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From: FOIA <foia@arts.gov>

Sent: Mon, Nov 25, 2019 4:07 pm

Subject: RESPONSE : New FOIA request received for National Endowment for the Arts

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 F20-005.

You requested: A copy of the Meeting Minutes (not webcasts) of each meeting of the National Council on the Arts between November 1, 2014 and the present.

Attached are the responsive documents for your FOIA request with no redactions. Please note there was no meeting held on November 2014.

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 not less than 90 days after the date receipt of this e-mail, additional information about the appeal process can be found at FOIA| NEA .

If you would like to discuss our response before filing an appeal to attempt to resolve your dispute, you can contact our FOIA Public Liaison for assistance. If we are unable to resolve your FOIA dispute through our FOIA Public Liaison, the Office of Government Information Services (OGIS), the Federal FOIA Ombudsman office, offers mediation services to help resolve disputes between FOIA requesters and Federal agencies. The contact information for OGIS is:

Office of Government Information Services
National Archives and Records Administration
8601 Adelphi Road-OGIS
College Park, MD 20740-6001
ogis@nara.gov

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
| 202-682-5418 (p) | 202-682-5572 (fax)

NATIONAL COUNCIL ON THE ARTS
196th Meeting
Thursday, March 28, 2019

Russell Senate Office Building
2 Constitution Avenue NE, Room 485
Washington, DC 20002

Held in Room 485 in the Russell Senate Office Building in Washington, D.C., the public open session of the 196th meeting of the National Council on the Arts convened in open session at 10:06 am on Thursday, March 28, 2019, with Acting Chair Mary Anne Carter presiding. The meeting was adjourned at 11:40 am.

COUNCIL MEMBERS PRESENT

Bruce Carter
Aaron Dworkin*
Paul Hodes
Maria Rosario Jackson
Emil Kang*
Charlotte Kessler*
Barbara Ernst Prey*
Ranee Ramaswamy
Diane Rodriguez
Thomas E. "Tom" Rothman
Olga Viso*

COUNCIL MEMBERS ABSENT

María López De León
Deepa Gupta
David "Mas" Masumoto
Rick Lowe
Lee Greenwood

CONGRESSIONAL EX-OFFICIOS PRESENT

CONGRESSIONAL EX-OFFICIOS ABSENT

Sen. Tammy Baldwin (D-WI)
Rep. Chellie Pingree (D-ME)
Rep. Glenn "GT" Thompson (R-PA)

NEA Staff Members Presenting

Ms. Mary Anne Carter – Acting Chair
Mr. Tony Chauveaux – Deputy Chairman for Programs & Partnerships

Non-NEA Staff Members Presenting

Rep. Suzanne Bonamici (D-OR)
Ms. Janice Jennings – Executive Director, Joye in Aiken, Aiken, SC
Mr. W. Omari Rush – Chair, Michigan Council for Arts and Cultural Affairs, Ann Arbor, MI
Ms. Alison Watson – Director, Michigan Council for Arts and Cultural Affairs, Michigan Center, MI

*Council member joined via teleconference

I. WELCOME AND INTRODUCTION

Acting Chair Mary Anne Carter called the 196th meeting of the National Council on the Arts to order on March 28, 2019, at 10:06 am in conference room 485 of the Russell Senate Office Building. Ms. Carter welcomed members of the National Council on the Arts, National Endowment for the Arts staff, and hosts here at the Russell Senate Office Building.

For the record, the Council members who attended the meeting in person were Bruce Carter, Paul Hodes, Maria Rosario Jackson, Raneer Ramaswamy, Diane Rodriguez, and Tom Rothman. Council members who attended the meeting via teleconference were Aaron Dworkin, Emil Kang, Charlotte Kessler, Barbara Prey, and Olga Viso.

For the record, Council members María López De León, Lee Greenwood, Deepa Gupta, Rick Lowe, and David "Mas" Masumoto were unable to attend.

II. APPROVAL OF OCTOBER 2018 NCA MEETING MINUTES/VOTING ON RECOMMENDATIONS FOR FUNDING AND REJECTION

Acting Chair Carter asked the Council for a vote on the minutes of the October 2018 Council meeting which were approved unanimously by voice vote. The Acting Chair then moved on to the application review and voting segment of the meeting, inviting Tony Chauveaux, Deputy Chairman for Programs and Partnerships, to preside over this part of the meeting.

Mr. Chauveaux 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, Fellowships, and National Initiatives categories. Then he 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 Kimberly Jefferson at the end of the voting process.) After Council members marked their ballots, Mr. Chauveaux turned the meeting back to the Acting Chair.

III. ACTING CHAIR'S UPDATES & PRESENTATION ON THE NATIONAL ENDOWMENT FOR THE ARTS

Before starting her remarks, Ms. Carter opened the floor to the Council members present to offer their impressions of their visit to the Intrepid Spirit 1 facility at Fort Belvoir, VA, on the previous day where they learned more about the Creative Forces initiative from patients, doctors, and clinical art therapists. The Council members found the experience to be moving and noted that continued NEA support is integral to the program. The Council members also had a site visit at Signature Theatre in Arlington, VA. One Council member described visiting Signature as "joyful."

Acting Chair Carter talked about her recent travels to Southeast Asia. The National Endowment for the Arts represented the United States at the International Federation of Arts Councils and Culture Agencies (IFACCA).

The agency represented the United States at this convening of 400+ guests representing 81 countries. The National Endowment for the Arts, the Department of State, and Arts Envoy as well as the U.S. Embassy in Kuala Lumpur, co-hosted a reception for all IFACCA participants at the National Gallery of Art in Kuala Lumpur along with a breathtaking performance by vertical dance group, Bandaloop from Oakland, California. Ms. Carter shared a short clip of the performance. While in Asia, agency staff also attended meetings with U.S. Embassies in Japan and Singapore. She thanked to the agency's colleagues at the State Department and hopes for future collaborations.

Acting Chair Carter gave a speech on the history of the agency, going over its funding history, as well as the economic impact that arts and culture has on the U.S. economy. Ms. Carter discussed the kinds of programs that the National Endowment for the Arts supports—highlighting agency-supported projects that broaden arts access to artists and audiences with disabilities; youth involved with the court system; older adults with cognitive impairment and memory loss; and Creative Forces, which places creative arts therapies at the core of patient-centered care for military service members, veterans, and their families. She also talked about the conservative approach to governance that the agency has had since the '90s which allows the agency to be more transparent and accountable. Ms. Carter also discussed the public-private partnerships the Arts Endowment has that expand its reach such as the Mayor's Institute on City Design, Blue Star Museums, and Poetry Out Loud. Some argue that private dollars can replace government funding of the arts, but the Arts Endowment makes a big impact in rural communities, spending more grant dollars in those areas than private foundations. A review of the top 1,000 foundations showed that private funding does not reach 65% of U.S. counties; the National Endowment for the Arts' dollars are in 779 more counties than private foundations.

IV. PRESENTATION – JOYE IN AIKEN

Acting Chair Carter invited Ms. Janice Jennings to the podium to speak about Joye in Aiken. Joye in Aiken is a nonprofit organization dedicated to making the performing arts available to its community, and especially local students. The majority of its events are free or low-cost. They partner with the Juilliard School (faculty, students, and alumni) to provide high-quality arts education and arts exposure for the children who participate in Joye in Aiken programs. Ms. Jennings shared a bit of the organization's history, its programs and impact on the community, and screened a brief clip of the activities of the organization. At the conclusion of her presentation, Council member Rodriguez congratulated Ms. Jennings on the work that Joye in Aiken has done and wished them continued success.

V. REMARKS FROM COUNCIL MEMBER PAUL HODES

In case Council member Hodes' replacement is sworn in before the June 2019 NCA Meeting, Ms. Carter invited Council member Hodes to make remarks reflecting on his time as a Council member.

Council member Hodes:

Thank you madam chair. My fellow Councilors, staff, friends, good morning. So this might be my swan song. I am hardly a swan and I'm not going to sing. And by the way, the swan song is a total myth. Socrates coined it, swans sing the most beautifully before they die, it has come to me as before retirement. Shakespeare said "let music sound while we--we he doth make his final choice then if he lose he makes a swan like and fading in music." So he bought the myth and this may be my swan song.

I joined the Council somewhere back in the mists of time, I think it was 2012, so, it's been a seven-year run before the curtain falls. And what a time it has been. Both on the Council and in our history as Americans. One of the extraordinary things having now served under and with three chairs is the way that the agency has maintained its strength, continuity, and growth under all three chairs and I know Mary Anne, when your final appointment is made, you will continue in that tradition, it's clear from your remarks today how deeply you feel and how extraordinary your leadership will be for this agency and for that, I am personally and the nation is grateful. Thank you very much.

I've had the honor of serving with the most extraordinary group of artists as fellow Councilors, I am humbled continually every time we get together to hear about the extraordinary exploits of the Council, many of you do not get to hear what the Councilors report when we come together but the breath and depth of experience, the passion and dedication to the arts is really extraordinary and of course there are the directors and the staff.

It goes without saying I think, although why not say it, that the staff of this agency, this agency does the most extraordinary things. We ought to be called "bang for the buck" and it goes beyond the financial implications of what we do with too few dollars. I came in, I came into the Council full of spit and vinegar sputtering about the funding for the National Endowment for the Arts and I will leave sputtering about the funding for the National Endowment for the Arts. And that's okay because as an arts advocate outside of these halls, I have a lot to say.

You know—this is a moment of personal privilege as we used to say in Congress, I asked Mike Griffin what to talk about, he said "we trust you." The only mistake he's ever made!

In 1957, my grandparents bought me a front row ticket to see the Music Man on Broadway. And I sat there as a youngster, my mouth agape at the spectacle on stage

and I knew where my life needed to go. I knew what I needed to do and so I have worked as an actor, director, producer, playwright, opera lyricist, singer-songwriter guitarist, state arts Councilor, board chair for art institutions and of course a Member of Congress, because that's where it led me, directly from the Music Man to the halls of Congress and I will say that my service on the National Council on this was actually—has actually been a government gig that has moved me the most. It has been an extraordinary honor to serve as a National Councilor on the Arts. The implications of the Council's work are reflected in my home state in New Hampshire where the first time in decades the governor actually increased substantially the budget for the state arts council and that is due to the work of National Endowment and the Arts on the mission we had to go to the legislators and go to the governor and show why in the creative economy and the 21st century, the arts are the indispensable party at the table for a workforce that is skilled for a workforce that understands how to work collaboratively for a workforce that is suitable to the challenges we face in creating essentially what will have to be a new economy if we are to move forward as a nation and support the people of this country. So that's been a direct, direct result of the work at the National Endowment on the Arts.

I want to wax philosophical for a moment if you will permit me. I think, I believe to my core that the arts are sacred. As the first chairman of the Capitol Center for the Arts in Concord, New Hampshire, I was allowed to put a brick in the walkway and my brick said: "the arts illuminate the beauty of the soul." Because the arts connect us to the creative force of the universe. It's a direct connection, we are each channels through the arts to that light from above that we practice the arts, work in the arts can channel through us to enlighten the world and in a time when the American spirit has been bruised, when confidence in our institutions is at a low ebb when people see a government which does not function effectively as the people would wish, the National Endowment for the Arts stands out as an example of all that is good about what the government can do for the people of this country. It stands out as the example of government of the people by the people for the people that is working for the people with a passion and commitment to public service and the highest aspirations of what government should be to the people of this country. And the implications are profound and practical. Yesterday visiting the Intrepid Spirit Center, a small group stood in a small room. A helicopter pilot who had survived a devastating crash that killed his tail man, showed us the work of art he had created with an arts therapist. He was moved to tears, we were moved to tears, the implications of profound and very practical the arts transform lives, the arts transform lives like nothing else can. So, as I perhaps leave you, [laughter] at least I won't be back in these halls as a Councilor again, as I leave you I celebrate your work, I celebrate my Councilors, I celebrate the staff of this agency, thank you for what you do. Thank you for those whose work in the arts against odds and challenges continues and persists because we are answering to a higher purpose and the higher calling that's pretty terrific. Thank you very much.

VI. PRESENTATION FROM MICHIGAN ARTS ADMINSTRATORS

Acting Chair Carter welcomed Omari Rush, executive director of Culture Rush and chair of the Michigan Council for Arts and Cultural Affairs and Alison Watson, the director of the Michigan Council for Arts and Cultural Affairs, to give a "preview" to the Council and agency staff of what they can expect during the Council meeting in Detroit in June 2019. Mr. Rush and Ms. Watson introduced themselves and offered greetings on behalf of Michigan's governor, Gretchen Whitmer. Mr. Rush noted that 77 of Michigan's 83 counties received support from the National Endowment for the Arts. He also conveyed how excited they are to host the next Council meeting. Mr. Rush talked about how excited and thrilled the state arts council is to have Ms. Watson on board as the new director, and what a fantastic agency the National Endowment for the Arts is to partner with. He then paused to stream a video clip highlighting the arts and culture of Detroit. Mr. Rush gave an overview of the cultural institutions in Detroit and Ann Arbor that they will take the Council to during their time in Michigan in June. He then gave each Council member a Michigan souvenir (a "Pure Michigan" bottle opener).

VII. REMARKS FROM COUNCIL MEMBER MARÍA ROSARIO JACKSON

Acting Chair Carter opened the floor to Council member María Rosario Jackson to reflect on her time as a Council member in case the March 2019 NCA Meeting is her last.

Council member Jackson:

Good morning.

I guess one of the perils of speaking later in the meeting is that some of the things I was prepared to say have already been said, and Paul we didn't coordinate, but I remarks on swans...

[laughter]

Which I will forego.

[laughter]

I just want to start with an enormous thank you, because it is what I feel every time I leave a Council meeting. It is—it has been a joy and a privilege to serve on this body with my colleagues to work with Chairman and staff and all of who comprise the agency. I think it is challenging, perhaps, to work in a place that is sometimes misunderstood and undervalued, and I was so heartened and proud to hear your remarks this morning Mary Anne, because I think you did such a wonderful job in really articulating true facts about how this agency operates and what it means, the stewardship that has been demonstrated with such commitment and integrity. I could

not have said anything more eloquently, so thank you for that and your leadership in that regard.

My background, some of you may know, my background is not in the arts, my background is in urban planning and community development, most of my career has been at the intersection of arts, culture, design and the integration of that into how we think about healthy places where all people can thrive. And I will say that that has not been an easy road, because in my root field... art, culture, and design... although it's getting better, they have not been by default central to how we think about work and how work has to happen or how planning has to go forward.

So early in my career, I was often challenged because they say if you're an urban planner, why aren't you doing housing or urban planning or something more urban, and I stuck with the idea that arts and culture is supposed to be central to that process, and I think that every time I experience the excellent work happening from all of the divisions within the department, but from my perspective, especially the design division to creative placemaking under Jen Hughes' leadership, the work that Sunil is doing in Research, the work that Cliff Murphy is doing in Folk & Traditional Arts, and how sometimes those are not clearly legible as to what the agency brings to the table all around the country and often also I think misunderstood bodies of work that really matter and I think that all of the work that the directors do is important and needs to be lifted up.

I would want to affirm to all the staff that my perspective, what you do when you wake up every day to come and do your job, it is so important. It matters, you're touching lives, you're touching the country, you are taking us to new heights and new places and helping us be our best selves, and it has been such an honor to work beside you and if I'm not back in June, party in Detroit. Know that I will continue to and admire support you from afar and try my best to be a steward of this mission.

Thank you.

VIII. REMARKS FROM REP. SUZANNE BONAMICI

Congresswoman Bonamici walked into the meeting room and Ms. Carter introduced and welcomed her to the front to make remarks.

Congresswoman Suzanne Bonamici (Oregon, 1st District):

Thank you so much for that very kind introduction, Chairman Carter. Thank you all for the opportunity to spend some time with you here in the Capitol, I'm just proud of myself from getting over from the House without getting lost.

So I am so grateful for the work that you do here with the National Council on the Arts working with the National Endowment for the Arts to expand access to the arts

across the country. You know the importance of the arts and I appreciate that, the boost to the economy, what the arts do in terms of creating jobs, and you know the billions of dollars in the industry and the number of jobs is very impressive but the arts also help us understand different people and different cultures, and give us another way to communicate with each other which we need in this country at this point in our history.

Sometimes people ask me why do I care, why I am here in Congress with so many issues to deal with. Well, first of all, I have to contribute a lot of that to my mom who was a piano teacher and an artist. She's 90 years old now and I was just recently thanking her for being ahead of her time when I was growing up... and she used to paint these wild modern paintings and listen to—we had a music room in our house—but it helped me appreciate how much being around the arts and being exposed to the arts enriches people and so, when I became an education advocate in my home state of Oregon, when my kids who are now grown started school, I was a parent saying where's the art class, where's the music teacher, why are they not having arts as part of well-rounded education?

I became one of those persistent volunteers in the classroom, at one point my mom said "Do you always have to be at school?," but to me, it was so important to get that message across that our schools provided a wonderful opportunity for students, but they're missing out on those enriching experience, that's a problem. When we see students in their classrooms, and I represent one fifth of the state of the Oregon and I serve on the education committee so I visit schools a lot.

And you can see, it is obvious when students have exposure to the arts and they're engaged in the arts, there's more joy in their learning, more creative outlets given to them to express their individuality, so I serve on the Education Committee and I know Chair Carter mentioned the STEAM caucus, and people say, "what's that?" So I serve on the Education Committee and the Science Committee, and I've been on the Science Committee for more than seven years, and on the Education Committee for more than six years and when I first joined those committee we were having a lot of conversations about science, technology, engineering, and math, and how important STEM is, and STEM jobs, and then I get out into the real world and I speak with employers, and nobody ever said "I'm looking for really good test-taker," they would say things like, "we want people who can am can up with new ideas, we want people who can work on a team and collaborate about the work they're doing"—those are the kinds of skills we're looking for the jobs of the future, but nobody was talking about how do we educate students to be creative and innovative. So that's what I was hearing in the workforce, so that's where STEAM came about, integrating arts into STEM, and the students have to choose and this is true with young girls and there's a gender gap—and girls don't think they're good at science and math, but a lot of times they're think they're good at art. So integrating art into stem has been a bipartisan effort.

We got a piece into Every Student Succeeds Act, which is the leaving behind No Child Left Behind and putting less focus on test scores and more focus on well-rounded learning. We have seen in schools that are using the STEAM approach definitely a more inclusive environment and more diversity in the students who are interested in science, technology, and engineering and math and I'll tell you a story... when former Chair Chu came out Oregon, I took her to a couple of nationally recognized STEAM schools that happen to be in the district I represent—not because I'm the co-chair of the STEAM caucus—but because there was a peer-reviewed study and Quatama Elementary School, which is a public school in Hillsboro, Oregon, we met two girls who were in sixth grade and they stood in front of the then Chair of the NEA and their Member of Congress and a whole bunch of grownups, and explained the stop-motion animation film they have made to communicate about cell division. So it wasn't just that they could understand cell division, but they made the film to explain it and they could narrate it because they had that approach of integrating the arts and design and communicating their learning.

Another school, Highland Park Middle School, also a public school in Oregon, the entire school participates in activities like they did beautiful mosaics of the seven wonders of Oregon, where every student with special needs all the way up through the high achieving students participated in these activities that helped them express their creativity.

So, I will continue to support arts education including important funding. I've been leading the effort to fund the title under the Every Student Succeeds Act to make sure that more students have access to that well-rounded education that includes the arts. We have a bipartisan letter now, it's appropriations time, so we have a bipartisan letter with more than a hundred supporters for that funding for well-rounded education and we'll continue to work with the Department of Education to see how the states are using those dollars as intended for that well-rounded education.

So, I also wanted to talk about how despite partisan effort has been wonderful and I had a thought just a while back. The Library of Congress occasionally hosts dinners for Members of Congress and it's one of those things we do together, we sit down together, bipartisan, listen to another, it's all funded through philanthropy, so your tax dollars are not paying for our dinner, but it gives us an opportunity to get to know each other and to talk. And this particular night, we were listening to Ron Chernow, and he was talking about his book about Grant, but he was talking about the book he wrote about Hamilton. So it dawned on me thinking about here we were this bipartisan group, celebrating this author who was an English major, who wrote this very successful book about Hamilton, which of course became this incredibly successful—talk about the economic impact of Hamilton—and all the jobs, but look at all the people who are learning history, and look at all the people who might not ordinarily listen to music that's inspired by rap and hip-hop, and so you have the combination of the theater and history and music and storytelling, but the message I got from it, that's wonderful but you shouldn't have to be able to afford a ticket to Hamilton to be exposed to the arts and the lessons that it learns.

And that's where the National Endowment for the Arts comes in, because NEA-supported projects can be found in every single Congressional district in this country. So it's not an urban/rural issue, the funding is across the country, and that's what's so critical in expanding access. And every dollar—you probably already know this, but I like to emphasize it—every dollar of NEA funding leverages an additional nine dollars, is that right? Of public and private funds. And we see the benefit in the communities, so I have been and will continue to be an enthusiastic supporter of the appropriations request to fully fund the NEA. And we had success over my relatively short time in Congress and preserving it and sometimes slightly increasing that funding, because it is so important, the work that you do.

So thank you, thank you for all you do to make the arts more accessible to everyone in the country, and also for helping to make sure that the next generation is passionate about the arts, thank you again.

Thank you.

Acting Chair Carter thanked Congresswoman Bonamici. She reminded the Council and staff about the two middle school girls that Ms. Bonamici spoke of who made a very impression presentation at a Council meeting a few years ago.

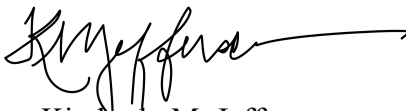
IX. CONCLUDING REMARKS/VOTING RESULTS

Acting Chairman Carter announced that the National Council on the Arts had reviewed the applications and guidelines presented to them and that a tally of the ballots revealed that all recommendations for funding and rejections had passed. Asking if there were any more comments, discussion, or questions and hearing none, the Acting Chair adjourned the meeting.

(Gavel.)

(Whereupon, at 11:40 am, the proceedings of the 196th meeting of the National Council on the Arts were adjourned.)

Respectfully submitted,



Kimberly M. Jefferson
Council Coordinator
Office of the Chief of Staff
National Endowment for the Arts

NATIONAL COUNCIL ON THE ARTS
197th Meeting
Friday, June 21, 2019

Charles H. Wright Museum of African American History
General Motors Theater
315 E Warren Avenue
Detroit, MI 48201

The 197th meeting of the National Council on the Arts convened in open session at 9:37 am on Friday, June 21, 2019. Acting Chair Mary Anne Carter presided over the meeting, which was held in the General Motors Theater of the Charles H. Wright Museum of African American History in Detroit, Michigan. The Council meeting was adjourned at 11:37 am.

COUNCIL MEMBERS PRESENT

Bruce Carter
María López De León
Aaron Dworkin
Deepa Gupta*
Maria Rosario Jackson
Emil Kang
Charlotte Kessler
David "Mas" Masumoto*
Barbara Ernst Prey*
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Diane Rodriguez

COUNCIL MEMBERS ABSENT

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Rick Lowe
Thomas E. "Tom" Rothman
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CONGRESSIONAL EX-OFFICIOS PRESENT
ABSENT

CONGRESSIONAL EX-OFFICIOS

Sen. Tammy Baldwin (D-WI)
Rep. Chellie Pingree (D-ME)
Rep. Glenn "GT" Thompson (R-PA)

National Endowment for the Arts Staff Members Presenting

Ms. Mary Anne Carter – Acting Chair
Mr. Tony Chauveaux – Deputy Chairman for Programs & Partnerships

Non-National Endowment for the Arts Staff Members Presenting

El Ballet Folklórico Estudiantil, Flint, MI
Neil Barclay – CEO, Charles H. Wright Museum of African American History, Detroit, MI
Mosaic Youth Theatre, Detroit, MI
Alissa Novoselick – Executive Director, Living Arts Detroit, Detroit, MI
Rochelle Riley – Director of Arts & Culture, Office of the Mayor, Detroit, MI
Mr. W. Omari Rush – Executive Director, CultureSource/Chair, Michigan Council for Arts and Cultural Affairs, Ann Arbor, MI
Satori Shakoor – Storyteller and Founder, The Secret Society of Twisted Storytellers, Detroit, MI
Nicole Simmons – Press Secretary, Office of the Governor, Lansing, MI
Alexa Stanard – Deputy Chief of Staff, Office of Rep. Elissa Slotkin, Lansing and Rochester, MI
Belinda Tate – Executive Director, Kalamazoo Institute of Arts, Kalamazoo, MI
Sterling Toles – Artist/Teaching Artist, Living Arts Detroit, Detroit, MI

*Council member joined via teleconference

I. WELCOME AND INTRODUCTION

Acting Chair Mary Anne Carter called the 197th meeting of the National Council on the Arts to order on June 21, 2019, at 9:37 am in the General Motors Theater of the Charles H. Wright Museum of African American History in Detroit, Michigan. Ms. Carter welcomed members of the National Council on the Arts, National Endowment for the Arts staff, and the Wright Museum.

For the record, the Council members who attended the meeting in person were Bruce Carter, María López De León, Aaron Dworkin, Maria Rosario Jackson, Emil Kang, Charlotte Kessler, Raneé Ramaswamy, and Diane Rodriguez. Council members who attended the meeting via teleconference were Deepa Gupta, David "Mas" Masumoto, and Barbara Prey.

For the record, Council members Lee Greenwood, Paul Hodes, Rick Lowe, Tom Rothman, and Olga Viso were unable to attend.

II. APPROVAL OF MARCH 2019 NCA MEETING MINUTES/VOTING ON RECOMMENDATIONS FOR FUNDING AND REJECTION

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Mr. Chauveaux gave instructions to the Council members on the voting process and called for a motion to approve all recommendations and rejections under the National Initiatives category. Then he summarized the funding category, asked for Council comments/questions, and instructed members to mark their ballots. (Council members joining the vote via teleconference were instructed prior to the meeting to e-mail their completed ballots to the Kimberly Jefferson at the end of the voting process.) After Council members marked their ballots, Mr. Chauveaux turned the meeting back to the Acting Chair.

III. ACTING CHAIR'S UPDATES ON THE NATIONAL ENDOWMENT FOR THE ARTS

Acting Chair Carter talked about why the agency has been convening the National Council for the Arts meetings outside of its headquarters in DC. The agency aims to establish that although it is a national arts agency, it is America's communities that are at its core. The agency works hard to live up to the "National" in National Endowment for the Arts which not only reaches all 50 states, it reaches all 435 Congressional districts, as well as Washington, DC, and the U.S. territories.

By law, 40 percent of the Arts Endowment's grant-making budget is awarded to state art agencies and regional art organizations to make funding decisions at the state and local levels. Approximately 4,500 American communities of all sizes are touched by Arts Endowment grants every year. The National Endowment for the Arts supports organizations of every type as well. Acting Chair Carter also noted that the grants and leadership (national) initiatives from the National Endowment for the Arts are often the only arts support available in many parts of the country.

Acting Chair Carter cited a statistic that a review of the top 1,000 private foundations shows that private dollars do not reach 65% of American counties. In contrast, the National Endowment for the Arts is in 779 more counties than private foundations—so 25% of America where the National Endowment for the Arts provides funding where the top 1,000 private foundations do not. She also mentioned that 40% of the grants support arts activities that take place in high-poverty neighborhoods. 36% of the grants go to organizations that reach underserved populations such as veterans, people with disabilities, and people in institutions. For every county in America that has a high school, National Endowment for the Arts is there, either through the Poetry Out Loud competition or the Musical Theater Songwriting Challenge.

Acting Chair Carter gave an update on the agency's outreach to Historically Black Colleges and Universities (HBCUs). In the past two years, the National Endowment for the Arts has developed a comprehensive outreach strategy to address the underrepresentation of HBCUs in grants awarded by the Arts Endowment. In coordination with the White House Initiative on HBCUs, Arts Endowment staff members frequently meet with representatives from HBCUs while traveling in the field. Through these meetings, staff gain a better understanding of the arts and culture needs and priorities of HBCUs, and are able to share funding opportunities available through the National Endowment for the Arts. The agency has produced and participated in webinars to introduce institutions to grant programs, and National Endowment for the Arts staff presented at the National HBCU Week conference last year. The fiscal year 2020 guidelines have been revised to specifically encourage applications from HBCUs.

The National Endowment for the Arts has also initiated the establishment of an Arts and Humanities Cluster of the White House Initiative, whose other members include the National Endowment for the Humanities, the Institute of Museum and Library Services, and the Advisory Council on Historic Preservation. In addition to bi-weekly meetings, the Cluster has hosted grants workshops, and is planning a federal funding symposium in Washington, DC, this fall, with a focus on building capacity for competitive applications and increasing awareness of career pathways in arts, humanities, and culture.

Acting Chair Carter mentioned that this past summer, three students from HBCUs interned at the Arts Endowment. As one of their main projects, these interns worked on identifying and cataloguing the arts and culture resources, classes, and program offerings of all HBCUs, which will assist the agency to become even more targeted in

its outreach. Acting Chair Carter said that in recognition of the agency's commitment to HBCUs, the White House Initiative on HBCUs shared the National Endowment for the Arts' outreach strategy with all federal agencies participating in the initiative as an example of best practices, and encouraged them to use the National Endowment for the Arts as a model. The agency will use this as a roadmap to follow in its effort to expand outreach to Hispanic-Serving Institutions and to Native American communities.

Acting Chair Carter gave an overview of how National Endowment for the Arts staff and the NCA members spent their time while in Michigan. The staff and the Council visited the Detroit Institute of Arts, the Michigan Opera Theatre, the Museum of Contemporary Art Detroit, and the N'Namadi Center. They also took a trip to the Henry Ford in Dearborn and to the Ann Arbor Summer Festival. The Council and staff also visited the Motown Museum, where they took in the richness of American music history and also witnessed dynamic spoken-word performances by youth participants of InsideOut Literary Arts. They also traveled to Pewabic Pottery to learn about Detroit's long tradition of pottery and ceramics. The Council and Arts Endowment staff also went to the Signal-Return letterpress studio and The Alley Project.

Acting Chair Carter invited the Council members to talk about their time in Detroit. All the Council members in attendance shared their positive impressions of their visit to Detroit and thanked the Michigan hosts for "the beautiful and thoughtful" tour. They also lauded the "vision,chutzpah, and grit" of people and how their visit has been "very moving." They thanked the community of artists and leaders in Michigan.

Acting Chair Carter gave a brief update of Blue Star Museums, noting that 50 Michigan museums participate in the program. She also mentioned her plans to go to Pearl Harbor in the following week to commemorate the tenth anniversary of Blue Star Museums. Video clips promoting Blue Star Museums featuring Governor Gretchen Whitmer (Michigan) and Governor Jim Justice and First Lady Cathy Leigh Comer Justice (West Virginia) were played.

IV. PRESENTATION – Welcome Remarks & Presentations from Michigan Hosts and Grantees

Acting Chair Carter introduced Omari Rush of Michigan Council for Arts and Cultural Affairs and Culture Source and Alison Watson of Michigan Council for Arts and Cultural Affairs. Mr. Rush and Ms. Watson thanked the Acting Chair for her leadership as well as the Council. They also thanked and acknowledged former Arts Endowment discipline directors Wayne Brown (President and CEO, Michigan Opera Theatre) and Maurice Cox (Planning Director, City of Detroit), as well as Regina Smith, Managing Director for Arts & Culture at the Kresge Foundation. They will be introducing and inviting to the stage artists and representatives from arts organizations in Michigan. First introduced is a group of student performers from Mosaic Youth Theatre.

a. PERFORMANCE – Mosaic Youth Theatre

Mosaic Youth Theatre's performance was moved up on the agenda to accommodate the group's need to leave early to catch a flight to New York City for a performance. The group of young people did a spoken-word piece that highlighted the accomplishments of Mosaic as well as a song & dance number and a choral piece. The audience clapped along and gave them a hearty round of applause when they finished their performance. Ms. Watson thanked the group and wished them safe travels to New York.

Ms. Watson thanked and welcomed the Council and the Council members of the Michigan Council for Arts and Cultural Affairs that were in attendance. She said that it had been a great few days. She showed slides of the cultural, artistic, and natural gifts that Michigan has to offer and shared some statistics on the arts and economy/tourism/arts education in the state. She then turned the podium over to Neil Barclay, CEO of the Charles Wright Museum.

Mr. Barclay welcomed everyone to the museum and joked that he did not realize that he had so many friends on the Council. He then said that Detroit is a very special place and he hopes to be there a long time.

Mr. Rush then took to the podium to introduce the next guest, storyteller Satori Shakoor.

b. PERFORMANCE – Satori Shakoor, Founder of The Secret Society Of Twisted Storytellers

Ms. Shakoor performed an autobiographical spoken-word piece that touched on themes of growing up, the legacy of storytelling in the South, the impact of a visit to the National Museum of African American History and Culture in Washington, DC, knowing one's history/story, and the transformative power of the arts. She received a standing ovation.

Mr. Rush returned to the podium with Ms. Watson, where they invited elected officials (or staff representing elected officials) in attendance to speak at the podium. Detroit's Director of Arts & Culture, Rochelle Riley (representing the Office of the Mayor), Nicole Simmons, the press secretary from the Office of Governor Whitmer, and Deputy Chief of Staff Alexa Stanard from Rep. Elissa Slotkin's office all made remarks.

Mr. Rush then introduced Ms. Alissa Novoselick, Executive Director of Living Arts Detroit and Sterling Toles, an artist/teaching artist, also with Living Arts Detroit. Ms. Novoselick and Mr. Toles spoke about the value and impact of arts education and thanked the Arts Endowment for paying attention to the needs of those in urban and rural areas. They also spoke about their organization and the importance of imagination and innocence in young people. Mr. Toles remarked that fostering

creativity allows the belief to expand so that things that a child can imagine can become reality.

Ms. Watson thanked Mr. Toles and Ms. Novoselick and then welcomed the next speaker, Ms. Belinda Tate, the Executive Director of the Kalamazoo Institute of Arts.

Ms. Tate said thanked everyone for their hard work and said that Ms. Watson has been a great advocate. Ms. Tate showed several slides during her presentation, where she discussed the history of the museum and the art school and what the museum is currently exhibiting and working on, including a massive initiative to de-install the collection and re-install it; it will be organized to emphasize Black American art. She welcomed everyone to come to the museum if they are ever in Kalamazoo.

Mr. Rush returned to the podium and welcomed student mariachis from El Ballet Folklórico Estudiantil (Flint, MI) to the stage for a culminating performance.

c. PERFORMANCE – El Ballet Folklórico Estudiantil

The youth mariachi band performed three traditional Mexican folk songs. Acting Chair Carter told them that they did a great job and thanked them.

V. CONCLUDING REMARKS/VOTING RESULTS

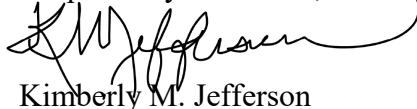
Acting Chair Carter acknowledged Pam Breaux, president and CEO of the National Assembly of State Arts Agencies (NASAA), who flew to Michigan to attend the Council meeting and recognized her leadership in the field.

Acting Chairman Carter announced that the National Council on the Arts had reviewed the applications presented to them and that a tally of the ballots revealed that all recommendations for funding and rejections had passed. She thanked Ms. Watson, Mr. Rush, and Mr. Barclay for their hospitality and for making the trip such a success. Then the Acting Chair adjourned the meeting.

(Gavel.)

(Whereupon, at 11:37 am, the proceedings of the 197th meeting of the National Council on the Arts were adjourned.)

Respectfully submitted, (



Kimberly M. Jefferson
Council Coordinator || Office of the Chief of Staff
National Endowment for the Arts
Washington, DC

NATIONAL COUNCIL ON THE ARTS

193rd Meeting

March 29, 2018

**Arena Stage at the Mead Center for American Theater
The Molly Smith Study
1101 6th Street, SW
Washington, D.C. 20024**

The 193rd meeting of the National Council on the Arts convened in open session at 9:05 am on Thursday, March 29, 2018, with Chairman Jane Chu presiding. The meeting was adjourned at 11:15 am.

COUNCIL MEMBERS PRESENT

Bruce Carter
María López De León
Aaron Dworkin
Lee Greenwood
Paul Hodes
Maria Rosario Jackson
David "Mas" Masumoto
Ranee Ramaswamy
Diane Rodriguez
Thomas E. Rothman
Olga Viso

COUNCIL MEMBERS ABSENT

Deepa Gupta
Emil Kang
Charlotte Kessler
Rick Lowe
Barbara Ernst Prey

CONGRESSIONAL EX-OFFICIOS PRESENTCONGRESSIONAL EX-OFFICIOS ABSENT

Sen. Tammy Baldwin (D-WI)
Rep. Chellie Pingree (D-ME)

NEA Staff Members Presenting

Dr. Jane Chu – Chairman
Mr. Tony Chauveaux – Deputy Chairman for Programs and Partnerships

Non-NEA Staff Members Presenting

Mr. Edgar Dobie – Executive Director, Arena Stage/Washington, D.C.
Mr. Jesse Rosen – President and CEO, League of American Orchestras/New York, NY
Mr. Randall Reid-Smith – Commissioner, West Virginia Division of Culture and History/Charleston, WV
Mr. Marc Scorca – President/CEO, Opera America/New York, NY

I. WELCOME AND INTRODUCTION

Chairman Jane Chu called the 193rd meeting of the National Council on the Arts to order on March 29, 2018, at 9:05 am. She welcomed the members of the National Council on the Arts, NEA staff, and colleagues of the agency attending the meeting.

For the record, in attendance were Council members Bruce Carter, María López De León, Aaron Dworkin, Lee Greenwood, Paul Hodes, Maria Rosario Jackson, David "Mas" Masumoto, Ranee Ramaswamy, Diane Rodriguez, Tom Rothman, and Olga Viso.

Council members Deepa Gupta, Emil Kang, Charlotte Kessler, Rick Lowe, and Barbara Ernst Prey were unable to attend.

II. APPROVAL OF OCTOBER 2017 NCA MEETING MINUTES/CHAIRMAN'S UPDATES

Chairman Chu asked the Council for a vote on the minutes of the October 2017 Council meeting which were approved unanimously by voice vote. The Chairman then moved on to her updates for the Council.

Chairman Chu gave a brief update on the FY 2019 Budget for the Arts Endowment.

She shared that the agency was selected as one of the Best Places to Work in the federal government for the second year in a row. This was determined by an annual survey conducted by the Partnership for Public Service and Deloitte.

The Chairman gave an update on the latest economic findings from the Arts and Cultural Production Satellite Account, which is a collaboration between the National Endowment for the Arts and the Department of Commerce's Bureau of Economic Analysis. The latest data included national figures, as well as state-by-state data on arts and cultural employment levels, employee compensation, and for the first time ever, the value added by the arts and cultural industries to state economies. She shared some of the highlights from the latest data:

- The arts contributed \$763.6 billion to the U.S. economy in 2015, 4.2 percent of gross domestic product and included 4.9 million workers.
- The arts added four times more to the U.S. economy than the agricultural sector and \$200 billion more than transportation or warehousing.
- The arts saw a \$20 billion trade surplus, leading with movies and TV programs and jewelry.
- Consumers spent \$31.6 billion on admissions to performing arts events, \$1 billion more than projected.
- Montana leads the country in musical instrument manufacturing.
- Nevada is at the top for performing arts companies.
- Louisiana follows only California and New York as the premiere state for movie production.

The Chairman talked about the travel that she has been doing since the October 2017 Council meeting, which included a November 2017 trip to Hong Kong, where she spoke at the Hong Kong Arts Development Council Leadership Roundtable at Hong Kong Polytechnic University. This event brought together arts leaders from around the world to

share their experiences in leading national arts agencies, and to gain insights into strategies that are working well overseas, and how those strategies could be adapted to benefit the challenges, trends, and unique cultural landscapes of their own respective countries. The Chairman said it was a very valuable opportunity to foster deeper connections with the NEA's international counterparts, and presented opportunities for potential future collaborations.

In February 2018, Chairman Chu went to the Creative Forces summit at Joint Base Elmendorf-Richardson in Anchorage, Alaska, and in early March she visited the summit at the Naval Medical Center at Camp Lejeune in Jacksonville, North Carolina. These summits are part of the agency's efforts to expand the community component of Creative Forces: NEA Healing Arts Network. As part of this component, the agency is developing networks of organizations that provide healing arts programs for members of the military, veterans, and their families in communities where our clinical sites are located. The Chairman noted that the NEA is very grateful for the Congressional support that Creative Forces has received and that the NEA is proud to do its part to serve the well-being of the military community.

The Chairman gave an update NEA Jazz Masters program. The 2018 NEA Jazz Masters Tribute Concert will be held on Monday, April 16, 2018, at the Kennedy Center for the Performing Arts in Washington, DC. The latest honorees are: Pianist, composer, and educator Joanne Brackeen; guitarist, composer, and educator Pat Metheny; vocalist Dianne Reeves; and club owner, producer, and artistic producer Todd Barkan, who is this year's recipient of the A.B. Spelman NEA Jazz Masters Fellowship for Jazz Advocacy.

Chairman Chu shared that on March 1, 2018, the agency announced the six finalists for our Musical Theater Songwriting Challenge, which is a partnership with the American Theatre Wing, Playbill, Inc., and Disney Theatrical Productions. This year, the NEA received 196 applications from 36 states. The six finalists (one duo and five individuals) are: High school senior Eliza Corrington and junior Braxton Gerald Carr, students from DaVinci Academy in Ogden, Utah; Tucker Donelan, a senior at Berkshire School in Sheffield, Massachusetts; Jillian Guetersloh, a freshman at Bedford High School in Bedford, Massachusetts; Frederick Hager, a senior at Robert E. Lee High School in Flint, Texas; Aaron Richert, a senior at New Orleans Center for Creative Arts in Louisiana; and David Volpini, a junior at Chippewa Valley High School in Macomb, Michigan. The national finals for the Musical Theater Songwriting Challenge will take place on April 23, 2018, in New York City. The National Champion will be awarded a scholarship of \$25,000, which has been generously provided by the Music Publishers' Association S.O.N.G.S. Foundation, and all six finalists will have their song published by Samuel French, which is one of the world's leading publishers and licensors of plays and musicals.

Chairman Chu gave an update on Poetry Out Loud national finals, which the NEA will host on April 25, 2018 at the Lisner Auditorium at George Washington University in Washington, DC. This year, more than 300,000 students from 2,300 schools across the country participated in Poetry Out Loud. The finals will be livestreamed through the NEA website.

The Chairman also announced that the summer kickoff of the Blue Star Museums program will happen in May 2018. This is the ninth year of the initiative. The agency is

proud to offer this program again, and is grateful to its partners at the Department of Defense, Blue Star Families, and participating museums for helping this program succeed through the years.

Before moving on the next item on the agenda, Chairman Chu took a moment to honor NEA employee Sidney "Pepper" Smith, III: *"Before we move on to our presentations, I want to take a moment to acknowledge the passing of Pepper Smith, a dear colleague and friend whom we lost unexpectedly in December. Pepper worked in our Presenting and Multidisciplinary Works department as our Artist Communities specialist. He was loved here at the agency, where he was a model of kindness, thoughtfulness, and a constant source of encouragement. He was also highly respected in the field, where applicants and grantees could always trust Pepper to patiently answer questions about applications and awards, to offer advice about their projects, or to simply listen when that was what was required. We all miss Pepper deeply, and are honored that we were able to call him NEA staff for the past 11 years."*

Concluding agency updates, the Chairman introduced the first guest presenter.

III. PRESENTATION ON HISTORY OF ARENA STAGE

Chairman Chu introduced Mr. Edgar Dobie and invited him to the podium. Mr. Edgar Dobie gave a detailed overview of the history of Arena Stage (founded in 1950) and discussed the long history of support from the NEA. Mr. Dobie noted that Arena Stage founder Zelda Fichandler was instrumental in establishing the resident theater movement in the United States. She thought it was important to have a major theater outside of New York City. The theater was originally a for-profit, but became a nonprofit when it moved to its current location at 6th and Maine Ave, SW, in 1960. Ms. Fichandler appeared before Congress to make the case for a public theater in the Nation's Capital. Arena Stage has been a catalyst for economic development in its neighborhood, particularly in the past several years. The NEA has made 100 grants to Arena Stage. There is no state arts agency for DC, so the NEA is really important to them. The theater received a Tony Award for *The Great White Hope* in 1967, which is a moment of pride for Arena now, but it was difficult moment for Ms. Fichandler then, as the production went to Broadway and half of the company went to New York City. Many successful shows have gotten NEA support. He talked about its new play series that focuses on "Power and Politics," which themes such as "African American Voices," "Women's Voices," and "Presidential Voices," among others. Mr. Dobie talked about Arena Stages commitment to diversity and has a new fellowship program to develop multicultural theater professionals in various aspects of theater management and stagecraft. So far, 700 people have participated in the program and have been successful. Mr. Dobie restated how important the NEA's support has been to the Arena Stage and expressed how glad he was to hear the latest budget news.

The floor was opened to Council member questions. Council member Rodriguez lauded the company's commitment to the neighborhood and said that the new building is amazing. She also noted that new work is important to the field. She asked him to tell the Council more about the New Play Program ("Power and Politics" series). Mr. Dobie said that the theater has commissioned nine new plays in the past 18 months and that audiences are eager to see new work and interested in the stories. He said that although

the play *The Originalist* (about Justice Scalia) was originally controversial, the audiences were ultimately receptive.

IV. VOTING ON RECOMMENDATIONS FOR FUNDING AND REJECTION

Chairman Chu moved on to the application review and voting segment of the meeting, inviting Deputy Chairman for Programs and Partnerships Tony Chauveaux to preside over this portion of the meeting.

Mr. Chauveaux 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 categories. Then he 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, NEA staff collected the ballots and Mr. Chauveaux turned the meeting back to the Chairman.

V. PRESENTATION ON OPERA AMERICA

Chairman Chu introduced and invited Marc Scorca to the podium. Mr. Scorca thanked the Chairman, the Council, and the NEA for the invitation and for their support to Opera America and to the field. He mentioned how the 2016 Our Town grant that Opera America received is one of the most transformational that it has ever received. Opera is a multimedia, story-based art form. They believe in the power of the art form, but is beset by negative stereotypes.

Mr. Scorca talked about the ways in which Opera America works to bridge gaps and serve new audiences. He said that the organization recognizes the power of convening and the importance of history and place.

He discussed the Our Town grant that Opera America received to assist the opera field in building organizational capacity for engaging in civic practice. They are building on the work of nine opera companies ("The Civic Action Group") that have worked on creative placemaking/community-building projects. Anchorage Opera, Cincinnati Opera, Houston Grand Opera, Lyric Opera of Chicago, Michigan Youth Opera Theatre, Opera Memphis, Opera Omaha, Opera Philadelphia, and Opera Theatre of St. Louis have all partnered with individuals, religious and nonprofit organizations, and other community members to co-create new works, provide engagement opportunities with new audiences, foster talent through residencies, and reach young audiences (among other activities).

Opera America is committed to awarding \$30,000 Civic Action grants over a two-year period on a competitive basis to opera companies that want to develop longstanding relationships, bridge divides, and encourage civic cohesion in their communities.

Chairman Chu opened up the floor to questions from the Council. Council member Masumoto asked Mr. Scorca what is the secret to (the field's) success and what is its biggest challenge. Mr. Scorca said that opera is about storytelling and multimedia and that historical repertoire is opera's biggest challenge. Council member Greenwood noted that there has been a shift in opera as an art form and as entertainment. He asked Mr. Scorca what is the international opera field's opinion of American opera. Mr. Scorca said that Europeans admire the U.S. opera scene because of its flexibility; the American opera

field is "developing an American opera canon." Council member Greenwood joked that in Nashville it is called "opry," and everyone shared a laugh. Council member Rodriguez asked what is the overall goal for the program. Mr. Scorca said they are living in a space of curiosity and that some operas are performing in secondary or found spaces. The audience member may not go to the opera house, but what matters is that they are going to see the opera *somewhere*. He said that they are not working on getting more subscriptions as an outcome. Council member Jackson thanked him for the presentation and told Mr. Scorca that it is wonderful to see the outcome of an Our Town grant. Because there are new partnerships and collaboration inherent in this kind of work and it is not always easy work, she asked him to talk a bit about his experience and the timeline in this kind of work. Mr. Scorca explained that opera has a long developmental arc anyway in producing works. It is different skill set in developing the skills to work with communities and to co-create (as opposed to creating canonical pieces). As they change the mindset of the producing company, they are developing the skills to do this kind of work. Often they work with individuals in other genres such as theater that have more experience in co-creation. It is a long-term development process in that and in developing the work itself – it can take years. Also, the imprimatur of the Arts Endowment brings focus and builds the allure of the project. Council member De León asked about Opera America's (member companies) work in Latino communities. Mr. Scorca said that there are a number of operas working in Latino communities. He said Opera America encourages opera companies to make choices about which community to work with in order to make a real and lasting bridge. Working with specific communities involves multi-year planning, thoughtful casting, and key partnerships. Mr. Scorca cited Ft Worth Opera and Arizona Opera as examples of opera companies doing this work in the Latino communities.

Asking the Council if there were more questions and hearing none, Chairman Chu moved to the next guest presenter.

VI. PRESENTATION ON LEAGUE OF AMERICAN ORCHESTRAS

The Chairman introduced Jesse Rosen, the president and CEO of the League of American Orchestras. Mr. Rosen talked about the League's mission to strengthen orchestras through learning and leadership development, research, and communication within the field, and shared some of the community engagement projects that League members have been undertaking recently.

Mr. Rosen noted the recent budget increase for the NEA and thanked Chairman Chu, Senior Deputy Chair Mary Anne Carter, and the NEA staff.

Mr. Rosen shared statistics on how many orchestras there are in the United States (1,200) and how many people attend orchestra concerts each year (approximately 25 million) and that 2/3 of American orchestra's budgets are under \$300,000. Only 2% of American orchestras have large budgets (more than \$20 million). Public perception research (*Of and For the Community: The Education and Community Engagement Work of Orchestras*, August 2017) showed that orchestras got high marks on upholding standards of excellence and quality and serving young people, but did not do well on serving a broad cross-section of the community. The League "sounded the alarm bells" but

"nobody listened." The League created diagnostic tools and a discussion guide to help orchestras think differently about community engagement. The League encourages their members to map their activity. He shared examples of this practice by The Florida Orchestra (Tampa Bay, FL) and the Pacific Symphony (Orange County, CA).

Mr. Rosen noted that the goal is for orchestras to shift from having transactional relationships with their communities to relational ones. He showed a brief film clip of the Seattle Symphony's community engagement efforts to work with the Duwamish Tribe. The symphony orchestra performed with Native musicians playing on traditional Native instruments.

He noted that the creativity and the artistry is enhanced by connection with others.

He mentioned a program that the League partners with Ford and the Getty Foundation: The Ford Musician Awards for Excellence in Community Service. The award goes to emerging practice of their work in communities.

Mr. Rosen said that at their conference two years ago in Baltimore, Rep. Elijah Cummins spoke and said that diversity is not a challenge but an opportunity. As orchestras tackle this work and consider diversity, equity and inclusion, this thought must be at the forefront.

The NEA's commitment to research has been a model in national associations. Research has the power to catalyze and inform. He referenced two research studies (supported by the NEA) that has generated a lot of discussion and activity: *Racial/Ethnic and Gender Diversity in the Orchestra Field*, commissioned by the League with research and data analysis by Dr. James Doeser—the study reports on gender and ethnic/racial diversity in orchestras among musicians, conductors, staff, executives, and board members; and *Forty Years of Fellowships: A Study of Orchestras' Efforts to Include African American and Latino Musicians*, commissioned by the League with research and analysis by Nick Rabkin and Monica Hairston O'Connell—an in-depth examination of orchestras' past efforts to diversify their musician ranks with fellowships for African American and Latinx musicians. The report presents program and impact data about diversity fellowships from 1976 to the present day, and explores the perspectives of fellowship program alumni.

The League serves as a convener and has partnered with American Federation of Musicians and founded partnership with the Performing Arts Alliance in this work.

Mr. Rosen talked about a new initiative with Sphinx and New World Orchestra. They recently established the National Alliance for Audition Support (NAAS), whose specific goal is to help prepare more black and Latino musicians to enter and succeed in auditions for orchestras.

Mr. Rosen talked about the Cincinnati Orchestra's series called Lumenocity where performances are held in a municipal park. Working with local videographers and the people in the neighborhood, they played music for them and asked them what the music made them feel. The responses informed a light show that was projected onto the side of

a building during the concerts. This created a "safe place." Sometimes the ballet and opera were involved. Over a four year period, they made the park a place where people wanted to go.

The Cincinnati Symphony asks itself these questions each year before embarking in work for/with the community:

- What do we believe in?
- What's our WHY?
- What does our community care about?
- What are the issues our city is facing?
- Who can we partner with to amplify our impact?
- What (non-traditional) metrics can we apply to determine our success?

These were not the kinds of questions that orchestras asked themselves ten years ago. The "old work" still continues and the "old questions," but these questions are a pathway to answering the old questions.

Chairman Chu asked if there were questions. Council member Masumoto asked Mr. Rosen what he thinks about when he hears music. He responded that that's a great question. It depends on what he is listening to, but he said that he can't help but think about Bach, and Bach makes him think about how large and mysterious and orderly the universe is. Council member Rodriguez thanked Mr. Rosen for those statistics.

The Chairman asked if there were more questions. Hearing none, Chairman Chu moved on to introduce the next guest presenter.

VII. PRESENTATION ON JUNE 2018 COUNCIL MEETING IN WEST VIRGINIA

The Chairman introduced Randall Reid-Smith, the commissioner of the West Virginia Division of Culture and History. Mr. Reid-Smith came to the podium and gave the Council a very lively overview of the art scene in West Virginia and what the Council can expect in June when the meeting is held in Charleston. Mr. Reid-Smith acknowledged the support for the arts from West Virginia Governor Justice. He also acknowledged Mr. JT Jezierski, a Legislative Assistant from Senator Shelley Moore Capito's office, who was in attendance. Mr. Randall Reid-Smith recited a poem about West Virginia.

The Chairman asked the Council if there were any questions. Council member Rothman asked Mr. Reid-Smith if he could "spare some time for Hollywood" and Mr. Reid-Smith said that he was "too demure" for Hollywood. Council member Masumoto inquired if all people from West Virginia were like him, and Mr. Reid-Smith said that he is "special." He also asked how did the support from the governor come about. Mr. Reid-Smith said that he loves and likes the governor; he is a true West Virginian. He said that the governor believes in the arts for the economy and for tourism.

He also added that it was a great question that Council member Masumoto asked Mr. Rosen earlier about music, because music has always been a part of his (Reid-Smith's) life. Music is the international language. The arts are essential. Council member Masumoto also asked how art reaches the farmers of West Virginia. Mr. Reid-Smith said

that the people who went first across the mountains were sturdy people and brought their culture with them. Parents just want better for the next generation and that includes the arts. Mr. Reid-Smith said that they focus on arts education because what starts with the children spreads to the whole family (older generations).

Council member Greenwood mentioned that he will be performing in Charleston. (Mr. Reid-Smith interjected that he would pick him up from the airport.) Council member Greenwood shared a memory of a USO Tour he went on where his group was accompanied by the West Virginia National Guard and they sang "Country Roads," which is such an endearing song for all of America. He said that the Council is privileged to come to Charleston and to be welcomed by the governor. He congratulated Mr. Reid-Smith on his work and for bringing art to the people of West Virginia. Mr. Reid-Smith thanked him and acknowledged that he has an incredible staff. Chairman Chu said that everyone is looking forward to being in West Virginia and congratulated Mr. Reid-Smith, who then sang the state song of West Virginia, "West Virginia Hills."

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 a tally of the ballots revealed that all recommendations for funding and rejections had passed. Asking if there were any more comments, discussion, or questions and hearing none, the Chairman thanked the NEA staff for its work on the Council meeting.

The Chairman then adjourned the 193rd meeting of the National Council on the Arts.

(Gavel.)

(Whereupon, at 11:15 am, the proceedings of the 193rd meeting of the National Council on the Arts were adjourned.)

Respectfully submitted,

Kimberly M. Jefferson
Council Coordinator
Office of the Chief of Staff
National Endowment for the Arts

NATIONAL COUNCIL ON THE ARTS

194th Meeting

Thursday, June 28, 2018

Huntington Museum of Art
2033 McCoy Rd, Huntington, WV 25701

Keith-Albee Performing Arts Center
925 4th Avenue, Huntington, WV 25701

Friday, June 29, 2018

West Virginia Division of Culture and History
West Virginia State Museum | The Culture Center | Capitol Complex
1900 Kanawha Boulevard East, Charleston, WV 25305

The first open session of the 194th meeting of the National Council on the Arts comprised a series of site visits to West Virginia cultural institutions during the afternoon of Thursday, June 28, 2018.

COUNCIL MEMBERS PRESENT

María López De León
Paul Hodes
Charlotte Kessler
Maria Rosario Jackson
Ranee Ramaswamy
Diane Rodriguez

COUNCIL MEMBERS ABSENT

Bruce Carter
Aaron Dworkin
Deepa Gupta
Lee Greenwood
Emil Kang
Rick Lowe
David "Mas" Masumoto
Barbara Ernst Prey
Thomas E. Rothman
Olga Viso

CONGRESSIONAL EX-OFFICIOS PRESENTCONGRESSIONAL EX-OFFICIOS ABSENT

Sen. Tammy Baldwin (D-WI)
Rep. Chellie Pingree (D-ME)

The second session of the 194th meeting of the National Council on the Arts convened in open session at 9:12 am on Friday, June 29, 2018, with Acting Chairman Mary Anne Carter presiding. The meeting was adjourned at 11:45 am.

COUNCIL MEMBERS PRESENT

María López De León
Aaron Dworkin*
Paul Hodes
Emil Kang*
Charlotte Kessler
Maria Rosario Jackson
David "Mas" Masumoto*
Ranee Ramaswamy
Diane Rodriguez
Olga Viso*

COUNCIL MEMBERS ABSENT

Bruce Carter
Deepa Gupta
Lee Greenwood
Rick Lowe
Barbara Ernst Prey
Thomas E. Rothman

CONGRESSIONAL EX-OFFICIOS PRESENTCONGRESSIONAL EX-OFFICIOS ABSENT

Sen. Tammy Baldwin (D-WI)
Rep. Chellie Pingree (D-ME)

NEA Staff Members Presenting

Mary Anne Carter – Acting Chairman

Tony Chauveaux – Deputy Acting Chairman for Programs and Partnerships

Non-NEA Staff Members Presenting

Randall Reid-Smith – Commissioner/Curator, West Virginia Department of the Arts, Culture, and History

U.S. Senator Shelley Moore Capito

U.S. Senator Joe Manchin

Brian Aluise – Regional Coordinator, Office of Senator Joe Manchin

Sophie Fatu – singer

Chiho Feindler – Sr. Director of Programs and Policy, VH1 Save the Music Foundation

Capital High School VIPs

Jim Denova – Vice-President, Benedum Foundation

Neely Seams – West Virginia State Poetry Out Loud Champion (2015 & 2016)

U.S. Representative Evan Jenkins

Joe Tackett – President, West Virginia Symphony Orchestra

Kathy Sawyer – Artistic Director, Greenbrier Valley Theater

Peggy McKowen – Associate Producing Director, Contemporary American Theater Festival

Danielle McCracken – President, Olgebay Institute

Lt. Governor Mitchell Brian Carmichael

Cabell Midland High School Jazz Knights

For the record, in attendance for the afternoon of public session site visits on Thursday, June 27, 2018, were Council members María López De León, Charlotte Kessler, Paul Hodes, Maria Rosario Jackson, Ranee Ramaswamy, and Diane Rodriguez.

Council members Bruce Carter, Aaron Dworkin, Lee Greenwood, Deepa Gupta, Emil Kang, Rick Lowe, David "Mas" Masumoto, Barbara Ernst Prey, Tom Rothman, and Olga Viso were unable to attend.

I. HUNTINGTON MUSEUM OF ART SITE VISIT

Members of the National Council on the Arts (NCA, Council) and NEA staff kicked off its afternoon of getting to know arts organizations in West Virginia with a trip to the Huntington Museum of Art in Huntington, WV. The members of the NCA; NEA staff; Randall Reid-Smith and other staff from the West Virginia Department of the Arts, Culture, and History (WVDACH); and Chiho Feindler were greeted by Geoffrey K. Fleming, the museum's executive director, local press, and members of the public. Special guests included Huntington Mayor Stephen T. Williams, West Virginia Delegate Carol Devine Miller, Director of Development at the Contemporary American Theater Festival Vicki Willman, and Michael J. Chirico, deputy chief of staff/district director from the Office of Rep. Evan Jenkins.

Mr. Fleming gave the Council members a tour of the museum, including the museum's C. Fred Edwards Conservatory. The group saw the museum's Native American collection and the glass collection (a West Virginia specialty). Other highlights included an exhibition of black-and-white portraits of famous jazz musicians, an exhibition of self-taught artists from Appalachia, *Lean on Me*, an exhibition featuring various canes from the museum's permanent collection, and a visit to the museum's Near Eastern gallery. Mr. Fleming also showed the Council the museum's three art studios and an art class for youth that was in progress. At the end of the tour, the Council, WVDACH staff, and the Mayor took a group photo in front of the Chihuly piece in the museum conservatory.

II. KEITH-ALBEE PERFORMING ARTS CENTER SITE VISIT

The next site visit was to the Keith-Albee Theatre in downtown Huntington, WV. It is the last atmospheric theater in the United States. Mayor Williams greeted the group and along with West Virginia Senator Bob Plymale, who also serves as the co-president of the Keith-Albee Performing Arts Center. Mayor Williams and Mr. Plymale led the group through a tour of the lobby and auditorium, pointing out unique features of the building, sharing the theater's history, and giving the Council an update on where they are now in their restoration/renovation efforts.

The Council and NEA staff journeyed back to Charleston, West Virginia, for closed events at the Clay Center and the West Virginia Culture Center at the State Capital Complex.

I. WELCOME AND INTRODUCTION

Acting Chairman Mary Anne Carter called the 194th meeting of the National Council on the Arts to order on June 29, 2018, at 9:12 am. Ms. Carter welcomed the Council members, NEA staff, and the agency's partners at the West Virginia Department of Arts, Culture and History (WVDACH). She thanked the hosts, the West Virginia State Museum, for inviting the NEA to use its facilities for the meeting and expressed how thrilled the NEA staff was to be in Charleston.

For the record, the Council members who attended the meeting in person were:

- Attorney, musician, and former member of Congress, Paul Hodes, from Concord, New Hampshire;
- Urban planning and community policy specialist Maria Rosario Jackson, from Los Angeles, California;
- Arts patron and trustee Charlotte Kessler, from Columbus, Ohio;
- Arts administrator María López de León, from San Antonio, Texas;
- Dancer, choreographer, and teacher Raneé Ramaswamy from Minneapolis, Minnesota; and
- Producer, actor, and writer Diane Rodriguez from Los Angeles, California.

For the record, the Council members who attended the meeting via teleconference were:

- Violinist and music educator Aaron Dworkin, from Ann Arbor, Michigan;
- Music professor and arts administrator Emil Kang from Chapel Hill, North Carolina;
- Organic farmer and author Mas Masumoto, from Del Rey, California; and
- Museum director and curator Olga Viso from Minneapolis, Minnesota.

Council members Bruce Carter, Lee Greenwood, Deepa Gupta, Rick Lowe, Barbara Prey, and Tom Rothman were unable to attend.

II. NATIONAL ANTHEM AND PLEDGE OF ALLEGIANCE/REMARKS FROM WEST VIRGINIA SENATORS

Acting Chairman Carter introduced Randall Reid-Smith, Curator of the WVDACH. The West Virginia Air and Army National Guard performed the posting of the colors (flags). After Mr. Reid-Smith sang the National Anthem, the Council and the audience said the Pledge of Allegiance.

Mr. Reid-Smith welcomed U.S. Senator Shelley Moore Capito to the podium to make remarks. Senator Capito thanked Mr. Reid-Smith and welcomed the Council and greeted Council member Hodes, her former colleague. Her father, Governor Arch Moore, built the building that the meeting was held in and he had a vision for West Virginia. Senator Capito is proud of the role the arts play in her state and stated her

commitment to joining her colleagues in supporting funding for the NEA to leave a legacy for the next generation.

U.S. Senator Joe Manchin could not attend in person, so Regional Coordinator Brian Aluise from his office introduced a videotaped greeting from the Senator. Senator Manchin welcomed the Council to West Virginia and talked about the special role of the arts in the state, including the importance of arts education. After the video clip concluded, Mr. Aluise thanked the Council and welcomed them to come back and visit.

III. APPROVAL OF MARCH 2018 NCA MEETING MINUTES/VOTING ON RECOMMENDATIONS FOR FUNDING AND REJECTION

Acting Chairman Carter asked the Council for a vote on the minutes of the March 2018 Council meeting which were approved unanimously by voice vote. The Acting Chairman then moved on to the application review and voting segment of the meeting, inviting Tony Chauveaux, Deputy Chairman for Programs and Partnerships, to preside over this part of the meeting.

Mr. Chauveaux 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 categories. Then he 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 Kimberly Jefferson at the end of the voting process.) After Council members marked their ballots, Mr. Chauveaux turned the meeting back to the Acting Chairman.

Acting Chairman Carter then opened the floor to any Council members who wanted to talk about their experience visiting West Virginia. Council members Rodriguez, Kessler, Ramaswamy, Jackson, Hodes, and De León all shared what a special and memorable time they had while in West Virginia for the Council meeting.

At the conclusion of Council remarks, Mr. Reid-Smith introduced Governor Justice's Chief of Staff, Mike Hall. Mr. Hall expressed how supportive the governor is of the arts and the work of the NEA.

IV. PERFORMANCE

Five-year-old singer Sophie Fatu, accompanied by her mother Victoria on piano, sang *Moon River* and *The Way You Look Tonight*. Miss Fatu was once featured on *America's Got Talent*. Mr. Reid-Smith turned the meeting back to the Acting Chairman. After her performance, Miss Fatu greeted the Council members at the table.

V. ACTING CHAIRMAN'S UPDATES

Ms. Carter talked about why the NEA chose to have the Council meeting outside of Washington, DC, and talked about the site visits the Council and NEA staff have had while in West Virginia. She shared agency business since the last meeting in March 2018, including news that she is serving as the acting chairman, Congressional budget updates, the NEA's recovery efforts in Puerto Rico, and the names of the new NEA National Heritage Fellows for 2018. Acting Chairman Carter also talked about the NEA Jazz Masters tribute concert that was held at the Kennedy Center (April 2018), the Musical Theater Songwriting finals in New York City (April 2018), and the national finals of Poetry Out Loud (April 2018). Ms. Carter asked if there were any questions from the Council. Council member Rodriguez shared that she knows one of the nominated NEA National Heritage Fellows, Rodeo tailor Manuel Cuevas from Nashville, Tennessee, and talked about the musicians he has created for and his style. Ms. Carter noted that one can read more about the Heritage fellowships nominees on the agency's website, and also that Mr. Cuevas designed for Dolly Parton. Asking if there were any other comments or questions and hearing none, the Acting Chairman re-introduced Mr. Reid-Smith and welcomed him back to the podium to talk about the WVDACH and to introduce the other guest presenters.

VI. PRESENTATIONS from WEST VIRGINIA ARTS ORGANIZATIONS

Mr. Reid-Smith explained the recent reorganization of the WVDACH and talked about the great things that Governor Justice has done for the state in investing in the arts. He said that WVDACH fulfills its mission for the arts with partnerships and part of that is its relationship with the VH1 Save the Music Foundation, which provides music arts education to middle school children in all 55 counties in the state of West Virginia.

Mr. Reid-Smith invited Ms. Chiho Feindler to the podium. Ms. Feindler gave a brief history of the VH1 Save the Music Foundation and explained its mission, which is to 1) Donate music instruments; 2) Support teachers; and 3) Advocate for music education for every child. Ms. Feindler talked about VH1's relationship and involvement in providing music education for West Virginia schoolchildren. The organization is halfway to its goal of being in every middle school in West Virginia.

Mr. Reid-Smith thanked Ms. Feindler and introduced the Capital High School VIPs. The show choir performed "My Home Among the Hills" by E.W. James, Jr., directed by Ms. Kathleen G. Corbett.

Mr. Reid-Smith introduced Jim Denova, Vice-President of the Benedum Foundation. Dr. Denova talked about the foundation's Rural Arts Collaborative which promotes arts education in West Virginia. Teaching artists are paired with teachers and they go into schools and work on arts projects together with students. Dr. Denova showed a brief video clip highlighting the Rural Arts Collaborative's work in various West Virginia schools. Mr. Reid-Smith thanked Dr. Denova and talked about the STEAM grants that the WVDACH works on with the foundation.

Mr. Reid-Smith then introduced Neely Seams, West Virginia Poetry Out Loud Champion from 2015 and 2016. She is now a student at Marshall University. She recited "Degrees of Gray in Philipsburg" by Richard Hugo. At the end of her recitation, Mr. Reid-Smith asked Ms. Carter to open the floor for Council member questions. Ms. Carter asked if the Council had questions. Council member Hodes asked Ms. Seams what motivated her to do poetry. She said that she had heard about Poetry Out Loud in her sophomore year (of high school). She is a theater performance major and loves to be onstage. She said that Poetry Out Loud comes into young people's lives when they are forming opinions and helps them to express themselves better when they don't have the words. Mr. Reid-Smith thanked Ms. Seams for making them all proud.

At this point in the meeting, Council members Rodriguez and De León had to leave early due to travel complications, but left parting remarks of gratitude.

Mr. Reid-Smith introduced Joe Tackett, president of the West Virginia Symphony Orchestra. He came up to the podium with a bass. He is not a musician, but demonstrated what Beethoven's Fifth would sound like with just one player, which got a chuckle from the Council and audience. NEA grants enable the symphony to tour statewide. The West Virginia Symphony Orchestra is the largest employer of artists in the state and performs over 40 concerts a year. He thanked the NEA for enabling the symphony to reach rural areas as well.

Mr. Reid-Smith introduced Artistic Director Kathy Sawyer from the Greenbrier Valley Theatre. Ms. Sawyer welcomed the NEA and the Council. The Greenbrier Valley Theatre is the only year-round equity theater in the state. Ms. Sawyer talked about the theater's different components, including the West Virginia Jazz Orchestra. The NEA has helped Greenbrier Theatre reach a wider audience and also kids. She mentioned the different plays that the theater has brought to West Virginia audiences, including works such as *Member of the Wedding*, *The Cherry Orchard*, and *Enemy of the People*, among several others. NEA support has given them confidence in their work and helped to leverage financial support. At the conclusion of her remarks, Mr. Reid-Smith asked the Council if they had questions. Hearing none, he welcomed his Congressman, Rep. Evan Jenkins (WV 3rd Congressional District).

Rep. Jenkins thanked Mr. Reid-Smith and welcomed everyone. He was moved by the previous guest speaker's talk. He has known Mr. Reid-Smith for 20 years and both of them call Cabell County home. He talked about Mr. Reid-Smith's passion and commitment to the state and the arts. He talked about performing in the Keith-Albee at the age of five in 1965 in *The Music Man*. He thanked the Council and the NEA for coming to Huntington. He grew up going to the Huntington Museum of Art, where he participated in the clay studio that the Council saw the day prior. As a member of the House subcommittee, he says that he is there to do all that he can. He mentioned the budget increase that Congress gave the agency. He said that the NEA has Congress's commitment and passion and firm belief in what it does. He thanked the Council and Mr. Reid-Smith thanked him.

Mr. Reid-Smith next welcomed to speak Associate Producing Director Peggy McKowen and Director of Development Vicki Willman from the Contemporary American Theater Festival in Sheperdstown. (Ms. Willman remained seated and did not make remarks.) Ms. McKowen talked about the background of the festival and how much NEA support has meant to the organization. NEA support has enabled the festival to produce new work for 28 seasons and consequently has garnered them honors such as being named one of the Top 3 Theater Festivals and Top 15 summer theater festivals by the *New York Times*. Ms. McKowen showed a video clip highlight reel about the festival. Many of the plays that debuted at the festival have gone on to be produced in other theaters like Arena Stage in Washington, DC, and on Broadway. A critical grant from the NEA in 2001 allowed the festival to purchase ticketing software, and overall, the NEA has invested \$230,000 in grants to the festival and employed approximately 1,800 people. The investment has also rippled into the community. Ms. McKowen thanked the NEA took her seat.

Mr. Reid-Smith introduced the next guest presenter, President Danielle McCracken from the Oglebay Institute. Ms. McCracken thanked the Council for the opportunity to be there. She thanked the NEA for funding over the years. She gave the Council the history and an overview of the organization. She talked about the foundation's work in supporting the arts.

Mr. Reid-Smith wished the Council well and continued success in their work. He then introduced the Band Director from Cabell Midland High School. Before the Cabell Midland Jazz Knights performed, he recognized President and CEO of National Assembly of State Arts Agencies, Pam Breaux, who was in the audience, as well as the Principal of Cabell Midland High School, Lloyd McGuffin. He also introduced Cabell County Schools Superintendent, Dr. Ryan Saxe. He also introduced Rhonda Smalley, member of the Board of Education in Cabell County.

Mr. Reid-Smith then introduced the West Virginia Lt. Governor, Mitchell Brian Carmichael. The Lt. Governor came up to the podium and welcomed all to the state and talked about the value and importance of the arts to the country and to education. He thanked the Council for its advocacy and thanked Mr. Reid-Smith for all of his hard work. Mr. Reid-Smith thanked the Lt. Governor for the 20% budget increase.

Mr. Reid-Smith then introduced Timothy R. James, band director, and the Cabell Midland Jazz Knights. The band performed two numbers.

Mr. Reid-Smith thanked Mr. James and then turned the meeting back to Acting Chairman Carter.

VI. CONCLUDING REMARKS/VOTING RESULTS

Acting Chairman Carter announced that the National Council on the Arts had reviewed the applications and guidelines presented to them and that a tally of the ballots revealed that all recommendations for funding and rejections had passed. Asking if there were any more comments, discussion, or questions and hearing none, the Acting Chairman thanked Mr. Reid-Smith for his and the WVDACH staff's (Andrea, Bethany, and Lance) hard work on this meeting; she also thanked the Governor and First Lady of West Virginia for their support of the arts and for their hospitality; she thanked the senators, congressional delegation, and the Lt. Governor for taking the time to come speak at the meeting about how the arts have such a great influence in the state of West Virginia. Acting Chairman Carter thanked them all on her behalf and on behalf of the NEA for welcoming them to the Mountain State. She then adjourned the meeting.

(Gavel.)

(Whereupon, at 11:45 am, the proceedings of the 194th meeting of the National Council on the Arts were adjourned.)

Respectfully submitted,



Kimberly M. Jefferson
Council Coordinator
Office of the Chief of Staff
National Endowment for the Arts

NATIONAL COUNCIL ON THE ARTS
195th Meeting
Friday, October 26, 2018

National Museum of Women in the Arts
Performance Hall
1250 New York Ave, NW
Washington, DC 20005

Held in the Performance Hall of the National Museum of Women in the Arts in Washington, D.C., the public open session of the 195th meeting of the National Council on the Arts convened in open session at 9:15 am on Friday, October 26, 2018, with Acting Chairman Mary Anne Carter presiding. The meeting was adjourned at 11:03 am.

COUNCIL MEMBERS PRESENT

Bruce Carter
María López De León*
Aaron Dworkin*
Lee Greenwood
Paul Hodes
Emil Kang*
Charlotte Kessler*
David "Mas" Masumoto
Barbara Ernst Prey
Ranee Ramaswamy
Olga Viso

COUNCIL MEMBERS ABSENT

Deepa Gupta
Maria Rosario Jackson
Rick Lowe
Diane Rodriguez
Thomas E. "Tom" Rothman

CONGRESSIONAL EX-OFFICIOS PRESENT

NEA Staff Members Presenting

Mary Anne Carter – Acting Chairman
Tony Chauveaux – Deputy Chairman for Programs & Partnerships

Non-NEA Staff Members Presenting

Susan Fisher Sterling – Alice West Director, National Museum of Women in the Arts, Washington, D.C.
Olivia Leake – Student Oboist, DC Youth Orchestra Program, Washington, D.C.
Jamila Tekalli – Pianist, DC Youth Orchestra Program, Washington, D.C.
Theresa Colvin – Executive Director, Mid Atlantic Arts Foundation, Baltimore, MD
Pam Breau, President and CEO – National Assembly of State Arts Agencies, Washington, D.C.
Mara Walker – Chief Operating Officer, Americans for the Arts, Washington, D.C.

CONGRESSIONAL EX-OFFICIOS ABSENT

Sen. Tammy Baldwin (D-WI)
Rep. Chellie Pingree (D-ME)
Rep. Glenn "GT" Thompson (R-PA)

I. WELCOME AND INTRODUCTION

Acting Chairman Mary Anne Carter called the 195th meeting of the National Council on the Arts to order on October 26, 2018, at 9:15 am at the National Museum of Women in the Arts (NMWA). Ms. Carter welcomed members of the National Council on the Arts, National Endowment for the Arts staff, and the hosts for the Council meeting—Executive Director Susan Fisher Sterling and NMWA staff.

For the record, the Council members who attended the meeting in person were Bruce Carter, Lee Greenwood, Paul Hodes, David "Mas" Masumoto, Ranee Ramaswamy, Barbara Prey, and Olga Viso. Council members who attended the meeting via teleconference were María López De León, Aaron Dworkin, Emil Kang, and Charlotte Kessler.

For the record, Council members Deepa Gupta, Maria Rosario Jackson, Rick Lowe, Diane Rodriguez, and Tom Rothman were unable to attend.

II. APPROVAL OF JUNE 2018 NCA MEETING MINUTES/VOTING ON RECOMMENDATIONS FOR FUNDING AND REJECTION and AGENCY UPDATES

Acting Chairman Carter asked the Council for a vote on the minutes of the June 2018 Council meeting which were approved unanimously by voice vote. The Acting Chairman then moved on to the application review and voting segment of the meeting, inviting Tony Chauveaux, Deputy Chairman for Programs and Partnerships, to preside over this part of the meeting.

Mr. Chauveaux 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, Literature Fellowships, and Leadership Initiatives categories. Then he 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 Kimberly Jefferson at the end of the voting process.) After Council members marked their ballots, Mr. Chauveaux turned the meeting back to the Acting Chairman.

Acting Chairman Carter talked about the role of women in the arts—although women comprise nearly half of the artists in the United States, they are underrepresented the museums and visual arts, architecture, and film industry. She also spoke about the importance of NMWA's role in promoting women artists and educating the field about gender disparity. She thanked Ms. Sterling for hosting the Council meeting.

Ms. Carter gave agency updates since the last Council meeting which was held in in Charleston, West Virginia, June 28-29, 2018. It was the first time in several decades that the Council meeting had taken place outside of Washington, DC. The agency

plans to hold future Council meetings outside of its headquarters, with plans to have the spring 2019 meeting on Capitol Hill and the summer 2019 meeting in Detroit, Michigan.

Acting Chair Carter gave the Council updates on the agency's disaster recovery efforts in Puerto Rico and the U.S. Virgin Islands and the agency's flagship Creative Forces program. She also discussed the announcement of the latest class of NEA Jazz Masters and the release of the results from the 2017 *Survey of Public Participation in the Arts* (SPPA) in a report called "U.S. Trends in Arts Attendance and Literary Reading: 2002-2017." Ms. Carter also talked about the NEA's Poetry and Prose Pavilion/Stage at the National Book Festival in September 2018 and the kickoff of the 2018-19 cycle of the NEA Big Read. The agency also participated in the annual conference of Historically Black College and Universities (HBCUs) in September 2018. Office of Research & Analysis Director Sunil Iyengar moderated a panel discussion on how HBCUs can better integrate arts and humanities with STEM subjects and Theater and Musical Theater Director Greg Reiner led a session on NEA grant opportunities for colleges and universities. Acting Chair Carter talked about the agency's most recent celebration for the new class of NEA National Heritage Fellows in September 2018. Ms. Carter concluded her update on agency business and asked the Council if any of them had questions. Hearing none, she moved on to the first guest presenter, Susan Fisher Sterling.

III. WELCOME and REMARKS – NMWA DIRECTOR, SUSAN FISHER STERLING

Susan Fisher Sterling welcomed everyone to the museum. Ms. Sterling also gave an overview of NMWA's 30-year history, including the museum's connection with the National Endowment for the Arts over the years, and highlighted some of the museum's primary areas of focus (Women, Arts, & Social Change; #FiveWomenArtists digital outreach program; and thematic organization of exhibitions).

IV. PERFORMANCE – DC YOUTH ORCHESTRA

Acting Chair Carter introduced NEA grantee DC Youth Orchestra. Student oboist Olivia Leake performed the third and fourth movements of the Cimarosa/Benjamin Oboe Concerto while pianist Jamila Tekalli accompanied her. Miss Leake is the DC Youth Orchestra's principal oboist. She is a high school senior from Hayfield Secondary School in Alexandria, Virginia. The Council marveled at her performance but were unable to ask questions as Miss Leake and Ms. Tekalli had to leave the meeting immediately after the performance.

V. PRESENTATIONS ON THE WORK OF THE NEA AND PUBLIC FUNDERS AT REGIONAL, STATE, and LOCAL LEVELS

Acting Chair Carter introduced the first guest presenter, Theresa Colvin, the executive director of Mid Atlantic Arts Foundation (MAAF). Ms. Colvin thanked Ms. Carter and talked about her own professional background as well as the history, background, and current programs of the MAAF. She discussed the partnership between the NEA and MAAF, highlighting programs such as Poetry Out Loud, Southern Exposure, and USArtists International. After her presentation, Council member Masumoto asked her how the MAAF balances support for rural and urban programs. Ms. Colvin noted that 80% of the MAAF's grants go to rural places and outside of big cities.

Ms. Carter introduced President and CEO of NASAA, Pam Breaux. Ms. Breaux gave a brief history of NASAA, which was created three years after the National Endowment for Arts was; the organization recently celebrated its 50th anniversary. She spoke of the partnership between NASAA and the NEA. She also talked about NASAA's priorities such as its dedication to research; diversity, equity, and inclusion; innovation and cross-sector collaboration; and assisting in leadership transitions at the SAA level. Council member Masumoto asked her if she sees the role of the arts in natural disaster recovery. Having lived in New Orleans and also having recently been to visit U.S. territories that had been affected by natural disasters, Ms. Breaux responded that public programming can help the public to deal and that the power of the arts in aiding recovery can't be overstated. Arts programming for children in Puerto Rico helped take care of the kids so that the adults could take care of things that needed to be done. In some cases, arts facilities served as safe havens for people. She asked everyone to keep the people of the Northern Mariana Islands in their thoughts and prayers.

Ms. Carter thanked Ms. Breaux and invited Chief Operating Officer Mara Walker from Americans for the Arts. Ms. Walker spoke on her organizations' public sector partnerships, including Creative Forces with the NEA. She also highlighted its private sector partnerships and strategic partnerships with nonprofit arts and non-arts organizations such as Transportation for America, Urban League, Kennedy Center, and Sundance Institute, to name a few. Ms. Walker thanked the NEA for partnering with Americans for the Arts. Council member Masumoto asked Ms. Walker about the future (long-term) advocacy for the arts. She talked about bipartisan support to support the arts.

VI. CONCLUDING REMARKS/VOTING RESULTS

Acting Chairman Carter announced that the National Council on the Arts had reviewed the applications and guidelines presented to them and that a tally of the ballots revealed that all recommendations for funding and rejections had passed. Asking if there were any more comments, discussion, or questions and hearing none, the Acting Chairman thanked Ms. Sterling and NMWA and then adjourned the meeting.

(Gavel.)

(Whereupon, at 11:03 am, the proceedings of the 195th meeting of the National Council on the Arts were adjourned.)

Respectfully submitted,

A handwritten signature in black ink, appearing to read 'Kimberly M. Jefferson', with a long horizontal flourish extending to the right.

Kimberly M. Jefferson
Council Coordinator
Office of the Chief of Staff
National Endowment for the Arts

NATIONAL COUNCIL ON THE ARTS

190th Meeting

March 31, 2017

**The Constitution Center
400 7th Street, SW
Conference Rooms A-C || Plaza Level
Washington, DC 20024**

The 190th meeting of the National Council on the Arts convened in open session at 9:00 am on Friday, March 31, 2017, with Chairman Jane Chu presiding. The meeting was adjourned at 11:54 am.

COUNCIL MEMBERS PRESENT

Bruce Carter
 Aaron Dworkin
 Lee Greenwood
 Paul Hodes
 Emil Kang
 Maria Rosario Jackson
 David "Mas" Masumoto
 Raneer Ramaswamy
 Diane Rodriguez
 Thomas E. Rothman
 Olga Viso

COUNCIL MEMBERS ABSENT

Charlotte Kessler
 Rick Lowe
 Barbara Ernst Prey

COUNCIL MEMBERS JOINING VIA TELECONFERENCE

María López De León
 Deepa Gupta

Congressional Ex-Officio

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

NEA Staff Members Presenting

Jane Chu – Chairman
 Jillian Miller – Director of Guidelines and Panel Operations
 Carol Walton – Senior Advisor for Programs & Partnerships

Non-NEA Staff Members Presenting

Adventure Theatre MTC Student Ensemble, Glen Echo/Rockville, MD
 Amir Ali – Student Violinist, Project STEP, Boston, MA
 Michael Bobbitt – Artistic Director Adventure Theatre MTC, Glen Echo/Rockville, MD
 Javier Caballero – Artistic Director, Project STEP, Boston, MA
 Lisa Cooney – Director of Education, Paper Mill Playhouse, Millburn, NJ
 Mark Hoebee – Producing Artistic Director, Paper Mill Playhouse, Millburn, NJ
 Madeline Hui and Lily Van Oss – Student Filmmakers, The Right Brain Initiative, Portland, OR
 Anna Sanko – Executive Director, Architecture Resource Center, New Haven, CT
 Gabriella Sanna – Executive Director, Project STEP, Boston, MA
 Marna Stalcup – Director of Arts Education
 Regional Arts and Culture Council/The Right Brain Initiative, Portland, OR

I. WELCOME AND INTRODUCTION

Chairman Jane Chu called the 190th meeting of the National Council on the Arts to order on March 31, 2017, at 9:00 am. She welcomed the members of the National Council on the Arts, NEA staff, colleagues of the agency attending the meeting, and members of the general public observing the meeting via the web.

For the record, in attendance were Council members Bruce Carter, Aaron Dworkin, Lee Greenwood, Paul Hodes, Maria Rosario Jackson, Emil Kang, David "Mas" Masumoto, Raneer Ramaswamy, Diane Rodriguez, Tom Rothman, and Olga Viso.

Council members María López De León and Deepa Gupta joined the meeting via teleconference.

Council members Charlotte Kessler, Rick Lowe, and Barbara Ernst Prey were unable to attend.

II. APPROVAL OF OCTOBER 2016 NCA MEETING MINUTES/VOTING ON RECOMMENDATIONS FOR FUNDING AND REJECTION

Chairman Chu asked the Council for a vote on the minutes of the October 2016 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, Partnership, and Leadership Initiatives categories. 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 Kimberly Jefferson 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 meeting: the FY 2018 Art Works guidelines, the FY 2018 Challenge America guidelines, and the FY 2018 Literature Fellowships: Prose guidelines. 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 gave the Council an update on agency operations for the remainder of FY 2017 and the FY 2018 budget process. The Chairman said that the President's budget request is a first step in the budget process and the agency will continue to operate as usual and will do so until a new budget is enacted by Congress. The Chairman noted that the agency's FY 2017 operations remain unchanged and will continue to make FY 2017 grant awards. The NEA will continue to honor all obligated grant funds made to date, and the application recommendations that are before the current National Council on the Arts are going forward per the NEA's normal grant process.

The Chairman also gave an Overview of the NEA's grants process and the distribution of grants. Chairman Chu mentioned that one dollar from the NEA leverages up to \$9 in other funds; every dollar that the NEA awards directly to organizations is matched on average by an additional \$7-to-\$9 of funds from other sources. Last year, in 2016, grants funded by the NEA leveraged \$500 million of other outside funds for the same arts projects. The Chairman noted that NEA grants do not take away from private giving but spark more giving from other outside sources. Private foundations respect the rigorous process and strict guidelines that the NEA uses attracts their own private dollars to these NEA grant recipients. Grantees from nonprofit organizations of all sizes say that NEA grants help to raise the other needed dollars to support their programs.

Chairman Chu talked about the transformational role of the arts in equalizing educational opportunities, and how the NEA has played a significant role in arts education. She noted that NEA arts education grants reach children and youth in underserved areas. Students who have an education that incorporates the arts have a strong relationship with higher academic performance, increased standardized test scores, lower drop-out rates, and eager and responsible attitudes about community service and civic engagement. Students from all walks of life, regardless of socioeconomic status benefit from arts education programs. Chairman Chu said that NEA grants have played a role in closing the education achievement gap.

The Chairman talked about the agency's work in supporting service members and

veterans. She gave an update on developments to the NEA's Creative Forces initiative, which was recently announced. The Creative Forces initiative is a partnership with the U.S. Department of Defense to serve the unique needs of active duty and veterans who have been diagnosed with post-traumatic stress disorder and traumatic brain injury, and other psychological health conditions. Creative Forces provides an important link between clinical patient treatment where service members work with certified art and music therapists. The NEA is now supporting creative arts therapy programs in 12 military and veteran medical facilities across the nation, and there is also community arts programming in the states where these clinical sites are located. The initiative initially supported writing instruction, and music and art therapy at two clinical locations at Walter Reed National Military Medical Center in Bethesda, Maryland, and Fort Belvoir Community Hospital Brain Wellness Center in Fort Belvoir, Virginia. In October of last year, the agency announced the expansion of Creative Forces to five additional clinical sites: Marine Corps Base Camp Pendleton in Oceanside, California; Marine Corps Base Camp Lejeune in Jacksonville, North Carolina; Joint Base Lewis-McChord outside of Tacoma, Washington; Fort Hood, Texas; and Joint Base Elmendorf-Richardson in Anchorage, Alaska. The Chairman said that on March 28, 2016, the agency announced that Creative Forces will now reach patients at four additional sites: Fort Carson, Colorado; The James A. Haley Veterans Hospital in Tampa, Florida; Fort Campbell, Kentucky/Tennessee; and, Naval Special Warfare in Norfolk, Virginia.

In addition to these locations, the agency is also introducing a telehealth component that will reach service members or veterans in rural and remote areas who would not otherwise have access to this care. The agency is partnering with the University of Florida's Center for Arts in Medicine in Gainesville, Florida, which already has a successful telehealth program in place. The Chairman visited this center in February and she was impressed with how the staff has married technology and healthcare. The telehealth program will serve rural and remote parts of Florida, and eventually Alaska. The agency would like to expand this component to other regions in the future. The agency has also laid out plans for the community arm of Creative Forces. This part of the program is designed for service members who are transitioning out of clinical care, as well as for veterans or service members who might feel more comfortable approaching creative arts through a community rather than clinical setting. The NEA is establishing task forces in each of the states where clinical sites are located, which will include representatives from state and local arts agencies, the military, and representatives from the Creative Forces clinical sites. Task force members will be the main people on the ground who will be building community programming. As part of this effort, they will lead the development of an innovation project. These projects will respond to the needs of military members, veterans, and their families in unique ways, and are meant to be models that can be easily adapted to other locations. Task forces will also lead the planning of arts and military summits. These summits are meant to expand the conversation about healing arts and the military and lay the groundwork for collaboration between community arts organizations and military populations. The agency also have plans to expand the capacity of Creative Forces. The NEA is developing an online portal that has

resources – manuals, toolkits, and examples of best practices and has also increased its investment in scientific research to evaluate the biological, psychosocial, behavioral, and economic impacts of creative arts therapies.

The Chairman reported that the agency recently was ranked as one of "The Best Places to Work in the Federal Government" (small agencies). The agency was honored by Blue Star Families, with whom the agency has partnered since 2010 on the Blue Star Museums initiative, which offers military families free admission to more than 2,000 museums every summer. Chairman Chu announced that the NEA's eighth summer of Blue Star Museums will kick off Memorial Day Weekend, and that the NEA is looking forward to continuing its work serving U.S. service members.

Chairman Chu announced that the 2017 NEA Jazz Masters ceremony and free concert would take place on Monday, April 3rd at the Kennedy Center in Washington. The 2017 class of NEA Jazz Masters include: vocalist, producer, and broadcaster Dee Dee Bridgewater; author, editor, producer, and educator Ira Gitler; bassist, cellist, composer, and bandleader Dave Holland; keyboardist, composer, and arranger Dick Hyman; and organist and composer Dr. Lonnie Smith. This year marks the 35th anniversary of the NEA Jazz Master awards, and including this new class, the agency will have awarded a total of 145 Fellowships to outstanding jazz musicians:

To celebrate this milestone year, the tribute concert will feature special performances by past NEA Jazz Masters Paquito d'Rivera and Lee Konitz, as well as musicians such as Robin Eubanks, Aaron Diehl, Dianne Reeves, and Sherri Maricle and the Diva Jazz Orchestra. The Chairman invited all to attend the event, either in person or by tuning in to the live webcast at arts.gov. The Chairman noted that in addition to the concert, National Public Radio would be hosting a listening party on Sunday, April 2nd at 2pm with the 2017 NEA Jazz Masters, and on Tuesday, April 4th, this year's Jazz Masters would be hosting a master class with student and alumni musicians from Howard University.

The Chairman gave an update on the agency's Poetry Out Loud initiative. On April 26th, the agency will celebrate the 12th annual Poetry Out Loud National Finals in Washington. More than 310,000 students from more than 2,300 high schools across the nation took part in the 2016-17 Poetry Out Loud program. The Chairman noted that since the program began in 2005, Poetry Out Loud has reached 3.3 million students from 12,000 schools across the country. This will be the second year of the Poetry Out Loud auxiliary competition—Poetry Ourselves—which invites any of the state champions to compose and submit an original piece of poetry. The poems will be judged separately from the Poetry Out Loud recitation contest. The Chairman said that she attended the Poetry Out Loud state finals in Nevada. She welcomed everyone to attend the national finals at Lisner Auditorium on the George Washington University campus or to watch the finals via livestream at arts.gov.

Before moving on to the guest presentations for the morning, the Chairman acknowledged the retirements of Douglas Sonntag, Director of Dance, and Kathy

Plowitz-Worden; their last day at the agency was March 31, 2017. Mr. Sonntag is retiring after working at the agency for 31 years. He started working at the NEA in 1986 as a Dance Specialist and became the Dance Director in 1997. He has worn a number of hats during his tenure at the NEA—among them, serving as director of the office of national initiatives which comprised programs such as American Masterpieces, Save America's Treasures, and Shakespeare in American Communities, and spearheading the first round of Creativity Connects grantmaking last year. Kathy Plowitz-Worden (also known as KPW) is retiring after 44 years at the NEA. She began her career as a summer intern before beginning full-time in the Evaluation Office. She also worked in the Arts Education, Locals, and Management Systems offices, before finally settling into her home in Guidelines and Panel Operations, where she serves as a panel coordinator. In addition to her official duties, KPW is also the agency's unofficial one-woman booster squad because she delivers candy to the entire staff on Halloween and Easter, and taking photos during agency events and celebrations. Chairman Chu told Mr. Sonntag and Ms. Plowitz-Worden that they "...have spent [their] entire [careers] going above and beyond for this agency, and for the arts in America. We will miss your leadership, your institutional knowledge, and simply your presence around the office." Mr. Sonntag and Ms. Plowitz-Worden stood to be recognized by the Council and those assembled in the conference room while the Chairman led everyone in a round of applause for a combined 75 years of service.

The Chairman asked if the Council had any questions. Hearing none, the Chairman moved on to introducing the Arts Education presentations for the morning.

V. PRESENTATIONS HIGHLIGHTING INNOVATIVE ARTS EDUCATION PROGRAMS

Chairman Chu explained that the rest of the morning would be focused on arts education programs supported by the NEA that have had a significant impact on young people. The guest presenters are from organizations that she has visited during her tenure as chairman. The Chairman said that all of the organizations have demonstrated innovative ways to help students succeed through the arts. She introduced guest presenters from the first group, The Right Brain Initiative, a program from Oregon's Regional Arts and Cultural Council, based in Portland. The Chairman visited the organization in January of 2016; she had the opportunity to observe students at an elementary school in Beaverton, Oregon, with Congressman Susan Bonamici. Chairman Chu invited Marna Stalcup, who oversees the program, and student participants Lily Van Oss and Madeleine Huie, to come to the table to make their remarks.

A. The Right Brain Initiative/Portland, OR

Marna Stalcup thanked the Chairman for the opportunity to share the work of The Right Brain Initiative, a program of the Regional Arts and Cultural Council serving the greater Portland, Oregon, metropolitan region. Right Brain is the recipient of five NEA awards that supported the professional development programs for teachers and teaching artists. She also thanked Congresswoman Bonamici for introducing their work to Chairman Chu and for her work in promoting the Every Student Succeeds Act and in promoting arts education in general. Ms. Stalcup explained the work that The Right Brain Initiative does with a brief overview of how they integrate the arts into school curriculum, and the positive impact that the program has had in the students' academic achievements. The Right Brain Initiative is a part of the Kennedy Center's Any Given Child Initiative and currently serves 7,500 students in 68 schools across seven districts. Ms. Stalcup introduced the two students who have participated in The Right Brain Initiative, Lily Van Oss and Madeleine Hui. The students talked about their experience with the program and shared a video of their stop-motion animation film of cell division that was an example of the intersection of science and art in the school curriculum. They talked about how they and other students are more excited to learn when the arts are involved and they feel like they have a sense of freedom. The students thanked the Council and Chairman for the opportunity to talk about their project. The students and Ms. Stalcup wrapped up their presentation with a brief question-and-answer session with Council members Masumoto and Viso.

B. Presentation on the Architecture Resource Center/New Haven, CT

Chairman Chu introduced Executive Director of the Architecture Resource Center (ARC), Anna Sanko, and invited her to begin her remarks.

Anna Sanko thanked the NEA for its support and Chairman Chu for the invitation to come speak at the Council meeting. Ms. Sanko gave a brief overview ARC's background and the work ARC does. She provided each Council member and the Chairman with a folder of basic supplies and walked them all of the steps of building a model house, as she would if she were conducting this class/exercise with a group of students. Ms. Sanko explained how the design program works with each grade level; the lessons learned build upon knowledge gained in previous grades. No questions or comments from the Council.

C. Presentation on the Autism-Friendly Performances at the Paper Mill Playhouse/Millburn, NJ

Chairman Chu introduced the next presenters, Mark Hoebee (Producing Artistic Director) and Lisa Cooney (Director of Education) from Paper Mill Playhouse in Millburn, NJ. The Chairman visited the theater with Congressman Leonard Lance last July (Rep. Lance co-chairs the Congressional Arts Caucus), where they

learned about its broad range of art education programs—specifically Theatre for Everyone, which serves children with autism and other social or cognitive disabilities. The Chairman invited Mr. Hoebee and Ms. Cooney to begin their remarks.

Mr. Hoebee thanked the Chairman and the Council for inviting him and Ms. Cooney to speak about the Paper Mill Playhouse. He gave a history and overview of Playhouse. It was founded in 1938 and serves 35,000 students annually. This is the theater's 78th season and it has 2,200 subscribers. The theater has a 1,200-seat auditorium. Four of its productions have gone on to Broadway and Paper Mill is also a 2016 Regional Tony Winner. The theater has several notable alumni, including Oscar-winner Anne Hathaway, Tony Award winners Laura Benanti and Nikki M. James, and Shanice Williams, who recently landed the starring role as Dorothy in NBC's "The Wiz LIVE."

Ms. Cooney thanked the Council and Chairman for inviting them. She talked about the "Theatre for Everyone" initiative. The Theatre for Everyone initiative began approximately 20 years ago, from outreach tours from theater school classes with musicals to local schools, libraries, community centers. The company started partnering more and more with schools to serve children with disabilities. Ms. Cooney said that it was through these partnerships that the company "...found where our heart was. It is important to say on a day like today featuring arts education that it is an especially reason the field and we cannot take credit for it but I use it and every possible opportunity, and that is that we cannot look at arts education as being the icing in the child's education. It is the baking soda, and it has to be put in the recipe very young in life." Theatre for Everyone comprises several components: Lend Your Voice, a partnership with the Horizon School, with the Cerebral Palsy Center of New Jersey; Creative Drama Class; Outreach Tours; and Autism-Friendly Performances. Paper Mill is in its sixth season of its Autism-friendly performances. For these performances, the "rules" are relaxed to create a more comfortable, welcoming, and relaxed atmosphere for children with autism and their families. The program has gotten great feedback from the families that attend the performances. Ms. Cooney thanked the Council and the Chairman again.

After the presentation, Council Member Masumoto and Mr. Hoebee had a brief question-and-answer.

D. Presentation on Project STEP/Boston, MA

Chairman Chu introduced the next presenters Gabriella Sanna, the executive director of Project STEP (String Training Education Program), and Javier Caballero, STEP's artistic director. She had the opportunity to visit Boston-based Project STEP in June 2016. The Chairman welcomed Gabriella Sanna, Javier Caballero and student violinist, Amir Ali, to do their presentation.

Ms. Sanna thanked the Chairman and said that it as an honor to be there. Back in the early 1980s when Project STEP was founded, it was acknowledged that there was a lack of representation of minorities in classical music. Project STEP was created to remove the financial barriers so that kids from underrepresented communities could learn how to play an instrument. Project STEP has key partnerships with The Boston Symphony, the New England Conservatory, and Boston University. The program provides year-round instruction for kids ages 6 to 18. The program, which has received crucial NEA support in the past, has been received a National Arts and Humanities for Youth (NAHYP) award, and several participants have gone on to win major contests, such as the Sphinx Competition. The NAHYP award and several multi-year grants have contributed to increasing the visibility of the program and establishing more financial security. The program was able to expand to support 49 students.

Mr. Caballero thanked everyone and began discussing the things that make Project STEP unique. The program offers year-round, high quality music education and the participants tend to stay in the program for many years. There is also a lot of parental involvement. Students can learn how to play an instrument free-of-charge. Many of the students go on to prestigious schools like Yale, Harvard, and Juilliard. He said that as many as 62% of Project STEP's graduates go on to careers in music; many alumni come back as faculty and staff. Ms. Sanna said that the students also develop their interpersonal skills and a strong work ethic and the program has an impact on students' lives. She introduced Amir Ali, a student participant of Project STEP.

Mr. Ali played his violin (Bach's Partita No. 1 in B minor BWV 1002). After the performance, Mr. Ali gave brief remarks. He is 13 years old and has been in the program since he was a little boy. He said that they are like "time travelers" when they play this music. He said that Project STEP has provided each student with relationships and friendships with people "...who love doing what we do every day" and that the program has helped them to develop relationships with professional musicians. Mr. Ali shared a memory that is meaningful to him: "One of the greatest opportunities project step has given me personally occurred when I was eight years old and it was my fourth year in the program. I distinctly remember when my mother received in email saying my sister and I were going to be playing in front of a large crowd in Symphony Hall. I was very young and didn't realize how big this performance was. The second I walked on that stage, and saw those faces staring at me. Oh boy, did I start to feel the butterflies in my stomach! Now at 13, I am performing in Washington, DC, for the National Endowment for the Arts. I am very thankful Project STEP is a key part of my life and I hope that the program continues to help kids like me experience and live in the world of classical music. Thank you."

The Chairman thanked Mr. Ali and opened the floor to questions or comments from the Council. Council member Rothman told Mr. Ali that "...they say it's not bragging if you can do it!" He asked Ms. Sanna and Mr. Caballero where the

organization's funding come from, if they have to fundraise every year, and how big is the staff. Ms. Sanna responded that the funding mostly comes from individuals and foundations, and that the NEA has given Project STEP anywhere between nine and close to 20% of its operating budget. She said that most of Project STEP's funding from individual donors, this is why showcasing the students is a key part of its sustainability. The organization has to fundraise every year. Project STEP was able to—through capacity-building—to build an endowment that allows them some flexibility to take opportunities as they come. Mr. Caballero said that Project STEP has seven part- and full-time staff (for the first 2 years, there was only a team of three) and between 20 and 25 faculty each year. Council member Rothman said that it is worth noting how much additional enterprise comes from the stimulation that comes from the NEA and it effects the children and the professional musicians that teach and the enormity of the good that they do. Council member Rothman congratulated them on their program. Council member Kang congratulated Amir Ali and said that this would be a better world with more kids like him in it. Council member Kang also congratulated him. Council member Kang asked how does the original goal of training more children of color to become classically trained musicians reconcile with the students becoming whole adults and their own goals for the program in the future? Ms. Sanna responded that it is hard to tell what a child will grow up to be when he is little. However, the students will have music in their lives no matter what they become. Sixty-two percent of the Project STEP alumni do go on to pursue careers in music, so she thinks that it very good. Council member Kang noted, "I think it goes to show that the work our agency does is not about providing opportunities for artists to become artists but for citizens to become citizens." He congratulated them on their work in this area. The Chairman thanked them and moved on to the next presentation.

E. Presentation on Adventure Theatre/Glen Echo, MD

Chairman Chu introduced the final guest presenter for the morning, Michael Bobbitt, Adventure Theater's artistic director Michael Bobbitt and the Adventure Theatre student ensemble. The Chairman had the pleasure of visiting Adventure Theatre in November 2016.

Mr. Bobbitt said that he was moved by Amir Ali's performance and presentation. He thanked the Chairman and the Council, as well as the NEA for its support over the years. He also acknowledged some of the Adventure Theatre staff, as well as Suzan Jenkins, Chief Executive Officer of the Arts and Humanities Council of Montgomery County, Maryland (in attendance), and acknowledged the support that the Arts & Humanities Council gives the theater. He also thanked and thanked the parents for their commitment and support. Mr. Bobbitt gave an overview of what Adventure Theatre does and what kinds of shows it presents. The theater reached more than 75,000 children, parents, and teachers last year, serves more than 200 artists annually, and more than 30,000 students and teachers are engaged through the educational outreach programs. The theater aims to get

kids into the theater and give them quality theater experiences—they hope that the kids themselves will become artists or at least become patrons. Adventure Theatre obtained the rights to Bob Marley's songs and put on a musical, *Bob Marley's Three Little Birds*. It had a successful run in Glen Echo and then transferred to the New Victory Theater in New York City and went on a national tour. The theater signed with Rodgers and Hammerstein publishing. They bring shows that are about the celebration of culture. They do ASL-interpreted shows, pay-what-you-can shows, and autism-friendly performances. They have toured to Singapore and Malaysia and worked with many Tony award-winning playwrights. Mr. Bobbitt discussed several of the NEA-supported shows. The theater creates community engagement programs to extend the experience of the shows and also to foster good citizenship. They did a dog adoption day in partnership with the local humane society in conjunction with a production of *Go Dog Go!*. To complement a production of *Charlie Brown*, the kids made blankets for terminally ill children. They were able to get ten dogs adopted that day. They also develop creativity and imagination and provide career professional development through their Academy programs. Kids can really see themselves having a career in musical theater with the current popularity of movie musicals, TV musicals, and especially *Hamilton*. Many of their alumni have gone on to have success in roles on Broadway (e.g., Caroline Bowman, *Wicked*) and go on to professional careers and get into good university theater programs. Scholarships are offered to students; over \$100,000 was offered in scholarships last four years. The work of Adventure Theatre has garnered many nominations and awards. Mr. Bobbitt introduced the student ensemble (pre-professional company members).

(Student ensemble sings Jason Robert Brown's "Hear My Song.")

Chairman Chu asked if there were any comments or questions from the Council. Council member Hodes remarked, "We are living in extraordinary times. And as a member of the Council, I first just want to acknowledge the work of the staff of the NEA, which is dedicated, professional, marked by integrity and passion for the arts. And to see the young people here who sung, and played, and shown us their films, fills my heart with hope for our nation. Because this is our legacy. The young performers, the presenters who will carry forward what they learn through the arts to all walks of life, is what we strive for. And so for the NEA, which has done this work for 50 years—50 years—to see these young people, to hear them, and to fill our hearts with artistry, virtuosity, and joy is a profound honor. Thank you for your work, thank you very much."

After asking if there were any final comments or questions, Chairman Chu thanked Mr. Bobbitt and the ensemble and encouraged the Council to take some time after the meeting to meet the performers and their parents.

VI. 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 a tally of the ballots revealed that all recommendations for funding and rejections had passed.

The Chairman mentioned the jazz event that was about to take place at noon across the hall in the auditorium featuring NEA Jazz Master Dee Dee Bridgewater and encourage people to attend. She then adjourned the meeting.

(Gavel.)

(Whereupon, at 11:54 am, the proceedings of the 190th meeting of the National Council on the Arts were adjourned.)

Respectfully submitted,

A handwritten signature in blue ink, appearing to read 'Kim Jefferson', with a long, sweeping underline.

Kimberly M. Jefferson
Council Coordinator
Office of the Chief of Staff
National Endowment for the Arts

NATIONAL COUNCIL ON THE ARTS

191st Meeting

June 30, 2017

**The Constitution Center
400 7th Street, SW
Conference Rooms A & B || Plaza Level
Washington, DC 20024**

The 191st meeting of the National Council on the Arts convened in open session at 9:00 am on Friday, June 30, 2017, with Chairman Jane Chu presiding. The meeting was adjourned at 11:28 am.

COUNCIL MEMBERS PRESENT

Bruce Carter
María López De León
Aaron Dworkin
Emil Kang
Diane Rodriguez

COUNCIL MEMBERS ABSENT

Lee Greenwood
Maria Rosario Jackson
Rick Lowe
Ranee Ramaswamy
Thomas E. Rothman

COUNCIL MEMBERS JOINING VIA TELECONFERENCE

Deepa Gupta
Paul Hodes
Charlotte Kessler
David "Mas" Masumoto
Barbara Ernst Prey
Olga Viso

Congressional Ex-Officios

Congressional-Ex Officios
Sen. Tammy Baldwin (D-WI)
Rep. Chellie Pingree (D-ME)

NEA Staff Members Presenting

Jane Chu – Chairman
Jillian Miller – Director of Guidelines and Panel Operations
Carol Walton – Senior Advisor for Programs & Partnerships

Non-NEA Staff Members Presenting

Ms. Anne Basting – Founder & President, TimeSlips, Milwaukee, WI
Mr. Frank Cervarich – Deputy Director, Young Playwrights' Theater, Washington, DC
Ms. Jennifer Cole – Executive Director, Metro Nashville Arts Commission, Nashville, TN
Miss Nakia Greene – Playwright/Participant, Young Playwrights' Theater
Washington, DC
Ms. Eileen Murray – Director, Arts Access Program, The Matheny Medical
and Education Center, Far Hills, NJ
Dr. Kenneth Robey – Director of Research Institute in Developmental Disabilities,
The Matheny Medical and Education Center, Far Hills, NJ
Mr. Jared Shamberger – Program Manager, Young Playwrights' Theater, Washington, DC

I. WELCOME AND INTRODUCTION

Chairman Jane Chu called the 191st meeting of the National Council on the Arts to order on June 30, 2017, at 9:00 am. She welcomed the members of the National Council on the Arts, NEA staff, colleagues of the agency attending the meeting, and members of the general public observing the meeting via the web.

For the record, in attendance were Council members Bruce Carter, María López De León, Aaron Dworkin, Emil Kang, and Diane Rodriguez.

Council members Deepa Gupta, Paul Hodes, Charlotte Kessler, David "Mas" Masumoto, Barbara Ernst Prey, and Olga Viso joined the meeting via teleconference.

Council members Lee Greenwood, Maria Rosario Jackson, Rick Lowe, Ranee Ramaswamy, and Tom Rothman were unable to attend.

II. APPROVAL OF MARCH 2017 NCA MEETING MINUTES/VOTING ON RECOMMENDATIONS FOR FUNDING AND REJECTION

Chairman Chu asked the Council for a vote on the minutes of the March 2017 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, Partnership, and Leadership Initiatives categories. 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 Kimberly Jefferson 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 sets of guidelines for Council review at the meeting:

- *Our Town*, FY 2018
- *Partnership Agreements*, FY 2018
- *NEA Jazz Masters Fellowships*, FY 2018
- *NEA National Heritage Fellowships*, FY 2018

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

Chairman Jane Chu gave an overview of agency highlights since the March 2017 Council meeting.

The Chairman gave an overview of the current budget situation. In May 2017, Congress approved the Consolidated Appropriations Act of 2017 that set the NEA's budget at \$149.849 million, which fully funded the agency for this current fiscal year (FY 2017). The NEA will continue to make grant awards and honor all obligated grant funds made to date. On May 23rd, the Office of Management and Budget released the President's comprehensive budget. This comprehensive budget expanded on the details of the earlier budget blueprint, which slated the NEA for elimination. The President's FY 2018 budget request for the NEA is set at \$29 million for the purpose of closing the agency. The Chairman noted that one could find full details on the NEA's FY 2018 budget on the NEA's website under the open government section. Chairman Chu reminded everyone that this budget request is a first step in a long budget process, and that the agency continues to accept grant applications for FY 2018 at the usual deadlines.

The Chairman gave a brief overview of her travel Alabama, where she went to Montgomery, Birmingham, and Selma with Congresswoman Terri Sewell. She noted that by the end of the calendar year, she will have visited all 50 states as Chairman.

Chairman Chu also talked about the *Blue Star Museums* launch on Memorial Day Weekend. This is the eighth year of the program. Every summer, *Blue Star Museums* offers free admission to over 2,000 museums for active duty service members and their families. Last summer, more than 900,000 military members and their families participated in the program, which features museums of every size and subject.

The Chairman gave an update on *Poetry Out Loud*. On April 26, 2017, Samara Elán Huggins from Whitefield Academy in Mableton, Georgia, became the 2017 *Poetry*

Out Loud National Champion. Miss Huggins performed recitations of poems by Arthur Rimbaud, John Berryman, and W.D. Ehrhart, and this earned her the top prize of \$20,000. For the second year in a row, the agency also offered another poetry category: the *Poetry Ourselves* category, which invited state champions to submit a poem that they had written themselves. Theo Cai, from the Hockaday School in Dallas, Texas, placed first in the written category for *Poetry Ourselves*. More information about the 2017 *Poetry Ourselves* winners and runners up are on the *Poetry Out Loud* website.

Chairman Chu also updated the Council about the *NEA Jazz Masters* and the *NEA National Heritage Fellowships*.

On June 12th, the 2018 class of *NEA Jazz Masters* were announced. The new Jazz Masters are: vocalist Dianne Reeves; club owner, producer, and artistic programmer Todd Barkan (recipient of the A.B. Spellman NEA Jazz Masters Fellowship for Jazz Advocacy); pianist, composer, and educator Joanne Brackeen; and guitarist, composer, and educator Pat Metheny. The Jazz Masters tribute concert for this year's class will take place on Monday, April 18, 2018, at the Kennedy Center.

The new class of *NEA National Heritage Fellows* was also announced in June. The 2017 class includes: Ella Jenkins, a children's folk singer and musician from Chicago, Illinois; Norik Astvatsaturov, repoussée metal and stone artist from Wahpeton, North Dakota; Modesto Cepeda Brenes, a bomba and plena musician from San Juan, Puerto Rico; Dwight Lamb, a Danish button accordion player and Missouri-style fiddler from Onawa, Iowa; Cyril Pahinui, a Hawaiian slack-key guitarist and singer from Waipahu, Hawaii; Eva Ybarra, a conjunto accordionist from San Antonio, Texas; Thomas Maupin, an old-time buckdancer from Murfreesboro, Tennessee; Anna Brown Ehlers, a Chilkat weaver from Juneau, Alaska; and Phil Wiggins, an acoustic blues harmonica player from Takoma Park, Maryland.

The awards ceremony for the new class of Fellows will be held on September 14, 2017, in Washington, DC, and the concert will take place the following day at the Lisner Auditorium at George Washington University. The Chairman said that she hopes that everyone would be there to experience it in person, or through the webcast.

The Chairman also talked about the Smithsonian Folklife Festival, which was happening at the same time as the Council meeting. The festival showcases a number of the *NEA National Heritage Fellows*. This year's festival theme was the circus arts, and 2015 *NEA National Heritage Fellow* Dolly Jacobs, a circus aerialist, was a featured performer. The festival would also feature other artists who have been named *NEA National Heritage Fellows* in previous years, including: Michael Doucet: Cajun fiddler from Louisiana; Roy & PJ Hirabayashi Taiko—Japanese drummers from California; Juan Gutiérrez, plena and bomba musician from New York; Mick Moloney, who plays Irish music on the tenor banjo from Pennsylvania; Billy McComiskey from Maryland, who performs on the Irish button accordion; Artemio

Posadas from California, who specializes in son huastecan music; Sheila Kay Adams from North Carolina, who is a master storyteller and ballad singer from the Scotch/Irish and English traditions; and the Chuck Brown Band from Maryland. The late Chuck Brown pioneered go-go music, which is a popular music subgenre associated with funk that originated in the Washington, DC, area during the mid-60s to late '70s.

The Chairman also gave an update on the expansion of the *Creative Forces* initiative. Congress approved back-to-back increases in the NEA budget—both last year in fiscal 2016 and this year in fiscal 2017—and these increases are to expand the NEA's creative arts therapies program for military service members across the nation who are suffering from Traumatic Brain Injury and Post-Traumatic Stress. The agency built out a pilot plan to expand to a total of 12 locations across the nation. The agency started creative arts therapies programs in 2011 at two locations—at the National Intrepid Center of Excellence at Walter Reed National Military Medical Center in Bethesda, and at Fort Belvoir in Virginia. Then in October 2016, the agency launched an initiative called *Creative Forces* to expand and reach service members and veterans across the nation, by adding five new sites, bringing the total to seven total locations. In March of this year, the agency discussed the addition of four more clinical sites to the *Creative Forces* initiative, which brought the agency's work to a total of 11 military installations across the nation and their surrounding communities. The NEA is putting into place a pilot telehealth component to reach those rural and remote areas; and that telehealth component is the 12th site in the pilot expansion. The current telehealth site is testing ways to bring creative arts therapy to military patients in remote and rural areas in Florida. If the pilot shows promise, the agency will look for ways to bring these services to other locations across the country, so that the NEA can further expand the geographic reach of these programs and extend services to other underserved areas of the nation.

The Chairman explained what makes the *Creative Forces* initiative unique and that is that the NEA sits in a unique position that can really make a difference in the system of support, as it has 52 years of experience being in local communities and having a national perspective at the same time. The agency has a track record in coordinating community providers, so that the agency can honor the different ways each community, each state engages in the arts; and at the same time, the NEA is connecting the clinical piece across the nation. Service members and veterans in need participate in medically supervised creative arts therapy and are also linked to the arts in their own communities, so that they can be engaged in their communities. Community arts providers are engaged with service members, which is a successful network system. The community arts organizations that will complement the NEA's work at the clinical sites are in the communities where the clinical sites are located. These networks are being organized in close coordination with State Arts Agency partners and other local artists and community arts organizations. The agency heard from a number of service members at Walter Reed and Ft. Belvoir who were concerned that they would not be able to continue receiving the benefits of arts

therapy and arts engagement when they transitioned back home. This component of *Creative Forces* is designed to facilitate a patient's successful, healthy transition back into society, which is critical both for their personal well-being, and the health and strength of their family. Local arts providers are positioned to integrate military families into their communities. To date, planning teams have now been established in nine of the *Creative Forces* locations. The tenth team, which will represent both Fort Belvoir in Virginia and Walter Reed National Military Medical Center in Bethesda, should be finalized in the coming weeks. The teams have put together a process to launch the *Creative Forces* programs in a way that connects to the clinical piece, and honors the ways people engage in each of the communities where the clinic is located. Each team will start out with its own Summit to bring together various sectors in the community. Together, they can create the framework for how the local arts organizations will engage with clinical military and veteran partners. They will clarify the roles of community providers and how they link to the military clinics. So this includes clinical therapists, visiting artists in healthcare settings, and arts programs outside the clinical settings. There will be an online toolkit and educational resources available. A number of the summits are scheduled, and the first has just taken place in the Hampton Roads region in Virginia, to support the community surrounding the Joint Expeditionary Base. The other summits are taking place in Alaska, Texas, Washington State, Florida, North Carolina, Colorado, and California. The agency is in the process of scheduling dates for summits in Kentucky, and the DC area.

In addition to putting the structure and procedures for the initiative in place, the agency has continuous activities taking place. The agency had a clinical research working group meeting the week prior to the Council meeting at the NICoE at Walter Reed. There is a second research group meeting set for November 2017 at the Brain Science Institute at Johns Hopkins University. The Pentagon is currently exhibiting artwork from a number of *Creative Forces* patients. The Chairman noted that from the moment the agency received its first budget increase in FY 2016, the agency has "hit the ground running," following through with its goals for the initiative.

Asking the Council if there were questions or comments and hearing none, the Chairman moved on to introducing the first guest presenter, Dr. Anne Basting.

V. PRESENTATION ON TIMESLIPS CREATIVE STORYTELLING

Chairman Chu introduced the first guest speaker, Dr. Anne Basting, founder and CEO of TimeSlips Creative Storytelling, based in Milwaukee, Wisconsin. Operating for nearly 20 years, TimeSlips engages older adults who have cognitive impairment, memory loss, by encouraging them to imagine stories and poems, other forms of creative expressions. Chairman Chu invited Dr. Basting up the podium.

Dr. Basting thanked the Chairman and said that she was humbled, inspired, and really grateful for the opportunity to share her work. Dr. Basting spoke about the avoiding

social isolation, which can become an issue for older adults—both those still living at home and those living in nursing homes and assisted care facilities. The arts can bring a sense of meaningful engagement to those in their later years by integrating creativity into care relationships and care systems. This is the basis of the work that she has done. TimeSlips offers inspiration to people. Dr. Basting said that four elements form the basis of the work that they do: 1) improvisation; 2) asking "beautiful questions;" 3) proof of listening—showing someone that he or she is being heard; and 4) opening up oneself to a sense of wonder. She walked the Council through an example of working through a "beautiful question," as she might with program participants. An image projected on the screen and Dr. Basting shared a moment of a story that a patient with dementia crafted inspired by the image. At TimeSlips, they try to create meaningfulness through four elements: 1) self-expression; 2) pleasure—something that elicits a smile or a laugh; 3) a sense of purpose and connection; and 4) pride and quality. Through the website, family members can collaborate with the patients from across the miles (or in the same town). The online component of TimeSlips creates networks of people interested in the work. The tipping point is when this approach becomes a standard practice in care communities and health centers. She said that the work that she is referring to about linking the clinical settings to the home setting, bringing people into relationships, where the success for her is if they can provide an activity that is so engaging that the staff wants to do it with the residents. She talked about the different kinds of public events that they have had with the patients, such as dance performances and plays. She also talked about the TimeSlips intergenerational letter exchange program and the student artist-in-residence program. Dr. Basting talked a bit about and shared a video clip about *The Penelope Project*, a collaboration with the Sojourn Theatre. The project was a two-year effort to re-envision *The Odyssey* from the perspective of Penelope, the hero who never left home. They created a book about the project to document the experience. They have received positive feedback from students, care givers, health care professionals, and family members. Dr. Basting noted that aging will become a rural issue, a huge demographic shift is taking place for the younger people, coming into cities and many people will be isolated. That sense of social isolation is and will be a real public health issue. TimeSlips has teen facilitators who are taught the method and paid to go out to aging folks in their own communities. TimeSlips has three creative festivals going on in Kentucky. This time, rather than *The Odyssey*, they are looking at taking apart the myth of Peter Pan, looking at the meaning and value of childhood at any age. TimeSlips is building a new web platform to get all of these innovations out as well. Dr. Basting said that she is looking forward to the future and what it holds, because everyone can benefit from this work now and in the future. Dr. Basting thanked the Chairman and Council.

Dr. Basting engaged in a question-and-answer session with Council members De León, Kang, and Rodriguez. They discussed the growth of this model in long-term care facilities across the country and cross-sector work in the field. They also talked about the role of language and communication with people living with dementia in the program, particularly when patients may return to their first language, as well as

how to work with/connect with TimeSlips to test-pilot ideas and the roles of health care providers in these settings and training of occupational health professionals.

Chairman Chu thanked Dr. Basting and moved on to the next guest presenter.

VI. PRESENTATION ON MATHENY SCHOOL

Chairman Chu introduced Dr. Kenneth Robey, who came to the front to discuss The Matheny School's Arts Access program. The Chairman had the chance to visit the school with Congressman Leonard Lance in July 2016.

Dr. Robey thanked the Chairman. He explained that he is not directly associated with the arts program but is a research psychologist who had an opportunity through an NEA grant to study it. He acknowledged the program director, Eileen Murray, who was in the audience. In recent years, programs that enable people with disabilities to participate in the fine arts have been established around objectives of self-expression, social integration, perhaps vocation. Some of these programs, the participants are artists with complex disabilities who may have very little if any use of their limbs, in addition to that, they could be nonverbal, they may have some combination of both physical and intellectual disabilities. In these programs, the artists' work may be accomplished through other people who act as the arms and legs of the artist. The Arts Access program at Matheny is a 24-year-old program that facilitates opportunities for people with disabilities to participate in the performing arts, literary arts, and visual arts. It provides them with exhibition and performance venues, publishing and sales opportunities, and other means of earning income and recognition for their work. The facilitators are professional working artists who serve as impartial physical connections between the artist and their medium. Dr. Robey shared a video clip of the Arts Access program in action. Dr. Robey noted that 577 individuals currently participate in access programming either at Matheny or other outreach facilities that have adopted the arts access philosophy and strategy. Thousands of works of art have been created and thousands of people's lives have been impacted. As a psychologist, what has interested Dr. Robey the most about arts access is the opportunity for choice and how that relates to one's sense of self-determination. Individuals that do not have these complex disabilities really do not realize how many thousands of opportunities they have each day to make simple choices. In essence, those without disabilities have this sense that they have the ability to manipulate their environment; there is a sense of self-determination. Through the program, the participants in the Arts Access program get an enhanced sense of self-determination when they find themselves in a context where they can make choices and create and dictate and influence the things around them. Dr. Robey and some of his colleagues at Matheny and at a facility at Ohio were awarded an NEA *Research: Art Works* grant to look at the relationship between participation in the arts and the sense of self-determination. The research gathered quantitative and qualitative data. They gathered data from both participants in the arts and others who are at the facilities and have similar disabilities but don't participate in the arts. The

difference between the two groups was rather striking, each group's perception of themselves and things that happened in their lives were different. The arts participants talked about lucky opportunities, whereas non-arts participants talked about lucky outcomes. In discussing things that they had actively made happen, artists talked about achievements that they had made in occupational or artistic areas; the non-artists talked about achievements in self-care. The arts participants expressed that rather than feeling changed, they felt like those options had opened up for them. They feel like they now have greater opportunities to express themselves. One participant to felt this opening of life option said, "I love the fact that I get to be whatever I want, an artist, a writer, it gives me more options and being an artist makes me want to do more and be the best I can be." Dr. Robey shared a story about a young man who found a sense of accomplishment and self-determination through writing. Dr. Robey thanked the NEA on behalf of Eileen and the program, specifically for the grant support for the Arts Access program in 2013, 2015, and again in 2017 (in support of an art access program signature event called Full Circle. He again acknowledged the *Research: Art Works* grant that allowed research that he discussed in his talk. He thanked the Chairman and the Council for the opportunity to talk about the work.

Chairman Chu invited Eileen Murray to the table so that she could participate in the question-and-answer session. Chairman Chu and Council members Kang and Rodriguez engaged in a Q&A with Dr. Robey and Ms. Murray. They talked about some of the artists participating in the program (their backgrounds and accomplishments), the question of causality, and how they came to the Arts Access program and what gives them energy.

VII. PRESENTATION ON METRO NASHVILLE ARTS COMMISSION

Chairman Chu introduced Jen Cole, Executive Director of Metro Nashville Arts Commission, to come up to the front to address the Council. She visited Nashville in August 2016, where she had an opportunity to see how the Metro Nashville Arts Commission was connecting the arts throughout Nashville in ways that encouraged creativity for artists, and linked the arts with other aspects of citizens' everyday lives.

Ms. Cole greeted the Chairman and the Council and talked about what a local arts agency (LAA) is and the different types of LAAs there are (approximately 4,500) and how much they contribute to the economy across the country. Ms. Cole gave an overview of the Metro Nashville Arts Commission, which is a part of the Nashville City Government. She looks at the Metro Nashville Arts Commission as being at the nexus of housing, transportation, education, and the arts ecology. The arts commission began a journey to reimagine its work as more than being a transactional cultural arts program—rather than seeing the organization "as an ATM machine for the arts," but as a way to create belonging. They started to think about the arts as being an anchor to a variety of other community-based systems, such as systems of social equity and inclusion, systems of health, housing and creative space, environment and land-use, and wages. Some of the questions that Ms. Cole said that

they asked themselves: "What would happen if we began to ask questions about not what are we funding but who belongs because of our work? How do we facilitate them along with artists, through their wages and access to career path? Why do artists belong in our community? How do cultural organizations belong and how they are creating belonging for others in the community? Do all the residents of our community, do they see their stories? How is it we become a conduit not for money, but for belonging?" The questions help them to imagine the arts commission's work in different ways. The NEA's support has helped them to transition away from being just a bank to a group of investment capital for a change and belonging. The past five years, the Metro Nashville Arts Commission has been working on the theory of change with creative belonging at the center. The city's population is around 680,000, but expected to grow to over 1 million in 15 years. They want to invest in creative workers and create a good quality of life for them. Artists must have their basic core needs met before they can create. They focus on people, place, and participation. They create this sense of belonging through financial investments, training, practices, and policies. The Arts Endowment's support in the recent past has served as risk capital for them to test new ideas. Because of an *Our Town* grant in 2015, they were able to focus on "creative workers." They wanted to grow the talent in the Nashville area rather than importing artists from other cities such as New York. They created Learning Lab. Twenty-five artists from all disciplines came to workshops where they explored their practice as artists; how to grow their careers but at the same time, be of service to their communities. The arts commission worked with nonprofits and other institutions on this project. The artists were given the opportunity to apply for funding. She gave examples of some of the projects that the artists worked on that helped the community. She told the story of Courtney Adair Johnson, an artist who works with refuse and recycled materials, who did a residency with citizens in an underserved area of Nashville in a crisis center. The residency served as a catalyst to transform this center and the neighborhood through artistic, cultural, and economic opportunities in a 12-month time period. The second phase of the Learning Lab will occur in the fall (2017). Metro Nashville Arts Commission received a *Creativity Connects* grant to work on an action plan to reinvest in and revitalize Madison, Tennessee, a small town near Nashville, where the demographics are changing rapidly. They are involving artists in the revitalization of this area. They want artists to be able to stay and grow in this area. They would like this area to become the terminus of a light rail. Ms. Cole talked about how the Metro Nashville Arts Commission was involved a collective impact program with the public schools in Nashville. The program, *Music Makes Us*, combines the music industry with the Metro Nashville Arts Commission's work with individual artists and cultural organizations, and has reshaped how music is taught in public schools and what music is taught. A lot different music is taught—bluegrass, hip-hop, and mariachi, among several other kinds of music. The more students stay in music programs, the more successful they are. They also have a high school recording label where they cut and release albums. In each of these programs, the arts agency has done relationship-building and not just transactional business. It matters that they are of service to people, not just institutions. Ms. Cole said that she is happy to take questions.

The Chairman opened the floor to questions from the Council. Council members De León, Kang, and Rodriguez engaged in a Q&A with Ms. Cole. They discussed the impact of gentrification; cultural equity, arts advocacy, and artists running for public office; and the issue of balancing serving individual artists and also arts organizations of any size.

Chairman Chu thanked Ms. Cole and turned to the final presentation of the morning.

VIII. PRESENTATION AND PERFORMANCE FROM YOUNG PLAYWRIGHTS' THEATER

Chairman Chu introduced the guests representing Young Playwrights Theatre—Deputy Director Frank Cervarich; Program Manager Jared Shamberger; and Nakia Greene, who is a recent graduate of Columbia Heights Education Campus in Washington, DC.

Mr. Cervarich was the first speaker. He introduced himself and gave an overview of Young Playwrights Theater (YPT). He said that YPT inspires young people to understand the power of their choices. The organization serves DC, Maryland, and Virginia, and is dedicated entirely to arts education and it brings YPT, working with professional actors into local classrooms to teach students how to write plays. YPT was founded in 1995 and reaches thousands of students across greater Washington every year and thousands more through the community of student-written plays. In the past 20 years, YPT has engaged more than 15,000 students in the artistic process and reached approximately 85,000 audience numbers with free professional productions of work by young artists. For many of its students, YPT is the first chance they been given to express themselves. School data from DC public schools shows that the neighborhoods that have the lowest performing schools also have the highest proportion of schools with no arts programming.

Opportunities for arts programming as part of the school curriculum are vanishing, as underperforming schools struggle to meet testing benchmarks with limited resources. DC public schools does not consider the arts to be a core subject and there is no arts requirement for DC schools. YPT fills the gap by providing quality arts educational programming directly to the schools and students at no cost to the students. The in-school playwriting program is YPT's signature program. The organization works with kids from elementary, middle, and high school. The after-school and summer programs have also been successful. Mr. Cervarich noted that many YPT alumni graduate from college and join the workforce, and that many of them are in the DC area. Former students have received hundreds of thousands of dollars in scholarships and are employed across the nation as well as locally in the DC area. He spoke of Henry, a YPT alumnus who graduated with a degree in neuroscience who is now teaching biology at Bell Multicultural High School at the Columbia Heights Educational Campus (in DC). Henry credits YPT for helping him achieve his goals. YPT helps to improve literacy and

learning. YPT has worked with a professional outside evaluator to develop its assessment. Recently, the evaluator engaged in a study to measure the long-term impact of YPT programs on students. He conducted interviews with students and alumni whose involvement with YPT varied from one-time participation to longer-term engagement through in-school and after-school programming and having their work publicly produced. The most striking findings from his report included "...by far, the most common and dominant response from both cohorts across many of the questions concerned personal expression." Mr. Cervarich talked about YPT's goals for the future, specifically the Dream Impact Map, which was developed as a part of the organization's 2013 strategic planning process. The Dream Impact Map depicts the multi-year expansion of YPT programming into underserved neighborhoods where students have the least access to arts education. YPT has focused its efforts on five neighborhood-based continuums of programming, and within each neighborhood, students have access to a variety of services such as in-school programming, after-school programming, and public performances of student plays. Mr. Cervarich introduced his colleague, Jared Shamberger, Program Manager of Young Playwrights' Theater. Mr. Shamberger spoke briefly and introduced Nakia Greene, a young playwright that had participated in the YPT program. Ms. Greene came to the podium and shared her background and how she became involved with YPT. She also expressed how YPT changed her life and how the arts have played a role in her life. She said YPT helped her find her voice. She then recited a poem that she wrote inspired by the writing prompt, "Where are you from?" After the poem recitation, she (as narrator) and Mr. Cervarich and Mr. Shamberger then performed a staged reading of a play that she had written called *The Hardest Thing Ever*, which she wrote during a summer intensive in Denver, Colorado.

Council member Rodriguez and Chairman Chu engaged Ms. Greene in a brief Q&A where they talked about what Ms. Greene finds inspirational; if she is working on anything new; and how/if her writing has impacted other areas of her life. Council members De León and Rodriguez also had a brief exchange with Mr. Cervarich and Mr. Shamberger on YPT itself and congratulated them for the work that they do.

Chairman Chu congratulated and thanked them.

IX. 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 a tally of the ballots revealed that all recommendations for funding and rejections had passed. Asking if there were any more comments, discussion, or questions and hearing none, the Chairman thanked the NEA staff for its work on the Council, wished all a great weekend, and adjourned the meeting.

(Gavel.)

(Whereupon, at 11:28 am, the proceedings of the 191st meeting of the National Council on the Arts were adjourned.)

Respectfully submitted,

Kimberly M. Jefferson
Council Coordinator
Office of the Chief of Staff
National Endowment for the Arts

NATIONAL COUNCIL ON THE ARTS

192nd Meeting

October 26, 2017

**Russell Senate Office Building
2 Constitution Avenue NE, Room 485
Washington, DC 20002**

The 192nd meeting of the National Council on the Arts convened in open session at 10:12 am on Thursday, June 30, 2017, with Chairman Jane Chu presiding. The meeting was adjourned at 12:28 pm.

COUNCIL MEMBERS PRESENT

Bruce Carter
María López De León
Paul Hodes
Maria Rosario Jackson
Charlotte Kessler
David "Mas" Masumoto
Ranee Ramaswamy
Diane Rodriguez
Barbara Ernst Prey
Olga Viso

COUNCIL MEMBERS ABSENT

Aaron Dworkin
Lee Greenwood
Deepa Gupta
Emil Kang
Rick Lowe
Thomas E. Rothman

CONGRESSIONAL EX-OFFICIOS PRESENT

Sen. Tammy Baldwin (D-WI)
Rep. Chellie Pingree (D-ME)

CONGRESSIONAL EX-OFFICIOS ABSENTMembers of Congress Presenting

Sen. Tammy Baldwin (D-WI)
Rep. Leonard J. Lance (R-NJ)
Rep. Chellie Pingree (D-ME)
Sen. Jon Tester (D-MT)

NEA Staff Members Presenting

Jane Chu – Chairman
Tony Chauveaux – Deputy Chairman for Programs and Partnerships

Non-NEA Staff Members Presenting

Major General Jack Briggs, United States Air Force (Retired)/Mamaroneck, New York
Bri Hearn, Legislative Assistant, Office of Rep. Leonard J. Lance (R-NJ)/Washington, DC
Michael McGill – Executive Director, Missoula Children's Theatre/Missoula, Montana
Ada Smith – Institutional Development Director, Appalshop/Whitesburg, Kentucky

I. WELCOME AND INTRODUCTION

Chairman Jane Chu called the 192nd meeting of the National Council on the Arts to order on October 26, 2017, at 10:12 am. She welcomed the members of the National Council on the Arts, NEA staff, and colleagues of the agency attending the meeting.

For the record, in attendance were Council members Bruce Carter, María López De León, Paul Hodes, Maria Rosario Jackson, Charlotte Kessler, David "Mas" Masumoto, Barbara Ernst Prey, Ranee Ramaswamy, Diane Rodriguez, and Olga Viso.

Council members Aaron Dworkin, Lee Greenwood, Deepa Gupta, Emil Kang, Rick Lowe, and Tom Rothman were unable to attend.

II. APPROVAL OF JUNE 2017 NCA MEETING MINUTES/VOTING ON RECOMMENDATIONS FOR FUNDING AND REJECTION

Chairman Chu asked the Council for a vote on the minutes of the June 2017 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 Deputy Chairman of Programs and Partnerships Tony Chauveaux to preside over this portion of the meeting.

Mr. Chauveaux 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, Fellowships, and Leadership Initiatives categories. Then he 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, Mr. Chauveaux thanked them and turned the meeting back to the Chairman.

III. CHAIRMAN'S UPDATES

Chairman Jane Chu remarked about what an honor it is to hold the Council meeting's public session on Capitol Hill. She talked about the importance of the arts and its impact on communities, young people/education, and healthcare. She spoke about how the NEA works every day to encourage an "arts-rich" America, and highlighted NEA areas of focus such as Arts Education, Creative Placemaking, and Creative Forces. As chairman of the National Endowment for the Arts, the Chairman has traveled to all 50 states, where she has had the opportunity to meet with members of Congress and Council members. She noted that throughout her travels, she has seen "...how the arts allow every community to express its unique character, celebrate its past, and create new opportunities for its future" and "...how the arts have infused communities with energy and vibrancy, creating more livable, beautiful, and equitable places for Americans to call home."

IV. REMARKS from SENATOR TAMMY BALDWIN

Chairman Chu introduced Senator Tammy Baldwin. Senator Baldwin came to the podium. Senator Baldwin noted that she is an ex-officio member of the National Council on the Arts and is honored to be on the Senate appropriations committee. She talked about how she grew up in a home where the arts were important and played a formative role in her life. She was raised by her maternal grandparents; her grandmother was very creative and was a seamstress who worked in the costume department at the University of Wisconsin. She saw the creativity in making costumes versus sewing clothes. She talked about the decrease in arts education funding in schools and how the arts are important in kids finding their voice. Sen. Baldwin also spoke about the importance of the arts therapy with service members and wounded veterans in her state. She talked about the importance music and memory in helping those with dementia. She talked about her visit to the Kohler Arts Center when the Chairman visited Wisconsin and its arts residency center and their trip to the Latino arts center in Milwaukee. She remarked that these are all important initiatives that the NEA funds. She closed out her remarks by saying, "an arts rich America is mission for all of us" and thanked the NEA for its work.

V. PRESENTATION on MISSOULA CHILDREN'S THEATRE

Chairman Chu introduced Michael McGill, the Executive Director of the Missoula Children's Theatre (MCT), and Retired USAF Major General Jack Briggs, who came up to the podium. Mr. McGill spoke first.

Mr. McGill gave an overview of the MCT, which was established in 1970. MCT trains artists and sends them out to tour all 50 states. Teams are equipped with trucks that have everything needed to stage a musical. Residency/rehearsals are held after-school for two weeks, and culminate in two Saturday performances with the kids from the community (who perform in the plays). The program is open to all kids who want to participate; all are cast in the play. Children with disabilities are welcome to participate. The kids learn teamwork and cooperation through the program. The MCT goes all over the United States, Canada, and military bases around the world. The MCT is committed to serving military families. Mr. McGill introduced Jack Briggs, who moved to the podium to share his story about how MCT made a positive impact on his family.

Maj. Gen. Briggs has had the privilege of working with MCT for the past 15 years at bases across the country and around the world. All three of his children have participated in MCT programs. One daughter is an opera singer; one daughter is at Oxford studying media arts and culture; and his son is a soccer player.

He said that MCT is magic; it is especially magic with young boys – they get affirmation for something that they love to do. He said that it makes them feel cool, and then everyone around them thinks they are cool. He said that he has seen young

boys who love the arts grow into young men who love the arts. They are happier and are better citizens. He said that MCT comes to town and switches on that light and is very special.

Major General Briggs also said that MCT is not just about the arts. It is about "operational effectiveness." He asked the audience to imagine a military family with young kids moving to a base on a small island. On this base, there is temporary housing. Sometimes, the spouse has to deploy almost immediately. They don't know anyone and the children don't fit in yet. Major General Briggs was in Honduras and his wife was in Arizona when MCT came to the base his family was on. His wife put their kids in MCT; the kids had fun and made new friends, and his wife met other moms and was able to get the lay of the land as well as support. It makes the transition easier. One day, the deployed spouse who is worried about his family, gets an email from his wife that she's okay and that she met some people and the kids have made friends. That kind of email gives the service member reassurance that his family is doing well, and then he can focus on his job. Major General Briggs noted that in combat, that is not a small thing. The "little red truck" (the MCT truck) comes along "packed with stuff" and that means "better kids, better families, and better service members."

Mr. McGill came back to the podium to continue speaking about the positive impact of MCT on young people facing challenges. MCT teaches its participants resilience. When the applause happens, "that's when the lightbulb goes off." Kids develop confidence to believe in themselves and to try. The program has produced great kids who grow up to do great things. With NEA and state arts agencies support, they are able to reach small towns with little to no access to the arts. MCT serves a quarter of a million children a year. (He played a video of a production – low sound; he continued talking over it.) He said that all kids deserve access to the arts and thanked the NEA for the opportunity.

The Chairman opened up the floor to questions from the Council. Council members Ramaswamy, Hodes, Masumoto, and Rodriguez engaged in a lively Q&A with Major General Briggs and Mr. McGill. They talked about the audition process, the evolution of MCT, Major General Briggs' experience as a military person involved in the arts and the impact that the arts has had on his family, Mr. McGill's career at MCT and his theater career, and MCT's experience in working with in rural communities/ethnic rural communities. The Chairman thanked them and introduced the next presenter.

VI. PRESENTATION on APPALSHOP, part I/REMARKS FROM SENATOR JON TESTER and REPRESENTATIVE CHELLIE PINGREE

Ada Smith, the Institutional Development Director of Appalshop, came to the podium and started talking about the organization's beginnings. Appalshop was founded in 1969 as part of the War on Poverty. The organization was one of ten Community Film Workshops started by a partnership between the federal Office of Economic Opportunity and the American Film Institute. People working in the film/media field in New York decided to get film/media equipment into the hands of young people in Appalachia. Some of the people realized that they might have to leave the area to get jobs with their new skills, but they were enjoying getting to know their community and documenting their way of life. So the organization evolved into a nonprofit company called Appalshop and established itself as a hub of filmmaking in Appalachia. People working at Appalshop were able to find their agency and their voice. Ms. Smith's parents were filmmakers that met at Appalshop; her grandparents were coal miners. Appalshop has different divisions: a record label, documentaries, a theater company, and a radio station. Appalshop is also a cultural and educational center which serves east Kentucky, southwest Virginia, the eastern part of Tennessee, and the western part of North Carolina. Appalachian culture is far more diverse than people realize.

Chairman Chu chimed in to talk about her visit to Appalshop and then paused Ms. Smith's presentation to introduce and welcome Senator Jon Tester who had just entered the conference room.

Senator Tester talked about Chairman Chu's visit to Montana. He also talked about how the arts have made a difference in his life. He had been planning to become a mechanic after he graduated from high school, but his music teacher encouraged him to go to college. He went to college and got a BS in Music. Senator Tester taught elementary school music teacher and he saw firsthand how the arts keep kids in school and how students are more successful and have a creative outlet when they have access to the arts. He also talked about his service as a school board member. He talked about how arts are important in moving the economy forward. Senator Tester thanked the NEA for what it does.

Representative Chellie Pingree came to the podium and thanked the Chairman and said that she still has the drawing that the Chairman did. She said that she is honored to be an ex-officio member of the National Council on the Arts. She acknowledged her former colleague, Council member Hodes, and also Council member Prey, as she knows that she paints in Maine. She said that she is happy to follow Senator Tester, who represents a rural state like Maine. She said that she is proud of the writers and artists in Maine. She said that another thing she has in common with Senator Tester is that they both came from farming backgrounds and both served on school boards. She spoke up a lot about the power of the arts and including the arts in the schools when she was on the school board in her small community in Maine. She advocated for an

arts enrichment program in schools, which still goes on in schools in her community today. She has seen the difference that the arts make in kids' lives, as well as in the lives of her community and her family. The arts have transformed the fishing community of Rockland, Maine, which is the home of the Farnsworth Arts Museum. It was chosen as one of the best places to retire and as a good place to raise a family. Representative Pingree said that she also fought for the arts when she was a state legislator and continues advocating for the arts as a Congresswoman with many other great Congressional colleagues that support the NEA. She closed her remarks by saying that "we are not a great nation without the arts" and thanked the Chairman for including her today.

VII. PRESENTATION on APPALSHOP, part II

Ms. Smith's presentation resumed after Congresswoman Pingree left.

Ms. Smith remarked that it meant a lot to have the Congressmen at the meeting and that federal support means so much to their community. Appalshop's cultural offerings are important in drawing in younger audiences and also provides jobs. Appalshop has been training people for 30 years and has been like an incubator. Ms. Smith shared a video featuring Oakley Fugate, a young man who has participated in Appalshop programs and is an emerging filmmaker gaining a following on YouTube. Ms. Smith noted that Appalshop has been featured on *CBS This Morning* and also has recently received an Our Town grant. Ms. Smith thanked the NEA and the Chairman for inviting her to speak to the Council and invited all to visit Appalshop in Kentucky.

Chairman Chu opened the floor to Council members' questions. Council members De León, Masumoto, and Jackson talked to Ms. Smith during the Q&A. They talked about partnerships with organizations in other rural areas, Ms. Smith's experience in working in the "family business," and what it has taken to keep Appalshop going for 50 years.

VIII. REMARKS from REPRESENTATIVE LEONARD LANCE

Bri Hearn from Congressman Lance's office joined the meeting to represent him because he was unable to come to the meeting due to other obligations. She proceeded to read from his scripted remarks. Approximately three minutes into the remarks, Rep. Lance entered the conference room and replaced Ms. Hearn at the podium. Rep. Lance is a co-chair of the House Arts Caucus and House Humanities Caucus. He noted that supporting the arts in an economic issue; there are many economic benefits. He said that the NEA will always have his support.

IX. 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 a tally of the ballots revealed

that all recommendations for funding and rejections had passed. Asking if there were any more comments, discussion, or questions and hearing none, the Chairman thanked the NEA staff for its work on the Council, acknowledged the special guests from Congress who make everything that the NEA does possible.

The Chairman then adjourned the 192nd meeting of the National Council on the Arts.

(Gavel.)

(Whereupon, at 12:28 pm, the proceedings of the 192nd meeting of the National Council on the Arts were adjourned.)

Respectfully submitted,

Kimberly M. Jefferson
Council Coordinator
Office of the Chief of Staff
National Endowment for the Arts

NATIONAL COUNCIL ON THE ARTS

187th Meeting

March 24, 2016

**The Constitution Center
400 7th Street, SW
Conference Rooms A-B
Washington, DC 20024**

The 187th meeting of the National Council on the Arts convened in open session at 9:09 am on Thursday, March 24, 2016, with Chairman Jane Chu presiding. The meeting was adjourned at 11:30 am.

COUNCIL MEMBERS PRESENT

Bruce Carter
 Aaron Dworkin
 María López De León
 Paul Hodes
 Maria Rosario Jackson
 Emil Kang
 David "Mas" Masumoto
 Rane Ramaswamy
 Diane H. Rodriguez
 Thomas E. Rothman
 Olga Viso

COUNCIL MEMBERS ABSENT

Lee Greenwood
 Deepa Gupta
 Charlotte Kessler
 Rick Lowe
 Irvin Mayfield, Jr.
 Barbara Ernst Prey

Congressional Ex-Officio

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

NEA Staff Members Presenting

Jane Chu – Chairman
 Jillian Miller – Director of Guidelines and Panel Operations
 Jess Sarmiento – Director of Public Affairs
 Carol Walton – Senior Advisor for Programs & Partnerships

Non-NEA Staff Members Presenting

SFC Peter Bazo – U.S. Army/Joint Base Lewis–McChord/Tacoma, WA
 Suzanne Bethel – Executive Director, Art League of Alexandria/Alexandria, VA
 Deborah Lenk – Executive Director, Museum of Glass/Tacoma, WA
 Marty Pottenger – Executive Director, Terra Moto Inc./Portland, ME

I. WELCOME, INTRODUCTION, and SWEARING-IN OF NEW COUNCIL MEMBERS

Chairman Jane Chu called the 187th meeting of the National Council on the Arts to order on March 24, 2016 at 9:09 am. 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, María López De León, Aaron Dworkin, Paul Hodes, Maria Rosario Jackson, Emil Kang, David "Mas" Masumoto, Ranee Ramaswamy, and Olga Viso.

Chairman Chu then introduced the two new National Council on the Arts members in attendance at the meeting: award-winning actor, director, and playwright Diane Rodriguez, who currently serves as the associate artistic director of Center Theatre Group in Los Angeles and also is currently the president of the board for Theatre Communications Group; and film industry executive Tom Rothman, who currently serves as the chairman of Sony Picture Entertainment's Motion Pictures Group, where he oversees all of Sony's film production and distribution activities. The Chairman administered the Oath of Office to Ms. Rodriguez and Mr. Rothman, and welcomed them as new members of the National Council on the Arts.

The Chairman stated for the record that Council members Lee Greenwood, Deepa Gupta, Charlotte Kessler, Rick Lowe, Irvin Mayfield, Jr., and Barbara Ernst Prey were unable to attend.

II. APPROVAL OF OCTOBER 2015 NCA MEETING MINUTES/VOTING ON RECOMMENDATIONS FOR FUNDING AND REJECTION

Chairman Chu asked the Council for a vote on the minutes of the October 2015 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, Partnership, and Leadership Initiatives categories. Then she 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, 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 four sets of guidelines for Council review at the Council meeting: the FY 2017 Partnership Agreements guidelines; the FY 2017 NEA Jazz Masters Fellowships guidelines; the FY 2017 NEA National Heritage Fellowships guidelines; and the FY 2017 Our Town guidelines. 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 gave the Council updates on her travels and other agency business since the October 2015 Council meeting.

She visited Austin and San Antonio in December 2015. While in Austin, she and National Endowment for the Humanities chair Bro Adams participated in a joint public interview celebrating the 50th anniversary of both two agencies, hosted by the Lyndon Baines Johnson Presidential Library. They also made site visits to many other NEA grantees, from the Long Center and Ballet Austin to the University of Texas and the Austin Independent School District. While the Chairman was in San Antonio, she visited with Council member María López De León and her colleagues at the National Association of Latino Arts and Cultures (NALAC). They toured San Antonio's EastPoint neighborhood. EastPoint is a Promise Zone and a recipient of an NEA Our Town grant to support artist residencies. The residencies are designed to generate community-driven public art projects which will not only enhance the neighborhood aesthetically, but will forge bonds through the act of creating the art together.

Also in December, Chairman Chu went to Omaha, NE, where she sat in at one of the Creativity Connects roundtables, which have provided the agency with insights about the current realities and perceptions of the nation's arts infrastructure. The findings will inform the upcoming report on the state of the arts in America.

The Chairman went to Georgia in January for another Creativity Connects roundtable in Atlanta. She also visited the Martin Luther King, Jr., National Historic Site, which was one of the Imagine Your Parks grantees. She mentioned that there is an NEA-funded project next to the historic site that supports works by crochet-textile artist Xenobia Bailey and visual artist Sheila Pree Bright to honor the heroines of the Civil Rights movement. Chairman Chu also traveled to the small community of Stone Mountain City, GA, where she visited an NEA-funded artist collaborative.

After Georgia, the Chairman traveled to Oregon, where she met with Congresswoman Suzanne Bonamici, who co-founded the Congressional STEAM Caucus to ensure that the arts are wholly integrated with science, technology, engineering, and math. The Chairman and Rep. Bonamici visited Highland Park Middle School in Beaverton and Quatama Elementary in Hillsboro—both of which integrate the arts into their teaching curricula in the other subjects.

In February, Chairman Chu traveled to Missouri where she and Senator Claire McCaskill visited COCA (the Center of Creative Arts) in St. Louis. She also went to the Grand Center Arts & Entertainment District, which received an NEA Our Town grant to design a pedestrian pathway filled with public art. The Chairman went to the Missouri Arts Awards ceremony (hosted by the state arts agency) in Jefferson City and attended a dinner hosted by Gov. Jay Nixon and First Lady Georganne Wheeler Nixon.

Shortly after her trip to Missouri, the Chairman went to Washington State where she visited Tacoma, Port Townsend, Bainbridge Island, and Seattle. She was joined by Congressman Derek Kilmer in Tacoma, where they visited the Museum of Glass and learned about the museum's Hot Shop Heroes program for servicemembers and veterans. In Port Townsend, she and Congressman Kilmer visited the Copper Canyon Press, a nonprofit publisher which has received numerous grants from the NEA; in Bainbridge Island, they hosted a Town Hall meeting at the newly opened Bainbridge Island Museum of Art. In Seattle, she met Congressman Jim McDermott, and also attended a songwriting workshop at Franklin High School. The Chairman also announced the NEA's Musical Theater Songwriting Challenge for high school students. The pilot competition will draw students from Minneapolis-St. Paul; the Greater Dallas, Texas, area; and Seattle.

Chairman Chu traveled to Hawaii in February where she met with Senator Mazie Hirono and Congressman Mark Takei. She visited two arts-integrated elementary schools in Honolulu; attended the Poetry Out Loud state finals, visited the Scholastic Art & Writing Awards ceremony; and visited the arts education program and museum exhibitions at the Maui Arts & Culture Center. In March, the Chairman went to Denver, Colorado, where she spoke at the annual Colorado Business Committee for the Arts luncheon and visited a new high school—Northfield High School—where she met with the winner of that high school's Poetry Out Loud competition. The Chairman also visited the Phamaly Theatre Company where actors raise awareness of those with disabilities through theater. The Chairman also met with Governor John Hickenlooper, who worked with the Colorado state arts agency to develop a cultural districts plan that has since been identified as one of the standards of best practices in the nation. In Loveland, Colorado, she visited the 130-year-old Feed and Grain building, located near the business district. This building is now being restored through funds including an NEA Our Town grant, which will serve as a center for artists, and next to a live/work space with 18 residences for artists.

The Chairman asked if the Council had any questions or comments. Hearing none, the Chairman moved on to the update for the new 50th anniversary initiative, Creativity Connects, a program to integrate the arts into non-arts sectors, giving organizations the powerful tool of creativity. The agency designed the initiative as part of its 50th anniversary celebration. Chairman Chu went over the three main components of Creativity Connects: (1) a pilot grant program; (2) an infrastructure report; and (3) and a digital interactive graphic of Bright Spots projects.

The Chairman then gave an update of the expansion of the agency's Military Healing Arts Partnership. The Healing Arts Partnership has been identified by clinicians as a "must-have" therapy as well as healing for servicemembers and supportive of caregivers. The program also has proven to be cost effective for the administrators. In post-treatment surveys, the one thing many of the servicemembers said was that they wanted to continue the art therapies as they reintegrated back to their own communities. The NEA's involvement in the clinical settings at the NICoE in Bethesda, MD, and Ft. Belvoir, VA, its support of arts in communities across the nation for 50 years, and its working partnerships with state, local, and regional arts agencies presents an opportunity to help servicemembers connect the clinical setting of arts therapy with the community setting of arts programs once they leave the NICoE.

The Chairman shared the President and Congress authorized a \$1.9 million budget increase for the National Endowment for the Arts last December (current FY 2016), specifically for the Military Healing Arts therapy program. The additional funding will allow the agency to expand the program to other military sites across the country, and strengthen the support systems that servicemembers receive when they return to their communities.

The Chairman also shared other agency updates on the new national musical theater songwriting competition for high school students; the 2016 class of NEA Jazz Masters and the Jazz Masters concert and ceremony and related activities in April at the Kennedy Center; the national Poetry Out Loud finals competition in May; the launch of the agency's annual Blue Star Museums initiative (also in May).

The Chairman asked if the Council had any questions or comments about her updates. Hearing none, the Chairman moved on the next item to the agenda and invited Director of Public Affairs Jess Sarmiento to give her presentation on the NEA's commemorative 50th anniversary videos.

V. PRESENTATION – NEA 50TH ANNIVERSARY VIDEOS

Ms. Sarmiento spoke about the "milestone videos" that have been developed in honor of the agency's 50th anniversary—there will be 12 total. Milestone videos will feature individuals, a genre, or an organization for whom NEA funding was critical in launching that individual's career (or started a genre or was critical to an

organization's early start) and continued funding over the past 50 years. Three videos are currently on the NEA's website including one for Appalshop in Kentucky; the National Council for the Traditional Arts in Maryland; and one from the Walker Art Center of Minneapolis. Ms. Sarmiento then showed the one from the Walker which features Walker Art Center staff: Executive Director (and NCA member) Olga Viso; McGuire Director and Senior Curator, Performing Arts, Philip Bither; Artistic Director Fionn Meade; as well as artists such as multidisciplinary artist Jacoby Satterwhite, photographer Alec Soth, and choreographer Ralph Lemon. After the video concluded, Ms. Sarmiento thanked Council member Viso for her and the Walker's help and cooperation in creating the video. There will be a milestone video featuring the creative arts therapies program, Maya Lin, and Steppenwolf Theatre. She also showed a "sizzle reel" of a milestone video in production that features longtime NEA grantee Sundance Institute. There will be videos also from all the 50 states and the territories. The hope is to raise awareness of the NEA's role in people's lives. She encouraged everyone to check out the videos currently on the NEA website.

The Chairman asked if there were any questions or comments from the Council. Hearing none, the Chairman moved on to the next item on the agenda.

VI. PRESENTATION – IMPART AT THE ART LEAGUE OF LEAGUE OF ALEXANDRIA

Chairman Chu recognized art therapist Melissa Walker from NICoE at Walter Reed in the audience. The Chairman thanked her for her work on the Healing Arts Therapies program.

Chairman Chu asked Suzanne Bethel of the Art League of Alexandria to come up to talk about the Alexandria (VA) Art League's IMPart ceramics program for servicemembers. The classes are offered at the Art League's Madison Annex facility and at Fort Belvoir Military Base. The Chairman recognized the servicemen in the audience that participate in the program and their spouses: US Army Sgt. Nate Bocker, Retired Staff Sgt. Jon Meadows and his wife Melissa; Retired US Air Force Master Sgt. Rich McAfee and his wife Joan Marie; and service dog April May. As they stood to be recognized, the Chairman, Council members, and the audience thanked them all for their service to our nation with a round of applause.

Ms. Bethel gave the Council an overview of the Art League and its IMPart (IMPart = Injured Military Personnel + art) program (started in 2011) in Alexandria, VA. IMPart connects recently injured military personnel and their caregivers with visual arts experiences, relaxed social engagement, the improvement and redevelopment of fine motor skills, and expressive catharsis. The program is a partnership of the Art League with volunteers, Fort Belvoir Warriors in Transition Unit B, the Intrepid Spirit One program, and the USO. She showed slides of some of the participants' work and photographs of the program in action. Healing Arts Program at the NEA has boosted the effectiveness and stability of the program. IMPart is open to any

servicemember or caregiver that wants to participate. So far, more than 100 servicemembers and the families have been served. Staff Sgt. Jon Meadows has been a participant of the program and it has had a positive effect on his life. Ms. Bethel showed a brief film clip that shared Staff Sgt. Meadows' story. Ms. Bethel thanked Staff Sgt. Meadows and his wife (present in the audience) after the clip ended. There is a new partnership with IMPart that has started called Resilience Forge (founded by Nate Bocker, who was also in the audience; board member Rich McAfee also was present in the audience) which involves metalsmithing.

The Chairman thanked Suzanne Bethel and asked if the Council had any questions or comments from the Council. Council member Masumoto thanked Ms. Bethel, thanked the servicemembers for their service, and complimented Staff Sgt. Jon Meadows on his art work. Council member Masumoto asked Ms. Bethel about how the organization built the partnerships that have been forged among the civilian community members, the arts community, and the military. Council member Masumoto asked the servicemembers present if they had ever imagined that one day they would become artists. Council member Kang gave kudos to Ms. Bethel and the servicemembers and asked about the future of the program. Ms. Bethel would like to deepen future engagement by involving the VA. Council member Jackson thanked the servicemembers and Ms. Bethel. Ms. Bethel asked if the servicemembers present would like to share any comments or thoughts. US Army Sgt. Nate Bocker, Retired Staff Sgt. Jon Meadows, Retired US Air Force Master Sgt. Rich McAfee all shared their thoughts on the experience of the art therapy that they have been involved in and the positive effects of the program on their lives. Council member Masumoto asked the servicemembers about the reaction/response from family members and colleagues when they learn that they are doing art work. Council member Kang asked Ms. Bethel how she was found by Walter Reed/Ft. Belvoir. Ms. Bethel said that Art League approached them.

Chairman Chu thanked the servicemembers and their spouses that were in attendance and Ms. Bethel.

VII. PRESENTATION – "ALL THE WAY HOME"

The Chairman introduced Marty Pottenger of Terra Moto in Portland, Maine. Ms. Pottenger shared with the Council her experiences in using art to address critical (non-arts) issues in municipal government and communities across the United States. "All the Way Home" is one of her programs, where veterans and active duty service members to share their stories using a wide range of artistic approaches.

Ms. Pottenger began her talk by asking "what is creativity?" She gave a TEDx talk in 2014 where she said that creativity is essential to who we are. She gave context to the program "All the Way Home" by talking about other initiatives she has been involved in such as "Art at Work" (an NEA Our Town grant) and "Thin Blue Lines," projects where she worked with the police in Portland, Maine. "Art at Work" worked to bridge the gap between the Sudanese immigrant community and the police, and "Thin Blue

Lines" was a poetry program with the local police department to address low police morale. A lot of veterans are in the Portland police. Other community arts projects she discussed included "Meeting Place: Good Fences for Good Neighbors," and "Hearts, Minds, and Homes." Ms. Pottenger discussed "All the Way Home," a program for veterans with PTSD that were involved in the conflicts in Panama, Iraq, Afghanistan, and Grenada. "All the Way Home" involves storytelling. NEA funding for this project was focused on the performances. Storyboards with Post-It notes with questions helps get participants to open up and get involved. She noted that stories do not exist until they are told. Wisdom is clouded and insights are hidden until they are revealed/shared. Chairman Chu and Rep. Chellie Pingree came to a Vets Story Exchange at the University of Southern Maine. Listening and creativity are inextricably intertwined. A book launch is scheduled for July for the Vets Story Exchange. Ms. Pottenger said that the program has attracted vets from Panama and Grenada and there is a different type of healing and damage that occurs when the military experiences are more covert. A comic book series with the theme "How are you winning with PTSD?" has started as well. Danica Novgorodoff is one of the artists for this component. Another comic artist is veteran Navy SEAL Jay Piscopo. Daniel Minter is another artist that Ms. Pottenger has worked with. It has been challenging to get women involved in the programs. The veterans participate in "pop-up" performances at various places throughout the community such as at the Maine Veterans Bureau. Ms. Pottenger briefly mentioned the other communities outside of Portland that she was worked with including Holyoke and Boston, MA; Broward County, FL; and London, England.

Chairman Chu asked if anyone had questions or comments for Ms. Pottenger. Council member Rodriguez asked if she has seen changes in the police department culture since her project. Ms. Pottenger shared a story of an officer sharing a poem during roll call and later writing a poem about his military experiences. She said the culture has changed and the police chief has the "Art at Work" book on his desk. Ms. Pottenger said the officers report more positive youth contact and interactions after the performances. Council member Masumoto asked Ms. Pottenger to explain what she meant by the risks that the veterans take. She said that it is a different experience than a medical intervention. Chairman Chu thanked Ms. Pottenger and turned the program over to the next presenter.

VIII. PRESENTATION – HOT SHOP HEROES PROGRAM

Museum of Glass Executive Director Deborah Lenk gave the Council some background information about Tacoma and the Museum of Glass. The amphitheater is at the heart of the museum, where the hot shop is and creation takes place. Ms. Lenk said that the hot shop activities are livestreamed. Joint Base Lewis-McChord (pop 200,000+) is nearby. The museum started working with the military since it joined the Blue Star Museums program in 2010. In 2011, the museum was one of six museums selected to be a part of Blue Star Museums' Joining Forces initiative. The beginning of the hot shop program began in 2013 on Presidents' Day. Artist and Museum of Glass Founder Dale Chihuly started a military day in honor of his brother

who was killed in a military training exercise in 1956. More than 1,500 soldiers and their families came to the museum and there were a lot of hands-on activities for the soldiers, which inspired the establishment of a program for the servicemembers. The pilot program started in 2013. Ms. Lenk shared a video clip featuring some of the first participants in the Hot Shop Heroes glass-blowing program. The museum has hired well qualified glass blowing artists to teach the classes. The museum partnered with the University of Puget Sound and receives private and public funds, including funds from the NEA. The program is free to its active duty participants. It was just for active duty members but was recently opened up to veterans, which had an amazing impact on the other participants. They provide mentorship and hope and serve as models that the transition to civilian life can be attained. Masters Classes have been added. Art therapists and curriculum specialists have also been added to the program. "Healing in Flames" is a current exhibition that is up that features the work of the "Hot Shop Heroes" participants. Ms. Lenk shared a news clip that highlighted the program. Ms. Lenk turned over the podium to Sgt. First Class Peter Bazo.

SFC Bazo came up and introduced himself. He talked about how he came to be involved with the program. He worked to help get the soldiers to the program, and then decided to join, thinking it might be beneficial to him as well. He and others collaborated with the museum on mounting the "Healing in Flames" exhibition. He showed slides with images of some of the work in the exhibition and explained what the art works mean. He noted that art works to help heal. The glassblowing is a risk-reward activity which is great for servicemembers. He said that the program has changed their lives. He thanked everyone and complimented Staff Sgt. Meadows' piece that was shown earlier.

Ms. Lenk returned to the podium and noted that soldiers returning home face another battlefield – the battlefield of the mind. So many soldiers experience TBI and PTSD and there is a need for these types of programs. Art therapy helps them overcome the trauma of war. She said that the museum wants to expand this program to other parts of the country—to other installments that are near glassblowing facilities. A curriculum is being developed that is going to be modular. Chrysler Museum of Art which is nearby has a hotshop and is near military installations. She said that she wants to see more servicemembers benefit from the program.

Chairman Chu thanked Ms. Lenk and SFC Bazo and asked if the Council had any questions or comments. Council member Masumoto thanked them for the work that they do. Council member Masumoto asked SFC Bazo about the contrast between the messy world of art and the precision of the military. SFC Bazo said that his military job is more of the destruction realm and it is about changing the mindset from destruction to construction. Once the shift in the mindset helps the servicemembers to pursue the arts further. Council member Jackson thanked the presenters for their insights and their clarity. She also asked him about shifting from arts engagement as therapy to arts engagement as lifestyle—what does he think it would take? SFC Bazo thinks that he can only speak for himself. It would mean bringing creativity back into someone's life. That the art making has helped him and

filled a void for him. Ms. Lenk said that participants often talk about how they did weren't able to feel anything before and the program has helped them to feel again. Council member Hodes thanked the presenters for their service and said that it was one of the most moving presentations that he has witnessed. He suggested that the Congressional committees need to hear directly from the presenters and hear their stories to fully understand the impact of these programs. It is an important opportunity that should not be passed up. He encouraged the Chairman and the congressional liaison to schedule hearings on the Hill. Council member Rodriguez said that their (the servicemembers') service is so heroic and their leadership is needed in making it known how art will change the way that one views the world and how it affects the choices one makes in his or her life, so that the country can become more civil. She encouraged them to keep telling their stories and thanked them for their work.

The Chairman asked if there were any other comments or questions. Hearing none, she moved on the final item on the agenda.

IX. CONCLUDING REMARKS/VOTING RESULTS

Chairman Jane Chu announced that the National Council on the Arts had reviewed the applications and guidelines presented to them and that a tally of the ballots revealed 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 for their work on the Council meeting. Chairman Chu adjourned the meeting, adding that the Council would reconvene in June 2016.

(Gavel.)

(Whereupon, at 11:30 am, the proceedings of the 187th 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

188th Meeting

June 24, 2016

DRAFT

**The Constitution Center
400 7th Street, SW
Conference Rooms A-B
Washington, DC 20024**

The 188th meeting of the National Council on the Arts convened in open session at 9:13 am on Friday, June 24, 2016, with Chairman Jane Chu presiding. The meeting was adjourned at 10:59 am.

COUNCIL MEMBERS PRESENT

Bruce Carter
Deepa Gupta
María López De León
Paul Hodes
Charlotte Kessler
Maria Rosario Jackson
Rick Lowe
Barbara Ernst Prey
Ranee Ramaswamy
Diane H. Rodriguez

JOINING VIA TELECONFERENCE

Aaron Dworkin

COUNCIL MEMBERS ABSENT

Lee Greenwood
Emil Kang
David "Mas" Masumoto
Irvin Mayfield, Jr.
Thomas E. Rothman
Olga Viso

Congressional-Ex Officio

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

NEA Staff Members Presenting

Jane Chu – Chairman
Jillian Miller – Director of Guidelines and Panel Operations
Jess Sarmiento – Director of Public Affairs
Carol Walton – Senior Advisor for Programs & Partnerships

Non-NEA Staff Members Presenting

Caroline Baumann – Director, Cooper-Hewitt National Design Museum
John Brace – Executive Director, Michigan Council for Arts and Cultural Affairs
John Ryan – Director of Interaction Design, Local Projects
Eric Whitacre – Composer & Conductor

I. WELCOME, INTRODUCTION, and SWEARING-IN OF NEW COUNCIL MEMBERS

Chairman Jane Chu called the 188th meeting of the National Council on the Arts to order on June 24, 2016 at 9:13 am. 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, María López De León, Aaron Dworkin (via teleconference), Deepa Gupta, Paul Hodes, Maria Rosario Jackson, Charlotte Kessler, Rick Lowe, Barbara Ernest Prey, Raneé Ramaswamy, and Diane Rodriguez. Not attending the meeting were Council members Tom Rothman, Lee Greenwood, Emil Kang, Mas Masumoto, Irvin Mayfield, and Olga Viso.

II. CHAIRMAN'S UPDATES

Chairman Chu updated the Council on her most recent trips, which she said are important to the agency's mission, because the trips focus on three areas: Impact, Partnerships, and Communication. In May, the Chairman traveled to Rochester, NY, where she met with Rep. Louise Slaughter, Co-Chair of the Congressional Arts Caucus and visited several arts organizations in Rep. Slaughter's district.

In April, the Chairman went to Cuba with a cultural delegation that included George Stevens and Margo Lion, Co-chairs of the President's Committee on the Arts and the Humanities (PCAH); Megan Beyer, executive director of PCAH; Bro Adams, the chairman of the National Endowment for the Humanities; and David Skorton, the Secretary of the Smithsonian. Performing artists such as actress Alfre Woodard, R&B/Pop singer Usher, singer/songwriter Dave Matthews, R&B singer Smokey Robinson, actor/singer John Lloyd Young, violinist Joshua Bell, and others also were a part of the delegation. At the end of the trip, the National Endowment for the Arts committed \$100,000 to two cultural exchange programs, which is the first time the U.S. government has funded such opportunities between the United States and Cuba. \$50,000 will go toward expanding the Southern Exposure program (administered by regional arts organization Mid-Atlantic Arts Foundation), which supports music, dance, and theater exchanges in Latin American countries. The program will help bring Cuban performing artists to tour in the United States. The other \$50,000 will go toward USArtists International, and will be used to send American artists to Cuba. The Chairman said that the agency is very excited about the role that it is playing in renewing diplomatic ties with Cuba.

The Chairman's international travels continued with a ten-day trip China in May, where she visited with arts organizations and government officials in Beijing, Shanghai, Suzhou, and Qingdao. In addition to attending several performing arts events, Chairman Chu signed a letter of intent with the Chinese Vice Minister of Culture to establish a performing arts exchange between the two countries to create opportunities for Chinese performing artists to tour the United States, as well as to send American performing artists to tour China.

The Chairman also went to the 2016 Tony Awards with Theater director Greg Reiner to accept a special Tony award for the NEA's role in supporting American theater during its 50-year existence. The Chairman went on to thank all of the previous NEA chairs; former theater directors and their staffs at the NEA; the current NEA Theater director and staff; and all of the theater experts from all over the nation who have served on theater review panels during the past 50 years.

The Chairman gave an update on the most recent round of the National Poetry Out Loud (POL) competition. More than 300,000 students across the country participated in POL this past school year. The national finals were held in DC in early May; high school senior Ahkei Togun from Tallwood High School in Virginia Beach was declared the winner. He received a scholarship of \$20,000. To commemorate the agency's 50th anniversary, an additional component was added to POL this year. POL state champions were invited to submit their original works of poetry for the new component, *Poetry Ourselves* (judged separately from the recitation portion of the competition). One of the winners was Rose Horowitz, a senior at Mt. Ararat High School in Harpswell, Maine. She won in the written category for her poem "Mythomania Compulsive Lies." The other winner was Maddie Lukomski, a junior at Sioux Falls Lincoln High School in Sioux Falls, South Dakota. She won in the spoken category for her poem "My Sleeves." Both of the winning poems from the *Poetry Ourselves* category are on the agency's website at arts.gov.

The Chairman told the Council that the musical songwriting challenge finalists had been selected. The winners were Jake Berglove from Perpich Arts High School in Minneapolis/St. Paul, Minnesota; Chelsea Mayo from R.L. Turner High School in Dallas County, Texas; and Angel Rodriguez from Puget Sound Adventist Academy High School in King County, Washington. Later in the summer, all three winners will travel to New York City, where they will participate in an intensive songwriting workshop with artists and music professionals. A panel of judges will pick the best song of the three. The winner will receive a \$5,000 scholarship, and both runner-ups will receive \$2,500.

The Chairman shared that in May, the agency kicked off its seventh summer of Blue Star Museums in Hampton Roads Naval Museum in Norfolk, VA. Concluding her updates, the Chairman moved on to the approval of the minutes from the previous Council meeting and voting.

III. APPROVAL OF MARCH 2016 NCA MEETING MINUTES/VOTING ON RECOMMENDATIONS FOR FUNDING AND REJECTION

Chairman Chu asked the Council for a vote on the minutes of the March 2016 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 Leadership Initiatives and Fellowships categories. Then she 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, 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.

IV. GUIDELINES REVIEW/VOTING

Jillian Miller summarized the two sets of guidelines for Council review at the Council meeting: the FY 2017 Research: Art Works and the FY 2018 Literature Fellowships: Translation Projects. 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.

V. THE INTERSECTION OF THE ARTS AND TECHNOLOGY

The three presentations for the June 2016 National Council on the Arts meeting highlighted arts organizations and/or arts projects that integrate technology in significant ways.

The Chairman welcomed first Caroline Baumann director of the Cooper-Hewitt National Design Museum in New York and John Ryan Director of Digital Interaction at the design firm, Local Projects in New York. Ms. Baumann discussed the recent reboot of the museum and its outreach and engagement activities. A big part of its engagement and education efforts has been "The Pen," designed by John Ryan and his colleagues at Local Projects. The Pen is a handheld device that allows museum visitors to interact with and explore museum exhibits. Later, after the visitors leave, they can locate the information online they gathered while they were in the museum through their own personal devices. They also talked about the museum's popular immersive "wallpaper" room. Chairman Chu asked the Council if they had any questions. Council member Prey mentioned that the Cooper Hewitt is one of her favorite museums in New York and asked if the idea for The Pen has been signed on (to this idea of The Pen) by any other museums in the city. Mr. Bracey and Ms. Baumann said that it had not; Cooper Hewitt is the first and that The Pen was developed and designed uniquely for this museum. Council Gupta asked them to discuss the key elements of the collaboration that brought forth The Pen. Ms. Baumann said that they could not have done the project without Bloomberg or the GE industrial design expertise and Undercurrent's manufacturing expertise. Mr. Ryan said that the museum's digital team did a great job with designing the process and an API (Application Program Interface) for people to work together in an amazing way. Chairman Chu congratulated them and thanked them for their presentation.

Next up was John Bracey, Executive Director of the Michigan Council for Arts and Cultural Affairs. Chairman Chu welcomed him to the podium. Mr. Bracey talked about the new app—the MI Art Tours app—that his state arts agency created that gives users comprehensive information about where they can find public art projects across the state of Michigan. The app also features a public art works search for Washington, DC, and a few other cities. The arts council worked with a company called Venturit (Lansing, MI) to design the app. The cost to build it was \$15,000. One staff member researches the art works that are put on the app. The app is curated. There is an opportunity to have this replicated by other states. They are looking at a companion website to expand the reach of the app and be used for educational purposes (for the classroom). The app not only was something that helped the public gain access art work across the state, but also helped boost the morale and future of the state arts agency, which was reeling from the negative impact of the recession on the state and on the state arts agency at the time of the app's creation. The agency was able to bounce back and avoid being eliminated. Council member Gupta said that the app will make the trip through Michigan on the way to Canada more fun with two small children in the car. Council member De Leon said that Mr. Bracey's presentation was very informative and that she looks forward to working with him.

Council member Ramaswamy said that she is also from the Midwest and that she has downloaded the app. Chairman Chu thanked Mr. Bracey. After a brief break, Chairman Chu invited Mr. Whitacre to the podium.

Finally, conductor/composer Eric Whitacre (and current artist-in-residence at Los Angeles Master Chorale) talked to the Council about the Virtual Choir, which he founded. The Virtual Choir invites YouTube users to upload videos of themselves singing their own interpretation of Mr. Whitacre's compositions. Mr. Whitacre said that he loves singing; "singers are [his] people." Singing brings an essential humanity. He also talked about his process as a conductor and a composer. He stumbled onto a fan video of a young lady singing "Sleep" (one of his pieces) on YouTube. He found it so innocent, pure, and vulnerable. He was struck with the idea of others doing the same thing—singing in their rooms or wherever, at the same tempo, and recording them—they could make a choir. He uploaded a video of himself conducting with the piece playing in his head along with materials on his blog and on Facebook. People began uploading their videos to YouTube from all over the world. Then, their voices are synthesized to create the virtual choir composition. They have heard several amazing stories from the participants in Virtual Choir from around the world, including the story of a young man from Cuba that participated and a young woman who held her dying mother's hand as she sang her part in the Virtual Choir. The project is not monetized although they have been approached by Lady Gaga, Madonna, U2, and various corporations. No singer is turned down—they have had participants as young as three years old, as old as more than 100 years old. The project has been a great success and went viral; projects often attract thousands of "audition" videos featuring nearly 6,000 singers from more than 100 countries, with YouTube views in the millions. To date, there have been four Virtual Choir projects (*Virtual Choir 1.0: Lux Aurumque*; *Virtual Choir 2.0: Sleep*; *Virtual Choir 3.0: Water Night*; and *Virtual Choir 4.0: Fly to Paradise*). Chairman Chu asked if there were any comments or questions. Council member Prey mentioned her space paintings for NASA and complimented Mr. Whitacre's presentation. Council member Hodes told Mr. Whitacre's work points to a new hope for humankind and thanked him for his presentation. Council member Carter noted that everyone can be involved in the project, but the process and the product is still at such a high level, and thanked Mr. Whitacre. Council member Lowe asked Mr. Whitacre about his decision to not monetize the project. He said that it was a pretty easy decision—once you monetize it, it becomes something else. He could not see a path where someone gave them a lot of money and would not want something in return or not care what they did. Even if someone were to give the project money without expectations, he would feel like he owed them something. The work needed to retain its purity in terms of its intention. For Virtual Choir 4.0, it cost \$300,000; \$150,000 was raised through a Kickstarter campaign. He is looking into setting up a foundation so that there is mechanism to help going forward. Council member Lowe mentioned that in so much reality (reality TV and social media) people are participating and providing content but not making money off of it. Council member Gupta asked about some of the participants—have they ever connected offline? She said that he is creating empathy with this project—what have some of the things that have happened, intentional or unintentional? Mr.

Whitacre said that some people have provided technical (vocal) support, some provided technological support. Some people have met and gotten engaged to be married. Several singers have passed away, and the outpouring of support from the community for the families has been incredible. The sense of virtual boundaries seems to have dissolved. Chairman Chu thanked Mr. Whitacre.

VI. CONCLUDING REMARKS/VOTING RESULTS

Chairman Jane Chu thanked all of the presenters for the showing what can be with the merging of the arts and technology. She announced that the National Council on the Arts had reviewed the applications and guidelines presented to them and that a tally of the ballots revealed that all recommendations for funding and rejection had passed.

After asking if there were additional comments or questions and hearing none, the Chairman thanked the NEA staff for their work on the Council meeting and what they do every day. Chairman Chu adjourned the meeting, adding that the Council would reconvene in October 2016.

(Gavel.)

(Whereupon, at 10:59 am, the proceedings of the 188th 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

189th Meeting

October 28, 2016

**The Constitution Center
400 7th Street, SW
Conference Rooms A-B
Washington, DC 20024**

The 189th meeting of the National Council on the Arts convened in open session at 9:02 am on Friday, October 28, 2016, with Chairman Jane Chu presiding. The meeting was adjourned at 11:59 am.

COUNCIL MEMBERS PRESENT

Bruce Carter
 María López De León
 Paul Hodes
 Emil Kang
 Charlotte Kessler
 Maria Rosario Jackson
 David "Mas" Masumoto
 Diane Rodriguez
 Barbara Ernst Prey

COUNCIL MEMBERS ABSENT

Aaron Dworkin
 Lee Greenwood
 Rick Lowe
 Irvin Mayfield, Jr.
 Rane Ramaswamy
 Thomas E. Rothman
 Olga Viso

COUNCIL MEMBERS JOINING 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)

NEA Staff Members Presenting

Jane Chu – Chairman
 Jillian Miller – Director of Guidelines and Panel Operations
 Carol Walton – Senior Advisor for Programs & Partnerships

Non-NEA Staff Members Presenting

Dan Cohen – Executive Director of Music & Memory, Mineola, NY
 Lisa Phillips – Toby Devan Lewis Director of the New Museum of Contemporary Art,
 New York, NY
 Yancey Strickler – Co-founder and CEO of Kickstarter, Brooklyn, NY
 Deanne Wortman – Director of Virginia A. Myers NEXUS of Engineering and the Arts,
 University of Iowa, Iowa City, IA

I. WELCOME AND INTRODUCTION

Chairman Jane Chu called the 189th meeting of the National Council on the Arts to order on October 28, 2016, at 9:02 am. She welcomed the members of the National Council on the Arts, NEA staff, colleagues of the agency attending the meeting, and members of the general public observing the meeting via the web.

For the record, in attendance were Council members Bruce Carter, María López De León, Paul Hodes, Maria Rosario Jackson, Emil Kang, Charlotte Kessler, David "Mas" Masumoto, Diane Rodriguez, and Barbara Ernst Prey.

Council member Deepa Gupta joined the meeting via teleconference.

Council members Aaron Dworkin, Lee Greenwood, Rick Lowe, Irvin Mayfield, Jr., Raneer Ramaswamy, Tom Rothman, and Olga Viso were unable to attend.

II. APPROVAL OF JUNE 2016 NCA MEETING MINUTES/VOTING ON RECOMMENDATIONS FOR FUNDING AND REJECTION

Chairman Chu asked the Council for a vote on the minutes of the June 2016 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 Fellowships and Leadership Initiatives categories. 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 Kimberly Jefferson 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 Council meeting: Art Works, FY 2018; Challenge America, FY 2018; Literature Fellowships: Prose, FY 2018. 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 gave the Council updates on agency business and her travels since the June 2016 Council meeting. Since the Council last met, she has traveled to New York, New Jersey, New Mexico, Arizona, Tennessee, North Dakota, Indiana, Wisconsin, Michigan, Arkansas, Wyoming, South Dakota, and Malta. By the end of 2016, she said that she will have traveled to 47 states, 150 communities, and 3 countries as Chairman.

Chairman Chu highlighted her trip to South Dakota (in early October 2016), where she and Director of Folk & Traditional Arts Cliff Murphy participated in a repatriation ceremony, returning original recordings, photos, and journal notes (that date as far back as 1896) to the Oglala Lakota people. She noted that these items had been housed at the American Folklife Center in Washington, D.C., and they presented them to President John Yellow Bird Steele of the Oglala Sioux Tribe and to Ms. Tawa Ducheneaux, archivist of Oglala Lakota College's library and archives, located on the Pine Ridge Reservation. Later in October, the Chairman traveled to Malta, where she participated in the World Art Summit on Arts and Culture, which was hosted by the International Federation of Arts Councils and Culture Agencies. The conference was an exchange of arts and culture from around the world, and included the ministers of culture from 80 countries. The theme of the summit was *At the Crossroads: Cultural Leadership in the 21st Century*.

The Chairman also shared the news that in August 2016, the National Endowment for the Arts was nominated for a 2016 Primetime Emmy Award in the Outstanding Short Form Nonfiction or Reality Series category. The nomination was for the digital story series *The United States of Arts*, which was produced by Solaris Media Group as part of NEA's 50th anniversary celebration. She reminded everyone that the three-minute videos from every U.S. state and territory, which highlights how the arts reflect each area's unique communities, geographies, and traditions are on the agency's website at arts.gov, along with other crowdsourced stories from residents around the country.

Chairman Chu acknowledged the NEA's partners—the state arts agencies and regional arts organizations—which were essential to the success of these videos. She thanked Jessamyn Sarmiento, the NEA's Director of Strategic Communications and Public Affairs and the NEA's Office of Public Affairs staff for making this happen.

The Chairman then briefly discussed the 2015 National Medal of Arts Ceremony, which was held at the White House on September 22, 2016. President Obama presented the 2015 National Medal of Arts to the following artists and arts organizations: writer, director, and actor Mel Brooks; author Sandra Cisneros; The Eugene O'Neill Theater Center in New York; actor and director Morgan Freeman; composer Philip Glass; record producer and songwriter Berry Gordy; musician Santiago Jimenez; playwright and theater director Moisés Kaufman; dancer and choreographer Ralph Lemon; actor and singer Audra McDonald; playwright, actor, and director Luis Valdez; and visual artist Jack Whitten. The Chairman also updated the Council about the NEA National Heritage Fellowships Awards Ceremony and Concert, which occurred on September 28, 2016, and September 30, 2016, respectively. The agency honored the following nine individuals for their outstanding contributions to the folk and traditional arts field: Dakota flute maker and flutist Bryan Akipa from South Dakota; Mardi Gras Indian craftsman and musician Joseph Pierre "Big Chief Monk" Boudreaux from New Orleans; Irish button accordionist Billy McComiskey from Maryland; Tlingit ceremonial regalia maker Clarissa Rizal from Alaska; Penobscot Nation ash and sweetgrass basketmaker Theresa Secord from Maine; Laotian Khaen player Bounxeung Synanonh from California; Master shipwright Michael Vlahovich from Maryland; and white oak basketmaker Leona Waddell. The Bess Lomax Hawes Fellowship was awarded to master huastecan son musician and advocate Artemio Posadas from California. Chairman Chu reminded everyone that an archive of the concert webcast is available in full at arts.gov

The Chairman also gave updates on the 2016 Library of Congress National Book Festival, held in Washington, D.C., held on September 24, 2016. As in years past, the agency sponsored the Poetry and Prose stage for the public, which featured seven NEA Literature Fellows, as well as recitations by national finalists from the 2016 Poetry Out Loud competition. Among the highlights of the day were a conversation between NEA Literature Fellow and former National Council on the Arts member Joy Harjo and poet, jazz critic, and former NEA Deputy Chairman for the Office of Guidelines and Panel & Council Operations A.B. Spellman; an interview with NEA Literature Fellow Michael Cunningham and artist Yuko Shimizu, who also designed the 2016 National Book Festival poster; and presentations by Kelly Link and Luis Urrea, both of whom have written titles included in the *NEA Big Read* library. The agency also presented the National Book Festival Youth Poetry Slam in conjunction with nonprofit arts and poetry organization Split This Rock and the Library of Congress.

The Chairman updated the Council on new milestones in the agency's new *Creativity Connects* program, which is designed to build bridges between the arts and non-arts sectors, and give these non-arts industries the creative lens needed to unleash their full potential. The first milestone was the publication of an infrastructure report, called *Creativity Connects: Trends and Conditions Affecting U.S. Artists*, which looks at how the work environment for artists has changed in the last decade, what factors influence their work, and what the agency can do to better support them. The report was informed by 10 countrywide roundtables, 65 in-depth interviews, and the review

of more than 300 documents. The agency gathered 30 experts to review initial findings, and commissioned 18 essays written by arts leaders. The report represents a wide range of voices from across the United States, including artists, arts administrators, arts leaders, and laypeople. The full report is available online at arts.gov.

The Chairman also noted that the agency also launched its digital bright spots graphic—the second milestone of the new *Creativity Connects* initiative. The online, interactive graphic showcases successful projects across the nation where arts and non-arts organizations collaborate to achieve common goals. One can search these projects by artistic discipline, by non-arts sector, or by state. Chairman Chu explained that by seeing successful collaborations between theater and the environment for example, or literature and transportation, the agency is hoping to demonstrate how the arts enhance creative efforts across society.

Chairman Chu discussed the final component of *Creativity Connects*, which is the *Creativity Connects* pilot grant program. She thanked the Council members for reviewing the grant recommendations during the Council deliberations for October 2016. She noted that the agency will announce the first round of Creativity Connects grants later in the fall, and that the NEA is also hoping to have a second round of Creativity Connects grants in the future.

The Chairman gave an update on the agency's healing arts program for the service members. On October 25, 2016, at the NICoE at the Walter Reed Center in Maryland, the agency formally announced the expansion of the program, now officially named the *Creative Forces: NEA Military Healing Arts Network*. *Creative Forces* uses artmaking as a tool to improve the well-being of service members with post-traumatic stress disorder, traumatic brain injury, and other psychological health conditions. The program began with a single writing instructor at the National Intrepid Center of Excellence at Walter Reed National Military Medical Center in Bethesda, Maryland, to complement visual arts therapy already in place. It then expanded to writing and visual arts therapy at Fort Belvoir Community Hospital in Virginia, followed by music therapy at both locations. But now, the agency can expand even further. In addition to the National Intrepid Center at Walter Reed and Fort Belvoir, the NEA will now support writing, music, and visual arts therapies at ten more clinical sites for a total of 12 sites across the nation. The NEA has formal agreements with six locations already in place, including Marine Corps Base Camp Pendleton in Oceanside, California; Marine Corps Base Camp Lejeune in Jacksonville, North Carolina; and Joint Base Lewis-McChord outside of Tacoma, Washington; among others. The NEA is in the process of conducting additional site visits at four additional locations: Fort Hood and Fort Bliss in Texas; Fort Carson, Colorado; and the Lyons Veterans Hospital in New Jersey. When final selections have been made, the agency plans to have all 12 participating sites confirmed and in place by the end of the first quarter of 2017. In addition to these clinical sites, the agency is also developing a network of community-based nonprofit organizations that provide healing arts services for members of the military, veterans, and their families,

particularly in communities where the clinical sites are located. This part of the expansion will support reintegration for people leaving a medical center, and will offer former patients opportunities to continue with arts programming that they may have initiated during treatment back in their local communities. It also will allow the NEA to build upon the research and evaluation that it has been conducting in clinical settings and allow the agency to measure impacts and benefits of arts participation in community settings. Americans for the Arts will partner with the NEA for the community piece of the expansion, in addition to state arts agencies and regional arts organizations in each of the confirmed geographic locations. Chairman Chu shared that the final piece of the *Creative Forces* expansion will focus on building capacity for this type of military healing arts work. The agency is in the process of creating a portal of resources and tools that will help communities and arts organizations in every state in the country to better understand how to support service members, veterans, and their families. Concluding her remarks, the Chairman noted that the agency is looking forward to seeing how this expansion will further benefit the well-being of service members and veterans and asked if there were any questions from the Council. Hearing none, the Chairman moved on the next item on the agenda.

Taking a deeper look at the *Creativity Connects* initiative, the agency invited four organizations that have successfully implemented projects that merge the arts with non-arts sectors. The Chairman introduced the first guest presenter, Lisa Phillips, the director of the New Museum in New York City, and welcomed her to the podium to discuss NEW, INC., an incubator program for creatives at the museum.

V. PRESENTATIONS HIGHLIGHTING "CREATIVITY CONNECTS" PRINCIPALS

A. Lisa Phillips, New Museum's Innovative Incubator Programs

Lisa Phillips gave a brief overview of the New Museum's 40-year history, mission, and purpose, and talked about NEW, INC., and the museum's related programs.

Ms. Phillips said that the museum has always been an incubator from the beginning by supporting emerging artists, artists from all disciplines from around the world, and has always supported new work. The museum also serves as an incubator by incubating ideas. The museum has a scholarship program and they have publications. They do a lot of research and development. They have conferences and residencies. They also have partnerships and affiliations from around the world to co-produce programs.

New Museum works with Rhizome, and one of their premiere programs is *Seven on Seven*, which pairs artists with tech visionaries to produce new works. It is a signature program of the New Museum and Rhizome. The tech leaders were very enthusiastic to participate in this. One of the memorable collaborations was *Image Atlas*, a project that artist Taryn Simons and

computer programmer and Co-founder of Creative Commons and Reddit Aaron Swartz worked on.

Ms. Phillips talked about *Ideas City*, which was borne out the recession. It is an international forum for artists, designers, community activists, technologists, and policymakers from all backgrounds to work together to identify challenges, propose solutions, and engage the public's participation. It is a collaborative, civic, and creative platform that explores the future of cities with arts and culture as driving forces. The New Museum reached out to 150 local organizations in the area to gather creatives and policymakers to discuss urban issues and come up with solutions. The program has been a catalyst for change and has built a sense of community in the museum's neighborhood and surrounding neighborhoods, but also in cities around the world including New York, Sao Paulo, Athens, and Istanbul. Through Ideas Cities, the museum developed relationships with St. Patrick's Basilica and Fr. Secano down the street, which now presents art exhibitions; the Lower East Side History program; the Chinatown Partnership; Cooper Union; and Bowery Mission, next door, which has started rooftop farming.

Ms. Phillips said the museum decided to use annex space to launch NEW, INC., a cohort of 100 creative practitioners in 2014. It is the first museum-led incubator. It is a space that is a combination artist residency, co-working space, university media lab, and tech incubator. Technology is the common denominator in the space. It is a curated community; the museum uses its vast networks to bring together people from different sectors. It has been very successful. Professional development programs and mentorship is offered as well. Ms. Phillips noted that fellow guest presenter Yancey Strickler is on the advisory committee.

She gave a few examples of projects that have come out of the incubator in the past few years. One of them is Afripedia, kind of a "Wikipedia" of African cultural talent; another is Artiphon, a new musical instrument that can be whatever instrument the user wants it to be and can produce an number of sounds. In the past two years, NEW, INC., has incubated 80 new ventures, created more than 160 jobs, and raised \$8 million in capital through grants, crowdfunding, and venture capital funding.

Ms. Phillips ended her discussion with her thoughts on the possible of the future of arts and the role of museums now and in the future.

Chairman Chu asked if anyone on the Council had questions for Lisa Phillips. Council members Masumoto, Rodriguez, Jackson, Kang, and De León asked Ms. Phillips about how the New Museum builds relationships; about working with local partners "on the ground" in *Ideas City* projects in other cities; how large the staff is and how long are the *Ideas City* projects; redefining the museum; the skillsets needed to participate in these programs; and what kinds

of "follow-up" happens after *Ideas City*. The Chairman thanked Lisa Phillips and moved on to the next presenter.

B. Deanne Wortman, the NEXUS of Engineering and the Arts at the University of Iowa

Chairman Chu invited the next guest presenter, Deanne Wortman, a printmaker and Director of the Virginia A. Myers NEXUS of Engineering and the Arts program at the University of Iowa in Iowa City.

Accompanied by slide projections, Ms. Wortman gave the Council a thorough overview of the history of the university and the program, as well as her personal arts practice. NEXUS connects engineering majors with artmaking. She shared several examples of collaborations and projects that the engineering and art students have taken on together.

The Chairman thanked Ms. Wortman, and asked about the engineering students' responses to being in this program. She said that they have been very enthusiastic. Ms. Wortman said that the engineering majors are "hungry for it" and have a rigorous curriculum, so it can be hard for them to find time to participate.

Chairman Chu asked if the Council had any questions. Hearing none, the Chairman moved on to the next guest, Dan Cohen.

C. Dan Cohen, Music & Memory/*Alive Inside*

Chairman Chu introduced Mr. Dan Cohen and welcomed him to the podium.

Mr. Cohen showed a clip that went viral showcasing Henry, a man living in an assisted living facility whose life was re-energized by introducing music via iPod. Henry was very quiet and withdrawn before, and the music seemed to inspire him to talk, sing, and be more responsive and more animated overall. It is the most-viewed worldwide video clip about dementia. After the conclusion of the clip, Mr. Cohen noted that the power of music transformed Henry's life for the better for four more years, until he passed away.

Mr. Cohen noted the brain scans of someone listening to music show that it lights up the brain. Many people know someone who has it or someone who will have it; it is something that all are touched by. According to the Alzheimer's Association, more than five million people have Alzheimer's disease in the United States right now. More than 40% of those have a more advanced form of the disease, and many tend to think of these people as "gone." But with music, if it is music that holds personal meaning to the patient, it can have a positive effect—music is a "backdoor" to the sense of self. Giving the nursing home residents/patients their music helps mood,

cooperation, and helps with pain management. It also helps with physical movement and speech. It also makes the residents/patients more social.

So far, 3,400 nursing homes, hospices, hospitals, adult daycare programs, and assisted living facilities across the United States and around the world are using the iPods. Other people (not just people with dementia) have benefited from this as well.

The University of Wisconsin Department of Health (UW) reached out to Mr. Cohen to try this. They would get the money and providing music for 1,500 people in 100 nursing homes for an 18-month period. Six months into tracking this experiment, UW could see that the feedback and results were so compelling that they could see it was a success. They ended up expanding the program right away because it was so successful.

Eighteen states have adopted this as public policy and Mr. Cohen said that their goal is to move towards all 50 states having this as policy. The goal is to make this the standard of care. The Music & Memory program is running in the largest hospital systems in the United States and Australia. It has also been proven effective not only in geriatrics but in treating mental health issues.

In long-term care, live music can only go so far. Some musicians that visit nursing homes to perform have started leaving behind recordings of performances to get better results. Mr. Cohen noted that this program offers a great opportunity for intergenerational connections and community engagement.

Mr. Cohen suggested that everyone should have their own playlists, and to do that for the elders in one's life, so when they enter the health care system or the nursing home, their playlist is ready.

Chairman Chu invited the Council to ask questions. Council members Hodes, Masumoto, and Kang asked questions about working with SAAs; what are the challenges in figuring out the music for people from immigrant, minority, and non-English-speaking communities; what are the start-up costs for the program; how live music works with the program; if there have been any challenges or "pushback;" and what is one song that is on his (Mr. Cohen's) playlist. Council member Prey mentioned that her mother had been helped by painting when she was in an assisted living facility.

Chairman Chu asked if there were any other questions. Hearing none, she thanked Dan Cohen and moved on to the next guest speaker.

D. Yancey Strickler, Kickstarter

Chairman Chu introduced Yancey Strickler and invited him to come up to the podium.

Mr. Strickler introduced himself as one of the three co-founders of Kickstarter. (The other co-founders are Perry Chen and Charles Adler.) Local businesses are being forced out by commercial real estate development in cities of all sizes across the country. It forces a "money monoculture." It affects politics, the music industry, concert sales, the movie industry, and the media. It results in "safe bets." Mr. Strickler said that there needed to be a new model. Kickstarter's ideals are "Don't sell out, Be Idealistic, Be Generous, and Be Real." Kickstarter is a public benefit corporation. It was reincorporated as a public benefit corporation in 2015. Kickstarter is committed to breaking through homogenous ways of thinking.

Mr. Strickler described Kickstarter's funding model as "all or nothing." No money changes hands if the goal is not reached. This method helps artists to figure out if an idea is worth doing. Kickstarter features a diverse range of projects.

Kickstarter has had enormous impact in the world of film. Many films shown at Sundance, Tribeca, Cannes, SXSW, and other festivals have featured Kickstarter projects. There have been 11 Kickstarter-funded films that have been nominated for Oscars. In fact, *Alive Inside* was partially funded by Kickstarter. The 2012 short documentary film *Inocente* won an Oscar. The Mysterious Letters art project, the popular game Cards Against Humanity, Oculus Rift and the re-birth of virtual reality, and the first smart watch (Pebble) were all successful Kickstarter projects. Other notable Kickstarter projects include a project with the Smithsonian restoring Neil Armstrong's spacesuit and Dorothy's ruby red slippers from *The Wizard of Oz*. To date, \$2.6 billion has been generated to fund projects; there have been 113,705 successful projects.

Mr. Strickler talked about how the idea to start Kickstarter began and its early days of getting started and the mistakes that they made along the way. Actor/comedian David Cross was its first investor. Most of the early investors were artists and creative people. The site officially launched on April 24, 2009 at 4:27 pm. Their first big Kickstarter project was Allison Weiss—to help her make her EP and funders would get "cool stuff" in return. Her creativity in pitching her project set the bar for how people went on to market/promote their projects on Kickstarter from then on.

Mr. Strickler talked about the expansion of the company and how they came to set certain rules and standards for themselves as well as the proposed projects. They have basically three rules—number one, everything must be a

project with a clear beginning, middle, and end; two, everything must be creative; and three, Kickstarter prohibits fundraising for charities or causes.

In September 2012, when the projects began raising millions of dollars, Kickstarter wrote a new set of rules called "Kickstarter Is Not A Store," requiring all creators to list the risks and challenges to completing the project, to sort of ground it in reality. Kickstarter prohibited product simulations and photorealistic renderings. Mr. Strickler noted that they really went against a lot of the standard language of the design and engineering world because they felt like in a public context, it was potentially misleading. This was not a popular decision; the company got a lot of blowback, but Mr. Strickler said that it remains one of their proudest moments as a company and felt that that built a lot of long-term credibility for the Kickstarter system. He noted that there have been Kickstarter failures. Kickstarter partnered with the University of Pennsylvania to do two studies—one on how many projects succeed in doing what they say they will and how many fail, and another on the economic impacts. For how many projects fail, the University of Pennsylvania found that 9% of Kickstarter projects fail to deliver their rewards. Still half of those backers were happy with the project, but 9% did not do what they said they were going to do. He said that they found that to be a pretty incredible rate for an open system where people were posting ideas and very much on their own—for 90%-plus of the time for things to work out. It was discovered that the failures happen according to how much money was raised, and it was found that overwhelmingly, the most failure happens with people raising less than \$1,000. There are also big failures. Mr. Strickler talked about a project that was the largest Kickstarter failure to date, the Zano, a drone based in the UK which raised £2-3 million. 18 months after getting funding, the creators posted an update that they would not be going any further. Kickstarter hired an investigative journalist to research what happened with the project and gave him free reign to do whatever he wanted. The outcome was a 10,000-word essay that Kickstarter paid for and distributed to the media. Kickstarter wants to be transparent and for people to understand the reality of the system, and learn from the mistakes these creators made. In this case, it was not someone being a bad actor or someone ripping someone off, it was just a made a couple of bad decisions that got them stuck, and this is often what happens. The University of Pennsylvania also looked at what happens with the successful outcome of projects. They found there are 300,000 full-time and part-time jobs created through Kickstarter projects. After every dollar pledged, there is \$2.50 of direct economic impact for the creator. Mr. Strickler said that 37% of creators said their project helped them advance their careers, and 7% said it helped them switch their careers.

Kickstarter's conversion to a public benefit corporatization happened in October 2015. It required a vote from all of Kickstarter's shareholders, and required 67% of them to approve this change. Kickstarter wrote a charter outlining what the company should be held accountable for. The charter has

five different sections: first, a mission to help bring creative products to life and that they will engage beyond their walls with greater issues and conversations protecting artists and creators; second, Kickstarter pledges to not use loopholes or other esoteric tax avoidance strategies to avoid their tax burden and Kickstarter will report their taxes in every country in which Kickstarter operates each year; fourth, Kickstarter will donate 5% of its after-tax profits each year, half of that to arts and music education programs focused on New York City and half on organizations fighting and systemic inequality; finally, Kickstarter is committed to fighting inequality, which includes things like their internship program, which is reserved for New York City kids from underrepresented backgrounds. Kickstarter has a dozen interns each summer. Kickstarter also believes in reporting on what the leaders get paid and reporting all the demographic information within the company. With this charter, with these provisions, Kickstarter has promised that every year, a public report will be published specifying exactly what the company has done on each of these things. As part of the company's commitment to engage with artists and issues affecting artists, Kickstarter launched a project which is a standalone resource of emotional and practical advice for creative people by creative people. Each day, there is an essay or interviewed by a noted artist talking about their practice and really talking to the challenges of what they do. On the weekends, the company's website looks turns into a gallery where a works of art that have been commissioned from artists are posted. The Kickstarter mission is to help bring creative projects to life, but they also want to solve the issues of how to artists and creative people live sustainably, how do they have the tools and resources needed to go from an idea to its existence. Kickstarter will never look into marketplace or media things. Mr. Strickler thanked the Council and said that the company was so excited to be invited to be here today. He ended his comments by saying that it has been a real privilege.

Chairman Chu asked the Council if they had any questions for Yancey Strickler. Council members Masumoto, Jackson, Hodes, Rodriguez, Prey, and De León asked him questions related to issues of transparency; how does one assess progress and growth when success seems defined differently at Kickstarter; what were some of the challenges with the value-based approach to creating/financing Kickstarter; how to possibly integrate nonprofit ideals into something more entrepreneurial to support new ways that artists make new work; what is the future for Kickstarter; what system does Kickstarter use to select the arts and social projects that benefit from the 5% after-tax profits donation; and what his thoughts were some other public benefit companies cutting back on products/services.

The Chairman thanked Yancey Strickler.

VI. 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 a tally of the ballots revealed 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 Council for their attendance and the NEA staff for their work on the Council meeting and for all the work that the staff does throughout the year. She then adjourned the meeting.

(Gavel.)

(Whereupon, at 11:59 am, the proceedings of the 189th meeting of the National Council on the Arts were adjourned.)

Respectfully submitted,

Kimberly M. Jefferson
Council Coordinator
Office of the Chief of Staff
National Endowment for the Arts

NATIONAL COUNCIL ON THE ARTS

184th Meeting

March 26-27, 2015

DRAFT

**The Ritz-Carlton Pentagon City
Salon III
Fashion Centre at Pentagon City
1250 S Hayes Street
Arlington, VA 22202**

The 184th meeting of the National Council on the Arts convened in open session at 10:45 am on Thursday, March 26, 2015, with Chairman Jane Chu presiding. The meeting was adjourned at 11:49 am. The 184th meeting of the National Council on the Arts reconvened in open session at 9:01 am on Friday, March 27, 2015, with Chairman Jane Chu presiding. The meeting was adjourned at 10:47 am.

MARCH 26, 2015 OPEN SESSION

COUNCIL MEMBERS PRESENT

Aaron Dworkin
 Deepa Gupta
 Paul Hodes
 Joan Israelite
 Maria Rosario Jackson
 Charlotte Kessler
 Rick Lowe
 David "Mas" Masumoto
 Barbara Ernst Prey
 Olga Viso

COUNCIL MEMBERS ABSENT

Bruce Carter
 María López De León
 Lee Greenwood
 Emil Kang
 Irvin Mayfield, Jr.
 Raneer Ramaswamy

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
 Laura Callanan – Senior Deputy Chairman

Non-NEA Staff Members Presenting

March Bamuthi Joseph – Chief of Program & Pedagogy, Yerba Buena Center for the Arts
 Deborah Cullinan – CEO, Yerba Buena Center for the Arts

MARCH 27, 2015 OPEN SESSION

COUNCIL MEMBERS PRESENT

Aaron Dworkin
 Deepa Gupta
 Paul Hodes
 Joan Israelite
 Maria Rosario Jackson
 Emil Kang
 David "Mas" Masumoto
 Barbara Ernst Prey
 Raneer Ramaswamy
 Olga Viso

COUNCIL MEMBERS ABSENT

María López De León
 Lee Greenwood
 Charlotte Kessler
 Rick Lowe
 Irvin Mayfield, Jr.

JOINED VIA TELECONFERENCE

Bruce Carter

Congressional Ex-Officio

Rep. Betty McCollum (D-MN)

Congressional-Ex Officio

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

NEA Staff Members Presenting

Jane Chu – ~~Chairman~~
 Laura Callanan – Senior Deputy Chairman
 Jillian Miller – Director, Guidelines and Panel Operations
 Carol Walton – Senior Advisor for Programs and Partnerships
 Sunil Iyengar – Director, Office of Research
 Jessamyn Sarmiento – Director, Public Affairs

Non-NEA Staff Members Presenting

Arlynn "Arni" Fishbaugh – Executive Director, Montana Arts Council
 Ned Canty – General Manager, Opera Memphis
 Ellin O'Leary – President & Chief Content Officer, Youth Radio
 Storm White – YR Interactive Fellow, Youth Radio

I. WELCOME AND INTRODUCTION

On Thursday morning, March 26, 2015, March Chairman Jane Chu introduced herself and then called the 184th meeting of the National Council on the Arts to order. She welcomed the members of the National Council on the Arts, Arts Endowment staff, and any member of the public in attendance to the meeting. For the record, in attendance were Council members Aaron Dworkin, Deepa Gupta, Paul Hodes, Joan Israelite, Maria Rosario Jackson, Charlotte Kessler, Rick Lowe, David "Mas" Masumoto, Barbara Ernst Prey, and Olga Viso. Council members Carter, De León, Greenwood, Kang, Mayfield, and Ramaswamy were unable to attend.

II. PRESENTATION ON CREATIVE ECOSYSTEMS AT YERBA BUENA CENTER FOR THE ARTS & BEYOND

The Chairman read the guest speakers' bios for the special Thursday public session, Deborah Cullinan, Executive Director and CEO of Yerba Buena Center for the Arts, (YBCA) and spoken-word poet/dancer/playwright and Chief of Program and Pedagogy at YBCA, Marc Bamuthi Joseph. She then asked Senior Deputy Chairman Laura Callanan to further welcome them to the meeting. Ms. Callanan introduced Ms. Cullinan and Mr. Joseph and invited them up to the podium.

Ms. Cullinan talked a little bit about YBCA's history and mission. She talked about the Market Street Prototyping Festival, its collaboration with the San Francisco Planning Department and the Knight Foundation to revitalize Market Street through community engagement.

Mr. Joseph began his part of the presentation by showing a film clip featuring various performances including a snippet from his work, "red, black, and GREEN: a blues." Mr. Joseph then led the Council in a creativity exercise to demonstrate YBCA's similar process with creative mapping. He asked them three questions: 1) Who inspires you?; 2) What does he/she do?; and 3) What is he/she exploring? The Council wrote down their answers and then shared their answers with Mr. Joseph. After that, the Council engaged in a discussion with the guest speakers and Ms. Callanan about creative ecosystems at YBCA (and in other locations) and about inviting other voices and perspectives into their institution.

III. CONCLUDING REMARKS

Chairman Chu thanked the asked if there are any other comments or questions. Hearing none, she adjourned the meeting at 11:45 am.

(Gavel.)

I. WELCOME AND INTRODUCTION

On the morning of March 27, 2015, Chairman Jane Chu introduced herself and then called the 184th 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 Aaron Dworkin, Deepa Gupta, Paul Hodes, Joan Israelite, Maria Rosario Jackson, Emil Kang, David "Mas" Masumoto, Barbara Ernst Prey, Ranee Ramaswamy, and Olga Viso. Council member Bruce Carter joined the meeting via teleconference. Council members De León, Greenwood, Kessler, Lowe, and Mayfield were unable to attend.

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

Chairman Chu asked the Council for a vote on the minutes of the October 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, Partnerships, and Leadership Initiatives. 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 March 2015 Council meeting: Partnership Agreements, FY 2016; Our Town, FY 2016; and the NEA National Heritage Fellowships, 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 gave the Council an overview of her visits to California, Connecticut, Florida, Indiana, Louisiana, Michigan, Minnesota, New York, and Wisconsin. During her trips to Minneapolis, New Orleans, Miami, Detroit, and Los Angeles, she was able to spend time with Council members Ramaswamy and Viso (both from Minneapolis) and with Council members Mayfield, Carter, Dworkin, and Jackson respectively.

The Chairman also gave notice of upcoming Arts Endowment events such as the 2015 NEA Jazz Masters Awards Ceremony and Concert in New York; the 10th annual national Poetry Out Loud competition; and the National Service Organizations meeting – all in April 2015. Another major Arts Endowment event will be the launch of the NEA's Blue Star Museums initiative in May 2015.

The Chairman opened the floor to questions, and then invited Director of Public Affairs Jessamyn Sarmiento to the podium to discuss the agency's plans for its 50th Anniversary celebration.

V. PRESENTATION ON THE 50TH ANNIVERSARY OF THE NEA

Ms. Sarmiento gave updates on what the NEA has been planning to celebrate the 50th Anniversary of the agency. One of the first things that has been done is to update the logo to commemorate the anniversary. The official launch of the new logo and the official celebration will be September 29, the date that President Johnson signed legislation that created the Arts Endowment back in 1965. The Art Works slogan was replaced with "Celebrating 50 Years." In some cases, the agency will use the logo with the tag line "Art for all of US". The anniversary logo will be shared with the agency's partners as well so if and when it makes sense, they can incorporate it into their marketing materials.

Ms. Sarmiento said that "the overarching goal of the 50th anniversary activities is to provide a variety of entry points for our key constituents to the general public to engage with us across the year." The agency will broaden the public's understanding of why what the NEA does matters, and will expand and diversify the public's understanding of where and how the arts impact communities and individuals. The agency also will focus its activities so that they help to expand the number of people who consider themselves participants in the arts. The agency will implement materials, products, and a more coordinated message carried out by staff, the NEA's partners, and grantees.

Some of the tactical outcomes of the agency's efforts will include: (1) Developing a microsite for 50th anniversary that will house 50 years of multimedia storytelling on the impact of the NEA and the arts in America; (2) Leadership initiatives that give the public and partners new and exciting ways to interact with the NEA; (3) Creating an infographics suite of tools from video to other interactive elements, that will help tell

the NEA story in a fun and engaging way; and (4) Creating a hard copy, leave-behind brochure overview on the NEA that will be available on the website and also through the NEA's partners and grantees.

The agency's strategy is to use digital to broadly engage with audiences across all NEA platforms – new platforms launched by the NEA and those of third parties. The campaign will be driven and supported by a digital "hub" within the agency's website. Along with digital strategies and elements to attract online and offline attention, there will be in-person events, chairman travel, and convenings. The principle element that will connect all of the 50th anniversary activities is storytelling. Storytelling will better connect with audiences by making the stories personal and relevant – hearing from those who have been affected by what the agency does and who it supports.

During the 50th anniversary year, Americans will have the opportunity to share what art means to them and why it is an important and essential part of their lives. The NEA will take these stories and present them in a way that supports and validates our agency and the meaningful work we do.

Ms. Sarmiento also noted that the year of celebration will comprise a number of "public-facing initiatives" such as special leadership initiatives, the details of which will be announced at a National Press Club media event on the day of the launch in September. Other initiatives will include a media showcase; a number of convenings throughout the year, including one on the future of the arts that will take place in 2016; a few celebratory events in Washington, D.C., and in communities across the nation; and connecting with broad and diverse audiences through a number of fun and engaging crowdsourcing activities.

Ms. Sarmiento gave an overview of the media showcase will consist of a stories campaign. The NEA, its partners, and others will use storytelling to demonstrate how investments have sparked some of the most influential artistry in history, as well as stories on the agency's continued investments in developing arts rich communities and experiences for individuals. Programs within the story campaign will be "50 States, 50 Stories" which will include stories from not just the 50 states, but also the US territories and jurisdictions that are supported by the Arts Endowment. Additionally, "NEA Sparks the Arts" will feature NEA multimedia presentations highlighting some of the great work that it has invested in the past 50 years. Finally, the NEA will release a three-minute "sizzle reel" that will highlight its 50-year history. A web page was launched in mid-February to collect stories from the public as well as partners and others at the Arts Endowment's website. Everyone is encouraged to visit the page, share it with friends and colleagues and ultimately submit a video, audio, written or still photograph about why the arts matter.

Ms. Sarmiento talked about the role of state arts agencies and other partners in helping the agency promote the story collection effort, sharing a screencap of the Arizona State Arts Agency's website which promotes the effort. She also highlighted two of the stories that the agency has received already. The first one was from Jansen

McGuire who writes that his summer spent volunteering as an apprentice was his best ever, and he "feels so honored to have been with this group of people working toward a common goal of creating a beautiful work of art." The next story came from Geoffrey Levitt, who wrote that doing art is a way for him to express his inner creativity. He shared a few examples of his artwork as well. Ms. Sarmiento closed her presentation by noting that these stories and the ones to come will comprise the mosaic of arts reflections that will help the Arts Endowment tell a story of impact and relevance of the arts across the nation. She thanked the Council and asked if there were any questions. There were none. The Chairman thanked Ms. Sarmiento.

VI. PRESENTATION ON THE IMPACT OF NEA RESEARCH FINDINGS

This multi-part presentation's focus is on research findings from the NEA's Office of Research & Analysis (ORA). Chairman Chu noted that three reports from the ORA that were released in January 2015 illuminate arts participation and production – from the economic impact of the arts – to how they engage in the arts – to the reason why people might not participate in the arts. She invited Sunil Iyengar, Director of ORA, as well as Arni Fishbaugh (Montana Arts Council); Ned Canty (Opera Memphis); and Ellin O'Leary and Storm White (Youth Radio) to the table/podium to discuss the impact of these studies on their work.

Mr. Iyengar shared selected research findings from the three research products from the NEA's ORA, highlighting the NEA/BEA Satellite Account (Arts and Cultural Production Satellite Account (ACPSA)), *When Going Gets Tough: Barriers and Motivations Affecting Arts Attendance*, and *A Decade of Arts Engagement: Findings from the Survey of Public Participation in the Arts, 2002-2012*. Council member Masumoto asked Mr. Iyengar a question about data on regional levels. He responded that the NEA is working with the BEA on getting data on the regional and state levels, and understand what the arts and culture bring to the Gross State Product. The other piece about barriers/motivation to attending is only at the national level right now. On arts participation, the current data comprises about 33 states, With the NEA's relationship with the Census Bureau, that should expand.

Mr. Iyengar introduced and welcomed Arni Fishbaugh up to the podium to talk about how artists have contributed to the economy in Montana. Accompanied by slides, Ms. Fishbaugh talked to the Council about the Montana Arts Council's Public Value Partnerships, the Montana Artrepreneur Program, and the Circle of American Masters. On behalf of the Montana Arts council and the state arts agencies, she said that the SAAs value their work with the NEA's partnerships staff, as well as the NEA's ORA. She talked about how large Montana is and its population of nearly 1 million people. Most of its counties are designated as "frontier," with less than six people per square mile. Over 40% of Montanans in the workforce hold more than one job. A Montana Department of Labor report shows that 1 out of every 60 people is a working artist. She said that Sunil is responsible for the Montana Department of Labor report. She sent it over to the Department of Labor and that agency decided to do its own report, which was great to show to the state legislators. For the past 40

years, the growth in the percentage of artists in the labor force has been three times that of the overall labor force in Montana. She showed some examples of art made by Montanans. She said that Montana is ranked first in the nation in Entrepreneurship and Innovation by the US Chamber of Commerce. The arts council's work focuses on three outcomes: economic vitality, arts education, and producing public value of the arts. Artists living in rural areas face marketing challenges. Montana Artrepreneur Program began in 2009 and it has been an economic development training center for hundreds of artists across the state, particularly visual artists. 350 artists have participated – they are primarily from rural areas of the state. The program is funded by the NEA, the U.S. Department of Agriculture, LINC, and the Emily Hall Tremaine Foundation. MAP has helped artists (who often work in isolation) to connect with each other and network. The first in-depth evaluation of the MAP program by Surale Phillips, and it found that artists generated a 275% increase in net art sales on average in 2009-13 (80 of the 250 artists contacted responded). Artists saw a 53% increase in out-of-state sales, and 29% of gross personal income was derived by the sale of their art work. (For some though, it is 100% of their income.) Artists complete 35 professional business elements in the MAP toolbox to become "MAP certified." Ms. Fishbaugh shared a photo on the school where she once was a student in Fort Benton, MT: "Industry is useless without culture." She noted that she had provided some information for each Council member at his/her place and thanked the Council and her staff and board. She opened the floor to questions. She and Council member Masumoto had a lively exchange about why the Montana Department of Labor did its own analysis and what brought her back to Montana. (Her reply – "a crop duster.")

The Chairman thanked Ms. Fishbaugh and paused the presentation to introduce and welcome Congresswoman Betty McCollum (D-MN) to the Council meeting. The Chairman thanked the Congresswoman for allowing her to join her when she visited Minnesota in the fall, and that she hopes to have the chance to meet with her again when she visits Minnesota in April. She asked the Council members to introduce themselves to Ms. McCollum. After the Council and the Senior Deputy Chairman introduced themselves, Ms. McCollum was invited by the Chairman to speak to the Council.

Congresswoman McCollum said that it was a great honor to be one of the appointees by Leader Pelosi and the Speaker of the House to be one of the Congressional Liaisons. She said that the NEA is in capable hands with Chairman Chu, and that the work that the NEA does is important. She looks forward to having the Chairman back in Minnesota. She said that loved hearing the presenter from Montana (Arni Fishbaugh); her mother is from Montana, so she is "...not surprised that Big Sky "is getting it right for the arts." She encouraged everyone to keep up the good work. Congresswoman McCollum emphasized the importance of inviting Congressmen to come and see the good work that is being done. She said to "tell the stories," because it is about economic growth and opportunity. She thanked the NEA and the Council for the good work that they do behind the scenes. The Chairman thanked Ms. McCollum for coming.

After the Chairman thanked Congresswoman McCollum, she invited Mr. Iyengar to introduce Ned Canty, the next speaker in the presentation.

Mr. Iyengar introduced Mr. Canty. Mr. Canty came to the podium to talk to the Council about "30 Days of Opera," Opera Memphis's exciting audience development initiative that features 30 days of free opera for the public.

Mr. Canty began by giving the Council some background about Opera Memphis. In 2011 when he first started at Opera Memphis, the company sold 55% of the seats available for performances. They struggled with balancing a budget and selling tickets to shows. Opera Memphis is the only professional opera company between St. Louis and New Orleans; Little Rock and Nashville. He noted that if one were to place that same area on the East Coast, it would go from Boston to North Carolina. Opera Memphis focuses on the Memphis MSA. They needed something to reach more than the 1% of the audience they were attracting. Memphis residents appreciate doing rather talking about it ("Memphis grit and grind") and Memphis loves the interaction of high and low. So, the company turned itself inside out and "brought La Bohème to Beale Street." Mr. Canty paused to show a short promotional film about Opera Memphis's "30 Days of Opera," which occurs in September. Some performances are scheduled; some are surprises (location and date/time). The company has a set roster of musicians and singers, but also supplements performances with other artists from the community. Farmers markets, festivals, churches, universities, music academies, parks and botanic gardens, stores, restaurants, other organizations with venues (and mailing lists), and many other diverse businesses and civic and cultural organizations are among some of Opera Memphis's collaborators/partners in this venture. They looked at songs that have a special Memphis connection and songs that most people are familiar with. They also made a point to reach out to families and children. They wanted to place the performances that would get people talking. They once put on a performance in a dog park with performers dressed as cats singing ("meowing"). They noticed a lot of feedback with tweets about the unusual event. They always have signs with their hashtags on them at events so that they can begin the conversation. The initiative is like "a trail of breadcrumbs" that hopefully leads to the opera house. They have seen many people become loyal subscribers through this program who started out not knowing anything about opera. Mr. Canty noted some exciting outcomes from the "30 Days" initiatives – during the past two years, they sold 275 tickets that Opera Memphis would not have sold without the project. Of the 275 tickets that were sold through the program, 175 of them were sold to first-time opera attendees. More than 90% of the people who attended these events made them feel better about their city. He shared some stories of Memphians that have been positively affected by the initiative, including the story of a security guard at the Levitt Shell (one of the performance venues) who was so moved by the performances that he is now one of the Opera Memphis family, and he also embarked on a lifelong dream to learn how to play the piano. In 2011, the organization's goal was to reach at least 13,800 people – Mr. Canty reported that Opera Memphis has surpassed that number, presently reaching 60,000 through "30 Days." Mr. Canty said that success for him will be when people stop saying things like the program is "bringing opera to

the people." He said that opera has always belonged to the people – "...all Opera Memphis is doing is reminding people that opera has been there for them from the beginning." Council members Israelite and Gupta engaged Mr. Canty in a brief Q&A about how the project is funded and artists' participation in the program. The Chairman asked if there were any other questions. Hearing none, she thanked Mr. Canty.

Mr. Iyengar returned to the podium gave a little background on Youth Radio and introduced Ellin O'Leary and Storm White to the podium to talk about Youth Radio (YR) and its initiatives.

Ms. O'Leary and Ms. White came up to the podium. YR is an award-winning national model for professional development, media production, and workforce and journalism training. Ms. O'Leary said it was an honor to be there and after listening to their colleagues, it was inspiring to be there. She said that YR combines storytelling with art and technology, and in the process, there is transformation on the individual student level as well as in the community. She thanked the NEA for making all of this possible. In 2007, YR moved from a storefront in Berkeley to a 20,000-square-foot former bank in Oakland, which YR later purchased. Eight years later, this youth-driven media arts organization has transformed the community, the students' families, and the surrounding community, and become a force in the economic revitalization of downtown Oakland. Then Ms. O'Leary showed a short video clip that gave more of an in-depth look at YR.

YR implements a cascading mentorship model, which means that former/older students come back to mentor/teach younger/new students to the program.

Ms. O'Leary noted that YR started off as a radio/journalism training program, but is now much more – YR works across all formats – in photography, graphics, video, print, and online. YR distributes content online via the Huffington Post, National Geographic, and many other major local and national outlets. YR is NPR's official youth desk – covering everything from politics/elections, the latest technology, and current events. (Ms. O'Leary played a brief clip featuring one of YR's radio pieces about an abandoned mall-turned-music venue in Stockton, CA). Ms. O'Leary said that young people tell their stories through writing poetry, composing music, and singing. "Remix Your Life" is YR's artistic development program started by young staff and students. A live music venue has been created next door to YR for performances. It has become a destination and gathering place for local youth. She stepped aside so that Ms. White could speak next.

Ms. White began talking about the role of technology at YR and how technology can be seen as "art," not just STEM. YR is involved in web development and design in addition to broadcast and journalism. YR Interactive has created websites and apps that address issues facing their community. These projects invite listeners to not just listen, but to engage. YR Interactive created an app that not only features YR stories, but has prompts that invite the user to add to the story. With National Science

Foundation and nonprofit foundational support, YR has created a department that teaches students the larger experience of working in the tech industry. The curriculum is not just about coding – it teaches kids how to create apps from start-to-finish. At Youth Radio Interactive, the students learn by doing and creating products that add to national conversations about pressing issues that reach audiences across the nation. (Ms. White paused to show a brief clip about the work that Youth Radio Interactive does.)

Ms. White talked about YR's Digital Communication Workforce development program for youth ages 18-24. It is a six-month program in which student participants are paid and get college credit. The students also get basic design and professional development skills. Internship placement opportunities in the Oakland, California, area are also available. Ms. White was a part of this program and got the opportunity to work for Carol H. Williams Advertising, where she got the chance to be on a team that worked with clients like the YMCA, the Oakland Airport, and Google. Through this program, she has learned not only technical skills, but also how to use those skills to make art and tell stories.

Ms. O'Leary said that YR emphasizes economic and cultural diversity. YR engages about 3,000 students a year. 80% of its participants come from low-income areas and/or low-performing schools. YR provides approximately 300 jobs a year, and reaches millions through its broadcasts. The organization boasts a high school graduation rate of 98% (double the rate in Oakland) and 88% of its students go on to higher education.

Ms. O'Leary said that YR has developed a national news network. YR is launching "Teach Youth Radio" and a series of bootcamps across the country in partnership with Best Buy. She said that the "takeaways" of the program are: high-quality everything (staff and equipment), artistic freedom, large audiences, and NEA support.

Chairman Chu thanked Ms. O'Leary and Ms. White and asked the Council if any of them had questions. Council members Gupta, Israelite, and Masumoto engaged them in a Q&A about the genesis of the organization, the turning point for its expansion, youth involvement, and then what's next for YR. Chairman Chu thanked all of the presenters and Mr. Iyengar.

VII. 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 a tally of the ballots revealed 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 thanked the Council members. She said that she

was looking forward to seeing them Council at the next meeting in June, and then adjourned the meeting.

(Gavel.)

(Whereupon, at 10:47 am, the proceedings of the 184th 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

185th Meeting

June 25-26, 2015

DRAFT

**The Constitution Center
400 7th Street, SW
Conference Rooms A-B
Washington, DC 20024**

The 185th meeting of the National Council on the Arts convened in open session at 9:02 am on Friday, June 26, 2015, with Chairman Jane Chu presiding. The meeting was adjourned at 11:12 am.

COUNCIL MEMBERS PRESENT

Bruce Carter
Aaron Dworkin
María López De León
Paul Hodes
Joan Israelite
Emil Kang
Charlotte Kessler
Ranee Ramaswamy
Olga Viso

COUNCIL MEMBERS ABSENT

Lee Greenwood
Maria Rosario Jackson
Rick Lowe
David "Mas" Masumoto
Irvin Mayfield, Jr.

COUNCIL MEMBERS JOINING VIA TELECONFERENCE

Deepa Gupta
Barbara Ernst 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

Jane Chu – Chairman
Jillian Miller – Director of Guidelines and Panel Operations
Jess Sarmiento – Director of Public Affairs
Jason Schupbach – Director, Design
Carol Walton – Senior Advisor for Programs & Partnerships

Non-NEA Staff Members Presenting

Barnaby Evans – Executive Artistic Director, WaterFire Providence, Providence, RI
Tom Frouge – Co-Founder, ¡Globalquerque!, Albuquerque, NM
Lisa Sims – Deputy Director, Venture Richmond, Richmond, VA
Rick Sperling (accompanied by Mosaic Singers & Actors)
– President & Artistic Director, Mosaic Youth Theatre, Detroit, MI

I. WELCOME AND INTRODUCTION

Chairman Jane Chu called the 185th meeting of the National Council on the Arts to order on June 26, 2015, at 9:02 am. 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, María López De León, Aaron Dworkin, Paul Hodes, Joan Israelite, Charlotte Kessler, Emil Kang, Raneer Ramaswamy, and Olga Viso. Council members Deepa Gupta and Barbara Ernst Prey joined the meeting via teleconference. Council members Lee Greenwood, Maria Rosario Jackson, Rick Lowe, David "Mas" Masumoto, and Irvin Mayfield, Jr., were unable to attend.

II. APPROVAL OF MARCH 2015 NCA MEETING MINUTES/VOTING ON RECOMMENDATIONS FOR FUNDING AND REJECTION

Chairman Chu asked the Council for a vote on the minutes of the March 2015 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 Leadership Initiatives and Fellowships categories. 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 March 2015 Council meeting: NEA Jazz Masters Fellowships, FY 2016; Literature Fellowships: Translation Projects, FY 2017; and Research: Art Works, 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 mentioned that since the last Council meeting, she had visited Minnesota, Kentucky, Utah, Michigan, New Hampshire (twice) Chicago, New York, Boston (twice) South Carolina, and Cleveland (twice).

She gave the Council a brief overview of her trips to Minnesota, Kentucky, New Hampshire, and South Carolina.

While in Minnesota, she was able to connect with Council members Olga Viso and Rane Ramaswamy, as well as ex-officio Council member Rep. Betty McCollum. Ms. Viso and Chairman Chu joined Congresswoman McCollum to tour Open Book, a nonprofit arts organization that promotes the literary and book arts, and serves as an anchor organization for the Minneapolis's Washington Avenue neighborhood. Open Book is also the home base for three NEA grantees: Milkweed Editions, the Loft Literary Center, and the Minnesota Center for Book Arts. Ms. Ramaswamy joined the Chairman and Rep. McCollum for a visit to the MacPhail Center for Music. The MacPhail Center uses technology to expand music education and provide access to children across Minnesota.

Chairman Chu visited the Appalachian Artisan Center in Hindman, Kentucky, and participated in a music class through the Dulcimer Project, which the NEA funds.

In May 2015, the Chairman went to New Hampshire where she was able to see Council member Paul Hodes and his wife Peggo, and hear them perform at the Community Music School in Concord. Chairman Chu also toured the Capitol Center for the Arts in Concord with Congresswoman Annie Kuster, who is also a strong supporter of the arts and a member of the Congressional STEAM Caucus. Chairman Chu returned to New Hampshire in early June for the New England Foundation for the Arts' Creative Communities Exchange.

Also in May 2015, the Chairman spoke at the opening of the Spoleto Festival in Charleston, SC. This was the last festival that to be opened by Mayor Joe Riley, longtime mayor of the city and champion of the Mayors Institute program. He is stepping down after 40 years as mayor.

The Chairman then gave updates about some exciting NEA events/initiatives, such as the NEA Jazz Masters Awards Ceremony and Concert (April); Poetry Out Loud National Finals, which celebrated its 10th anniversary in April; and Blue Star Museums, which kicked off the sixth summer of free access to the nation's museums for military families with a press conference at the Phillips Collection in Washington, D.C., in May 2015.

The Chairman opened the floor to questions, and hearing none, then invited Director of Public Affairs Jessamyn Sarmiento to the podium to discuss the agency's plans for the online storybank in celebration of the 50th Anniversary celebration.

V. PRESENTATION ON THE 50TH ANNIVERSARY OF THE NEA/ VIGNETTES FROM NEA'S "TELL YOUR STORIES" CAMPAIGN

Jessamyn Sarmiento gave the Council an update on the 50th Anniversary Year's activities. Some of the activities are already underway, such as the agency's effort to celebrate the National Park Service's upcoming 100th Anniversary with arts projects that will take place in National Parks. She also talked a little bit about the upcoming leadership initiative that will strengthen the nation's creative infrastructure. She also gave an overview of other 50th Anniversary activities such as the September 29th kickoff of the NEA's anniversary year such as the panel discussion featuring the current Chairman and former Chairmen, and PBS's In Performance at the White House event (will be broadcasted in January 2016). A symposium about the future of the arts in America is also planned to close out the NEA's Anniversary Year. An interactive timeline about the NEA history and multimedia videos highlighting the work of notable grantees and the ways that the arts work in each state is also in the works.

The NEA's 50th Anniversary will comprise a number of public-facing activities, including the new online story bank, which will solicit stories from the public and from the agency's partners on how the arts have influences their lives and communities across the U.S. Personal stories have a great impact. The NEA is reaching out to solicit these stories. Ms. Sarmiento shared examples of some of the stories that the NEA has received. She played a brief video featuring Chairman Chu explaining "Tell Your Story" and how to submit those stories. The agency has already started receiving stories from the public.

Ms. Sarmiento read the first story from Don Stewart (Homewood, Alabama), a doctor who became an illustrator. An example of his drawings was projected on the screen as she read his letter. Then a brief video clip featuring Congressman Leonard Lance was played. Rep. Lance represents the 7th district of New Jersey and is co-chair of the Congressional Arts Caucus. In the clip, the congressman talks about the importance of the NEA and its impact on the nation. Ms. Sarmiento said that the agency plans to get more stories from other congressmen this summer.

Other stories shared featured choreographer/dancer Nichole Canuso (Philadelphia, PA) explaining what dance means to her; March Larkin, a military spouse, discussing how art has created familial bonds among her children and stepchildren; and playwright Thomas W. Jones, II, talking how the NEA helped create the regional theater movement in the U.S.; how the NEA recognized the importance of community theater outside of major metropolitan areas; and how early support from the NEA helped his theater Jomandi, which became the third largest African-American theater in the country. The regional theater movement helped to highlight and showcase previously unknown but important playwrights such as August Wilson. Ms. Sarmiento invited everyone to participate in the project and share their arts stories. The "Tell Your Stories" campaign website is arts.gov/tell-us-your-story.

Ms. Sarmiento thanked everyone. Chairman Chu thanked Ms. Sarmiento and asked if there were any questions from the Council. There were none.

VI. PRESENTATION ON PERFORMING ARTS FESTIVALS

The Chairman segued into the next part of the meeting – presentations on the impact of festivals on their communities. Chairman Chu cited the agency's most recent SPPA data, which notes that 22.4% of Americans attended a visual arts festival or craft fair in 2012, and 20.8% attended an outdoor performing arts festival. She also pointed out that in a 2010 NEA research report, *Live From Your Neighborhood*, two-thirds of respondents believed that outdoor arts festivals enriched community life. It also was discovered that festival audiences more accurately reflect the country's demographic makeup in terms of race and gender than other types of arts audiences, bringing together members of the community who might not be in other settings where they can interact with each other. 76% of arts festivals were entirely or partially free; and more than half of survey respondents with children brought their kids along. The Chairman said that the agency has found that festivals can make art accessible to all segments of society. Festivals also have the power to increase tourism, boost local economies, and brand communities as arts destinations. She mentioned Spoleto Festival USA (Charleston, South Carolina), JazzFest (New Orleans, Louisiana), South-by-Southwest (Austin, Texas), ArtPrize (Grand Rapids, Michigan), and the National Storytelling Festival (Jonesborough, Tennessee) as examples. Those festivals are part of what makes those communities special. The Chairman asked NEA Director of Design Jason Schupbach to the podium to introduce three festival organizers from across the country to talk about their experiences making a difference in their own communities.

Mr. Schupbach talked about the impact of festivals on communities and then introduced the first presenter Lisa Sims and invited her to come to the podium.

(A PowerPoint featuring images of and about the festival were projected on a screen behind her throughout the presentation.)

Lisa Sims talked about the Richmond Folk Festival in Richmond, VA. She said that

she can't overstate how important the Richmond Folk Festival and its predecessor, the National Folk Festival, is to the city of Richmond. This year marks the 11th year of the festival, which has dramatically made a positive impact on the community by bringing diverse groups together. She gave an overview of Richmond's history to give some context. 200,000 people a year come to the three-day event. Festival organizers set out to very deliberately to create an event that would showcase the arts and be a signature event for Richmond and bring the community together. The National Folk Festival and the National Council for Traditional Arts have a proven track record and model of inclusion. The community impact still drives the Richmond Folk Festival. Over the years, not only have they accomplished creating an inclusive successful arts event where everyone is welcome at the table, but they have educated the community about folk and traditional arts. One of the greatest challenges in early years was communicating what folk means to a very diverse community. The Richmond Folk Festival strives to present "...the best artists you've never heard of." The festival has featured Mayan sun dancers, Mexican mariachis, Indian slide guitar, Hawaiian, Native American, hip-hop, go-go, Tibetan Opera, Afro-Persian music and dance, Greek, among other traditions. This festival has reframed the arts for Richmond. Ms. Sims paused to show a portion of a video that was done by a Virginia Commonwealth University documentary film student. She said that it captures what the festival has meant to the festival goers over the last ten years.

Ms. Sims noted that the festival is popular and that children have grown into young adults attending the festival. The festival has nearly 2,000 volunteers that come back every year. Volunteers collect donations in buckets, and that has risen to more than \$100,000 per year. The festival does school performances with artists in advance with the festival. The festival also works with the city jail. The economic impact of many local vendors who anticipate in this massive and ever. Media partners enable the festival to have a zero advertising budget. Eleven years and seven stages and three days each year, thousands of hours of programming hundreds of thousands of attendees at \$1.4 million budget and free admission. Richmond is a community of old roots, but the festival breaks down barriers and put together people in way that very few things in Richmond have ever been able to do. Ms. Sims thanked the Council.

Mr. Schupbach introduced the second presenter, Mr. Tom Frouge, Co-Founder of ¡Globalquerque! in Albuquerque, NM, to the podium to talk about ¡Globalquerque!.

(A PowerPoint featuring images and video of and about the festival were projected on a screen behind him throughout the presentation.)

Mr. Frouge talked about the festival, which takes place over two days each September at the National Hispanic Cultural Center. He talked briefly about Avocado Artists, which he founded in 2004. ¡Globalquerque! comprises as many as 20 performances representing 17 acts from 5 continents on three stages. The festival also is accompanied by a range of outreach and educational activities for children and adults, such as a "global fiesta," a free, international film festival, a free "mini festival" for children from underserved communities, dance lessons, interactive arts workshops,

and cultural presentations and workshops. In addition, each year Globalquerque! commissions a different New Mexico visual artist to create unique image for the festival to use for the annual poster, program guide, marketing, promotion. He showed the Council the poster for the 2015 festival. ¡Globalquerque! also partners with universities and other arts and cultural organizations. Mr. Frouge thanked the festival supporters (including the NEA) and invited all to attend the festival in September.

Mr. Schupbach introduced the final presenter, Barnaby Evans, Executive Director of WaterFire.

(A PowerPoint featuring images and video of and about WaterFire were projected on a screen behind Barnaby Evans throughout the presentation.)

Mr. Evans thanked Mr. Schupbach for the introduction and thanked the National Council on the Arts. Mr. Evans thanked all the artists and volunteers. He said that the agency's focus on festivals is appropriate, as it is "the heart of where interaction with people happens." Although he has been involved in "experiments" in other places, the focus of his remarks is on some of the experiments that they have done in Providence. He said that Waterfire is hard to describe. It is art work, place, ritual, immersion, "a happening," installation, sculpture, and performance. It is a recurring free-form festival with music and performances both live and recorded with many interventions and experiments, presented approximately 20 times a year. It occurs over a nine month-period in the outdoors – on streets, in parks, bridges, rivers, and plazas. Waterfire is free to the public and always in an open public space. Everyone can be a participant, an actor, and a performer. Providence is a national showcase for the extraordinary power of creative placemaking. Artists have long been doing creative placemaking for 5,000 years and it is great that the NEA is joining them. Mr. Evans said that "Providence was graciously called a little more than a smudge beside the fast lane to Cape Cod by the Wall Street Journal." The city had engaged in a \$179 million attempt to transform the city, and it was largely done in traditional investment in moving rivers and the expected building boom they hoped for did not follow right away. What was missing was the connection of art and people. WaterFire has been a part of the revival and renewal of Providence's downtown. It has attracted visitors and commerce and has build civic pride. WaterFire has served as useful tool for bridging the gap between people and place. WaterFire attracts about a million visitors per year, 70% coming from other places. The budget for the event is \$2.4 million; a study estimated it brings in \$113 million in visitor spending. There are as many as 600 volunteers.

(Mr. Evans paused to show a brief video clip featuring WaterFire.)

Mr. Evans said that the event is very interactive and involves a lot of walking. They make an effort to rebrand Providence and make it a national destination. One of their specific efforts is to honor and highlight underrepresented communities and highlight and celebrate their traditions, skills, and expertise. There are no fancy seats or VIP

sections and everyone is allowed to go everywhere. Mr. Evans thanked the NEA and the artists that make this nation great. He concluded with video footage of a memorial service that was integrated into the activity of WaterFire.

Chairman Chu opened the floor to Council members to ask questions. Council member Israelite engaged the presenters in a discussion about the resources available to each of them and their organizations to mount the festivals.

VII. MOSAIC YOUTH THEATRE – PRESENTATION AND PERFORMANCE

Chairman Chu introduced Rick Sperling, Executive Director of Mosaic in Detroit, MI, and gave a brief overview of the history and impact of the organization, which was founded in 1992.

Mr. Sperling began by asking the other guest presenters to join the table again so that there wouldn't be any empty seats.

Mr. Sperling explained that in 1992, Detroit – the city that had brought the world Motown – had virtually eliminated performing arts in the schools. This led to a vision of bringing in people together from 50 schools from diverse backgrounds to create a theater and music company. Throughout the year, Mosaic serves students at hundreds of schools. The core group of students comes from 50 different schools. The initial focus was on theater and music training, but they did not realize the impact that they were having until they surveyed the participants. Mosaic changed its mission to focus on empowering young people through professional training and great performances. Mosaic has toured Canada, Europe, Africa, the United States, and including the White House and the Kennedy Center. (Referring to fellow guest presenters Mr. Evans, Mr. Frouge, and Ms. Sims, he mentioned that the company has never been to New Mexico, Rhode Island, or Virginia.)

Mr. Sperling cited the statistics that 95% of the young people involved in Mosaic were admitted to colleges, and that this year, 100% of the graduating seniors were admitted to college. Mosaic engaged the University of Michigan to understand why the program was having such a positive impact on the youth. The University of Michigan School of Social Work & Psychology Department embarked on a three-year study. The result was the Mosaic model for youth development through the arts. It was funded by the Wallace Foundation. Their theory is "three Es": Expectation, Empowerment, and Environment. The program gives the participants a safe and nurturing environment and a feeling of a deep sense of community. The program changes young people's vision and expectations of their futures, of what they feel that they are able to do. Mr. Sperling shared that many of the students say that they do not expect to graduate from high school when they begin the program, but even after one year in the program, not only to those same students say that they plan to graduate from high school, but they talk about planning to one day attend graduate school. With Mosaic's involvement, there is music, voice, movement, and drama deeply

enhancing learning in science and math in Detroit schools. He said there was no better way to tell the Council about Mosaic than to see the program in action. Mr. Sperling had the Mosaic students come to the area in front of the conference room where the children gave a very moving theater and musical performance that featured songs by Sam Cooke ("A Change Is Gonna Come") and Macklemore & Ryan Lewis ("Can't Hold Us") as well as a scene from Shakespeare's "The Tempest."

The students received a standing ovation. They then introduced themselves. They are all between the ages of 15-18 years old. Chairman Chu thanked them and opened the floor to questions or comments from the Council.

Council members Hodes and Ramaswamy noted how "deeply moving" the performance was.

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 a tally of the ballots revealed 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 thanked the Council members. She said that she was looking forward to seeing them Council at the next meeting in October, and then adjourned the meeting.

(Gavel.)

(Whereupon, at 11:12 am, the proceedings of the 185th 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

186th Meeting

October 30, 2015

DRAFT

**The Constitution Center
400 7th Street, SW
Conference Rooms A-B
Washington, DC 20024**

The 186th meeting of the National Council on the Arts convened in open session at 9:06 am on Friday, October 30, 2015, with Chairman Jane Chu presiding. The meeting was adjourned at 11:20 am.

COUNCIL MEMBERS PRESENT

Bruce Carter
 Aaron Dworkin
 Maria Rosario Jackson
 María López De León
 Deepa Gupta
 Paul Hodes
 Maria Rosario Jackson
 Rick Lowe
 David "Mas" Masumoto
 Raneer Ramaswamy
 Barbara Ernst Prey

COUNCIL MEMBERS ABSENT

Lee Greenwood
 Joan Israelite
 Irvin Mayfield, Jr.
 Olga Viso

COUNCIL MEMBERS JOINING VIA TELECONFERENCE

Emil Kang
 Charlotte Kessler

Congressional Ex-Officio

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

NEA Staff Members Presenting

Jane Chu – Chairman
 Jillian Miller – Director of Guidelines and Panel Operations
 Jess Sarmiento – Director of Public Affairs
 Carol Walton – Senior Advisor for Programs & Partnerships

Non-NEA Staff Members Presenting

Robert Falls – Artistic Director, Goodman Theatre/Chicago, IL
 DJ Kurs – Artistic Director, Deaf West Theatre/Los Angeles, CA
 Bennett Rink – Executive Director, Alvin Ailey Dance Theater/New York, NY
 George Stevens, Jr. – Co-Chair, President's Committee on the Arts & Humanities
 & Founding Director, American Film Institute/Washington, DC

I. WELCOME AND INTRODUCTION

Chairman Jane Chu called the 186th meeting of the National Council on the Arts to order on October 30, 2015, at 9:06 am. 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, María López De León, Aaron Dworkin, Deepa Gupta, Paul Hodes, Maria Rosario Jackson, Rick Lowe, David "Mas" Masumoto, Barbara Ernst Prey, and Raneer Ramaswamy.

Council members Charlotte Kessler and Emil Kang joined the meeting via teleconference.

Council members Lee Greenwood, Joan Israelite, Irvin Mayfield, Jr., and Olga Viso were unable to attend.

II. APPROVAL OF JUNE 2015 NCA MEETING MINUTES/VOTING ON RECOMMENDATIONS FOR FUNDING AND REJECTION

Chairman Chu asked the Council for a vote on the minutes of the June 2015 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, Fellowships, and Leadership Initiatives categories. 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 Kimberly 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 Council meeting: Literature Fellowships: Poetry, FY 2017; Challenge America, FY 2017; and Art Works, FY 2017. 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 gave the Council updates on agency business and her travels since the June 2015 Council meeting. On September 29th, the National Endowment for the Arts celebrated its 50th anniversary. Chairman Chu said that it was an honor to be leading the agency during this milestone, and she was proud of how hard the NEA staff has worked to make this a memorable experience for both agency and the public.

She talked about the commemorative events for the agency's anniversary, starting with a newsmakers breakfast at the National Press Club on September 28, which was broadcast live on C-SPAN. During that event, a number of new initiatives were announced—among them, a major initiative of the 50th anniversary, *Creativity Connects*. Through the program, the NEA will investigate how artistic practices and support systems are changing in the 21st century and how the arts connect with other sectors through a common thread of creativity. As part of this project, the agency will publish a report that gives an overview of the current state of the arts infrastructure and identifies opportunities for further collaboration between the arts and non-arts sectors. The NEA also will develop an interactive digital systems map that depicts the creativity ecosystem. This ecosystem map will lay the groundwork for future investments in the arts field.

Chairman Chu also announced the NEA's new partnership with Playbill, Inc., and Disney Theatrical Group to develop a pilot songwriting program, which will provide an avenue for talented high school composers and lyricists to showcase and refine their songwriting talents, and develop new skills that will benefit them professionally and personally. The NEA is also encouraging the talent and creativity of young people by adding a new element to the annual *Poetry Out Loud* (POL) competition. In addition to reciting published poems by other poets, *Poetry Ourselves* will give each of the state POL champions the opportunity to submit an original poem. The poem will be judged separately from their recitations in the national finals, and will function as a distinct competition for poetry writing.

The Chairman continued her overview of the 50th anniversary event highlights, which included a panel discussion among herself and some of the former NEA chairmen on September 29th at the Smithsonian American Art Museum. She was joined by four

former agency chairs: Frank Hodson, Jane Alexander, Bill Ivey, and Rocco Landesman. Judy Woodruff from *PBS Newshour* moderated this historic conversation, which spanned the entire agency history. She reminded the Council and the audience that the full discussion, videos of the breakfast, and the panel are archived on the NEA's new 50th anniversary microsite. The final anniversary event culminated in a reception and dinner, with some current and former NEA staff, partners out in the field, some Members of Congress, and other special guests at the Smithsonian American Art Museum.

Chairman Chu then reported on her travels across the United States. Since becoming Chairman of the National Endowment for the Arts, she has been to 97 different communities in 32 states. She noted that "Each community has its own unique characteristics; and there is no better way to celebrate that than through the arts." She visited Idaho in August 2015, where she traveled with Congressman Mike Simpson, vice chairman of the House Appropriations Committee. (With Congressman Simpson's support, this was the first year that there were no proposed amendments in Congress to cut the NEA's funding.) Among the organizations that the Chairman and Rep. Simpson visited in Idaho were the Egyptian Theatre, the Esther Simplot Performing Arts Academy, and the Cabin Literary Center, where she sat in on a writing camp class for middle school students. They also visited the Boise Philharmonic, Ballet Idaho, the Idaho Shakespeare Festival, and the Twin Falls Center for the Arts, in Twin Falls, Idaho. In Boise, she and Congressman Simpson led a town hall meeting for arts organizations and community. The Congressman said (which was published in the *Idaho Statesman*), "When you look at more than a trillion dollars of discretionary budget we have, \$154 million is a drop in the bucket, considering what the arts do." Congressman Simpson discussed his vision for creating a five-year plan to double Congressional funding for both the NEA and the NEH. Chairman Chu noted that the agency is "...very, very grateful for Congressman Simpson's support."

After Idaho, the Chairman went to Maine in August where she saw how many ways the arts enhance the state, "...from building a sense of community among Somali immigrants at the Somali Bantu Community Association, to helping veterans heal at Terra Moto Inc., by encouraging them to tell their stories." While in Maine, Chairman Chu had dinner with Council Member Barbara Ernst Prey and was able to spend time with U.S. Congresswoman Chellie Pingree, who worked very hard on the NEA's behalf during the appropriations process. Congressman Pingree and the Chairman led a question-and-answer session at a town hall event at the Portland Museum of Art, along with Julie Richard, executive director of the Maine Arts Commission.

The Chairman then shared highlights from her late August/early September trip to Alaska, where she met with basketweaver and NEA National Heritage Fellow Teri Rofkar and toured the Sealaska Heritage Institute in Juneau. While in Alaska, the Chairman saw how Alaskans are preserving and passing down their unique cultural traditions. At the Sitka Summer Music Festival, she saw how the arts have boosted the area's tourism industry, fortifying the economy in the process. The Chairman said that it was very heartening to her to see that the arts are widely and passionately acknowledged as vital Alaska's well-being. The Chairman also had visits to California in September, where she met up with Council Members Mas Masumoto and Maria Rosario Jackson. She was able to visit the Masumoto family farm outside of Fresno. She participated in a panel discussion in Fresno on how the arts affect rural areas. She observed that arts organizations like Radio Bilingüe and Centro Binacional in Fresno are building connections, preserving heritage, and creating opportunities. In Los Angeles, she and Council Member Jackson toured the Los Angeles Promise Zone, which is part of President Obama's initiative to improve high-poverty neighborhoods. She toured several local arts organizations and learned how the arts are enhancing the area's quality of life by inspiring youth, building a sense of community, and empowering residents to discover their own potential. After the tour, the Chairman and Council Member Jackson took part in a discussion about creative placemaking and the importance of community partnerships to the field.

Also in September 2015, the Chairman participated in the inaugural Lincoln Center Global Exchange in New York, which brings together important thinkers to discuss how can arts and culture can be advanced around the world. The NEA helped organize a panel discussion that focused on the nature of creativity in the brain, which is an area of increasing interest for the agency. At Lincoln Center, Chairman Chu moderated a panel of three scientists and two artists, and discussed the intersections between the two fields, and where there might be opportunities for further collaboration. And finally, after her trip to New York, the Chairman went to Utah, where she participated in a National Arts Policy Roundtable at the Sundance Institute. The event was co-hosted by Americans for the Arts, and brought together dozens of artists and leaders from the arts and corporate worlds to discuss strategies to strengthen public and private partnerships.

Chairman Chu moved on to Staff Updates. During the summer, two new discipline directors joined the staff. Cliff Murphy came on board as the new director of folk and traditional arts in July 2015. Before joining the NEA, Mr. Murphy served as director of Maryland Traditions, which is the folklife program of the Maryland State Arts Council. He launched the first Maryland Traditions Folklife Festival in 2011, and also managed the Maryland Traditions grant program. An ethnomusicologist, he has a forthcoming book on country music traditions of the Mason-Dixon Line, and has also co-produced a radio show on Maryland folk traditions. Also in July, Greg Reiner joined the NEA as new director of theater and musical theater. Most recently, Mr. Reiner was executive director of the Classic Stage Company in New York City. While there, he launched the Musical Theater Initiative—the organization's largest fundraising campaign—and implemented new education programs such as a Teen

Council and a Shakespeare scene and monologue competition. Previously, Mr. Reiner was founding executive director of Tectonic Theater Project in New York City, where he received a Tony nomination for Best Play as one of the producers of *33 Variations*. The Chairman also announced that Jax Deluca will be joining the NEA in January 2016 as director of Media Arts. Ms. Deluca is executive director of the Squeaky Wheel Film & Media Art Center in Buffalo, New York, and recently completed a three-year tenure as a grant reviewer and advisory panelist for the New York State Council on the Arts. She also teaches as an adjunct media arts instructor at SUNY-Buffalo and is the co-founder of Flatsitter, a media arts collaborative.

Moving on to updates on agency events, the Chairman gave an overview of the National Book Festival (September 2015), the National Medal of Arts (September 2015), and the NEA National Heritage Fellows Ceremony and Concert (October 2015). The agency hosted the National Book Festival at the Walter E. Washington Convention Center in DC on Labor Day Weekend, where more than 175 authors, poets, and illustrators participated in this year's festival, making it the largest event in the festival's history. At the agency's pavilion, there was a celebration of the tenth anniversary of *Poetry Out Loud* and poetry recitations by finalists from the 2015 competition. There were seven authors featured, five of whom have received NEA Literature Fellowships—Jerome Charyn, Marilyn Chin, Eric Pankey, Ishmael Reed, and Kevin Young. The event culminated with the National Book Festival Youth Poetry Slam, which brought together young slammers from Chicago, Houston, Los Angeles, and Washington, DC. The Chairman was joined at the White House by eight members of the National Council on the Arts to honor the 2014 recipients of the National Medal of Arts, along with the National Humanities Medal. President Obama presented the National Medal of Arts to 11 artists and organizations including visual artist John Baldessari; performance artist Ping Chong; actress Miriam Colón; the Doris Duke Charitable Foundation; actress Sally Field; visual artist Ann Hamilton; author Stephen King; performer Meredith Monk; tenor George Shirley; the University Musical Society; and author Tobias Wolff, who wrote *Old School*, one of the titles of the NEA's *The Big Read* initiative. The agency honored the 2015 NEA National Heritage Fellows with an awards ceremony and concert in Washington; nine fellowships were awarded this year for outstanding contributions to the folk and traditional arts. The 2015 honorees were *oud* player Rahim Alhaj; circus aerialist Dolly Jacobs; blues musicians Drink Small; Yiddish musician Michael Alpert; Cambodian ceramicist Yary Livan; Japanese classical dancer Gertrude Yukie Tsutsumi; three quilters from Gee's Bend, Alabama: Mary Lee Bendolph, Lucy Mingo, and Loretta Pettway; Slovak straw artist and egg decorator Sidonka Wadina; and cultural heritage advocate Daniel Sheehy. The concert was well attended despite the threat of Hurricane Joaquin, and more than 450 people tuned into the webcast (which is now archived on the NEA's website). Chairman Chu noted that "...it was a truly phenomenal event" and encouraged those in attendance to check it out online or attend next year's event in person. Asking if there were any questions or comments from the Council and hearing none, Chairman Chu moved on to the next item on the agenda.

V. PRESENTATION ON BEGINNING OF THE NEA & THE FOUNDING OF THE AMERICAN FILM INSTITUTE

The Chairman said that to commemorate the 50th anniversary of the agency, the meeting will feature presentations from a few organizations whose origins have been closely linked with the National Endowment for the Arts. She introduced the first guest speaker—director, producer, and playwright George Stevens, Jr., one of the current co-chairs of the President's Committee on the Arts and the Humanities (PCAH). An Emmy-, Peabody-, and Writers Guild-Award winner, Mr. Stevens was one of several prominent artists who sought to establish a national organization that preserved and promoted the country's cinematic heritage. The NEA partnered with the Motion Picture Association of America and the Ford Foundation to bring the American Film Institute into being. President Johnson signed legislation that established the AFI in 1967, and Mr. Stevens was appointed as its founding director. The Chairman described him as "...a passionate supporter of the arts, and a wonderful friend of the NEA." She invited Mr. Stevens up to the podium to talk about the long relationship between the NEA and AFI.

George Stevens, Jr., began his remarks by talking about PCAH, which he co-chairs, and some of the prominent artists that are members of PCAH, as well as one of its flagship programs, *Turnaround Arts*, which helps under-performing schools across the country improve academic achievement and decrease disciplinary problems. He congratulated the Chairman and the NEA on reaching this milestone. Mr. Stevens said that he came to Washington 50 years ago and heard President Kennedy say, "I look forward to an America which will reward achievement in the arts as we reward achievement in business or statecraft. I look forward to an America which will steadily raise the standards of artistic accomplishment and which will steadily enlarge cultural opportunities for all of our citizens." He said that President Kennedy's words led the country on a path to this 50th anniversary of the NEA. President Johnson signed the National Arts and Humanities Act on September 29, 1965, which changed many lives, including his own. Mr. Stevens noted that President Johnson created the National Council on the Arts nine months prior to the creation of the National Endowment for the Arts. President Johnson named 14 members to the first Council and ask them to provide a vision of what the NEA should be and what it should do. President Johnson took these appointments seriously. He chose extraordinary Americans to serve on the Council, including Isaac Stern, Ralph Ellison, Agnes DeMille, Leonard Bernstein, Gregory Peck, David Smith, George Stevens, and the novelist John Steinbeck. These artists inspired Mr. Stevens to create the Kennedy Center Honors. He shared anecdotes about the early days of the Council as well as the events that led to the founding of the AFI and the Council's approval of a \$1.3 million grant to establish the AFI (which was matched four times). The American Film Institute was founded in Washington in 1967. President Johnson wrote a letter to the AFI saying, "I'm glad to learn plans are complete for the establishment of the American Film Institute. The motion picture has the power to move the mind and spirit. It is heartening that this new organization will be dedicated to stimulating the progress and excellence in the film art." The AFI's goal was to honor and emphasize

the artistic potential of cinema. Within two years, 30,000 lost American films were saved and a conservatory for filmmakers was established. AFI survived many challenges in the beginning, but they were able to build a solid foundation. Mr. Stevens was appointed as its founding director and served for 12 years. Gregory Peck was the first chairman. Sidney Poitier was a vice-chair of the AFI in the early days. Roger Stevens agreed to become the next chairman of AFI after he left the NEA. The AFI had several goals. It was recognized early on the importance of providing opportunities for women in film and so the AFI established a directors workshop for women, which still exists today. The AFI also committed itself early on to film preservation. There are currently approximately 30,000 films in the Library of Congress in Culpeper, Virginia, called the AFI Collection. The collection has special meaning for Mr. Stevens it has a film in from 1918 that starred his grandmother and an original Laurel & Hardy film from 1928 that his father directed. Another focus of the AFI is its AFI Conservatory, which provides training and professional development for aspiring filmmakers. Several prominent filmmakers such as John Huston, Frank Capra, and Federico Fellini would come to the AFI and talk to the fellows. There were 18 fellows in the first year, including David Lynch and Terrence Malick. Now there are 250 fellows. Mr. Stevens also talked about the AFI Lifetime Achievement Award, which was established in 1973. The first recipient of the award was John Ford. He told some anecdotes about some of the great filmmakers of Hollywood's Golden Era. The AFI will be celebrating its 50th anniversary in 2017. Mr. Stevens gave Chairman Chu a copy of his (signed) book about the AFI that acknowledges that there would be no AFI without the NEA. The AFI is probably the longest surviving institution created by the NEA. Mr. Stevens thanked the NEA for having faith in the AFI and thanked the Chairman for inviting him to speak.

The Chairman thanked George Stevens, Jr., for the book and his presentation. She then opened up the floor to comments or questions from the Council. Council Member Masumoto thanked Mr. Stevens for his contributions to film world and his service.

VI. PRESENTATION ON 50TH ANNIVERSARY WEB RESOURCES

Chairman Chu invited Jess Sarmiento, Director the NEA's Office of Public Affairs, to walk the Council through the new NEA 50th anniversary microsite. Ms. Sarmiento first thanked Mr. Stevens for his inspiring presentation. Ms. Sarmiento showed a brief clip/motion graphic highlighting what the NEA is and does. She also talked about and showed the infographics that have been created with statistics and information about the NEA. Six more are expected to be created by the end of the year that will tell the story of the NEA. She showed some of the updates to the website, which has a portal to the 50th anniversary microsite. The microsite comprises videos profiling signature grantees; facts and figures; anniversary event highlights; interactive timelines; and stories from individuals, state arts agencies, government officials, etc., talking about the impact of the arts in their lives. She shared one of the stories received from the public from 15-year-old artist Maya Penn in Atlanta, GA. She said that the agency is

also producing a dozen milestone videos detailing key grants and the history of the NEA and how those grants have made an impact on American culture as a whole. There will be others created that are in the process of being produced about Sundance and Steppenwolf, artists like the 15-year-old from Atlanta, and others. In addition, the agency is collecting art stories from notable people. Some are celebrities, some are from government agencies, and some are artists. Ms. Sarmiento showed the first one, which features First Lady Michelle Obama talking about how the arts affected her as a young student. Then she showed a video featuring Charles Bolden, NASA Administrator, and Dava Newman, Deputy Administrator of NASA, speaking about the impact of the arts in their lives and congratulating the NEA on 50 years. The agency is partnering with the state arts agencies (including the territories and districts) to create story videos. Ms. Sarmiento showed one of the commemorative videos produced by the state arts agency in South Dakota.

In the 50th anniversary section of the website, there is an interactive timeline that features a story for each of the 50 years of the agency. One can click on a decade and see the milestones of that decade or click on a year and read about a significant achievement or event that the agency experienced in that year. There are also fact sheets that have been developed on the disciplines the NEA supports. In the brochure and fact sheets, one will find information about the NEA, who the agency serves, and the impact on communities across the country. Ms. Sarmiento chose an example from a fact sheet on visual arts. From 1966 to 2015, the NEA provided more than \$161 million in support for that particular discipline. The fact sheets provide more than financial information, though—they also go into detail about how the NEA has helped strengthen and build each of these discipline areas through critical support and leadership. Ms. Sarmiento pointed out that the aim of all of these videos, infographics and other supplemental material is to broaden, deepen, and introduce "...this wonderful federal government agency whose aim it is for all Americans to have opportunities to participate in the arts and creative activities in their communities." Ms. Sarmiento closed her presentation with a recording of composer and musician Bill Frisell playing "Happy Birthday" for the NEA on his electric guitar.

The Chairman thanked Ms. Sarmiento for her presentation and asked the Council if they had questions or comments. Hearing none, the Chairman moved on to the next item on the agenda.

VII. PRESENTATION ON THE HISTORY AND IMPACT OF NEA FUNDING

Chairman Chu introduced Mr. Robert Falls, artistic director of the Goodman Theatre in Chicago. He is the first of three guest presenters that spoke about the impact that early NEA support had on their organizations.

Mr. Falls thanked the Chairman and Council and said that he was honored to be at the meeting. He said that the timing of the invitation was auspicious because the Goodman Theatre is celebrating its 90th anniversary. He showed a short video featuring productions from the Goodman's past few seasons. After the video played,

Mr. Falls mentioned that the NEA has funded many of the biggest successes in his three decades as artistic director. The NEA has also funded projects that weren't as successful, but he mentioned that that is part of the important work that the NEA does. He also acknowledged that the NEA's support of the state arts agencies provides additional support (through the Illinois Arts Council) for emerging companies and has been so important for companies such as the Victory Gardens Theater and Steppenwolf. This support has led to establishing Chicago as one of the top cities for theater in the country—Chicago is the only city in the U.S. with five theaters with Tony awards for Outstanding Regional Theater.

Mr. Falls said that at the time the NEA was founded, the Goodman was already 40 years old, but it was a department within the Art Institute of Chicago. But as the nonprofit regional theater movement gained momentum in the early 1970s, a group of civic leaders in Chicago wanted to create a fully professional, independent theater company. An early grant from the NEA and significant financial support from the private sector helped to separate the Goodman from the Art Institute and create an independent theater. Another important NEA Challenge grant in 1983 helped the Goodman tremendously, and led to deficit reduction and ultimately, financial stability for the company. Without that early financial support and guidance from the NEA during those early years of independence, he said that he would not be there to tell this story. He also personally and professionally benefited from NEA support through an individual NEA grant to study successful leadership structures at other theaters such as the Royal Shakespeare Company and the Citizens Theatre of Glasgow. His travels and studies led to the creation of the Goodman's artistic collective, a team comprising primarily directors but also writers and actors who formed the core of the company's mission and vision. The collective members provide the collaboration, the diversity, the cultural inclusion that have become the fabric of the Goodman during the past three decades, as well as the multifaceted vision that makes the Goodman, in his opinion, unique among American professional theaters. Mr. Falls spoke of three pillars that guide their work—quality, diversity, and community.

The Goodman has collaborated with some of the great artists of the 20th century, such as Arthur Miller and August Wilson. Mr. Falls directed the 50th anniversary production of *Death of a Salesman* and worked with Miller on his final play when he was 89. The Goodman has produced all ten of Wilson's plays in the *Century Cycle*—three of the plays had their world premiere at the Goodman. Some of the works have become the most produced in American theater and two of them were recognized with the Pulitzer Prize. Mr. Falls said that diversity, inclusion, and empowerment are not just "buzzwords" at the Goodman, but ideals that they work towards and are important components to the Goodman's work on and off the stage. Of the 35 new works that have premiered the theater, 20 of them were written by women and 18 by artists of color.

Mr. Falls said that the Goodman has received approximately \$3.5 million in support from the NEA in his tenure and has been critical in the Goodman's evolution into one of the country's most recognized theaters. He said that the NEA has had an

overwhelming effect on my life and the lives of so many other artists with whom he has worked. He thanked the NEA on behalf of the thousands of theater artists who have been positively affected by the NEA as well as the audiences, students, teachers, and others who have benefited from the NEA's work. He expressed his gratitude for being asked to speak to the Council.

The Chairman thanked Mr. Falls for his presentation and said that the questions would be held until the end of the three presentations. She asked Mr. Falls to take a seat at the table and introduced and welcomed the executive director of Alvin Ailey Dance Theater, Bennett Rink, to come talk about the NEA's impact on the organization.

Bennett Rink thanked the Chairman and the National Council on the Arts for inviting him. Mr. Rink said that Alvin Ailey Dance Theater is now in its 57th year. Alvin Ailey started the company at the 92nd Street Y in Manhattan with a group of young African-American dancers in 1958. They performed *Blue Suite*, a work that came to be regarded as one of Mr. Ailey's masterworks in their first performance. It is still performed today. In founding the company, Mr. Ailey set out to show the uniqueness of the African-American cultural experience and to preserve and enrich American modern dance heritage.

During the company's early days, Mr. Rink said that the company toured the U.S. in a station wagon. In 1960, Mr. Ailey created his most famous dance, *Revelations*, which has been performed more than any work in the history of modern dance. With State Department support, the company toured internationally to Southeast Asia and Africa during the early and mid-'60s. Despite the artistic achievements in the early days and international acclaim, the company still faced financial challenges. It was during this pivotal time that the NEA was founded. Mr. Ailey received a \$5,000 fellowship from the NEA in 1966, the first year of NEA grantmaking. The company was officially incorporated in 1967 and received its tax-exempt status in 1968. The company received its first organizational grant from the NEA in the amount of \$10,000 shortly thereafter. Along with support from the Guggenheim and Rockefeller foundations, NEA support helped the company and freed Alvin Ailey to focus more on creating new work and commissioning work from other choreographers such as Talley Beatty and Lucas Hoving. Mr. Rink explained that Alvin Ailey never saw the company as a repository for his own work and even from the beginning commissioned and presenting work from other choreographers. In the 57-year history of Alvin Ailey Dance, the company has performed more than 235 works from 90 different choreographers.

Alvin Ailey founded the Ailey School in 1969, which continues to train dancers to this day. In 1974, Ailey II was established, which helps emerging dancers make the leap from the studio to the stage and develops new audiences for dance through touring and outreach in smaller cities and universities. Support from the NEA continued to make a difference for the company through the '70s and '80s, providing the company's single longest source of funding. The NEA also played a key role in a

significant chapter in the company's life when it needed funds to purchase the rights to Mr. Ailey's choreography after his passing in 1989 (Judith Jamison was named artistic director after his death). A Challenge grant from the NEA made that possible, creating the Alvin Ailey Legacy Project. The NEA also was critical to the creation of its signature arts education program, Ailey Camp (established in 1989), a summer day camp which helps at-risk youth develop life skills like conflict resolution and teamwork through dance training and instruction. Today, there are nine camps around the country, involving more than a thousand young people each summer. In 2007 and 2010, the NEA's *American Masterpieces* program provided support to fund the revivals of two seminal works that had not been performed in decades. *The Road of the Phoebe Snow*, a work that was brought into the repertoire. In 2007, we brought that back. *American Masterpieces* also funded the reconstruction of *Mary Lou's Mass*. In recent years, the organization has seen several key milestones, such as the opening of its first permanent home, the Joan Weill Center for Dance in 2005. The company celebrated its 50th anniversary in 2008 and recognized as the cultural ambassador to the world by U.S. Congress. In 2011, Judith Jamison passed her mantle as artistic director to Robert Battle. He has been hailed for upholding Mr. Ailey's artistic legacy and extending it into new directions. President Obama awarded posthumously awarded Alvin Ailey the National Medal of Honor in 2014. Today, the Ailey company maintains the most active touring schedule, touring internationally and domestically, reaching more than half a million people. The NEA continues vital support, helping to fund its tour to 20 cities around the country. Mr. Rink said, "Dance came from the people and should be delivered back to the people." The NEA has played a vital role in the fulfillment of Mr. Ailey's vision during the past five decades, and that impact will be felt for many generations to come. Mr. Rink said, "I close with a standing ovation for the NEA."

Chairman Chu thanked Mr. Rink for his presentation and asked him to join Mr. Falls at the table. She then introduced the final presenter, DJ Kurs from Deaf West Theatre in Los Angeles.

Mr. Kurs talked about the early history of Deaf West, which was founded by actor Ed Waterstreet 25 years ago when he realized that there were no accessible theater options for the many deaf people living his area of Los Angeles. After being guided through the application process, Deaf West received an NEA grant and the company has been performing and teaching for 25 years.

Mr. Kurs grew up in the suburbs of Los Angeles and his parents took him to every Deaf West production, which made a profound impact on his life. After graduating from Gallaudet in Washington, DC, he moved back to L.A., sensing that the deaf artistic community there would be his home. *Big River* was developed at Deaf West and eventually went to Broadway in 2003 and went on to tour nationally and internationally—this was a remarkable accomplishment. Mr. Kurs said it was "mind-bending" to see people lined up to see deaf actors and to see sign language performed. "People who knew nothing about our language and culture stepped into the theater and left with the appreciation and understanding about us," Mr. Kurs said. He

continued, "I realized sign language was not just a means of communication, but a beautiful art form that could add to the theatrical experience the way choreography does. This is the power of art. This experience profoundly changed my outlook on my identity as a deaf person."

Mr. Kurs also discussed another blockbuster production of Deaf West's that is on Broadway—*Spring Awakening*. Deaf West productions are giving 23 actors the chance to make Broadway debuts, including Marlee Matlin, and the first actor ever to perform on stage in a wheelchair in Broadway history.

[He paused to show a clip of highlights from *Spring Awakening*.]

Mr. Kurs spoke of the many conversations he has had with hearing parents and their deaf children and teenagers, many of whom have flown out to New York City see the show. They are moved by what they have seen and tell Mr. Kurs that they have hope for their futures. Mr. Kurs said that he knows what it is like to be in their shoes, as he was that teenager 20 years ago, who was inspired to go forward into the world with courage. He said that the nation needs more theater like this, theater that speaks to deaf communities and one that "builds bridges between communities and languages." He thanked the NEA for its continued support over the years.

Chairman Chu thanked DJ Kurs, and asked if the Council had any questions. Council Members Masumoto and Gupta engaged in a Q&A with Mr. Bennett, Mr. Rink, and Mr. Kurs that covered topics such as audience development, commitment to diversity, the future, and how the NEA can best help these organizations advance and attain their goals.

VIII. CONCLUDING REMARKS/VOTING RESULTS

Chairman Chu thanked the guests and asked if anyone else had other comments or questions. She announced that the National Council on the Arts had reviewed the applications and guidelines presented to them and that a tally of the ballots revealed 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 for their work on the Council meeting. She also thanked everyone attending the meeting in person and online, as well as everyone across America for supporting the arts. She wished the NEA a Happy 50th anniversary and said that she looked forward to seeing the Council at the next meeting in March 2016. Chairman Chu then adjourned the meeting.

(Gavel.)

(Whereupon, at 11:20 am, the proceedings of the 186th meeting of the National Council on the Arts were adjourned.)

Respectfully submitted,

Kimberly M. Jefferson
Council Specialist
National Endowment for the Arts

DRAFT