

**OHIO ARTS COUNCIL
EXECUTIVE COMMITTEE MEETING
SEPTEMBER 17, 2013**

The meeting was called to order by Committee Chair Jeff Rich at 11:25 a.m. in the offices of the Ohio Arts Council in Columbus. Executive Committee members in attendance were: Jeff Rich (chair), Ginger Warner, Sara Vance Waddell and Sharon Howard. Also present were: OAC board member Robb Hankins; appointed (not yet confirmed by Senate) board members Juan Cespedes and Jane Foulk; Donna Collins, executive director, Ohio Citizens for the Arts (OCA), and Bill Blair, legislative counsel, OCA. OAC staff members included: Julie Henahan, Mary Campbell-Zopf, Missy Ricksecker, Dia Foley, Dan Katona, Jim Szekacs and Elizabeth Weinstein.

Goran Babic, administrative aide to Senator Gayle Manning, arrived at 12:24 p.m.
Senator Eric Kearny and his legislative aide Leo Almeida arrived at 12:30 p.m.

Quarterly Budget Report

MOTION by Ginger Warner, seconded by Sara Vance Waddell, to recommend the quarterly budget report to be approved by the full board.

Motion carried without dissent.

Constituent Satisfaction Report

Program Coordinator Jim Szekacs reported that the survey measured satisfaction on a number of issues, including general services from the OAC, which yielded very positive results — high satisfaction of 88-95 percent with little or no negative rankings; the final report content and process, which yielded results that were 75-76 percent positive, adjusted to 86-92 percent to account for the possibility of response bias. Staff added the question of how long it took to complete a final report, which yielded a broad range of one to 180 hours. Considering the same results broken into quartiles, the mean and the median completion time represents about 10-16 hours. The survey included a section for open-ended comments, and generally speaking, the responses were very positive with the exceptions being the desire for more money, streamlined reporting, better notification processes for deadlines and reports that are due, more regional meetings and contact with coordinators. In all it was a very favorable reflection of the agency's grant process and services by staff.

Ms. Henahan noted that regarding the final report question the average/median time included not just the writing of the information, but the gathering of the data to go in it, preparation of the accompanying budget and the gathering of the support materials that had to be submitted.

Mr. Rich thanked Mr. Szekacs for the report, and stated that this is an exercise that every organization needs to do to see if their constituents think they are doing a good job and how you could do better. He stated that the agency should be proud of this positive report.

Ms. Warner asked if he worried that applicants' responses are biased because the survey comes at the end of the final report and the respondents are afraid to say anything negative because they will be coming back for more money next time. She suggested doing a blind survey.

Mr. Szekacs stated that there is likely some response bias in a couple of questions. When a large number of people respond "Neutral" or "N/A," it can be assumed that some respondents are avoiding negative responses. He explained that this is termed "social desirability bias" and the survey methodology takes such biases into consideration. He noted that he does not include names of individuals or organizations when he compiles the results and that this is a voluntary survey.

Ms. Campbell-Zopf stated that the report is upfront and clear about the fact that there is an inherent bias in surveys, and how the methodology addresses that. Mr. Rich suggested that staff look into a way to allow respondents to have greater confidentiality.

Poetry Out Loud (POL) Report

Mr. Rich directed the committee's attention to the *Poetry Out Loud* report, and reported that recruitment efforts had commenced with the start of the 2013 school year. Teacher training workshops will begin in October and the statewide finals will be in March with the national finals in April.

Ms. Campbell-Zopf pointed out the list of last year's *POL* participating schools. She offered to provide board members the teacher tool kits so they could share them with schools and promote the program. She added that the *Poetry Out Loud* program had a big display at the Ohio Department of Education's Board Room, and an article about the program went out to all teachers through the Ohio Department of Education (ODE) email list. Program Coordinator Chiquita Mullins Lee, along with *POL* Contract Assistant from Ohioana Library Association Pat Shannon, will promote the program at conferences and other meetings.

Ms. Howard requested two sets of tool kits.

Ms. Warner shared that she thinks this is a fantastic program and asked whether the agency could support *POL* winners to travel and present at different schools to promote the program. She suggested that the agency arrange to have the winners present to the House or Senate; the legislators would be thrilled to see what these young people have accomplished. Ms. Campbell-Zopf agreed and offered to follow up with the legislators who have offered to facilitate that.

Ms. Howard added that winners could speak before civic organizations and provided an example of a speaking team program in Dayton that does that.

Agency Communication Report

Public Information Office Director Elizabeth Weinstein reported that the 2014 Governor's Awards for the Arts in Ohio luncheon will take place on Wednesday, May 21, 2014, at noon at the Columbus Athenaeum, and asked that board members save that date on their calendars. She stated that nominations were being accepted and the Selection Committee is scheduled to meet on the morning of November 20, 2013.

She reported that National Arts & Humanities Month is coming up in October and that staff had partnered with Capitol Square Review and Advisory Board to develop and promote the events for the month, including a poetry reading in the Riffe Center lobby, a performance by the Zydeco band Mo' Mojo at the Statehouse, and special tours highlighting the Statehouse art collection. She encouraged board members to look at the press release on the website for a full schedule of events.

She reported that the agency's ongoing press releases and social media efforts continue to grow. All of the agency's press releases, *ArtsOhio* e-newsletters and *Links & Threads* e-magazines are shared on the OAC website, which is easily accessible to constituents and the general public. The agency's Facebook and Twitter pages are updated with at least one new post every business day. She added that currently, the OAC's Facebook page has more than 5,040 fans, and the OAC's Twitter account has more than 1,300 followers.

She shared that the *Ohio Magazine Arts in Ohio Travel Planner* has information about arts events in Ohio throughout the next year, and that the PIO office was working on the 2014 Ohio Arts Festivals and Competitions Directory, which will come out in late December.

Wexner Center for the Arts (WCA) Follow-Up Report

Mr. Rich directed the board's attention to the materials on the Wexner Center for the Arts (WCA) proposal. He reminded the committee that at their last meeting, Ms. Henahan had shared communications that she had received from the WCA requesting that they be re-considered for funding in the Sustainability (over \$1.5 million) category. The WCA was approaching the council on the issue, as they had several years ago. At that time the board had declined to change the guidelines. He continued that at the last council meeting in June, the board had reviewed not only the letter from WCA Director Sheri Geldin, but also letters from several legislators and the Greater Columbus Arts Council (GCAC). At that time the board tasked the staff with doing some research, first to get information about what other states do, second, what changes would need to be made to the guidelines, and third, what effect it would have on our constituents right now, and what kind of economic impact the change would have in the future. He explained that the WCA, along with other university-related museums and cultural institutions, have in the past received various grants from the OAC, generally in Project Support and Sustainability (under \$1.5 million), even though they may have budgets over \$1.5 million. The proposal that the WCA had brought to the council included a provision that they would not count the state-funded part of their budget if we would consider them for the Sustainability (over \$1.5) million category.

Ms. Henahan provided some background for the report, sharing that the agency currently had two policies in place that impact the WCA's eligibility for the Sustainability (over \$1.5 million) program. The OAC *Guidelines* have one funding restriction that states the agency cannot fund "Applications for operating support from arts organizations that are receiving support from the legislature through a line in the state's operating budget during the same fiscal year in which legislative support is available." A second restriction specific to the Sustainability (over \$1.5 million) program states, "Regardless of budget size, the following types of organizations are not eligible for the Sustainability (over \$1.5 million) category...: organizations whose primary

mission is the awarding of academic credit, such as colleges, universities and other degree-granting institutions (including departments, divisions, centers and other sub-entities of institutions of higher education).”

Ms. Henahan continued that this issue has come up a couple of times in the past, most recently in 2009, when the board chose not to change its policies. At the June 2013 meeting, the board asked her to conduct additional research over the summer and take the temperature of the environment around the country with other state arts agencies (SAAs), to see how they are funding sub-entities of state universities and colleges. She then directed the committee’s attention to the memo regarding the subject, which shows the survey results from the first time she did the research in 2009. She stated that at that time, only two state arts agencies (Montana and Nebraska) funded universities in operating support. There were 13 SAAs that funded state universities and colleges in project support and one state, New Mexico, that had a program specific to universities and colleges.

She explained that when she had repeated the survey this August, 28 SAAs responded, as well as the research office at the National Assembly of State Arts Agencies. The results for 2013 showed a significant increase in the number of SAAs around the country that are providing operating support to entities under the umbrella of a university or college. The number is up to 11 as compared to two in 2009. Project support has stayed the same, and there are now more SAAs that are providing program-specific funding to university and college entities. As in 2009, the basic eligibility requirements amongst other SAAs for university applicants are the same, i.e., they must be non-profit; located in that state; be an arts-, cultural-, or community-based or social service entity within the organization doing the arts programming; and they must meet the same financial requirements as the other applicants in the SAAs’ grant program guidelines. She added that SAAs note in their guidelines, however, that for college and university applicants there must be demonstrable evidence that the activity for which they are seeking funding included programming, planning and marketing that reaches beyond the campus-based population and involves the general public.

She shared that the **Georgia Council for the Arts (GCA)** specifies clearly the special qualifications college and university applicants must meet in order to apply for operating support. For groups or organizations within a college/university, an applicant:

- Must have its own community advisory board
- Must receive at least 20 percent of its income from outside the college/university
- Cannot be an academic department within the college/university
- Must manage its own budget
- Does not present work exclusively by or for students
- Must have an arts-based mission

She added that New Hampshire also employs similar criteria when determining whether or not an arts organization that is based on a college campus is eligible for operating support. If the OAC board were to consider changing its current policy or putting an exception in the policy language, Georgia and New Hampshire’s parameters would be a very good platform from which to work.

Ms. Henahan then addressed the board's concern regarding how the addition of the Wexner Center to the Sustainability (over \$1.5 million) category would impact those organizations that are already in the program. Board members had expressed concern that there might be an adverse impact on current grant recipients. After looking at the program as it currently stands, and taking into account the variables that can affect the size of grant awards in this program from year to year (the amount of funds in the program budget; the number of applicants in the pool; the size of each applicant's operating income; the applicants' panel scores), there are a few facts to keep in mind:

1. The "top four" Sustainability (over \$1.5 million) recipients (Cleveland Orchestra, Cleveland Museum of Art, Playhouse Square Foundation and the Cincinnati Symphony) would not be impacted since their funding is not part of the formula calculation. Each year 36 percent of the Sustainability (over \$1.5 million) budget is allocated to these four organizations before the remaining funds are run through the formula and awarded to the remaining applicants in the pool.
2. The impact of a new applicant in the program actually falls on the remaining 40 Sustainability (over \$1.5 million) grant recipients since the top four organizations are not part of the formula calculation.
3. Periodically, the board has reviewed the eligible income level. The current level of \$1.5 million has been in place for more than a decade. The group of eligible and potentially eligible organizations is growing, with six new organizations that entered into the program in 2014, and projections of up to seven more new organizations applying for funding in this category for FY2016 (deadline February 1, 2015).

Ms. Henahan continued that the board had also expressed an interest in knowing how much state funding goes to arts organizations/programs in a college or university setting. In reviewing the FY2013 final reports the other state universities that receive Sustainability (under \$1.5 million) from the OAC, it is somewhat unclear exactly how much of their other funding is derived from state monies in the university's general funds. On the OAC's final report form, there is a budget line called "State/Regional" on the income side that excludes their OAC grant. The amounts reported in this line by state universities funded in FY2013 range from zero to a high of \$321,894. Staff, however, has no way of ascertaining how much of that line is actually state money vs. regional money. It would be difficult for any state university-based arts organization to determine how much of the general fund money they receive from their respective universities originated from the State of Ohio. University general funds include income not only from the state, but also donations from alumni, investment income, student activity fees and private foundation grants to name a few.

After reviewing all of the information that has been gathered over the summer and re-assessing the OAC *Guidelines*, it appears there is a notable national trend emerging of allowing university-based arts organizations to apply for operating support from their state arts agencies as well as some compelling options for the OAC board to consider.

She offered several points for the board to focus on in its deliberations about whether to change the current funding policy to allow the WCA to apply for (over \$1.5 million) funding:

1. As was discussed at the June 2013 meeting, philosophically the OAC already provides operating support to the WCA as well as several other university-based entities that are receiving other funds originating in the state legislature. The difference is these galleries, arts centers and performing arts series are restricted to the Sustainability (under \$1.5 million) program regardless of their budget size.
2. The criteria used by the Georgia Council on the Arts and the New Hampshire State Council on the Arts also provide a credible pathway for the OAC board to establish specific eligibility criteria for university-based arts organizations should the board choose to change its policy and allow these organizations to apply for Sustainability (over \$1.5 million). Under the criteria cited above that are used by the Georgia Council on the Arts, university-based arts organizations are essentially evaluated and handled in the same manner as private nonprofit arts organizations in the applicant pool.
3. The WCA has stated that if the OAC board were to decide to change the policy and allow them to apply in the Sustainability (over \$1.5 million) program, they would agree to remove all of the support they receive from OSU from their total budget for the purpose of the grant-award calculation. They have agreed to this although state monies represent a small portion of the total university funds they are allocated. For example, the WCA's current financials show total revenue of \$10,546,995, with university appropriations of \$4,189,209. When the university appropriation is removed their operating income drops to \$6,357,786.

Mr. Rich thanked Ms. Henahan for her thorough analysis of the situation, and asked for comments and questions from the committee.

Ms. Warner thanked Ms. Henahan for her report, and shared that she was surprised that it had escaped her attention for all these years she's been on the board that the agency provides operating support for university theaters, art galleries, etc., and that the WCA is not the first one to come in for this.

She continued that she was concerned about the impact of every other university in the state coming in and asking for support. She shared as an example that she asked the president of the University of Cincinnati why the university, the Corbett Theater, or any of the programs there were not applying to the OAC for a grant, and he had responded that it was against the law, that the university gets money from the state and is excluded from applying.

She suggested that because the OAC *Guidelines* are based on what the legislature has passed, that [restricts the funding to] "organizations whose primary mission is the awarding of academic credit, such as colleges, universities and other degree-granting institutions (including departments, divisions, centers and other sub-entities of institutions of higher education)," which includes art galleries, theaters and art centers, it goes against the legislative direction to provide funding for those entities. She shared that she found a conflict in the OAC *Guidelines* that the board is being asked to approve today, and referred to funding restrictions for Sustainability on page 89 that contradicts instructions further down that applicants may be "educational organizations (colleges, universities, etc.) that demonstrate a commitment to arts programming in a larger community setting." Any university or community college that has a theater or an art gallery presents their

work for the public—not just their students. So basically they are all eligible.

She shared that she would like to see the council determine what the intention of the legislature was when they put this language in restricting universities. She added that it is difficult for the agency to figure out how much state funding they receive, but they all receive state funding. She stated that she was sure the auditor of the state or the people at the statehouse would be able to determine how much state funding goes into any one of these groups because anyone who has a theater or group on campus submits budgets to their provost every year and they have to state how much they need. The agency doesn't have that information because it's self declared. When you ask an applicant if they are receiving money from the state they might think they aren't, not realizing that they are part of a state university, and figuring that they are not a line item in the state budget.

She remarked that she thinks it is very confusing and she was concerned that council would open the floodgates of applicants without making sure that this is what the legislature really wants us to do. She exclaimed that this could be Pandora's box, and she requested a clarification from the legislature as to what they mean by this.

Ms. Henahan asked for clarification on the specific place in the OAC *Guidelines* to which Ms. Warner was referring. Ms. Henahan explained that funding restrictions are a policy matter that was approved by board and not by the legislature. Mr. Rich underscored that these are our guidelines, so we can adjust them as we see fit.

Ms. Howard expressed concern that even with a clarification of the intent of the legislature, the council would open up the floodgates if it changed the eligibility requirements. She remarked that the council would set precedent that would be hard to go back on. She asked what the change would do to the agency's overall budget, remarking that if one university entity receives funding all such entities are going to ask. The storm is going to come.

Ms. Henahan responded that staff did look at the size of the budgets of the arts organizations that are under other state universities that are coming in the Sustainability (under \$1.5 million) category and most are significantly less than the Wexner Center's, and most of them, with the exception of one, have budgets that are less than \$1 million per year.

Mr. Rich asked which organization was the one whose budget was over \$1 million. Ms. Henahan answered that the Clark State Performing Arts Center has a budget of a little over \$1 million. That is the closest one; next is the Wexner with a budget that is over \$10 million.

Ms. Warner remarked that there are a lot of university-based theaters and galleries that are not applying for funding but who have significant budgets. Ms. Henahan responded that if an entity doesn't come in for funding, the agency does not know what its budget is.

Ms. Howard expressed concern that if council approves this change they might run the risk of an image issue because the WCA is at The Ohio State University, and most people think that OSU is the big man on campus. She stated that her question is more from an image and marketing perspective. It might look like the agency is giving a kiss to OSU.

Mr. Rich responded that as of now the agency designates 36 percent of its Sustainability (over \$1.5 million) funding for four organizations.

Ms. Howard shared that the discussion is about something that is different from what the agency has established in the past. She expressed concern that such action will not just set a precedent, but may also reflect a negative image to the general public.

Ms. Henahan shared that such a view is impossible to foresee, as it would depend on the perspective of the person looking at the change. She added that the OAC board has been in existence since the inception of the agency, and the board has chosen to change policies at various points along the agency's history for all kinds of reasons—it is the prerogative of the board to change policy.

Ms. Warner expressed uneasiness with the proposal and asked that staff seek guidance from the legislature, perhaps informally. She shared that she had just learned that over 46 percent of the state budget goes to education. Recognizing that a lot of it goes to K-12, a significant amount also goes into state universities and the legislature might not think that it's right for the OAC to be giving money to state universities in view of their restriction against funding anyone who has a line item. She shared her concern that the agency be careful, that there are so many more state universities than she ever thought, and we could knock off some of the majors, but every single community college (of which there are many) would be eligible as well.

Ms. Vance offered that the council needs to be open, and that as things change we will have to update the OAC *Guidelines*. She shared that her first reaction was that this change would open up Pandora's Box, but that as she read and considered the report, she felt that she was not ready to make a decision. She needed more information to make a decision. She added that this is a big change, and it could open a lot of floodgates and the consequences were uncertain. She added that the council could be asking for trouble if they don't think this through.

Mr. Rich reflected that what he heard from the group is that the kind of additional information they would like to see in order to move forward is what the economic implications would be if the council changes its guidelines to allow university-related entities to apply for Sustainability (over \$1.5 million), and who all might be in that category i.e., what other institutions may have performing arts centers, museums, etc., could be in there. He added that it sounded like the Executive Committee would like more time to reflect on this, and more information to make a more informed decision since it constitutes a substantial change to the OAC *Guidelines*.

Ms. Howard suggested that it might be good to have a conference call to hear what the findings are so that when the board meets again, they are ready to vote on the issue. Mr. Rich stated that conference calls are not allowed (under the Sunshine Laws) and that Ms. Henahan could send the board an email communication with the results. He added that this was a judicious move and the council wants to make sure everything is handled correctly.

Ms. Howard shared that while she did not want to keep piling work on staff, it is important for council to make a good decision. There is no crystal ball to show what will happen in the coming years.

Mr. Rich thanked the staff and board for their thoughtful preparation and consideration of this issue. He announced that the committee will report to the board that they need to give this more consideration before coming to a recommendation.

Agency Priority Work

Ms. Henahan directed the board's attention to the agency's priority work report, and highlighted the items in the upcoming quarter in the Executive Office, including the NEA grant update and the agency's Work Force Planning due in October; preparation for the board planning meeting in January; and attendance at the NASAA conference in November. Most of the work in Arts Learning will be focused on gearing up for the FY2015 deadlines and preparing final reports for FY2013; in Folk and Traditional Arts, staff will be preparing and submitting the NEA grant application, which is due on October 1, planning for the 2014 Ohio Heritage Day at the Ohio State Fair and assisting with the Ohio Heritage Award ceremony at the Columbus International Festival in November 2013.

In Individual Artist Grant Programs and Services (IA), the deadline for the Individual Excellence Awards was September 1; the agency received 440 eligible applications in choreography, criticism, fiction/non-fiction, music composition, playwriting and poetry. This number is up from the last cycle, and the applications will be reviewed at the December panel meetings for the Individual Artist Excellence Awards. IA is also continuing to work on sites that were identified in House Bill 482 for the Percent for Art program and are subject to the Percent for Art Law, while continuing work on current projects at Belmont Technical College, Bowling Green State University, Central State University, Cuyahoga Community College, Kent State University, Miami University, Ohio Department of Mental Health, Stark State Technical College, The Ohio State University, University of Toledo and Wright State University. The IA office is also working on the agency's submission to the Kettering Foundation, which includes the final report and application for next year's support for the residency exchanges through the Cultural Exchange Council. They are also working with the First Lady's Office to organize quarterly artist focus shows at the Governor's Residence. The OAC has for many years been the go-to organization for the sitting governor to have artwork placed in the residence as well as on the 30th floor of the Riffe building. The new program is part of this practice and is carried out at the First Lady's request. Ms. Henahan thanked Ken Emerick and Kathy Signorino for their excellent work on this program, gathering the artwork, hanging it, taking it down when it's time for the holiday decorations to go up, etc.

Program coordinators and directors are gearing up for the FY2015 deadlines. The Fiscal Office is handling the agency's standard operating procedures: monitoring the budget, making payments, working with the Department of Administrative Services (DAS) and the Office of Budget Management (OBM) on an as-needed basis when they request information from the agency. The Grants Office is working with the Executive Office on the NEA updates that are due on October 1 as well as the implementation of the new NEA reporting requirements and tracking new data that the NEA is requesting. Hopefully this will be finalized soon; it's something that the National Standards Working Group, which Ms. Henahan sits on, at NASAA is keeping close tabs on because it will require some changes in the way the agency gathers information from constituents

and reports back to the federal government. In Information Technology, staff is prioritizing the FY2014 IT expenditures on the \$50,000 additional funding received in administration each year in this biennium for desperately needed and long overdue IT upgrades. Agency staff are appreciative of that support. In the Public Information Office, Ms. Weinstein has already gone over in detail everything she has been working on. At the Riffe Gallery "Poetics of Pattern," curated by Janice Lessman-Moss, continues through October 6. The new show opening on November 7 is "The Modern Table: Ohio Furniture Designers." The gallery has had great success with design-based exhibitions in the past; this one too will be very appealing. Ms. Henahan shared that she hoped the board members will be able to attend the opening reception on November 7.

Ms. Warner inquired if the agency still does press/VIP opening program for Riffe Gallery exhibitions. Ms. Henahan stated that press openings had been scaled back in 2007 because of cost (and new rules associated with gifts and donations).

Mr. Rich and Ms. Warner shared that these press previews had been a good idea and suggested the agency do them again, offering that the board can help fund the food and drinks. Ms. Warner remarked that agency staff and council members need to be more active in promoting what goes on at the Riffe Gallery. Mr. Rich added that the gallery could still have press openings without the lunch; Ms. Warner commented that if the agency wants the legislators to come the preview needs to be at lunch time, because that's when they take a break.

Ms. Henahan stated that we do have food at the openings and have worked with our AAG to secure a short-term liquor license so that wine can be served at the openings. The food and beverages all come from donated money and products so we are not in violation of the Executive Order prohibiting agency expenditure on food and drink. Ms. Warner shared that board members used to chip in to pay for the food and drinks. Mr. Rich stated that this was an excellent idea.

Ms. Henahan stated that the next big show coming up will be the *Quilt National '13*, which runs January 31 through April 13, 2014. This is one of the Riffe Gallery's most popular shows with a broad spectrum of quilting as it is done today.

New Business

International Cultural Exchange Partnership Program Proposal

Ms. Henahan directed the board's attention to the International Cultural Exchange Program Proposal memo. She apologized for the last-minute nature of the memo, explaining that the information had come in less than a week ago.

She summarized the memo, reminding the board that in 2008 the severe downturn in the economy and the resulting reductions in funding and staffing at the OAC as well as the loss of federal support for OAC international programs, culminated in the decision to sunset the agency's International Partnership Program.

For many years the agency had been a national leader in international cultural exchanges led by state arts agencies. From 1990 to 2007 the OAC's International Program worked extensively

with the Czech Republic, Argentina, Mexico and Chile and supported exchange relationships with Japan, India, Korea, Russia, China, Israel, Germany, Hungary and Cuba. The agency's international projects focused on the strong belief that sharing the arts and culture is a key component to growing trade and promoting the Ohio "brand," supporting arts education and administration exchanges, and perhaps most importantly, promoting international understanding.

She informed the board that now, as the OAC's funding is becoming more stable, an opportunity to resume an aspect of the agency's international exchanges had presented itself. Over the last several months, she has had conversations with David Fraher, executive director of Arts Midwest, about the possibility of partnering with Arts Midwest and the Pennsylvania Council on the Arts on an international visual arts exchange with printmaking cooperatives in Chile and Cleveland.

She continued that Arts Midwest had secured a significant grant from the Robert Sterling Clark Foundation to help support a bilateral arts exchange and exhibition with a printmaking cooperative in Ohio and Taller 99 in Santiago, Chile, in a yearlong artist engagement program. Agency staff have been in preliminary conversations with printmaking cooperatives in Dayton, Cleveland and Columbus to identify one whose schedule could accommodate the residency exchange.

She detailed the components of the exchange, including an exchange visit between the leadership of the Ohio print co-op and Taller 99, an extensive (four to five weeks) residency at the Ohio print co-op for two Chilean printmakers, and a replication of this residency model at Taller 99 in Santiago with two Ohio printmakers. Finally, there is potential for Arts Midwest and OAC staff to coordinate an exhibition of work produced in the residencies at the Riffe Gallery in 2015 or at another appropriate date.

She shared budget details for the project. The total project cost is \$161,700 and the OAC's investment in this proposed partnership would be \$40,000, with OAC funds supporting a portion of travel expenses, curatorial fees, production and exhibition expenses and administrative expenses for the exchange. The Pennsylvania Council on the Arts would contribute a like amount. The Robert Sterling Clark Foundation grant is \$46,300; Arts Midwest will contribute \$20,000 and other support of \$15,400 will be secured from other sources.

She offered that this could be an opportune moment for the OAC to engage once again in an international exchange with other experienced partners and build on the strong relationships and background we already have with Taller 99 in Chile and several printmaking cooperatives in Ohio.

She proposed that if the board were to approve going forward with this partnership, the agency could use federal money for the OAC's portion of the project. This project would support at least three of the NEA's stated outcomes for SAA Partnership grants—Creation, Engagement and Understanding. She offered to answer any questions from the board.

Mr. Rich inquired when a decision on the board's commitment would be needed. Ms. Henahan answered that that planning for this program has been in the works for quite some time and was now reaching a critical point at which decisions needed to be made. She noted that the Pennsylvania

Council on the Arts had already committed to this.

Ms. Warner shared that she was concerned that while the agency had an incredible program years ago, that was then, this is now. In recent years the OAC has received significant budget cuts from the state legislature, and while the agency is making some headway back, she did not think the legislators gave us the money to send it out of the country. She remarked that she thought we would be very much criticized if now that we are on our way back up again monetarily we started to engage in an international program. She shared her regret that the council's legislative representatives were not in attendance, sharing her understanding that they have questioned even the fact that the Ohio Arts Council has sent artists out of state for residencies, and that the current government is very concerned with Jobs Ohio. She shared that she thinks they have a great interest in seeing that the resources we have stay in the state of Ohio.

Ms. Henahan said that she understood Ms. Warner's concerns. She stated that Arts Midwest is a partner, and when this opportunity came up we were the first state that they thought of because of our historical prominence in the field in this area.

At this point, Senator Kearny arrived and Ms. Warner suggested that the committee fill him in on the issue under discussion. Senator Kearney responded that he did not want to impede progress.

Mr. Hankins (mistaking Sen. Manning's administrative aide Goran Babic for the senator) asked him what his opinion was on the issue. Mr. Babic clarified that he was not the senator and would have to speak with her before he could state an opinion. Mr. Hankins continued that he was glad that new ideas were being brought to the table for discussion, whether they come to fruition or not, and suggested that this was another issue to be "tested with the legislature." He shared that the economic tides are shifting and some people want the OAC to take more risks, show more leadership and take more chances. He stated that in that spirit he thought this was a healthy discussion.

Executive Director Retirement Announcement

Ms. Henahan announced that she will be retiring from the agency effective July 2014. She shared that she will have reached 30 years with the OAC in July 2014. She said she has been very proud of this agency and it will be very hard to leave the agency that has been a part of her life for such a long time, but that her husband has retired and it is time to spend more time with him.

Mr. Rich thanked Ms. Henahan for giving the board a 10-months notice, and opened discussion about the search for a new executive director, which would also be discussed at the full board meeting. He shared that he wants the search to be open and inclusive, and invited all members of the board to be a part of the process. He informed the committee that Ms. Henahan will be providing the information that was used by the board in the last executive search in 2006, as well as an updated job description. The Search Committee, once formed, will discuss how to go about recruiting the new executive director, how to publicize the opening, and whether to hire an outside consultant to assist. He thanked Ms. Henahan for 30 years of terrific service, sharing that the board will miss her, and again how much he appreciates the generous notice she has given. It is an example of the thoughtfulness and intelligence of her leadership of the OAC.

Approved: January 16, 2014

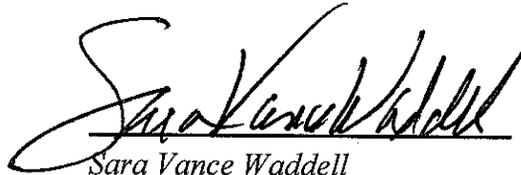
The committee responded with a round of applause for Ms. Henahan.

The committee adjourned for lunch at 12:34 p.m.

An audio recording of this session is available upon request.

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Jeffrey A. Rich
Executive Committee Chair

A handwritten signature in black ink, featuring a large, stylized 'S' at the beginning, followed by several loops and a final horizontal line.

Sara Vance Waddell
OAC Board Secretary