

**OHIO ARTS COUNCIL  
PROGRAMS, PANELS AND PUBLIC POLICY COMMITTEE MEETING  
SEPTEMBER 17, 2013**

The meeting was called to order by Board Chair Jeff Rich at 10:22 a.m. in the offices of the Ohio Arts Council in Columbus. Programs, Panels and Public Policy Committee members in attendance were: Jeff Rich (acting chair), Ginger Warner, Monica Kridler, Sara Vance Waddell and Robb Hankins (serving a one-meeting interim appointment). Absent member: Sharon Howard. Also present were: Appointed (not yet confirmed by Senate) board members Juan Cespedes and Jane Foulk, and Donna Collins, executive director, Ohio Citizens for the Arts. OAC staff members included: Julie Henahan, Mary Campbell-Zopf, Missy Ricksecker, Kathy Cain, Ken Emerick, Dia Foley, Dan Katona, Kathy Signorino, Jim Szekacs and Elizabeth Weinstein.

Mr. Rich directed the committee's attention to the meeting agenda on page 47 and highlighted the items that the committee would be covering.

**Panel Recommendations**

Ms. Campbell-Zopf introduced the list of recommended panelists for the FY2015 grant cycle. She shared that the committee would review the panels one-by-one and then vote for a recommendation of the full slate of panels together.

Discussion of individual panels for the Artist in Residence, Arts Partnership, Individual Excellence Awards, General Project and Creative Economy Support, and Traditional Arts Apprenticeships programs was brief and favorable.

Monica Kridler asked what the greatest source for finding panelists is. Ms. Campbell-Zopf responded that there are a variety of sources for panelists who are experts in their fields, including people who work in arts organizations and have recognized strong arts programs and perhaps have written successful grants in the past. She also provided other examples of the criteria staff considers to ensure a panel represents a mix of demographics, experience and skills, and statewide representation.

Ms. Kridler asked if the positions are easy to fill or if it was difficult to find panelists. Ms. Campbell-Zopf responded that staff is always looking for new panelists. The agency keeps a large panelist database and keeps track of former panelists. She added that people can nominate themselves or be nominated by others, and board members can also recommend panelists.

Ginger Warner noted an increasing trend to have less diverse panels than in the past. The boards she has served on have worked hard to have greater diversity from across the state and greater diversity in the populations represented, such as Latinos, seniors and people from Appalachian areas of the state. Ms. Campbell-Zopf responded that other boards have continued to work hard to ensure diversity among panelists and that the OAC staff will continue to work with the board to advance this important priority.

Ms. Kridler inquired how much time the panelists contribute and how the agency thanks them.

Ms. Campbell-Zopf answered that there is an inherent reward—people participate because they want to give back, they want to learn about the arts in the state, they like the sense of community they have with other artists and administrators—but the panel work does take a lot of time. The panelists need to be familiar with all of the applications, which contain narratives and samples of work, and are primary and secondary reviewers on a smaller set of the applications. Depending on the size of the panel and the number of applications received, it can be a lot of work. The Project and Sustainability panels are the real workhorse panels, reviewing more than 100 applications in a given year.

Ms. Kridler inquired about the amount of time involved in serving as a panelist. Ms. Henahan answered that the panelists receive the materials they need to review about a four to six weeks in advance of the meeting. She noted as a point of comparison that she has spent over 40 hours preparing for NEA panels she has served on. She added that this is a great deal of work for panelists and they receive a small honorarium for their service.

Ms. Warner shared that it is exciting and an honor to serve as a panelist. Panelists put the experience on their resumes, speak highly about their experiences and offer to come back to serve again.

Ms. Campbell-Zopf added that if a person wants to be a good grant writer, being a grant reviewer really helps them step up their game.

Ms. Kridler stated that she was grateful for the answers, because it helped her further value their contributions to the whole effort.

Robb Hankins asked if the committee is voting on the whole slate of panels for the year, and whether there is a summary of how many panels and panelists there are. Ms. Campbell-Zopf answered that there were five panels of 6-13 panelists each, directing his attention to the memo on page 47. Ms. Kridler calculated that there were a total of 63 panelists recommended.

Ms. Campbell-Zopf stated that the point of the descriptions is to give the board an idea of the expertise represented on the panels, and noted that the board can—and has in the past—discussed individual recommendations and made recommendations for future panelists. She added that this process takes place every fall.

**MOTION** by Robb Hankins, seconded by Monica Kridler to recommend the panelists for full board approval. **Motion carried without dissent.**

#### **Artists with Disabilities Access Program (ADAP) Evaluation Report**

Ms. Campbell-Zopf presented the report, which was the result of a team effort begun last winter by Ms. Campbell-Zopf and ADA/504 Coordinator Kim Turner, along with consultant Craig Dreeszen, Ph.D.

Ms. Campbell-Zopf reviewed that the agency during its last strategic planning process placed a great deal of emphasis on outcome evaluation. Since that time the staff has been systematically working through grant programs to evaluate their effectiveness and clarity of content. This evaluation explored two research questions: 1) To what extent are ADAP grant-making, partnerships, and services contributing to the achievement of the OAC's intended outcomes for the program? and 2) Do evaluation findings suggest changes in policy or practice for the OAC or its partner VSA?

Ms. Campbell-Zopf reviewed the methodology for this evaluation process, stating that Dr. Dreeszen interviewed OAC and VSA staff and OAC board members by telephone to refine evaluation questions, identify policy issues, and discuss potential changes to ADAP. Dr. Dreeszen and Ms. Turner talked with two national arts and disability experts at the NEA and the Kennedy Center. OAC staff sought a legal opinion from Ohio's Assistant Attorney General about eligibility requirements. Staff also collected a representative sample (approximately 20 percent of applications from a five-year period) of grant applications and associated final reports. Staff also queried the OLGA database for aggregate statistics. Dr. Dreeszen analyzed this information. OAC staff convened a representative sample of 10 ADAP artist grantees and five service providers and disability advocates for two 90-minute focus groups at the OAC offices.

The evaluation report is a summary of what people had to say, including actual comments that people made during the process. This was a particularly rewarding process because staff were not sure if the program had been as effective as the agency had wanted.

**Highlights:** Applications were consistent with guidelines and the policies and the strategic plan of the agency. Overall, Dr. Dreeszen felt that in terms of looking at final reports and talking to the artists who had received grants, intended purposes were served: artists advanced their careers and made good moves to promote their work.

**National leadership:** A National Assembly of State Arts Agencies (NASAA) review of other state arts agency reports found no comparable grant programs, and noted in its research findings that the program is considered by leaders in this discipline to be a model for the country. Research revealed only one similar state VSA grant program. A statewide advocacy, funding, and service partnership between the OAC, VSA Ohio, and local training and employment agencies could provide even more support to artists with disabilities and inspire other state arts agencies.

The study also helped staff look at some hard policy issues regarding the program, and recommended resolutions to the program's ongoing challenges. One such challenge is creating equitable guidelines that take into consideration organizations, such as Goodwill and PassionWorks, who act on behalf of the artists they work with at their centers, while keeping a handle on such factors as distribution of grants throughout the state. This is addressed in the recommended changes to the OAC *Guidelines*, i.e., individual artists can still come in, and also organizations whose mission is to help artists with disabilities can come in on behalf of the artists they work with at their centers.

Ms. Campbell-Zopf stated that the practice of partial awards had been a concern for Ms. Warner and Ms. Vance. She explained that partial awards have occurred because of several factors:

1) the quality of the applications, and 2) the agency's available funds for the program. The study recommends that the agency revise the program to create two tiers of artists: Emerging and Professional. If an artist is approved in either of those levels, they will get a full award of either \$500 or \$1,000, respectively.

The study also found that there were also a lot of organizations that didn't know about this grant program and didn't know that VSA could help applicants. For those who find OLGA a challenge, staff will work with them on their applications, taking down what they say word for word over the phone, or VSA can help them as well. It is important for the agency to keep underscoring for potential applicants that this opportunity exists and is here to support them.

Another challenge with award size is that some people will lose Social Security and other forms of disability benefits, if they receive awards that push their income over the eligibility requirements for the benefit program.

Ms. Kridler stated that it is good to know all this.

Ms. Campbell-Zopf shared that the evaluation process brought the people who are most interested and have the most information together to talk about the program and for staff and consultants figure out how to move the program forward and make it as good as it can be. She reiterated that the report is the foundation for the proposed changes to OAC *Guidelines*, and the committee can use it as a basis to review the changes, which they will then vote to recommend for approval or not.

Ms. Warner stated that it was an excellent study, and thanked the staff for doing this and bringing it forward; the outcome was so much more than she ever could have anticipated. She suggested that the report be shared with former board members who would be very excited to know that the agency has moved forward in this. She was particularly impressed by the detailed recommendations.

Mr. Rich stated that this is one of the programs he is most proud of as a board member.

Ms. Campbell-Zopf added that the board members who participated said that they saw this as a developmental program. About 90 percent of people who come into this program receive funding, compared to four or five percent in the Individual Excellence Awards (fellowship) program.

Ms. Warner thanked the staff again for taking this on and hiring Dr. Dreezen to complete, at the direction of the board, a successful board and staff endeavor.

### **Revised OAC *Guidelines***

Ms. Campbell-Zopf introduced the revisions to the OAC *Guidelines*, stating that the grant programs are one of the most important pieces of agency policy. The *Guidelines* are the guidance to everyone in the field and the staff on how these grant programs will be realized. The board needs to be comfortable with what the guidelines express. Staff has made a few tweaks in the existing guidelines for the board to review. She explained that changes are sometimes made when agency staff, having received a large quantity of questions from constituents, determine that the program

guidelines aren't clear. She directed the committee's attention to the revised OAC *Guidelines* in the Council Book on page 88.

Sustainability (over \$1.5 million) and (under \$1.5 million)

The Sustainability guidelines contained unclear criteria under the eligibility requirements, and stated that an applicant must have received at least two OAC grants in the last four fiscal years. The existing guidelines did not specify whether these grants needed to be approved at a public panel review or approved as a part of the ratification process. It was decided that the intent of the requirements had always been that the grants need to have been approved by a public review by a panel, which is the most rigorous form of adjudication, so staff revised the guidelines for Sustainability (over and under \$1.5 million) to state under the eligibility requirements that, "The previous support must have come from an OAC funding program that evaluated and scored the application through a public panel process."

Ms. Warner stated that the highlighted changes are difficult to see and would be easier to see if they had been printed in color.

Ms. Campbell-Zopf recognized this is an issue and that the agency saves money by printing in black and white instead of color, and we will look into a way to make it clearer in the future.

Arts Access

Ms. Campbell-Zopf turned the committee's attention to the Arts Access guidelines beginning on page 96, noting that the same wording had been added to the eligibility section as the Sustainability guidelines.

Artists with Disabilities Access Program (ADAP)

Ms. Campbell-Zopf next directed the committee's attention to the Artists with Disabilities Access Program (ADAP), beginning on page 102. In this section, staff went through the existing guidelines and made changes wherever needed in order to align the guidelines with the recommendations of the *Artists with Disabilities Access Program Evaluation Report*. The major change in these guidelines is that organizations are now allowed to apply on behalf of artists.

Another change in the ADAP guidelines is a move to a quarterly deadline, and if the board approves these guidelines, staff will establish public panels and those grant recommendation reports will come to the board as a recommendation instead of as ratifications.

Ms. Warner inquired if the agency had rolling applications before.

Ms. Campbell-Zopf answered that yes, the awards have been based on rolling deadlines, but as part of the ADAP evaluation, artists and people who work with disabled artists shared that sometimes it is hard for people to keep track of deadlines. Under the proposed guidelines people can now submit their applications at any time to be adjudicated at these quarterly junctures. The agency appreciates that the process needs to be transparent, and allows for people to listen in. In addition, thought has been given to conducting the reviews by phone, because traveling to Columbus can be a challenge for people who have disabilities, and for those people it would be easier to listen via the Web or

through a conference call.

The revised guidelines also highlight VSA and explain their role in the process, explaining that they are there to help artists. Ms. Campbell-Zopf next directed the committee's attention to pages 106-107, which cover organizational grants, all of which is entirely new.

Ms. Warner inquired if the OAC *Guidelines* for the ADAP grants state anywhere that the applicants have to be disabled. Ms. Campbell-Zopf answered that applicants will be required to declare this in their application. Ms. Warner also asked if the guidelines indicated the amount of money limitations on what they might be able to accept as a grant.

Mr. Rich asked if the guidelines offer a definition of "disability." Ms. Campbell-Zopf replied that the definition in the *Guidelines* comes straight out of federal law.

Ms. Henahan added that the requirement and definition is given on page 104 under the eligibility requirements.

Ms. Campbell-Zopf stated that as part of the process of writing the revisions to the *Guidelines*, staff consulted with the Ohio Attorney General's office and the experts at the Kennedy Center who deal with disability and access to ensure the guidelines were well-expressed.

Ms. Warner shared her concern that the eligibility requirement of Ohio residency and prohibition of enrollment in a degree or certificate granting program might conflict with any new state legislation about residency and enrollment because the legislature was going to extend residency to out-of-state students for the purposes of voting.

Ms. Campbell-Zopf responded that it has been a longstanding policy for the OAC not to give awards to students enrolled in academic programs.

#### The Big Yellow School Bus

Ms. Henahan introduced the new grant program, stating that over the last 15 years, the OAC has seen a significant decline in the number of children and young people participating in field trips with their schools. The schools have reported that transportation costs have become a barrier to taking educational trips to arts and cultural activities, such as the visits to museums and galleries and historic sites, and music, dance and theater performances. She stated that she had brought the issue up with Ms. Campbell-Zopf several years ago, that it would be great if the OAC could model a program after other programs that exist in other state arts agencies where there are transportation grants provided to schools to help bridge the gap for schools that have a shortage of funding for field trips. Massachusetts and Iowa are states that were early providers of grants like this.

She proposed to the council that since the agency's budget has made a little bit of improvement that we create a new grant category called, The Big Yellow School Bus program, which would provide up to \$500 grants to help public and private schools and associations that serve home-schooled children meet the transportation costs of educational field trips to arts and cultural activities and organizations around the state. The program would give priority status to rural and urban students

from underserved areas of the state.

She directed the board's attention to the new guidelines on page 110. The program, which would provide grants of up to \$500 to cover travel expenses, is designed to help students in the state to take advantage of the great arts and cultural opportunities here in the state of Ohio, and help those schools who are having difficulty covering the additional transportation costs.

Mr. Rich stated that he likes this proposal and gave a testimonial of how the school field trips to Severance Hall in Cleveland he went on as a child had affected his life. He added that children who didn't have these opportunities would be deprived of a great educational experience that would add wonderful quality to their life for many years. This program is modest in size but can have a great impact.

Ms. Kridler inquired about the timing of the signed agreement, which is two weeks prior to the trip, expressing concern that the schools have enough time to look for other transportation options if they don't get funded. Ms. Henahan replied that the award announcement is sent well in advance of the date of the field trip and serves as the agreement. The signed document ensures that the field trip will actually take place and the money will be used for transportation.

Ms. Warner asked what the total amount of money the council is allocating for these grants was; Ms Henahan answered that the proposal is for \$30,000 for FY2014.

Ms. Kridler inquired when the program will start; Ms. Henahan answered that if the board approves the program, staff could get the program guidelines on the website by November 1, 2013.

Mr. Hankins (*referring to the previous item of order*) asked how much the agency paid for the ADAP evaluation. Ms. Campbell-Zopf responded that the evaluation cost was \$9,000. Mr. Hankins asked what other states have programs. Ms. Campbell-Zopf replied that no other states have programs like this. In all of our evaluation processes we benchmark with other states, and in this process we realized that we couldn't because no other states were doing anything that resembles what the OAC does.

Ms. Warner expressed that she is concerned about the school bus program, stating that the reasons field trips have declined are more varied than just the cost of transportation. She cited alignment of field trips with school curricula and the reluctance of schools to release students for full-day field trips as factors in the decline in field trips, and stated that most of the organizations in larger cities that are seeing declining numbers are setting up fundraisers and most of them have been able to collect money. She stated that although the agency has extra money, the purpose of the money was to feed into our constituents rather than busses. She suggested that the program is perhaps a noble idea but maybe is redundant because there is a lot of fundraising going on for field-trip busses; she stated additionally that she has concerns of how getting into this new program might take away from serving the agency's constituents.

Ms. Campbell-Zopf noted that the grants would be going to the schools, and asked Ms. Warner if she saw schools as constituents. Ms. Warner responded that no, she did not see the schools as

constituents; as for the programs that the agency supports in the schools, the money goes to the artist-in-residence and to arts organizations who go into the schools to perform or share what they do with students. She reiterated that she does not see schools as constituents under the definition of what we do and restated her concern that there is a lot of fundraising going on to raise money to bring students to performances. She asked Ms. Kridler whether BalletMet is engaged in such fundraising.

Ms. Kridler shared that she cannot speak for BalletMet, but her experience recently indicates that Columbus City Schools, for one, have put a ban on such fundraisers because of the danger of children going out and selling items for the school. She stated that as she runs a program for dance education she has her finger on this particular topic. She shared that her program, Momentum, requires that each of the twelve participating schools spend money for four round-trip bus trips, and that sometimes that is the hardest thing for the schools to come up with. Advocating for the children, she declared that she sees the Big Yellow School Bus program as a wonderful program for the students, who, she added, hopefully are our constituents.

Ms. Warner stated that it is not the schools who are doing the fundraising, instead the arts organizations, such as the symphony, BalletMet, the art museums, and even small chamber music groups are the ones asking for donations to help fund student transportation. She cited her experience as a board member of Greenacres Foundation in Cincinnati, which covers all costs for bringing the students to their programs and are designed to fit the curriculum of the participating school. Greenacres has a separate fund that raises money specifically for transportation to bring in the students. She stated that she would like to know what arts organizations around the state are experiencing with regard to school visits and bus costs. She reiterated that the obstacle of getting the schools to release students for field trips is becoming even a larger problem than the cost of the school busses.

Ms. Campbell-Zopf responded to Ms. Warner's concerns, stating that the criteria in the guidelines require that the field trips are standards-based. She pointed out that the agency benchmarked aspects of the Status of Arts Education in Ohio Report with other states and found that while there has been a national trend of decreasing field trips for the arts, such field trips in Ohio are significantly less prevalent than nationally. She added that there are probably more children than the agency can serve with this grant program and there are places, primarily in rural and urban areas, where the challenge remains.

Ms. Henahan stated that the guidelines are flexible enough to respond to unexpected opportunities. Schools often do not know at the beginning of the year when there may be an opening in the school calendar that might match up with an opportunity for a cultural field trip. This is the reasoning behind there being no deadlines for the applications; applicants simply need to submit their request at least eight weeks before the proposed field trip. She added that if a school truly has an unexpected opportunity within less than eight weeks, staff would try to work with them as is agency practice with any constituents who have a particularly difficult or tight timeline to work within.

Mr. Rich reminded the committee that the meeting was running over time.

Approved January 16, 2014

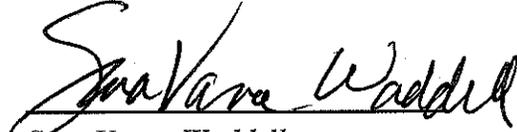
**MOTION by Robb Hankins, seconded by Monica Kridler, to recommend the revisions to the OAC Guidelines to the full board. Motion carried with Ms. Warner opposed.**

Meeting adjourned at 11:20 a.m.

*An audio recording of this session is available upon request.*



Sharon Howard  
Programs, Panels and Public Policy  
Committee Chair



Sara Vance Waddell  
OAC Board Secretary