON: Yes, it's very subjective and I agree with Speight. I actually have gone to a composer with a suggestion for a project and I'll say that in a minute but it is very much about what does the composer want to be doing or the librettist or the team and, you know, I'm fond of saying what's the crazy idea that you think nobody else is going to produce.

MR. JENKINS: Exactly.

MS. MORRISON: And that will tend to tease out some really very exciting projects that will come out of that. I did have in one instance where I commissioned a song cycle from Kamala Shankaran, who is an Indian American composer, and I really was moved by this play by — on the story of Mukhtar Mai, who is an extraordinary now woman's rights activist in Pakistan. And Kamala seems like exactly the right person to write this because of her background and so she got really excited about it. They did this song — she did the song cycle for a concert I produced in 2009 called the "21C Liederabend" and then after that she came to me and said, "Well, I kind of want to make this a larger piece." And I said, "Great. Look at this playwright who wrote this incredible play on this woman." And they got together and they fell in love with each other artistically and they are writing an opera which we're going to now do at the Metropolitan Museum of Art actually.

CHAIRMAN LANDESMAN: This is probably a stupid lay comment but I think of opera as heightened emotion. I think if you're embarrassed by emotion you don't like opera.

MR. JENKINS: Absolutely.

CHAIRMAN LANDESMAN: And, therefore, the source material I would think would have a certain size. You know, Falstaff has size. Don Giovanni has size. I would think that that would be an attraction to opera people more than other dramatic sources.

MR. JENKINS: Well, may I say – no, I've always said there are only three things that you need to have to like opera. One is you have to like hearing people sing, and the other thing is you have to like the sound of the human voice, and the third thing is you can't be afraid of passion, because we are passion. That's what we are dealing with – passion, emotion. You know, I think that this thing was – this composer worked – Daron Hagen, I was working with him, he was coming up with interesting ideas but they were kind of small and when he finally said to me, "What about doing something about Vietnam?" And I said, "Wonderful, because it's so big and nobody has done it. I don't know where we're going to with it but I think that's a great idea," you know, because I wanted something – anyway there's a whole lot of things I wanted connected with the northwest and everything but – you know – but I think you take a big idea and you break it down but we do deal with big ideas.

MR. BROWN: Mr. Chairman, thank you for this opportunity...

MR. DWORKIN: Beth... Oh, just I had a quick follow up to this fantastic work that you're doing. Can you just speak briefly to what you're experiencing in terms of audiences? My sense, of course, is that your audience – and what you're seeing is different than traditional opera, and do you see any trend where what you're doing is helping to expand the breadth of audiences that might go to traditional opera or that this will be the permanent kind of new audience but they require the new direction that you're taking opera in and if you can speak to that?

MS. MORRISON: Sure. I-I... My pieces tend to draw audiences from all demographics. Of course the venue prescribes a lot of that so if I'm at a downtown venue in a club it's going to be a really young audience, but I also work to bring the Upper West Side crowd down to the downtown clubs as well. So I've had success with that as well. It has been really gratifying to have people come up to me that are in their 20s and say, "God, I didn't think I liked classical music. I certainly didn't think I liked opera, but I really get this and this really speaks to me." I think that's because what my presentation was really going for, which is having these very contemporary sounds in the music, it means something to them and they understand it and it feels like it is of them and for them as opposed to be something so removed from the 19th century.

MR. SCORCA: I would just want to add that I think the notion of a monolithic opera audience is a notion of the past and that there are now multiple audiences for different kinds of opera and the audience that Beth is developing for her work may or may not go up to Lincoln Center and I don't care. The fact that they are enjoying a kind of opera in Beth's venues, and another audience is enjoying Speight's opera in his venue, that's great for the art form that there are these different kinds of opera and different kinds of opera audiences.

MR. JENKINS: Yes, I think we don't have – I think that we may not – our audience may not go as much as yours but your audience will eventually come to ours because they hear good singing and music and they're going to want to do it. They get – they are losing nothing. I think that's why it's a wonderful cross-pollination between the two.

MS. MORRISON: But I want the people that go to your opera to come to mine too.

MR. JENKINS: I know but...

(Laughter.)

MR. BROWN: And on that note, thank you very much, Mr. Chairman.

(Applause.)

CHAIRMAN LANDESMAN: If I walk out at 11:15 I'm not walking out in protest, I have a plane to catch and I know Frank and maybe some of our Council members are on a tight schedule too. So we'll run it as fast as we can as long as we can but then I think we're going to have to wrap it up or else turn it over to Patrice. So, Wayne, thanks. And let's have a round of applause and thanks for our three panelists.

(Applause.)

For those of us who are not as knowledgeable as we should be in this field, it was great hearing from all three of you. It was fantastic. Thanks.

VI. RESEARCH PRESENTATION: ARTISTS AND ARTS WORKERS

CHAIRMAN LANDESMAN: I'd like now to turn to the NEA research portfolio. Since the June meeting, the NEA has released research on artist employment projections through 2018 and on the net value added by this country's cultural industries. Both of these reports are available on arts.gov. In addition, we also announced the NEA's first ever research grants. Our Office of Research & Analysis announced the availability of grants to conduct research into the value and impact of the U.S. arts sector on the nation, whether on individuals or communities. We are interested in novel and significant research questions that will lead to greater public understanding of the contribution of the arts. Grantees may use either existing or

newly established datasets to conduct their research, including: Longitudinal databases of Early Childhood and High School education, National Center for Education Statistics, U.S. Department of Education; American Community Survey, U.S. Census Bureau; Current Population Survey and related supplements, U.S. Census Bureau; American Time Use Survey, Bureau of Labor Statistics, U.S. Department of Labor; and the Cultural Data Project, the Pew Charitable Trusts. Complete information is available on arts.gov and the deadline is coming up in about a week. I am very excited to see what research projects will come in under these grants. Today, we are excited to be releasing new research on artists in the workforce that takes a look at the 2.1 million artists working in the United States and provides new industry-specific, regional, and demographic data. Bonnie Nichols, are we still going to do that?

MS. NICHOLS: (Not at microphone.)

CHAIRMAN LANDESMAN: Yes, okay. I would like to invite up Bonnie Nichols from our Office of Research and Analysis. Bonnie?

MS. NICHOLS: Thank you, Mr. Chairman. The Office of Research and Analysis is very pleased to announce a new research report, Arts and Art Workers in the United States. As of this morning the report is up on the Endowment's Web site at arts.gov and it's full of new and richly nuanced information about America's labor force and artists and art workers. This morning I'll talk about just a few of those findings.

The Office of Research has taken a historic interest in tracking artists' employment across the U.S. from decade to decade. Over the period that we are studying 2000 to 2009 the artist labor force increased by five percent or a little less than the eight percent growth in the overall labor force.

You'll notice in this graph the downturn in 2009. In that year the artist labor force contracted 1.3 percent marking the beginning of the visible toll that the economic recession has taken on artists. With our new report, we are expanding our purview of artists beyond employment data to embark on new demographic details and a host of variables describing their specific work patterns. We are also for the first time pinpointing employment and arts industries so we can get a clearer picture of the nation's arts section as a whole. The study draws from two large federal data sources, the American Community Survey, which permits detailed demographic profiling of artists, as well as an understanding of their work patterns. This is the first time our office is tapping the American Community Survey since it became fully operational in 2005. We also draw from the quarterly census of employment and wages which provides a virtual census of workers by industry, including arts organizations and businesses.

We define artists by the following 11 artist occupations ranging from performing artists such as actors, musicians and dancers – the musicians category includes

opera singers – and to non-performing artists such as architects, designers, writers and authors. In the United States there are now 2.1 million artists tallied as people who work the most number of hours per week in an artist occupation. And to help put that in context we have sometimes compared that figure to the number of Armed Forces, which totals 1.4 million. So artists exceed the Armed Forces by about 700,000 workers. Of our artists, almost 40 percent or over 800,000 are designers. Although the report provides a breakdown of performing artist by individual artist occupation, here we have added them up to show that performing artists are 17 percent of the artist workforce. Other significant artist occupations include architects and fine artists or visual artists, each forming ten percent of the artist labor force. As a side note about the fine arts occupation we refer to this as fine artists, art directors and animators, but it also includes other visual artists such as painters, sculptors and multimedia artists. Most artists work for the private for profit sector. Many artists, however, are entrepreneurial in that 34 percent are self-employed. Among all workers, by contrast, less than 10 percent are self-employed. The percentage self-employed is particularly great among our fine artists and among writers and authors at 44 percent. The survey also reveals that artists work not only in the performing arts and movie industries but also in industries that may not come to mind initially when we think of artists.

For example, 53 percent of musicians work in the performing arts industry, perhaps no surprise there, but 35 percent work for religious organizations, such as church organists, and nearly two percent or more than 3,000 musicians are in the military, mostly Army and the Marines. The designer occupation is broad and includes industrial designers, interior designers, fashion and floral designers, and set designers. Consequently, designers work in a number of industries, including of course design services, which would include industrial design firms and fashion houses but also in industries such as retail trade and manufacturing. The report covers a variety of demographic trends, including age, minority race and ethnicity, and marital status, and immigration status.

But for a moment I'd like to concentrate on just one variable, education. Artists are generally more educated than the U.S. workforce at large. Almost 60 percent of artists hold a bachelor's degree or higher level of training. Among all workers that share is 32 percent. Architects and writers and authors report the highest levels of college training. More than 80 percent of artists in both occupations hold bachelor's degrees or higher levels of training. Dancers, announcers, and entertainers are less likely to be college educated. Education, in turn, is correlated with earnings. For example, architects are also the best paid artists. Dancers and entertainers are among the lowest paid artists. The research report includes much more detail about the wages and salaries of artists. Another interesting finding new to this analysis is that nearly one out of ten college educator workers has majored in an arts-related field. I want to point out that this figure refers to the U.S. workforce, and not just artists. So nearly 10 percent of the college educated workforce majored in an arts related field. Our report goes into quite a bit of depth about the kinds of college majors most commonly associated with specific artist's jobs.

Okay. So we know that there are 2.1 million artists, but where are they? This map shows concentrations of artists by state. For example, artists as a percentage of the total workforce exceed the national average by 50 to 60 percent in New York and California and by 20 percent in Vermont and Oregon. Also reported here for the first time are location quotients derived from the quarterly census of employment and wages. As a side note the location quotients measure employment in a particular industry relative to total employment for a particular area, say a state or metro area. We then compare that result to the U.S. average. For example, employment in Minnesota's book publishing industry is more than five times greater than the U.S. average. Employment in the book publishing industry is 80 percent above average in Indiana and 20 percent above average in Kansas. Tennessee leads the nation in musical instrument manufacturing but employment in this industry is also above average in Pennsylvania and in Maryland. At the metro level, as perhaps expected, employment in theater companies is three times the national average in the Greater New York City area, but it is also 50 percent greater in the Baltimore area as well. These figures are reported for metro areas, not cities per se. Metro areas consist of the central city hub plus the adjacent counties determined by the Office of Management and Budget to be economically and socially related. The San Jose area is the leader in industrial design. Employment is three to four times greater than the national average but I also point your attention to the Columbus figure or the Cincinnati figure here – excuse me. It's two-and-a-half times greater than the national average, employment in industrial design. I recently came across a newspaper article from a local Cincinnati newspaper that interviewed one of the professors at the University of Cincinnati and in the newspaper article the professor said, "No one outside of Ohio knows that Ohio is such a strong concentration of design." These figures bear out the professor's statements and we hope that more people will now know that about Ohio. These are just a few of the highlights from this report. In recent months alone, the NEA's Office of Research has dedicated more time and resources in acquiring and tabulating large datasets such as the one discussed today so that we can provide a comprehensive picture of the U.S. arts sector. As we go forward, we will be looking into new ways to enhance these data and make it relevant for researchers, policy makers and the American public. Thank you.

(Applause.)

SENIOR DEPUTY CHAIR SHIGEKAWA: Thank you very much, Bonnie.

VII. FESTIVALS PRESENTATION

SENIOR DEPUTY CHAIR SHIGEKAWA: I'd now like to invite our guests from FloydFest to join us here at the podium. Thank you so much. We're going to be talking about festivals.

MS. JOHNSON: We can make this quick.

(Laughter.)

And regrettably none of our ten stages at FloydFest currently feature opera but after our two days here we might have to consider that.

(Laughter and Applause.)

MR. HODGES: We may just come. So, yes, thank you. It's a great honor and now let's give it up for art and art in general.

(Applause.)

It's a wonderful thing. I've loved you my entire life and it has been a long journey from the Appalachian hills to Washington, DC. So thank you. So it takes teamwork or a community to make the dream work and we're lucky enough to live in such a community. With the right ingredients we know that that makes things taste very well. Floyd plus Fest equals FloydFest. So lovers rock in the heart of the Blue Ridge Mountains. I don't have the clicker up here so if we can go to the next. Thank you. Yes. This is an aerial of our beautiful 80 acre site off the Blue Ridge Parkway at mile marker 170.5. Here at the past July at capacity crowd, which is 14.5 or 15,000 per day over the four days.

MS. JOHNSON: A key in creative place making, as with much in life, is to work with the ingredients you have. We were fortunate in our own endeavor in that Floyd was already a cool place. An existing arts community in the Blue Ridge Mountains. Floyd is naturally well endowed with scenic beauty, clean air, water, rich soil, a fertility which lends itself to the cultural fertility. Floyd is a one stop light town, only 14,000 people, the majority of whom fall into these categories. So there's an existing climate of support for artistic out of the box endeavors. This is Floyd County as seen from the back stage of our festival site.

MR. HODGES: Yes. And Floyd County of course is beautiful in its geographic location, but just as well is it's the spirit of community that exists that is very intriguing and special about Floyd. I came to Floyd and was attracted to Floyd because of the critical mass of creative thinkers and doers that already existed in the community so it lent itself to putting on a large scale international festival like FloydFest that seemed to defy the economic conditions of our current day by growing 18 to 30 percent a year. As Erika mentioned, there is already an existing cool and, in fact, we coined a bumper sticker a few years ago – "You can't buy cool" – and when it exists it's real and people respond to it. It's the spirit of the community that supports that and it's a really special place. Here is our Dreaming Creek main stage. This is an example of the spirit of our community. We were hundreds of thousands of dollars in debt. Yes, we considered the monetary aspects secondary to the artistic aspects of making sure that this community event existed. And Dreaming Creek

timber framers out of Floyd County decided to build this stage for us in year three as a testament to that shared vision.

MS. JOHNSON: Given its comparatively remote location, many in Floyd have a long history of sustaining and supporting themselves and the community generally is supportive of new localized endeavors, especially those that contribute to the shared private place that we all feel about Floyd. So it was in this context and climate of an organic accepting business environment that Kris and I embarked on our first start up business, which was to serve as a springboard for our larger festival effort. We opened a small downtown restaurant called fittingly "Odd Fellows." This is the gates into our festival site, our colorful crowd of 15,000 a day coming through. A local young Floyd artist did the sculpture you see there.

MR. HODGES: Now, art is an interesting thing. It'll exist, I've always believed, whether there's money behind it or not. I mean people will always be artists. Yes, it helps to sustain and support the massive endeavors of presenting the art. And when we started this crazy dream in Floyd we had a small stage that hosted national, local, regional, international musicians from around the world, as well as the sustainable aspects of local agriculture and the food in the town. So, you know, if you can see it, you can be it. And once you have the vision – I know a lot of you understand the power of vision and you understand when you see it the obstacles that are going to be coming after that will be overcome. So we're really proud that Odd Fellows Cantina showcased that there was a demand. We nurtured that demand. And the festival movement at the same time was happening across the country. And the music and arts festival movement in the country is the strongest facet of entertainment business today. And there's different styles of music in art festivals. When you throw an event named after your community you have to represent and I think people are responding to that authenticity, that quality and that sincerity. This is one of our stages. We have ten stages. We present over 145 performers over the four days, which is a production nightmare at times but we pull it off with a strong team of qualified people out of the community. This is the streamlined stage at Hill Hollow, another timber frame structure, at sunset during FloydFest.

MS. JOHNSON: So from its inception we knew we wanted FloydFest to be more than just a one or even multiple day concert and we intentionally created a nonprofit arm, Blue CalArts. BCA has helped us bridge the gap not just between Africa and Appalachia but between the town of Floyd itself and the festival, engaging a multitude of local and state nonprofits, as well as supporting local, regional and international groups of musicians. Some of our most notable work in this realm has been done in conjunction with the Virginia Folk Life Program, which sponsors a dedicated a workshop porch on the festival site. Another view of the festival site, Treble Clef, which we light up at night. This is an 80 acre venue.

MR. HODGES: Music, magic, and mountains. I know I am guilty of this, but I think most people are, they are searching for something magical, they want to be inspired, they want to connect with life and each other. I think music is a wonderful way to do

that and the love of music I think exists and permeates throughout this room I'm sure. And coupled with the environmental awareness that has piqued an interest in experiencing a more natural rural environment, Floyd presented and gave us that perfect backdrop to do it. It's kind of a clean canvas upon which to paint. It wasn't already, you know, stuck in any formal kind of way. It was like a one – it's a one stop light town. So it really lends itself to having a clean canvas to paint on. Here's another view of our main stage and another sculpture from a local artist. And we care about every detail from every color to every light to every presentation throughout the festival grounds. Again we have ten stages and not only are there performances on these stages itself but the sculptures, the landscaping, the roaming performers, the trapeze artists, the list goes on and on.

MS. JOHNSON: If so far we have made any of this sound easy I want to back up and say that it has not been at all. We've weathered hurricanes, battled the inevitable pessimistic naysayers, trudged through years of ridiculously individually held debt. However, I stand here saying that we would not trade the experience of hard earned success for the windfall of an overnight success. I believe that Kris and I had and have in our shared vision of FloydFest and our will to see that come to fruition backed by a team of people who shared that spirit and that belief and the importance of bringing people together in an environment and for an experience like FloydFest has brought us to where we are today. This picture being representative of where we are today, a crowd of 15,000 people for Levon Helm in front of our main stage.

MR. HODGES: Growth and recognition. It's interesting, you know, I think Floyd represents the fierce independent spirit of artists and it's a wonderful community for that, and in saying that we have always been an anti-hype kind of presentation with music. We do present some popular music but it's kind of under the radar because we want to connect people and educate people on music and not just spoon feed them. You know, we want to connect with people whether you're five years old or 100 years old. That's kind of the all inclusive idea behind a community and representative of FloydFest itself. Like I mentioned earlier, we've had a strong annual increase of 18-30 percent throughout the ten years. We've never seen a backwards motion in that. And it's the authentic Floyd community lifestyle brand that is transforming the world because it is natural, it's not forced, sustainable and profitable with social awareness and stewardship thereof at the core. Here is a beautiful rainbow over the stage signifying that dreams do come true somewhere over the rainbow.

(Laughter.)

MS. JOHNSON: So our vision was to create a uniquely holistic music festival experience, one which represented the many unique characteristics of our hometown and its namesake, Floyd, Virginia. We have stuck to this vision and it's embodied in our family friendly atmosphere, our uniquely varied musical line up, the inclusion of panel speakers and educators throughout the festival, the artistic beauty of our locally contributed timber framed architecture and landscaping, and really our effort

at an overall attention to every single detail of the experience. This one really needs no words.

MR. HODGES: Commitment to sustainability. You know, the word sustainability is interesting. How do you sustain one's life healthfully? How do you do a community? Well, you make choices that develop positive affects in your own life as well as your relationships. So we've really tried to sustain ourselves by connecting with the audience. We've never gone overboard with our ticket sales for the mere sake of profit. We want the experience, the quality of the experience to be the number one goal and people are really responding to it. I think, more and more and more people are needing and they are wanting that across the nation, and we're lucky once again to be in Floyd that supports a notion. So, like I said, it has not necessarily been – economic development has not been behind our reason for doing this festival at all. It's merely to showcase the wonderful aspects of what a community can be and how art and music can represent that. It has always been at the core and staying true to the community is what we're all about, and that's FloydFest for you. I'd like to thank you very much for listening to our story.

(Applause.)

Thank you very much.

SENIOR DEPUTY CHAIR SHIGEKAWA: Thank you, Kris Hodges and Erika Johnson from FloydFest, for bringing the festival home to us. It was fabulous. Thank you. Today's session has been all about producers of all kinds so that was fantastic.

VIII. CONCLUDING REMARKS/VOTING RESULTS

SENIOR DEPUTY CHAIR SHIGEKAWA: I'm taking over for Rocco here who had to go and we have one final piece of business, and that is to announce that the National Council of the Arts has reviewed the applications and guidelines presented to them and a tally of the Council members' ballots reveals that all recommendations for funding and rejection have passed. So thank you, Council members. And on Rocco's behalf and my own behalf as well I would like to thank the entire NEA staff for all of the hard work and dedication that went into preparing for the past day-and-a-half of Council meetings and for everything that you all do. We are incredibly proud to this lead this agency and incredibly lucky to know this group of dedicated public servants. Now I get to do something I've always wanted to do but Rocco always does. The 174th meeting of the National Council on the Arts is now adjourned. See you in March.



(Gavel.)

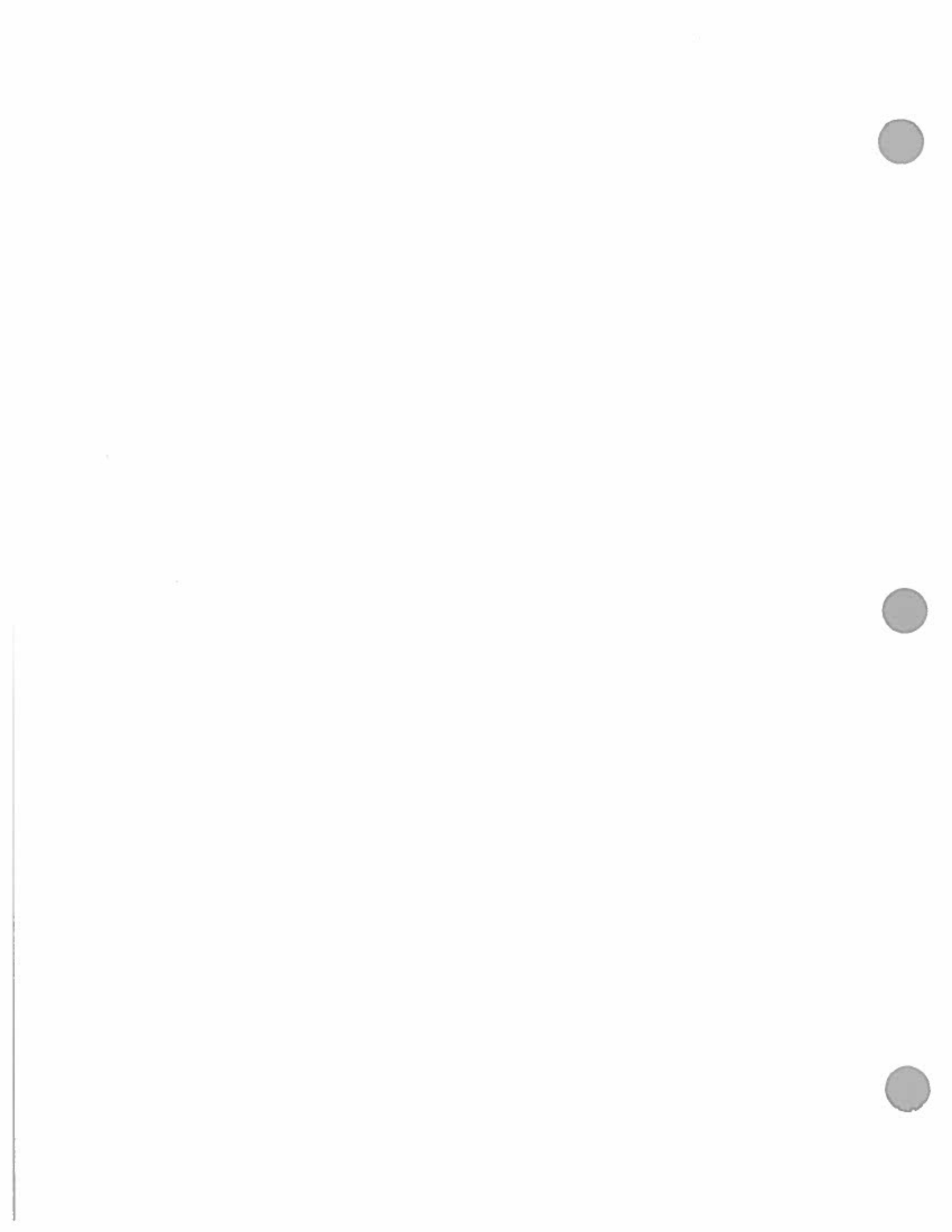
(Whereupon, at 11:26 am, the proceedings were adjourned.)



Respectfully submitted,

Kimberly M. Jefferson
Council Specialist
National Endowment for the Arts





NATIONAL COUNCIL ON THE ARTS

**173rd Meeting
Friday, June 24, 2011**

DRAFT

**Old Post Office Pavilion, M-09
1100 Pennsylvania Avenue
Washington, DC**

The 173rd meeting of the National Council on the Arts convened in open session at 9:05 am on Friday, June 24, 2011, Chairman Rocco Landesman presiding, and adjourned at 11:00 am.

COUNCIL MEMBERS PRESENT

James Ballinger
Lee Greenwood
Joan Israelite
Charlotte Kessler
Stephen Porter
Barbara Ernst Prey

JOINED VIA TELECONFERENCE

Miguel Campaneria
JoAnn Falletta
Bret Lott

Congressional Ex Officio

NEA Staff Members Presenting

Wayne Brown – Director, Music & Opera
Barry Bergey – Director, Folk & Traditional Arts
Patrice Walker Powell – Deputy Chair for Programs and Partnerships

Non-NEA Staff Members Presenting

Mayor Cedric Glover, Shreveport, MD
Christine Harris – Consulting Advisor, Creative Alliance Milwaukee/President, Christine Harris Connections, Milwaukee, WI
Lorna Jordan – Environmental Artist, Seattle, WA
Michael Harasimowicz – Vice Wing Commander, 70 Intelligence Surveillance and Reconnaissance Wing, Ft. Meade, MD

COUNCIL MEMBERS ABSENT

Ben Donenberg
Irvin Mayfield, Jr.
Frank Price
Terry Teachout
Karen Wolff

Congressional Ex Officio

Rep. Betty McCollum (D-MN)
Sen. Claire McCaskill (D-MO)
Rep. Patrick Tiberi (R-OH)
Sen. Sheldon Whitehouse (D-RI)

I. CHAIRMAN'S OPENING REMARKS

Chairman Rocco Landesman called the 173rd meeting of the National Council on the Arts to order and welcomed Council members, Arts Endowment staff, and members of the general public observing the meeting via the Web.

Chairman Landesman then asked the Council for a vote on the March 2011 Council minutes, which passed unanimously, and then turned the meeting over to Patrice Walker Powell, Deputy Chair for Programs and Partnerships, to begin the application review and voting and guidelines review and voting.

II. APPLICATION REVIEW/VOTING

Ms. Powell instructed the Council members on the voting process and called for a motion to approve all recommendations and rejections under the Access to Artistic Excellence, Literature Fellowships: Translation Projects, and Leadership Initiatives tabs in the Council book. She then summarized each area separately, asked for Council comments/questions, and instructed members to mark their ballots for each category. (Council members Campaneria, Falletta, and Lott were instructed to fax their completed ballots to the NEA offices.)

MS. POWELL: Thank you, Chairman.

In order to preserve a quorum for at least eight Councilmembers we have moved this section from its usual placement at the end of today's agenda to the beginning as several Councilmembers are unable to be here due to prior commitments but they have agreed to join us for the vote by teleconference. The tally of the votes will be announced at the end of today's session.

The Council will be voting by ballot today on almost 70 award recommendations totaling \$8.7 million in three funding areas:

- *Leadership Initiatives*
- *Literature Fellowships: Translation Projects, and*
- *Access to Artistic Excellence*

These funding recommendations are found behind the corresponding tabs in your Council books. Please find your ballots in the folders at your place at the table. For the Council members joining the meeting by teleconference, your ballots were emailed to you earlier this week. In order for your vote to be tallied, you must be present at the time of the motion, discussion, and vote.

Council members' affiliations have been recorded in the Council book and on your ballots, and each member has been provided an opportunity to update this information prior to the meeting. Before voting, Council members should review the list of recommendations and rejections and add to the list provided in your folders any affiliation that are missing. Council members are recorded as not voting on applications with which they are affiliated. This list becomes part of the agency's official record.

After brief summaries of the four funding areas, Council members will have an opportunity to ask questions and/or discuss the recommendations before voting by ballot. After you have completed your ballots, staff will collect your folders and tally the votes.

May I have a motion to consider the recommended grants and rejections under the Leadership, Fellowship, and Artistic Excellence tabs in your Council books? Is there a second? Thank you. Now, I will summarize the three funding areas on which you will be voting, pause for any comments or questions from Council members, and then ask you to mark your ballots for each category.

Leadership Initiatives support a wide variety of projects of national and field-wide significance. At this meeting, the Council is requested to approve funding for 64 projects in eight arts disciplines or fields totaling over \$8 million. Continuing support is requested for:

- Accessibility, including the Federal Bureau of Prisons Writers Residencies and two other projects;*
- 2 Arts Education initiatives, including the Strategic National Arts Alumni Project, or SNAAP, which will collect, track, and disseminate national data about the lives and careers of alumni from secondary and post-secondary arts schools;*
- The Mayors Institute on City Design and 51 Our Town grant recommendations;*
- NEA Poetry & Prose Pavilion at the National Book Festival;*
- Film Forward, an international showcase of films and filmmakers;*
- NEA Jazz Masters Live;*
- A new initiative to create an online information portal for State Arts Agencies and Regional Arts Organizations; and*
- Continued support for NASAA's information services initiative for State Arts Agencies and Regional Arts Organizations.*

Are there any comments or questions from the Council? If not, please mark your ballots.

Literature Fellowships: Translation Projects support translations of poetry, prose, and drama from other languages into English. This year, 16 grants of \$12,500 each, totaling \$200,000 are recommended. The proposed projects will support the translation of poetry and prose from 11 languages from 14 countries, ranging from French and Spanish to Estonian and Tamil.

Are there any comments or questions from the Council? If not, please mark your ballots.

Access to Artistic Excellence is the agency's primary category of funding for the arts disciplines and fields, with the goal of fostering and preserving excellence in the arts and providing access to the arts for all Americans. Recommended for the Council's approval are two projects totaling \$45,000. Access to the arts includes outreach to audiences across the country, with a particular emphasis on underserved communities. "Underserved" is broadly defined in this context as those whose access to the arts may be limited by geography, age, disability, economics, or ethnicity. Examples of access projects may include touring of performing arts or exhibitions, artist workshops and residencies, and the use of new technologies to make the arts more widely available. Preservation activities may include the conservation of artworks, documentation projects such as recordings and publications, historic preservation, conferences and symposia, and projects showcasing community cultural heritage. Direct grants are recommended to 49 states, the District of Columbia, and Puerto Rico.

Are there any comments or questions from the Council? If not, please mark your ballots. Finally, there is one project under the Award Updates tab in your Council book. This \$2,700 grant has been awarded under the Chairman's delegated authority and is brought to the Council's attention at this meeting, but no vote is necessary. Thank you.

III. GUIDELINES REVIEW/VOTING

MS. POWELL: Now, we will move to the Guidelines Review portion of the agenda. At this meeting, the Council is asked to review four sets of guidelines:

*NEA National Heritage Fellowships for FY 2012
New NEA American Artists of the Year Awards for FY 2012
New Research: Art Works for FY 2012
Literature Fellowships: Translation Projects for FY 2013*

Are there any comments or questions from the Council members? If not, may I have a motion to approve the guidelines? Is there a second? All in favor, please say 'aye.' Any objections? Any abstentions?

Thank you. Back to you, Mr. Chairman.

IV. CHAIRMAN'S UPDATES

Chairman Landesman updated the Council on the time he had spent during the previous three months visiting artists and arts organizations throughout the country including Detroit, Michigan; Chapel Hill, North Carolina; Tucson, Arizona; Pittsburgh, Pennsylvania; and North Adams, Massachusetts.

Chairman Landesman went on to detail his visit to California's Central Valley in May. The trip began in Fresno, where he met with the mayor and took a tour of the Fulton Mall. That was followed by a morning panel with Suzanne Bertz-Rosa, who is the co-founder of Creative Fresno; David Masumoto, a writer and member of the Irvine Foundation board; Samuel Orozco, News Director of Radio Bilingüe; and Craig Sheraton, the Director of the Downtown and Community Revitalization Department for the City of Fresno. The panel talked about the importance of the arts in revitalizing the city, which has had difficulty with poverty, air quality and unemployment and also how arts can be part of the solution. The Chairman's host during his California tour was Amy Kitchener from the Alliance for California Traditional Arts. Amy Kitchener introduced him to a number of local folk & traditional artists and artisans. The Chairman also toured the Forestiere Underground Gardens and went to an ArtWorks Roundtable in Merced hosted by Staci Santa, Director of the Merced Arts Council, as well as a roundtable in Modesto with artists, arts patrons, and development professionals. Chairman Landesman also had the opportunity to meet with Josie Talamantez, Chief of Programs for the California Arts Council. In talking with Josie and others on the trip, the Chairman said that he was also reminded of the critical role that state arts agencies play as NEA partners. The Chairman thanked Josie Talamantez, the California Arts Council and the other state arts councils and

agencies and state governments across the country for their hard work, dedication, and perseverance.

The Chairman turned the meeting over to Wayne Brown, our Director of Music and Opera, to announce the latest class of NEA honorifics in jazz, opera, and the folk and traditional arts.

V. NATIONAL ENDOWMENT FOR THE ARTS 2011 HONORIFIC AWARDEES

MR. BROWN: Thank you, Mr. Chairman, members of the Council, guests. I'm pleased to offer a salute to those individuals who are being recognized by the Arts Endowment as recipients of two of the agency's lifetime achievement awards, the NEA Jazz Masters and NEA Opera Honors.

Jazz and the Arts Endowment can be traced to 1965 when the first presidentially appointed arts advisory body, the National Council on the Arts, was represented by Jazz Great and D.C. Native Duke Ellington. Four years later the first grant in jazz was given to pianist, composer and arranger George Russell. In 1970 the first NEA program devoted to Jazz was formed. By 1982 the NEA on behalf of the Federal Government initiated lifetime achievement awards in the areas of folk and traditional arts and jazz, initially termed the American Jazz Masters Fellowships and later renamed the NEA Jazz Masters.

The first three awards in Jazz were given in 1982 to Sun Ra, a remarkable innovator; Dizzy Gillespie, a giant of the bebop era; and Roy Eldridge, a brilliant trumpeter representing the big band era.

Between 1982 and 2011 this national honor has been bestowed upon 123 individuals who continue to influence the art form of jazz, which is inextricably linked to evolving cultures throughout our nation and around the world. This past March members of the Council approved the 2012 recipients. They are:

Jack DeJohnette is widely regarded as one of the great drummers in modern jazz. He has appeared with virtually every major jazz figure from the 1960's on, such as NEA Jazz Master Miles Davis, Abbey Lincoln and Herbie Hancock. DeJohnette is known not only for his versatility on the drums but also for his accomplishments on the keyboard. This two time Grammy Award winner has also made his mark as a producer and composer of television and video soundtracks.

Von Freeman is considered one of the founders of the Chicago School of Jazz Tenorists. With his individual sound, husky and melodic, he makes every song his own. The Chicago Tribune noted that "For technical brilliance, musical intellect, harmonic sophistication and improvisatory freedom, Von Freeman has few bebop peers."

Lyrical and expressive on the double bass, Charlie Haden has also created a powerful body of work as a composer, bandleader, educator and producer. He has embraced a variety of musical genres ranging from jazz to country to world music. In addition, his work as an educator led to the creation of the Jazz Studies Program at the California Institute of the Arts.

Sheila Jordan is one of the premier singers in jazz and also known for her stimulating vocal workshops which she holds around the globe. Her expressive vocal interpretations and superb scatting set her apart from all others. Jordan's career took off in the early 1950's after moving to New York City where she appeared in jazz clubs and was part of jam sessions with jazz giants, including Charles Mingus and Charlie Parker.

A highly acclaimed jazz trumpeter, composer, arranger and educator, Jimmy Owens wears many hats. His involvement as an advocate for the rights of jazz artists led to the founding of the Jazz Musician's Emergency Fund, a program of the Jazz Foundation of America. Jimmy Owens is the latest recipient of the A.B. Spellman NEA Jazz Masters Award for jazz advocacy.

On January 10th of next year on the 30th anniversary of the NEA Jazz Masters Program these five individuals will be inducted as NEA Jazz Masters in an award ceremony and concert at the Frederick P. Rose Hall at Jazz at Lincoln Center. It will be presided over by our Chairman Rocco Landesman and NEA Jazz Master and Jazz at Lincoln Center Artistic Director Wynton Marsalis. They will be joined by many of the previously inducted NEA Jazz Masters.

Now let's proceed to opera. Twenty-five years following the nation's recognition of folk and traditional arts and jazz a new provision in the Agency's Legislation was passed by Congress in 2007. The authorization enabled the NEA to initiate another lifetime achievement award, this time to celebrate individuals in the opera field through the NEA Opera Honors. These were the first new awards from the Federal Government for individual achievement in the arts since the early '80s. American opera has incorporated the best of diverse traditions, both within our borders and outside of them, to create opera works recognizable as American. By singling out the legends of our day it is not only the extraordinary performers who are being recognized but also the visionaries, directors, conductors, composers and impresarios of opera who have inspired others throughout their careers and are models for future generations.

This past March the Council approved the 2011 recipients. They are:

Speight Jenkins, who is recognized nationally as a leading authority of opera and is one of the most influential and accomplished general directors in the United States, appointed General Director of the Seattle Opera in 1983. He has strengthened and extended the company's reputation as the Wagner Center by producing all ten of Wagner's major operas. A well respected writer and editor, Jenkins' vast knowledge of opera is reflected through innovative productions, substantial publications and comprehensive education programs and services. As a point of interest, Speight Jenkins served as a member of this National Council from 1996 to 2000.

*John Conklin is admired around the world for his career as a highly acclaimed stage designer. In addition to his role as artistic advisor for Boston Lyric Opera, Conklin is also one of the principal figures in American stage design, both for opera and for theater, and his set and costume designs are seen in opera houses, theaters and ballet companies throughout the world. Conklin has designed extensively on Broadway, receiving a Tony Award nomination in 1974 for the set design of *The Au Pair Man*.*

*Robert Ward is highly respected and admired for his career as an American composer. His signature opera, *The Crucible*, was commissioned by the New York City Opera in 1961. His compositional language in opera derives largely from Italian composers Verdi and Puccini. His operas reflect a concern for the social and political issues of the times and, as well, his interpretation of American idealism. His compositions include eight operas, seven orchestral works, three concerti and numerous shorter works for orchestra and songs for solo voice.*

*Born in the Bronx and raised in Queens, mezzo-soprano Rise Stevens is known and respected worldwide for her vibrant career in opera. She virtually owned many of the great soprano roles. Her portrayal of Bizet's *Carmen* was a role she performed 124 times at the Metropolitan Opera alone and one in which she was described as "voluptuous, earthy and white-hot in her alternating moods of passion and anger." A stellar performer, Stevens would also come to be known for her role in saving the Metropolitan Opera's '61-62 season when stalled labor negotiations prompted her to contact President Kennedy to intervene. Convinced, he ordered the Secretary of Labor to arbitrate the dispute and three weeks later the season resumed.*

Within four years the NEA Opera Honors has had a tremendous impact. This is due in part to Opera America, the National Service Organization for Opera in the United States, taking the video tributes of each NEA opera honoree and airing them during a nationwide community outreach program called National Opera Week which will be observed from October 28th through November the 6th. Throughout a ten day period, Opera houses, large and small, schedule open houses and let the public experience firsthand the excitement of the stage, lights, costumes, scenery, the storied music and the legends that made it all come alive.

These four honorees will be inducted into the NEA Opera Honors Program at an awards event this fall. The celebration will take place at the Sidney Harman Center for the Arts in Washington, D.C., on Thursday, October 27th. We hope that you will join us or log on to the agency website at www.arts.gov to watch a live broadcast of the NEA Opera Honors, as well as the NEA Jazz Masters Awards on January 10, 2012.

I wish to acknowledge Music Specialist Katja von Schuttenbach, Opera Specialist Georgianna Paul and Music Specialist Court Burns, and others from the Performing Arts team who have contributed to this presentation, along with my fellow Agency colleagues from other offices who continue to provide invaluable support to this initiative.

I'm pleased to address any questions or comments you may have about the NEA Jazz Masters or the NEA Opera Honors.

And with that I'd like to introduce my colleague Barry Bergey, Director of Folk and Traditional Arts here at the NEA. Barry?

(Applause.)

MR. BERGEY: Thank you, Wayne.

The National Heritage Fellowships were initiated in 1982 by then Director of Folk Arts Bess Lomax Hawes. So we also are celebrating the 30th year of these awards, the nation's highest form of federal recognition of folk and traditional artists.

This year our panel considered 210 nominations for this award. Anyone can nominate someone for this award and they are really artists who are deeply rooted in community and who have devoted a lifetime to their artistic practice. They are not household names. I often think of this roll call of Heritage Fellows as the list of the greatest artists you've likely never heard of. It gives me great pleasure to announce the nine recipients of the 2011 NEA National Heritage Fellowships.

Laverne Brackens from Fairfield, Texas: A vital link in a four generation line of quilters in her family, Laverne Brackens has mastered the improvisational style of distinctive African American textile aesthetics characterized by the use of bold colors in striking asymmetrical surface patterns. Her work has been featured in touring exhibitions at the Museum of Craft and Folk Art in San Francisco and in Texas Memorial Museum of Science and History.

Bo Dollis from New Orleans, Louisiana, for 45 years Chief of the Mardi Gras Indian Tribe known as the Wild Magnolias. Bo Dollis is recognized for his crafting of the elaborate suits worn in celebratory street parades most commonly seen during Mardi gras. As lead vocalist with the Wild Magnolias Big Chief Dollis has toured internationally and has recorded seminal albums of music that combine New Orleans funk and rhythm-and-blues.

Roy and PJ Hirabayashi from San Jose, California: Roy and PJ Hirabayashi founded San Jose taiko over 37 years ago. Taiko combines elements of drumming, choreography, ritual and martial arts in an expression of Japanese-American cultural heritage and the San Jose troupe became the first American taiko ensemble to tour Japan. In 2010 the Hirabayashis received the Foreign Minister of Japan's Commendation Award for sharing Japanese culture in the United States.

Ledward Kaapana from Kaneohe, Hawaii: Ledward Kaapana, the acknowledged master of the slack key guitar and ukulele, has been combining his instrumental virtuosity with striking baritone and falsetto singing over his 40 year musical career. Studio collaborations with artists from Dolly Parton to Eddie Kamae and numerous Grammy nominations for solo albums attest to his role as a brilliant innovator as well as a keeper of tradition.

Frank Newsome from Haysi, Virginia: One of 22 children born to a coal mining family, Frank Newsome preaches and leads the hymn singing at the Little David Old Regular Baptist Church in Southwestern Virginia. His a cappella vocals have been featured at the Smithsonian Folk Life Festival and the National Folk Festival, and his distinct voice has influenced such artists as bluegrass legend and NEA Heritage Fellow Ralph Stanley.

Carlinhos Pandeiro de Ouro from Los Angeles, California: A master of the Brazilian frame drum known as the pandeiro (seen in this photo). Carlinhos gained a wide reputation leading carnival parades in Rio de Janeiro both for his incredible musical ability and his theatrical performances, which included juggling the drum and tossing it high in the air, earning him

Brazil's Gold Tambourine Award as the country's most accomplished pander player. Since coming to the United States in 1983 he has a wide ranging career as a studio musician and is a teacher of students who wish to be mentored in the Brazilian samba tradition.

Warner Williams from Gaithersburg, Maryland: Warner Williams has been performing his eclectic mix of blues, country, ragtime, jazz and popular songs for over 65 years. His Piedmont-style of finger picking and his distinctly textured voice has been featured on the Smithsonian Folk Voice Recording entitled Blues Highway, as well as appearances at festivals across the country.

Yuri Yunakov from Bloomfield, New Jersey: Yuri Yunakov is the leading Bulgarian Roma musician in the United States largely responsible for defining the saxophone's role in the repertoire referred to as Bulgarian Wedding Music. This lively style features virtuosic technique, improvisation, fast tempos, complex rhythms, unique key changes and eclectic musical sources.

The final recipient is honored with the Bess Lomax Hawes National Heritage Fellowship. This award initiated in 2000 is named after the former Director of Folk and Traditional Arts and recognizes an individual who has made a significant contribution to the preservation and aware of cultural heritage. The recipient is Jim Griffith from Tucson, Arizona. Recipient of the Bess Lomax Hawes Fellowship, Jim Griffith has devoted a lifetime to celebrating and honoring the folkways and religious expression of the Southwestern United States. He led the Southwest Folk Life Center at the University of Arizona for years but, in addition to his many scholarly articles and books, in 1974 he founded the long-running Tucson Meet Yourself Festival which attracts audiences numbering over 100,000 annually.

Finally, I'd like to thank our folk art specialist who manages the Heritage Fellowship Portfolio, Cheryl Schiele.

Also, the Golden Corral Corporation will be providing financial support for the celebratory events that will be held in Washington, D.C., this September honoring the Heritage Fellows. These events are produced in collaboration with the National Council for the Traditional Arts.

We'd also like to thank our collaborator for the banquet at the American Folk Life Center at the Library of Congress. I see the Peggy Bulger, the Director of the Center, is in the audience.

We invite everyone to attend the Heritage concert that will be held on Friday evening, September 23rd. If you can't make it to Washington, the concert will be webcast through a link on the NEA website. Now please join me in a round of applause for the 2011 NEA National Heritage Fellows.

(Applause.)

CHAIRMAN LANDESMAN: Thanks, Barry. And thanks, Wayne.

VI. CREATIVE PLACEMAKING AT WORK

The Chairman opened up the Creative Placemaking item on the agenda with remarks about the importance of the arts in building and nurturing strong communities. He cited the Knight Foundation report *Soul of the Community*, which found that the top three factors that created a sense of attachment to people and place are social offerings, openness, and aesthetics, which are also three things that are the hallmark of the arts. Chairman Landesman noted that this type of place-based thinking informed Mayors Institute on City Design grants that were made during the summer of 2010 and the grants were the basis for the Our Town grants that would be announced later in the summer (2011). The Chairman welcomed Cedric Glover, Mayor of Shreveport, LA; Christine Harris of Milwaukee, WI; and Lorna Jordan of Seattle, WA, to the table to discuss the role of creative placemaking in building and nurturing communities as well as their experiences with MICD25 grants. The Chairman introduced Mayor Glover first.

CHAIRMAN LANDESMAN: First I would like to welcome Cedric Glover, Mayor of Shreveport, Louisiana. Mayor Glover participated in one of our Mayors Institutes on City Design. We were together in Chicago for the National Design Summit that MICD hosted and he and I have spent time together in Shreveport looking at the development of the Shreveport Commons. He has also become, and I hope he doesn't mind my saying this, a personal friend. He is one of the people that we have encountered as I've traveled around the country and one of the mayors, one of the political figures who really gets it and has always understood the importance of arts in neighborhood revitalization, community building and economic development. He is one of the leaders in the field as far as I'm concerned. Please welcome Mayor Glover.

(Applause.)

MR. GLOVER: Thank you, Mr. Chairman, and do know that those feelings are mutual. On behalf of the City of Shreveport, its citizens and arts organizations, I want to thank the National Council on the Arts and the National Endowment for the Arts for the opportunity through the 2010 MICD 25th Anniversary grant awards to take a blighted but historically significant nine block area west of our downtown and re-envision it as a creative cultural district that will one day stimulate increased creativity and public access to the arts resulting in a new cultural economy for the City of Shreveport.

Our story begins in the early morning of August 25th, 2009, when an arsonist set fire to the Shreveport Regional Arts Council offices or, as we call it, SHRAC, destroying everything in those administrative offices, including all data, storage, sets and rehearsal spaces. Nothing was left. By 6:00 a.m. bulldozers cleared the lot while I assured the public and the hundreds of artists and arts council friends that this would prove the start of a new day for the arts in Shreveport.

The first step was to find new offices for Shreveport Regional Arts Council. Shreveport's Fire Chief Brian Crawford and Historical Preservation Specialist Gregory Free immediately saw an opportunity to move SHRAC from the fire to the old Central Fire Station. Assembling a team of architects and designers for proposed design ideas that would preserve and restore the 1922 building to its original architectural splendor and increase SHRAC's capacity to help other arts organizations and artists by dedicating 65 percent of the space as a flexible black box theater space and an arts resource center but it was not enough.

I wanted to ensure that the Arts Council's move into this building would become a catalyst for the revitalization of this neglected area. Currently the area we now call Shreveport Common is filled with abandoned historic and architecturally significant buildings, many on the National Register of Historic Places, empty concrete and grass filled lots. There is little foot traffic except for the homeless. There is a single tree amongst the boarded up buildings on Texas Avenue, a sad decline for Highway 80, which was once the main thoroughfare through Shreveport and the historic trail to Texas.

Periodically there are concerts at the Historic Municipal Auditorium where Elvis and Hank Williams got their starts but on an average day the sidewalks are empty.

Therefore, we applied for the MICD 25th Anniversary award grant in March 2010. Upon notification of the \$100,000 award last July we began raising local and private funds first to design and restore the Central Fire Station as the Central Arts Station. Today SHRAC has raised more than \$5.5 million in local, private and public funds towards this effort.

One of the contributors is a national foundation, the Educational Foundation of America, who learned about our project after studying the NEA MICD grant awardees.

Change is taking place. The grassroots inclusive planning effort has engaged those who live or are interested in living, working or playing in Shreveport Common. They have met more than 50 groups in over 65 listening sessions and have processed more than 1,000 recommendations.

In addition, I have appointed a 50 member advisory committee that has met every three weeks since January to ensure the integrity of the visioning process. Further, we have appointed a Shreveport Common Public Art Committee and have already launched a number of projects as a component of our grant award.

Since the beginning of the listening sessions and the planning events last fall many citizens have participated in walking tours, podcast tours and trolley tours. Over 300 volunteers turned out for Shreveport Commons first Great American Clean Up Day and we have embraced social networking and have our own Shreveport Common Facebook page all abuzz with ideas and suggestions.

Last week the Shreveport Regional Arts Council, the City of Shreveport, the State of Louisiana, the Downtown Development Authority and the Louisiana Society of Certified Public Accountants programmed and hosted a seminar called Reinvest Tax Incentives for Urban Revitalization. More than 80 property owners, developers, builders, investors and lawyers came to hear facts specific to historic, cultural and entertainment and environment tax credits from over ten regional and national tax experts.

On this past Saturday, Gregory Free and the Shreveport Common Design Team unveiled the first draft of the vision plan Discover Shreveport Common during a 104 degree day--hot, hot day that it was--proved that Shreveport Common is now the coolest new old place in Downtown Shreveport. 600 potential residents, property owners, investors and artists came out to see,

hear, smell, taste, touch and experience the vision for this uncommon cultural community. It has taken a one year process to create the vision plan for Shreveport Common.

We began our virtual tour on Common Street with a public art gateway on the main thoroughfare connecting north and south Shreveport. We believe that the artists and creative people who will pioneer the area already have much in common. They desire a place that welcomes diversity, embraces creativity, is grounded in authenticity and will be sustained by the talent, technology and tourism that will make the district a viable investment.

Once through the new gateway we are greeted by monumental architecture that announces our new cultural district. One is the Scottish Rite Temple currently being renovated and the empty B'nai Zion Temple that we hope to someday see repurposed as the Temple for the Performing Arts offering shared administrative, box office, conference and rehearsal space for all our performing arts organizations so that cost savings can result in increased programming.

Next we pass one of the nation's most successful nonprofit homeless to home organizations, the Providence House. To keep this outstanding neighbor a thriving part of the diverse community our vision plan guided them to an expanded campus where now there are only empty buildings, broken windows and leaky roofs. At Shreveport Common we are dedicated to keeping these organizations and social service agencies an active part of our new cultural economy.

The vision plan calls for restoring all of the historically significant buildings while introducing sensitive new infield buildings scaled to complement the historic fabric. These buildings are all mixed use with retail, restaurants, and artist galleries below and affordable living above.

Public parking is tucked behind or below the new construction and discretely out of sight.

Our approach for Shreveport Common is visioning through the eyes of the arts and guided by both traditional and nontraditional processes, including the NEA creative placemaking concepts. The vision plan celebrates the significance of the city's first cemetery, the Oakland Cemetery, and the Historic Municipal Auditorium. Both landmarks are beginning much needed preservation efforts. Funded by bond issues and encouraged by the Shreveport Common visioning process. That place where Elvis first "left the building" will soon be updated for increased music programming and historic tours.

Across the street the legendary James Burton Foundation has just completed a new recording studio and they have purchased an adjacent abandoned building to restore as a classic rock and roll guitar and car museum.

You'll see on the next street remnants of a once grand residential neighborhood anchored by two of the finest Queen Anne mansions ever built in the city. One of our goals of the vision is to restore, relocate and design new residential structures in the scale of this block for residential purposes.

As the area develops into an active cultural district, what is now a lone, uncovered and unmarked bus stop rarely used, because there is no place to go and nothing to do, will soon be a

Transportation and Information node called the Common Link. This is envisioned as a functional public art installation to be designed in the upcoming year and we hope it will be the model for artistic transportation nodes throughout the city. That is if our second grant, the National Endowment for the Arts Our Town grant, gets the go-ahead.

(Laughter.)

The centerpiece of our concept just in front of the Central Arts Station is an acre of abandoned lots covered in concrete. As shown in the video these will be transformed into the Common, an open green space with trees, soft grass, a water feature and sculpture garden. A downtown park primed for creative programming such as public art exhibitions and demonstrations and a small amphitheater with a multiuse plan for infinite arts programming opportunities. Besides motivating community gatherings, this Common tangibly connects the now disparate parts into a cohesive ensemble of buildings, gardens and venues for dining and entertainment.

Note that the Central Arts Station is one of those principle landmarks adjacent to the Common. Renovations will begin in August to restore the fire station inside and out to the Central Art Station, including the historic façade. Imagine these doors wide open inviting an exponential number of artists and arts organizations inside and the resulting programming spilling out into the streets and to the community. Arts programming for the residents of Shreveport Common and the whole community will include an array of day and nighttime festivals, arts markets, planned and spontaneous music and theatrical performances, and public arts, some interactive or with purpose, such as creating shade or as bike racks and some for simply enjoying.

Across the street in the historic 800 block of Texas Avenue resides one property owner whose volunteer experimental venue, Mini-Cine, has successfully engaged the young adults of our arts community. Until this Shreveport Common vision plan, the balance of this block was bordered up but has now been purchased by developers for adaptive reuse as residential and retail.

Just as exciting as the interest amongst local and state developers to invest in the area is the excitement created by the sparse existing businesses already located in the area. For example, a small group situated on an almost forgotten dead end street near our Historic Grand Theater, have been working with the vision plan design team. They have created a name for their area, the Louisiana Cotton Exchange, named for their intersecting streets and plans for a revival of the area. They are working to create an outdoor performance vendor area to complement and support their existing and new business ventures. Plans are to create a performance area by erecting a stage with a festively painted black backdrop in front of the railroad tracks. Brightly colored tents will line the edge of a now unused parking lot creating an arts market and shade for outdoor concerts.

Chairman Landesman, you and the NEA have taught that creative placemaking can build a cultural economy by starting with a vision plan. Thanks to the National Endowment for the Arts, the arts in Shreveport are already at work. Restoration, renovation, transformation and revitalization are working through the arts.

The Shreveport Regional Arts Council and the City of Shreveport are making arts work in the very ways that the National Council on the Arts and Chairman Landesman envisioned. We are using creative placemaking to drive a cultural economy by starting with a vision plan, one that puts the arts and artists at the center of energizing a blighted and neglected area. Our vision plan excites and has attracted private developers, entrepreneurs, artists, arts organizations and the community as a whole.

The NEA grant of \$100,000 has already generated at least \$5.5 million investment by both private and public sources. We have a great deal of anticipation of a new arts inspired neighborhood as a part of our community. It is a solid step forward towards making Shreveport the next great city of the south.

Thank you.

(Applause.)

CHAIRMAN LANDESMAN: See what I mean. Thanks so much, Mayor Glover. Next up is Christine Harris who is the president of Christine Harris Connections and the consulting advisor to the Creative Alliance Milwaukee. When Christine and I first met she was running Creative Alliance. With their MICD25 grant Milwaukee has taken a look at its creative economy, which I like to say is equal part Milwaukee Arts Museum and Harley Davidson Industrial Designers, and is looking at how to define that as a sector and then to make some strategic initiatives to strengthen both the sector and also the larger Milwaukee community. Christine, too, I believe is one of the real visionaries in this field. She is one of the people who understands how this works and is bringing real creative capital and ideas to this field. Christine?

MS. HARRIS: Thank you, Mr. Chairman.

And thank you to the NEA for this opportunity. And what a great story, Mayor Glover, in Shreveport and, hopefully, we can follow some of that in the Greater Milwaukee area.

I'm going to tell you the story of a journey of reframing the identity and the perception of our creative economy based on the Creative Industries work that was partially underwritten by the MICD grant. It started with a cultural asset inventory in 2008 for our Greater Milwaukee Committee, which is a CEO Civic Organization, and the main recommendation of that project was to commence a creative community planning process.

We purposely didn't call it a cultural plan. We called it a creative community planning process and we ended up naming it Creativity Works: the Milwaukee Regional Creative Industries Project. The reason we called it Creative Industries versus creative economy is that that was what worked for our community and that was the verbiage that tied our civic, our CEO business and our creative community together. It was very critical that we were strategically partnered with our Greater Milwaukee committee so that the business community was at the table with us.

We ended up after a national RFP choosing Mt. Auburn Associates and their team primarily because they were economic development specialists and had been for 25 years and started to do this creative economy work in New England in 1999.

The United Nations has been tracking the creative--world trade of creative goods and services for a number of years now and their latest report in February of 2010 not only showed significant trade of creative goods and services but showed the growth rate between 2002 and 2008 to be 14 percent at a time, in fact, when world trade as a whole was decreasing by 12 percent, and they called it one of the most dynamic sectors of the world economy. So we figured we're going to be a part of that.

So the Creativity Works Project was primarily designed to link and to leverage our creative Industries. It was pretty broad-based. We covered seven counties in Southeast Wisconsin, the largest region to do this work in the Midwest. And it took between January of 2010 and January of 2011.

Our project funders commenced with the United States Department of Commerce Economic Development Administration. I have to tell this story. The first call I made to the regional office director in Chicago, he said--be still your hearts-- "We don't fund potters in basements." But I found somebody in our Wisconsin Department of Commerce who helped me navigate those waters and helped me learn how to speak economic development language, how to translate my cultural development background and language into economic development background and language. We went through several drafts and we ended up getting a \$150,000 grant, the only grant of its kind to come from the EDA for this work to a cultural organization. And at the end of it all the regional director who I had that first conversation with has put it up as a national example of how the EDA can help the creative industries.

We were then very, very pleased and privileged to receive one of the NEA's MICD grants to support this work and that federal funding actually leveraged all of the local funding you see on the right-hand side. We couldn't have done it without the NEA and the EDA.

We ended up defining our creative industries after looking at several months at different kinds of definitions around the country as the following: Organizations, individuals and companies whose products and services originate an artistic, cultural, creative or aesthetic content. This was the definition that resonated across our community. We included the nonprofit arts, the individual creative, the for profit creative services and products businesses. We also looked very closely at the support system, the educational system, both K-12 and post secondary, and we also looked at the financial support system, both philanthropic and private investment.

The components of Creativity Works were very deep. We were involved in every single county and every single industry sector. While it was primarily measuring economic value, it was also leveraging and creating a new community. In fact, the greatest benefit of all was leveraging to a brand new sense of community, being together and connected for the purposes of moving our community forward.

These were the creative business enterprise segments that came up as part of our creative economy. We measured the workers that existed in all of these businesses through NAICS code analysis.

We also looked at workers that were in creative occupations that might be embedded in other industries, an architect in a construction firm, and a product designer in a manufacturing firm. They are part of the creative industries but they work in other industries not defined as in the creative industries sector. And these statistics primarily come through the Department of Labor. They are all government published statistics.

So what did it show us? It showed us that we have 67,000 people employed in our creative industries. The combination of those creative workers and those business enterprises you see in the center and on the left and those creative workers that are in occupations embedded in other industries. We were curious to see--well, this sounds like a big number but how big is it really compared to other industry sectors in the Greater Milwaukee area?

And so we looked at that and we looked at those workers that were in the business enterprises. It didn't include those embedded workers. And we found almost as big as construction, bigger than all of our educational services, two-thirds the size of our finance and insurance industry, in fact also bigger than our transportation and warehousing business, and our new burgeoning economy of water technology significantly larger than that industry.

We also found that it was higher as a proportion of businesses in the State of Wisconsin than in any other place in the community--in the country.

So we said, well, we think we've got something here. And then we took a look at what would be the impact of the creative industries. Yes, it's 67,000 people. It's \$2 billion in wages. It's 4.2 percent of our jobs. We thought it was interesting that it was 4,000 individual businesses, including those freelancers, and 50 percent of those businesses are under ten employees. So you're talking quintessential small business, entrepreneurs, and the sweet spot of certainly where our new Republican government--state government is going.

But it not only is an industry sector that has growth potential in and of its own right but it seriously impacts other business growth. It helps businesses be more competitive, more creative. It certainly differentiates products and services and it certainly supports a strong tourism and hospitality business as well as fostering a lot of artistic opportunities but it doesn't stop there.

It improves the regional attractiveness, creatives attract creatives, creatives don't stop being creative at 5:00 o'clock. They are looking for other ways in which they can live and learn and work and play in the community.

It also helps define quality of place.

So what we say to the community is an investment in the creative industries not only grows a pretty significant industry sector but it brings a threefold return back to the community.

So what did we find?

Basically we found that the creative industry is an economic cluster worth putting emphasis on and, frankly, worth crowing about. We also found with any economic industry cluster you have to connect it, you have to convene it; you have to put the tent around everybody and invite everybody in. You also have to find support systems and voices that can speak on behalf of an integrated economic cluster, and so that's what we decided to do in putting forward strategic initiatives that would help the creative industries forward.

Growing them into a signature driver was an interesting one. At the same time that our arts board agency was eliminated from our state, the arts board funding was decimated 65 percent, the remainder--only that that matched the NEA like a lot of other states--got folded into our tourism department. At the same time that was happening we began conversations with our new State Secretary of Commerce. He has a department that's called Business and Industry Cluster Development. We have convinced him through this research that the creative industries will be a cluster of focused economic development at the state level.

The city, our partner in the MICD grant, has also established an Office of Creative Industries and established a capital stream that's going to be available to the nonprofits and for profits in the creative industries.

The other thing that we've done is expands the region's creative talent base, another very big significant initiative for our region.

So we decided as the Cultural Alliance that we were going to shift our business model and we were going to shift it pretty quickly. As you can see, the mission shift didn't entail a big change in words but, boy, is it a big culture shift. We reported the final results in January. By the end of May we had new articles of incorporation, we had a new governance structure, we had a new board and we had begun strategic planning. The pace is quick to keep the momentum going and keep the creative industries alive in the civic community's mind.

So why make this transition? This was a big leap for us. Well, we have found that a new wider lens has made a huge difference. It has provided new thinking opportunities. It has provided a different way of looking at the creative contribution. It is focused on the priorities, frankly, of our community and our state on economic development, on jobs and businesses. It fosters collaboration. And we found that you need to meet the audience where it is. If we were going to bridge and change the understanding, we need to bridge and change the language, and that's what we've done.

When I was asked, recently, what was the most significant learning for us that came out of this, the bottom line is we are now at the regional business development table. We were not at the regional business development table as the Cultural Alliance or as an arts community in our particular region. This has now got us at the table. Once we are at the table now we can influence and now we can help shift the conversation.

So what we're currently doing is connecting and convening and leveraging, both virtually with our new web connectivity system as well as in person with our new networking strategy. We're fostering on keeping the energy going and people getting engaged with each other.

We've also been asked to get involved in a new space development. Speaking about creative placemaking, our mall downtown has been vacant, many, many thousands of square feet, for a long time and our mall developers took a look at what was happening in St. Louis and a couple of other places, and we talked together--we got together with them and talked about how we can convert the space in the downtown mall to a creative ecosystem both for the nonprofits and the for profits.

So we convened a meeting with the creative folks around the community, both nonprofit and for profit, with the Grand Avenue folks, as well as an architecture firm. And we put forward we can make this a creative ecosystem. We can make this a creative spaces incubator. And, in fact, we then had tours of all the different spaces that were available. We now have two creative businesses, for profit creative businesses there, a theater company, an individual artist studio. And you can see on the left hand side there one of the five places in the country where the Veterans Administration has established an incubator for veterans to establish and develop their own innovative businesses. So we are now in the forefront of developing a new space for creatives in Downtown Milwaukee.

What has the response been to this transition? Well, it has been interesting. For the for-profit creative businesses it has been highly positive and let me tell you a story. At our reporting out in January I noticed that one of the people coming was the CEO of a flooring company in one of our southern counties, Racine County. And I went up to him and I said, "Why are you here? How did you find us?" We knew we were connecting creatives to creatives and businesses to creatives but why was a flooring manufacturer there. He said, "Well, we're here because we read about your work." He said, "Two reasons. One is we think we're creative and we want to find new ways to have more creative flooring. Secondly, we want to bypass the middle man. We want to go past the construction list of vendors and the development companies. We want to get to the architects who understand creativity and design. And you're providing the opportunity for us to meet all those people."

And sure enough small manufacturers started to converge and meet with us. Within a month of that meeting he had hired one of our visual artists to design a new flooring pattern. That artist now has a royalty fee. And he has since then hired two other artists. They have royalty fees. He has products that no one else in the world has.

A metal fabricating company called Wagner Company in the intercity has also done the same thing and connecting with artists and designers.

And one of Patrice's favorite companies, a company called Flux Design, which is a metal manufacturing designer--I introduced the CEO of this flooring company at our next event to the CEO of Flux Design, and it turned out Flux Design was looking for some unique flooring for three of their clients and three quotes were provided from the flooring company to Flux Design on the spot.

So we have found connections through this convening to business and bottom line profitability that we never anticipated.

So our next steps are to move through the strategic planning, to improve our website. One of the things we designed as a part of our NEA grant was the Creatives in Residence Program and we're going to implement that. We're also providing some new thinking around some of the things we've been learning. We have a grant from Northwestern Mutual Foundation to look at reframing the conversation from arts education to creative education, getting CEOs and HR professionals around the table to talk about creative skill sets, creative gaps and where we can deliver those and help deliver that through arts education. So we're looking at a lot of new things.

And I also have a question in reading Ann Markusen's NEA Creative Placemaking Report where the definition of creative placemaking is "partners from public, private, nonprofit and community sectors strategically shaping the physical and social character of a neighborhood, town, city or region around arts and cultural activities."

So we're asking ourselves can we strategically shape community around creative activities, creative industries and link it somehow to the creative industries and the creative economies so that the for profit creative businesses and the non-arts individuals are absolutely a part, at the table and part of creating the creative ecosystem in our community.

So that is where we have come from, that's where we are. We're very grateful to the NEA support for this. We're asking a lot of questions about where we go from here and how we make it all work but we've been thrilled with the response of the community and being at the development table at the state and the regional level. So thank you, NEA, for that opportunity.

(Applause.)

CHAIRMAN LANDESMAN: Thanks, Christine. That was great.

Finally, I would like to welcome Lorna Jordan, an artist working on designing a new Central Park for Madison, Wisconsin, a place that I very happily spent a couple of very formative college years. She is bringing an artist vision, creativity and problem solving skills to a challenge that involves aesthetic considerations (it should look good), functional considerations (it needs to work well for the citizens), and logistical concerns. The park is capped brown field that is also one of the lowest elevation points in the city so rain and water drainage is an issue. I last checked in about these plans almost a year ago so I'm excited to hear the update. Lorna?

MS. JORDAN: Thank you so much, Chairman Landesman.

I'm so happy to be here to talk with you all about my work in Central Park in Madison, Wisconsin. I just completed a phase where I conducted research and met extensively with the community. It's a very engaged community in Madison. And I developed an art approach and

participated in a reconsideration of the master plan, which was approved on June 7th, as was the art approach.

As mentioned, Central Park is a capped brown field and we're planning to transform the site into an aesthetic sustainable environment that provides a platform for community activities. The City of Madison happily received an MICD grant in support of planning work that has already been completed and design work that's yet to come. Because of the grant and the positive response to the art approach, the reach of the art in the revised master plan is much greater than anticipated. So the grant has provided a springboard for an expanded scope of art that's greater than when the grant was awarded.

So again, along with Mayor Glover, it has really provided some leverage for the work and I'm very happy about that.

So I'd like to talk a little bit about my philosophy, as well as past projects in Renton, Washington and Scottsdale, Arizona. Drawing upon sculpture, ecology, architecture and theater, and infrastructure, my artworks engage communities with place. They range from green infrastructures that enhance watersheds and connect people to the cycles and mysteries of water, to site-specific sculptural pavilions and gathering places that embody professions or form, to media works that incorporate light and projection, and all use changing cycles and the drama of animated sequences to heighten experiences of the environment.

Waterworks Gardens in Renton, Washington is a good example of the art of green infrastructure and placemaking, which is something that we're working on in Madison. The artwork is an aesthetic and functional eight-acre earth-water sculpture and it's located on the northern border of a water treatment plant. Kind of an unlikely spot to make a place but it actually turned out to be a good place. Storm water runoff is collected from the grounds of the water reclamation plant and it's put through 11 ponds that settle out contaminants and sediment. And then once clean the water is used to enhance what was a very low grade wetland pond site. So really we're using natural systems which provides a foil to the industrial systems used elsewhere on the site.

I mean at the very beginning of the project I was trying to think about how I could bring an artist sensibility to the task of treating water. And my idea was to create this natural systems way of treating water that was sort of a complement to what was happening elsewhere on site.

Early on in the project I ran into a quote in the Book of Pattern Language that set the tone for my work and it really resonated with me. And that is "as marvelous as the high technology of water treatment and distribution has become, it doesn't satisfy the emotional need to make contact with the local reservoirs and to understand the cycles of water and its limits and its mysteries."

So the project also has five garden rooms that lay over top of this earth-water sculpture and the progression of garden rooms engages people on an intimate scale and connects them to the cycles and mysteries of water. So as you're going through the garden rooms you encounter water in all these different sort of states, mysterious, working, beautiful, life sustaining. And the

earth water sculpture and the garden rooms are all kind of abstractly expressed as this large scale flowering plant symbolic of the filtering power plants to treat water.

This is the entry to the project. It's called the knoll. It's kind of a root-like entry.

Here the water starts underfoot, under a grate, which is, you know, how a lot of water is handled to get it out of sight, out of mind. There are ten basalt columns that are arranged in forced perspective to an overlook and at the overlook the water is day-lighted. So it is bringing it to the surface and it is then--it goes through a system of 11 storm water treatment ponds. And from this spot you can also view the enhanced wetland beyond.

Another room is called the grotto, craggy shotcrete walls, pools, seeps and plantings create this dank fertile environment. And benches are tucked into the walls and we used a lot of recycled materials throughout the project and here we used recycled marble and granite.

Then the release cleansed water passes from the pond system to the wetland and then from the wetland to a creek and the enhanced wetlands provide improved flood control, water quality and habitat functions but then, of course, you know, fits the aesthetics as well that we were interested in.

People get married at Waterworks Garden. I'm very interested in how design inspires people to use a site in a variety of ways. It is somewhat unlikely for people to get married at a water treatment plant but here you have it.

(Laughter.)

So the project was able to succeed truly because the agency, the community, the arts commissions, and the consultant team all worked together in a cooperative way. Habitat has been created, water is being treated, the community is engaged and we hope that an aesthetic place has been made and on a more emotional level that people can make contact with the cycles and mysteries of water.

The next project is called Terrace Cascade and it's located in Scottsdale, Arizona, and it's in a desert wash. So this is an environmental artwork that's inspired by the marks that both humans and water make on the desert. It's expressed as both a miniature watershed and an abstraction of the human body, and it provides a means for people to imagine their place within the larger Indian Bend Wash, which is a watershed with alternating drought and flood. Very different from Seattle where we have plenty of water mostly all year round but here it is either flood or drought. It's a very different scenario.

But taking advantage of the topography there are a series of rib-like terraces and vertebrae-like cascades that are nestled into the hillside. So harvested storm water intermittently flows down the cascades to irrigate a mesquite bog (sic) that offers respite from the desert sun.

This shows the detail of the terrace's walls and planting. And the artwork also acts as a gateway and its part of a regional trail system. That's true of Waterworks Gardens as well. You can just

happen--you can be moving along the trail and just happen upon these projects. So it is really connected into the interstices of moving around the city.

So this shows the path winding through the site allowing visitors to experience the terraces and pathways and plantings. Desert plantings are so remarkable. They are very sculptural and I chose them in particular for their sculptural shapes and colors and textures. So it's sort of like assemblage art or something. The terraces act as the showcases for desert plants. And part of my interest was to encourage homeowners to rip out their lawns and put in native planting.

So now back to Madison, Central Park in Madison, Wisconsin. As I mentioned, so far I have been working on research and have been meeting with the community and have worked on an art approach and participated in the revision of a master plan.

Research is a really key part of my work. I spent about four months in research understanding the community and the place and the forces that have created Madison. I think it's really important to get it right, to have that amount of time to explore and understand.

The character of the Market (ph) Neighborhood in which the park is located is funky, progressive and richly textured and on the other side of the park there's a light industrial area and the idea is for the park to become a draw for green businesses and workers.

As I mentioned, we held several community meetings and I was really impressed with how engaged people were and it was--you know, community meetings--this was--I mean, it was almost like a group mind. Everyone was thinking together. It was amazing just the level of sort of intensity and interconnectiveness. It was quite remarkable.

So in order to communicate ideas during the art approach phase I prepared a series of presentation boards to present ideas and my research. I think most importantly I want to capture this community energy and to provide for activities after the project is built. So, you know, doing studio work in the past, you know, you do your work and then it's done. With this kind of work you prepare your work and then life just begins and there's something quite remarkable about doing work in that way where it has a much larger life than you do or scope than your own work in that it goes on beyond when you finish designing it and constructing it.

I was also interested in integrating local landscape topologies and considering seasonal change and providing a place for wildlife. These were all things that the community was interested in as well.

As part of my research I studied the industrial and natural history of the area and the activities of some industries that were located on site were the cause of the sites becoming a brown field through contamination mostly by fuel. So, as mentioned, the site is now a brown field, capped brown field, awaiting development of Central Park. But even before that, the site was a marsh in the 1900s, early 1900s. So this and other marshes in the area were filled to allow for development of the industries. So I plan to bring back some of this marsh idea through the integration of green infrastructure at the site.

I'm fascinated by the site's location between Lakes Mendota and Monona, and by the city's nickname, the City of Four Lakes.

Perhaps most profoundly I'm awed by the effect of glaciers that created these lakes around Madison, as well as acting upon Wisconsin's terrain. The glaciers sculpted an entire landscape of earthen water forms, lakes, marine kettles, esters, drum lands and more. Much of my past work has been inspired by the poetics of water and the way that water sculpts land. I've been particularly interested in the water cycle as this mighty force that carves the earth's surface into water sheds and as a sculptor it's just fascinating, you know, to be in a plane and look down and see these sculptured landscapes. But here I'm focusing on the sculpting power of water in its solid form, ice.

So these are diagrams that demonstrate the forces of carving and deposition and the resulting forms caused by glacial action. These forces in their remnant landscapes provide a springboard for the design of Central Park. We want to take it from being just a really flat area to a more three-dimensional space. And after I leave here I'm going to Madison and I'm going to be touring glacial landscapes with a geologist who is also head of the task force for Central Park so I'm going to become immersed in the glaciated landscapes of Wisconsin. I'm very excited about it.

So now I'm going to talk about the conceptual framework and the goals for upcoming design work.

The environmental art for Central Park provides a prototype for development of public space in the 21st century. It embodies Madison's creative environmentalism and community energy, calling for dramatic three-dimensional earth-water sculptures. The park is activated by interplay of forms, processes and experiences. The landscape is inspired by the area's history and phenomenon, the forces that have played upon the region over time, particularly glacial forces. And as mentioned, an interactive environment provides a platform for a host of creative activities and community activities.

The artworks have functional aspects to them but, more than that, they are expressive. I think you can create function that really has no aesthetic power or, as Chairman Landesman was talking about, like attracting people to live within these landscapes. So that's an important part of it. The idea is to connect communities to each other and to the systems that sustain them and to draw people to live outdoors within these landscapes.

So just a few of the goals of the art approach are to express the power and gigantism of glaciers and their actions on the landscape, develop a hierarchy of small, medium and large gathering spaces, choreograph flows, so thinking about movement through the site, and conceive of the place as a memory theater that triggers internal emotions and narratives.

This is a diagram of the artworks and their locations. Much of my work has been focused on one block of the park. Artworks include an amphitheater, earthworks, pathways, pavilions, cultural gathering areas where you can hear a poetry reading or an acoustic performance or have a café style conversation, small art exhibitions, and natural gathering areas and demonstration gardens that include edible landscapes, wildlife gardens and storm water treatment gardens.

This diagram shows the kinds of activities that can occur in various parts of the site. Activation is key to my approach. And here's the approved master plan that incorporates some of my early design work and art approach concepts. So thinking of the future the goal is to develop public space that is a sustainable landscape that provides a platform for community activities.

Examples of the art of sustainability include green infrastructure, which includes native plantings, storm water management. It also includes other green strategies such as the use of low energy lighting, like LED, and use of solar panels to generate electricity. It also includes reuse of materials. So a sustainable landscape then provides a platform for community activities. At Central Park just some of the things that you can do include experience performances and art exhibitions, wander through a farmers market, watch people doing community gardening, stroll or bicycle along pathways, you can watch a film, listen to live music, sit within a pavilion, appreciate wildlife gardens and native plant gardens, and become immersed in a choreography of flows.

So the environmental art for Central Park provides a prototype for development of public space in the 21st Century. Central Park is in some ways a blank slate and it has great potential to become a productive park and a place to explore the relationships between nature and culture. The plan is to transform the site into a sustainable aesthetic environment that is a platform for community activities. Tapping into their memories and imaginations people can have experiences that range from the scientific and observable to the archetypal and sublime.

In closing, I was pleased to hear, Chairman Landesman, your reference to the culture shed. I hadn't heard that before but I realize that it's germane to what we're doing. We're really enhancing the Yahara River Watershed by developing this site with green infrastructure and so on and then we're layering the culture shed over the top of it. So that was sort of an "aha" moment for me and I appreciated it. Thank you very much.

(Applause.)

CHAIRMAN LANDESMAN: Thanks, Lorna.

I can't wait to see what you devise for Madison and to go there and enjoy it. It's going to be an exciting prospect and I know you're going to do really exciting work there so thanks.

I would like now to open things for a conversation with our Council members.

Does anyone have any questions or comments for the panelists?

Jim?

MR. BALLINGER: Ms. Harris, you mentioned in one of the PowerPoint slides that in the transition that the for profit seemed to embrace this change and the nonprofit—I forget your term put on there but it was not an easy one. So I was curious to know a little bit more about the rocky side for the nonprofits as you made this change.

MS. HARRIS: Thank you. We're still exploring the transition. The challenge has been we were an organization, a membership organization as a cultural organization, so our mission was to serve the nonprofit arts. So in making this transition and including then the for profit arts and the individual creatives, the nonprofit arts began to feel threatened and began to feel why aren't you just defending who we are, speaking about who we are, advocating for us for who we are and what we provide for the community? Why are we kowtowing to the business community were some of the feedback that we got. Some of them have been very enlightened about it and have made the very strong contacts and partnerships and are finding new audience and new donors and new product opportunities. But a number of them are still very resistant and very siloed in their thinking that we're here, we're provide quality of place, we deserve to be here, can't you just support us for who we are? So we're still in a transition with that conversation and the whole point is to make it a win-win at both ends.

MS. ISRAELITE: First of all, I just want to thank you and congratulate each of you. Your presentations were so inspiring and awesome. It's just fabulous and it's just amazing how a \$100,000 grant and great leadership can accomplish wonderful things. Mayor Glover, I'm curious the role that your participation in the Mayors Institute on City Design had on all of this. I mean, I'm wondering if you came to that with a lot of this already in mind or if that was actually, you know, a moment that helped you think of all these plans?

MR. GLOVER: Certainly the Mayors Institute on City Design was a seminal part of helping all of this to come together and I think I and other mayors all across the country owe a great debt of gratitude to Mayor Joe Riley for instituting the MICD and helping us to think in a different way to understand the role and the capacity and the power of a mayor's office to serve as the catalyst force to help to bring these types of opportunities forward. So probably one of the best things that occurred in terms of this whole city's--of the event lining up was the fact that I was a member of the Mayors Institute Class of 2008 a full year plus prior to this tragic fire and so I had a different prism through which to be able to see my role. And certainly that night and leading into the morning of the 26th of August, 2009, saw this as an opportunity to bring to bear some of those skills. And some of that insight and some of that knowledge that I gained from my several days spent with Mayor Riley and Mayor Nutter and other mayors from across the country who were a part of my group and that lined up with the energy that came from the community of volunteers and part of arts patrons in Shreveport and here we are today.

So without question the MICD was a critical aspect of this overall effort and certainly you all supported them and providing these opportunities. Were it not for that we would not be here before you today.

CHAIRMAN LANDESMAN: Thanks. Lorna, I have a question for you. One of the problems I think we face when we do planning grants, grants to maybe incipient projects that are being just really conceived at a certain point, is whether the projects are actually going to be followed through and get built. I know in Madison there has been a change of administration. And when I was in Madison Paul Soglin was the mayor and now I'm hearing that there is a Mayor Soglin again. I figure it must have been the grandson of the mayor that was--

MS. JORDAN: I think it's the same one.

CHAIRMAN LANDESMAN: And it turns out it was the same--

MS. JORDAN: It's a re-visitation.

CHAIRMAN LANDESMAN: --Paul Soglin. But does that then go back to square one? What--how do we know that what we, you know, appropriated money for will, in fact, follow through and get built because I think there are all kinds of vulnerabilities and processes as you go along and you are still at the planning stages.

MS. JORDAN: Well, we are just entering the design phase. In fact, on Tuesday we are having a meeting to begin to figure out how to begin our design work and there are several grants that have a certain span to them which acts as a great motivator for the city to get moving. So it's my understanding that there is not a threat that it won't happen. If the question is, is it--will it be phased and what will those phases be, I think that's more the question. I think there is--the grand vision has been embraced by the community. I know there has been another mayor and they're preparing budgets now and I think that happens in three months.

CHAIRMAN LANDESMAN: There's always vulnerability particularly in these times of budget constraints suddenly arising and people going back to the drawing board and looking again.

MS. JORDAN: I think the grants are part of, as I say, the driver. The grants are in place and there is motivation to avail ourselves of those.

MS. ISRAELITE: Christine, you gave us so much information in a short time and I'm still trying to digest all of it. But when you were talking about the vacant downtown shopping mall being developed you said "we're developing it," who is actually managing that whole process and how is that working?

MS. HARRIS: This is an example of where we are following the energy from the creative community. We had intended to put an inventory of creative spaces and people looking for creative space on the website in about a year but the mall had this real pressing need to begin to look at alternative uses for empty space. The Veterans Administration had come in and rented this space for their incubator program. Then they started to come to us and met a couple of other for profit creative businesses along the way. Then there seemed to be some energy coming so we then became the convener. That's our role now as the Creative Alliance. So we convened the creative community around all those spaces, presented it to them and said, "Who is interested? What would you like to see happen here?" And now what we're doing is we're continuing to facilitate that process.

There's a suite of about 5,000 square feet that could be one of these kind of hotel desk space where you're coming in and you're renting conference space or you're renting an office for an hour or half a day or for a year. And we're looking to make that just for creatives. And then we're looking at managing that and potentially putting our offices--though there's only three of us--putting our offices there, which is a new endeavor for us but part of our new model is to find new sources of revenue and we could actually have that be a revenue generation to support the Creative Alliance down the road.

So we're just in the process of exploring that right now. At the moment we're still convening the community to see what the interest is.

MS. ISRAELITE: Is there a difference between the nonprofit organizations and the for profit creative industries in this whole process?

MS. HARRIS: Not in the space process, no. They all negotiate separately with the mall developers. They are giving it away for \$1-3 a square foot so it's very amenable for a lot of people. They basically want traffic there and they have found a lot of energy just with the four businesses that are already there. So at the moment there is no difference in their eyes or our eyes, whether it's a nonprofit theater company individual or it is a for profit web tech company.

MR. BALLINGER: Christine, also you mentioned "we." Now was the Cultural Alliance a membership group of nonprofit organizations that has now morphed into a membership group of the Creative Alliance or what's the structure beyond your three person office?

MS. HARRIS: Right. The Cultural Alliance was formed in 2005 as a resources and services organization for the nonprofit arts organizations. It has never been a funding or re-granting organization. It's providing advocacy, technical support services, research. So it has been that hub of resources and services. There is a membership component to it. It's a fairly small revenue piece and it is not a voting membership but you get discounts on access to certain services.

We have morphed that now into a new membership program with the Creative Alliance that's linked to networking benefits, website benefits and access to different resources and services. And there are again--other than there is a nonprofit rate for membership, it goes everywhere from individual membership all the way up to corporate membership. So the membership for the Creative Alliance is a broader spectrum and the nonprofits are piece of that.

MR. PORTER(?) Just a rather narrow question. Where in Milwaukee is this? Is this between Wisconsin Avenue or is this in the Third Ward?

MS. HARRIS: Oh, you know Milwaukee. The Grand Avenue Mall is located on Wisconsin Avenue between the river and the convention district and the Eastern building, which is an old beautiful 1800s building, that's the building that is being focused on for the creative businesses space location. They have a lot of empty space there and so that's the space that's being concentrated on at the moment. So it's right in the heart of downtown.

CHAIRMAN LANDESMAN: Okay. Thank you all again so much. Please join me in thanking Mayor Glover, Christine Harris, and Lorna Jordan.

(Applause.)

I have to say this has been one of our more informative sessions and it's going to continue.

VII. BLUE STAR MUSEUMS

CHAIRMAN LANDESMAN: Finally, I would like to turn to Blue Star Museums. For the second summer in a row the National Endowment for the Arts has partnered with Blue Star Families and museums across the country to offer free admission all summer long to active duty military families. Last year we launched this program with some 600 participating museums. As of this morning, thanks to the Anderson-Abruzzo Albuquerque International Balloon Museum, we are at 1,475 participating museums.

(Applause.)

It has been absolutely thrilling for me to see the way this program has taken off and I would like to share three brief videos with you. The first is a clip from a CNN piece that ran over Memorial Day weekend. The second is a piece from the Pentagon Channel, which is both broadcast and web-streamed to military audiences all around the globe. And, finally, a short piece that the NEA created during the press launch for this event in San Diego. Together I think they paint an excellent portrait of this program. Can we have the videos, please?

(Videos shown.)

CHAIRMAN LANDESMAN: Okay. Thanks.

I would now like to ask Mike--I hope I get this right--Harasimowicz.

MR. HARASIMOWICZ: Close enough.

CHAIRMAN LANDESMAN: Okay. --to join us. Mike is currently the vice wing commander of the 70th Intelligence Surveillance and Reconnaissance Wing stationed at Ft. Meade. Previously Mike was in the White House as part of Mrs. Obama and Dr. Biden's work with military families. Mike, thanks for taking time to come here and we're really proud to have you here and thanks for coming.

MR. HARASIMOWICZ: Thank you, Chairman. I appreciate being here. I really do want to start off by saying thank you. Thank you for all that you made possible because, you know, you saw the looks on families--on their faces. They were thrilled to be there. You hit the magic word "free". Sometimes in the military that really resonates but there's something a little different about it because it slows down the pace. There's not the stress of "I may only get to go to this museum once; I need to rush right through it." And if it's a community--it's a museum in our community it means we can savor it. We can go back. We can take time. We can spend a section--our time on one given section and absorb it.

I think, as parents, in a pretty crazy operations tempo, you know, we want to, you know, experience it all but sometimes for kids it's important to just take it slow and just to, like I said, savor every moment in those museums. I will say that I just came from what we call Right Start.

It's a program within the military that as new people come into a base it's our opportunity to say welcome, here's what this community offers, and here's how we like to conduct business.

Well, considering I'm new to that community I was in the audience but I was also the guest speaker to open it up and one of the first things I mentioned was Blue Star Museums. It is such a great way to say welcome to the community, there are great things to do, don't get caught up in the hustle and bustle and miss out on an opportunity this summer to get out and experience what great opportunities lie all across America. So I stand before you representing 2.2 million military-connected kids, over one million military spouses, all our service members, sailors, marines, airmen, soldiers, Coast Guardsmen to say thank you for just the tremendous work.

On a different note--on a professional note--this program to me personally and professionally was the little engine that could. As I walked into the White House pretty bright eyed and eager to take on the world, how do we provide the best support to military families was given to me as how do we make this program real.

Now, the Department of Defense has a fairly big budget. They like to do things their own way and at first I'm like how are we going to generate enough interest across the Federal Government to really reach out to military families. And when I heard about this program, this is exactly how. This is a way that we can generate interest at the community level. We can reach out and touch county after county, state after state, and develop a program where people recognize that, hey, the military is part of our environment. Let's offer them--let's open our doors to them and give them a chance to relax, some respite from the daily grind that we go through.

I will say that the White House can be a little bit ornery and this is one of my favorite stories of just the bureaucracy of things that we had a teleconference. The wholly impersonal teleconference of what is the game plan that National Endowment of the Arts wants to offer this White House broad policy effort. And there was some initial discussion and then immediately it went into the what if's and how to's and all the details that, frankly, you know, were in the works. And I didn't like the tone of the meeting. I didn't like the tone of the conversation because it was missing a very key element of gratitude.

As a military guy, I wanted the National Endowment of the Arts, Jamie, and Caralyn, to know that we really appreciated your organization, this Council, this room stepping out and saying, "We want to do something more. We want to make a difference in the communities."

And I did what Jaime has told me is the unthinkable, is that I hung up that phone after that meeting feeling a little bit uncomfortable and I walked down to this office and I said, "I want to meet the people on the other end of that phone and say thank you. Thank you for doing this." And the tone of this since has been one of those where it has been a joint partnership.

And, frankly, when I brought in Department of Labor, Department of Education, Department of Interior, Energy, and the list goes on, every major cabinet level agency that came to the table too, let's brainstorm ways to do this better, to support military families better, I would always

embarrass Caralyn Spector and say, "The National Endowment of the Arts is out front and you guys have to catch up." So again that was a great motivation.

I'll tell you the way this policy program has progressed from concept to commitments to now it's a joining forces effort between NGOs, between corporate America, between community leaders and the government in a way that says thank you to the military. We recognize what you doing for us every day and in some small way we can give back. I love the fact that the museums in a variety of different ways are giving back.

I will say that the arts has a special place in societies. Certainly in an element of protracted conflict we're trying to--everybody in this room and in our nation is going through how do we place what's going on in Afghanistan and Iraq? How do we place what's going on in Libya in our own memories and our own minds? The arts help us do that. The arts help us express the way we feel. They bring reconciliation in our hearts and it's a truly beautiful thing.

When I watched the Great Game and came to discuss the history--the long history of the Afghanistan through the Shakespeare Theater and through partnerships with our British allies, it was a tremendous way to express what Afghanistan means to us in humanity.

Doug Wilson, the OSD Public Affairs Undersecretary or Assistant Secretary, excuse me, gave a great speech about how the arts bring together different parts of life of our society in a way that begins healing. I was really touched by that but that means what we are doing here within the museums is the same thing. We're bringing families to understand what our culture is all about, understand what our local communities are all about. It allows families to reconcile and reconnect and it also educates, and we're building for the future. So that is a beautiful about it.

I will say from a personal aspect I'm also a father of four. My son has a fairly significant medical condition and I'm getting all teary-eyed but he's a cancer survivor and a liver transplant recipient, and bringing him to museums when he can't play sports is a great way for him to heal. So he's a tough kid. We're a tough family.

The military is tough but we also like to embrace the arts and I appreciate each and every one of you who have been a part of this, for opening those many doors to so many museums, and allowing us as a nation to heal through this. Thank you.

(Applause.)

CHAIRMAN LANDESMAN: Thanks. Thanks, Mike. That was great. should stop being surprised when we encounter warmth and emotion from people in the military. I think of everyone in the military--you know, I came in thinking everyone in the military is a tough guy and I--you know--

(Laughter.)

--and, you know, we had a wonderful meeting with Admiral Nathan at NICOE and Walter Reed the other day and we have gotten to know Doug Wilson. Where are these tough guys? They

have been incredibly passionate and committed and excited about not only what they do but about the potential for our collaboration with the military and with military families. Bluntly, it has been one of the most surprising and gratifying aspects of my tenure here so far has been that relationship. Thank you for coming and thank you for engaging all of us as you have. It means a lot.

(Applause.)

VIII. CONCLUDING REMARKS/VOTING RESULTS

CHAIRMAN LANDESMAN: *Okay. Any comments or questions from Council members? Jim?*

MR. BALLINGER: *Well, first of all, as a museum person to hear that passionate presentation was heart wrenching to what the role of a museum in many ways in a community is. So it was very gratifying.*

And before we get away I just wanted to make a couple of comments about this summer meeting. To see the expansion of the research aspect of the guidelines and grants I think is huge. We saw in the presentation about Milwaukee today and how much research is playing a point of how institutions have to make their mark anymore, the metrics that are demanded of us now, of other governments, of foundations and, frankly, many corporate givers. That's going to be a real service to the field and, likewise, I think some of the small things the NEA does, the expansion of the media arts to embrace a broader sense of technology and where we're going with younger audiences and trying to stay out in front of audiences, I commend the staff or both of these things and a job well done.

CHAIRMAN LANDESMAN: *I think we're increasingly going to have to pick up on measurements and metrics as validation for what we're doing as we start to try to look at the effects of our work. Of course, it's very difficult in the arts because so much of what we do does have an emotional component. Some of it is very long term and it can change a life in a profound way but that's hard necessarily to measure quantitatively.*

But at the particular intersection that we're talking about, which is where the arts meet-- I'd like to say where the arts meet the real world in areas like neighborhood revitalization, economic development, community building, I think there are going to be increasingly ways to keep track of what that is.

Mayor Bloomberg has one of my favorite expressions. He said once--he said, "In god we trust; all others bring data." So we're trying to--with Sunil's help we're trying to increasingly bring the data.

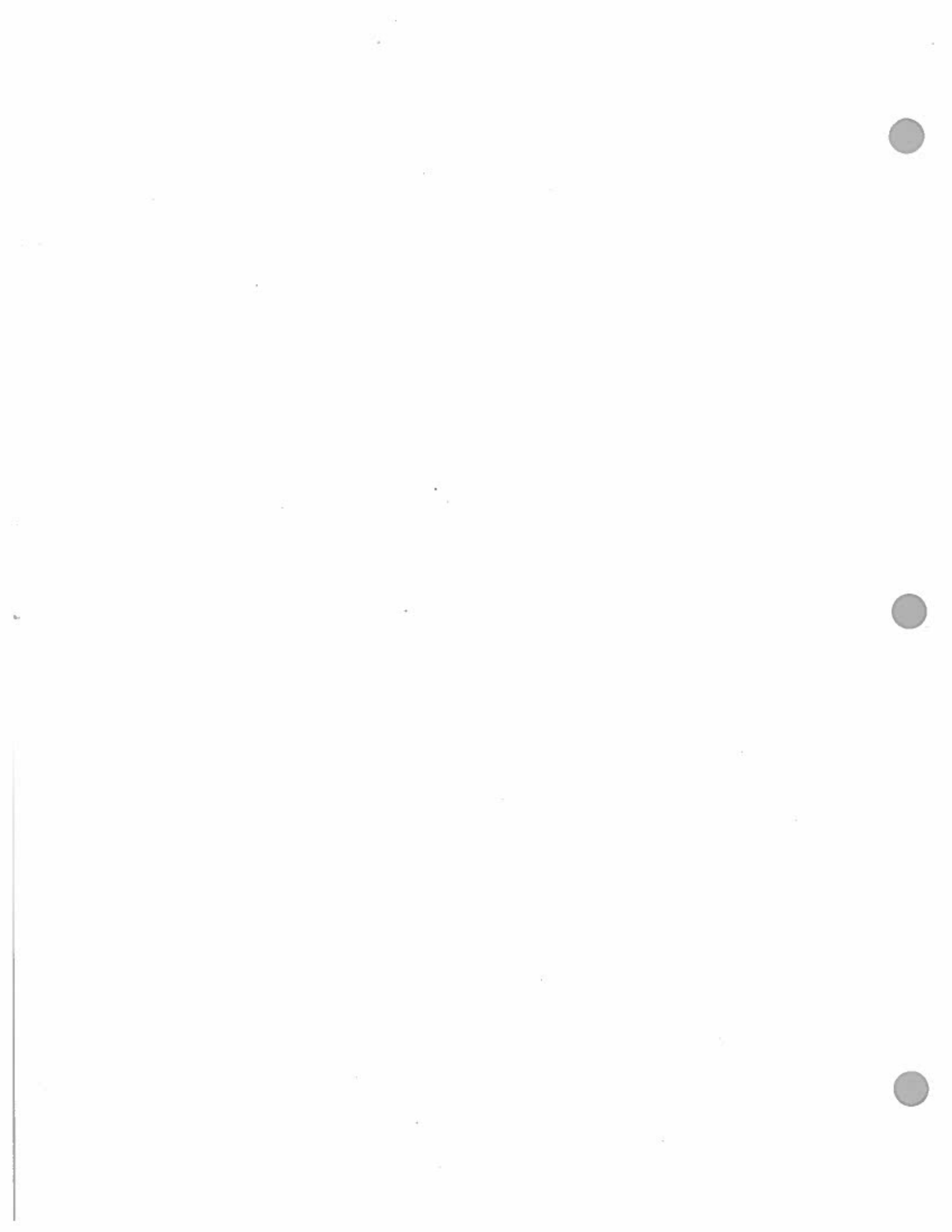
Chairman Landesman closed out the meeting by recognizing the interns that worked at the NEA during the summer, and thanked the entire NEA staff for all the work that went into preparing for the past day-and-a-half of Council meetings and for all their work during the past year. He announced that the National Council on the Arts has reviewed the applications and guidelines presented to them and a tally of the Council members' ballots reveals that all recommendations for funding and rejection have passed. After asking if there were any additional comments,

questions or discussions from the Council members and hearing none, Chairman Landesman adjourned the 173rd meeting of the National Council of the Arts.

(Whereupon, the proceedings were adjourned at 11:00 a.m.)

Respectfully submitted,

Kimberly M. Jefferson
Council Specialist
National Endowment for the Arts



NATIONAL COUNCIL ON THE ARTS

172nd Meeting

**Friday, March 25, 2011
Old Post Office Pavilion, M-09
1100 Pennsylvania Avenue, NW
Washington, DC**

The 172nd meeting of the National Council on the Arts convened in open session and for the Application and Guidelines Review & Voting session, and at 9:00 am on Friday, March 25, 2011, for the remainder of the public session, Chairman Rocco Landesman presiding.

COUNCIL MEMBERS PRESENT

James Ballinger
Joan Israelite
Bret Lott

COUNCIL MEMBERS ABSENT

Ben Donenberg
Miguel Campaneria
JoAnn Falletta
Lee Greenwood
Charlotte Kessler
Irvin Mayfield
Stephen Porter
Barbara Ernst Prey
Frank Price
Terry Teachout
Karen Wolff

Congressional Ex Officio

Congressional Ex Officio
Sen. Robert Bennett (R-UT)
Sen. Claire McCaskill (D-MO)
Rep. Patrick Tiberi (R-OH)
Sen. Sheldon Whitehouse (D-RI)

NEA Staff Members Presenting

Rocco Landesman, Chairman
Joan Shigekawa, Senior Deputy Chair
Patricia Moore Shaffer, Program Evaluation Officer

Non-NEA Staff Members Presenting

Howard Herring, President & CEO
New World Symphony Miami, FL

Arlene Shuler, President & CEO
New York City Center
(Fall for Dance Festival)
New York, NY

Deborah Cullinan, Executive Director
Intersection for the Arts
San Francisco, CA

I. CHAIRMAN'S OPENING REMARKS

Chairman Rocco Landesman called the meeting to order and welcomed Council members, Arts Endowment staff, and members of the general public observing the meeting via the Web.

The Chairman announced the addition of Alyce Myatt as the Arts Endowment's new Director of Media Arts. Alyce Myatt was most recently the executive director of Grant makers in Film and Electronic Media, and had previously worked as a media arts program director at the John D. and Catherine T. MacArthur Foundation. She also has a background in production and program development, including work she has done for Nickelodeon, the Smithsonian, CBS/Fox Home Video, and ABC.

The Chairman also acknowledged that on March 2, 2011, President Obama presented the 2010 National Medals of the Arts at The White House to Critic, producer, playwright and educator Robert Brustein; pianist and educator Van Cliburn; sculptor Mark di Suvero; poet Donald Hall; musician and producer Quincy Jones, who is also an NEA Jazz Master; author Harper Lee; jazz musician Sonny Rollins, the second NEA jazz master in the group; actress Meryl Streep; and singer and songwriter James Taylor.

The Chairman then summarized the visits to arts and cultural organizations across the country that he has made since the October 2010 National Council on the Arts meeting. In November 2010, he joined the Irvine Foundation in Los Angeles for the release of Otis College's annual report on the creative economy. He also visited the site of the *Mayors' Institute on City Design* 25th anniversary investment in Los Angeles, a collaboration with the Actors Fund and Art space to build an artist housing development to help further enliven a street district with refurbished theaters and a burgeoning arts scene. The Chairman also discussed his visit to Sacramento where he joined Mayor Johnson for the unveiling of his "For Arts Sake" strategy. Chairman Landesman then briefly discussed his two-day visit to Kansas City, MO, in December 2010, and asked Council member Joan Israelite to make a few comments about the visit.

MS. ISRAELITE: Thank you, Rocco. Yes, our Downtown Council sponsored a lunch that attracted 1,000 participants and the whole topic was about economic development and the role the arts play, and Rocco gave the keynote speech at that luncheon and was very, very well received.

The previous day we actually had a panel at the Mid America Arts Alliance. Rocco was on the panel as well as several local people again to discuss the role of the arts in economic development. Again there were over 150 people that participated in that and I believe the whole thing is on the Web as a matter of fact and probably You Tube, and that was outstanding.

In addition, we had the chance to take Rocco around to some of our cultural wonders. One of them being the new Kaufman Center for the Performing Arts, which is – yes, we had a hard hat tour with Julia Kaufman who is the primary funder and leader for that particular project. And, too, our new building that the Kansas City Ballet is going to be opening soon. And, in addition, a tour of the Crossroads District, which is a district just south of downtown that the arts have moved into and really renovated. It really is a prime example of place making and Our Town and we are very grateful. And, in addition, we had a NEA Grants Workshop that Anita [Decker]

and Michael [Griffin] did at our downtown library for over 100 participants. And so it was wonderful and we thank all of you for that.

The Chairman thanked Council member Israelite and went on to discuss his January 2011 visit to Puerto Rico for the Association of Art Museum Directors meeting at the invitation of Council member Jim Ballinger. He asked Mr. Ballinger to speak about the conference.

MR. BALLINGER: Rocco, I'm glad to. The meeting was in Ponce, Puerto Rico. It celebrated the renovation of the Edward Durrell Stone building there. For people who are not familiar with the Museo in Ponce, it has one of the great European collections in America, a spectacular collection of pre-Raphaelite art, which while they were under construction traveled through the country.

We had probably 120 art museum directors there and we all walk in line to Bob Frankel because he attends our meetings and does a terrific job here at the NEA for all the museums as well.

And it was important, I think, for you to be there to understand some of the shifts in process in the way that grant names and labels are changing around but also to talk about Our Town and the role of art museums in the larger place making role. I think it was a very good conversation for colleagues to hear and think of ourselves perhaps in a little bit different way. So I think it was a very successful visit and we appreciate you coming.

The Chairman thanked Council member Ballinger for his remarks and discussed the launch of the second year of the *Blue Star Museums* program, a partnership among the NEA, Blue Star Families, and museums all across this country, which launched May 2011. The Chairman talked about his January trip to Miami, FL, for the opening of the New World Symphony as well as his trip to Rhode Island (hosted by Senator Sheldon Whitehouse) in February and to Charlotte, NC, in March. He gave a brief summary of his visit to Shreveport, LA, in March to see the *MICD25* project developing there.

The Chairman then discussed the February 2011 release of the NEA's latest research findings, which are a deeper look into the data from the Arts Endowment's *Survey of Public Participation in the Arts* or "SPPA"). Key findings of this latest report were 1) Once a fuller variety of artistic genres were included, participation via electronic media, and personal arts creation, the SPPA data reveal that three out of four Americans participate in arts activities; 2) An American adult who creates or performs art is more than twice as likely to also attend arts events than one who does not create or perform art; and 3) Childhood arts education has a potentially stronger effect on arts attendance than age, race, or socioeconomic status. The Chairman noted that a great deal of discussion has been sparked in response to the SPPA research as well as to his question about the number of arts organizations in this country and the audiences for them. The discussions are on the Art Works blog and on Twitter under "#Supply Demand."

The Chairman mentioned that the panel presenting that morning would be focusing on the demand side of that conversation.

II. AUDIENCE DEVELOPMENT: INTERSECTING ROLES OF TECHNOLOGY, AFFORDABILITY, & ARTS EDUCATION

CHAIRMAN LANDESMAN: I have asked three close colleagues to talk with us today about the intersection of affordability, arts education, and technology. Each of them will make a brief presentation, and then we are hoping to have a discussion among our Council Members and the presenters.

So please join me in welcoming: Howard Herring, President and CEO of the New World Symphony in Miami, Florida; Arlene Shuler, President and CEO of NY City Center, who will also talk specifically about their "Fall for Dance" series; and Deborah Cullinan, Executive Director of Intersection for the Arts in San Francisco, California. I am eager to hear what each of them has to say, so let me ask Howard to begin with his presentation. Howard?

(Applause.)

HOWARD HERRING, PRESIDENT & CEO
NEW WORLD SYMPHONY, MIAMI, FL ||

MR. HERRING: Thanks, Rocco. Great to be here.

(Slide.)

Good morning everyone. On behalf of the New World family, I can tell you that we are proud to be asked to make this presentation. Since this meeting is available on Ustream, and we are all about the internet, I have to say hello to everyone out there who is watching online. The musicians and the volunteers and the staff who are working together toward a common goal and made our new campus a reality, it's great for them to be watching as well.

I am fortunate to be their president and I hope I can do them proud this morning. I must also acknowledge the support of the National Endowment for the Arts. Beyond our annual grants, the NEA gave us \$200,000 back in the year 2000 to support our exploration of the cross point between music, education, and technology. One of the primary reasons we find ourselves doing business in this technologically advanced facility is because the NEA was willing to take a chance on us back then, and we are very grateful.

As New World has entered a new paradigm I am excited to share our perspective on the intersecting roles of technology, affordability, and arts education as they apply to audience development. We consider ourselves a laboratory for generating new ideas about the way music is taught, presented, and experienced. So let me give you a little background on our laboratory where music, architecture, education and technology intersect.

New World is the result of a remarkable partnership between Michael Tilson Thomas, the music director of the San Francisco Symphony and our founding artistic director, and Ted Arison, who is the founder of Carnival Corporation. MTT had an idea for an orchestral academy. Ted was looking for a way to lift Miami culturally and also to satisfy his love of music.

From the beginning, the mission of New World has been to prepare highly-gifted graduates of distinguished music programs for leadership roles in orchestras and ensembles around the world. Now in our 23rd season our mission has not changed but our approach to fulfilling that mission certainly has.

(Slide.)

To be a leader, an ambassador for the art form, young players need a number of extra-musical skills. They need to think broadly about the development of their own talent. They need to be comfortable and convincing as advocates. They need to understand the digital reality. And, they need to create and experience new forms of community engagement with arts education playing a big part in that work. MTT's commitment to investing in the development of these skills has become New World's commitment. So as we approached the opening of our new facility, we crafted our first vision statement:

(Slide.)

New World envisions a strong and secure future for classical music and will redefine, reaffirm, express, and share its traditions with as many people as possible. Inherent in this vision is our belief that classical music is approachable and powerful if we find clever ways to bring it forward, in the concert hall, the classroom, in the community, and through new media.

(Slide.)

Applying mission and vision, we have become an orchestral academy. Our 85 musicians come to us on three-year fellowships, and move through what we call an experiential curriculum; 80 concerts and public events over a 35 week season, audition preparation, community engagement and advocacy training. Our Fellows receive a weekly stipend and free housing accommodations. They are encouraged to take professional auditions throughout their time with us, and sometimes win a job even in the first year of their fellowship. But eight weeks ago we began work in a facility that enables and encourages our Fellows to imagine new applications of technology and new approaches to audience development and arts education.

(Slide.)

So let me give you a quick overview of this new campus. When Frank Gehry asked Michael Tilson Thomas to talk about our dream for this new facility MTT was quick to respond. He said, "Can you give us a front door that does not tell the audience to show up at 8:00 in their suit and tie, sit up straight, don't talk to your neighbor, clap when we tell you to clap, we are done with you at 10:20?"

(Slide.)

"Can you make it inviting? Can you make it intriguing? Can you make it transparent?"

(Slide.)

He asked Frank to create this transparent façade as an invitation to the public, especially those who were strolling in the park adjacent to our new campus and who might not be familiar with classical music. Over the course of the concept development, we were intent on maximizing the use of projection in our concert hall.

(Slide.)

And at a certain point, we realized that projection technology would allow us to turn the building inside out and that we could bring these concerts to the public in the park, for free, and at a very highest level of sight and sound. Our new hall is a flexible space. It is designed for experimentation.

(Slide.)

We have a main stage and four satellite platforms. The main stage undulates. Acoustical sails double as surfaces to receive projected images. The seating configuration allows us to redefine the relationship between musicians and audiences. We have global connectivity in every room that takes us into the Internet to network with access to musicians in this country and around the world. We are also very much connected to the Dade County Public Schools. So as we build our programs we thinking and acting both locally and globally. So given our mission, vision, and programs and this new campus, let me reflect for a moment on the conclusions of the SPPA reports and then talk about specific related New World initiatives. I am struck by three conclusions of the SPPA reports: The decrease in arts attendance; the relationship between electronic consumption and attendance; and the cause and effect between arts education and future participation. So what are we doing that is relevant to SPPA findings?

(Slide.)

Using the flexibility of the hall we're experimenting with four new performance formats. Mini-concerts are thirty minutes in length, admission is \$2.50. We are lowering the threshold for commitment of time and money. Fellows and staff are in the park, in front of the hall, and on Lincoln Road throughout the evening inviting casual strollers to give us a try. And, Fellows introduce the music as part of the concert experience.

(Slide.)

Our Discovery concerts for a \$25 ticket gives our patrons, first of all, a cocktail reception, it is Miami Beach, followed by a one hour concert. The performance includes a sophisticated narration supported by video to set the context for the music. We have a whole 20 and 30 something audience that's forming up around this particular way of presenting the music.

(Slide.)

Journey concerts put the full orchestra on the main stage and smaller ensembles and soloists on the satellite platforms. Clever juxtaposition of the repertoire, theatrical lighting, and seamless

moves from large to small scale forces makes for an elegant exploration of a composer's work.

(Slide.)

Perhaps the most inventive so far is Pulse Late Night at the New World Symphony. We begin at 10:00. We finish at 2:00 in the morning. The hall becomes a club with projection and theatrical lighting. DJ mix and concert works are integrated. The stage is set so the audience can walk in and around the orchestra during the performance.

These experiments are supported by a major grant from the Andrew W. Mellon Foundation. It is our hope and, of course, theirs that what we do in this lab can be applied in other cities. As of now, we are talking with leaders of the orchestras in Chicago, Detroit, Nashville, Kansas City, Columbus, Tulsa, and the Pacific Symphony.

As an extension of these partnerships, we are planning a joint training program with the League of American Orchestras, a one week session for selected New World and LAO Fellows. It will be a chance for musicians and managers to come together in a safe place and at the early stages of their careers to build relationships and start meaningful dialogue about the challenges they will encounter when times get tough. Beyond these performances we're committed to exploiting internet connectivity for arts education. While we are in many Dade schools a prime example of this is our work with Northwestern High School in Miami. Northwestern serves a portion of Miami's African American and Haitian students. This is a challenged school. In the fall of 2009, our Fellows began internet coaching of their band students via the internet.

(Slide.)

Based on the needs identified by the Northwestern band teacher, our Fellows coach individuals and sections for a 2½ hour period each week. The band room is now the internet studio. We reinforce this work by sending Fellows into the Northwestern program and by bringing the band to New World throughout the season. The internet connection is clear and clean, the delivery of service is consistent and efficient, talent is identified and developed, individual students and the band improve, and the Northwestern players join four other Dade schools to form an honors orchestra at the end of the season. We are certainly not the first to explore this territory but we are convinced it has a bright future.

Now for the Wallcasts. Some of you here have seen Wallcasts and you've even seen Wallcasts and you didn't tell me you were there.

(Slide.)

After eight weeks of public presentation in the new campus, Wallcasts are proving to be the most popular aspect of our expanded programming. I described the technology earlier. The Wallcast image is seven stories tall. It's 110 feet wide. It is big and bright. We are experimenting with content that goes beyond the orchestra broadcast tradition, even adding extra musical images as a scrim over the orchestra's image when appropriate. We've staged three Wallcasts so far with the audience at beyond capacity. Our soloists and Fellows move into the park during the

performance as they are able. They sign autographs and greet the audience. Last Saturday night, the first Wallcast audience member arrived at 3:30 for a 7:30 concert start. The numbers are positive, but I feel even more encouragement by a woman who was quoted in the Miami Herald on the night of the first Wallcast. She and her husband brought their two sons, 7 and 9, to the event. The Herald reporter asked for her thoughts and she said she was certain that if her boys were home on a Friday night they would not be listening to classical music. We know we are building a new audience with the Wallcasts. The challenge is to make the most of the opportunity and to think about how this technology can be deployed in other cities. If you would like to see videos of Wallcasts or any other aspects of our programming I can give you a link at the end of today's session.

Another application of technology with far-reaching possibilities is the use of visual elements to accompany music. For a very long time film has put music in service of dramatic narrative. We have reversed the relationship. The music comes first, the video enhancing the aural experience. So we have commissioned two films to accompany our concert music.

(Slide.)

Thomas Adès wrote a new piece for our opening week and we asked Tal Rosner to create a film to run in conjunction with the music. The title of Tom's piece is Polaris and the music is evocative of the cosmos. Tal chose to bring the story back to earth showing two young women on a beach watching the sea for the return of their sailors who are using the stars to plot their course. Also for opening week, we commissioned 13 film makers who are associated with the University of Southern California School of Cinematic Arts to create animations for the promenades and pictures of Mussorgsky's Pictures at an Exhibition.

(Slide.)

They started with the pictures that inspired Mussorgsky, but created sophisticated, 21st century animations based on those images. Their films accompanied the New World performance of the music.

(Slide.)

As noted by Philip Kennicott from the Washington Post and Alex Ross from the New Yorker this is a newly emerging form and perhaps even a new genre.

(Slide.)

So, where is the common ground between New World programming and the audience development question posed for this National Arts Council meeting? The decrease in arts audience is not news to the American symphony orchestra world. At New World, we are searching for formats that allow audiences to sample our music on their schedules and at little or no initial cost; to make a concert part of a larger social and community experience; to integrate information into presentations with the hope that it will lead to a more transformative experiences; and to create new expressions through inventive combinations of sight and sound.

Then, using the services of Wolf Brown, we are surveying these new audiences so we can understand what is resonating. It is our hope that our discoveries will be catalysts for change in orchestras around the county.

And regarding electronic media, if people who experience music through electronic media are three times as likely to attend live arts events, then exploiting webcasts and Wallcasts seems like a terrific idea. At New World we see this as a major opportunity. Delivery of content to mobile devices is our next step and we'll keep you posted. And finally, there is the SPPA observation that arts education is one of the only reliable predictors of future arts participation. Our intuition, our experience, and the SPPA survey results tell us this is true. In the orchestra world, the gap between understanding this fact and knowing how to act on it is wide. A professional orchestra has 60 to 100 players depending on the city. That small group, no matter how committed, cannot bring comprehensive music education to its community but each and every one of those players can be a strong advocate for arts education and can lead by example. Trustees, patrons, and audiences can join that advocacy and, in the meantime, we can find clever way to deploy new media and integrate the delivery of information into our performances so that our current audiences can get smarter and smarter.

As we think about technology and new media at New World, we sometimes talk about what it was like to live in the time just after Gutenberg gave us the printing press. The most cogent observation so far comes from Alberto Ibarguén, the president of the John S. and James L. Knight Foundation. In his keynote speech to the 2009 League of American Orchestras conference, he drew a comparison between orchestras and newspapers, both victims of the disruptive change caused by new technologies. I quote from that speech. "So, the question we should ask, the question we ask at Knight Foundation, is not, how can we save newspapers, but rather, how can we save journalism and communication in the digital age so we can continue to function as an open democracy? "The corollary for everyone in this room may be heretical. Instead of asking how to save orchestras, the question to ask might be how can our music thrive in an MP3 world?"

(Slide.)

At New World, we are searching for answers to Alberto's question. We are looking for partners in that search maybe with some of you in this room and we are eager to share our successes and failures for the benefit of the American arts community. Thank you.

(Applause.)

CHAIRMAN LANDESMAN: Thanks, Howard.

And I know a little bit from my own personal interaction with you guys how exciting what's going on in Miami is with New World. It's thrilling to see what you're doing. Now let's turn to Arlene Shuler and the City Center. Arlene?

(Applause.)

ARLENE SHULER, PRESIDENT & CEO
NEW YORK CITY CENTER/(FALL FOR DANCE FESTIVAL) || NEW YORK, NY

MS. SHULER: Thank you very much and thank you, Rocco. I am so pleased to be here at the NEA where I worked many, many years ago. So it's wonderful to be back and also to be on this panel with such distinguished colleagues. I was fortunate to be in Miami a few weeks ago and to experience one of the Wallcasts at the New World Symphony and it is truly a remarkable experience. The audience there was kids, young people. It was everything you ever wanted to have and so I congratulate you, Howard. It's fantastic.

I'm pleased to be here today to talk about audience development efforts at New York City Center and specifically through the Fall for Dance Festival, which has become a model of a certain kind of audience development.

But first a little background. New York City Center was created in 1943 by Mayor Fiorello LaGuardia as a performing arts center for the people of the city of New York. Its mission was to make the performing arts accessible to all New Yorkers. City Center was the original home of the New York City Opera and the New York City Ballet until they moved to Lincoln Center in the mid-60s, and afterward it became a home for dance and musical theater, as well as many performing companies. Today, New York City Center continues this tradition with annual seasons by our resident companies, Alvin Ailey American Dance Theater, Paul Taylor Dance Company, and American Ballet Theatre (which will be returning to City Center next season after a two-year hiatus). Also, Manhattan Theatre Club and The Pearl Theatre Company also make City Center their home, as does our own acclaimed Encores series celebrating the American musical.

City Center's other major series is the Fall for Dance Festival and that's what I'd like to focus on today—specifically, how affordable ticket prices, new technology and arts education factor into our audience development efforts and have found some success. We founded the festival in 2004 as a way to revitalize a venerable but slightly tired institution. We needed new audiences, and in my mind, the best way to get them was with new programming. I felt it was critical that this programming be rooted in the mission of City Center, which is to make the performing arts accessible to all, as well as in City Center's long history as a home for dance.

With Fall for Dance we do that in a number of ways: One is by creating an exciting program that represents the extraordinary breadth of dance. Each festival features 20 companies from all over the world, and on any given night audiences can see four very different artists and companies performing on the same program. It is the ultimate sampler program. For instance, we'll have a downtown contemporary company like Gallim Dance, which was only three years old when we presented it last year, alongside major, established troupes such as Merce Cunningham Dance Company and San Francisco Ballet, as well as a culturally diverse offering like the classical Indian dancer Madhavi Mudgal, each bringing a new potential audience to the other. I've brought a short video to give you a sense of the festival's variety and scope. In it you

will see companies from New Zealand, Mexico, Spain, Canada, and from U.S. cities, San Francisco to New York. Could we have the video, please?

(Video Presentation.)

Thank you. By presenting a broad sampling of dance each night, like you see on this video, our hope is that audiences—and especially young people—will get excited by something they've seen and want to attend another dance performance in the future. It also allows us to present many companies that otherwise would not be able to be seen at City Center, which is a large and expensive theater.

Now, all of that great programming won't help us too much if no one comes to see it. So our second objective is to get audiences into the theater, specifically new audiences for dance and for City Center, young people, students, culturally diverse audiences and even dance aficionados who usually didn't frequent City Center. So we took a bold and innovative step and made all tickets to Fall for Dance \$10, every seat in the house, less than the price of a movie. At \$10 a ticket people could afford to take a chance and try something new.

As many of you may know, Fall for Dance has been a tremendous success from the very beginning. The festival sells out quickly every year. In our first year, every seat in City Center's 2,750-seat house sold out within a week; this past year, Fall for Dance sold out in two days with more than 19,500 tickets were sold the day tickets went on sale. This is for dance; not necessarily the most popular art form. People got in line at 11:30 the night before to stand in line to buy tickets and we had 5,000 hits on our website. As a result the audiences are exuberant and the atmosphere is festive and electric with excitement.

Also encouraging are the results of our audience surveys, which we have conducted during every festival since the very beginning. Year after year, they consistently demonstrate that a combination of affordable tickets and exciting programming can attract new and young dance audiences. Typically, about a quarter of our audience are new to dance and roughly one-third are under the age of 30. This is the audience we're all trying to reach and every year they come out in full force. Each year the people surveyed tell us that the price is the biggest factor driving them to the festival. "Exposure to groups I haven't seen at a very good price," reads one response from our 2009 survey. Another respondent wrote: "The last show I attended was fantastic. Wanted to see more."

Most hear about the festival through a friend or family member, and several admit that they wouldn't necessarily have come on their own. As one person wrote, "I'm not a dance fan but I bought tickets because I knew it would impress my girlfriend; plus it was a cheap date. But I actually ended up loving it, and now I definitely want to see more."

The important thing about those who come to Fall for Dance keep coming back again and again—to City Center and to dance performances at other venues, and paying higher prices for tickets. Of those who had previously attended Fall for Dance, more than half say that they attended subsequent performances at City Center as a result and nearly half of those who had

attended previous festivals say that it had inspired them to see other dance performances in other venues.

To encourage this trend we offer an extra incentive called Dance Link. Each Fall for Dance ticket holder receives a Dance Link card entitling them to discounts of 10% and more on tickets to dance performances at City Center and 12 other participating dance venues in New York City, including BAM and the Joyce Theater. Anyone can sign up for our Dance Link e-mail club and we send discounts to members throughout the year. We've always looked at Fall for Dance as a vehicle to help not just City Center but dance throughout the city and that's one way of encouraging attendance throughout every venue in New York.

While discounted tickets and excellent programming have proven extremely effective in getting audiences into the theater, these days we are all aware that you have to go a step beyond that in order to keep audiences engaged. "Audience engagement" is a popular buzzword today but it's also key to what we're trying to achieve with Fall for Dance and all of our programming at City Center.

Unlike audience development initiatives, which are designed to increase numbers of people attending events, audience engagement activities are about deepening the audience's experience. In Dance/USA's recent survey on audience engagement, one respondent noted that "audience development is focused mainly on filling seats; audience engagement is more about filling souls," which I think we all want to try to do. We have a number of events associated with Fall for Dance that are designed to do just that. In keeping with the original mission of welcoming all New Yorkers to City Center, we created several offerings that are free and open to the entire community, non-ticket holders included. One of these is Lounge Fall for Dance, a public space adjacent to the theater where everyone—from festival attendees to passersby—is welcome to hang out, eat and watch a direct feed of the performances on monitors as they are happening. The lounge has live DJs, drink specials, \$2 beer, and food from neighborhood restaurants.

Our educational department is also involved and hosts a number of festival-related events, including pre-show dance lessons and panel discussions featuring artists associated with the festival. And for professional dance educators, the department hosts a seminar based on the New York City Department of Education Blueprint for Teaching and Learning in the Arts.

In addition, City Center attracts local colleges and universities with a Fall for Dance educational partnership program. Through this partnership the schools agree to promote the festival on their campuses, and in exchange they receive advance tickets, and given the wait for tickets it's a great advantage. Some of the schools have even worked Fall for Dance into their curricula, making attendance at the festival a requirement for certain classes. For example, in a class called New York City and the Arts at Herbert Lehman College, students attended one of the programs this past year and posted their responses online. I'd like to read one of them to you: "What an amazing experience. I was honestly not looking forward to the performance—I was telling myself I would rather go home and get started on homework. But I loved it from the beginning, and it was definitely worth seeing. The first dance, Keigwin + Company, was my favorite. Contemporary dance was so different from what I thought it would be."

All of these efforts have contributed to the wider impact of Fall for Dance. Now, one of the challenges that comes with having a hugely successful dance festival is providing convenient access to tickets. From the beginning this has been one of our greatest challenges, particularly on our on-sale day, when thousands of ticket buyers overwhelm our phone system and flock to the box office in lines that wind around the block. And in more recent years, the number of people purchasing tickets online has increased dramatically, enough to cause our website to crash—twice. Not a good time for us for a couple of years and this is where technology will come in. In just two years, from 2008 to 2010, the number of tickets purchased on our website Fall for Dance spiked from roughly 8,000 to just under 13,000. Ticket sales at the box office and by phone, meanwhile, have steadily decreased. So this past year, we decided to try something new. We built a virtual waiting room, hosted in the Amazon cloud that allowed us to control the number of people entering our website to buy tickets. When Fall for Dance went on sale, those who wished to buy tickets online were redirected to the waiting room and given a number representing their place in line, which went as high as 2,500. They could watch their number progress to zero, at which point they were allowed to enter the purchase path to buy tickets. While in the waiting room, ticket buyers could watch a preview of the festival on YouTube. They could also see live updates regarding ticket availability and other customer service-related information.

In addition to posting updates to the waiting room, our marketing department used social media to maintain constant two-way contact with the ticket-buying public. Through Facebook and Twitter we were able to see in real-time how ticket buyers were experiencing the waiting room and also provide feedback as the on-sale proceeded. For example, we could post messages like: "Program 2 is selling fast, and it looks like your best bet for tickets is the September 30th performance." Several ticket buyers kept us posted on their progress through the waiting room, and we assured them that things were on track and working smoothly. It was a big success. Not only did we avoid a system crash but the response from ticket buyers was overwhelmingly positive. In the previous year we had more than 300 complaints in terms of buying tickets. This last year we had only four.

Here's what we learned: Audiences want to be informed and engaged. Good or bad, they just want to know what's happening. People were incredibly grateful that we planned for an orderly on-sale process and were very gracious in their feedback. One person posted this message on our Facebook page: "This new system rocks! Thank you for making this so stress-free this year." So we were able to use technology in a different sort of way that enabled us to keep our audience members very happy. Beyond the important benefits of bringing new and younger audiences to City Center and to dance, Fall for Dance has strengthened the institution in many ways. First of all, it has brought many new donors, both for the festival and for general operations. Obviously, an event of the scale of Fall for Dance requires significant subsidy because the festival has such small amounts of earned income. We have been very fortunate to find very generous sponsors who believe in the mission of the festival and the importance of accessibility for the future of the arts.

The press attention to Fall for Dance and the excitement the festival generates has helped raise City Center's visibility in the cultural community, the funding community and among audiences in general. It has made City Center a more exciting place and a more welcoming one. Through

social technology and community initiatives like Lounge Fall for Dance we've created a space for audience members to interact with each other and with us. And our audiences have really taken ownership of the event—word of mouth is far and away how most people learn about Fall for Dance. Thanks to the festival, audiences feel more invested in City Center. It has made them feel, as was Mayor LaGuardia's original intent, that City Center belongs to them. Thank you very much.

(Applause.)

CHAIRMAN LANDESMAN: Thanks, Arlene. And, finally, let me ask Deborah Cullinan, who I first met in San Francisco during my trip there, to talk about Intersection for the Arts. Deborah?

(Applause.)

DEBORAH CULLINAN, EXECUTIVE DIRECTOR
INTERSECTION FOR THE ARTS || SAN FRANCISCO, CA

MS. CULLINAN: Thank you. I am very glad to be here and honored to be amongst such wonderful people.

(Slide.)

Intersection for the Arts is the oldest cultural institution of its kind in San Francisco. Founded in the early 1960s and incorporated in 1965. Intersection was born in direct response to the Vietnam War. Artists, activists, ministers, and teachers, who were conscientious objectors were providing their alternative war service by teaching art to disenfranchised neighborhood kids. The legacy of the men and women who founded Intersection reminds us every day that art has direct purpose across boundaries and organizations are nothing if they do not reflect and respond to their context.

(Slide.)

Intersection's programs include theatre, performance, music, visual arts, a long-standing literary program, fiscal sponsorship and incubation, ongoing artist residencies and direct community engagement.

(Slide.)

As opposed to first defining Intersection as an arts organization, we start by thinking of Intersection as a civic institution that utilizes art and art-making in order to have a deep and positive impact in our communities. For every new play, exhibition or project in development, we create related hands-on opportunities for people to engage with the ideas, stories, issues and challenges that we are grappling with in ways that are relevant to them.

(Slide.)

This is not outreach with a sole aim of butts in seats or people in the space. This is collaboration and mutual exchange, thinking of ourselves as more than a venue that needs to be accessed but also as a flexible and mobile resource in a complex world. Think of it. Any art project is a resource and an opportunity to bring people together to exchange ideas and create. If done well, this flexibility and mobility will impact the venue, the idea of venue, the work, and people's experience of it and of each other.

(Slide.)

At the core of everything we do is partnership. I think we all know today that breakthrough change happens when we are outside of our silos grappling with new metaphors, learning to participate in new worlds, having to find new ways to communicate and problem solve.

(Slide.)

Through our Community Partner Program, Intersection has ongoing collaborative relationships with more than 85 organizations. Together we create opportunities for artists to work in community settings and for people who might not otherwise participate to collaborate in the shaping, making, and experiencing of art that matters to them.

(Slide.)

Stage Write, an arts organization that has specifically chosen to not pursue 501(c)(3) status and rather participate in Intersection's fiscal sponsorship and incubation programs, uses theater to build literacy skills, community and self esteem with intercity elementary school children. This sequential standard spaced program has inspired some of our most disengaged students who consider themselves nonreaders, nonwriters, not only to read and write but also to trust and engage in the world around them.

(Slide.)

Out of Site, formerly a participant in the Intersections incubator program, cultivates visual arts, architecture and performing arts education in San Francisco public high schools. You can see [here](#) that they collected data from students about why they participate and why they continue to come back. The classes are free. It's their only opportunity to experiment with art in which they're involved in the decision making. It feels authentic. It is fun.

(Slide.)

Supported by the Arts Commission and the Neighborhood Arts Collaborative Program, Out of Site is also working with City Supervisor John Avalos to enable youth to do a neighborhood development project where art is the vehicle for community change.

(Slide.)

Engagement, hands on activity to encourage participation that matters to people's lives.

(Slide.)

A multi-week workshop exploring gender oppression with a partner organization LYRIC serving gay, lesbian, and bisexual youth. One participant wrote, "It is so important that a space was made where we could express our ideas and feelings about gender oppression. I know this will change lives."

(Slide.)

A project with Larkin Street Youth Services serving homeless and run-away youth exploring plastic waste and its impact at the Point Reyes National Seashore. To Larkin Street art is central to providing kids with safe and empowering alternatives to the survival tactics they engage in on the streets. None of these kids had ever been to Point Reyes before. Few of them had made art and all of them were engaged in the way in which creative collaboration changes circumstances. And perhaps most importantly they talked about how long it had been since they had been to a beautiful place.

(Slide.)

Mirrors in Every Corner, a new play by Shanaka Hodge exploring race, legacy and identity. Intersection in Campo Santo worked with the Living Word Project, Youth Speaks and visual artist Evan Bissell to create the visual installation that served as the set for this critically acclaimed sold-out world premier. The participants made light boxes that reflected themselves and those looking at them.

(Slide.)

The result was a powerful theater experience, a wonderfully engaged young and diverse audience, a sense of ownership and a number of young people who are still actively participating in our theater program. This is about understanding what we mean by participation. What we mean when we say, "We want you to be a part of our organization, our community." It means that we are ready for change, that we want to change, in listening to you, in learning from you, in valuing your stories and making room for you at the table. We are not asking you to become like us. We want to evolve together and forward.

(Slide.)

Space, and how it relates to participation. What does accessible art and culture look like in the 21st Century? How does place instigate participation or detract from it? How can we collaborate in new ways to create new kinds of place and how can new aesthetics, new communities and new practice be born of this exploration? When you look at these spaces here these are a few of the locations that Intersection has occupied over the past five decades, a church, a mortuary, a furniture and mattress factory, and now the San Francisco Chronicle

building. You start to see how skilled artists and arts organizations can be at repurposing space and redefining themselves in relationship to their neighborhood.

(Slide.)

This is a miniature version. The artist is Tracey Snelling.

Intersection started a search for a new facility several years ago. We thought we found the perfect building until we found out we were in competition for it. San Francisco being the small town it is, we discovered who it is we were in competition with and we sat down.

(Slide.)

It turned out to be an organization called The HUB looking for its first North American home. Now there are many organizations called The HUB. This one, in particular, was founded in London in 2005 and is the globally networked collocation and membership program for social entrepreneurs. There are now 26 of these on six continents in major cities around the world and, in fact, D.C. has a HUB now. Within about five minutes of introducing ourselves we had agreed that we should not be in competition but in collaboration. What if artists could engage with more entrepreneurial models, art as a unique tool integrated overtly into this emergent social entrepreneurial social capital movement, cross sector collaboration in the midst of massive global change?

(Slide.)

After searching for buildings, getting them into contract and then losing them in a very volatile real estate market, we have learned that what we were really after was, in fact, an exploration of space, a rethinking of venue, and of the role of a community-based cultural center in building and rebuilding community, an association of artists as place makers and important facilitators of positive impact in neighborhoods that are struggling.

(Slide.)

Alas! The last building fell away, more heartbreak. And literally the very next day I got a call from Hearst Corporation and Forest City Development. We hadn't named it yet, but what they were calling about was The 5M Project. 5M is the creative evolution of a 4-acre site in downtown San Francisco and, by the way, four acres in downtown San Francisco all together is unheard of. 5M is a prototype for how we work, a new, open urban campus of artists, makers, and entrepreneurs that dissolves boundaries and instigates synergistic collaboration across discipline in order to inspire change. The first five-year stage will experiment with a whole new model for non-profits, for-profits and local community to be inspired, exchange ideas, and work together. It is Forest City's hope is that this project will become a new model for how cities develop their urban cores into more diverse, open and creative places.

(Slide.)

In addition to The Hub and Intersection, the other lead partner is TECHSHOP. Also a for-profit membership program, TECHSHOP is an affordable and democratized workshop and a state-of-the-art technical facility, a place where you can build anything you can imagine, 3D scanners, laser cutters, welders, milling machines and more

(Slide.)

Other tenants at 5M include Square, which is a new start up from the founder of Twitter; the San Francisco School for Digital Filmmaking; GDGT, which is socially powered electronics, 4-Square and more.

(Slide.)

This image is from a collaborative event we did to welcome the attendants of the SOCAP conference. This is the largest interdisciplinary convergence of people working in the emergent social capital market in the world. SOCAP is a sister organization to the HUB Bay Area and they are exploring the intersection of investment, philanthropy and impact. We made an event together that was all about creativity.

(Slide.)

Named for its location at Fifth and Mission Streets, 5M is a beautiful metaphor for the future, movement, building, radical unsiloed exchange and communion, new ways of working, making meaningful, inclusive places and experiences in real-time in our urban communities. Intersection is a lead partner. We're guaranteed permanent ownership on the site and we've been granted the wonderful opportunity to experiment over the next several years to really inform the way that we think about venue in the 21st Century.

(Slide.)

Look at this ground plane, four acres at a gorgeous cross-section of San Francisco. 5M converges very different neighborhoods, downtown, Yerba Buena Cultural District, South Market, Tip of the Tenderloin and the Mid-Market Cultural Redevelopment District. Someone called this Intersection a universe. This project is about placement. It's about activating alleyways and vacant buildings and putting theater and music into people's lives, on the streets, and in their work places, film screenings, maybe wallcasts on facades, outdoor art, temporary installations and performances, artist and makers studios, access to new resources, collaboration, technology and tools that enable local to global connectivity and creativity. If real time is the first place and the virtual world of networking and relationships is the second place, we want 5M to be the third place.

(Slide.)

The place where we combine the power of live experience with today's potential for personalized global connectivity. We're developing partnerships with the San Francisco School for Digital Film, Bricks and Mortar Media, Blackbox Theater Company, the Bay Area Video Coalition and

on and on to explore ways to use new media and technology to facilitate participation and evolution. The approach is about engagement and content. How do we use collaboration systems to work together in different ways? How can we use cutting edge media and new technology to engage people in the creative process on their terms?

(Slide.)

In fact, I just came from Pittsburgh and a visit to the Entertainment and Technology Center at Carnegie Mellon. This was a meeting of theatres convened by ETS and the Black Women Playwrights Group to discuss participation in a project that links the world of theatre with the essential properties of a digital environment. ETC graduate students presented new gaming worlds based on new technologies, some in beta form. They received feedback from each other and from a faculty that includes theater acting, directing and improv expertise, computer scientists, gamers, designers and more. The arch of the story, the detail of the setting, and the performances were as important as the technology of the game itself. This is a beautiful thing!

(Slide.)

All of this relates to the supply and demand conversation, demand driven by engagement and relevancy on the supply side. It is perhaps not a question of whether or not there are too many artists or too much art. It is a question of too much duplication, inefficiency, and structure regardless of demand.

(Slide.)

Every successful project I have shared today involved interdisciplinary collaboration. Together we cannot only share expertise and resource, we can make new and stronger things that blend our strengths and challenge our limitations.

(Slide.)

As part of Intersection's quest for new ways of working and as we experience an increased demand for fiscal sponsorship and support service and a decreased interest from artists to receive 50113 status, we are developing a new kind of arts incubation and co-location program. Our new experimental space seen here is designed to be an art hub by day and shared space, resources, access to infrastructure, and an event space by night. Everything is modifiable. Everything moves and it all can stack. Rather than continue the propagation of structure and nonprofit status, we want to implement strategies that will create shared opportunities, resources and structure, and encourage alternative revenue models. Working with our partners at the HUB Bay Area and their friends in the social capital market we will combine our nonprofit, creative and entrepreneurial expertise to create a program that will focus on these alternative structures to maximize alternative impact in community.

(Slide.)

I'd like to close with a quote from our very first show that we did in our new gallery space at the 5M Project. This is the great German thinker and artist Joseph Bueys: "Let's talk of a system that transforms all the organisms into a work of art, in which the entire process of work is included...something in which the principle of production and consumption takes on a form of quality. It's a gigantic project." Thank you.
(Applause.)

CHAIRMAN LANDESMAN: Thanks, Deborah.

Those were all great presentations and they certainly raised a lot of questions and opportunities for me, and I am guessing they did for the Council as well, and for people in the room. I would now like to open this up for discussion with the Council or anyone else who wants to participate.

MS. ISRAELITE: *Mr. Chairman, the first question is always the hardest so I'll break the ice here. First of all, I just—one of the greatest privileges of serving on the council is being able to hear stories like this about the creative, innovative, wonderful projects going on around the country. So congratulations to all of you in the work that you're doing. And thank you, Mr. Chairman, for selecting these three to present here today. I have a very simple question. I noticed in New World Symphony 24 of your alumni are in Kansas City and it's a far greater number with the Kansas City Symphony than any other orchestra. I'm just kind of curious how that partnership evolved and how that works.*

MR. HERRING: *There's over 800 alums in the New World Symphony. We lose about 35 a year. They are all over the world. There's lots in Europe. There's lots in Asia, Australia. Ten in the Boston Symphony, ten in the Cleveland Orchestra, 15 in St. Louis, 24 in Kansas City. World domination is our goal.*

(Laughter.)

But it's a natural evolution. Our players must audition for those positions. It's interesting to me that as they begin to create critical mass inside an orchestra we expect that orchestra to evolve and I think that is happening in Kansas City and other places as well.

CHAIRMAN LANDESMAN: *One of the things that struck me in your presentation is when we're talking about the demand side of the equation the obvious driver, one obvious driver is price. In your case low price and in your case no price, it's free. So that can only be sustainable with subsidies or ultimately over the long term those people entering the market on a fuller price basis. How do you view that process as a business plan longer term?*

MS. SHULER: *I'll address that. We have found, as I said in my presentation, that we know that our audience comes back and they pay higher prices. Sometimes it's discounted; sometimes it's not. And they also go to other venues throughout New York City paying full price for, you know, more than \$10.*

So we believe that while it is definitely a challenge to continue to raise the money we need to raise every year to make this festival possible that the benefit is very important. And one of the things that we did very consciously is we did not make the festival free. We thought that the audience members needed to get into the habit of actually paying something. It seems to be worth more to many people even if they pay a nominal amount.

CHAIRMAN LANDESMAN: (Not at microphone.)

MS. SHULER: It's different but it was a very conscious decision that we did and as I've said we have found that actually it translates into them coming back, getting in the habit of paying, and also coming because sometimes if you have a free event people may not always come but if they pay something, even \$10, it's meaningful.

MR. HERRING: We have about 400 20 and 30 somethings who we found through our discovery concerts, these one hour performances. This year we have five of those individuals who made a \$5,000 contribution to the New World Symphony. So the idea is to—we're a laboratory and I'm not trying to dodge your question here but our first job is to experiment but what we also must pursue is what Arlene just described.

You engage them and then you start to talk to them and then they have some sort of personal relationship with the music and with the players themselves and with the larger New World structure and then they become part of the community, and then they either become ticket buyers or donor supporters and in the best situation both so that's how we see them.

MR. LOTT(?): I'd like to say, though, that what I was struck with by dance was that, yes, it's so to speak a gateway into a large community but the gateway itself is a totally true and effective way to present dance. It's not, you know, a cheap date to get you to go to the big dance. It's like excellent for people who can only afford that much so that's what I thought was wonderful about Fall for Dance.

MS. SHULER: Thank you. I do want to add, if I may, that that was part of the premise from the beginning, is to bring the best dance possible, whether it's an experimental company or a foreign company. And we've been very fortunate that probably every major dance company in the United States and many from abroad actually do now want to be part of Fall for Dance.

MS. CULLINAN: I would just add, too—I mean, one of the things that struck me is the way in which—especially what you're doing at New World Symphony—is creating really targeted—and I don't want to use this word but I just can't think of another one, a targeted product and really figuring out what the price point is, what the value is to the particular audience that you're trying to draw in. I think it's a taking apart of a traditional structure which actually unintentionally, I think, segregates people and this is a way to really target and build momentum. And, you know, I think obviously the other thing we're all challenged with, and I don't know if you know the answer but it is what are the alternative revenue models; if access to live performance needs to be affordable, what are the other things we do that can have a higher value. And I know we do things that this country wants and we just have to figure out a way to market those things and build different models around them.

MS. SHIGEKAWA: I'd like to ask Arlene about the beginnings of Fall for Dance because I remember in the beginning when you did it not every dance company wanted in and there were certain—you were breaking a model, and I'm curious about what it took to do that and how you shifted the fulcrum there.

MS. SHULER: In the very beginning there was a lot of skepticism about whether a program like Fall for Dance could work. It was partially from the dance companies in that they were not used to sharing the stage with other dance companies and the way we actually began it is I started the four—what I called anchor companies, and it was Merce Cunningham, and Paul Taylor, Bill T. Jones, and I think Dance Theatre Harlem at the time. And they were willing to take a chance to try and build new audiences because they were interested in trying to figure out how to build a new audience for dance. But part of the other skepticism came from the dance community and were we going to rob their audiences by saying, 'Okay. Go for \$10.00, see 20 minutes and you're done.' And, fortunately, the experience proved everybody wrong in the sense that people went back for more. And as I said, we've surveyed the audience every year and we know. And the numbers get higher of the people who are actually going to see more performances, going to see a company that they saw for 20 minutes. They were so excited that they went to see them again. And the other thing that's happened is that some of the companies have also gotten new donors. This young company, Gallim, three years old, performed the opening night of Fall for Dance, a big hit. The next day they got two donations for \$10,000 each from donors who were so excited. So it has really been very helpful for the community in general and for the companies.

CHAIRMAN LANDESMAN: Howard, you have something of an equivalent to that would be the \$2.50 admission for a half hour, which strikes both the price point and the time point of some of your audiences. Is that underway yet or has it actually started to happen?

MR. HERRING: Yes, we've been—this is the third year. Lincoln Road sees a lot of people. We are very much in conversation with Starbucks because they use Lincoln Road to test product.

(Laughter.)

We have it first, whether it means anything to you or not. There are five million people, according to Starbucks, who walk Lincoln Road in a year and so there is—we play on that in several ways. One of them is we try and get people to make an impulse buy if they're on the road, they're having a wonderful evening, it's a warm evening, they're going to have dinner, they are cruising around, they don't have any strict and firm destination. But, also, from our side, though, as equally important is the fellows get out there and promote the art form. So when they join me and I put a 3x5 card in the hand of someone and say, "It's 2:50 and it's Mozart at 7:30, and it's Stravinsky at 8:30, and it's Brahms at 9:30, and they look at me like I'm crazy then I get the chance to explain it and our fellows learn how to explain it. So it's partly impulse buy and it's partly fellow training.

MR. BALLINGER (?): Howard, I'm also intrigued with that 30 minute \$2.50. I'm also wondering have you experimented with different times like the noon hour, for example, or after work. Tell me about that.

MR. HERRING: We've not gone beyond that 7:30, 8:30, 9:30 sequence but I'm guessing that we will.

CHAIRMAN LANDESMAN: This is a question that excludes Arlene because I'm very well aware of what New York City does for the arts but for Deborah and for Howard. It seems to me a key element in any kind of endeavor that you folks are undertaking is the local support from—the local political support from the city, the county, whatever. Can you describe what you've gotten in that or what is lacking in terms of—because what you're doing is place making. You're transforming these places. You are having a huge impact on these communities. Is it your impression that the cities have signed on for this or have a ways to go? Try to be as honest as possible.

MS. CULLINAN: I think in San Francisco we are very fortunate. Rocco, you met with our now gone mayor, Gavin Newsom, before he was leaving and he really set the stage. This was a mayor who truly understood the relationship of art and community building and art in a healthy, wealthy city. And so the San Francisco Arts Commission Grants for the Arts, and the San Francisco Mayor's Office of Economic and Work Force Development have teamed up together to really focus on the Mid Market area of San Francisco and really repurpose it as a cultural district. I think that commitment is unbelievably strong. They have been programming. They are building partnerships. They are aligning organizations. They are currently doing a cultural planning process.

I think what's missing is money. I mean isn't that what's missing in most places right now? But, yeah, I think the hard part is you need scale. You need scale to make change. You can't talk small organizations into places that are really difficult and you need synergy. There needs to be—there need to be amenities and reasons for people to be there. And this—where you are, Howard, it's gorgeous to be able to have access to five million people who may or may not know how much they love music and, you know, we need to be building help around the organizations and so that I think is a challenge if you don't have the capital.

MR. HERRING: There's several forces at work in Miami. We happen—we're quite proud of the public-private partnership that formed up around this project. The City of Miami Beach was first because they owned the property where we built our structure and they were willing to give us 50,000 square feet and build a garage that sits next to our building and owned and operated, and build a park that's right out in front of our new facility. So it was critical that they be a player. Dade County came right along behind. So if you add them all up in the City of Miami beach it's over \$50 million commitment and the county is \$30 million so major money. But there's other forces at work. Miami is a very aspirational place right now. We just happened to catch that right. Although I think it is our leadership that is creating that aspiration. And the last piece I would say is that the City of Miami Beach created a tax incremental fund and that was the source of that—of the revenue that went into our project. And in my next life I'm just going to follow the tax incremental funds from one city to the next.

(Laughter.)

MS. ISRAELITE (?): Deborah, can you talk a little bit about the kind of synergies that you think

will come out of the many different kinds of folks who are going to be on the four acres? From your point of view what is it going to do for the arts?

MS. CULLINAN: Well, I mentioned that—there are so many. I mentioned a number of the partners and already we're experiencing synergy. We decided that we would actually give up the theater space that we've occupied for 20 years because—for a number of reasons. They're moving to the site and we knew that eventually we would be. Initially we thought we should hold on to this space because that's too much change and what would we do without a theater. And over time we started to realize that actually being without a theater was the absolute right thing to do in order to push our sensibility around what theater can be, where it can take place, when it can take place. And so we are doing the first play with our resident company Campo Santo in the basement of the San Francisco Chronicle building and our synergy there is there's a whole lot of vacant space that we can play with and there's an understanding of the value that we have to bring. A lot of people who are working for the paper can come down and watch a play during their lunch break.

Another synergy is the tech shop, which I described to you, and it's absolutely the coolest place in the world. We're building a set there and we're gaining access not only to equipment that we would never get our hands on but also expertise that a lot of the people we work with would not have. We are a part of a leadership team for the full project. We have been talking to Cisco Systems, a major, major player around how to use their stadium technology for theater, how to use their collaboration systems to really encourage creativity in the ecosystem. I think it's endless. It feels endless at the moment.

CHAIRMAN LANDESMAN: Any further questions?

(No response.)

Well, thanks, you guys. It was great.

(Applause.)

That really was a provocative discussion. Thank you all.

III. INTERAGENCY PARTNERSHIPS

HOUSING AND URBAN DEVELOPMENT

The Chairman then discussed the agency's work with interagency partnerships and his efforts to integrate the arts in every federal agency. He said that one of the best examples of the NEA's interagency work is with the U.S. Department of Housing and Urban Development. Chairman Landesman noted that Secretary Shaun Donovan is a huge champion of the arts and their role in creating and sustaining vibrant communities. He mentioned that HUD recently released a *Notice of Funding Availability* for \$100 million in funding for regional planning efforts to integrate housing and transportation decisions, and incorporate livability, sustainability, and social equity values into land use plans and zoning; HUD worked closely with the Department of Transportation and the Environmental Protection Agency on this initiative, and invited the NEA to participate as their partner, something which had never been done before. HUD wrote the arts

explicitly into this *Notice of Funding Availability*, and HUD hosted a Webinar specifically for arts organizations to encourage them to join in applications. The arts were the centerpiece of many of the resulting grants including: Hollywood, Florida; Rockford, Illinois; Evansville, Indiana; Greenfield, Massachusetts; and Radford, Virginia.

During his trip to Miami, the Chairman also participated in a roundtable discussion with HUD; South Florida was one of the regions that received a planning grant from the Sustainable Communities funding. The Chairman remarked that HUD Deputy Secretary Ron Sims may be the Arts Endowment's new best friend and new secret weapon, as he recognizes that the arts are important in building vibrant, livable communities and fostering business and economic growth. HUD awarded \$4.25 million to the South Florida Regional Planning Council of Hollywood. The funding will support new regional plans to create more sustainable communities throughout the South Florida Region intended to build economic competitiveness by connecting housing with good jobs, quality schools, a thriving creative sector, and transportation. And this was just one of two new HUD grant programs that directly encourage arts organizations to join these coalition-based regional planning efforts. The other is a joint HUD and DOT Sustainable Communities Challenge Grant Program.

The Chairman called on Senior Deputy Chairman Joan Shigekawa to talk about the NEA's work with the National Science Foundation.

NATIONAL SCIENCE FOUNDATION

MS. SHIGEKAWA: So it was once the case that art and science were the same endeavor. Leonardo da Vinci painted the Mona Lisa and invented the helicopter. On the subject of art, Albert Einstein said, "The most beautiful thing we can experience is the mysterious. It is the source of all true art and all science." An individual stands on the brink of the unknown and asks "what if?" An individual faces the known and seeks the patterns and motifs for what is. Both are artists. Both are scientists. Performing research. Imagining the never-before conceived. Solving problems. These are the activities of a laboratory and of a studio. Over the past 6 months, the National Science Foundation and the National Endowment for the Arts have been together asking two questions: what can scientists gain from working with artists? And what can artists gain from working with scientists? To deepen our understanding of this emerging practice the NEA partnered with NSF on convening two conferences.

The first was titled "RE/search: Art, Science, and Information Technology," which we did with NSF's Human-Centered Computing cluster. And the second: (I wish you could see these graphically. I should have it on a PowerPoint) "SymBIOTic ART and Science: An investigation at the Intersection of Life Sciences and the Arts" which we did with NSF's Life Sciences Directorate, principally the folks from biology.

In each case, we brought artists and scientists together to spend two days exploring the ways in which they might work together and exploring each other's cultures. Robert Root-Bernstein, a professor of physiology at Michigan State University, posted an excellent blog on the NEA's website in which he ran through some of the blurrings between art and scientific discovery: Seurat's invention of pointillism, influencing modern pixilation and tests for color blindness; Buckminster Fuller's geodesic domes; computer chips that are imprinted using silk screen

techniques; and even camouflage, which was first created by a painter.

Bevil Conway, associate professor of neuroscience at Wellesley, mused, also on the NEA blog--the NEA blog has been very busy chasing scientists--that "the sciences and the arts are more closely aligned with each other than either is to the humanities. The arts and the sciences have as their goal the creation of something entirely original. The humanities, on the other hand, are essentially engaged in criticism." Don't tell Jim Leach.

So our goal for the two conferences was to create a framework to understand the challenges and opportunities where art and science overlap and where they collide. We have already begun articulating a series of challenges and opportunities around the themes of divergent values, scholarship, the role of educational institutions, advancing 21st-century learning, and creating networks of excellence and innovation in diverse creative fields. Both workshops were designed to open up the lines of the communications between the two agencies, between the two communities, and to plant the flag that both agencies are potentially interested in welcoming applications and proposals from artist-scientist teams.

We look forward to continuing this conversation and seeing where it may lead. I am happy to answer any questions you may have. Both conferences will be publishing white papers which will be available on the NEA website, arts.gov. Thanks very much.

(Applause.)

CHAIRMAN LANDESMAN: Any questions?

(No response.)

Thanks, Joan.

The Chairman then called on Patricia Moore Shaffer from the NEA's office of Research and Analysis.

HEALTH AND HUMAN SERVICES

MS. SHAFFER: Well, first of all, thank you, Chairman Landesman, and thank you to the members of the Council for the opportunity to share information with you about our recent work HHS, the Department of Health and Human Services.

In this very room, on March 14, the NEA and HHS co-hosted a landmark convening to better understand and examine the role that the arts play in human development, including in the fostering creativity and innovation. To all who attended, it was truly remarkable to see Chairman Landesman open the event side by side with HHS Secretary Kathleen Sibelius. Their joint presence was a powerful illustration of the commitment that both national leaders—and their respective organizations—have made to this unprecedented partnership between health and the arts.

The NEA organized this convening with HHS's Administration for Children & Families and the

Administration on Aging. Led by the NEA's Chief of Staff and White House Liaison Anita Decker, we sought synergies between the HHS's research on what works in public health and human services and the NEA's own focus on the value and impact of the arts. Through these discussions, our agencies uncovered not only a common interest, but an emerging body of evidence on the cognitive and social benefits of arts learning and arts participation for children and older adults. We worked with HHS staff to plan a highly ambitious convening that brought together researchers, as well as arts practitioners from across the spectrum of the arts, health, education, and the social and behavioral sciences. The convening entitled "The Arts and Human Development: Learning across the Lifespan" was held on March 14th.

The day began with a keynote talk by Michael Gazzaniga, one of the nation's leading cognitive neuroscientists. Dr. Gazzaniga, who had led the Dana Foundation's work on Arts, Learning, and the Brain, set a clear tone for the day by stating, unequivocally, that there is no question that arts learning positively affects the development of the human brain. He was accompanied by Nolan Gasser of Pandora Radio, who provided examples on the complex interrelationships between the arts and science. Mary Wright of the Conference Board, a membership organization representing over 1200 corporations in nearly 60 nations, closed the event with a talk on the long-term economic benefits of arts learning and creativity to the U.S. workforce. A series of panels focusing on young children, youth, and older adults formed the core of the day. During these panel discussions, Eleanor Brown of West Chester University and James Catterall of UCLA presented striking results from comparison studies of arts education at work in children and adolescents. In her experimental study, Dr. Brown found that young children from low-income families enrolled in an arts enrichment preschool demonstrated a significant improvement in school readiness skills. We heard similar findings from James Catterall of UCLA based on his analysis of longitudinal data from a large Department of Education survey of more than 12,000 students. He found that intensive involvement in the arts during middle and high school is associated with higher levels of achievement and college attainment, and also with many indications of pro-social behavior such as voluntarism and political participation.

Other researchers included the husband-and-wife team of Helga and Tony Noice, who, funded by the National Institutes of Health, showed how arts programs can enhance cognitive skills for older adults. And of course there were several arts practitioners. For example, NEA grantees, such as the Wolf Trap Foundation for the Performing Arts and the Chicago Arts Partnerships in Education, shared innovative models for engaging people of all ages in the arts.

A fourth panel examined the potential of the arts to facilitate intergenerational learning. Attending the event was an energetic group of researchers, practitioners, and policy-makers ranging across governmental, nonprofit, and academic sectors. Their excitement was obvious by their high level of engagement throughout the day and long after the event concluded.

Based on the dialogue sparked by the convening, the NEA is working to produce a white paper that will do two things. First of all:

- (1) it will provide compelling examples of the arts at work in human development across the lifespan in relation to cognitive, social, and behavioral outcomes; and,*
- (2) it will make research and policy recommendations so that our agencies collaborate more effectively in leveraging the role of the arts in human*

development.

The National Center for Creative Aging has been recruited to assist with this effort. And I would like to recognize in our audience today Gay Hannah, the Center's Executive Director who is with us today. Thank you, Gay.

(Applause.)

It is our intent to use this white paper to continue this vital dialogue about the arts and human development and, ultimately, to find new pathways to investigate and enhance the role of the arts in human development in partnership with the Department of Health and Human Services. Again, thank you for the opportunity to share with you this exciting new work with HHS. And we will keep the National Council informed of this partnership as it develops. Thank you.

(Applause.)

CHAIRMAN LANDESMAN: Thanks, Patricia. Both of these initiatives are very exciting to me.

IV. CONCLUDING REMARKS/VOTING RESULTS

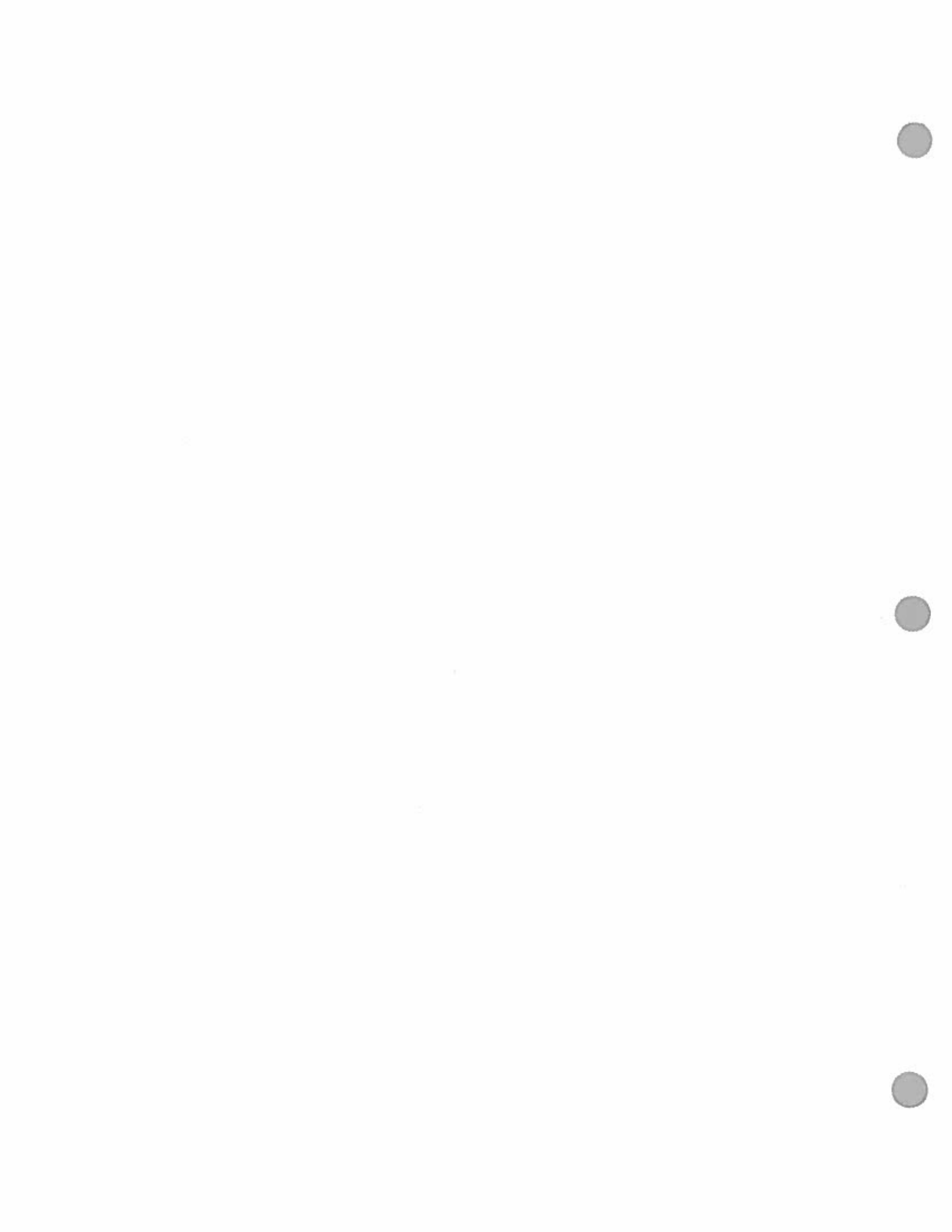
Chairman Landesman announced the results of the tally of Council members' votes from the public National Council on the Arts meeting held Thursday, March 24, 2011, at 4:45 p.m. All recommendations for funding and rejection passed. The Chairman notified the Council and audience that applicants would not be informed of their level of NEA funding until a federal budget was finalized, and that applicants would be alerted via email shortly about this delay in notification, and that the Arts Endowment would be in touch as soon as the budget was in place. The Chairman asked if there were any comments or questions from the Council, and Council member Ballinger complimented the NEA program directors and staff on the quality of their work and congratulated them.

The Chairman then adjourned the 172nd Meeting of the National Council on the Arts.

(Gavel.)

(Whereupon, the proceedings were adjourned.)

Respectfully submitted,
Kimberly M. Jefferson
Council Specialist



**MINUTES OF THE 171st MEETING
OF THE
NATIONAL COUNCIL ON THE ARTS**

DRAFT

DRAFT

**October 29, 2010
Nancy Hanks Center
1100 Pennsylvania Avenue, NW
Washington, DC**

The 171st meeting of the National Council on the Arts convened in open session and for the Application and Guidelines Review & Voting session, and at 9:00 am on Friday, October 29, 2010, for the remainder of the public session, Chairman Rocco Landesman presiding.

COUNCIL MEMBERS PRESENT

James Ballinger
Miguel Campaneria
Lee Greenwood
Joan Israelite
Charlotte Kessler
Irvin Mayfield
Stephen Porter
Barbara Ernst Prey
Frank Price

Congressional Ex Officio

COUNCIL MEMBERS ABSENT

Ben Donenberg
JoAnn Falletta
Terry Teachout
Karen Wolff

Congressional Ex Officio

Sen. Robert Bennett (R-UT)
Sen. Claire McCaskill (D-MO)
Rep. Patrick Tiberi (R-OH)
Sen. Sheldon Whitehouse (D-RI)

NEA Staff Members Presenting

Mario Garcia Durham, Director/Artist Communities & Presenting
Sunil Iyengar, Director/Office of Research & Analysis
Jillian Miller, Director/Office of Guidelines & Panel Operations
Sarah Sullivan, Senior Program Analyst/Office of Research & Analysis
Patrice Walker Powell/Deputy Chair for Programs & Partnerships

Non-NEA Staff Members Presenting

Jennifer Pickering, Executive Director, Lake Eden Arts Festival
Neil Barclay, President & CEO, National Black Arts Festival
Ann Markusen

I. OPENING REMARKS

Chairman Rocco Landesman called the meeting to order and welcomed Council members, Arts Endowment staff, and members of the general public observing the meeting via the Web.

The Chairman announced two important staffing change since the June meeting. Michael Killoren has joined the NEA as the new Director of Local Arts Agencies and Challenge America Fast Track. He was most recently the Director of Seattle's Office of Arts and Cultural Affairs. Beth Bienvenu has joined the staff as Director of Accessibility. Beth came from the U.S. Department of Labor's Office of Disability and Employment Policy, where she served as a policy advisor.

The Chairman added a special word of thanks to Paula Terry, who recently retired after 30 years as the NEA's Director of Accessibility. He proposed for the record that the Council formally thank Paula for her tremendous service to the agency, to the field, and to all Americans of every ability. He made a motion for resolution, which was passed unanimously.

To commemorate his one year anniversary with the agency, the Chairman gave a brief look back over the past twelve months and all the agency had accomplished, including how the arts are being incorporated into domestic policy programs at the Department of Education, the Department of Health and Human Services, the Department of Transportation, the Department of Agriculture. The Chairman discussed visits on his Art Works tour, upcoming visits, and the importance of creative placemaking and the NEA's goal of positioning the arts as a strategy for creating more vibrant, sustainable communities all across the country.

II. PRESENTATION: *Live from Your Neighborhood: A National Study of Outdoor Arts Festivals*

- Mario Garcia Durham/NEA Director of Artist Communities & Presenting
- Sarah Sullivan/Senior Program Analyst, Office of Research & Analysis
- Sunil Iyengar/NEA Director of Research & Analysis
- Jennifer Pickering, Executive Director, Lake Eden Arts Festival
- Neil Barclay, President & CEO, National Black Arts Festival

Chairman Landesman invited NEA Director of Artist Communities & Presenting Mario Garcia Durham to the table to make an overview presentation on the NEA's latest research report, *Live from Your Neighborhood: A National Study of Outdoor Arts Festival*. A first for the agency, and a first of its kind, this report aims to help understand the nation's outdoor arts festivals and to identify their shared and divergent traits, such as event programming, staffing, finances, and audience demographics. The study provides information about an important, relatively unknown segment of the NEA constituency, thus allowing the agency to better address the field through relevant programs. At the same time, the study will create a platform for further

analysis of the field and will allow more empirically based discussions about festival planning to occur among organizers and arts and civic leaders.

Mr. Durham then invited Sarah Sullivan, Senior Program Analyst, Office of Research & Analysis, to the podium to present more details of the study methodology and results.

After the presentation, Mr. Durham invited two guest, Jennifer Pickering, Executive Director of the Lake Eden Arts Festival, and Neil Barclay, President & CEO of the National Black Arts Festival, to speak about their festivals. Both were respondents to the NEA's arts festival study.

Jennifer Pickering/Executive Director, Lake Eden Arts Festival:

Festivals are a wonderful way to experience the best of life and cultures. Looking back 16 years I was advised that the LEAF formula would not work. It was too diverse, too many cultures, too many arts. Our mission is connecting cultures and creating community through the music and arts. The NEA Report on Outdoor Festivals confirms that our intuitive instincts were the direction that festivals were going. In talking with Neil of the National Black Arts Festivals we both agreed that the report resonates with our festivals even though both are extremely different in size and place. In response to the National Study of Outdoor Festivals it seems only appropriate that we travel to a festival that embodies a majority of the findings of the study.

As Executive Director I need, of course, my festival tools: A walkie-talkie., I never go to a festival without; my staff hat so I'm easily recognizable; and of course current staff members by your side; my Development Director Erica Bell; and the audience. So let's go to LEAF.

Thank you for researching the magic of festivals. This unique form of gathering transcends elements that divide. Festivals bridge cultures and bring people together in a relatively low cost high impact manner. Collaboration is the key. Together we are all stronger.

LEAF is set apart in size and place, a small festival of 6,000 people on site each day with a big outreach vision of over 60 outreach programs annually. Yes, it has been 16 years, 31 festivals. The study shows the longevity of festivals and I believe this is due to a balance of tradition and growing with our community needs and our opportunities.

Travel the world through music: At each LEAF we present over 50 cultures and genres. LEAF seeks to introduce people to cultures and new music. We may not be able to travel to Haiti or Rwanda but we can take you there through music.

Volunteers, as the study indicates, are core to creating a festival. Each LEAF has 560 volunteers and 240 staff, many of which are volunteer staff. It takes so many different people, different types of people with various skills to create each LEAF.

LEAF is a community place maker. LEAF brings together so many elements of our local community. We create the stage through the mission and environment. It is the people from vendors to artists to LEAFers to volunteers that then create the community.

LEAF is interactive and encourages participation. LEAF was designed to allow people to sample the vibrant and diverse Asheville art scene, explore and find their own creativity through lots of workshops. It is one of the few festivals that you would bring your baby along with your mother-in-law--now that depends. Kids under ten are free and we seek to create as many variety opportunities for the young also. This is displaying our LEAF instrument petting zoo, much friendly than some of the goats.

Our cultures and communities are what give us roots and the space to fly. Year round LEAF in Schools and Streets helps kids fly through music and arts. LEAF in Schools and Streets creates over 50 educational and enriching outreach cultural programs each year. We have over 40 local partners. As the report states, festivals are integral to their communities and collaboration, again, is key. Festivals have the opportunity to expand beyond their core events. Where arts and cultures are void in schools and communities we can help. We have the resources of the artist and we have the support of the community.

LEAF in Schools and Streets has a variety of different program models to meet the needs and opportunities of our community youth and of our local artists. As a teacher reflects, "The cultural benefit was just enormous as far as exposure to another culture and a learning environment. It will stick with them forever because they also performed it rather than just watching."

And this is one of the elements that sets our outreach program apart: LEAF in Schools and Streets participants have the opportunity to transform into performing artists alongside their teaching artists. Over 300 kids become performers at each LEAF. We are currently expanding more performance opportunities in our larger community. Since 2004 over 23,000 youths have been part of LEAF in Schools and Streets. High impact/low cost. LEAF believes it is important to first reach out in our own backyard and then we can expand. So we went global.

LEAF International Music Programs evolved as I was traveling and learning that kids were not having the opportunity to connect with and learn their own cultural traditions. As our partner in Rwanda states, "These kids have a lot to say but they don't have a voice. Music, dance and drumming, and visual arts have become their voice."

In Panama the orphanage had zero access to music. Now they have weekly music programs, summer music camp and they've become performers both at a local jazz festival and they even came to the U.S.

In Tanzania we partnered with Jane Goodall's Roots and Shoots Programs. There's now a music component as part of Roots and Shoots so now the kids are not only learning their traditions, they now have the powerful tool of music to express their environmental messages.

In Guatemala the parents saw the impact the music classes were having on their kids' desire to go to school so they came together and built a music room in this very poor rural community.

In Rwanda we found ourselves working with street kids. We had music, drums and Rwandan mentoring teaching artists to give. Three years later they have become world class performers. They now have a home and we are partnering with Playing for Change Foundation to build a Music and Cultural Center that will give them jobs and housing opportunities.

Expresiones Latinas was supported by an NEA grant. This opportunity prompted us to seek new and new and innovative ways to present artists and cultures. The positive impact resonated throughout our larger community and involved our Hispanic community in a meaningful way.

This month LEAF's central theme was Caribbean Traditions. The Haitian dance took the stage with All Our Hearts all week long in the schools and at the festival. It was a powerful reminder of the beautiful spirit and beautiful music and traditions of Haiti.

As Masankho Banda of Malawi reflects, "LEAF is an incredible gathering of amazing people creating fun and transformative music, poetry and stories. Thank you for your dedication to the community and to peace."

And thank you to the NEA for your dedication to the arts and to festivals.

Neil Barclay/President & CEO of the National Black Arts Festival

Thank you to Chairman Landesman and the National Council for commissioning this critically important study on outdoor festivals. Also, thank you to my long time presenting colleague, Mario Garcia Durham, for inviting me to reflect on the study's findings. And, finally, thanks and I must say congratulations to Sunil Iyengar and Sarah Sullivan for the landmark study they have created for the cultural sector, a study that in my view is long overdue and a much needed validation of the important work done by my colleagues and communities throughout this great country of ours.

A little aside note for those of you who are visual learners, many of the presentations have had Power Points that have followed the remarks that are being made from the podium. Mine do not so you can look at the pictures, you can listen to me or you can just drift off into your own world if you'd like.

The National Black Arts Festival is known throughout the world by the moniker of NBAF. It has enjoyed a longstanding relationship with the Arts Endowment. We were founded over 22 years ago in part through a special grant from the Endowment which joined the City of Atlanta and Fulton County where we live to create one of the world's most treasured celebrations of the arts and culture of people of African descent. As such, NBAF counts itself among the 60 percent of outdoor festivals that have occurred in the same community for more than a decade or in our case for more than two decades.

As is the case with many of the festivals who have participated in your research study, and we were among them, we too depend on the funds and services of our local government and

businesses, including such notable corporations as Coca-Cola, UPS, Bank of America and Delta Airlines, all of whom have been supporters of the festival since its inception.

*I was heartened by the research findings that highlighted festivals' commitment to presenting excellent and diverse forms of arts, a commitment we share. This past year NBAF was the recipient of an American Masterpieces Grant for our landmark revival of what must be referred to in deference to the chairman's theater background as *The Scottish Play*. For those of us foolish enough to utter the name of Shakespeare's final tragedy in public, NBAF's new multimedia production of *Macbeth* will be based on the seminal 1936 production directed by a young Orson Welles with an all Black cast. Ironically, that production, like ours, was set in one of the most troubled places still to be found in the African Diaspora, Haiti.*

In truth, NBAF is emblematic of much of the study's findings. We are a multi-genre, largely outdoor celebration of the arts that, like 82 percent of your survey's respondents, has at its heart music. In our case the music of the African Diaspora in all of its glorious forms from concerts by the Atlanta Symphony at Ebenezer Baptist Church, the pulpit of the late Dr. Martin Luther King to our most recent Legend Celebration which paid tribute to Curtis Mayfield, an artist who provided the soundtrack of the Civil Rights Movement. Music is at the heart of what we do.

But our festival also celebrates all that is new and exciting about the diverse art forms of one of the world's most emulated cultures. We present and commission new dance works by some of the world's most renowned choreographers. We are the southern home of Los Angeles' Pan African Film Festival and have assembled major juried exhibitions, which have included some of the most renowned visual artists of our time. For years the festival's posters were created by visual artists, including Elizabeth Catlett, Faith Ringgold, Sam Gillam and Radcliffe Bailey, among others.

We host a major outdoor international marketplace comprised of over 100 artists and craftsmen from throughout the globe and an indoor juried marketplace of 80 fine artists. We add immeasurably to the economic vitality of our community by providing much needed opportunities for these artists to market their creations to an audience of well over 100,000 visitors this last year alone.

One of the major findings of your studies highlights the symbiotic relationship that our festival and others have with their community. Our festival takes place in Centennial Olympic Park, a venue created as a gathering place for the accolades and their admirers who participated in the 1986 Olympic game. Indeed, 46 percent of your festivals are situated in public parks and spaces.

We also have over 400 community volunteers who work with our festival each year echoing the research study's finding that 77 percent of the festivals have seasonal volunteers. Many of NBAF's volunteers have worked with the festival since its inception over two decades ago.

Our volunteers come from all ages and backgrounds, including high school and middle school students who train as instructors for the young people who visit our Children's Education Village found in the heart of the festival's physical plant. Like our counterparts, NBAF employs a small full-time staff of 14, including three full-time members of our programming and technology teams. These professional arts administrators not only curate the festival's outdoor and indoor stages but also have developed an innovative technology platform designed to bring the work that we do to audiences throughout the globe. This online platform found at www.NBAF.org includes interviews with the artists we present, messages from our sponsors, our own social network, MYNBAF, and in the near future Pay-for-View cultural content. We have developed our own iPOD app. which audiences may download during the festival and again throughout the year to receive up-to-date information on our activities in real time.

As the research study indicated, many of the artists participating in the study are paid for their work and NBAF is no exception. 100 percent of artists participating in our festival are paid for their participation. Those artists perform works created and commissioned by the festival that have added to the aesthetic vitality of our field, including commissioned works by Wynton Marsalis and Russell Gunn, new dance works by some of the nation's leading choreographers, and our upcoming production of "V Macbeth" which will tour cities throughout the nation beginning in 2012.

Our relationship with our community led us to create a year round educational program, including a Children's Educational Village led by high school and middle school students for their peers; study tours for teachers; and public programs designed to enhance our audiences' understanding and appreciation of the work we present. Our Growing the Dream Project developed through a grant from the U.S. Department of Education uses a replica of the childhood home of Martin Luther King to teach the values and philosophies espoused by his writings, including a comprehensive curriculum on the role of compassion, integrity and community engagement among other values central to building strong and healthy individuals to make positive changes in our society.

In summary, we are a free and ticketed outdoor celebration of all that is great and good about our community. We present work of the highest artistic quality that is disseminated not only to our own community but to communities throughout the world. In addition to our work in the summer we bring this high quality cultural program to virtually every committee and senior center in the country in which we live throughout the year. We enhance the quality of life of our community while contributing to its economic vitality. We create jobs for artists and small businesses which thrive because of the work that we do.

And the good news is we are not unlike the 1,400 plus festivals that are the subject of your landmark study.

It is a pleasure and great privilege to serve our community by the work that we do and have done for well over two decades. I thank you for the opportunity to reflect upon that work and the vital role that organizations like ours play in the cultural landscape. Thank you.

After the presentations, Sunil Iyengar, NEA Director of Research & Analysis, took questions from the Council. Council member Irvin Mayfield asked why music is an overwhelming percentage of what is presented at the festivals. Mr. Iyengar acknowledged that despite the overwhelming percent who presented music (81%), they did not for sure why music was so prevalent. He explained that many of the festivals have dance and theater components, which typically also have music involved.

III. Creative Placemaking with Ann Markusen

Chairman Landesman introduced Ann Markusen, joining live via Skype from Scotland. Ms. Markusen presented on a white paper on creative placemaking that was commissioned by the Mayor's Institute on City Design. *(Question marks indicate where words were lost due to the connection)*

Ann Markusen:

Good morning, everyone. I am so delighted that I can join you from a quarter way around the world, and I do want to thank the Fulbright Program, the Glasgow School of Art and the iCHAT Media Center for making this happen.

A year ago the Mayor's Institute on City Design asked us to research and write a paper on art and culture as placemaking. They wanted to know how this happens, who are the initiators and partners, where do the resources come from and what are the results, and results along federal dimensions, including artistic creativity, quality of life, sustainability and economic development. My colleague, Anne Gadwa, of Metris Arts Consulting, and I agreed--in fact, we were thrilled to be called to service in this way.

In our resulting study we defined creative placemaking as happening when partners from public, private and nonprofits and community sectors join together to strategically shape the physical and social character of a neighborhood, town, city, or regions around arts and cultural activities, so initiators and partners strategically shaping places around arts and culture. Instead of thinking of arts and culture as taking place inside an art studio or inside buildings that exhibit or present the resulting work, we show how arts and culture leaders contribute to and take credit for their embedded-ness in real communities and places.

We decided we could do this mission by doing an extensive scan of planned art center projects around the U.S., and this really was hundreds of people. We identified dozens and dozens and dozens of cases. And in the end we chose 15 for inclusion in our study. We could have chosen many, many more. The ones we chose are representative for the diversity, their presence in communities, geographic distribution, and their distinctiveness for art forms and a larger community mission.

In our study we identified three key ingredients to successful placemaking. The first ingredient is the initiator. Someone steps forward in every case with a needed art centered project. Often it's an individual artist. It's much more often than it is (?). Sometimes it's a public sector agency, a director or staffer. Sometimes it's a community development

corporation. Sometimes it's a commercial business, often a nonprofit arts organization, and sometimes a mayor or a city council member. (?) Driver initiators and the concept of operating with others are crucial success.

Just one example: In the (?) about a decade ago an artist moved into a mostly vacant area in (?) river (?) from the (?) era, rehabbed two buildings as a home and artist studio, and then began to see the potential for this area he was living in to become a vibrant arts center. He approached the mayor with the idea of recruiting artists from elsewhere to come and rehab these buildings and then live in them and (?) them. (?) mayor was enthusiastic and over the next five or six or seven years they changed the zoning to allow--make it possible for state-owned property and the purchase of state owned property to turn over to the ownership of artists. They recruited artists from all over the United States and elsewhere by a very active marketing project and teamed with the local banks to offer low interest loans to artists to come rehab the buildings and then (?) owners.

So to date we can say they attracted (?) artists (?) eight buildings. The whole project is about a \$30 million (?) with very major payback and they now have a revitalized area (?) giving needed benefits to the community.

The second ingredient is distinctiveness and local orientation. We found that most successful cases of creative placemaking do not make large physical capital investments and do not (?) city. And they do not have (?) tourists in the first instance as their major audience. Instead they build on existing distinctive creative energies and spaces that already exist in their communities.

Part of their goal is to capture a larger share of their own residents' discretionary income by offering quality arts and cultural options. Often they make smaller scale (?) challenge-based investments dispersed throughout their cities in multiple venues, even in small towns. And (?) they offer a new (?) for their city or neighborhood.

An example: Santa Jose decided 20 years ago to make a new downtown Silicon Valley and made an investment in beautiful new art museums, repertoire theaters, et cetera, but still found its downtown really dead.

A Silicon Valley entrepreneur in this case had the idea of creating a festival that brought art and technology together. He started an organization called ZERO1, a nonprofit organization that pitched the idea to the city. The city put up the first (?) and within the year they began to host what is an international biennial. They just finished their third one this past September which drew 55,000 people and was a tremendous success.

They do this with a very low budget. How? They approach all the arts agents in their region, ask them to help them identify artists who use technology in their work, and they ask them if they would lend their venues for the actual event itself, which takes place in many venues throughout the city. And again this has been an amazing successful biennial and the organization is trying to urge new businesses on (?) artist technology (?) and also real estate (?) in Silicon Valley, not just the (?).

Finally, the third ingredient is partnership. In (?) cases the initiator sought partners (?) and often they were (?), the mayor, the city council (?). They found art organizations in the community would say, "Sorry, we're just too busy. (?)" So in many of these cases they were (?) to win public will, which they did both by pitching it to the general population and demonstrating enthusiasm and also (?) city hall, a mayor, city council people, a

major agency staff person. All of them eventually attracted the support of rather than competition from local arts organization leaders.

All of them have some private sector buy in and resources. (?) ZERO1 biennial (?) corporate business sponsorship and area foundations that really help (?) and the city doesn't have to pay anything anymore to support it.

And you want to build partnerships across sectors, across commercial, nonprofit, public and community sectors across missions and many of them have reached out to Education, Environment, Housing and Urban Development, Transportation and Healthcare to demonstrate how arts and culture serve the missions of those eight agencies to lend support and financial resources.

In Cleveland, a community development corporation that had been building malls (?) for 20 years wound up with an old movie theater on its hands. Across the street was a live performance theater with a company that was still trying to perform at the site and there was a third theater company (?) and was working from the upstairs of a church. They proposed to form a Gordon Square Arts District to use the streetscape as the first initial phase of it and (?) work to raise the funding to renovate the theaters and open them up again. They found a champion in their city councilmember who (?) some Community Development Block Grant money from the Federal Government to them, and over the next five, six, seven years they were able to put together money from city programs, from (?) programs, from regional programs, state power funds, from transportation funds and some (?) tax credits, historic preservation credits. They put together an amazing array of resources, about \$15 million to date. They have (?) for more to finish the last theater project. Two of the theaters are open. The streetscape is beautiful. And, by the way, all the major art institutions are centered down on the east side of town. They are serving a lower income and working class area of west Cleveland but it's now a vital arts and cultural center.

So, summarizing, these three ingredients, initiator, distinctiveness and partnerships, they are what is essential in all of these very diverse cases.

We only included (?) in our study (?) cases so that we could address outcome. And just to sum up briefly I'll say that the use of creative placemaking animates public and private spaces, brings diverse people together to celebrate, create, inspire and be inspired, rejuvenates structures and streetscapes, improves local business viability, community spirit and public safety, creates jobs and income within and beyond the arts and cultural sector and, not least, nurtures artistic innovation and expands art.

So, in sum, we found that if arts and cultural leaders can find the energy and vision to cooperate among themselves and with other actors in their immediate environment they can identify the space for, participation in and quality of arts and cultural experiences of this country.

We also conclude that creative placemaking's livability and economic development outcomes have the potential to rapidly change the future of American cities and towns.

You can find our study on arts.gov and for my colleague, Anne Gadwa, and myself, Ann Markusen, thanks to the Mayors' Institute and the National Endowment for the Arts for the opportunity to write this study.

Chairman Landesman thanked Ann for her work and Sunil Iyengar asked if there were any questions from the Council/meeting attendees. There were none.

IV. Applications & Guidelines Review

Chairman Landesman invited Patrice Walker Powell, Deputy Chairman for Programs & Partnerships, to lead this section of the meeting.

Deputy Chair Powell explained that Council members would be voting by ballot on over 800 grants and other awards totaling nearly \$28 million in three funding areas: *Access to Artistic Excellence; National Leadership Initiatives; and Literature Fellowships and Poetry*. She explained the voting process, and called for a motion to consider the recommended grants and rejections presented. It was moved and seconded.

Deputy Chair Powell continued on to summarize the three funding areas:

Access to Artistic Excellence.

This is the agency's primary category for funding for the arts disciplines and fields with the goal of fostering and preserving excellence in the arts and providing access to the arts for all Americans. These recommended grants are the first group of applications in this category brought to the Council for this fiscal year. The second half will be considered at the March meeting next year. In March 2010, using rounded figures, the Agency received 1,500 eligible applications requesting more than \$80 million for fiscal year 2011 support. Recommended for the Council's approval are 844 projects totaling up to \$24 million. Grants are recommended for 55 percent of all applicants in amounts ranging from \$5,000 to \$140,000. Recommended projects span 14 disciplines and fields and focus primarily on the creation of work and the presentation of both new and existing work to American artists--excuse me, American audiences. Creating and presentation projects take the form of commissions, collaborations, productions, exhibitions, performances, tours, festivals, artist residencies, literature, publications and public art, as well as the stewardship of good business practices through our Services to the Field Project. Grants are recommended in 49 states and the District of Columbia.

National Leadership Initiatives

National Leadership Initiatives provide support for a wide variety of projects of national and field-wide significance. At this meeting the Council is requested to approve funding for seven projects in six disciplines or fields totaling a little over \$2 million. Among these, support is requested for *Global Cultural Connections, Creativity in Aging in America, Lifelong Learning in the Arts, Shakespeare in American Communities, Shakespeare for a New Generation, National Arts and Humanity Youth Program Awards, the New Playwright Development Project, and Art Place*.

Literature Fellowships

Literature Fellowships provide writers with the time and means to create new works. Fellowships of \$25,000 each are offered to creative writers and poetry and prose in alternating years. This year 1,063 eligible applications were reviewed by panelists who recommend 42 grants for poetry writers from 22 states and the District of Columbia, totaling \$1,050,000.

Council members marked their ballots. Deputy Chair Powell continued on to highlight several projects under the *Awards Update* tab in the Council book. These grants have been awarded under the Chairman's Delegated Authority and are brought to the Council's attention at this meeting but no vote is necessary. They are:

- Six Chairman's Extraordinary Grants of up to \$30,000 or less totaling \$155,000
- Six Mayors' Institute of City Design, 25 planning awards of \$25,000 each totaling \$150,000
- Five new play development project grants of \$20,000 each totaling \$100,000
- Two small grant authority awards of \$10,000 totaling \$20,000
- 103 arts education invitational grant initiative grants of \$10,000 each totaling \$1,030,000
- Three interagency grants to federal agencies totaling \$351,680
- 20 percent amendments to previously approved awards totaling \$78,000

As a technical matter, the Council members were instructed to mark their ballots concerning the designation to implement Public Law 111-203.

Jillian Miller, Director of Guidelines and Panel Operations, presented information for guideline review and new guidelines:

Jillian Miller:

"At this meeting you're reviewing three sets of guidelines, two of which contain updates to existing categories and one set of new guidelines. Your first set of guidelines is for Literature Fellowships: Fiction and Creative Nonfiction, and that begins on page three of your Guidelines tab. These guidelines describe the agency support for fellowships to published creative writers that allow the recipients to set aside time for research, writing, travel and other career advancements. There are a couple of changes to highlight for you this year.

We're changing these guidelines from two year guidelines for both prose and poetry fellowships to one year guidelines for prose fellowships only. This will allow us to make more responsive updates to changes in the field, and you'll see the new poetry guidelines next year. We've also clarified the eligibility requirements and updated the term "online" to include digital or audio publications. In addition, we've removed reference to the term "vanity publication."

Your next set of guidelines is Grants for Arts Projects, and that begins on page nine of your Guidelines tab. For most of our applicants Grants for Arts Projects represents the full range of

funding opportunities for the entire year. The major changes to the guidelines this year are in relation to our new strategic plan. In the past these guidelines have offered support through three categories: Access to Artistic Excellence, Learning in the Arts for Children and Youth, and Challenge American Fast Track.

This year we're replacing the Access to Artistic Excellence and Learning in the Arts categories with a new category called Art Works which will embody the agency's guiding principle. Art Works will support four outcomes from our strategic plan.

And after listening to Chairman Landesman this morning I realized we don't quite have an Art Works trifecta so we're going to call it "Three Outcomes and One Bonus Outcome."

And they are:

Creation: The creation of arts that meets the highest standards of excellence.

Engagement: Public engagement with diverse and excellent arts.

Learning: For lifelong learning in the arts.

Livability: For the strengthening of communities through the arts.

The types of projects supported in the past will continue to be eligible and within those four outcomes we'll be encouraging innovative projects. In general, we're defining innovative projects as those that may prove transformative and that are distinctive and offer fresh insights and new values through unconventional solutions and have the potential to be shared, emulated or lead to other innovations.

To ensure that innovative ideas are supported we're going to require that consortium applications be for innovative projects. A consortium application represents an exception to our one application rule and is a partnership of organizations working together on a shared project. So organizations that have been applying to Access to Artistic Excellence will apply to Art Works and organizations that have been applying to Learning in the Arts also will apply to Art Works through the Arts Education Discipline.

The Arts Education Discipline will support pre-K through 12 curriculum-based projects that align with state or national arts education standards. Other types of education projects will continue to go to the relevant discipline as they have in the past.

Just a couple of last things for Art Works: We've adjusted the review criteria to correspond with the changes. We've also adjusted our grant range from \$5,000 to \$150,000 to generally \$10,000 to \$100,000 to reflect the current funding trend.

The last category in these guidelines is Challenge America Fast Track. This category will still be available and has been updated to reflect the strategic plan as well. This year in order to ensure that Challenge America funding reaches new organizations and communities we're implementing a policy to limit consecutive year funding. If an organization has received a

Challenge America grant for the last three years in a row it may not apply to Challenge America this year. It may apply to other categories such as Art Works.

Your last set of guidelines is for Our Town and that begins on page 64 of your Guidelines tab. These are new guidelines for creating placemaking projects that contribute to the livability of communities that place the arts as a core. We anticipate awarding approximately 35 grants ranging from \$50,000 to \$250,000. Projects may include planning, design or arts engagement activities, and partnerships will be required."

Deputy Chair Powell called for a voice vote on the approval of the guidelines. All were in favor.

V. Concluding Remarks/Voting Results

Chairman Landesman thanked the Council and everyone attending and watching online and reported that all Council member's votes had been recorded and tabulated.

The 171st meeting of the National Council of the Arts was adjourned at 10:33 a.m.

Respectfully submitted,
Nick Pietras
Assistant to the Chief of Staff

**MINUTES OF THE 170TH MEETING
OF THE
NATIONAL COUNCIL ON THE ARTS**

DRAFT

June 24-25, 2010
Nancy Hanks Center
1100 Pennsylvania Avenue, NW
Washington, DC

The 170th meeting of the National Council on the Arts convened in open session at for the Application and Guidelines Review & Voting session, and at 9:00 am on Friday, March 26, 2010, for the remainder of the public session, Chairman Rocco Landesman presiding. The Application and Guidelines Review & Voting session was moved from its usual place at the end of Friday morning's public session to the end of the Thursday afternoon session in order to maintain a quorum of at least eight Council members. For the purposes of these minutes, that portion of the meeting is located at the end of this document.

COUNCIL MEMBERS PRESENT

James Ballinger
Ben Donenberg
JoAnn Falletta
Lee Greenwood
Joan Israelite
Charlotte Kessler
Irvin Mayfield
Stephen Porter
Barbara Ernst Prey
Frank Price

COUNCIL MEMBERS ABSENT

Miguel Campaneria
Terry Teachout
Karen Wolff

Congressional Ex Officio

Congressional Ex Officio

Sen. Robert Bennett (R-UT)
Sen. Claire McCaskill (D-MO)
Rep. Patrick Tiberi (R-OH)
Sen. Sheldon Whitehouse (D-RI)

NEA Staff Members Presenting

Sunil Iyengar, Director/Office of Research & Analysis
Patrice Walker Powell/Deputy Chair for Programs & Partnerships

Non-NEA Staff Members Presenting

Kathy Roth-Douquet, Founder & President, Blue Star Families
Col. Rivers J. Johnson, Jr., Division Chief, Community Relations, Army Public Affairs

I. OPENING REMARKS

Chairman Rocco Landesman called the meeting to order and welcomed Council members, Arts Endowment staff, and members of the general public observing the meeting via the Web.

The Chairman announced one important staffing change since the March meeting. Jason Shupbach has joined the NEA as the new Design Director, bringing an impressive resume of work supporting the creative economy and creative place making. He most recently served as Massachusetts' Creative Economy Industry Director, where one of his primary focuses was the growth and support of the design sector.

II. PRESENTATION: *Audience 2.0: How Technology Influences Arts Participation*

- Sunil Iyengar/NEA Director of Research & Analysis

Chairman Landesman invited NEA Director of the Office of Research & Analysis Sunil Iyengar to the table to make an overview presentation on the NEA's latest research report, *Audience 2.0: How Technology Influences Arts Participation* (SPPA). A first for the Agency, this report was released exclusively online, in an interactive PDF format. This report describes the demographic characteristics of U.S. adults that participated in the arts (such as concerts, plays, and dance performances) via electronic media (e.g., TV, radio, computers and portable media devices) in 2008, based on the Survey of Public Participation in the Arts (SPPA). Separately, the report examines broad categories of arts participation via Internet. The report also investigates factors contributing to the likelihood of some Americans experiencing art through media. Finally, the report considers the relationship between media-based arts activities and other types of arts participation, such as live attendance and personal arts creation.

After the presentation, Mr. Iyengar opened the floor for questions. Council Member Ben Donenberg asked how this information, after fully processed by the NEA staff, will impact the next year or two of how the NEA does business and entertains grants. Mr. Iyengar and Senior Deputy Chairman Joan Shigekawa both responded that it will have, and already has had tremendous impacts, particularly on the NEA's communication strategies. The ways in which the Agency communicates across the globe and the types of media used to do so will shift. The post of Senior Program Advisor for Innovation, which was set up four months ago, will focus on programs in light of this information and take it in internally and see how strategies need to shift in the coming months.

Council Member Donenberg also asked if any thought had been given to surveying and/or collecting data on why people prefer one art form to another, and what role motion pictures play in all of this. Mr. Iyengar replied that people are surveyed broadly about movies, such as "Have you seen a movie within the past year?" but that going forward, there needs to be a way to capture the variety of film viewing in a way that the results can impact programming as well as the ambitions of the agency. In terms of artistic preference, Mr. Iyengar said that we currently only ask specific questions regarding preference about music and reading ("What kind

of music do you like? What do you like to read?") Any other information received regarding preference is self-reported. Chairman Landesman added that his largest concern, and a great concern of Senior Deputy Chairman Shigekawa is that we're behind the curve in the evolution of current art forms and missing new art forms all together. A real focus of the agency has been making sure that we remain up to date.

III. New Media Update

- Chairman Rocco Landesman

Chairman Landesman reported on the many ways the agency is utilizing new media. In October 2009, an Arts Works blog was started on the agency's website. In April 2010, the agency launched its first Twitter feed, and now has over 1,000 followers. The thousandth follower happened to be the American Banjo Museum in Oklahoma City, who is also the 800th museum to sign up for the Blue Star Museum initiative. Chairman Landesman called the director of the museum to congratulate him.

To go along with the release of ***Audience 2.0: How Technology Influences Arts Participation***, the Agency launched its first Facebook page, along with a commitment to webcast more NEA events, like the National Council on the Arts meetings. This is a new way to engage with the public and connect with the country's creative community. Finally, the agency is launching a YouTube channel, which will provide an additional way for the public to connect with the arts through technology and electronic media, and help build arts audiences in general and for live events in particular.

IV. 2010 NEA Honorifics

- Chairman Rocco Landesman

In addition to being announced in the *Washington Post*, *New York Times*, and the *Chicago Tribune* on June 25, 2010, Chairman Landesman highlighted the latest NEA class of lifetime honors recipients – 18 artists in Jazz, Folk and Traditional Arts, and Opera.

The Chairman said that at almost every public event he is at, he is questioned about the NEA's support for individual artists and that it is a topic he would like to take up before his time at the NEA is through, but not one that is on the agenda for the next year. However, the NEA Jazz Master Fellowships, NEA National Heritage Fellowships, and the NEA Opera Honors are three key ways the agency still supports individual artists. Each award recipient receives \$25,000 and each art form is celebrated with an awards ceremony and concert.

The 2010 NEA Jazz Master Fellowships are awarded to Orrin Keepnews; Hubert Laws; David Liebman; Johnny Mandel; and a first for the Jazz Masters a shared award to the Marsalis family: Branford, Delfeayo, Ellis Jr., Jason and Wynton. The Jazz Masters will be celebrated on Tuesday, January 11, 2011, at Jazz at Lincoln Center in New York City. The concert will be free and ticket information will be made available closer to the date at arts.gov.

The 2010 National Heritage Fellowships are awarded to Yacub Addy, a Ghanaian drummer from Troy, New York; Jim “Texas Shorty” Chancellor, a fiddler from Rockwall, Texas; Gladys Kukana Grace, a traditional weaver from Honolulu, Hawaii; Mary Jackson, a sweetgrass basketweaver from St. John’s Island, South Carolina; “Del” Floyd McCoury, a bluegrass guitarist and singer from Nashville, Tennessee; Judith McCulloh, a folklorist and editor from Urbana, Illinois; Kamala Lakshmi, an Indian dancer from Mastic, New York; Mike Rafferty, an Irish flute player from Hasbrouck Heights, New Jersey; and Ezekiel Torres, an Afro-Cuban drummer and drum builder from Miami, Florida. The Heritage fellows will be celebrated on Friday, September 24th 2010, at the Strathmore Music Center in Bethesda, Maryland. This is also a free concert and ticket information will be made available closer to the date at arts.gov.

The NEA 2010 Opera Honorees are Soprano Martina Arroyo; David DiChiera, general director of Michigan Opera Theatre; composer Phillip Glass; and conductor Eve Queler. These will be presented on Friday, October 22nd, 2010, at a free concert produced by the Washington National Opera at the Kennedy Center. Ticket information as well as video tributes produced by Opera America will be available at arts.gov.

V. PRESENTATION: *Blue Star Museums Initiative*

- Chairman Rocco Landesman
- Kathy Roth-Douquet, Founder & President of Blue Star Families
- Col. Rivers J. Johnson, Jr., Division Chief, Community Relations, Army Public Affairs

To highlight the NEA’s latest initiative, Blue Star Museums, Chairman Landesman invited Kathy Roth-Douquet, Founder & President of Blue Star Families and a military spouse and Col. Rivers J. Johnson, Jr., Division Chief, Community Relations, Army Public Affairs, to speak direction about the program. Blue Star Museums is a partnership among the NEA, Blue Star Families, and almost 850 museums across America, which offers free admission all summer long to active duty military members and their families. The program was launched May 24 in San Diego, CA. At that time, only 600 museums had signed on. Chairman Landesman introduced a brief video of the launch event in San Diego before Ms. Roth-Douquet spoke.

Kathy Roth-Douquet:

“Thank you. It’s wonderful to be in-program together. Blue Star museums is part of a real life line to the challenged military families right now. It’s a different thing to be in the military today than it was in days past. The military today is smaller. It’s older. It’s married. It serves for longer than our traditional force, which was young and massive and mostly civilian men who went back into their private pursuits after a stint of service. Families traditionally were a bit of a nuisance. They used to say if we wanted you to have a wife we would issue you one, and military children were called brats, and that wasn’t a term of endearment. But now we need our families. Only one percent of our society serves and they serve for a long time, and they won’t keep serving unless their families are healthy and okay. But, more than that, their families are the ones who keep them healthy. They’re the bridge. Everything that--the worst problems that plague us in the military get better if we have strong families, everything from

DUIs, to depression, to PTSD, to domestic violence, to suicide. If the family is strong, the military is strong. So it matters not just because we care about people but also for our National security. This is why Blue Star Families exists. We are a relatively new group and we're a platform for the families themselves to be an instrument of their own resilience and strength. We have programs that survey the families to find out what their issues and concerns are, and our large finding last year was that 94 percent of military families feel that the larger community doesn't really understand or appreciate the challenges they face, the sacrifices they make for their country. That may not be true but I think it's because there's only one percent and they live in relatively isolated places that it's easy to feel that way and programs like Blue Star Museums speak directly to that. They say, hey, we do appreciate you and we do care, and we're reaching out, and we want you to come to where we are. We also found that their top concern was the effect of deployment on dependent children. And I think again this is where Blue Star Museums really directly answers that concern. About a million children, as I said in the piece there, have experienced the deployment of a parent. That's more than the number of service members who fought the Korean War and more than the number of people who fought the Spanish-American war. It's a big cadre of our kids and again, because they are a small proportion of society, it's easy for them to feel that they're doing something separate. I think the arts speak directly to this when the children come into the museums because the museums are the repositories of the things that endure their experience is reflected in there. Just yesterday my kids and I went to Tudor Place, which is a home that was in George Washington's stepdaughter's family for over 200 years, and through everything we looked in, in every room, there was examples of families who had served in the military over the generations. Well, we particularly noticed that because we're a military family. Another family might not but again it ties us to the normal experience of our country. And I think it makes the experience that much better. So the fact that so many museums have leapt at the opportunity, really at their own cost and own responsibility, to share in this program of Blue Star Museums is an incredibly warming thing for us. It is wonderful people attend the museums but, even if they don't, it is very sustaining. It tells everybody that the museums care and it also reminds people that the cultural heritage is our heritage, too. We have an increasingly divided country and it's easy to sometimes fall into red-blue divisions and to think that, you know, Nascar goes with the military and the Metropolitan Museum of Art doesn't. But this gives the lie to that. It says, "This is the unifying experience of what it is to be American and this is part of your heritage, too." I know how transforming the arts can be because my children and I, with my husband, lived in London for a year and in that year, because the museums are free and because the arts are so heavily subsidized, we spent the entire year going to museums and going to art performances. My son would sit down with his sketch book in front of his favorite paintings of, you know, Jason and Andromeda or David killing Goliath and he would just sketch. Today he spends an hour or two a day drawing, and his identity is as the artist in his class. He's only in second grade. And whether that's six or not--but it gave him something that he didn't have before. My daughter would put on Shakespeare performances, you know, little abbreviated ones for our birthday presents because we saw probably six or seven different Shakespeare performances there. And in Shakespeare the military experience is part of the normal course of events. So again it normalizes their experience. It makes their world better and it enriches them. But then we come back to place like Jacksonville, North Carolina, or Parris Island, South Carolina, where we live now, and the

opportunities are very few. So what we would like to see is we would like to see the Blue Star Museums become part of the battle rhythm of military life. Every year about a third of the military has a permanent change of station, a PCS move. We'd like to--what we're trying to do with Blue Star Families is to say make the museums part of your summer battle rhythm. If you've got a PCS, along the way you're going to stop at museums. If you've got a summer trip, like my family has, we're killing time until my husband gets back from deployment, make the museums part of your travels. Build it into our life and I think that will transform our experience. It will not only connect you to the country, make the kids proud of themselves because whenever you get recognition you feel proud of yourself, but also enrich you and develop you further. So I can see already how widely embraced this program is among the military. In the first couple of weeks we put on our website a voucher that people could download, register and download to go to the museums. You don't need it but we have young families and we find that they are very comfortable dealing with electronic media. There's a little bit of a comfort for getting something that you can download off your computer and carry with you that sort of reinforces that you can do this and gives you your rules and that sort of thing. The first couple weeks we had 800 people download that, and that wasn't an easy download. You have to actually register something to get it because we wanted to make sure we weren't having any scam kinds of things going on. So that's a real early indication of how much this is going to be embraced and we hope very much that it will become an annual event so that we can again build it into the fabric. This program really tells us that you care and that means the world. It reminds us that our country's culture, including its high culture, belongs to us. So on behalf of the military families and to the NEA and to the nearly 850 museums and to the Arts Council, we thank you."

Ms. Roth-Douquet then invited Col. Rivers J. Johnson, Jr., Division Chief, Community Relations, Army Public Affairs, to say a few words about the program.

Col. Rivers J. Johnson, Jr.:

"Mr. Landesman and other honored guests, it is truly, truly a pleasure to be here. And I'll actually be heading off to the newly formed Cyber Command at Fort Meade and I'm not supposed to tell you too much about Cyber Command or I'd have to kill you so I'm not going to do that. It is truly good to be here this morning and I will be brief. They told me I had about three to five minutes so my goal is to stick to that. I do community relations so we're known for talking too long so I promise not to do that. But I am truly in great company this morning because for the past 45 minutes to an hour I've been truly educated about the arts, something that's near and dear to my heart. I, myself, I'm a connoisseur of arts of all kinds. My minor in college at the University of South Alabama was British Literature and, I kid you not, in my iPod that I carry around now I have Macbeth that I routinely listen to. So talk about that for being a participant. But, again, good morning and thanks for inviting me here--Caroline was instrumental in that--to be part of the National Endowment for Arts Council meeting, highlighting in this particular instance the Blue Star Museum program. So I'm truly glad to be here. So on behalf of DOD and, particularly, the army because I just found out this morning that my chief of staff Joel Kasich, his wife is an active participant in the National Endowment for the Arts--so that's great--but, in particular, the United States Army, I applaud you for all the

programs that you support and participate in, for the value added that it does for the entire country and, in particular, our service members and their families, which number in the millions. What the Blue Star Museum program provides is a treasure trove of information, exhibits, ideas, and dreams. And after listening to Kathy, I will tell you, we routinely plan--my wife can attest to this. She's sitting there. We plan our vacations around museums and my kids will tell you--now one is 31 and soon to be 26--when we visit places it's the "Oh, dad..." but when they finished visiting a museum or exhibit they really have been enriched, and enjoyed that. So, again, I applaud you for the great program and participation and the partnership that you do, in fact, have with the Blue Star Families and in particular the Blue Star Museum Program. The military family is so vital to the success of our armed forces for a variety of reasons. First, it forms the core of support for our service members, especially those who aren't deployed in harm's way. And, as you know, we have folks all over the world, whether in Iraq which I served for 12 months, or in Afghanistan or in Chibuti, or what have you, protecting the rights of individuals but also our national security interests. And Kathy had mentioned her husband had been deployed--this is his third deployment. And I tell you firsthand that's asking a lot of our service members but we do it because, first of all, we signed an oath to support and defend the Constitution of the United States but, also, we believe in what we do and I proudly wear the uniform of a soldier. The National Endowment for the Arts is, in fact, one of the larger non-profits that provide great support to our service members and their families. Your support is greatly appreciated for our military families, again the programs and the efforts that you do enrich the lives of so many, especially our children. A couple of days ago I really did not have a good understanding of the Endowment of the Arts or, in particular, the Blue Star Museum Program. I do now and I promise you when I get back to the nearest computer I'm going to "friend" the National Endowment for the Arts. And I'm going to post a link of as many programs as I can on that. And I'm also, as the Community Relations Director, for at least the next three weeks, I'm going to make sure I get out to all the service community relation chiefs the great information that you are doing in support of the military and the family members; that is, in fact, my promise. Military families are already unique in that they are stationed at some pretty neat places, some neat cultural centers. I've been stationed and/or lived in 12 other countries and I've visited and/or lived in about 32 states. My goal, of course, is to visit all 50 states and as many countries as I can. So we are, in fact, exposed to a lot of cultural activities but programs like the Blue Star Museums would enable that because it's going to make it affordable for family members to, in fact, do that. So it opens up far more doors and opportunities. So again I thank you for that. I personally think the world needs more education in the arts. It is a given fact. And I think that by the briefing that we saw earlier that we are, in fact, doing that. It's a new generation out there. They're called "Millenials" and we have to cater toward the best way to cater to them, and I think we are, in fact, doing that. I've already visited--even though the Blue Star Museums Programs is fairly new, I've already visited many of the museums that are part of the 800 wide network. One of which is not too far because I live at Fort Meade near Baltimore, the B&O Railroad Museum. A great opportunity especially for kids but even as an adult I enjoyed it. While stationed in Pittsburg we visited the Andy Warhol Museum and again great opportunity so I'm really proud to be part of this program. So, on behalf of the men and women of the United States military, and especially their family members, who endure so much, whether it's separation, isolation, low pay or what have you, I salute you for what you're doing

and what you plan to do in your effort to enrich the lives through cultural events and your programs and opportunities. The military family again is so unique because it does, in fact, endure so much and my hat is off not only to the immediate family members but to the moms and dads. Even though I'm an older person, when I deployed my dad was worried about me and I didn't realize that because, of course, he wasn't going to tell me that but I found out later that he was, in fact, pretty scared about my time in Iraq. I applaud you. I thank you and I thank you for letting me be part of this program. And I promise I am going to carry the water for you in this endeavor. And as of tonight you will, in fact, see some Facebook postings to include a couple of photographs. So again, sir, thank you for inviting me and I do pledge my support. Thank you."

Chairman Landesman thanked Ms. Roth-Douquet and Col. Johnson and added his own personal affinity for the Blue Star Museum program.

VI. APPLICATION REVIEW/VOTING

Chairman Landesman explained that this portion of the meeting would be conducted by Deputy Chair for Programs & Partnerships Patrice Walker Powell.

Deputy Chair Powell first acknowledged visitors representing arts organizations and arts service organizations. She thanked Endowment staff for their hard work and recognized the Council's candid and refreshing discussion the previous day over the materials about to be voted on. She instructed the Council members on the voting process and called for a motion to approve all recommendations and rejections under the *National Leadership Initiatives* and *Literature Fellowship* tabs in the Council book. She then summarized each area separately, asked for Council comments/questions, and instructed members to mark their ballots for each category.

- ***National Leadership Initiatives*** support a wide variety of projects that are of national and field-wide significance. At this meeting the Council is requested to approve funding for 35 projects in nine fields or artistic disciplines, totaling almost \$5.6 million. Continuing support is requested for the National Accessibility Leadership Award; Access to Universal Design; the Federal Bureau of Prisons Writers Residencies; Poetry Out Loud; The National Recitation Contest; the Mayor's Institute on City Design, including grants for the MICID25 category; the Governors' Institute on Community Design; Your Town: The Citizens' Institute for Rural Design; the NEA Poetry Pavilion at the National Book Festival; and, finally, Project 20/20: The International film festival.
- ***Literature Fellowships: Translation Projects*** supports translation of poetry, prose and drama from other languages into English. This year 20 grants of \$12,500 or \$25,000, totaling \$300,000 are recommended. The proposed projects will support the translation

of poetry and prose from 13 languages, from 17 countries ranging from French and Spanish to Arabic, Hindi, and Zapotec.

VII. GUIDELINES REVIEW/VOTING

Deputy Chair Powell summarized the two sets of guidelines presented for a vote at this meeting, explaining that both contained updates to existing funding categories.

- ***Literature Fellowships*** guidelines describe the agency's support for fellowships to published translators for projects to translate poetry, prose or drama from other languages into English. Certain technical references will be removed; the requirement that projects must be for translations of published literary material will be deleted; and, the eligibility requirement will be updated. The term online will include digital or audio publications.
- ***NEA Jazz Masters Fellowships and NEA Opera Honors Fellowships*** honor individuals who have made an extraordinary contribution to opera in the United States. Both of these categories are open to nominations from the public and changes in the guidelines are updates and clarifications of text.

After asking the Council members for any comments or questions, Deputy Chair Powell then called for a voice vote to approve the guidelines, and they passed unanimously.

Chairman Landesman then announced for the record that a tally of the Council members' ballots revealed that all recommendations for funding and rejection had passed. He asked for any questions/comments from the Council members and reminded everyone that the next Council meeting will be on Thursday and Friday, October 28-29, 2010.

At 10:06 am, the 170th Meeting of the National Council on the Arts was adjourned.

Respectfully submitted,
Nick Pietras
Council Assistant
Office of the Chief of Staff

DRAFT