

DC COMMISSION ON THE ARTS AND HUMANITIES

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REGULAR MEETING

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MONDAY  
JULY 25, 2022

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The Commission on the Arts and  
Humanities convened via Videoconference, at 5:30  
p.m. EDT, Reggie Van Lee, Chair, presiding.

PRESENT

REGGIE VAN LEE, Chair  
MAGGIE FITZPATRICK, Vice Chair  
HECTOR TORRES, Secretary  
STACIE LEE BANKS, Commissioner  
CORA MASTERS BARRY, Commissioner  
QUANICE FLOYD, Commissioner  
NATALIE HOPKINSON, Commissioner  
MARIA HALL ROONEY, Commissioner  
CARLA SIMS, Commissioner  
GRETCHEN B. WHARTON, Commissioner

ALSO PRESENT

DAVID MARKEY, Deputy Director  
JEFFREY SCOTT, Chief of Staff  
BRIAN ALLENDE, Resource Allocation Officer  
DEIRDRE DARDEN, Public Art Coordinator  
JOCELYN DE CASTRO, Paralegal  
LAUREN DUGAS GLOVER, Public Art Manager  
TERRELL JOHNSON, Senior Grants Officer  
PATRICK REALIZA, Social Media Specialist

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## P-R-O-C-E-E-D-I-N-G-S

(5:30 p.m.)

CHAIR VAN LEE: The meeting will come to order. The time is now 5:30 p.m. on Monday July 25, 2022. This is regular meeting of the District of Columbia Commission on the Arts and Humanities.

My name is Reggie Van Lee, Chairperson of the Commission, I am an -- I can't talk today -- African American man wearing a blue shirt with white anchors on it, so I'm being a sailor today. I will now call the roll. When you hear your name, please answer present. Stacie Lee Banks?

COMMISSIONER BANKS: Present.

CHAIR VAN LEE: Cora Masters Barry?

COMMISSIONER BARRY: Hello. I'm here.

CHAIR VAN LEE: Maggie Fitzpatrick?

COMMISSIONER FITZPATRICK: Present.

CHAIR VAN LEE: Quanice Floyd?

Natalie Hopkinson?

KyMBER Menkit?

Maria Hall Rooney?

1 COMMISSIONER ROONEY: Present.

2 CHAIR VAN LEE: Carla Sims?

3 Hector Torres?

4 COMMISSIONER TORRES: Present.

5 CHAIR VAN LEE: Gretchen Wharton?

6 COMMISSIONER WHARTON: Present.

7 CHAIR VAN LEE: And I am here as well.

8 A quorum is present. This meeting is

9 being conducted remotely using the Cisco WebEx  
10 virtual meeting platform and is being live-  
11 streamed to the Commission's YouTube channel for  
12 public viewing. An electronic recording will be  
13 available for viewing online following the  
14 conclusion of the meeting.

15 This meeting is governed by the Open  
16 Meetings Act. Please address any questions or  
17 complaints arising under this meeting to the  
18 Office of Open Government at  
19 opengovoffice@dc.gov. I will now read the land  
20 acknowledgment.

21 Every community owes its existence and  
22 vitality to generations from around the world who

1 contributed to their hopes, dreams, and energy to  
2 making the history that led to this moment.

3 Some were brought here against their  
4 will, some were drawn to leave their distant  
5 homes in hope of a better life, and some have  
6 lived on this land for more generations than can  
7 be counted. Truth and acknowledgment are  
8 critical to building mutual respect and  
9 connection across all barriers of heritage and  
10 difference.

11 We begin this effort to acknowledge  
12 what has been buried by honoring the truth. We  
13 stand on the ancestral lands in the Nacotchtank  
14 and Piscataway people. We pay respects to the  
15 elders past and present.

16 Please take a moment to consider the  
17 many legacies of violence, displacement,  
18 migration, and settlement that bring us together  
19 here today and please join us in uncovering such  
20 truths at any and all public events and use such  
21 truths to guide the legacy of this arts  
22 commission.

1           The agenda for this meeting was  
2 previously circulated. If there are no  
3 objections to the agenda, it will stand as  
4 adopted. Is there any objection to the agenda?  
5 Hearing no objection, the agenda stands as  
6 adopted. Next is the approval of the June 26,  
7 2022 meeting minutes.

8           Are there any corrections to the  
9 minutes? Hearing no corrections, the minutes  
10 stand as approved. I welcome everyone, thank you  
11 for being present. As I'm sure you know, our  
12 group is a little smaller than usual.

13           Several of our Members completed their  
14 terms on June 30th, Rhona, Ceci, Marianne, Jose,  
15 and Derek. Of the five, Rhona and Marianne had  
16 both been on the Commission for over 10 years.  
17 Jose for nine, Ceci for five and a half, and  
18 Derek for three.

19           They represent a diverse set of  
20 backgrounds and experiences and yet their lives  
21 all intersected with the arts, whether as  
22 practitioners or patrons or both. Marianne was

1 an art teacher in the New York City school system  
2 and later served as a special assistant to the  
3 first-ever Secretary of Education.

4 Organized in a nationwide student art  
5 exhibit for the inauguration of the new U.S.  
6 Department of Education. Rhona practiced as an  
7 attorney before going on to get a master's degree  
8 in the history of decorative art.

9 Like Marianne, she's been a passionate  
10 supporter of arts education, establishing and  
11 sharing a taskforce to create an arts education  
12 policy for the District. For over 20 years, Jose  
13 has served as a spokesperson and public affairs  
14 specialist for the National Highway Traffic  
15 Safety Administration.

16 He and his husband are practically a  
17 D.C. institution themselves as fixtures at almost  
18 every opening night of everybody in town with  
19 their dramatic fashion sense on full display.  
20 Ceci probably has the most solid arts background  
21 of any Commissioner, holding both bachelor's and  
22 master's degrees in art history and serving

1 formally as the Director of the James Renwick  
2 Alliance.

3 Derek was the first person the  
4 Washington Nationals hired when the team moved  
5 from Montreal to D.C., serving as their director  
6 of ticketing operations in roles similar to the  
7 one he holds now at the Kennedy Center.

8 Derek was Chief of Staff at OCTFME,  
9 regularly working closely with CAH and even  
10 serving as the Agency's interim director for  
11 several weeks.

12 So I just want to say to this unique  
13 group, thank you for your passion, your  
14 perspective, and your service, thank you very  
15 much, and I'm sure we all join in thanking them  
16 for their service on the Commission.

17 Now, I'd like to recognize Julianne  
18 Brienza, Founding Director of Capital Fringe, for  
19 public comments. Ms. Brienza?

20 MS. BRIENZA: Hello, I'm Julianne. I  
21 just wanted to come to this Committee and talk  
22 about my experience in doing the Capital Fringe



1 Festival that just closed last night.

2 In preparation for the festival and  
3 also getting my grant agreement from the  
4 Commission, our GOS grant agreement, in Section 2  
5 Item Q, it read that all of our employees,  
6 agents, subcontractors who provide agreement-  
7 related goods or perform services in the District  
8 of Columbia facilities work sites or have in-  
9 person contact with any other persons in order to  
10 complete their work under the contract or grant  
11 agreement have either been fully vaccinated  
12 against COVID-19 or be granted a grantee or  
13 contractor and one of the vaccination certificate  
14 exemptions.

15 So the mayoral order that this links  
16 to states that fully vaccinated is with a  
17 booster. So when I got the grant agreement, I  
18 did begin to collect all of our contractors,  
19 those who received 1099s, their vaccination  
20 cards, because I thought we would have to submit  
21 them as part of our interim or final reports.

22 So when I did the applications for the

1 festival, the artists who are contractors,  
2 because they receive a 1099 for their payment for  
3 their performances in the festival, because they  
4 receive 70 percent of the ticket revenue, they  
5 attested in the applications that they were fully  
6 vaccinated with the definition that I got from my  
7 GOS grant agreement and from the mayoral order  
8 that it links to.

9 They also attested to this in their  
10 agreements that they signed a month after they  
11 had applied that on July 1st that was when they  
12 all had to upload their actual proof of  
13 vaccination and their ID.

14 And that's when I learned they were  
15 not all fully vaccinated and we actually only had  
16 eight productions in the festival that actually  
17 were fully vaccinated as tied to what's connected  
18 to our GOS grant. So of course I kind of freaked  
19 out and wasn't really sure how to deal with it.

20 So basically, in nine days I tried to  
21 get 1,000 tests in various ways, which did  
22 involve reaching out to the Commission and

1 getting to the Mayor's Office of Community  
2 Affairs, which connected me to the Ward 2 person,  
3 because we were in Ward 2, in Georgetown.

4 I will just be honest and say that  
5 person totally ghosted me and what I ended up  
6 doing was spending \$6,000 to purchase tests, set  
7 up a testing site, and I spent 75 hours testing  
8 and about -- it was \$12,934 that we spent on  
9 testing.

10 In talking with the Commission, our  
11 grant officer during this time, I did learn a  
12 couple things, too. One, I have a boardshare,  
13 not a boardshare, he's just a Board Member. He's  
14 one of our founding Board Members.

15 He also gets funds from the Commission  
16 and of course I contacted my board when this  
17 first came about and he then contacted, his grant  
18 officer about what is in our agreements, what do  
19 we actually have to do as grantees as a  
20 Commission about this.

21 And he was told by his grant officers  
22 that there was nothing at all in the GOS

1 agreement that states anything like this. So he  
2 of course reached out to me and told me I was  
3 reading it wrong or something and I'm like, here  
4 it is, screenshot, Section 2, Item Q.

5 In talking with David and Terrell, I  
6 was told that it's an honor system that's being  
7 used to do this and there was a grant update, I  
8 didn't get a grant update, I checked, I don't  
9 have a grant update that tells me it's an honor  
10 system and I'm just -- I'm here today to tell you  
11 all this because we did have positives in our  
12 testing sites, we did have canceled performances.

13 It was something that we had to  
14 mediate the whole time during the festival. And  
15 I wanted you guys as people who are probably  
16 looking at what the language is and the grant  
17 agreements that go out for the next fiscal year,  
18 just thinking about how this really does impact  
19 specifically the performing arts.

20 When I bought the tests I asked the  
21 company I bought them from who is the main -- who  
22 is your main customer and their response to me

1 was, theaters.

2 And so I'm just here today to tell you  
3 this information and hope that we can get to a  
4 place where we are actually checking people and  
5 also using proper language when we ask and have  
6 things that say full vaccination.

7 Because from my experience of taking  
8 in vaccination cards from 250 individuals that  
9 participated in the festival, it's not about,  
10 like, access or -- vaccinations are not  
11 necessarily tied to race or access, it really  
12 runs the full gamut of who is fully vaccinated  
13 and who is not.

14 And I think the more as an arts  
15 community we can just speak honestly about it, it  
16 will really help us move forward as we continue  
17 to deal with this in the years to come.

18 That's all I wanted to share today.

19 CHAIR VAN LEE: Thank you for bringing  
20 this issue to our attention because the  
21 Commission is both interested in the wealth and  
22 well-being of everyone that's connected with us

1 and we're certainly going to make sure that our  
2 policies, our grants, our language is clear and  
3 precise and adhered to.

4 So thank you for bringing that to us  
5 and I promise you we will get to the bottom of  
6 this issue and make sure that we address it going  
7 forward.

8 MS. BRIENZA: All right, I'm going to  
9 tap out of this meeting, but I will say I do  
10 watch them on YouTube, so I'll watch the rest on  
11 YouTube. Thanks, everybody, and have a great  
12 rest of your summer.

13 CHAIR VAN LEE: Thank you. Thank you  
14 very much, same to you. The Chair now recognizes  
15 Will Murray for public comments. Mr. Murray?

16 MR. MURRAY: Hi. Good evening,  
17 everybody, can everybody hear me?

18 CHAIR VAN LEE: Yes.

19 MR. MURRAY: I'm getting some thumbs  
20 up. And I think we were going to put together a  
21 quick PowerPoint presentation as well, Patrick.

22 MR. REALIZA: One moment.

1                   MR. MURRAY: Excellent. Pat, am I  
2 good to dive in?

3                   MR. REALIZA: Yes.

4                   MR. MURRAY: Sounds great. Okay, good  
5 evening, everyone. I've never presented here  
6 before. I'm very grateful to take a couple  
7 minutes of your time today to talk to you in  
8 pursuit of putting together a really cool music  
9 festival.

10                   I've been into this for a couple years  
11 and I think this could definitely align with the  
12 Commission's goals and I kind of serendipitously  
13 ran into Pat about a year ago and started talking  
14 about this and he said, hey, maybe there will be  
15 something really cool here.

16                   So that's kind of what brings me to  
17 the meeting tonight. To give some quick  
18 background and just to give you a sense of the  
19 kind of thing I can do and to see how we can tie  
20 it into your, kind of, strategic priorities here,  
21 I wanted to show a couple photos.

22                   And specifically the ask I'm hoping

1 for tonight is any kind of connections into the  
2 D.C. underground music and arts scene.

3 That's really what I'm hoping I could  
4 get your advice and mentorship on out of this  
5 meeting but to kind of give you an idea of what  
6 I'm hoping to do in collaboration with you guys,  
7 I wanted to just give you a quick sense of my  
8 background.

9 If you can direct your attention to  
10 the photo here, this kind of all started for me  
11 when I was in college and I wound up in this wild  
12 music venue where Pete Buttigieg played the  
13 piano. So I was going to college at Notre Dame  
14 at the time, and I don't know if you guys can see  
15 in the back there on the ladder, that's Pete  
16 Buttigieg.

17 He just happened to be the Mayor at  
18 the time while I was going to Notre Dame, current  
19 Secretary of Transportation, and I just got to  
20 know him. And this was this amazing indoor  
21 swimming pool music venue that had nationally  
22 touring acts and just incredibly high-quality



1 music.

2 If you can go to the next slide, Pat.  
3 You can see just this beautiful ambience, this  
4 amazing community vibe. Next slide. This is the  
5 deep end of this pool, you can climb up a ladder  
6 to get to my room, it was kind of a couple-  
7 bedroom apartment there where I lived with a  
8 couple other folks and we operated this as a  
9 community space.

10 Next slide. This is a kind of a wide  
11 view and you can see you can fit about 150 people  
12 into this space. So just in case anybody was  
13 concerned, definitely not looking to do another  
14 music show in somebody's apartment right now,  
15 although that scene is interesting, I know that's  
16 not -- probably not something as big with you.

17 But the other cool thing that spun out  
18 of this is I got to direct a big music festival  
19 and this is where my music festival background  
20 comes into play. So you may have heard of the  
21 big festival South by Southwest, anybody, any  
22 nods?

1 I got a couple nods, awesome. So we  
2 decided to mix things up and we called our  
3 festival South by South Bend, because we're in  
4 South Bend, Indiana. We held onto that title  
5 until South by Southwest threatened to sue us so  
6 we had to change the name after that. But it was  
7 this amazing festival.

8 I never knew I could do anything like  
9 that and if you go to the next slide, Pat. So  
10 here are a couple photos. We had all genres,  
11 scoping this very wide genre and bringing  
12 together a lot of different elements and groups  
13 of the community. We launched this festival, me  
14 and a bunch of college students, during our final  
15 exam week.

16 It was a totally crazy story. Next  
17 slide. We got 1,200 people in total to show up  
18 to this festival, just an amazing community  
19 event. Next slide. Actually, you can't see too  
20 many people in this photo, but this is a band  
21 called Ratboys that's now a nationally touring  
22 band.

1                   If anybody's heard of Julian Baker,  
2 they did a European tour with her, just got back  
3 from that. They're my good roommates, lived with  
4 me in the swimming pool. Next slide. Just  
5 giving you a feel for some of the different parts  
6 of the show.

7                   This is actually another indoor  
8 swimming pool that we turned into a music venue.  
9 Next slide. What are the odds, right? There's  
10 me, having fun, speaking out out there, I just  
11 love doing this kind of creative stuff and having  
12 that real passion for it. Next slide.

13                   There's Mayor Pete again supporting  
14 us. And I was just told that my camera is off.  
15 Hey, this is who was talking to you guys, sorry  
16 about that. Very cool, very good demonstration  
17 of the civic tie-in here of a music festival to  
18 kind of bring in the political and it helped  
19 bring that strong community.

20                   So that's what I specialize in, I love  
21 doing that stuff and since I moved back to the  
22 D.C., Virginia area, I've started plugging in,

1 but I need help. So really, right now I'm coming  
2 to you guys, telling you a little bit about what  
3 I can do, letting you know that I am on it, I am  
4 working on this.

5 But I definitely don't know everything  
6 that I'm getting into and would love any help and  
7 advice.

8 All genres, any kinds of folks that  
9 are connected into the underground music and arts  
10 scene, I would love to talk to you offline,  
11 schedule a time for a Skype or a video call or a  
12 coffee or something like that and see where we  
13 can get this going and hopefully accomplish some  
14 common goals.

15 So I think that's about it and I think  
16 the last slide I had there at the end is just  
17 some contact info, so I can get that to guy  
18 separately through that. But I'm happy to take  
19 any questions or any advice that comes to mind.

20 CHAIR VAN LEE: This sounds great,  
21 it's really intriguing to me and what I'm going  
22 to suggest is that we get back to you and perhaps

1 David can take the lead in that, our Deputy  
2 Director, in the absence of our Deputy Director.  
3 I was echoing, sorry.

4 We will get back to you on this but I  
5 find this really interesting and something we  
6 should think through.

7 COMMISSIONER TORRES: If I may  
8 suggest, perhaps you may want to contact the  
9 Dupont Underground, they have a venue that is  
10 very much appropriate for this kind of festival -  
11 - music festival. So Anna Harvey is the  
12 executive director, you may want to touch base  
13 with her on availability, et cetera.

14 This would not be on a permanent  
15 basis, it would be just festival to festival.

16 CHAIR VAN LEE: Very good suggestion,  
17 thank you, Hector. And thank you again, Mr.  
18 Murray, thank you so much.

19 MR. MURRAY: Yes, sir. Thank you.

20 CHAIR VAN LEE: Before we proceed, I'd  
21 like to make note that a number of our other  
22 Commissioners have joined the call since the roll

1 call. Quanice is here, Natalie is here, and  
2 Carla is here.

3 Of the 11 of us on the Commission 10  
4 of us are here. Kymber sent a note earlier that  
5 she could not join us today. 10 of 11, I want to  
6 thank everyone for your attendance. At our June  
7 meeting glass sculpture template, it was an  
8 overview of his work, which he calls queer glass.

9 Today we're joined by one of his  
10 colleagues from the Washington Glass School,  
11 Michael Janis. As a child of a Chinese, Filipino  
12 immigrant and grandson of Greek and German  
13 immigrants, the family history's struggle to  
14 assimilate has been a perpetual source of Michael  
15 Janis's narrative work that deals with  
16 understanding identity.

17 After a 20-year career as an  
18 architect, the United States, and Australia,  
19 Janis returned to the U.S. with a focus on  
20 working with glass. In 2005, Janis became the  
21 Co-Director of the Washington Glass School and in  
22 2016 he was recognized by Mayor Bowser with the

1 Mayor's Art Award for Excellence in the Arts.

2 The Commission has awarded multiple  
3 grants to Michael over the years and we are proud  
4 to have several of his artworks in our art bank  
5 collection. Please join me in welcoming Michael  
6 Janis.

7 MR. JANIS: Thank you. Thank you very  
8 much, it's a pleasure to be here. Thanks,  
9 Reggie, and I want to thank all the  
10 Commissioners, everyone there has been a great  
11 support and I do have a PowerPoint so Patrick, if  
12 you're able to put that on I'd appreciate that.

13 We'll see how that goes. Let's get  
14 that running.

15 MR. REALIZA: I need to assign you  
16 control so one moment. I think you have control  
17 now.

18 MR. JANIS: Let's see if it works.  
19 Not yet. You can see a little bit of my  
20 background, I grew up in the Midwest and I always  
21 wanted to be an artist, but my parents said, oh,  
22 that's not going to happen.

1           So I started studying architecture and  
2 I became an architect in Chicago, and I was an  
3 architect there for 10 years and I got recruited  
4 to Australia, where I was an architect there for  
5 10 years.

6           After 9/11, my wife, who was an  
7 architect but had left the field, had said she  
8 wanted to work for the U.S. Government, so we  
9 came out to D.C. and I also had become a glass  
10 artist in the meantime. I started studying at  
11 different places and one of the places I started  
12 studying at was the Washington Glass School.

13           At the Washington Glass School, we do  
14 a lot about connecting with people, usually in  
15 their next career as they retire and we teach  
16 them about using glass as a medium for artistic  
17 expression and try and incorporate people who are  
18 from different medias to start using it as an  
19 element within their artwork.

20           We also work with a number of other  
21 artists and have a studio space that they can be  
22 part of and have a way of sharing resources. A



1 number of artists in the area also use this as a  
2 resource to make components for their art work.  
3 Chris Shay makes components and this art work you  
4 see there is actually part of the Smithsonian  
5 Runway collection.

6 The glass studio also does a lot of  
7 public art so we're able to create large-scale  
8 artworks for the outdoor environment and one of  
9 the projects we worked with was for Ward 7, for  
10 the new healthcare center that came out. And the  
11 community gateway arts, we had worked with the  
12 community to make the glass components that went  
13 into the artwork.

14 So we introduced the community to a  
15 medium they normally didn't have access to and we  
16 had a series of workshops that allowed them to  
17 create it and make the artwork that was from the  
18 area, rather than something that was imposed onto  
19 the area.

20 That's unexpected. I think I got cut  
21 out, can you hear me?

22 CHAIR VAN LEE: We can still hear you.

1 MR. JANIS: Somehow I got knocked out  
2 by that.

3 CHAIR VAN LEE: We can hear you and we  
4 can see you.

5 MR. JANIS: I'm trying to find where  
6 you guys are.

7 CHAIR VAN LEE: Community glassmaking.

8 MR. JANIS: Got it again. This is the  
9 sculpture that we had done so we made it where it  
10 was lit at night and so at daytime and nighttime  
11 it presents well. We had done some other artwork  
12 pieces around town including in Arlington and we  
13 had also done the glass doors for the Library of  
14 Congress.

15 And those glass doors were of  
16 wonderful historical significance and it was even  
17 kind of nice that the National Guard protected  
18 the sculpture after the January 6th event. I'm  
19 going to give you a little bit of information  
20 about my drawing technique.

21 I actually used crushed glass powder  
22 to make the imagery, so all the images that are

1 in my stuff is actually made out of frit powder  
2 or just powder that's pushed around and melted  
3 onto the sheets of glass. I also, a lot of  
4 times, use images where I'm telling a narrative  
5 about my family and the history and identity.

6 I've worked on a lot of pieces that  
7 involves using the cast glass dimensionally so  
8 some pieces have a little bit more of a shape and  
9 shadow and the images have a lot of depth to it.  
10 I'm going to just take you through what goes  
11 through a drawing. So I'm using powders to just  
12 keep on layering up and every firing builds just  
13 a little bit more color and a little bit of depth  
14 to it.

15 But it's a very labor-intensive  
16 process because you have the fire each time to  
17 get the colors to mature. So each of these  
18 images, you can see how the maturation of the  
19 colors and the depth of it goes to make the art  
20 work. It's a very slow process, it's tedious,  
21 and that's -- being the architect, I know  
22 everything about being very detail-oriented.

1                   And this piece I believe the D.C.  
2                   Commission has in their collection. I've been  
3                   able to start using abstraction of a more  
4                   traditional portraiture and so I'm using colors  
5                   and a lot more deconstruction for the images.

6                   And I've worked on larger-scale pieces  
7                   where now they're a much greater size than what  
8                   our kilns can produce to still have an  
9                   installation feel to the works. I've also  
10                  started getting commissions for public art in  
11                  hotels and places like that where they've  
12                  commissioned to make large works.

13                  This is what was, in the Dupont  
14                  Circle, was the Kimpton Hotel but it's been  
15                  renamed. Now, if you remember the newspaper, The  
16                  Onion, they did describe that art work as the  
17                  fucking creepiest windows ever so it did get some  
18                  press.

19                  I've worked with a lot of D.C.  
20                  governments, we had made art work for Mayor  
21                  Williams to take when he went on a tour of  
22                  Africa. We made the art work that represented

1 Washington D.C.

2 I was there when Mayor Gray had signed  
3 the friendship agreement with the Sister City of  
4 Sunderland City Council and that had allowed me  
5 to become a Fulbright Scholar because you have to  
6 have the University of Sunderland be tying into  
7 it. So both Tim and I became Fulbright Scholars  
8 because of that support.

9 Mayor Bowser had awarded me the  
10 Mayor's Arts Award for Visual Arts and it's just  
11 something that I really love on the Commission of  
12 Arts and Humanities, it really has supported me  
13 for so long and allowed for so much growth, from  
14 the Artomatics they supported to other versions  
15 of Artomatic where we brought over international  
16 artists for an exhibition in support of the  
17 Commission.

18 We had gone international with clay,  
19 so we started broadening what our mediums are and  
20 what the interaction was. Any anything I can do  
21 with a D.C. Commission, any events that they  
22 show, I want to be part of it. That is such an

1 important part for my growth and that is  
2 something I want to really kind of pay forward.

3           Within the arts scene, when you start  
4 saying the support has allowed me start getting  
5 press to let me be covered in the Washington  
6 Post, to be shown at the Smithsonian, to have  
7 things where the Philips Collection had my work  
8 has part of their show.

9           And then I try and be part of it by  
10 saying I'm going to be giving talks at the public  
11 library and this has helped me become a stronger  
12 artist where I'm showing at other cities or on  
13 the town, so in Pittsburgh, in Detroit, and  
14 always they're saying, this is a Washington D.C.  
15 thing, that D.C. glass art is actually changing  
16 the scenarios.

17           The Museum of Glass had acquired art  
18 work from Tim Irwin, who's another director here,  
19 and myself for their permanent collection. And  
20 then we started showing as a gallery for the art  
21 shows during Miami, so WGS Contemporary is taking  
22 artists from the D.C. area to show them at the

1 international art fairs.

2 And most recently, Tim and I had  
3 collaborated to make art work that represented  
4 the U.S.A. at the Venice Biennale. There's a  
5 sister event called Glasstress where they're  
6 bringing glass with world artists such as Ai  
7 Weiwei to say that this is how you can use glass  
8 as an expressive sculptural medium.

9 And we had met with their directors in  
10 D.C. to talk about what we could do with them and  
11 Tim had shown there previously but we want to  
12 make an impressive large-scale piece. So we had  
13 done a series of designs that we actually early  
14 on started focusing global warming.

15 We also involved Chris Shay, who is a  
16 metal artist, and we just started developing it's  
17 a just over six feet wide by almost eight feet  
18 tall piece that was going to be representing a  
19 story about climate change and the ability that  
20 people have to ignore the warning signs of it.

21 So we had done castings of glass,  
22 these are huge-scale castings, we actually had

1 made the molds and the glass was cast in Merano  
2 and then assembled there on site. But you can  
3 see a lot of Tim Tate's imagery in the glass and  
4 then my imagery.

5 We had to ship off the components to  
6 go to Italy there in time. Chris Shay's bronze  
7 work was part of it and then it was just part of  
8 the Venice Biennale, hoisting it into the space,  
9 and it's on exhibit now until November, so it has  
10 gotten a fair bit of attention.

11 You can see the scale of that piece,  
12 it's pretty impressive the scale of it. It's  
13 certainly a heavy piece, and it got a lot of  
14 attention for the show because of the size and  
15 the international press had focused in on it  
16 where they talked about climate change.

17 And then just a little note about --  
18 also recently I've been named one of the fine  
19 lists for a contemporary craft prize, which is in  
20 glass and it was focusing on transformation. And  
21 this is a prize that they give out by  
22 contemporary craft and it's a biannual award.



1                   So hopefully, fingers crossed in  
2                   September they'll be making the announcement as  
3                   to who the winners are. And again, all of this is  
4                   possible by the support that I get from the D.C.  
5                   Commission and that's why I'm saying anytime the  
6                   D.C. Commission wants me to do something I'm  
7                   there to lend a hand and be part of it.

8                   That's the end of my presentation.

9                   CHAIR VAN LEE: Thank you, it's always  
10                  very interesting for us to know the journey of  
11                  our artists and the journey of an artist, so  
12                  thank you for that context and of course for us  
13                  to understand the full extent of the impact that  
14                  our grantees are having and the work you're  
15                  doing.

16                  So we thank you very much for that.  
17                  Thank you. I will now ask David to give a brief  
18                  few words on the Executive Director report.  
19                  Heron is a little under the weather and could not  
20                  join us today. Her report was submitted so you  
21                  can still read the report. David, do you want to  
22                  give us sort of the Cliff Notes version?

1 MR. MARKEY: Of course, I'm happy to,  
2 hello, everyone.

3 COMMISSIONER WHARTON: I'm sorry,  
4 Reggie, I thought we had another public comment.

5 CHAIR VAN LEE: I didn't see it on the  
6 list. I'm sorry, do we?

7 MS. FRIEDMAN: Yes.

8 CHAIR VAN LEE: Who said yes?

9 MS. FRIEDMAN: Rhona.

10 (Simultaneous speaking.)

11 CHAIR VAN LEE: Sorry about that, I  
12 was trying to follow the rules, I was told to  
13 stick to my script but if Rhona would like to  
14 make a comment, we'll let you do that. David,  
15 you can hold for a minute. Rhona?

16 COMMISSIONER WHARTON: You're muted,  
17 Rhona.

18 MS. FRIEDMAN: Hi, sorry, I just got  
19 a note from Patrick that it was approved, so  
20 sorry, Reggie, to butt in that you didn't know,  
21 but first of all, I'm Rhona Friedman, I'm a White  
22 woman with blond hair and a former Commissioner

1 as of a few weeks ago.

2 I decided after 15 years as a  
3 Commissioner it was time for others to serve on  
4 the Commission and bring new viewpoints. It's  
5 really been a privilege to serve with all of you  
6 and with the staff for so many years.

7 And since the appointment of Reggie  
8 Van Lee as Chair and through his leadership on  
9 the taskforce, I've really seen a lot of growth  
10 on the Commission regarding equity and access, as  
11 well as in the grant-giving policies, procedures  
12 we follow and in communications with the public.

13 And I'm sure this will continue with  
14 Reggie and I look forward to following the  
15 Commission's progress with great interest as the  
16 year goes by. And before I go, I just want to  
17 congratulate our Chair, Reggie Van Lee, on his  
18 newest endeavor, an appointment to the Nominating  
19 Committee of the Tonys for a three-year term.

20 So that is really impressive and I  
21 just didn't want to miss saying that. So thank  
22 you and I will now stop my video and go to you.

1                   CHAIR VAN LEE: Thank you, Rhona, for  
2 your many, many years of service to the  
3 Commission and some of us were able to salute you  
4 and toast you some time ago so thank you for  
5 that. Thank you for the very kind and  
6 constructive comments today.

7                   We will miss you terribly on the  
8 Commission but we'd love to have you still come  
9 to the meetings, send us notes, Council meetings  
10 you have in this past year, and thank you so much  
11 and thank you for the congrats on the Tony thing.

12                   I think it's a double-edged sword  
13 because now I have to attend every Tony-eligible  
14 production whether I want to see it or not or  
15 whether I'm going to like it or not, I have to  
16 see it.

17                   I'm not allowed to offer my  
18 perspective to anybody so I can't talk about the  
19 things that I saw but if any of you are passing  
20 through New York at a time when I have that extra  
21 ticket, you're welcome to join me. But thank  
22 you. Thank you again.

1                   COMMISSIONER FITZPATRICK: Chairman  
2 Van Lee, I just wanted to acknowledge  
3 Commissioner Friedman for all of her work  
4 particularly recently on the bylaws, which were  
5 really quite important to our work as a body, but  
6 also just on a personal note, when I joined the  
7 Commission, Rhona extended a hand to me and  
8 offered to be helpful and helped me to get  
9 onboarded onto the Commission.

10                   And I'm quite grateful for that and I  
11 just wanted to express my appreciation, Rhona,  
12 for all that you did for all of us.

13                   MS. FRIEDMAN: Thank you, Maggie.

14                   COMMISSIONER WHARTON: I'd like to add  
15 also that Rhona finished the handbook for new  
16 Commissioners so as we start to bring in new  
17 Commissioners, we actually have a handbook thanks  
18 to Rhona.

19                   COMMISSIONER TORRES: That's correct.

20                   CHAIR VAN LEE: Thank you. Applause  
21 all around. Now, David.

22                   MR. MARKEY: Hello, again, I'm David

1 Markey, I'm the Deputy Director here at the Arts  
2 Commission. I'm a middle-aged White man with  
3 short gray hair, a bit of a beard and a checked  
4 shirt. As Reggie mentioned, you've all received  
5 our Executive Director's report from Aaron so I'm  
6 just going to touch on some pieces of that.

7 Since we last met, we have pushed out  
8 almost \$7 million in enhancement grants to 144  
9 organizations that received general operating  
10 support from us. In years past we have pushed  
11 that enhancement award part-way through the year  
12 but this year the amounts have been pretty  
13 significant.

14 We've also launched the capacity-  
15 building initiative. We have 88 organizations, I  
16 believe, participating in that and they're  
17 grouped into communities of practice, looking at  
18 various capacity-building areas over the next  
19 couple of months.

20 And then we're almost ready to launch  
21 or announce awards for the relief and recovery  
22 program for both individuals and organizations.

1 We had about just under 350 individual applicants  
2 and about 30 organizational applicants and so  
3 we're getting ready to announce those awards  
4 tomorrow but we're participating funding an  
5 average of 90 percent of those awardees.

6 I will leave it there.

7 CHAIR VAN LEE: Thank you, all good  
8 news, and thanks to you and the staff for all the  
9 work it takes to get those grants out and all the  
10 work the Commission does on a daily basis. So  
11 thank you to everyone, I really appreciate it.  
12 As I said, Kymber could not join us today and she  
13 sent a note to that effect.

14 Brian, I think you're going to give  
15 the Treasurer's report, the finance report?

16 MR. ALLENDE: Good evening, everyone,  
17 yes, that's correct, thank you, Reggie. Good  
18 evening, everyone, my name is Brian Allende, I'm  
19 the resource allocation officer. I am coming  
20 tonight in a polo shirt that's orange with black  
21 and white stripes.

22 I am an Afro-Latino male and good

1 news, good news, good news. The reports, and  
2 Patrick if you can you please pull up the reports  
3 for me? I greatly appreciate it, the first  
4 report is going to be the budget balance report.  
5 Yes, sir. Can we make that larger, please?

6 And so what I would like to report at  
7 this time is basically showing the budget is \$49  
8 million, as we stated last time. All of the  
9 funding that we had planned to load is loaded.

10 As David just alluded to, we are in  
11 the process -- the Agency is in the process of  
12 sending out the notifications to the grantees and  
13 what will happen afterwards will be the execution  
14 of the grant agreements between the grantee and  
15 the director, and then we can get out the  
16 purchase orders.

17 At this point, it does appear that  
18 most, if not all of the enhancement money is  
19 still not obligated, and like I said, it goes  
20 through the first, it has to be -- the agreements  
21 have to be agreed upon between the grantee and  
22 the Agency. So what this report reflects is



1 basically where we stand in terms of the balances  
2 that are available as well as the amounts that  
3 are encumbered.

4 I had an extensive conversation with  
5 Reggie and Kymber, they're in our finance  
6 Committee meeting with regards to where we were  
7 fiscally in terms of grant agreements, how many  
8 were executed versus how many were still to be  
9 executed.

10 And we're in pretty good shape and we  
11 showed, as we explained to Reggie and Kymber the  
12 amount of grant agreements that have no activity  
13 on them, meaning the grantee has yet to submit an  
14 invoice for is less than the two percent of the  
15 total amount awarded.

16 To date, we have 959 or 958 grant  
17 awards. I'm going to stop -- I'm going to pause  
18 for a second to see if there's any questions,  
19 comments, or concerns.

20 CHAIR VAN LEE: I don't have a  
21 question but I would just like to punctuate  
22 couple of things you said. We are working with a

1       \$49 million budget for this year. That is  
2       phenomenal.

3               Now, because some of that was money  
4       that came in from collected taxes and stuff, we  
5       won't necessarily have \$49 million again so I  
6       don't want to you to manage your expectations  
7       around us having that.

8               But we can applaud the fact that this  
9       year we were able to help so many organizations  
10       and so many artists in a way we haven't in the  
11       past because this is the largest budget we've had  
12       ever. The other point you made is that we are  
13       doing everything we can to get those funds out to  
14       the grantees in a timely fashion.

15              Getting an award is one thing, getting  
16       money in the bank is more important. And we did  
17       a real analysis of where we are against that and  
18       to Brian's point, less than two percent, that's  
19       like 10 or 12 of the grantees are still in their  
20       delayed payment and there are reasons behind  
21       that, et cetera.

22              But our goal is to make that number

1 zero, even a small number like two percent is not  
2 satisfactory for us. We want to make sure  
3 everybody gets paid in a timely fashion but there  
4 are all sorts of reasons that cause things to  
5 happen. We don't have a double-digit problem, we  
6 have a single-digit and a small problem, but it  
7 is still a problem and our intention is to fix  
8 it.

9 I just wanted to make those two  
10 points, Brian.

11 MR. ALLENDE: Thank you. And yes, so  
12 please, I say this every meeting and will  
13 probably continue to say it throughout, if you  
14 have not received your payments or if there's any  
15 issues with your invoices please take the time to  
16 reach out to your grants management specialist.  
17 If you cannot reach them, please go to our  
18 website.

19 There are the email addresses for  
20 everyone, for the managers, we'd be happy to  
21 direct the calls or the inquiries to the  
22 appropriate people. But we have to really begin

1 the close-out phase. The District is winding  
2 down its fiscal year operations for Fiscal Year  
3 2022 and we're about to ramp up for 23.

4 So to the extent possible, please get  
5 your invoices in as quickly as possible. If you  
6 have prerequisites by way of interim reports,  
7 please also get those in as soon as possible.

8 The next page, Patrick, if you could  
9 switch to the next page, it's basically a  
10 synopsis of where we are by program in terms of  
11 the number of grant awards or grant purchase  
12 orders that have been established.

13 At this point, the largest number that  
14 is outstanding is the five relief grants, and as  
15 you all may know, those are the agreements that  
16 were executed in May and so what happens is based  
17 on the response from the grantees, how quality  
18 they get the information back to us and complete  
19 the prerequisite paperwork, the actual purchase  
20 orders can be established.

21 So we're in the process now of  
22 establishing those. We have 30 in the pipeline

1 of the 112 and when I say in the pipeline,  
2 meaning the requisitions have been entered. There  
3 are more that are actually going through the  
4 approval process now and my team is entering.

5 So we're doing pretty good, but I  
6 would like to see this number as close to zero as  
7 possible, especially with the anticipated  
8 enhancements that Mr. Markey just spoke about.

9 So again, I ask, please, if we can  
10 help in any way reach out to your contact person  
11 here at CAH but we need to get those grant  
12 agreements in as soon as possible and we'd like  
13 to pay out as quickly as possible and not accrue  
14 any invoices to the extent possible.

15 That concludes what I have to say  
16 unless there's any questions or comments.

17 CHAIR VAN LEE: I would like to give  
18 the Commissioners a chance to ask questions or  
19 comments. We've not historically had this sort  
20 of visibility and engagement on the numbers.  
21 Kymber and the Finance Committee worked very hard  
22 to pull out the important stuff and share it in

1 this sort of way.

2 But I don't want to run past this  
3 because it's important, and I'm going to do the  
4 Reggie thing, of course, and go through the list  
5 and ask the question. Stacie, does this make  
6 sense to you, are you good with where we are from  
7 a finance standpoint?

8 COMMISSIONER BANKS: Yes, it sounds  
9 really good. I'm in the car so I'm not on camera  
10 right now.

11 CHAIR VAN LEE: No problem, that's  
12 fine. Cora?

13 COMMISSIONER BARRY: Yes, it sounds  
14 great but still I'm learning and I have a  
15 question.

16 We have a lot of money and I know we  
17 are reimagining how we're doing things, which is  
18 great, but I'm wondering if also some of our  
19 existing programs, which I'm sure we'll get  
20 around to reviewing at some point that we're  
21 doing, are we looking at that to put more money  
22 in?

1                   And I'm specifically thinking about  
2 Art All Night. There was a budget level for  
3 their last year. Has the level of support for  
4 these events gone up this year? And if they have  
5 by how much? And what is the formula to determine  
6 who gets how much?

7                   Do you look at it in terms of the  
8 percentage of the money that they have in their  
9 budgets? What happens to that? Because that's a  
10 month away, it's going to be in September and I'm  
11 really happy about that but it's a great event,  
12 at least you were there last year, Brian. Ward 8  
13 was off the chain, almost a mile of stuff.

14                   How do you reward and support and  
15 encourage that? With the money we have, I think  
16 this would be an opportunity to feed into that  
17 kind of process. That's to you, Brian.

18                   MR. ALLENDE: Yes, ma'am. Thank you  
19 for that question, Mrs. Barry, that is a great  
20 question and being the first time out there to  
21 see what it was all about nationally and actively  
22 participating, I totally agree with you. That

1 question is really pointed towards Heron.

2           Traditionally, what we have done is  
3 we've allotted somewhere between \$125,000,  
4 \$150,000 each year but what we also do, and I  
5 understand, what we also do is we look at what we  
6 have left over towards the end of the year and we  
7 review any subsequent requests for additional  
8 funding from DSLBD.

9           What I must also point out is that 95  
10 percent -- 90 or 95 percent of the funding for  
11 this event comes from CAH, there is not much  
12 funding coming from other organizations or other  
13 agencies. I have encouraged Director Whitfield  
14 and her team to actively pursue maybe some other  
15 partnerships within the government.

16           But yes, to your question, Mrs. Barry,  
17 I do believe that's a question that we should  
18 pose or that I would ask Heron in terms of our  
19 support to that particular event. I do see that  
20 David has his hand up so I'll pass it to David.

21           CHAIR VAN LEE: I was going to ask if  
22 David perhaps had something to say on this.



1                   MR. MARKEY: Thanks, just to add to  
2 what Brian said, last year we funded the event to  
3 the tune of \$150,000 and so the commitment this  
4 year was \$200,000 so it was a 33 percent increase  
5 on last year.

6                   CHAIR VAN LEE: My hope was since our  
7 overall budget increased, there would be an  
8 increase there. But I would like to take this  
9 point offline with Heron and the Finance  
10 Committee, Brian, David, et cetera, to really  
11 think about are we doing all that we can?

12                   I know it's short order because it's  
13 just a month from now but if we can make some  
14 impact there we should. If I may just add --  
15 Gretchen, go ahead, please I'm sure you have a  
16 good comment for this one.

17                   COMMISSIONER WHARTON: Trust me,  
18 having worked with Art All Night since it began,  
19 there's so much more that could be done. Cora,  
20 thank you so much for your position on that and  
21 for raising that to everyone's awareness. There  
22 is so much more that could be done, there are so

1 many more artists that could participate.

2 We need more money for that particular  
3 event and I can speak from someone who has been  
4 involved with it since the very beginning. And  
5 it's city-wide now, it's totally city-wide so we  
6 would appreciate that kind of thing coming from  
7 an Art All Night standpoint.

8 CHAIR VAN LEE: I commit to us looking  
9 at this carefully.

10 (Simultaneous speaking.)

11 CHAIR VAN LEE: I'm going down my list  
12 now. Maggie, comments on Finance Committee and  
13 the conversation we've had around finance?

14 COMMISSIONER FITZPATRICK: Just two  
15 questions, Chairman Van Lee. One, it seems as if  
16 in our last discussion we talked about being a  
17 bit surprised by some surplus budget dollars. Do  
18 you feel like we're in a better position now to  
19 anticipate any surpluses and do adequate  
20 planning?

21 CHAIR VAN LEE: I would defer to Brian  
22 on that one as well.

1                   MR. ALLENDE: In the spirit of what  
2 the conversations were, Commissioner Fitzpatrick,  
3 I would say there's a lot of work that we could  
4 still do. I don't know that we have the dialog  
5 that's necessary that Reggie anticipated or that  
6 I understand from Reggie.

7                   Reggie's charge has always been that  
8 we stand ready that should a trough of money  
9 become available, we have an idea to match that  
10 trough of money to do something with. I don't  
11 know for certain, I have not seen where we  
12 identified a circumstance where we've had an  
13 initiative on standby that we've initiated or  
14 acted upon.

15                   So I would say that we still have some  
16 work to do.

17                   COMMISSIONER FITZPATRICK: Just a  
18 follow-on, it's really building on Commissioner  
19 Barry's question, which is she and others have  
20 raised programs that the Commission feels are  
21 worthy of funding.

22                   So the second part of my question is

1       how can we be very diligent in making sure that  
2       we understand the critical need that's out there,  
3       we can anticipate that need and use the surplus  
4       funding accordingly? I just feel like we need to  
5       operationalize that better, it sounds like, based  
6       on what you're saying, Brian.

7                   CHAIR VAN LEE: I have two responses,  
8       if I may, Brian, the first is the categories of  
9       spend to some extent are dictated by the  
10      legislation. So certain percentages have to go  
11      to certain categories and so we're bound to that.

12                   But the bigger point that Brian was  
13      making, I requested that each of the Committees  
14      create their wishlist of how we'd like to spend  
15      money. And so if money comes in at the last  
16      minute, we've already pre-thought how we'd like  
17      to spend the money and how we'd like to  
18      prioritize it.

19                   Because we can't tell a priori if  
20      extra tax money or uncollected tax money comes  
21      in, we can't tell that. We know the categories,  
22      we don't know the amounts. So to at least cover

1 part of your question, I think we need to create  
2 that prioritized wish list so when the money  
3 comes we have it.

4 But by having ongoing transparency  
5 around what money does come in and the categories  
6 it can fall into, we can turn on a dime.

7 I don't think that and I can't speak  
8 directly because I wasn't here but I don't think  
9 that's transparency existed as much in the past  
10 and so people just weren't aware of the  
11 categories, they didn't understand where the  
12 money was coming from, et cetera.

13 So we've cleaned up some of that but  
14 some of it we're at the mercy of the way the  
15 dollars have to be spent percentage-wise and what  
16 actually comes in and when it comes in. Brian,  
17 if I misspoke on something, please correct me.

18 MR. ALLENDE: No, you haven't  
19 misspoken on anything. I just think that the way  
20 the Committees have been set up now, I think  
21 we're in a good position to have those ideas and  
22 those things, those initiatives, bubble up to

1 possibly the Executive Committee.

2 And I think that's probably the best  
3 place I would recommend that discussion be really  
4 take flight with Heron and David, at the  
5 Executive Committee where you guys can really say  
6 exactly what it is that you need.

7 I'll stop there because it's still  
8 ultimately the decision between the Executive  
9 Committee and the CAH leadership.

10 CHAIR VAN LEE: Maggie, did we  
11 adequately address your question?

12 COMMISSIONER FITZPATRICK: Yes, Chair  
13 Van Lee, thank you.

14 CHAIR VAN LEE: Back to us, the  
15 Executive Committee. Going down my list,  
16 Quance, did you have any comments or questions  
17 about the finance report?

18 COMMISSIONER FLOYD: No, I just wanted  
19 to say I think it's really great that we have the  
20 highest budget ever but a quick question, David,  
21 how many people do you have on staff?

22 MR. MARKEY: We have just under 40 and

1 that includes a couple of contractors and a  
2 couple of part-time folks.

3 COMMISSIONER FLOYD: And how many are  
4 grants managers?

5 MR. MARKEY: We have probably got  
6 about 14 grant managers and we are adding three  
7 more.

8 COMMISSIONER FLOYD: I just wanted us  
9 to be mindful. Although we are getting more  
10 money, we also have to be mindful of capacity and  
11 making sure we're bringing on additional staff  
12 that could handle that capacity.

13 Because if we are burning staff out  
14 then we're not creating great impacts for the  
15 community because things will go out a lot slower  
16 and there would be issues.

17 So we just want to make sure there's  
18 opportunity to expand especially the grants team  
19 so that if there's more money we can bring on  
20 more folks and make sure that community members  
21 can get their money in fast process.

22 CHAIR VAN LEE: Great, thank you.

1 I'll make a note, I'm going to summarize when we  
2 finish, and sorry to belabor this, but  
3 historically we've not really delved into the  
4 finances in the way I think we should have. And  
5 so I've observed finance committees that make  
6 their report and we move on to the next thing.

7 I'm not that person. I want the  
8 Commissioners engaged in this and responsible and  
9 understanding. I'll continue down my list.  
10 Natalie?

11 COMMISSIONER HOPKINSON: Yes, so my  
12 question also is that I know we did enhancements  
13 for organizations. I wonder if we also could do  
14 enhancements or at least increase the grant  
15 amount for the individual artist grants?

16 I'm just trying to think about if we  
17 had excess money. To me, it seems like one of  
18 the most pressing issues we have, the state of  
19 our artists in the city and their ability to  
20 survive and make art here.

21 And so have we thought about enhancing  
22 their stipend? Because I think what is it,



1 \$10,000 for the individual artist and have we  
2 thought about increasing that as one of the ways  
3 to spend the extra money?

4 MR. MARKEY: So Natalie, this is  
5 David, again. This year we increased the ceiling  
6 use to be \$10,000 and this year we raised the  
7 ceiling to \$12,500. The fellowship grant, the  
8 arts and humanities fellowship program grant is  
9 one that we've increased steadily in the last a  
10 couple of years.

11 It's now almost \$3 million and we have  
12 the relief grant that we're hoping to announce  
13 tomorrow.

14 We have just over 350 individual  
15 applicants and at the moment, about 305 of them  
16 are yeses, which is great, and of course, we're  
17 still trying to make sure that we have everything  
18 from applicants, so we can get as many of them  
19 across the finish line as possible.

20 So we are very aware of the need for  
21 individual artists and our desire to keep them as  
22 residents of the District.

1                   COMMISSIONER HOPKINSON: I just think  
2 that might be something just to think about as a  
3 rule, increasing the amount even more than  
4 \$12,500.

5                   And then the other thing I was  
6 thinking about, I like the idea of participating  
7 because from what I understand, people who are on  
8 the Commission, this is just a thing, there's  
9 always extra money and then there's a decision.

10                  So I like the idea of thinking about  
11 it ahead of time and one idea that I want to  
12 throw out there is Reggie had a panel weeks ago  
13 where we talked about exploring other ways to  
14 support artists like health insurance and  
15 capacity- building and giving them individual  
16 help, like capacity as individual artists too.

17                  And so I'm thinking that could be also  
18 something that we think about and then much like  
19 with the D.C. Government, with the Council as a  
20 whole, when they have extra money, they have an  
21 automatic policy that says it goes into the  
22 housing trust.

1           So maybe as a Commission we could  
2 think about what are the highest needs? And  
3 maybe there is some sort of default where there's  
4 some funds that we are continually supporting  
5 with extra money.

6           MR. ALLENDE: I agree. If I could  
7 just make a suggestion as well?

8           We have to look at a possible  
9 mechanism of how we can change the agreement  
10 itself maybe to incorporate that if the Agency  
11 gets money over and above a certain amount, it  
12 can automatically trigger some level of ink fees  
13 without having to go through the entire process.

14           I don't know that's possible but we  
15 need to figure out something that does that  
16 because as Quanice just said, that's the lion's  
17 share of the issues that we face, going through  
18 an RFA process, having the grantees complete the  
19 applications, and the subsequent documentation  
20 has to be filled out, it's quite cumbersome.

21           So, it might be something that we need  
22 to be a little bit more innovative about maybe or

1 look to the City Administrator's Office or  
2 somewhere to find out how we can do that if  
3 that's possible.

4 CHAIR VAN LEE: I'm going to move us  
5 along because I don't want to belabor it too long  
6 but thank you, Natalie. Mariah?

7 COMMISSIONER ROONEY: I don't have any  
8 questions for Brian. I'm thrilled about the  
9 amount that we're able to give through our  
10 grants, that's it.

11 CHAIR VAN LEE: Carla?

12 COMMISSIONER SIMS: I think Natalie  
13 touched on some of what I wanted to raise or ask  
14 about.

15 In addition to workshops that help the  
16 artist around healthcare, we also need to look at  
17 retirement workshops so that maybe they can take  
18 a percentage of some of these grants and start to  
19 open up retirement programs for themselves so  
20 they can be more sustainable long after or as  
21 they do their work down the road.

22 The other question that I had was what

1 is the anticipated increase or decrease in 2023?

2 CHAIR VAN LEE: We have the budget for  
3 2023, right?

4 MR. ALLENDE: Yes, sir.

5 If you do a comparison now it would be  
6 a decrease and the reason would be because if you  
7 looked at the current budget, we've infused an  
8 additional \$13 million but if you compared apples  
9 to apples, meaning you compare how we started  
10 Fiscal Year 2022 and compared it to Fiscal Year  
11 2023, then it looks like we have a 9 percent  
12 increase.

13 So, we do this dance, for lack of a  
14 better word, where we look at what additional  
15 funding we get. There is three different revenue  
16 streams and we can talk a little bit more about  
17 that in the Finance Committee.

18 But anytime we get additional funding,  
19 Reggie's charge has been for us to identify how  
20 we can utilize it. So, we try to get that into  
21 the budget as soon as possible.

22 CHAIR VAN LEE: Thank you. Does that

1 answer your question? Good. Hector?

2 COMMISSIONER TORRES: I guess soon  
3 I'll be discussing with regards to an update on  
4 DEMPED but I agree fully with what Natalie  
5 Hopskinson has mentioned, that we need to support  
6 the artists in different ways in a very direct  
7 way.

8 And one of the issues that we will be  
9 addressing is issues of not financial literacy  
10 but housing and things of that nature.

11 So, let me just hold off until I get  
12 the report so we can talk about that. But, yes,  
13 good point, Natalie.

14 CHAIR VAN LEE: I was going to say  
15 we're going to cover one of those points when you  
16 speak. Gretchen?

17 COMMISSIONER WHARTON: Nothing to add.

18 CHAIR VAN LEE: If I'll attempt a  
19 summary, as far as budget allocations and  
20 increases in budget, we're going to make sure  
21 that where we have opportunities to have yet more  
22 impact in items like Art All Night, in items like

1 extra funding to individual artists.

2 And not only money to artists as  
3 relief like we're doing now, but housing, which  
4 Hector is going to talk about, healthcare,  
5 retirement, that we are thoughtful about really  
6 addressing the needs of our community, arts  
7 organizations, and artists, and not just sticking  
8 to the formula, or sticking to the way we've done  
9 it in the past.

10 Second, the whole notion of being as  
11 prepared as possible and anticipating as much as  
12 possible when we're getting extra funds, either  
13 through the wish list that we're going to talk  
14 about that the Committee Chair as the executive  
15 committee will pull together or other mechanisms  
16 so that we aren't surprised and then running  
17 around trying to figure out how to spend money  
18 when we get extra money, we should anticipate  
19 that.

20 And then certainly the point about the  
21 Staff size, the Staff capacity, and the coverage  
22 of the Staff so that as we increase budgets and

1 as we do more, we're aligning the Staff with that  
2 as well.

3 The Staff doesn't need to increase at  
4 the same proportion that the budget does but to  
5 have the same Staff to do much more work without  
6 some sort of relief or addition doesn't make  
7 sense either.

8 So, at a minimum, those are the things  
9 coming out of this discussion that I'll make sure  
10 we push forward in our agenda going forward. Did  
11 I miss anything?

12 MR. ALLENDE: One last thing, I think  
13 that we really need to take a really in-depth  
14 look at technology because technology has to play  
15 a part in this too.

16 The more we can get to utilize and do  
17 a lot of the analysis and things of that nature  
18 or maybe having a system that's robust enough to  
19 have the grantee submit the interim reports, and  
20 it does some sort of algorithm to view it, to  
21 make sure that everything is there.

22 It doesn't have the part where the



1 Staff has to actually look at everything. And  
2 maybe that will help us free up some people and  
3 get funding through the system faster.

4 CHAIR VAN LEE: Exactly. Exactly.  
5 Good. Thank you for that discussion, I thought it  
6 was important that we dig into the financials and  
7 what that means for what we're doing going  
8 forward. Let's go to the Grants Committee  
9 report. Gretchen?

10 COMMISSIONER WHARTON: Hello,  
11 everyone, I'm Gretchen Wharton, I'm a Black  
12 female, platinum hair, black glasses and a black  
13 dress today. Who's manning the slides? We're  
14 going to talk about GOS, general operating  
15 support grant, and this will be a grant that will  
16 require the Commission to vote on.

17 The Commissioners have already  
18 received this document a couple of days ahead of  
19 time. So, they've had a chance to review it in  
20 preparation of the vote, and for those who were  
21 thinking, does she really expect that I can read  
22 that? The answer is no.

1                   This will be posted on the website,  
2                   this entire report will be posted on the website  
3                   tomorrow for those of you who are squinting to  
4                   read this as I speak. The general operating  
5                   support grant, there were 151 applications. Of  
6                   those 151 applications, there were 150 panels.

7                   The service organizations were  
8                   separate, there were 10 applications and all of  
9                   those were able to panel. So, we're talking a  
10                  total of 160 total applications for GOS.

11                  CHAIR VAN LEE: For the curious, a  
12                  quick word on the one that was not paneled in the  
13                  general list?

14                  COMMISSIONER WHARTON: David? I'm not  
15                  sure.

16                  MR. MARKEY: One of the prerequisites  
17                  for being in the general operating support grant  
18                  is that organizations have to have received a  
19                  grant from us in the preceding two years and this  
20                  one Applicant had not, so that's why they were  
21                  not included.

22                  We made sure to roll them into the

1 project base grants.

2 CHAIR VAN LEE: So, they were not  
3 abandoned completely, they were just moved, it's  
4 important we make that note.

5 COMMISSIONER WHARTON: That's a really  
6 good point, we didn't abandon them, we just told  
7 them another grant to apply for. With the grant  
8 program of general operating support, it's been  
9 one of the most popular simply because we aren't  
10 dictating exactly what every dime has to be spent  
11 on.

12 It's offered to nonprofit  
13 organizations, humanities and arts organizations.  
14 Its primary mission focus is one or more of the  
15 following areas, dance, design, folk, and  
16 traditional arts, fiction and nonfiction writing,  
17 media arts, music, theater or visual arts.

18 The mission has submitted to the  
19 organization's most recent IRS Form 990 must  
20 include the words arts, humanities and/or arts or  
21 humanities discipline. More than 51 percent of  
22 both the organization's previous year's cash

1 expenses and programming services must be devoted  
2 to the arts and humanities, and/or arts  
3 education.

4 We had quite a bit of discussion about  
5 this. You'll see as we go down here as we get  
6 deeper into the report that we really had to  
7 focus in on money within that organization that's  
8 specifically spent on D.C. arts and humanities as  
9 opposed to overall organization.

10 So, when we had the Grants Committee  
11 meeting, we discussed whether or not to fund all  
12 of the Applicants, and we thought long and not  
13 that hard, really, because we're all aware that  
14 people are still having a lot of challenges. So,  
15 the decision from the Grants Committee was to,  
16 yes, fund all of the Applicants.

17 So, that's 160 Applicants basically.  
18 Number 2, D.C.-based arts and humanities budget  
19 versus total organizational budgets. We had to  
20 put a nuanced question in the applications before  
21 to actually define how much money is being spent  
22 toward arts and humanities programs within D.C.

1 proper.

2 Many organizations have large arts and  
3 humanities budgets but not all of that moneys is  
4 spent on D.C. programs. So, the decision was,  
5 yes, it has to be D.C.-based arts and humanities  
6 proper.

7 These are the propose budget cohorts  
8 and funding ranges. As you could see, there were  
9 eight general cohorts and then one for service.

10 You can see the number of  
11 organizations totaling 160, the funding ranges  
12 per cohort with the lowest being \$45,000 to  
13 \$65,000 and the highest being \$180,000 to  
14 \$200,000 in terms of funding range and that was  
15 based on the organization's budget and cash  
16 expenses.

17 The average awards range from \$55,000  
18 to \$190,000 and the total budget by cohort based  
19 on averages is the \$715,000 to 1.67. The above  
20 cohorts represent the 9 panels that took place in  
21 April. Do the budget funding and cohort ranges  
22 work?

1           We had two meetings, quite frankly, to  
2 discuss all of the detail around this and the  
3 Grants Committee voted, yes, that they are so  
4 reflected. Four, proposed awards, the  
5 financials, FY21 financials reflect the first  
6 full year of the impact of COVID. Try to keep  
7 funding as close to last year even with  
8 fluctuating budgets.

9           These were some of the considerations  
10 that impacted our vote. Funding ranges, these  
11 are guides. As we applied formulas, some of the  
12 lower-scoring Applicants fell below and outside  
13 of the cohort range.

14           And the discussion that we had about  
15 D.C.-based arts and humanities budgets, because  
16 we are creating awards based on this, a handful  
17 of organizations were paneled within their  
18 budget-sized peers.

19           But when we had to peel back how much  
20 of it was actually D.C.-based, that flag for  
21 funding was in a lower range, it fell into a  
22 lower range. And you'll see that on the charts

1 that we highlighted there.

2 I'm going to go to the resolutions  
3 last because I'd like to take everybody through  
4 the screen, so we'll come back to the resolutions  
5 after the report. Now, you understand what I  
6 said in the beginning about does she really  
7 expect me to be able to read that?

8 These are the Applicants' scores and  
9 ranking panels for Cohort 1. That's way off the  
10 screen, I don't know if anybody can see that.  
11 These were the organizations that were \$40k to  
12 \$58k as we discussed in the first line.

13 Next cohort, Cohort 2, the score was  
14 \$63,000 to \$120,000 within that particular  
15 cohort. And you can see, the Applicants and the  
16 average scores. Again, all of this will be  
17 posted on our website tomorrow if you really want  
18 to get in-depth on this one.

19 Next cohort, please. This is the  
20 Applicant's scores and writing panel for Cohort  
21 number 3, whose budgets were \$138,000 to  
22 \$244,000. You can see there are 22 there with

1 our scores going from 68 down to 56.

2 Cohort 4, Applicants' scores and  
3 ranking for Panel Cohort 4 in the budget range of  
4 \$267,000 to 493 and you'll see there are two  
5 highlighted rows. Can you scroll up a little bit  
6 more, please? Keep going.

7 And those highlighted rows are funding  
8 range category based on the lower-D.C.-based arts  
9 and humanities budget. We had to go back and re-  
10 examine the budgets to make sure they were D.C.-  
11 proper arts and humanities. So, that's why those  
12 two look a little off when you apply the formula.

13 And for each of these slide pages  
14 you'll see that we have highlighted the ones that  
15 fell into those categories. Next page, please.

16 Cohort 5, there were 18 there. Cohort 6. You can  
17 see the differences in the highlighted areas too.  
18 Cohort 7, Cohort 8, Cohort 9, which is the  
19 service organizations.

20 Let's go back to the first page,  
21 please. Reggie, do you want to open this up for  
22 questions first before I make the resolution?



1                   CHAIR VAN LEE: I think that you have  
2 to move that they be --

3                   COMMISSIONER WHARTON: For the vote,  
4 for the new question? Okay.

5                   CHAIR VAN LEE: -- the second is not  
6 required.

7                   COMMISSIONER WHARTON: Representing  
8 the Grants Committee and this is our  
9 recommendation, be it resolved that the  
10 Commission braces for the Committee's  
11 recommendation to fund all 160 FY 2023 general  
12 operating support applicants.

13                   We resolve that the Commission agree  
14 to the Committee's recommendation that funding  
15 amounts be based on an Applicant's D.C.-based  
16 arts and humanities budget.

17                   Be it resolved that the Commission  
18 agree to the Committee's recommended budget  
19 cohorts and funding ranges as presented and be it  
20 resolved that the Commission agrees to the  
21 Committee's recommendation of the 160 proposed  
22 general operating support grant awards for FY23

1 for a combined total amount of \$19,570,616.

2 CHAIR VAN LEE: Didn't need a second  
3 but thank you anyway. I raise the question, any  
4 comments, questions, concerns, issues?

5 COMMISSIONER FLOYD: This is Quanice.  
6 I just wanted to re-emphasize what you said  
7 earlier in the presentation, Gretchen, that this  
8 is the more popular grant program because there's  
9 less restrictions and as we move forward in our  
10 grant programming, we need to think about ways  
11 that we are not restricting our grantees.

12 So, I just wanted to re-emphasize that  
13 so that folks know that we hear them and the fact  
14 that this is such a large pool of candidates or  
15 grantees means that we have to move towards  
16 thinking about how we approach our grant  
17 programs.

18 COMMISSIONER WHARTON: Thank you,  
19 Quanice.

20 COMMISSIONER HOPKINSON: I had a  
21 question about -- that's a very high number of  
22 people who are getting it. I'm wondering how

1 many organization started the application and  
2 didn't finish?

3 COMMISSIONER WHARTON: Go back to the  
4 very top, please. Patrick, keep going all the  
5 way up. Slide down just a teeny bit, right  
6 there. There were 151 applications, 150 were  
7 panels, the one that we talked about at the  
8 beginning and the service organizations, all 10  
9 Applicants were able to panel.

10 The interesting thing about this award  
11 and just to bounce of what Quanice said, in FY  
12 2021 we had 131 Applicants with 128 awards, FY  
13 2022, 148 with 145 awards and going into 2023,  
14 161. So, it was a popular grab for the reasons  
15 that Quanice mentioned.

16 CHAIR VAN LEE: If we approve this  
17 then the number of awardees will be at least 160?

18 COMMISSIONER WHARTON: Yes.

19 CHAIR VAN LEE: But there's more  
20 coming potentially?

21 COMMISSIONER WHARTON: We hope so.

22 CHAIR VAN LEE: Does that answer your

1 question, Natalie?

2 COMMISSIONER BARRY: I have a  
3 question, how many more are getting them this  
4 year than got them last year? How many have we  
5 added to the list of grantees?

6 COMMISSIONER WHARTON: It went from  
7 128 in 2021 to 145 in 2022 and we'll say 160 for  
8 2023.

9 CHAIR VAN LEE: Is your question about  
10 new grantees?

11 COMMISSIONER BARRY: Yeah, new ones.

12 CHAIR VAN LEE: We have that  
13 information, don't we?

14 COMMISSIONER WHARTON: We do, because  
15 in the charts you'll see, some say new to GOS.

16 MR. MARKEY: And none of these are new  
17 grantees to CAH because they all have to have  
18 received at least one year or project-based  
19 grants in order to be eligible.

20 But there are a good a number of that  
21 are new to GOSs. As Gretchen said, on the chart  
22 we flagged on the right-hand side which ones were

1 new to the program and there's a lot of new,  
2 particularly smaller organizations.

3 COMMISSIONER WHARTON: Scroll up a  
4 little bit so that we can see as an example.  
5 Keep going to the next couple of pages.

6 MR. MARKEY: That first sheet of the  
7 smallest organizations, if you go up, Patrick,  
8 you'll see there's a whole bunch of -- usually,  
9 you'll see where it says FY 2021 GOS or FY 2022.  
10 If there's a gap or dash, that generally means  
11 that they're new and if you scroll over to the  
12 right-hand side --

13 COMMISSIONER WHARTON: Scroll over to  
14 the right, that's what everybody can't see. See  
15 where it says new to GOS, those all represent  
16 Applicants that are new to this bid. There are  
17 quite a few new ones.

18 MR. MARKEY: Just in terms of  
19 organizational budget size, about 50 percent of  
20 the 160 Applicants have budgets under \$500,000.  
21 There's a lot of smaller organizations in the  
22 mix.

1 COMMISSIONER WHARTON: Can we scroll  
2 back up to the first page, please?

3 CHAIR VAN LEE: Cora, does that answer  
4 your question?

5 COMMISSIONER BARRY: Yes, it does,  
6 thank you.

7 CHAIR VAN LEE: Other questions or  
8 comments?

9 COMMISSIONER BARRY: I could go  
10 deeper, where did it come from and all of that  
11 but that answers my general question.

12 COMMISSIONER WHARTON: Excuse me.  
13 Cora, I know you can't see it on the screen but  
14 look at the package, it will break everything out  
15 by ward.

16 COMMISSIONER BARRY: I'm also looking  
17 for the demographic of race.

18 COMMISSIONER WHARTON: That's not on  
19 the chart that you have.

20 COMMISSIONER BARRY: I know, but are we  
21 collecting that data now?

22 COMMISSIONER WHARTON: We actually put

1 a front into our applications, the demographic  
2 overview document, and in that particular  
3 document, they, meaning the applicants, are to  
4 complete those questions.

5 David, how are we doing on that?

6 MR. MARKEY: We're bringing the Center  
7 for Effective Philanthropy on board to do it for  
8 us moving forward. They've a better system than  
9 we do and they'll do it for both organizations  
10 and individuals.

11 COMMISSIONER BARRY: And I just want  
12 to emphasize again, Gretchen, Ward 8 is not a  
13 reflection of how many African Americans or  
14 minority Brown or Black people getting it.

15 They're all over the city, so when  
16 you use Ward 8 as a barometer than you are  
17 skewing the outcome because, actually, Ward 8,  
18 Ward 7, Ward 5, Ward 4, Ward 6, I can go on,  
19 there are Black people, creatives, everywhere.

20 So, when I ask that question I'm not  
21 really asking it as it relates to the geometry.  
22 I'm asking it in terms of the demographics.

1                   And I think that's important.

2                   COMMISSIONER WHARTON: I agree with  
3 you.

4                   COMMISSIONER BARRY: Equity is wrapped  
5 around that. The lack of equity is really just  
6 focused on that, so we can't just say, and I'm  
7 not saying that you are, I'm just saying in  
8 general we can't say we've got more people from  
9 Ward 8, that does not necessarily tell the story  
10 or solve the problem of access and equity for all  
11 minorities who need and who have been left out  
12 and who deserve it.

13                   So, that's why I asked it that way.

14                   COMMISSIONER WHARTON: You're  
15 absolutely right. When I made the comment about  
16 you can see the wards, that's just so you can see  
17 the wards of the city is how they're broken down.  
18 Our demographic overview form was an attempt that  
19 we inserted because of the taskforce  
20 recommendation.

21                   But I'm glad we found the professional  
22 organization to do it the right way, David, thank



1       you.

2                   COMMISSIONER HOPKINSON:   And when you  
3       say they're doing it, what do you mean?   What are  
4       they doing?

5                   MR. MARKEY:   They'll design the survey  
6       instrument.  So, for example, with the individual  
7       demographics overview form, it speaks to not only  
8       race and ethnicity but age, household income,  
9       just to get a sense of how valuable these dollars  
10      are to people in sustaining them.

11                   It's harder to get data for  
12      organization, unless employees offer that  
13      information up.  Understandably HR professionals  
14      are very reticent to start making assumptions  
15      about people and their race, ethnicity,  
16      orientation, that type of thing.

17                   But the Center for Effective  
18      Philanthropy has been doing it with a lot of the  
19      organizations around the country.  And so we feel  
20      that if we're going to get it this close to  
21      right, they're the ones that will help us do so.

22                   COMMISSIONER FITZPATRICK:  David, this

1 is mission- critical, this is what we talked  
2 about in our taskforce well over a year ago and  
3 it was a priority outcome of that body of work.

4 So, I guess the question is how long  
5 will it take them to design the instrument and  
6 how long will it be before you feel confident  
7 that we're collecting good data? Because all of  
8 our equity hinges on our ability to track where  
9 the money is going.

10 MR. MARKEY: I agree with you, Maggie,  
11 because it helped the very rough and ready one we  
12 implemented for FY 2022, gave us some sort of  
13 baseline. They already have an instrument in  
14 place because they've done it with other entities  
15 but of course they would adapt for D.C.

16 And then they had a database that can  
17 slice and dice the data as needed.

18 So, it will be helpful, we imagine  
19 having the data back to us by the end of the  
20 calendar year, and it will help us, particularly  
21 as we move forward with not only funding but also  
22 some of the capacity-building initiatives to

1 actually identify what the need is among  
2 organizations and individuals.

3 COMMISSIONER FITZPATRICK: Excuse me  
4 for interrupting. So, your expectation is we  
5 would go into 2023 calendar year fully steeped in  
6 the data that they've offered us in terms of  
7 looking at the demographics and other data that  
8 we need to address our ongoing performance of  
9 equity?

10 MR. MARKEY: That is the hope, Maggie.  
11 Again, some data is harder to capture than  
12 others.

13 I mentioned with the individual  
14 demographic overview form, we included a question  
15 around household income with the caveat that the  
16 answer to this question was not going to limit  
17 people from receiving funds, it was really so we  
18 better understood who was benefitting or the  
19 households that were benefitting from the funds.

20 So, some folks are reticent to  
21 disclose data around orientation, gender  
22 identity, disability, that type of thing. So, as

1 I said, we think this organization, they're  
2 really experienced and they'll do a much better  
3 job than we can do doing it on our own.

4 COMMISSIONER FITZPATRICK: David, I do  
5 understand the sensitivity of that, however, if  
6 we are ultimately going to use one of our  
7 criteria for getting grants, your performance as  
8 it relates to access and as we said, equity,  
9 belonging and inclusion, then it sometimes comes  
10 out in the organizations themselves that are run  
11 by our CEO or CFO and you know it's primarily an  
12 organization, blah-blah-blah.

13 But equity as a guideline for grants  
14 will be a large part of it as something we really  
15 have to figure out.

16 Because we could be given a lot of  
17 money and we have done that consistently to  
18 people who have not shown any evidence of  
19 anything other than they are who they are, they  
20 take the money, there's no calculation or record  
21 of not only who they serve but more importantly  
22 who is doing the serving.

1                   For instance, one of our favorite  
2 places, let's say for a theater. How many people  
3 are doing what on the Board behind the curtain,  
4 in front of the curtain, in management, C suites,  
5 or does that not matter?

6                   And if that does not matter, then that  
7 ought to be part of what our equity criteria is  
8 when we're making decisions about who gets money.  
9 And you get points added or taken away based on  
10 that, I thought that's what we said we were going  
11 to do.

12                   I know this organization is going to  
13 be much more specific about it but as we trudge  
14 along in our grant-giving, has that yet been  
15 instituted, Gretchen, that there are points for  
16 that and points that are taken away if you don't  
17 have it? Because we can start right there.

18                   COMMISSIONER WHARTON: That's  
19 absolutely what we talk about on the taskforce,  
20 Cora, and that's why we put that demographic  
21 overview form at the front end of our  
22 applications. Obviously, it wasn't this

1 sophisticated program but it did ask a lot of  
2 good questions and I'll be honest with you, I  
3 have not seen the results of the reporting even  
4 from that right now.

5 So, we probably need to start with  
6 that but that is absolutely why we wanted that as  
7 a front-end to the applications. David, do we  
8 have any results of that?

9 MR. MARKEY: Sure, so we shared the  
10 individual data with everyone a while back, I'm  
11 happy to reshare it.

12 We worked a ways out so going into  
13 FY2022, the GOS applications for FY2022 came in  
14 in February 2021 and so that was the first year  
15 that we really looked at the criteria and every  
16 program or almost every program had an equity  
17 criteria that was pretty heavily weighted with  
18 general operating support.

19 30 percent of the weight of an  
20 application was in equity. We've also for FY  
21 2022 with interim reports and final reports,  
22 we've started asking those questions, so what are

1 you doing in the arena of equity and inclusion,  
2 access, that type of thing?

3 So, we really are starting to ask  
4 those questions and asking folks to submit plans  
5 around equity as well. But it does take some  
6 time.

7 CHAIR VAN LEE: I was going to say, if  
8 I may, can I make some observations and then make  
9 a commitment. We have started the process of  
10 looking at exactly what exactly everyone is  
11 speaking about but it is not mature yet.

12 We don't have the quality of data, we  
13 don't have the systems in there yet but in the  
14 panels that I sent in in particular, those  
15 questions were asked upfront. So, to say that  
16 we've not impacted from the demographics anything  
17 is not true, but to say it's where it needs to be  
18 is also not true.

19 My commitment is, and I've added this  
20 to the list of other things that I put that we  
21 have to focus on, both understanding the  
22 demographics, not just the geography, of our

1 grantees and our grants, what they get, as well  
2 as tracking that information and constantly  
3 improving upon it until we get to a point where  
4 we're really comfortable with it.

5 It is a journey that we are on and  
6 we're at the very beginning of the journey. So,  
7 I observed that we have done some but not all  
8 that we intend to do and my commitment is that we  
9 are going to get very serious about this and  
10 improve it over time.

11 COMMISSIONER FITZPATRICK: Quanice's  
12 hand has been up.

13 COMMISSIONER FLOYD: I just wanted to  
14 say I think we're very foundational in what we're  
15 doing with the equity, working and collecting the  
16 data on that, but one of the thoughts that I did  
17 have is, one, is it possible for the  
18 conversations they're having with the Center for  
19 Effective Philanthropy?

20 I don't remember what organization you  
21 said. But for the Idea Committee to be a part of  
22 those conversations.



1                   And then two, I think at some point we  
2                   have to not base everything off of quantitative  
3                   data and start looking at qualitative data. So,  
4                   I know, David, we've incorporated some questions  
5                   in the grants application but what are some ways  
6                   that people can tell us the holistic story?

7                   And the reason I want the holistic  
8                   story is because people can bullshit us and I  
9                   don't want us being bullshitted. People can  
10                  bullshit their way through if they have the  
11                  language. I was in a workshop earlier today and  
12                  they said we're seeing people speak the language  
13                  but we're not seeing the work being done.

14                  So, I want us to be able to move  
15                  forward and actually see that work and the impact  
16                  being done because I'm tired of people  
17                  bullshitting us.

18                  CHAIR VAN LEE: To that point,  
19                  Quanice, this is a journey and they're both  
20                  qualitative and quantitative measures coming  
21                  together to assess where we are and where we  
22                  should go. But it is not done overnight but we

1 are pushing hard for it, and I make the  
2 commitment that we will continue to push this.

3 COMMISSIONER HOPKINSON: I think one  
4 thing that would be good is if we saw that with  
5 these reports. If there's equity reports with  
6 the data that we've already been collecting since  
7 we voted to collect them. Can we do that? Is it  
8 possible for the next time we meet to see exactly  
9 where we are?

10 CHAIR VAN LEE: If I may, I'm going to  
11 ask the Ideas Committee to keep us honest, not to  
12 necessarily do the work but keep us honest on  
13 that and I'll be reporting this, as Natalie  
14 suggested. Maggie, I'm sorry?

15 COMMISSIONER FITZPATRICK: Yeah, I was  
16 going to actually ditto everything Quance just  
17 said because I was going to say a lot of what she  
18 just said.

19 But in addition to that, I think it  
20 might be beneficial, Chairman Van Lee, if you're  
21 open to it, to have the Center for Strategic  
22 Philanthropy just present their final

1 recommendation on the survey instrument that they  
2 proposed using so that we can all feel  
3 comfortable with it.

4 As Quanice has noted many times, you  
5 can do good things and bad things with data and  
6 we just want to make sure that it's working to  
7 our full benefit.

8 CHAIR VAN LEE: That's part of my  
9 asking the Idea Committee to keep us honest. So,  
10 yes, Quanice, if we could connect with that  
11 center and make sure before they go and do it  
12 that we understand the process, the approach, and  
13 have a level of comfort with it.

14 Because I've labored in those fields  
15 as a consultant for three decades and there are  
16 many ways the approach could be done, not all  
17 have the fidelity or follow the intent.

18 So, let's make sure we do that the  
19 right way with them, and David, if you could help  
20 us with that connection that would be great.

21 MR. MARKEY: Of course.

22 CHAIR VAN LEE: Good. This is longer

1 than anybody would like to but this is a very  
2 important topic, this is really important work  
3 we're doing and we're not going to have a meeting  
4 in August if you all agree to the vote.

5 So, we're going a little bit longer  
6 today, my apologies. Any other questions or can  
7 I now go to the roll call on these resolutions  
8 and masks?

9 COMMISSIONER WHARTON: Maggie, is your  
10 hand still up?

11 COMMISSIONER FITZPATRICK: No, it's  
12 coming down now.

13 CHAIR VAN LEE: I'm going to go  
14 through the resolution as it appears on the  
15 screen and vote aye or nay or not vote. Stacy?

16 COMMISSIONER BANKS: Yes, I vote yes.

17 CHAIR VAN LEE: Cora?

18 COMMISSIONER BARRY: I abstain.

19 CHAIR VAN LEE: Maggie?

20 COMMISSIONER FITZPATRICK: Yes.

21 CHAIR VAN LEE: Quanice?

22 COMMISSIONER FLOYD: Yes.

1 CHAIR VAN LEE: Natalie?

2 COMMISSIONER HOPKINSON: Yes.

3 CHAIR VAN LEE: Mariah?

4 COMMISSIONER ROONEY: Yes.

5 CHAIR VAN LEE: Carla?

6 COMMISSIONER SIMS: Yes.

7 CHAIR VAN LEE: Hector?

8 COMMISSIONER TORRES: Yes.

9 CHAIR VAN LEE: Gretchen?

10 COMMISSIONER WHARTON: Yes.

11 CHAIR VAN LEE: That's eight yeses, no  
12 nos, and one abstention and so it carries.

13 MS. WARTON: Thanks, everyone.

14 CHAIR VAN LEE: Thank you for the hard  
15 work of the Grants Committee to get us here,  
16 thank you all for the active participation in  
17 this conversation.

18 This is what we're here for, I don't  
19 want to rubber-stamp stuff or just pass things  
20 through and I promise you the list that I made  
21 here, I commit to us getting through all these  
22 things, including this last discussion on the

1 demographics.

2 I was really living the equity story  
3 that we put forth that we'd like to live. The  
4 next item of business is the Public Art Committee  
5 report. Maggie?

6 COMMISSIONER FITZPATRICK: Thanks,  
7 Chairman Van Lee. I'll do this quickly, we have  
8 two items, the FY 2022 MURALSDC, just a point of  
9 note here, it is the 15th anniversary of this  
10 program, which is an exciting milestone.

11 The FY 2022 MURALSDC program will fund  
12 12 muralists of the final roster recommended by  
13 the Public Arts Committee on our June 27, 2022  
14 meeting. We are requesting as part of this to  
15 increase the program funding by \$80,000. That  
16 would take the total funding for FY 2022 for  
17 MURALSDC to \$180,000.

18 The program includes six walls secured  
19 by the program with our partner, the Department  
20 of Public Works. One wall is an alleyway that  
21 can accommodate seven artists and the other five  
22 locations are individual walls across the

1 District that range in size and complexity.

2 So, I won't go through all of this  
3 because you got this as a pre-read but the  
4 request is the addition of the \$80,000 to expand  
5 the grants in this area. Any questions?

6 CHAIR VAN LEE: Do we need to vote on  
7 this or if this just FY?

8 MS. GLOVER: Actually, at the last  
9 meeting, if I may, at the last meeting, the  
10 Commission authorized up to \$200,000 and so this  
11 is what we did.

12 CHAIR VAN LEE: Thank you. Any other  
13 discussion? Thank you for following through on  
14 the decision that was made by the Commission at  
15 the last meeting. Next on the agenda is new  
16 business.

17 (Simultaneous speaking.)

18 COMMISSIONER FITZPATRICK: Just  
19 quickly, the other update, very exciting update,  
20 the Color of the Curve program, you will recall  
21 this is the school safety program.

22 And just a note here, I can't say

1 enough about this program in terms of if we have  
2 the opportunity to keep a single child safe in  
3 the District of Columbia in the crosswalks, that  
4 is a very worthy endeavor and so I'm very, very  
5 excited to let you all know that we have  
6 completed the program at four schools.

7 They include the Harris Elementary  
8 School and that, as you may recall, is the Future  
9 is Bright, Slow Down, by Adrienne Gaither.

10 The Houston Elementary School, which  
11 is in NE force field by JD Deardourrf, the  
12 Plumber Elementary School in SE, Adventure to  
13 Hidden Treasure by Candice Taylor, and then the  
14 Drew Elementary School also in NE, grow your  
15 garden by Ashley J. Williams.

16 So, a big congratulations to the Staff  
17 and to our partners at the Department of Public  
18 Works, as well as all of the mentioned artists.

19 It's incredible work that's being  
20 done.

21 MS. GLOVER: If I could Maggie,  
22 Deirdre has a quick show and tell so, Patrick,



1 maybe you can put that up and she can just go  
2 through this very quickly. Our partners were the  
3 Department of Transportation and --

4 (Simultaneous speaking.)

5 MS. GLOVER: Our partners for this  
6 project was Department of Transportation, Art in  
7 the Right of Way program and the D.C. Public  
8 Schools. Deirdre is new to our Staff that this  
9 was her project for this year or for the short  
10 few months that she's been here.

11 So, Deirdre, it's late but if you  
12 could just go through very quickly the project?

13 MS. DARDEN: Yes, thank you, hi,  
14 everyone, I am Deirdre Darden, public art  
15 coordinator, and I just prepared a little  
16 synopsis of this year's Color of the Curve to  
17 show you the completed murals and some shots of  
18 the artist in process.

19 Patrick, if you can scroll down?

20 COMMISSIONER WHARTON: You might just  
21 want to jump to the pictures because of the  
22 lateness of the day.

1 MS. DARDEN: This program started on  
2 May 5th with a kick-off event for Bike to School  
3 day, where each artist went to their assigned  
4 school and we had a partnership with Positive  
5 Chalk D.C. and chalk was placed outside of the  
6 schools.

7 As school was letting out, kids talked  
8 with the artists about different designs that  
9 they wanted, things they loved about their  
10 school, things they thought about that made them  
11 feel safe, what wouldn't make them feel safe.  
12 And that was a good chance for the artist to  
13 connect with students and their schools.

14 And these are some pictures of kids  
15 drawing in chalk outside of their schools. Next  
16 slide. As part of the process, there was a  
17 technical assistant. These are ground murals  
18 which are a new landscape for a lot of artists.

19 There's a particular way to clean up  
20 the street before you paint it so we had a  
21 technical assistant as part of the grant process  
22 and here she is, Chelsea, showing the four

1 artists, just some tips on how to prepare the  
2 ground before they paint them.

3 Next slide. This is our first artist,  
4 JD Deardourff, and as mentioned, he was partnered  
5 with Houston Elementary School.

6 He was actually able to go inside the  
7 classroom and have a session with the students  
8 where they colored on a page they created and  
9 talked about different colors and designs they  
10 would like.

11 And the next slide will show his  
12 completed murals. So, you could see how he was  
13 able to almost directly translate what the  
14 students wanted to see in their mural onto the  
15 mural outside of their school. And the title for  
16 this is Force Field. Next slide.

17 Then we had Adrienne Gaither, these  
18 are some action shots of when the mural is being  
19 installed outside of CDW Harris. And in the next  
20 slide you'll see that the colors which she chose,  
21 bright colors, really related to a sculpture that  
22 already existed outside of the school.

1                   So, it's kind of a nice match  
2                   aesthetically and the students were also able to  
3                   contribute to what they wanted to see in those  
4                   colors, what that meant to them. This is a  
5                   finished mural and all of these schools are in  
6                   Ward 7 and they're about five minutes from each  
7                   other.

8                   DDOT is the one that identifies, based  
9                   on the highest need, the intersections and the  
10                  schools that get selected for the program. If  
11                  you want to advance to the next slide? This is  
12                  Candace Taylor and her team.

13                 Each artist had between one and four  
14                 assistants to help install the mural and to do it  
15                 in a timely manner. So, this is Candace's team  
16                 keeping cool and they were using stencils in  
17                 their design for Plumber Elementary. And the  
18                 next slide will show the completed mural, it's  
19                 very tropical and fun.

20                 And then lastly, we have Ashley J.  
21                 Williams working with her team and using her  
22                 stencils outside of Drew Elementary. If you go

1 to the next slide, this is the completed mural  
2 and this is really fun.

3 The ram is the mascot of Drew so  
4 that's why they wanted to see the ram there and a  
5 lot of the kids really love music and wanted  
6 bright colors.

7 And if you go to the next slide, the  
8 unique thing about this here is that we put up QR  
9 codes next to the murals so passersby are able to  
10 hover over the QR code and that will take them to  
11 DDOT's area website which then has a dedicated  
12 page for each artist.

13 So, you were showing it and then it  
14 went away but if Patrick is able to bring that  
15 back up on the screen, this is the Color of the  
16 Curve school safety website, this is this main  
17 landing page. If you scroll down a little bit  
18 there's a map that shows last year's mural and  
19 then this year's murals.

20 So, the cluster in NE is this year FY  
21 2022, all the schools, the one that's closes to  
22 the Columbia Heights was FY 2021. And then if

1 you want to show Ashley's page, when you hover --

2 MS. GLOVER: If you hover over one of  
3 the artist names, you'll get the deep dive and  
4 the information about that particular artist.

5 CHAIR VAN LEE: That's really good  
6 work.

7 MS. GLOVER: And then it links back to  
8 our website as well and we're working on what  
9 that's going to look like more.

10 CHAIR VAN LEE: Tremendous congrats on  
11 this. I remember when this notion first came up  
12 and for it to end like this, I'll be where we are  
13 now. Congratulations and thanks to the Staff and  
14 everyone who made this happen, this is amazing.

15 COMMISSIONER HOPKINSON: I was going  
16 to say the same thing because I remember Ebony  
17 Rose Thompson, the Ward 7 education person,  
18 coming in and raising this and it was just last  
19 fall. So, never say the Arts Commission can't  
20 work fast. That's fast.

21 CHAIR VAN LEE: We can turn it on the  
22 dime.

1 MS. GLOVER: We're slowing it down for  
2 next year so it's going to be an ongoing program  
3 and the schools are even looking to assign a  
4 teaching artist to also work with the teaching  
5 artists in each of the individual schools. So,  
6 it's growing and it's growing as capacity can  
7 stand.

8 Right now I know about four schools is  
9 what we can control, what we can manage so we're  
10 going to do another round starting a little bit  
11 earlier and then if we need to bring in a  
12 contract or something else to expand it to more  
13 schools, we'll do that too.

14 (Simultaneous speaking.)

15 But it's very work-intensive and time-  
16 consuming.

17 CHAIR VAN LEE: I was going to say  
18 thanks for rallying to get it done this quickly  
19 because our answer could have been, okay, we'll  
20 do that next year but we got it done and now  
21 we're going to find a way to do it on an ongoing  
22 basis.

1                   So, thank you. This is what this  
2 Commission needs to work and wants to work and if  
3 we hear an issue, we treat it with urgency and we  
4 do what we can now and we do more and better  
5 later.

6                   We don't wait until four decimal  
7 points where we have it perfect before we do  
8 anything. So, thank you for that. I'm sorry,  
9 Hector?

10                   COMMISSIONER TORRES: Is there any  
11 contribution momentarily from any of these  
12 agencies, DDOT and Department of Education?

13                   MS. GLOVER: Yes, DDOT does have the  
14 financial responsibility of installing the curve  
15 extensions as part of their programming so that's  
16 their financial contribution and with D.C. Public  
17 Schools, they are now looking at bringing on a  
18 teaching artist who can help coordinate and  
19 corral the teaching artists who will be working  
20 with our artists.

21                   But the monetary funding and the  
22 grants all come from us.



1                   COMMISSIONER TORRES: It would be  
2 great to get more money from them.

3                   MS. GLOVER: A lot of these agencies  
4 don't have -- when we partnered with Public Art,  
5 they had the real estate and we had the money so  
6 that's how it works. We have money but we don't  
7 have access to the real estate.

8                   So, it may not be a cash one-to-one  
9 match, a lot of times we try to ask that but in  
10 instances like this, the cost of them putting in  
11 these curve extensions, which they're doing  
12 anyway, is not a match going into the dollars.  
13 But we wouldn't have that canvas to paint on if  
14 they weren't making the financial commitment to  
15 put in these curve extensions.

16                  CHAIR VAN LEE: I'm going to move us  
17 along because we are overtime. If you will allow  
18 me, I will move us on because we are short on  
19 time. Let's go to the new business. Hector's  
20 going to give us an update on recent efforts to  
21 collaborate with the Office of the Deputy Mayor  
22 on planning and development.

1                   And again, Hector, since the time is  
2 short, I would ask you to be very, very brief,  
3 really just give us a heads up on what's going on  
4 there.

5                   COMMISSIONER TORRES: On July 18th we  
6 have a meeting actually with John Falciccio who  
7 is the Head of DEMPED and he offered us some  
8 great suggestions and ideas as to how we could go  
9 about realizing something that we are really very  
10 concerned about.

11                   And in fact, this is shared very much  
12 by Gretchen, who was part of this meeting, as  
13 well as Reggie. And actually, the whole nation,  
14 the end goal is basically how do we create or  
15 fund a live-work space, particularly in the  
16 creative communities, that we're trying to  
17 develop within the District.

18                   Many of you are familiar there has  
19 been funding for Ward 8, the Anacostia area for  
20 an arts district that already is pretty well live  
21 and somewhat thriving. But this new funding will  
22 give them amplitude to be able to expand.

1                   And what we're trying to do and what  
2                   Gretchen has arranged for us to meet on August  
3                   9th to be exact to have a discussion as to how  
4                   this project could also include low-income  
5                   housing, or should I say housing that is a live-  
6                   work space, that can be utilized by bringing in  
7                   artists with affordable housing.

8                   Now, the key there and the emphasis is  
9                   also to create and arts economy, which has  
10                  viability plus also with support, growth within  
11                  the community and people within the community can  
12                  participate in this housing proposal we're trying  
13                  to do.

14                  Now here's an area where we were  
15                  talking earlier about excess funds. We've got to  
16                  bring some cookies to this particular picnic if  
17                  we're going to be listened to and participate.

18                  So, we've got to find a way to bring  
19                  money, resources to bear so that we can support  
20                  the growth within this community and Anacostia in  
21                  Ward 8 to be able to expand this so it can  
22                  realize this particular goal.

1           Gretchen is going to be talking to  
2           them, frankly we're trying to discover some  
3           schools, some buildings that haven't been  
4           developed, that are light in essence and can use  
5           the development money to create this housing and  
6           work space that is so key for an arts economy.

7           Gretchen, do you want to add anything  
8           to this because I know it's your pet project as  
9           well, very much so. Any words from you?

10           COMMISSIONER WHARTON: Our pet  
11           project, nothing to add.

12           CHAIR VAN LEE: I'm adding this DEMPED  
13           initiative to my growing list of things we need  
14           to focus on and from my perspective, this checks  
15           at least three boxes in what I've been calling  
16           our collective agenda, the first is supporting  
17           artists in a way that we have not been able to  
18           support artists in the past.

19           The second is advancing this notion of  
20           the creative economy and what that really means  
21           in a tangible way and the third is the  
22           recognition of our interdependence with the

1 Mayor's Office and being more engaged  
2 collaboratively in partnership with the Mayor's  
3 Office.

4 This is an important initiative for us  
5 both for those who we are trying to serve and for  
6 what we are trying to do as a Commission and  
7 moving into that level of collaboration with the  
8 Mayor's Office.

9 Thank you, Hector, and thank you,  
10 Gretchen, who have been pushing this for a while  
11 and finally we're going to get it to some real  
12 fruition.

13 If I may, the Commission has  
14 traditionally cancelled the August meeting while  
15 the Agency focuses on the panel process and  
16 preparing grant recommendations to be voted on in  
17 September. Is there any objection to cancelling  
18 the August meeting?

19 Hearing no objection, the August  
20 meeting is cancelled and the next meeting of the  
21 Commission will be September 17, 2022. Is there  
22 any other new business?

1                   COMMISSIONER TORRES: Yes, I may. At  
2 this meeting, John Falciccio to present so that  
3 he can give us some updates as to how some of  
4 this funding is being used.

5                   CHAIR VAN LEE: To be clear, John is  
6 going to present at our September meeting? He's  
7 going to come to our September meeting to  
8 present, which is also advancing the interaction  
9 between the Commission and the Mayor's Office so  
10 we're happy about that.

11                   Thank you, all. Again, the next  
12 regular meeting of the Commission will be held  
13 Monday, September 17, 2022. The time is now 7:25  
14 p.m., this meeting is adjourned, thank you. Have  
15 a nice summer, everyone.

16                   (Whereupon, the above-entitled matter  
17 went off the record at 7:25 p.m.)  
18  
19  
20  
21  
22

## A

- Aaron** 38:5  
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