

DC COMMISSION ON THE ARTS AND HUMANITIES

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REGULAR MEETING

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WEDNESDAY
SEPTEMBER 28, 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

MURIEL BOWSER, Mayor of the District of Columbia
BROOKE PINTO, Council of the District of
Columbia
KENYAN McDUFFIE, Council of the District of
Columbia
TRAYON WHITE, Council of the District of
Columbia
DAVID MARKEY, Deputy Director
JEFFREY SCOTT, Chief of Staff
JOHN FALCICCHIO, Deputy Mayor for Planning &
Economic Development
DAVID MARKEY, Deputy Director
KYMBER MENKITI, Treasurer

TABLE OF CONTENTS

	Page	
CALL TO ORDER & ROLL CALL Reggie Van Lee, Chairperson, presiding	4	
LAND ACKNOWLEDGEMENT		
Recognizing the ancestral homelands of the Nacotchtank and Piscataway Peoples	5	
CONSENT CALENDAR		
Adoption of the Agenda Approval of the Minutes: Regular Meeting, 7.25.2022; Special Meeting, 8.22.2022	6	
PERFORMANCE Herbie Hancock Institute of Jazz, Arts & Humanities Education Projects Grantee and students from the Duke Ellington School of the Arts		8
PUBLIC COMMENT		
Erica Ortiz, Ford's Theatre Society	13	
Darryl Chappell, Darryl Chappell Foundation	21	
GUEST SPEAKER John Falcicchio, Deputy Mayor for Planning & Economic Development	27	
CHAIRPERSON'S REPORT Reggie Van Lee, Chairperson	39	
DIRECTOR'S REPORT David Markey, Deputy Director	56	
FINANCE UPDATE Kymber Menkiti, Treasurer	61	
GRANTS COMMITTEE REPORT Gretchen Wharton, Committee Chair		66

	Page
FY23 award recommendations to be voted on:	
- Arts and Humanities Fellowship Program	66
- Projects, Events, and Festivals (Individuals and Organizations)	72
- East Arts	81
- Arts and Humanities Education Projects	85
- Field Trip Experiences	89
 PUBLIC ART COMMITTEE REPORT Maggie FitzPatrick, Committee Chair	
	108
 FY23 award recommendations to be voted on:	
- Art Exhibition Grant	110
- Public Art Building Communities	111
- Mayor Marion Barry, Jr. Legacy Public Art Project	113
 NEW BUSINESS	 116
 ADJOURNMENT Reggie Van Lee, Chairperson	 116

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

2 5:30 p.m.

3 CHAIR VAN LEE: This is a regular
4 meeting of the District of Columbia Commission on
5 the Arts and Humanities. My name is Reggie Van
6 Lee, chairperson of the Commission. I'm an
7 African American man wearing a navy suit and a
8 white shirt. I will now call the roll. When you
9 hear your name, please answer present.

10 Stacie. Cora.

11 COMMISSIONER MASTERS BARRY: Present.

12 CHAIR VAN LEE: Maggie.

13 COMMISSIONER FITZPATRICK: Present.

14 CHAIR VAN LEE: Quanice. Natalie.

15 Kymber. Maria. Carla.

16 COMMISSIONER SIMS: Here.

17 CHAIR VAN LEE: Hector.

18 COMMISSIONER TORRES: Here.

19 CHAIR VAN LEE: Gretchen.

20 COMMISSIONER WHARTON: Here.

21 CHAIR VAN LEE: And myself. A quorum
22 is present.

1 This is a meeting of a public body
2 held in open session in accordance with the Open
3 Meetings Act. Notice of the meeting was posted
4 on the Commission's website, dcarts.dc.gov and on
5 the D.C. Office of Open Governments Central
6 Meetings calendar.

7 The meeting is being conducted at the
8 Gallup Building in Washington, D.C. and is being
9 live streamed to the Commission's Youtube
10 channel. An electronic recording of the meeting
11 will be available for viewing online following
12 the conclusion of the meeting.

13 I will now read the land
14 acknowledgment.

15 Every community owes its existence and
16 vitality to generations from around the world who
17 contributed their hopes, dreams, and energy to
18 making the history that led to this moment.

19 Some were brought here against their
20 will, some were drawn to leave their distant
21 homes in hope of a better life, and some have
22 lived on this land for more generations than can

1 be counted. Truth and acknowledgment are
2 critical to building mutual respect and
3 connection across all barriers of heritage and
4 difference.

5 We begin this effort to acknowledge
6 what has been buried by honoring the truth. We
7 stand on the ancestral lands in the Nacotchtank
8 and Piscataway people. We pay respect to the
9 elders past and present. Please take a moment to
10 consider the many legacies of violence,
11 displacement, migration, and settlement that
12 bring us together here today, and please join us
13 in uncovering such truths at any and all public
14 events and to use such truths to guide the legacy
15 of this arts commission.

16 The first item of business is the
17 consent calendar. Is there any objection to the
18 issues listed on the consent calendar?

19 Hearing no objection, the items are
20 adopted and approved as noted.

21 I want to pause here to thank our
22 hosts. I don't see any of my friends from Gallup

1 here. Oh, our friends from Gallup, for allowing
2 us to use their wonderful space. I'm on the
3 board here at Gallup and we were having a board
4 meeting here and I said I wonder if we could have
5 the Commission's meeting here, so here we are.
6 So thanks to Jim Clifton, who is the chair of the
7 board; John Clifton, who is the CEO; Hayley Barr,
8 who really made it happen; and Christine Sheehan,
9 so thank you, thank you to our hosts here.

10 One of my innovations when I took over
11 as chair was to remind us of why we're here and
12 to do that in the form of making sure we have
13 artists to start each of our meetings. We can
14 get wrapped up in budgets and grants and issues
15 and arguments and forget why we're here, so we
16 start every meeting with one of our grantees or
17 some of the artists that reminds us why we're
18 here.

19 So please join me in welcoming the
20 Arts and Humanities Education Project grantee,
21 the Herbie Hancock Institute of Jazz and students
22 from the Duke Ellington School of the Arts for a

1 special performance.

2 (Applause.)

3 MR. BROWN: Thank you all very much.

4 As we get plugged in, I want to introduce myself.

5 My name is Leonard Brown. I am from the Herbie

6 Hancock Institute of Jazz, producer of the

7 International Jazz Competition and Director of

8 the Jazz In The Classroom Program. On guitar,

9 from Duke Ellington, we have Mr. Zane Brennan.

10 (Applause.)

11 On bass, also from Duke Ellington, I

12 said on bass -- on bass from Duke Ellington Sire

13 Spagence.

14 (Applause.)

15 And lastly, on drums, of course also

16 from Duke Ellington, Mr. Kevin Kearney.

17 (Applause.)

18 And we will perform for you a

19 composition entitled Oleo written by the great

20 saxophonist, Sonny Rollins.

21 (Performance.)

22 (Applause.)

1 CHAIR VAN LEE: I wanted them to play
2 all night, but I think we have some other stuff
3 we have to do.

4 So this is what we do. We don't make
5 the music, but we make the music happen. So this
6 is one of our grantee partners. Thank you again.
7 Duke Ellington. I have to say Duke Ellington,
8 yes, exactly.

9 (Applause.)

10 So we are honored to have the Mayor of
11 the nation's capital here, Mayor Bowser, and I've
12 asked her if she'd say a few words.

13 (Applause.)

14 MAYOR BOWSER: Well, thank you,
15 Commissioners and good evening, ladies and
16 gentlemen. As you can see, I'm feeling a little
17 under the weather, so I wanted to be here for the
18 meeting, but I'm going to go home and get into
19 bed.

20 But I wanted to say to the
21 Commissioners, thank you for your hard work and
22 dedication over this fiscal year. When is

1 October 1st, is it Saturday? Saturday is the new
2 year in the District of Columbia. It's the
3 opportunity where our FY23 investments are
4 starting to be put on the street and realized and
5 implemented by our agencies. And I know you have
6 a big year ahead of you.

7 I want to thank you for your
8 commitment to several signature events that we
9 conduct in the District, including last weekend's
10 Art All Night which was hugely successful.

11 (Applause.)

12 And I noticed last year that the
13 Commission increased its investment almost two
14 fold. And so what that allowed us to do was to
15 go into 22 neighborhoods across all 8 wards and
16 really demonstrate that the arts is -- are the
17 creative economy of Washington, D.C. And you can
18 be an artist. You can live here. You can work
19 here. You can have a business here. You can
20 employ people here and that's what we celebrate
21 in 202Creates and that's what the strategic
22 investments that you are making allow us to do

1 each and every year.

2 This month, we also celebrated artists
3 with the Mayor's Arts Award where we just
4 enlivened a venue in Ward 6 that many people
5 didn't even know about and we were able to
6 celebrate artists of all stripes and backgrounds
7 and ages including a 103-year-old hat maker who
8 received the Distinguished Arts Award from me.

9 So again, I want to thank you. I know
10 that Deputy Mayor Falcicchio is here to brief you
11 on another possible collaboration with the Arts
12 Commission and DMPED and Historic Anacostia and
13 Arts District that we are very, very excited
14 about. So people are noticing around the world,
15 around the nation, and certainly around D.C.

16 And the last point I'll make is
17 please, please recognize that you are integral to
18 the District's comeback. Part of what is going
19 to take to bring our city all the way back from
20 COVID is enlivening our downtowns and commercial
21 districts that have lost workers and enlivening
22 them with other guests, with theater goers, with

1 concert goers, with festival goers, with street
2 artists, with streateries, with alleries. This
3 is something new that I saw on H Street. And so
4 this Commission can be key to that part of what
5 we're working on to bring our economy and our
6 city all the way back.

7 So thank you for your partnership and
8 I look forward to our continued work together.

9 (Applause.)

10 CHAIR VAN LEE: Thank you. Thank you,
11 Mayor Bowser.

12 We'll keep doing the hard work. And
13 I want to make sure that in the comments, when
14 the Mayor talks about the Commission, she is
15 talking about the staff as much as she is talking
16 about the Commissioners. You all actually do the
17 really hard work and I'm so glad so many of you
18 were able to come today and this is a celebration
19 for you. There will be a little party afterwards
20 and this is really for you. We are sort of like
21 interloping on your party, but this is really a
22 party for the staff.

1 (Applause.)

2 Thank you, Mayor Bowser. Thank you
3 again.

4 We have two speakers scheduled to give
5 public comments. The first is Erica Ortiz from
6 Ford's Theatre Society.

7 Is Ms. Ortiz here?

8 MS. ORTIZ: Hello.

9 CHAIR VAN LEE: Yes.

10 MS. ORTIZ: Hi, thank you, Chairman
11 Van Lee. Good evening, Mayor Bowser,
12 Commissioners, and the amazing Jazz Trio and the
13 staff.

14 My name is Erica Ortiz and I use
15 she/her pronouns and I'm the Director of Equity,
16 Diversity, and Inclusion at Ford's Theatre
17 Society. I want to thank you for your land
18 acknowledgment and I also want to acknowledge
19 that I'm joining you from the land of the
20 Nacotchtank and Piscataway people, many who still
21 reside in the area, this their ancestral
22 homeland.

1 For visual description, I'm a Black
2 woman. I'm wearing a blue dress and I'm in front
3 of an assortment of books, photos, guitars, and
4 knickknacks.

5 I'm joining you today because at the
6 last full Commissioners' meeting held here in
7 July, there were some questions about Ford's
8 Theatre Society's work towards equity, diversity,
9 and inclusion and it was implied that perhaps we
10 weren't making significant strides in those
11 areas.

12 So I am completing my first year here
13 at Ford's and I saw this evening's meeting as a
14 welcomed opportunity to one, introduce myself to
15 the Commission; secondly, to clarify Ford's
16 commitment and progress in this field; and to
17 offer my and the Theatre's support to anyone who
18 may wish to collaborate on making the D.C. arts
19 community more just and more thriving. After
20 all, I know that the Commission is here to serve
21 D.C.'s arts and humanities organizations, all of
22 them, and to facilitate the building of bridges.

1 And although this is my first Commission meeting,
2 I do not believe that that's about setting up
3 organizations in opposition to one another.

4 We greatly appreciate you, the
5 Commission, and the vital funds that you provided
6 to organizations such as ours. Your on-going
7 support is helping to sustain the work that I do,
8 that we do, and that we are doing to help to make
9 boards more inclusive, diverse, equitable and
10 accessible, and it also ensures future
11 accountability across our arts community.

12 So to give you a little bit of
13 insight, I wanted to give you a snapshot of some
14 of the work that we've been doing at Ford's.
15 Internally, we've increased all of our efforts
16 towards hiring, recruiting, and retaining a
17 diverse work force, and cultivating a sense of
18 belonging for all who visit, volunteer, and work
19 at our historic site. Because of our intentional
20 efforts and this intersectional approach that
21 we've taken, over 50 percent of the senior
22 leadership at Ford's identify as BIPOC, including

1 myself, and over -- 60 percent of all open
2 positions in our current year have been filled by
3 staff who also identify as BIPOC.

4 We have removed any barriers to entry
5 in our recruitment efforts, removing things like
6 gender language, avoiding questioning numerical
7 qualifications, reconsidering and removing degree
8 requirements in favor of equivalent experience,
9 increasing scheduling flexibility, and providing
10 additional assistance for folks that are disabled
11 bodied, caretakers, and neural diverse.

12 We've also invested a substantial
13 number of resources in developing the cultural
14 competency of our staff and we've implemented
15 internal anti-racism training. Last season, for
16 example, each company member participated in
17 first rehearsal implicit bias training and 100
18 percent of our staff this year also received
19 anti-harassment and anti-discrimination training.
20 And this is an ongoing effort for every
21 production that we do at Ford's.

22 Our front-of-house staff have also

1 engaged in training about dialogic interpretation
2 so engaging visitors to talk to each other in
3 inclusive, nonjudgmental conversations that spark
4 discussion about the history of our historic and
5 infamous site. And as a theatrical-producing
6 organization, the diversity on our stage has
7 continued to draw diverse populations to the
8 theater. So in the last six years, for example,
9 95 percent of our casting has been done locally
10 with D.C. artists, and over half of all cast
11 members in that 6-year period have identified as
12 people of color.

13 Through our student matinees and our
14 educational programs, we serve students from all
15 eight wards of the city, including many of whom
16 are economically disadvantaged.

17 Ford's continues to explore the legacy
18 of President Abraham Lincoln and we also
19 celebrate the American experience through theater
20 and education. And as we explore that, we are
21 broadening our lens to invite and resource under
22 represented voices. So this year, on our stage

1 we'll have the Ford's Theatre Legacy Commission
2 which highlight Commission works from BIPOC
3 playwrights including a workshop of very exciting
4 new work by playwright and activist Pearl Cleage
5 about Maynard Jackson.

6 Additionally, Ford's welcomes
7 audiences from all over the country and all over
8 the world who visit our historic site. These are
9 very diverse groups made up of everyone from
10 BIPOC, members of religious minorities, military
11 veterans, active duty personnel, LGBTQ persons,
12 persons with disabilities, persons who live in
13 rural areas.

14 And this year, we've increased our
15 outreach to these communities in several ways.
16 So we have removed barriers to attendance by
17 offering free tickets to D.C.-area residents. We
18 are increasingly building a diverse audience
19 through our targeted media campaign, and we also
20 have specific outreach efforts that target
21 individuals from school groups, churches,
22 community-based nonprofits, and related groups to

1 provide first-time access to any main stage event
2 at Ford's Theatre this season.

3 Looking towards the future, we have
4 grand plans and the amalgamation of this work
5 will be seen through our 20 by '25 strategic
6 initiative which is a 20-point strategy to
7 include an even more inclusive, diverse,
8 equitable, and accessible Ford's by the year
9 2025. And this strategy will include things like
10 increase initiatives in diverse hiring which I've
11 mentioned, but also things like internal pipeline
12 programs for candidates from under represented
13 populations in production and management and
14 leadership.

15 We are going to create additional
16 multi-lingual options for the Theatre, for our
17 print and our online materials. We're looking at
18 supplier diversity and patronizing even more
19 minority- and women-owned businesses and we are
20 planning to increase and create more descriptions
21 and visual descriptions, virtual tours, of our
22 space and panels that are not accessible to users

1 with low or no mobility.

2 So we at Ford's, in summary, have a
3 very strong commitment to continuing this work.
4 We have a bold vision for the future of Ford's
5 and for the D.C. arts community and of course,
6 three short minutes is not nearly enough to cover
7 the full scope and complexity of our work in
8 these areas, but the examples that I've shared
9 with you are a sample of the ongoing work that
10 we're doing at Ford's and I'm very happy to
11 continue this discussion with anyone here and
12 hearing my voice who is interested in learning
13 more.

14 So I invite your questions and your
15 inquiries, just like the ones made in the last
16 meeting so that we continue our growth. We are
17 so glad this Commission is advancing this work
18 and are holding us and the D.C. arts community
19 accountable because at the end of the day, we
20 feel that we have a whole lot to be proud of. We
21 are ready and willing to dive into the work still
22 to come and I invite you to dive into it with us.

1 And I want to thank you for your time today.

2 CHAIR VAN LEE: Thank you, Ms. Ortiz.

3 And I can tell you everything you said warms my
4 heart. That's an amazing list of things that
5 you're working on. So anything the Commission
6 can do to help in that work, that important
7 transformational work signs us up. So thank you.
8 Thank you very much.

9 MS. ORTIZ: Thank you, Chairman.

10 CHAIR VAN LEE: Before we go to our
11 next speaker, I want to recognize my Council
12 Member, Council Member Brooke Pinto, who is here.

13 (Applause.)

14 Gretchen tried to claim you, too, but
15 you're my Council Member. Thank you. Thank you
16 so much for being here.

17 The next public comment, we have
18 Darryl Chappell from the Darryl Chappell
19 Foundation.

20 Mr. Chappell, are you with us?

21 MR. CHAPPELL: Hello, everyone. Thank
22 you, Chairman Van Lee. Thank you, Mayor Bowser.

1 Thank you to the Commission. And thank you to
2 the Deputy Director and others. A special thanks
3 to Quanice Floyd and Hector Torres for making
4 this possible for me to be here today.

5 I know there's only three minutes. I
6 have a 1 minute, 18-second video and then I'm
7 going to talk for 2 minutes. So if we could roll
8 the video, please.

9 (Video played.)

10 So I'm very thankful for this time
11 just to share with you very briefly a little bit
12 more about the Darryl Chappell Foundation. We
13 have a few slides to go through.

14 The mission is to empower artists to
15 achieve their highest potential. That's the
16 mission, that's the purpose, that's why we exist.

17 There's a community and building the
18 community of artists throughout the Washington,
19 D.C. area, throughout the United States, Puerto
20 Rico, that's the focus.

21 The learning pathway is critical. It's
22 the cornerstone of what we do every day as a

1 foundation. It starts off with parents and
2 guardians and their young children. It moves
3 into high school students and university students
4 where they receive coaching and guidance from
5 actual artists and residents which is the third
6 phrase, actual artists and residents receiving
7 grants from the Darryl Chappell Foundation
8 through our partner organizations which are other
9 nonprofits. And then the final phase is the
10 established artists. These are artists that have
11 achieved great things. They serve as mentors for
12 the actual artists in residence.

13 Going to the next slide, you see the
14 actual programs that we provide. You saw them in
15 the video. Artists In-Residence is a core
16 program. The Artists Talk Series, very popular
17 program where artists share their life's work
18 with the public, global audience for free. The
19 Fund for Community Art is our latest, newest
20 program. I'll talk a little bit more about that
21 momentarily. And then we have an Artist
22 Marketplace which quite frankly, the Art Bank was

1 an inspiration for us. A couple of years ago we
2 had discussions with Huron about the Art Bank and
3 it really influenced how we designed the Darryl
4 Chappell Artist Marketplace.

5 Next slide, please.

6 These are just pictures of artists.
7 You have Gary Burnley who is a Guggenheim Fellow;
8 is an artist in residency of Syracuse, New York;
9 Jasmine Clarke from Brooklyn; the other artists
10 at the bottom there from the Ogden Southern Arts
11 in New Orleans, and then the Museo de Arte de
12 Puerto Rico.

13 Next slide.

14 From there, we go into our Artists
15 Talk Series where I mentioned we actually feature
16 artists twice a year.

17 Next slide.

18 We recently focused in on enhancing
19 the Artist Marketplace. We currently have six
20 artists on the Artist Marketplace selling 43
21 works of art. As a foundation, a nonprofit, we
22 do not charge a commission, nor fee. So this is

1 actually done for the artists.

2 Next slide, please.

3 That's just samples of the work that's
4 in the Artist Marketplace. Again, 43 works for
5 sale through the six artists in the network.

6 And then I'll go to the next slide and
7 respect your time and start to wrap up.

8 We recently partnered with the 11th
9 Street Bridge for our new program which is a Fund
10 for Community Art to actually provide young
11 people in the community, Ward 8 in particular,
12 Ward 7 as well, with an opportunity to receive
13 cash for commissioning an actual mural. So that
14 was announced over the summer and we look forward
15 to actually opening up the process for artists.

16 And then just the next few slides so
17 just that you can see. Timeline I will not go
18 through, just for the record. Next slide please.
19 These are our supporters, many of them are really
20 prominent Washingtonians. I'm very thankful to
21 have these really strong supporters in the
22 community.

1 Next slide, please.

2 And then our Board of Directors, we
3 have four Board Directors that are located in the
4 D.C. area. I'm very thankful for their
5 leadership.

6 Next slide.

7 And these are our partner
8 organizations that we actually partner with. So
9 we provide grants to the partner organizations
10 and they provide grants directly to the artists.
11 We also have a community of artists of 50 plus
12 artists.

13 So thank you so much for your time.
14 I really appreciate it and look forward to
15 staying connected. You can reach out to us
16 through many of the different names you see
17 there. Thank you so much.

18 CHAIR VAN LEE: Thank you, Mr.
19 Chappell. Thank you.

20 (Applause.)

21 It's really important for us to
22 understand all the work that's going on in the

1 city and we need to have that visibility and
2 support it. And so we appreciate him bringing it
3 and being succinct with a video and that's very
4 good.

5 So now, I'm excited about this.
6 Please join me in welcoming our guest speaker,
7 the Deputy Mayor for Planning and Economic
8 Development, John Falcicchio.

9 (Applause.)

10 MR. FALCICCHIO: Well, good evening
11 and thank you for having me. Tough acts to
12 follow. I usually don't have to follow a band
13 and then the Mayor. You just keep upping the
14 scale. So I appreciate you giving me this time.
15 I think I have about 90 minutes, Reggie?

16 CHAIR VAN LEE: Three hours, but we'll
17 be gone.

18 (Laughter.)

19 MR. FALCICCHIO: Well, let me try to
20 get through -- I have a lot of content, and the
21 good thing is the Mayor mentioned that this is
22 the beginning of the fiscal year, right? So,

1 October 1st, which we just had a Cabinet meeting
2 today. When she said that at the Cabinet
3 meeting, I started the round of applause because,
4 for me, it means that all of our grant programs
5 have new funding for the new year. So, that's
6 what I'm going to talk to you a little bit about
7 today.

8 But, as the Mayor said, arts are not
9 something that are nice to have; they're a
10 critical part of our economy. I mean, when you
11 think about how the arts' impacts on our
12 residents, it means jobs and it means an economic
13 impact and an impact to our bottom line for the
14 District of Columbia government.

15 So, there's an estimate that about \$12
16 billion of economic activity, or about 8.2
17 percent of the District's economy, are because of
18 the arts, and they contribute nearly 54,000 jobs
19 to our economy. Think about that. We're an
20 economy pre-pandemic of about 800,000 jobs. So,
21 54,000 specifically relate to arts and culture.

22 So, Mayor Bowser knew that part of our

1 comeback was to make sure that we kept investing
2 in creatives and that we kept making sure that
3 our small businesses had access to resources and
4 capital that they never had before. So, you
5 heard a lot of people say, what's the new normal?
6 And I will steal this phrase from Rosie Allen-
7 Herring who said, "We don't need a new normal.
8 We need a better normal."

9 And so, what we will go through today
10 are a bunch of programs that we have -- and I
11 say, "a bunch" because there's a lot of them --
12 that will really help creatives, artists,
13 musicians, and small business owners in the
14 District.

15 So, first and foremost, I'm going to
16 talk about a macro-program. This one is actually
17 one that the Mayor worked on with members of the
18 Council. I know Councilmember Pinto was a big
19 supporter of creating different Innovation
20 Districts.

21 And there are three that we have, one
22 in Ward 2, which is actually our Equity and

1 Innovation District in Penn West, which is part
2 of the Golden Triangle BID. We also have another
3 Innovation District in Southwest, which is
4 focused on mobility. But the one that I know
5 you'll be most excited about -- I'm sure you're
6 excited about those two as well -- the one that
7 you'll be most excited about is our Arts and
8 Culture, our Anacostia Arts and Culture District.

9 And what that really is intended to do
10 is, when you think about Anacostia, think about
11 all the cultural assets that are in Anacostia
12 right now, whether it's the Anacostia Art Center,
13 the Anacostia Playhouse, the Frederick Douglass
14 Home, the Smithsonian Anacostia. We have our Go-
15 Go Museum in Anacostia.

16 So, what we wanted to do was to make
17 sure that we tied them all together; that we
18 actually made sure that everyone knew all the
19 great cultural assets that we have in Anacostia,
20 and that the Anacostia Business Improvement
21 District, or BID for short, is able to do
22 marketing, but also do some more operations to

1 tie them together.

2 So, one of the first items that
3 they're going to invest in -- the Mayor made a
4 \$3.7 million investment in creating the Arts
5 District -- is what they're calling an Art Cart.
6 So, what's an Art Cart? Well, it's a shuttle by
7 another name. So, that shuttle is actually going
8 to go from the Anacostia Metro to all those
9 cultural assets that I talked about.

10 And the idea is similar to what we saw
11 at Art All Night, what I like to call, actually,
12 now "Art All Weekend." It was that, by bringing
13 more people to the artist, the artist will be
14 able to thrive. So, as an example, Congress
15 Heights, their Art All Night, what they saw was
16 that no artist left without having at least
17 \$1,000 worth of sales.

18 (Applause.)

19 Now, for those of you who have gone to
20 shows and gone to farmers' markets and other
21 places where artists get to sell their wares, to
22 know that each artist walked away with at least a

1 thousand dollars means that that's real impact on
2 those artists. So, we want to make sure that we
3 continue to support the arts, and the Anacostia
4 Arts District is one of the ways that we have a
5 consistent effort to help really lift up those
6 cultural assets.

7 So, in addition to that, we have
8 resources for individual artists and businesses.
9 We list all of these resources, and I want you
10 all to write this down, tweet it, make a mural of
11 it: obviouslydc.com. That's our website:
12 obviouslydc.com. That's all one word.

13 I spoke earlier this week at a retail
14 summit, and somebody said, "You said it's,
15 obviously, dc.com. I went to dc.com and that's
16 like a comic book. That's a comic book company."
17 And I said, "No, it's all one word,
18 obviouslydc.com."

19 So, if you go there, you'll see our
20 grant programs, and they really range.
21 Throughout the pandemic, the Mayor put forth, and
22 the Council supported, over \$350 million of

1 support to our businesses.

2 One particular opportunity that's open
3 right now is called our Inclusive Innovation
4 Equity Impact Fund. And what that fund allows us
5 to do is to make what I like to call a non-equity
6 investment -- others might call it a grant --
7 into businesses. And those are for businesses
8 that have been impacted by racial discrimination,
9 racial or ethnic discrimination. And those
10 grants actually range between \$30,000 and
11 \$150,000. That grant round actually is open
12 right now.

13 Over the course of the year, we'll
14 have more programs that are open. One that the
15 Mayor is really excited about is the Commercial
16 Property Acquisition Fund. What that allows
17 small business owners to do is to actually be the
18 owner of the building that they operate in. So,
19 whether they want to buy the building that
20 they're operating in or they want to find another
21 property to move to and own, they'll no longer
22 have to pay rent. They'll pay themselves through

1 a mortgage. And what that grant does is really
2 make the down payment more attainable.

3 And I see Commissioner Lee Banks
4 shaking her head, because she was with us when we
5 announced the first cohort. And we did it at
6 Tsunami Hair Salon on Benning Road. And what we
7 really celebrated was that here was somebody who
8 had worked for 10 years building their business,
9 and what they gained by buying the building was
10 peace of mind. They knew that their business
11 could always be there and that they would build
12 wealth through the appreciation on the building.

13 So, what that fund actually does is
14 makes grants to businesses up to \$750,000, or 25
15 percent of the sale price, to make acquiring the
16 property that much more attainable. So, you
17 become the building owner. You're responsible
18 for the maintenance and the upkeep of it. But
19 each month, instead of paying a property owner,
20 you are the property owner. And so, that's
21 really something that we're excited about.

22 There's also, I know, some work that

1 we're doing to really support artists. There's a
2 program that we're working, in coordination with
3 the Office of Cable Television, Film, Motion --
4 no, Music, Entertainment -- sorry. I got it.
5 Did I get it, Patrick? Angie Gates will kick me
6 in the shin for not getting that exactly right.

7 (Laughter.)

8 It's called the Encore Program. And
9 what we're doing in all four quadrants of the
10 city is we're going to have different venues,
11 like the wharf, which is going to make space
12 available for artists to perform for nearly no
13 cost. So, instead of having to worry about how
14 you're going to pay for the production, artists
15 will actually be able to focus-in on how they
16 promote their show and what their show is going
17 to be about. So, the encore program is another
18 great program.

19 Now, again, all of these programs are
20 listed at obviouslydc.com. So, make sure you
21 check them out. I'm just giving you some of
22 them. There's a whole lot more, and over the

1 course of the year, we'll actually keep rolling
2 more programs out.

3 So, what I wanted to make sure that we
4 emphasize today, because I won't go through every
5 single program -- although the Chairman said I
6 could have three hours, I won't go through every
7 single program -- but I want to make sure that
8 you all promote obviouslydc.com; that we actually
9 work together because I know, through the grant
10 programs that you have, we would love to list
11 them, to really make it a one-stop shop for
12 artists, creatives, musicians to come.

13 And actually, we consider them small
14 business owners in and of themselves, whether
15 they are a sole proprietor or they employ others.
16 We want to make sure that not only do they look
17 to obviouslydc.com for the programs and the
18 grants that you may have, but they also take
19 advantage of the ones that DMPED has. So, that's
20 my "ask" to the Commission today: that you work
21 with us over the next few weeks to make sure that
22 your grants are also listed there.

1 Now, what we do is we don't actually
2 -- we don't want to; we don't need to look at the
3 applications. We don't need to see anything.
4 Obviouslydc.com is really just a brochure, right?
5 And it will guide people to the agency that is
6 administering that program. So, really, there's
7 no other visibility that we have into it, except
8 the promotion value of it. So, I wanted to make
9 that "ask" of you.

10 And then, also, let's just keep
11 finding more ways to work together. The Mayor
12 emphasized Art All Night, Art All Weekend. I was
13 there on Friday night down in Anacostia in the
14 Arts District bending some glass, some neon
15 glass. I believe it or not, I did that. I will
16 tell you that the glass did not survive the
17 night. I twisted it a little bit too hard. I've
18 named the piece "Don't Get It Twisted."

19 (Laughter.)

20 I wish I had brought it with me today,
21 but I didn't.

22 But, on Saturday night, Lauren and I

1 were actually tearing it up -- believe it or not,
2 she made me dance -- in the "Allery" which is a
3 great collaboration. It was the Department of
4 Small and Local Business Development, the
5 Commission on Arts and Humanities, and even our
6 Department of Public Works.

7 So, my other "ask" is that we just
8 continue to find ways to work together, because
9 when we do, our resonancy is a wonderful
10 experience.

11 Who does all the work behind the
12 scenes they don't really care about. What I saw
13 on Saturday night was people just either coming
14 directly to the "Allery" or passing by the
15 "Allery" and jumping in to enjoy the good time
16 that they were having.

17 So, with that, I'll take any questions
18 that you have. You know what your marching
19 orders are. If you have the ability to tweet, to
20 post on Facebook, to post on social media, make a
21 mural out of it -- obviouslydc.com, that's where
22 we want everybody to know that the resources are

1 there for you to not only support your business,
2 but grow your business and make sure that we keep
3 this creative economy as vibrant as we can.

4 Thank you, Chairman.

5 (Applause.)

6 CHAIR VAN LEE: Thank you.

7 Well, as you know, I had the benefit
8 of us meeting earlier to plot these things out.
9 So, know that we are fully committed to this.
10 And you will in the two weeks get done the first
11 step in this journey together, but this is
12 exactly what -- there are many resources around
13 the city, and oftentimes, they're in competition.
14 And we don't want to be guilty of that. So, we
15 want to work with you, so that we can bolster
16 serving our constituents in the right sort of
17 way.

18 MR. FALCICCHIO: Absolutely. And I
19 think, like you said, we'll leave the competition
20 to all the great artists and creatives who come
21 to us for these grants. That's where the
22 competition lies. In terms of us promoting it,

1 we want everybody to know about it. The Mayor
2 always says that the worse program is the secret
3 program. She wants everybody to know about all
4 of the work that we have done together.

5 CHAIR VAN LEE: Exactly. Good. Thank
6 you. Any questions?

7 Thank you, sir. We appreciate it.

8 Before I go to my report, we have a
9 couple more of our Councilmembers who have joined
10 us, Trayon White and Kenyan McDuffie. Thank you
11 very much for being here.

12 (Applause.)

13 The Commission's final year of the
14 fiscal year is most special and significant. It
15 is at this meeting that our Board of
16 Commissioners will approve the majority of grant
17 awards for fiscal year 2023 totaling almost \$35
18 million -- totaling almost \$35 million.

19 (Applause.)

20 Before we do that, however, I want to
21 take a moment to reflect and report on the
22 agency's accomplishments in the past fiscal year.

1 In the spirit of accountability, a year ago in
2 August, I committed to some things, and I'm
3 actually going to revive those charts and comment
4 on how I've done. Of course, I wouldn't have
5 done that if I didn't think we've done a good
6 job, but accountability is accountability.

7 So, Patrick, why don't you start the
8 slides?

9 When I spoke -- well, this is
10 reviewing our collective agenda going forward.

11 Next slide.

12 When I spoke to you back in August at
13 the August meeting, I said that, based on my
14 conversations with the Commissioners and staff,
15 and others, that there were three pillars to what
16 I called our collective agenda that we wanted to
17 work on.

18 The first was a notion of governance
19 and a recognition that, even though this agency
20 has some independence, that there's a lot of
21 interdependence that we have Commission to staff,
22 the Commission to the Mayor's Office, the

1 Commission to the City Council, and that I was
2 determined for us to make that interdependence
3 true and real and powerful.

4 The second was our Strategic Plan. We
5 went through a laborious process, and many times
6 these plans are put on a shelf never to be seen
7 again. I was determined for us to implement that
8 plan.

9 And a third was the Task Force on
10 Equity and Inclusion and Belonging, which I
11 chaired, and many of the colleagues in the room
12 were a part of, came up with 44 recommendations
13 to really catapult this agency with respect to
14 equity and diversity relative to any other state
15 agency. And we were determined to move more
16 aggressively with those recommendations than we
17 had to date.

18 So, those are the three things that I
19 committed to.

20 To add some level of detail on the
21 first one, on the governance, to fully recognize
22 the interdependence, like I said before, to

1 enhance our bylaws to reflect that; to do a Board
2 retreat, so that the Commissioners and the staff
3 would come together in a way that perhaps we
4 hadn't before; to do a number of social events,
5 so that we could get to know each other better
6 staff-to-staff, Commissioners-to-staff, and
7 Commissioners-to-Commissioners; to have our
8 Committee assignments to operate in a different
9 way.

10 Historically, the Chair of the
11 Commission appointed people to committees and
12 appointed the Chairs of the committee. I decided
13 we would do it through the democratic process,
14 where if you wanted to be on a committee, you
15 volunteered, and once that group got together,
16 they would elect their Chair. I know it sounds
17 crazy, but that's something we decided to do, to
18 democratize the process.

19 To have quarterly one-on-one meetings
20 between the Chair and the Commissioners, and to
21 re-engage at least at the Mayor's Arts Awards in
22 a way we hadn't before.

1 So, report card time. Next slide.

2 We adopted new bylaws in March of
3 2022.

4 We held our Board retreat in January
5 of 2022.

6 We've had a number of social events
7 throughout the year, hosted by me, but for the
8 Commissioners and the staff.

9 We did the assignments to the
10 committees, determined the people's interests and
11 their skill level.

12 And we participated in the Mayor's
13 Arts Award for the last two years.

14 Now, that may sound like not much, but
15 before that, we weren't really participating.

16 So, just participating in making a presentation
17 meant something, but I think, with what the
18 Deputy Mayor has talked about, we're going to be
19 yet more involved with the work that the Mayor's
20 Office is doing.

21 I'll also add that, by virtue of this
22 presentation, this is another interdependence

1 recognition. And we've invited Councilmembers to
2 our exhibitions in the past, and I'm delighted
3 that you showed up to the meeting today. So,
4 thank you. All of this is in the spirit of
5 driving this interdependence in a different way.

6 I must admit I didn't quite make my
7 quarterly reviews with all of the Commissioners,
8 but I promise next year to do better.

9 The next item is the Strategic Plan.

10 To have more GOS funding opportunities
11 to smaller organizations, so that they are not
12 bound by money being earmarked for a certain
13 program, but, rather, they could use that money
14 to build their capacity.

15 Facilitating ways to support them
16 beyond just the grants.

17 More intentional diversification of
18 our panels. There was a lot of conversation
19 about some people who couldn't afford to sit on
20 the panel because the panels weren't paid at the
21 time, the time of day didn't work, et cetera.

22 Showcase grantees at our monthly

1 meetings, and you saw the man. And we didn't
2 just do this for you today. Every meeting now we
3 have one of our artists to present to us as well.

4 A Truth and Reconciliation matter in
5 the diversity space, and that's one of the things
6 that we're still working on. It's not quite
7 ready for prime time, but a lot of progress was
8 made there.

9 This whole creative economy, I wanted
10 to create a working group around that.

11 And then, aggressive communication
12 plan, because there are many things that the
13 Commission did and has done that nobody knows
14 about, and there's more we could do. But we
15 certainly could toot our horn a little bit better
16 about that, which we do, so that people
17 understand what we do more. So, we want to do a
18 more aggressive communications plan.

19 We expanded our GOS allocation. We
20 have capacity-building initiatives that we put in
21 place, including creating this Mentor/prot,g,
22 Program where 85 organizations, large and small,

1 are working with each other to help. A large
2 organization is helping a small one to understand
3 how to build a board. A small organization is
4 helping a large one understand how to do
5 innovative programming on a dime. And this
6 exchange we found to be very constructive.

7 And we weren't sure what the take
8 would be on it. Terrell was a little concerned
9 that we wouldn't get anybody to sign up, but we
10 had 85 participants in the program, and it will
11 be even bigger next year.

12 Ongoing, showcasing our grants, as you
13 saw today, will continue. And we did contract a
14 PR agency to help us develop our communications
15 plan and our PR better. They were involved in
16 Art All Night. So, if you saw Hats and -- what
17 do you call those things? -- Hoodies, and all of
18 that, and there are many people out there pushing
19 our paperwork and our collateral, that was with
20 the aid of the PR agency.

21 The Truth and Reconciliation matter,
22 like I said before, is in process, but you will

1 see it soon.

2 And the Creative Economy Working Group
3 will be created as well.

4 Also, I wanted to talk a little bit
5 about how we did change the funding allocation.
6 In this chart, I'm not trying to be the ex-
7 consultant who must have a chart, but I'm the ex-
8 consultant who must have a chart.

9 The blue line here is the funding for
10 those organizations that were not a part of the
11 NCAC organization when it was established in
12 FY20, and the red are the ones that were in the
13 NCAC. What you see is, up until FY19, they moved
14 along at the same pace. The NCAC organizations
15 were getting more money because they are large
16 organizations, et cetera, but they moved at the
17 same pace.

18 When that legislation was put in
19 place, you see a precipitous spike in the funding
20 that goes to the NCAC organizations, and you see
21 a flattening of the funding that went to the non-
22 NCAC. This was the equity problem we wanted to

1 solve.

2 And as you see, as we returned back to
3 FY22, with our new funding in place, the NCAC
4 organizations still get more money than the non-
5 NCAC do, but in a way that makes sense, in a way
6 that is more equitable.

7 And there is a lot of conversation,
8 and there's been some consternation, but I can
9 tell you the number of organizations that have
10 come to many of us and talked about the
11 difference this funding has made in their
12 programs, things they were able to do that they
13 couldn't do, people they were able to hire they
14 couldn't before. So, we are convinced that,
15 though it was struggle, and though it did cause
16 some pain to some organizations, the net "net"
17 for the city and for the ecosystem of our team
18 managers in this city has been very positive.

19 So, I just wanted to show you the
20 numbers. There's a lot of conversations.
21 There's a lot of anecdotes. There's a lot of
22 qualitative things people say. But this is what

1 the numbers show. So, I wanted to show you that.

2 A Strategic Plan update and capacity-
3 building. Our management now is not just to give
4 you fish, but to teach you how to fish. If we
5 want real sustainability in these organizations,
6 you can't just always give them the money, and
7 then, not help them build their ability to get
8 the money themselves. So, that doesn't mean
9 we're not giving money, but we're both giving
10 money and we're giving other resources that help
11 them to generate money on their own.

12 The Mentor/prot,g, Program I've told
13 you about had 85 organizations participating, and
14 each of them are assigned to a community or
15 practice around a specific capacity-building
16 theme and work with their mentor organization.
17 And we're finding great results out of it
18 already. So, we are committed to that as well.

19 Task Force recommendations. I said
20 that actions and timelines would be resourced
21 because 44 is a long list. We recognize it
22 couldn't all get done in one year, and not

1 everything is equally important. But we hadn't
2 quite resourced the actions in the way that we
3 needed to. And we certainly hadn't aligned what
4 we could do with the actual bandwidth of the
5 staff and the capacity of the staff, so as not to
6 overtax the staff.

7 So, where are we on that? We have
8 actions and timelines. We've aligned it with the
9 staff's bandwidth and capacity. It's an ongoing,
10 continuous process.

11 The Office of Racial Equity has chosen
12 us to be a part of the District's second racial
13 equity cohort in FY23, and we take that as a
14 moment of pride for us.

15 But, with more, if I go into more
16 accomplishments -- next page.

17 On the grants side, our FY22 grants
18 increased by 27 percent over the FY21 due to some
19 cost savings on the administrative side and the
20 increases that came to our budget through the
21 City Council. So, thank you very much for that.

22 In FY22, 22 new grantees received a

1 combined \$2.81 million through this expanded
2 program. One of our measures of success was not
3 just that the same people get more money, but
4 that some new people get some money. And so,
5 this we were able to achieve. And 22 may sound
6 like a small number, but if you are one of those
7 22, it's a big number for you.

8 Wards 4, 5, 7, and 8, which have
9 historically not been resourced and funded in the
10 way that others have, got an increase of \$5.4
11 million in grant awards. So, again, a metric of
12 our success is that we are spreading the wealth
13 in a way that we hadn't before.

14 On the next slide, on COVID relief,
15 the COVID Relief and Recovery Fund awarded one-
16 time grants of \$7,000 to each of 340 D.C.
17 artists, over \$2.2 million in total. And if
18 you're in that 340, that was very meaningful to
19 you, and \$7,000 can go a long way when you need
20 that sort of relief.

21 Also, we awarded one-time grants of
22 \$20,000 to 30 nonprofit cultural organizations

1 not currently funded by the Commission.

2 So, this is incremental things that
3 we're doing and different things that we're
4 doing.

5 Next slide.

6 We've talked about this a little bit,
7 the Art All Night partnership and the fact that
8 we've nearly doubled our contribution there. And
9 we were out there for the weekend having a good
10 time, and it was great.

11 An MOU with the Mayor's Office and
12 Community Affairs, beginning in FY23 to support
13 various cultural events produced by the various
14 Community Affairs offices, and we are working
15 this MOU with MOCA.

16 Next page.

17 Color the Curb. This is a program
18 that has shown great success in reducing
19 accidents in certain areas by adding art to those
20 intersections. We partner with DDOT and DCPS to
21 identify additional locations, so we rolled it
22 out in a bigger way going forward.

1 An MOU with the D.C. Library. This
2 new partnership allowing for collaborative
3 cultural programming to be developed and
4 presented free for District residents and
5 visitors.

6 So, these are some of the things we've
7 been able to get done in the first year. There's
8 a lot more we want to do. And I will dare to
9 share my long-term vision not in writing, so
10 that's why you see nothing up there, but just in
11 spoken word.

12 First, my goal -- and I've said this
13 before -- is for this agency to become the Ford
14 Foundation equivalent of state arts agencies.
15 There's no reason we can't. We've had many
16 conversations with the people at Ford Foundation
17 to give us hints of how we can do that.

18 As we've said many times, of the state
19 arts agencies, we are the largest per-capita
20 funder across the country by far. It's \$57, or
21 something like that, per resident, and the next
22 one is like \$12. It's just amazing. So, there's

1 got to be a lot more we can do with that much
2 more money than other people have, not in
3 absolute dollars, but in per-resident dollars.

4 So, what I would aspire to is that we
5 could create our own foundation, our own
6 501(c)(3). So, small arts organizations here
7 that don't have a 501(c)(3), and therefore, can't
8 take tax-deductible dollars from their donors,
9 can do it through us. We would be their fiscal
10 sponsor. So, that's the goal in my mind, just in
11 my feeble mind. We'll see if we can make it
12 happen in some sort of way.

13 The second thing is -- and this is
14 really sort of Herculean -- I think that,
15 starting with Art All Night, and building that as
16 we have before, I think that we can create a D.C.
17 version of Art Basel.

18 (Applause.)

19 And when I see the art -- and many of
20 you know I spent many years in New York, and I'm
21 sort of that New York art bigot to a large
22 extent, and all other cities are just provinces

1 and can't do anything -- what I've seen in this
2 city, as far as art and exposure and creativity
3 and artists, is amazing. It's phenomenal; it's
4 innovative; it's diversity because of the various
5 international cultures we have here. So, we are
6 going to make our equivalent of Art Basel here in
7 Washington, D.C.

8 So, that's the end of my presentation.
9 We have a lot more work ahead of us, but a lot
10 has been accomplished.

11 And with that, I will turn it over for
12 the Director's Report to David.

13 MR. MARKEY: Thank you, Reggie.

14 For those who are listening in, I am
15 a white, middle-aged man with -- very dashing --
16 gray hair.

17 (Laughter.)

18 I'm wearing a blue suit and a pink
19 shirt.

20 CHAIR VAN LEE: I didn't know we had
21 to tell our age.

22 (Laughter.)

1 MR. MARKEY: Okay, I'm a teenager
2 again. Sorry.

3 Thanks so much, Reggie.

4 And so, I think I went through a
5 similar process to you, that as I began to put
6 the Director's notes together, it became a
7 retrospective. So, I'm not going to go through
8 everything.

9 I did want to frame it. You had
10 mentioned the Strategic Plan and the fact that
11 many strategic plans sit on shelves gathering
12 dust. And so, I did want to blow the dust off it
13 a little bit and frame the Director's notes with
14 five focus areas that are identified in the
15 Strategic Plan. You've spoke to most of them.

16 The idea of I.D.E.A and how important
17 it is to us as an agency and to our work.
18 Oftentimes, we talk about equity, and it is a
19 veneer. And I think there's a genuine commitment
20 at the agency to have it be embedded and part of
21 the fabric of everything we do -- every decision
22 we make, every conversation we have, that

1 somebody in the room, hopefully, all of us in the
2 room, are asking the questions, how do we reach
3 those who have not yet had access to the dollars,
4 the support, and to the guidance that can give
5 many arts organizations and individuals in the
6 city?

7 In terms of pandemic recovery, many
8 governments are saying, "Okay, the pandemic's
9 over. No more public emergency. Let's get on
10 with it." And it's known that the arts are often
11 the last industry to rebound in times of
12 financial downturn or uncertainty.

13 And so, I greatly appreciate the
14 commitment of the Commission in continuing to
15 provide relief to individual artists, to
16 organizations. Reggie referenced the Relief and
17 Recovery Fund for individuals. He also
18 referenced a similar fund for organizations that
19 brought 22 brand spanking new organizations to
20 us, which is really, really wonderful.

21 We also have the Facilities and
22 Buildings Relief Grant. We had it for a second

1 year, funded 112 organizations, helping them pay
2 their mortgage or rent.

3 And later this month -- well, later
4 next month, we are planning on pushing a third
5 year of that grant program out, again,
6 acknowledging that it is taking a minute for
7 everyone to get back on their feet.

8 Community awareness and connectedness,
9 that's an ongoing priority for us. All of the
10 grant managers have, as one of their SMART goals,
11 community engagement, and that is part of the
12 work that we do beyond moving paper around and
13 working with sister agencies. It is really an
14 intrinsic part and an important part of what it
15 is we do.

16 You've mentioned District government
17 alignment and all of the wonderful work that
18 happened this past weekend with DSLBD; the work
19 with Murals D.C., and DPW, and the "Allery," the
20 Color the Curb, with DDOT, all of the great work,
21 particularly in the Public Art Department that is
22 done. So, we'll continue to build, build on

1 those programs and beyond.

2 And then, the final focus is the
3 Strategic Plan is around governance and
4 organizational structure. We are very blessed
5 that we have a relatively new HR specialist in
6 Denise Jackson -- she's there in the back of the
7 room -- who has really been wonderful.

8 She's only been with us three or four
9 months, but has already done a deep dive into
10 getting a sense of the pulse of us, as a
11 collective staff and, also, as individuals. I
12 think we're all a bit battered, both physically
13 and psychologically after the pandemic. And so,
14 we really want to be mindful about how we care
15 for one another in our everyday work lives. And
16 so, Denise will be a great resource, or is a
17 great resource, and will continue to be a great
18 resource to us, as we move forward as an agency
19 with this ambitious workload we have ahead.

20 So, I will leave it there and turn it
21 back to you, Reggie.

22 CHAIR VAN LEE: Great. Thank you.

1 And if there are questions, just raise
2 your hand or throw something at me, or something
3 like that.

4 Finance Report or Finance Update.
5 Kymber?

6 MS. MENKITI: Good evening.

7 I'm Kymber Menkiti. I'm the Treasurer
8 for the Commission.

9 So, the updates. Really, we get to do
10 the highlights from the fiscal year 2022, as we
11 close it out on Friday.

12 So, on this last fiscal year, the
13 agency saw an opportunity to increase its budget
14 with the use of one-time federal grant funding
15 and reserve funds from the agency's fund balance
16 totaling over \$11.7 million. So, how did that
17 shake out, right? What are the things, the top
18 things you need to know?

19 CHS has awarded the agency's largest
20 ever in the history of the organization -- CHS
21 issued \$39 million in purchase orders to date,
22 which was an increase of over 36 percent over

1 fiscal year 2021, which totaled 29.4. So, I'm
2 not a business person, but this gets me really
3 excited, when we start to see these double-digit
4 numbers, a 36 percent increase in the funds that
5 were able to go back out the door.

6 When you look at what that was
7 overall, we saw a 31 percent increase in the
8 budget, the \$11.7 million, and then, the amount
9 of those dollars that stayed in and were able to
10 go back out as grants. Legislation allows the
11 Commission to allocate no more than 22 percent of
12 the total budget to administrative cost. We
13 actually allocated, reduced that allocation to 15
14 percent. So, if you're doing fast math, that
15 means we had 85 percent of the budget that went
16 back out as grants. And you saw that, right?

17 What were the major program areas?
18 That was GOS with a 41 percent increase;
19 facilities and building grants with a 40 percent
20 increase, and real recovery saw a 74 percent
21 increase. And you saw the breakdown of --

22 (Applause.)

1 I know, I'm like, thank you.

2 So, some really exciting times of
3 increase, and most importantly, that those were
4 dollars that were able to get out to both new
5 grant recipients and a much broader base of
6 recipients across our city. So, an exciting
7 report from the finance team.

8 Any questions?

9 CHAIR VAN LEE: Good. Can we have
10 more next year?

11 (Laughter.)

12 MS. MENKITI: Yes, right?

13 CHAIR VAN LEE: Just kidding. Can we
14 get more?

15 MS. MENKITI: We're looking to the
16 side of the room.

17 (Laughter.)

18 CHAIR VAN LEE: Can we get more next
19 year? I'm looking at the City Councilmembers.

20 MS. MENKITI: Brian, yes, anything to
21 add?

22 MR. ALLENDE: So, if we can just by

1 keeping the good news and keeping the party going
2 -- oh, excuse me.

3 My name is Brian Allende. I'm the
4 Resource Allocation Officer for the Commission on
5 the Arts and Humanities. I'm wearing a gray suit
6 with a blue and gray tie.

7 I just wanted to also, by way of
8 reporting on the relief grants, because we see
9 the need and the importance of it, that of the
10 340 that Reggie reported in terms of grants going
11 out the door, payments -- and I give the credit
12 to Lisa.

13 Lisa Leonard, are you here? Can you
14 please wave? Let everyone --

15 (Applause.)

16 Lisa has singlehandedly been the
17 catalyst in getting 250 grants out the door. And
18 when I say, "out the door," I mean payments are
19 in the mail.

20 CHAIR VAN LEE: Can I interrupt you
21 here?

22 So, I impress upon the team that it's

1 wonderful to talk about the process of things in
2 process, but if people haven't gotten the money,
3 you haven't done anything.

4 MR. ALLENDE: Right.

5 CHAIR VAN LEE: So, we are making sure
6 we're focused on, if I'm the person sitting there
7 waiting for my money, I don't want to hear the
8 money is coming while my rent is due and I'm
9 about to be evicted and I can't eat, right? So,
10 we are really focused on our constituents and
11 being real and pragmatic and getting the money to
12 them.

13 So, thank you to the team for pushing
14 in that way.

15 MS. MENKITI: Back to you.

16 CHAIR VAN LEE: Oh, was that it?

17 Any questions?

18 So, I think we have another one of our
19 incoming Councilmembers, Zachary Parker, who has
20 arrived. Thank you. Welcome.

21 (Applause.)

22 And Matt Freeman.

1 (Audio interference.)

2 COMMISSIONER WHARTON: -- \$11,000
3 maximum award reduced from the year before, which
4 I believe was about \$12,000. And the reason we
5 did that is because it may be a little less, but
6 we are able to fund more people. And that is
7 critical at this stage -- a \$5,000 minimum award
8 and \$11,000 maximum award.

9 The increased budget from \$3.1 million
10 to \$3.145 million, because our grants managers
11 know they want more money, they asked for it, and
12 we are going to do everything we can to give it
13 to them. It represents a 20 percent increase in
14 this particular grants over FY22.

15 I'd like to introduce Kelly Kaleba,
16 our -- where are you? Oh, there you are. You've
17 moved. Okay.

18 MS. KALEBA: I was very quick.

19 COMMISSIONER WHARTON: All right.

20 MS. KALEBA: Hi, everyone.

21 My name is Kerry Kaleba. I am one of
22 the grant managers for the Arts and Humanities

1 Fellowship Program, along with the rest of my
2 team.

3 I'm here to walk you through the
4 actual spreadsheet, just down a little bit
5 further. And I'll try and talk you through all
6 of these lovely cells that we have.

7 So, this is a snapshot of our
8 Fellowship Program. As Commissioner Wharton
9 pointed out, we have 26 panels and 597
10 applicants. So, a heavy lift, but a very worthy
11 one.

12 So, in the top left there, you can see
13 a breakdown of our funding formula. That's that
14 percentile calculation that we apply to the raw
15 scores that we received from the panelists, and
16 how we, then, applied funding to that percentile
17 ranking.

18 So, we've got our 100th percentile
19 down through the 30th percentile, where we pulled
20 a cutoff. And then, the award amount that was
21 applied to each percentile ranking, and then, the
22 far right column there, you can see the number of

1 awardees who are receiving that award amount.

2 In the center there, you can see a
3 breakdown of those 26 panels that we held; the
4 number of applicants that were reviewed in each
5 one; how many awards were awarded out of each
6 cohort, and then, the total dollar amount going
7 to each panel -- coming down to our grand total
8 of our \$3.145 million request and funding just
9 over 70 percent of our applicants.

10 And then, the final far right, we have
11 the Fellowship Awards per Ward, this is our Ward
12 representation breakdown. On the lefthand side,
13 you can see the number of applicants we received
14 from each Ward; the percentage of that total that
15 they represent. And then, on the awardee side,
16 you can see the number that we are awarding; what
17 percentage that represents, and what proportion
18 of the total awardees that we get.

19 As you can see there, our
20 representation of applicants and awardees is
21 pretty close to equal, which is really lovely to
22 see, that we do not have any disproportionate

1 awarding to any one Ward.

2 CHAIR VAN LEE: Could I just pause
3 there? Because putting the equity lens on, I
4 want to punctuate here that, at the end of the
5 day, even though the applicants across the
6 various Wards may have different -- we're going
7 to work on making sure we get more people
8 engaged. At the end of the day, the percentage
9 allocations of who got money was very much
10 aligned with who applied. It's not as though 5
11 percent applied, but 80 percent of them got the
12 money. The percentages aligned. Those two
13 columns aligned. That's important for us to see
14 and for us to check. So, one problem we don't
15 have is this alignment of awardees. The problem
16 we are trying to address now is to get more
17 people to apply.

18 MS. KALEBA: Absolutely.

19 CHAIR VAN LEE: I just wanted to make
20 that point.

21 MS. KALEBA: We're very excited about
22 that. I'm very excited about the alignment. I'm

1 very pleased to see that it matches.

2 And then, down at the bottom left,
3 just a very quick snapshot view for you of where
4 we were last year with 350 funded applicants, and
5 this year, 421. As you can see, there was a real
6 surge both in applicants and in potential
7 awardees.

8 And I think that covers everything
9 from me. Thank you.

10 COMMISSIONER WHARTON: Do the
11 Commissioners have any questions?

12 I'd like to, Reggie, if you approve,
13 go through all of the grants, and then, have a
14 final vote on it at that point.

15 CHAIR VAN LEE: Without objection,
16 that's fine.

17 COMMISSIONER WHARTON: Are there any
18 objections on this particular one, though?

19 No response.)

20 Go ahead?

21 CHAIR VAN LEE: Yes, please.

22 COMMISSIONER WHARTON: Okay. Okay.

1 All right. Thank you.

2 CHAIR VAN LEE: Thank you, Kerry.

3 COMMISSIONER WHARTON: Yes.

4 For those of you who were out here --

5 CHAIR VAN LEE: You have no idea how
6 much work went into creating that one chart.

7 COMMISSIONER WHARTON: You have no
8 idea, but we did it, and I'll be honest with you,
9 this group worked with me all day and most of the
10 night.

11 Okay. For those of you who were out
12 here this summer at the beach and lying around
13 and having a good time, we did 50 panels this
14 summer -- 50, five-zero, with 215 panelists.
15 That's a lot.

16 CHAIR VAN LEE: And how long are those
17 panels? How long during the day? How many
18 hours?

19 COMMISSIONER WHARTON: All day.

20 CHAIR VAN LEE: Is all day --

21 COMMISSIONER WHARTON: They start at
22 9:00 and most of them end at 4:00 or 5:00. Only

1 this time, we were able to pay our panelists.

2 CHAIR VAN LEE: Yes.

3 COMMISSIONER WHARTON: Okay. All
4 right.

5 Our next grant is the Projects,
6 Events, and Festivals for Individuals. We call
7 it PEF(i). It's a competitive grant, competitive
8 and reviewed by peer-review panelists on artistic
9 content, idea, efforts, District impact, and
10 project management.

11 The Projects, Events, and Festivals
12 Grant Program supports individuals who execute
13 projects that promote art and humanities
14 activities to a diverse range of communities
15 within the District of Columbia. The application
16 is open to all District residents and they apply
17 for project support of up to \$10,000.

18 The goals of PEF for Individuals is to
19 provide access to high-quality arts and
20 humanities experiences for all District of
21 Columbia residents; improve quality of life by
22 supporting vibrant community projects within the

1 arts and humanities; support as many artists and
2 humanities practitioners as possible, and to
3 provide resources through workshops, office
4 hours, and outreach to ensure equity access
5 through all Wards.

6 Our grant managers are there in the
7 office and they are willing to, and do, regularly
8 talk to all of our applicants and anybody who has
9 a question about a grant. So, they really do put
10 in a lot of work in making sure everybody gets
11 the correct information.

12 In 2021, we awarded 308,000; 2022,
13 393,000, and in 2023, our budget is a half
14 million dollars, \$500,000. We have 60 proposed
15 awardees, and we have "proposed" on here because
16 we need to vote on it. And that's about the same
17 that we did in FY22. Of course, with Projects,
18 Events, and Festivals, you know that COVID had to
19 make a difference because we couldn't all be
20 together in one place at the same time.

21 The ward formulation is raw scores are
22 used to determine percentile ranking. A funding

1 formula is created to apply proportionally across
2 all four panel cohorts. The maximum and minimum
3 award amounts are determined based on the budget
4 of \$500,000.

5 Grant managers adjust formulas for
6 each panel cohort based on natural breaks,
7 variances in rankings -- and when you see the
8 spreadsheet, you'll see where those breaks are --
9 consulting panelists' responses to applications.
10 Many times we have to ask the panelists, "Explain
11 why you voted this way" or "What were the nuances
12 in your thought process?"

13 The award recommendation is to fund 60
14 of the 72 applicants with a \$10,000 maximum
15 award, which is an increase from \$7,500 from last
16 year, to increase the budget from \$500,000 to
17 527. Again, our grants managers asked for more;
18 if we got it, they got it. It represents a 22
19 percent increase in PEF(i) funding over FY22.

20 And now, we'd like to hear from our
21 grants manager.

22 MR. MARCUS: Good evening,

1 Commissioners, Colleagues, and Guests.

2 COMMISSIONER WHARTON: You are?

3 MR. MARCUS: My name is Travis Marcus.

4 I am the Grants Manager for the Projects, Events,
5 and Festivals for Individuals.

6 So, I just want to start up in the
7 lefthand corner. You'll see, of the 72 that
8 applied, 60 will be proposed for funding, 32 of
9 which scored between 86 and 100 points, and 28
10 scored between 75 and 85.

11 Right in the middle column there,
12 you'll see all of the awards broken down by
13 discipline. So, again, 60 of the 72 will be
14 funded at \$527,141, which funds right around 83
15 percent of the total applicants.

16 Over on the far righthand corner,
17 you'll see the awards broken down per award. So,
18 you'll see how many of them applied for an award;
19 how many will be funded per award, and the total
20 amount that goes to applicants in each Ward.

21 Down towards the bottom lefthand
22 corner, you'll see that, in FY22, we had a total

1 of 61 applicants who were funded, at just under
2 \$400,000. This year, we will have 60 funded,
3 just over \$525,000. And again, the reason for
4 that, as the Commissioner stated, is because the
5 grant award has since went up to \$10,000 for the
6 maximum amount, which was \$7,500 last year.

7 Down in the bottom lefthand corner,
8 you will see that, of the 60 that are being
9 funded, 41 did receive this grant in previous
10 years; 19 have never received this grant. And
11 just below that, 53 of the 60 that are being
12 funded did receive a grant within the Commission,
13 but not necessarily this Projects, Events and
14 Festivals Grant, while we have seven that are
15 absolutely new to the Commission altogether.

16 At this time, I will pass it over to
17 my colleague.

18 CHAIR VAN LEE: I'll make my comment
19 here again.

20 MR. MARCUS: Oh, I'm sorry.

21 CHAIR VAN LEE: No, no. The notion
22 that we didn't just continue to give money to the

1 same people. There are a bunch of new people
2 that came into the mix. These are the metrics we
3 have in our mind around equity, and we are living
4 those metrics.

5 COMMISSIONER WHARTON: I was about to
6 say it's my turn again.

7 (Laughter.)

8 Thank you so much.

9 Okay. That was PEF Individuals. Now,
10 we're going to go to PEF Organizations. Okay?
11 PEF meaning Projects, Events, and Festivals for
12 Organizations.

13 CAH's project-based grants are
14 competitive and reviewed by peer-review panelists
15 for their artist content, idea, efforts, District
16 impact, and organizational management. The
17 organizations in receipt of general operating
18 support may be restricted from receiving certain
19 combinations of project grants. The restriction
20 is placed to allow for a greater number of
21 organizations to access these grant
22 opportunities.

1 This particular grant program -- we'll
2 call it PEF for Organizations -- offers support
3 to qualified nonprofit organizations to develop
4 exemplary programs that promote arts and
5 humanities activities to a diverse range of
6 communities within the District of Columbia.

7 In FY23, the maximum requested amount
8 was increased from \$15,000 to \$20,000. The
9 programs goals provide access to high-quality
10 arts and humanities experiences to all District
11 of Columbia residents; improve the quality of
12 life of District residents and visitors by
13 supporting vibrant community projects; support as
14 many artists and humanities practitioners as
15 possible; to provide resources through workshops,
16 office hours, and outreach to ensure equitable
17 access across all eight Wards.

18 The allocated budget amount for FY23
19 is \$550,000, which is an increase over FY22,
20 which was \$474,000. In FY22 versus 2023, we now
21 have 46 applicants, of which 34 will be proposed
22 for awards.

1 The award formulations -- I'm not even
2 going to read this, guys. We've read this
3 before.

4 So, I am going to ask Robert to take
5 it away.

6 MR. NUNEZ: Sure. And thank you,
7 Commissioner Wharton.

8 As we go to the next -- or if you
9 scroll down just a little bit more, similar to
10 what Travis presented previously, it will be the
11 same thing, but for the organizations.

12 COMMISSIONER WHARTON: The
13 spreadsheet. Yes, the spreadsheet. There you
14 go.

15 MR. NUNEZ: There you go.

16 COMMISSIONER WHARTON: Okay.

17 MR. NUNEZ: All right. So, similar to
18 what Travis said previously, on the top left
19 corner, you'll see, of the awardees, the scores
20 that they got from the panels. So, on the first
21 row, you have -- oh, I forgot to introduce
22 myself.

1 My name is Robert Nunez. My pronouns
2 are he, him, his. I'm African American and a
3 Bolivian man.

4 And now, back to the spreadsheet.

5 COMMISSIONER WHARTON: Back to the
6 spreadsheet.

7 MR. NUNEZ: Yes.

8 So, again, the first row on the top
9 left corner, you'll see that 25 of the 34
10 awardees scored between 86 and 100 -- 100 being
11 the highest scores. And then, right below that,
12 you have nine of the grantees going between 75 to
13 85.

14 In the middle section, you'll see, of
15 the folks who applied and also seemed to be
16 awarded, the disciplines that they identify as
17 doing.

18 And then, on the far right, you'll see
19 the Ward representation, the first half showing
20 the applicants who applied, and then, the second
21 half showing, of them, who were awarded, and
22 also, the percentage with that as well.

1 Going back to the left side in the
2 middle, you'll see the comparison from how many
3 we funded and how much. From FY22 to FY23, it
4 was 38 last year or FY22, and then, this year,
5 being 34.

6 And then, on the bottom left, you'll
7 see, of the awardees this year, 22 were previous
8 Projects, Events, and Events Organization
9 grantees, and then, 10 of them were new Projects,
10 Events, or Festivals grantees who applied this
11 year. And in the second half, you'll see that 27
12 of them were previous CAH grantees, while seven
13 are completely new to the agency.

14 And that's about it.

15 COMMISSIONER WHARTON: Commissioners,
16 are there any questions?

17 CHAIR VAN LEE: Any questions?

18 COMMISSIONER WHARTON: Everybody's
19 along. Okay. Thank you. Thank you, guys.

20 Next up, East Arts, formerly called
21 East of the River.

22 The project-based grant is competitive

1 and it's reviewed by the peer reviews, as are the
2 other grants.

3 Can everybody hear? Okay, great.

4 The grant program description: the
5 East Arts Grants support arts and humanities
6 projects for nonprofit organizations with budgets
7 under \$500,000 that are identified as BIPOC-
8 centered organizations -- Black, Indigenous, and
9 people of color.

10 Formerly, the East of the River Grant
11 included organizations located in only Wards 7
12 and 8. The new East Arts Grant broadens its
13 reach to include organizations headquartered in
14 the Northeast and Southeast quadrants of the city
15 because, as all of you know, we've had some
16 changes to the Wards.

17 The grant program goals: to provide
18 access to high-quality arts and humanities
19 experiences by organizations headquartered in the
20 Northeast and Southeast quadrants of the District
21 of Columbia; award organizations based on the
22 merits of their work; support project

1 applications submitted by both arts/humanities,
2 and non-arts/humanities organizations.

3 In FY23, our budget is \$1 million,
4 which, of course, is an increase over FY22, when
5 it was \$839,000, and FY21, when it was \$706,000.

6 For FY23, we have 36 applicants, and
7 of those applicants, we're going to propose 34
8 receive awards. Our award recommendation is to
9 fund 34 applicants with a \$35,000 maximum award;
10 increase the budget from \$1 million to \$1.38
11 million, which represents a 13.6 increase in East
12 Arts funding over FY22.

13 Our Grants Manager Khalid will take
14 you through the spreadsheet.

15 MR. RANDOLPH: Good afternoon.

16 My name is Khalid Randolph, and I'm a
17 Black male wearing a blue shirt with a brown
18 short jacket.

19 In the top upper lefthand corner, you
20 will see the funding amount score range. The
21 first is 88 to 97 percent, 15 grantees. The
22 second is 74 to 87 percent; there were 18

1 grantees.

2 The middle column, you can see all the
3 disciplines spread out, and the last column is
4 the awards per Ward. So, you will see that Wards
5 5, 6, 7, and 8 are awarded, and that's because
6 these arts are for Southeast and Northeast D.C.

7 Total awards -- sorry -- in the
8 lefthand corner, the middle, is FY22 funding. We
9 funded 33 awards, and in this FY23, we'll fund 33
10 also. The total amount was \$897,392 for 33 in
11 FY22, and \$1,038,000 for FY23.

12 If you go to the bottom left corner,
13 the bottom left side, we see previous grantees,
14 the 28 we had, and we have five new ones there.
15 I would say that Relief and Recovery, a different
16 program that we had, for new grantees there.

17 We had a lot of funding for the
18 grantees because of the score. They really took
19 advantage of the workshops and calling the Grant
20 Managers and getting support. So, the scores are
21 pretty high.

22 COMMISSIONER WHARTON: Okay. Any

1 questions?

2 Hang in there with me. We've only got
3 two more to go.

4 Thank you, Khalid. Thank you.

5 Okay. Our next one is AHEP, Arts and
6 Humanities Education Project.

7 Oh, Patrick, you're right there.

8 The cohorts are in-school professional
9 development, arts partners, out-of-school time,
10 and older adult education.

11 The project-based grants are
12 competitive, as are all of them, and reviewed by
13 peer-review panelists on their artistic content,
14 idea, effort, District impact, and organizational
15 management.

16 The grant program Arts and Humanities
17 Education Projects supports in-school and out-of-
18 school-time arts and humanities projects for
19 youth in preschool through high school settings
20 and older adults of 50-plus. The grant also
21 supports professional development opportunities
22 for classroom educators. The project must target

1 D.C.-based educators, instructional staff, or
2 teaching artists. The maximum award increased
3 from \$20,000 in FY22 to \$30,000 for FY23.

4 The goals are to provide access to
5 high-quality arts and humanities
6 education/experiences that work to advance
7 student academic achievement in the District of
8 Columbia; strengthen the value of an arts and
9 humanities education as a critical component of a
10 student's broader education; support activities
11 that are consistent with local and national
12 learning standards for arts and humanities; to
13 provide resources through workshops, office
14 hours, and outreach.

15 The allocated budget amount for FY23
16 is \$600,000, which is an increase over the
17 \$460,000 that was awarded in 2022 and the
18 \$396,000 that was awarded in 2021.

19 There were 39 eligible applicants. We
20 are proposing 25 be awarded for FY23.

21 I am not going to read the award
22 formulation again. You all know that by heart

1 now.

2 (Laughter.)

3 Okay. The award recommendation is
4 that funding requesting be in the amount of
5 \$596,588, based on the merit of the applications
6 submitted. Include only Ward 7 applicant with a
7 score of 78.73 at 70 percent of the request
8 amount. And we did that because we have to look
9 at how the grants are divided by Ward and make
10 sure that we have adequate representation in all
11 Wards. Fund a total of 25 applicants across both
12 cohorts.

13 Camille Ashford?

14 MS. ASHFORD: Thank you.

15 So, as was just stated, I am Camille
16 Ashford, and I would like to share with you more
17 about the AHEP program.

18 So, as you can see -- and thank you so
19 much for breaking that down for us -- as you can
20 see in the top upper lefthand corner, six of the
21 applicants' scores ranged from 89 to 94, and 19
22 fall into the range of 79 to 88.

1 In the middle, you'll see a breakdown
2 of the cohorts that applied for this grant.

3 Moving on to the righthand corner, you
4 will see a breakdown of the Wards. So, we do
5 have representation from every Ward that applied
6 for this grant.

7 And at the bottom, you will see that
8 I am proposing that we fund the same amount of
9 applicants as last year. So, last year we fund
10 25, and this year we are proposing 25 again;
11 however, at larger amounts.

12 Last year, a total of \$460,000 was
13 allocated for this grant, and this year, I'm
14 proposing \$596,588, as has been stated before.

15 Also, this year, we received five new
16 applications. So, I'm just excited about the
17 progress that we're seeing with the AHEP program.

18 Thank you.

19 COMMISSIONER WHARTON: Thank you.

20 Questions from the Commissioners?

21 Okay. Our last grant. Hang in there,
22 guys.

1 Okay. Field Trip Experiences. We
2 didn't have Field Trip Experiences for quite a
3 while because of COVID. No one was going
4 anywhere. As you all know, we were just staying
5 in the house.

6 It's a project-based grant. It
7 supports the cost of field trip tickets,
8 professional development opportunities for
9 classroom educators, and/or pre/post-field trip
10 workshops for students. Funding may also be
11 allocated to necessary personnel support for the
12 planning and implementation of the program.

13 Organizations may apply for project
14 support of up to \$50,000. There's no match
15 requirement on this.

16 The allocated budget amount for FY23
17 is \$500,000, which compares to the FY22 of
18 \$515,000 that was actually awarded. We didn't
19 have the program at all in FY21, and in FY20, it
20 was \$995,000 that was awarded.

21 The number of applicants was 29, and
22 we are proposing 22 be awarded. The budget was

1 increased from \$500,000 to \$559,000. Again, our
2 Grants Managers asked for more. And it's to
3 allow funding more broadly. What we want to do
4 many, many times is lessen the total amount, but
5 increase the number of awardees. It's the depth-
6 versus-breadth conversation.

7 One applicant is the only Ward 8
8 applicant. One applicant is new to the program.
9 Fund a total of 22 applicants across both
10 cohorts.

11 And I'd like our Grants Manager Alorie
12 to take it from here.

13 MS. CLARK: Yes. Good evening.

14 My name is Alorie Clark, and I'm the
15 Grant Manager for Field Trip Experiences.

16 So, similar to the other grant
17 programs that have been presented today, you'll
18 see on the left the score ranges. The
19 recommendation is to award 22 applicants. And
20 so, that's the breakdown of the scores that were
21 received and how many, most of them getting
22 between 82 to 89 score.

1 The middle, you'll see, again, the
2 discipline and the number of applicants, and the
3 recommendation for how many of those in the
4 different disciplines will be awarded.

5 And then, again, on the right, the
6 Wards and the breakdown and the percentage of not
7 only who applied, but what the percentage of the
8 awards look like for 2022.

9 And as you can also see in the middle,
10 funding 22 of the 25 applicants is an 88 percent
11 funding rate. For FY22, we funded 15 awards at
12 \$515,000, as Gretchen just mentioned, and in this
13 year, the recommendation is to fund more, 22
14 awards at \$559,410.

15 Sixteen of the 22 awardees are
16 previous Field Trip Grantees, but six of them are
17 actually new to the program and will receive this
18 grant for the first time. Twenty-one are
19 previous CAH Grantees, and one has never received
20 a CAH Grant before.

21 COMMISSIONER WHARTON: That's amazing.
22 We like new grantees.

1 Thank you so much, Alorie.

2 Commissioners, are there any
3 questions?

4 Natalie?

5 COMMISSIONER HOPKINSON: So, thank you
6 for everybody who's on the Grants Committee
7 because I know that's the majority of what we're
8 doing.

9 So, I think that the geographic
10 distribution is still way, way off. And I wonder
11 what are the Grant Managers or what is this
12 Committee doing to make sure, like on the front
13 end -- like we can talk about how the panels
14 went, and blah, blah, blah, but on the front end
15 how do we ensure better geographic distribution?
16 And also, are we going to get a chart that gives
17 the demographic data at some point about who's
18 getting the grants?

19 COMMISSIONER WHARTON: We have that
20 information. We just didn't show it here. It
21 would have been --

22 COMMISSIONER HOPKINSON: Yes, racial.

1 Yes, racial demographics. Yes. So, can we see
2 that?

3 COMMISSIONER WHARTON: We don't have
4 it by racial demographic for each particular
5 grant. We do have the Ward grants. I mean, we
6 do have the Ward breakdown for each particular
7 one.

8 COMMISSIONER HOPKINSON: Yes, because
9 I think, I mean, if we are leading with equity, I
10 mean, we want to know who's getting the grants,
11 and I'm thinking that it should be part of how we
12 hold ourselves accountable. So, like how people
13 do on the panels is one thing, right? But like
14 how many people are applying -- so, we're still
15 seeing -- we saw the East of the River or the
16 East Arts Project --

17 COMMISSIONER WHARTON: Yes.

18 COMMISSIONER HOPKINSON: -- and, you
19 know, it's still such a small -- and it's the
20 only thing that's sort of calling out by name.
21 Like these are the demographics that are
22 underrepresented.

1 COMMISSIONER WHARTON: Yes.

2 COMMISSIONER HOPKINSON: So, I'm
3 wondering, how can we, this time next year, how
4 can we assure that next time we'll, first of all,
5 know who's applying and be accountable for the
6 number of people who are applying, the different
7 groups?

8 COMMISSIONER WHARTON: The different
9 things that we're group, and I think under
10 Reggie's chairmanship we have hired a PR firm,
11 one of the things we need to do is make sure we
12 have more applicants. If I look back even the
13 years I've been here, there are so many
14 applicants from the same Wards, but it's not a
15 distribution across all eight Wards. And that's
16 one thing we still have to work on. We have to
17 get the word out to everybody that you need to
18 apply for these grants. We have to get that out.

19 So many people absolutely do not know.
20 Some people don't know we exist. I mean, I saw
21 people at Art All Night, quite frankly, and I
22 said, "How many of you know about the Arts

1 Commission?" There were still people there who
2 said to me they weren't sure and didn't know
3 about it.

4 Did I see somebody's hand up? Oh,
5 hold on one second.

6 PARTICIPANT: Can I respond before we
7 call on --

8 COMMISSIONER WHARTON: Yes.
9 Commissioners first.

10 PARTICIPANT: We worked very hard to
11 get to this place, but we are nowhere near where
12 we need to be on equity because the thing that we
13 keep talking about is what you just said. A lot
14 of people are not applying.

15 Equity really is based on access. And
16 if people don't have access to the process, if
17 they don't understand they have that ability to
18 have access to the process, and if they venture
19 to get into the process and it's so off-putting
20 with all the stuff that we require, it
21 discourages them from trying again, and the word
22 spreads it's no use.

1 Now, to our credit, and to the credit
2 of the staff and everyone else, we've come a long
3 way in a year, because I've had many people walk
4 up who said, "I applied for the first" -- No, "I
5 applied a long time ago and I gave up because I
6 kept getting rejected, and I applied this time
7 and I got it." And then, people who got the
8 grants, they were increased.

9 Reggie spoke to it, but I think you
10 really need to understand there is an amazing
11 lift in how much they're getting and how it is
12 actually changing their lives -- hiring new
13 people, adding programs, doing things.

14 But we still need demographics and we
15 need to work on the issue of access. And quite
16 frankly, we have to have that demographic of not
17 just the Wards and the parts of town, and not
18 just the small groups and the big groups, but we
19 need to know who in this city is getting the
20 grants in racial terms. Is it Black? Is it
21 Latina? Do we need to do better with that?
22 Should we increase how we do that?

1 I mean we have to work that out
2 because, if they don't feel like they have
3 access, then we can't even be a part of the
4 equity? So, I'm just saying I'm really, you
5 know, complimenting all of us. I'm feel real
6 proud and everything, but I don't want anybody to
7 think that we don't know that we have a long way
8 to go.

9 COMMISSIONER WHARTON: One of the
10 things that we did this time is we actually put a
11 demographic questionnaire in the applications.
12 That front-ended our applications, especially for
13 organizations, because we want to make sure that
14 there is equity within the organizations.

15 We want to get down to not just how
16 many people you've hired across the racial
17 groups, but what positions are they in? It's one
18 thing to tell me that you, as a large
19 organization, have hired 50 people and that they
20 are across all races, but it's not good enough if
21 they're not in senior positions or management
22 positions.

1 So, we actually do have the front end
2 of our applications asking those kinds of
3 questions. And hopefully, we will be able to
4 roll that up because we've now spent one year
5 doing it and getting the applications in.

6 CHAIR VAN LEE: I think the short of
7 it is we know we have a long way to go.

8 COMMISSIONER WHARTON: Yes, yes.

9 CHAIR VAN LEE: And the fact that at
10 least once we have the applicants we didn't show
11 any bias in awards, that's a first step.

12 COMMISSIONER WHARTON: Yes.

13 CHAIR VAN LEE: The fact that we call
14 out the new applicants, new to the system, that's
15 a good first step as well.

16 But you're exactly right, we've got to
17 look at the demographics, the real demographics.
18 We can't assume the Ward is a proxy for
19 demographics. We can't assume newness is a proxy
20 for demographics, either.

21 And we're on that path to do it. But
22 there's a commitment to do that. And I know some

1 are tired of asking the question and not getting
2 an answer. And so now, we're going to provide
3 the answer, and we're going to have that answer
4 on the front end of the process.

5 Those who have seen me in the
6 meetings, I was frustrated that we learned about
7 the demographics after we had made the awards, as
8 opposed to that going into the decision of gets
9 the awards.

10 COMMISSIONER WHARTON: We're getting
11 it. Like I said, we did put that demographic
12 form in the front end of their application. So,
13 it's been there for a year now. So, we should be
14 able to roll up that information.

15 CHAIR VAN LEE: But it is a journey.

16 COMMISSIONER WHARTON: It is a
17 journey.

18 COMMISSIONER HOPKINSON: And I just
19 wanted to say one other thing. Like especially
20 in terms of like the Field Trip Experience and
21 the education projects, I mean, they are so
22 skewed toward Ward 2 and Ward 3, and a lot of

1 that I believe is a function of people who have
2 time, right, to really pursue.

3 So, we really have to think
4 aggressively, like in the next year. So, I'm
5 really looking forward to this time next year
6 that we'll make some really huge -- because we
7 have to be really creative in how we get those
8 numbers. I'm talking about like that first
9 column.

10 COMMISSIONER WHARTON: Yes.

11 COMMISSIONER HOPKINSON: Like that
12 should look like the city. That first column
13 should look like the city. So, if that means
14 cultivating future grantees that don't even
15 realize that they're grantees, I mean, we have to
16 be really aggressive about that.

17 CHAIR VAN LEE: I think Councilmember
18 White had a question.

19 COMMISSIONER WHARTON: We can hear
20 you. We can hear you.

21 COUNCILMEMBER WHITE: Can you hear me?
22 Oh, I can hear me.

1 (Laughter.)

2 Man, I can't see or hear.

3 So, first, I want to thank you guys
4 for just explaining the process, which I didn't
5 know a lot about the details, about how we got to
6 this. And it's amazing what can happen in a year
7 if you focus on being intentional about equity.

8 And just to hear that you are focusing
9 on the new organizations being a part of these
10 grant recipients, as a former Executive Director
11 of a nonprofit, I applied previously probably
12 like -- this was like 12 years ago. And it was
13 extremely tough for me just to get in the room
14 just to get a grant, because I didn't have a
15 strong grant writer, but I was working in four
16 communities, I mean every day, every night
17 working hard.

18 But, then, I noticed that there were
19 other organizations who had good grant writers
20 and would get the grant that would call me to
21 partner with me because they wanted my youth in
22 their organizations to get the grants.

1 And I just wanted to know, what was
2 some of the barriers you heard over the years,
3 and what were some of the things that were
4 changed to allow for people to get more access to
5 this funding?

6 And I did eventually get a grant
7 through the D.C. Arts and Humanities Commission.
8 So, we were proud of that. We kept it going for
9 a few years, but it was after I was able to build
10 capacity to even hire a grant writer to get the
11 grant, although I was doing the work every day.

12 CHAIR VAN LEE: I can start here, if
13 you wish.

14 To a large extent -- well, Hector, why
15 don't you speak as well? -- the work that was
16 done by the Task Force asked those questions of
17 almost 900 of our grantees. And the three big
18 things that came back was, first, the
19 administrative issues and the barriers around
20 clean hands, and things like that. And we have
21 not completely released clean hands, but we've
22 certainly adjusted it, so that it's more

1 reasonable; that people aren't just pushed out
2 because of that.

3 The second thing was assistance in
4 filling out the applications. Because,
5 especially for artists -- and I was an artist, so
6 not all artists are incapable of filling out long
7 forms -- but that's not what artists do
8 necessarily. So, we helped it. We have
9 seminars. We have sessions. We have meetings
10 with them to help them through the process.

11 But, then, for those people that got
12 extra capacity-building money, they could hire a
13 grant writer. They couldn't do that before; they
14 didn't have the funds for it.

15 So, at least in those three areas,
16 we're trying to address those issues.

17 But, Hector, you may have more to say.

18 COMMISSIONER TORRES: Yes, there has
19 been very much intention to reduce and make the
20 applications smaller, more comprehensive, in
21 order to, basically, make it easier, particularly
22 for individual artists who are seeking grants.

1 And I think we were very successful this year in
2 doing so, by the number of artists that were
3 granted funds, because we recognized that that
4 was a very specific need -- to reduce the
5 complication of the application process.

6 PARTICIPANT: Can I add one more quick
7 point to that? I won't grab the mic, but really
8 quick, one of the things that I'm excited about
9 is the number of applicants that went up this
10 year.

11 I look at this as an opportunity.
12 Even the applicants who didn't get funded, I look
13 at them as part of the CAH family. Because we
14 don't just let them walk out the door because
15 they didn't get funded. We have an entire year
16 to work with that applicant, to make sure that
17 next year they have the strongest application
18 possible.

19 And I think that's one of my
20 commitments; that's one of all of our Grant
21 Managers, that we make sure that we show up if
22 you didn't get funding.

1 So, I apologize if that didn't happen
2 for you 12 years ago, but at this point, if you
3 didn't get funding, you're going to get a phone
4 call to say, "Hey, we have some feedback for you.
5 How can we help?"

6 We're doing workshops. We're making
7 things mandatory. We're making sure that all
8 have the tools that they need to kind of beat
9 those barriers. And that's one of my commitments
10 as the Senior Grants Officer.

11 PARTICIPANT: In terms of formulating
12 a '22 budget, in the admin section of the budget,
13 get some consultants to help with the capacity-
14 building. I'm talking about organizations or
15 individuals that can go out and engage the
16 community. There may be some people that want to
17 apply for the grants, but don't know how, don't
18 really know about the funding that's available.
19 So, there has to be something from the
20 administrative portion of the budget that will
21 assist the community, regardless of where it is,
22 that there's an announcement and that there's a

1 go-to person that can help them complete the
2 application process.

3 COMMISSIONER WHARTON: Well, you know,
4 Brian, one of the things that came out of the
5 Task Force recommendations was just that -- that
6 we have extra monies to hire people that are
7 consultants, or whatever, place them in the
8 neighborhoods; have a lot of PR around coming in
9 to that particular person, not just a group of
10 people, but to that particular person, with all
11 of your information.

12 So many of these talented artists out
13 here don't have the ability or a computer or a
14 printer to be able to go online and actually
15 apply for the application. So, that's one of the
16 recommendations that came out of the Task Force.
17 So, we have been talking through that to see if
18 there's a way of doing that; actually having
19 people in the community, in the community
20 facilities, so that people can come in and get
21 assistance in applying for the grants.

22 CHAIR VAN LEE: So, I'm going to play

1 timekeeper. Otherwise, we'll be here all night.

2 But, Commissioner Masters Barry has
3 suggested that we need the engagement of the
4 Councilmembers in this, and similar to the
5 Dancing with the Stars, how do you engage your
6 communities, we need Commissioners from the Wards
7 to engage with the Wards, we need Councilmembers
8 to engage, because that's the way that we get the
9 word out.

10 For us to send an email, or for me to
11 get up and do a broadcast, is not as meaningful
12 as people that they know, they trust, that they
13 have some connection to, that are doing that.
14 So, we really have to fan out into the community
15 in a way we haven't before. That's on our list
16 of things to do, but we need help from each and
17 everyone, including the staff in your communities
18 as well.

19 And I know the staff do a lot of that.
20 I saw it on there. I saw people who lived in a
21 certain Ward there for Art All Night. We just
22 need to do more of that.

1 So, I'm going to move us on and take
2 a motion from the Chairperson of the Committee on
3 approving these grants.

4 COMMISSIONER WHARTON: I would like to
5 move that the Commission vote positively in
6 accepting all of the recommendations of the six
7 grants that we have just reviewed.

8 CHAIR VAN LEE: It doesn't need to be
9 seconded, but there is time for discussion.

10 Any discussion from the Commissioners?

11 If not, I will call the roll.

12 We are voting on all of these grants
13 together, and signify either aye or nay, or no
14 vote, if you wish, as I call your name.

15 (Roll call vote.)

16 It passes. Thank you. Thank you.

17 Let's move on to Public Art.

18 You need a microphone, huh?

19 COMMISSIONER FITZPATRICK: Thank you,
20 Mr. Chairman.

21 I'm Maggie Fitzpatrick. I am the Vice
22 Chair of the Commission. I am wearing a black

1 jacket and I'm wearing glasses.

2 Tonight, we are voting on three
3 programs from Public Arts Committee. We met on
4 September 22nd to review the grant
5 recommendations, and we have consensus to move
6 them forward tonight before this body.

7 They include three, as I mentioned.
8 The Arts Exhibition Grant Curatorial, the Public
9 Art Building Communities Grant, and the Marion
10 Barry, Jr., Legacy Public Art Project.

11 And, Mr. Chairman, I would be remiss
12 if I didn't recognize our former First Lady of
13 the District of Columbia, Cora, who has worked so
14 hard to continue to advance the wonderful legacy
15 of our Mayor for Life, Marion Barry.

16 So, with that, I'd like to turn it
17 over to the Grant Managers who are driving these
18 individual programs.

19 I'll start with Sarah Gordon. If you
20 could walk us through the Arts Exhibition Grant
21 Curatorial? Thank you, Sarah.

22 MS. GORDON: Thank you.

1 Good evening.

2 I'm Sarah Gordon. I'm the Curator
3 here at the Commission. I am a white woman with
4 brown hair pulled back, blue dress, brown
5 sweater.

6 And this is going to be a quick one.

7 So, I am here to tell you a little bit
8 about the Art Exhibition, our Curatorial Grant.
9 This grant provides support for the development
10 and public presentation of visual art exhibitions
11 by District resident curators through grant
12 support, the use of our exhibition space. This
13 is the gallery in our building at 200 I Street,
14 Southeast, that I hope you all either have been
15 to or will come to soon; and also, our virtual
16 platform.

17 The budget for FY23 is at \$35,000. It
18 has gone up \$5,000 per year for the past two
19 cycles.

20 And we had one panel. All
21 applications were eligible and were reviewed.
22 And the recommendation is to fund one exhibition

1 proposal for the full grant amount of \$35,000.

2 COMMISSIONER FITZPATRICK: Very good.

3 Any questions about the proposal?

4 Okay. Hearing none, let me turn it
5 over to Kerry Kennedy to walk us through our next
6 grant, Public Art Building Communities.

7 Kerry?

8 MS. KENNEDY: Thank you.

9 My name is Kerry Kennedy. I'm an
10 African American female.

11 The Public Art Building Communities
12 Grant supports individual artists and
13 organizations in their efforts to design,
14 fabricate, and install new, temporary, or
15 permanent works of public art that connect
16 artists and their artwork with communities.

17 We define public artwork as existing
18 for a duration of at least five years without
19 regular maintenance and temporary projects must
20 demonstrate a duration of less than two years.

21 For the fiscal year 2023, our
22 recommendation or the recommendation is for

1 \$502,500. There was one panel. There were 11
2 applications submitted, seven of which were
3 eligible. The four that were ineligible were
4 missing required documentation. All eligible
5 applications were reviewed. The panel
6 recommended five applications that received a
7 score above 70.

8 Public Art Projects are funded in
9 total based on the applicant's request up to the
10 maximum allowable amount by cohort. And that's
11 individuals, up to \$75,000; organizations, at
12 \$125,000, and BIDs, up to \$150,000.

13 The total recommended request, again,
14 was \$502,500. That was divided between
15 individuals, at \$130,000, two awards, which
16 covered Ward 1 and Ward 5. Three organizations
17 were awarded at \$372,500, and that covered Wards
18 2, 6, and 7. That is broken down by BIDs, which
19 was awarded one project at \$125,000, and two
20 organizations at \$247,500 for the total award.

21 COMMISSIONER FITZPATRICK: Any
22 questions or discussion about the proposal?

1 Okay. Hearing none, I'd like to turn
2 now to Lauren Glover, who leads our Public Art
3 Group at the Commission, and who will present the
4 Barry Legacy Project.

5 MS. GLOVER: Thank you.

6 Good evening.

7 So, I'm wearing two hats, as the
8 Public Art Manager and serving as the Grants
9 Manager/Program Manager for the Marion Barry, Jr.
10 Legacy Public Art Project, which has been a pure
11 joy to do.

12 This was a two-step process. In June,
13 we had the first step where three finalists were
14 identified. They had an opportunity to come to
15 the Barry Building to learn more about the
16 technical aspects of the space that would be
17 activated, as well as to hear from the Barry
18 Commission on their goals and objectives for this
19 project.

20 From there, they submitted written
21 proposals and, also, presented scale models and
22 maquettes of their design concept. Based on that

1 evaluation, there's a recommendation for one
2 artist team and an award of \$250,000.

3 I'm happy to take any questions.

4 COMMISSIONER FITZPATRICK: Any
5 questions on the project?

6 Hearing none, Chairman Van Lee, we
7 resolve that the Commission adopt the funding
8 recommendations for the FY 2023 Art Exhibition
9 Grant Program, the Public Art Building
10 Communities Program, and the Marion Barry, Jr.
11 Legacy Public Art Project.

12 CHAIR VAN LEE: Thank you.

13 Any discussion?

14 If not, I will take a vote.

15 (Roll call vote.)

16 It passes. We thank you.

17 MS. GLOVER: Mr. Chairman, if you
18 wouldn't mind --

19 CHAIR VAN LEE: Please.

20 MS. GLOVER: -- if I may take just a
21 moment?

22 CHAIR VAN LEE: Please.

1 MS. GLOVER: I would like to introduce
2 the rest of my team.

3 CHAIR VAN LEE: Please.

4 MS. GLOVER: We're very small, but
5 we're very mighty.

6 CHAIR VAN LEE: Small, but mighty,
7 yes.

8 MS. GLOVER: Small and mighty.

9 So, Deirdre Darden is a Grants Manager
10 and handling Murals DC and Color the Curb.

11 Ron Humbertson is there. I think our
12 Councilmembers have left, but he makes sure all
13 the Art Bank Projects get into Councilmembers'
14 offices and District government offices, and
15 keeps track of our Public Art and our Art Bank
16 Collection.

17 And, of course, Vanessa Acum, I think
18 she's here as well. And she just supports us all
19 and makes sure that we're doing what we're
20 supposed to do.

21 So, I just wanted to acknowledge them
22 because, again, we're a small group. We work

1 very hard, and all of our work is on public
2 display.

3 And I think obviouslydc.com, you will
4 see some of our upcoming grants that were not
5 discussed here that will come up for fiscal year
6 2023. We look forward to adding that to your
7 website.

8 CHAIR VAN LEE: Great.

9 MS. GLOVER: Thank you.

10 CHAIR VAN LEE: So, thank you,
11 everyone, for hanging in there. This is
12 important work. It takes a while, and we wanted
13 you to really understand what goes into the
14 thinking here.

15 We are almost ready to go to
16 cocktails, but I would like to, as part of the
17 new business, recognize some of our past
18 Commissioners who are here this evening:
19 Marianne, Rhona, Jose, and Ceci.

20 And my Vanna White equivalent is going
21 to help me share with you all some tokens of our
22 appreciation, a piece of artwork from a D.C.

1 artist.

2 Thank you, CeCi, Rhona. Thank you,
3 Jose. Thank you, Marianne.

4 So, with that, I thank you for your
5 time.

6 The next meeting of the Commission
7 will be on Monday, October 17th, 2022.

8 The time is now 7:33.

9 There being no further business, this
10 meeting is adjourned.

11 (Whereupon, at 7:34 p.m., the meeting
12 was adjourned.)

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ability 38:19 50:7 95:17 106:13	additional 16:10 19:15 53:21	allocation 46:19 48:5 62:13 64:4	98:10,14 104:9,12
able 11:5 12:18 30:21 31:14 35:15 49:12,13 52:5 54:7 62:5,9 63:4 66:6 72:1 98:3 99:14 102:9 106:14	Additionally 18:6	allocations 69:9	applicants' 87:21
Abraham 17:18	address 69:16 103:16	allow 10:22 77:20 90:3 102:4	application 72:15 99:12 104:5,17 106:2,15
absolute 55:3	adequate 87:10	allowable 112:10	applications 37:3 74:9 83:1 87:5 88:16 97:11 97:12 98:2,5 103:4,20 110:21 112:2,5,6
absolutely 39:18 69:18 76:15 94:19	adjourned 117:10,12	allowed 10:14	applied 67:16,21 69:10 69:11 75:8,18 80:15 80:20 81:10 88:2,5 91:7 96:4,5,6 101:11
academic 86:7	ADJOURNMENT 3:22	allowing 7:1 54:2	apply 67:14 69:17 72:16 74:1 89:13 94:18 105:17 106:15
accepting 108:6	adjust 74:5	allows 33:4,16 62:10	applying 93:14 94:5,6 95:14 106:21
access 19:1 29:3 58:3 72:19 73:4 77:21 78:9 78:17 82:18 86:4 95:15,16,18 96:15 97:3 102:4	adjusted 102:22	Alorie 90:11,14 92:1	appointed 43:11,12
accessible 15:10 19:8 19:22	admin 105:12	altogether 76:15	appreciate 15:4 26:14 27:2,14 40:7 58:13
accidents 53:19	administering 37:6	amalgamation 19:4	appreciation 34:12 116:22
accomplished 56:10	administrative 51:19 62:12 102:19 105:20	amazing 13:12 21:4 54:22 56:3 91:21 96:10 101:6	approach 15:20
accomplishments 40:22 51:16	admit 45:6	ambitious 60:19	Approval 2:7
accountability 15:11 41:1,6,6	adopt 114:7	American 4:7 17:19 80:2 111:10	approve 40:16 70:12
accountable 20:19 93:12 94:5	adopted 6:20 44:2	amount 62:8 67:20 68:1 68:6 75:20 76:6 78:7 78:18 83:20 84:10 86:15 87:4,8 88:8 89:16 90:4 111:1 112:10	approved 6:20
achieve 22:15 52:5	Adoption 2:6	amounts 74:3 88:11	approving 108:3
achieved 23:11	adult 85:10	Anacostia 11:12 30:8 30:10,11,12,13,14,15 30:19,20 31:8 32:3 37:13	area 13:21 22:19 26:4
achievement 86:7	adults 85:20	ancestral 2:4 6:7 13:21	areas 14:11 18:13 20:8 53:19 57:14 62:17 103:15
acknowledge 6:5 13:18 115:21	advance 86:6 109:14	and/or 89:9	arguments 7:15
ACKNOWLEDGEME... 2:4	advancing 20:17	anecdotes 49:21	arrived 65:20
acknowledging 59:6	advantage 36:19 84:19	Angie 35:5	art 3:11,15,16,17 10:10 23:19,22 24:2,21 25:10 30:12 31:5,6,11 31:12,15 37:12,12 47:16 53:7,19 55:15 55:17,19,21 56:2,6 59:21 72:13 94:21 107:21 108:17 109:9 109:10 110:8,10 111:6,11,15 112:8 113:2,8,10 114:8,9,11 115:13,15,15
acknowledgment 5:14 6:1 13:18	Affairs 53:12,14	announced 25:14 34:5	Arte 24:11
acquiring 34:15	afford 45:19	announcement 105:22	artist 10:18 23:21 24:4 24:8,19,20 25:4 31:13 31:13,16,22 77:15 103:5 114:2 117:1
Acquisition 33:16	African 4:7 80:2 111:10	answer 4:9 99:2,3,3	artistic 72:8 85:13
Act 5:3	afternoon 83:15	anti-discrimination 16:19	artists 7:13,17 11:2,6 12:2 17:10 22:14,18 23:5,6,10,10,12,15,16 23:17 24:6,9,14,16,20 25:1,5,15 26:10,11,12 29:12 31:21 32:2,8 35:1,12,14 36:12
actions 50:20 51:2,8	age 56:21	anti-harassment 16:19	
activated 113:17	agencies 10:5 54:14,19 59:13	anti-racism 16:15	
active 18:11	agency 37:5 41:19 42:13,15 47:14,20 54:13 57:17,20 60:18 61:13 81:13	anybody 47:9 73:8 97:6	
activist 18:4	agency's 40:22 61:15 61:19	apologize 105:1	
activities 72:14 78:5 86:10	agenda 2:6 41:10,16	apocalypse 8:2,10,14,17 8:22 9:9,13 10:11 12:9 13:1 21:13 26:20 27:9 28:3 31:18 39:5 40:12,19 55:18 62:22 64:15 65:21	
activity 28:16	ages 11:7	applicant 87:6 90:7,8,8 104:16	
acts 27:11	aggressive 46:11,18 100:16	applicant's 112:9	
actual 23:5,6,12,14 25:13 51:4 67:4	aggressively 42:16 100:4	applicants 67:10 68:4,9 68:13,20 69:5 70:4,6 73:8 74:14 75:15,20 76:1 78:21 80:20 83:6 83:7,9 86:19 87:11 88:9 89:21 90:9,19 91:2,10 94:12,14	
Acum 115:17	ago 24:1 41:1 96:5 101:12 105:2		
add 42:20 44:21 63:21 104:6	ahead 10:6 56:9 60:19 70:20		
adding 53:19 96:13 116:6	AHEP 85:5 87:17 88:17		
addition 32:7	aid 47:20		
	aligned 51:3,8 69:10,12 69:13		
	alignment 59:17 69:15 69:22		
	Allen- 29:6		
	Allende 63:22 64:3 65:4		
	alleries 12:2		
	Allery 38:2,14,15 59:19		
	allocate 62:11		
	allocated 62:13 78:18 86:15 88:13 89:11,16		

39:20 46:3 52:17 56:3
58:15 73:1 78:14 86:2
103:5,6,7,22 104:2
106:12 111:12,16
arts 1:1,7 2:9,10 3:4,7,8
4:5 6:15 7:20,22
10:16 11:3,8,11,13
14:18,21 15:11 20:5
20:18 24:10 28:8,18
28:21 30:7,8 31:4
32:3,4 37:14 38:5
43:21 44:13 54:14,19
55:6 58:5,10 64:5
66:22 72:19 73:1 78:4
78:10 81:20 82:5,5,12
82:18 83:12 84:6 85:5
85:9,16,18 86:5,8,12
93:16 94:22 102:7
109:3,8,20
arts' 28:11
arts/humanities 83:1
artwork 111:16,17
116:22
Ashford 87:13,14,16
asked 9:12 66:11 74:17
90:2 102:16
asking 58:2 98:2 99:1
aspects 113:16
aspire 55:4
assets 30:11,19 31:9
32:6
assigned 50:14
assignments 43:8 44:9
assist 105:21
assistance 16:10 103:3
106:21
assortment 14:3
assume 98:18,19
assure 94:4
attainable 34:2,16
attendance 18:16
audience 18:18 23:18
audiences 18:7
Audio 66:1
August 41:2,12,13
available 5:11 35:12
105:18
avoiding 16:6
award 3:3,14 11:3,8
44:13 66:3,7,8 67:20
68:1 74:3,13,15 75:17
75:18,19 76:5 79:1
82:21 83:8,9 86:2,21
87:3 90:19 112:20
114:2
awarded 52:15,21
61:19 68:5 73:12
80:16,21 84:5 86:17

86:18,20 89:18,20,22
91:4 112:17,19
awardee 68:15
awardees 68:1,18,20
69:15 70:7 73:15
79:19 80:10 81:7 90:5
91:15
awarding 68:16 69:1
awards 40:17 43:21
52:11 68:5,11 75:12
75:17 78:22 83:8 84:4
84:7,9 91:8,11,14
98:11 99:7,9 112:15
awareness 59:8
aye 108:13

B

B 1:14
back 11:19 12:6 41:12
49:2 59:7 60:6,21
62:5,10,16 65:15 80:4
80:5 81:1 94:12
102:18 110:4
backgrounds 11:6
balance 61:15
band 27:12
bandwidth 51:4,9
Bank 23:22 24:2 115:13
115:15
Banks 1:11 34:3
Barr 7:7
barriers 6:3 16:4 18:16
102:2,19 105:9
Barry 1:12 3:17 4:11
107:2 109:10,15
113:4,9,15,17 114:10
base 63:5
based 41:13 74:3,6
82:21 87:5 95:15
112:9 113:22
Basel 55:17 56:6
basically 103:21
bass 8:11,12,12
battered 60:12
beach 71:12
beat 105:8
bed 9:19
began 57:5
beginning 27:22 53:12
believe 15:2 37:15 38:1
66:4 100:1
belonging 15:18 42:10
bending 37:14
benefit 39:7
Benning 34:6
better 5:21 29:8 43:5
45:8 46:15 47:15
92:15 96:21

beyond 45:16 59:12
60:1
bias 16:17 98:11
BID 30:2,21
BIDs 112:12,18
big 10:6 29:18 52:7
96:18 102:17
bigger 47:11 53:22
bigot 55:21
billion 28:16
BIPOC 15:22 16:3 18:2
18:10
BIPOC- 82:7
bit 15:12 22:11 23:20
28:6 37:17 46:15 48:4
53:6 57:13 60:12 67:4
79:9 110:7
black 14:1 82:8 83:17
96:20 108:22
blah 92:14,14,14
blessed 60:4
blow 57:12
blue 14:2 48:9 56:18
64:6 83:17 110:4
board 7:3,3,7 26:2,3
40:15 43:1 44:4 47:3
boards 15:9
bodied 16:11
body 5:1 109:6
bold 20:4
Bolivian 80:3
bolster 39:15
book 32:16,16
books 14:3
bottom 24:10 28:13
70:2 75:21 76:7 81:6
84:12,13 88:7
bound 45:12
Bowser 1:16 9:11,14
12:11 13:2,11 21:22
28:22
brand 58:19
breakdown 62:21 67:13
68:3,12 88:1,4 90:20
91:6 93:6
breaking 87:19
breaks 74:6,8
Brennan 8:9
Brian 63:20 64:3 106:4
Bridge 25:9
bridges 14:22
brief 11:10
briefly 22:11
bring 6:12 11:19 12:5
bringing 27:2 31:12
broadcast 107:11
broadening 17:21
broadens 82:12

broader 63:5 86:10
broadly 90:3
brochure 37:4
broken 75:12,17 112:18
Brooke 1:16 21:12
Brooklyn 24:9
brought 5:19 37:20
58:19
brown 8:3,5 83:17
110:4,4
budget 51:20 61:13
62:8,12,15 66:9 73:13
74:3,16 78:18 83:3,10
86:15 89:16,22
105:12,12,20 110:17
budgets 7:14 82:6
build 34:11 45:14 47:3
50:7 59:22,22 102:9
building 3:16 5:8 6:2
14:22 18:18 22:17
33:18,19 34:8,9,12,17
50:3 55:15 62:19
105:14 109:9 110:13
111:6,11 113:15
114:9
Buildings 58:22
bunch 29:10,11 77:1
buried 6:6
Burnley 24:7
business 3:20 6:16
10:19 29:13 30:20
33:17 34:8,10 36:14
38:4 39:1,2 62:2
116:17 117:9
businesses 19:19 29:3
32:8 33:1,7,7 34:14
buy 33:19
buying 34:9
bylaws 43:1 44:2

C

Cabinet 28:1,2
Cable 35:3
CAH 81:12 91:19,20
104:13
CAH's 77:13
calculation 67:14
calendar 2:6 5:6 6:17
6:18
call 2:2,2 4:8 31:11 33:5
33:6 47:17 72:6 78:2
95:7 98:13 101:20
105:4 108:11,14,15
114:15
called 33:3 35:8 41:16
81:20
calling 31:5 84:19
93:20

Camille 87:13,15
campaign 18:19
candidates 19:12
capacity 45:14 51:5,9
 102:10
capacity-50:2 105:13
capacity-building
 46:20 50:15 103:12
capital 9:11 29:4
card 44:1
care 38:12 60:14
caretakers 16:11
Carla 1:14 4:15
Cart 31:5,6
cash 25:13
cast 17:10
casting 17:9
catalyst 64:17
catapult 42:13
cause 49:15
Ceci 116:19 117:2
celebrate 10:20 11:6
 17:19
celebrated 11:2 34:7
celebration 12:18
cells 67:6
center 30:12 68:2
centered 82:8
Central 5:5
CEO 7:7
certain 45:12 53:19
 77:18 107:21
certainly 11:15 46:15
 51:3 102:22
cetera 45:21 48:16
chair 1:8,10,10 2:21
 3:12 4:3,12,14,17,19
 4:21 7:6,11 9:1 12:10
 13:9 21:2,10 26:18
 27:16 39:6 40:5 43:10
 43:16,20 56:20 60:22
 63:9,13,18 64:20 65:5
 65:16 69:2,19 70:15
 70:21 71:2,5,16,20
 72:2 76:18,21 81:17
 98:6,9,13 99:15
 100:17 102:12 106:22
 108:8,22 114:12,19
 114:22 115:3,6 116:8
 116:10
chaired 42:11
Chairman 13:10 21:9
 21:22 36:5 39:4
 108:20 109:11 114:6
 114:17
chairmanship 94:10
chairperson 2:3,15
 3:22 4:6 108:2

CHAIRPERSON'S 2:15
Chairs 43:12
change 48:5
changed 102:4
changes 82:16
changing 96:12
channel 5:10
Chappell 2:12,12 21:18
 21:18,20,21 22:12
 23:7 24:4 26:19
charge 24:22
chart 48:6,7,8 71:6
 92:16
charts 41:3
check 35:21 69:14
Chief 1:20
children 23:2
chosen 51:11
Christine 7:8
CHS 61:19,20
churches 18:21
cities 55:22
city 11:19 12:6 17:15
 27:1 35:10 39:13 42:1
 49:17,18 51:21 56:2
 58:6 63:6,19 82:14
 96:19 100:12,13
claim 21:14
clarify 14:15
Clark 90:13,14
Clarke 24:9
classroom 8:8 85:22
 89:9
Cleage 18:4
clean 102:20,21
Clifton 7:6,7
close 61:11 68:21
coaching 23:4
cocktails 116:16
cohort 34:5 51:13 68:6
 74:6 112:10
cohorts 74:2 85:8 87:12
 88:2 90:10
collaborate 14:18
collaboration 11:11
 38:3
collaborative 54:2
collateral 47:19
colleague 76:17
colleagues 42:11 75:1
Collection 115:16
collective 41:10,16
 60:11
color 17:12 53:17 59:20
 82:9 115:10
Columbia 1:16,17,18
 1:19 4:4 10:2 28:14
 72:15,21 78:6,11

82:21 86:8 109:13
column 67:22 75:11
 84:2,3 100:9,12
columns 69:13
combinations 77:19
combined 52:1
come 12:18 20:22
 36:12 39:20 43:3
 49:10 96:2 106:20
 110:15 113:14 116:5
comeback 11:18 29:1
comic 32:16,16
coming 38:13 65:8 68:7
 106:8
comment 2:11 21:17
 41:3 76:18
comments 12:13 13:5
commercial 11:20
 33:15
commission 1:1,7 4:4,6
 6:15 10:13 11:12 12:4
 12:14 14:15,20 15:1,5
 18:1,2 20:17 21:5
 22:1 24:22 36:20 38:5
 41:21,22 42:1 43:11
 46:13 53:1 58:14 61:8
 62:11 64:4 76:12,15
 95:1 102:7 108:5,22
 110:3 113:3,18 114:7
 117:6
Commission's 5:4,9
 7:5 40:13
Commissioner 1:11,12
 1:12,13,13,14,14 4:11
 4:13,16,18,20 34:3
 66:2,19 67:8 70:10,17
 70:22 71:3,7,19,21
 72:3 75:2 76:4 77:5
 79:7,12,16 80:5 81:15
 81:18 84:22 88:19
 91:21 92:5,19,22 93:3
 93:8,17,18 94:1,2,8
 95:8 97:9 98:8,12
 99:10,16,18 100:10
 100:11,19 103:18
 106:3 107:2 108:4,19
 111:2 112:21 114:4
Commissioners 9:15
 9:21 12:16 13:12
 40:16 41:14 43:2,20
 44:8 45:7 70:11 75:1
 81:15 88:20 92:2 95:9
 107:6 108:10 116:18
Commissioners' 14:6
Commissioners-to-C...
 43:7
Commissioners-to-st...
 43:6

commissioning 25:13
commitment 10:8
 14:16 20:3 57:19
 58:14 98:22
commitments 104:20
 105:9
committed 39:9 41:2
 42:19 50:18
committee 2:20,21 3:11
 3:12 43:8,12,14 92:6
 92:12 108:2 109:3
committees 43:11
 44:10
communication 46:11
communications 46:18
 47:14
communities 3:16
 18:15 72:14 78:6
 101:16 107:6,17
 109:9 111:6,11,16
 114:10
community 5:15 14:19
 15:11 20:5,18 22:17
 22:18 23:19 25:10,11
 25:22 26:11 50:14
 53:12,14 59:8,11
 72:22 78:13 105:16
 105:21 106:19,19
 107:14
community-based
 18:22
company 16:16 32:16
compares 89:17
comparison 81:2
competency 16:14
competition 8:7 39:13
 39:19,22
competitive 72:7,7
 77:14 81:22 85:12
complete 106:1
completely 81:13
 102:21
completing 14:12
complexity 20:7
complication 104:5
complimenting 97:5
component 86:9
composition 8:19
comprehensive 103:20
computer 106:13
concept 113:22
concerned 47:8
concert 12:1
conclusion 5:12
conduct 10:9
conducted 5:7
Congress 31:14
connect 111:15

connected 26:15
connectedness 59:8
connection 6:3 107:13
consensus 109:5
consent 2:6 6:17,18
consider 6:10 36:13
consistent 32:5 86:11
consternation 49:8
constituents 39:16
 65:10
constructive 47:6
consultant 48:7,8
consultants 105:13
 106:7
consulting 74:9
content 27:20 72:9
 77:15 85:13
CONTENTS 2:1
continue 20:11,16 32:3
 38:8 47:13 59:22
 60:17 76:22 109:14
continued 12:8 17:7
continues 17:17
continuing 20:3 58:14
continuous 51:10
contract 47:13
contribute 28:18
contributed 5:17
contribution 53:8
convened 1:8
conversation 45:18
 49:7 57:22 90:6
conversations 17:3
 41:14 49:20 54:16
convinced 49:14
coordination 35:2
Cora 1:12 4:10 109:13
core 23:15
corner 75:7,16,22 76:7
 79:19 80:9 83:19 84:8
 84:12 87:20 88:3
cornerstone 22:22
correct 73:11
cost 35:13 51:19 62:12
 89:7
Council 1:16,17,18
 21:11,12,15 29:18
 32:22 42:1 51:21
Councilmember 29:18
 100:17,21
Councilmembers 40:9
 45:1 63:19 65:19
 107:4,7 115:12
Councilmembers'
 115:13
counted 6:1
country 18:7 54:20
couple 24:1 40:9

course 8:15 20:5 33:13
 36:1 41:4 73:17 83:4
 115:17
cover 20:6
covered 112:16,17
covers 70:8
COVID 11:20 52:14,15
 73:18 89:3
crazy 43:17
create 19:15,20 46:10
 55:5,16
created 48:3 74:1
creating 29:19 31:4
 46:21 71:6
creative 10:17 39:3
 46:9 48:2 100:7
creatives 29:2,12 36:12
 39:20
creativity 56:2
credit 64:11 96:1,1
critical 6:2 22:21 28:10
 66:7 86:9
cultivating 15:17
 100:14
cultural 16:13 30:11,19
 31:9 32:6 52:22 53:13
 54:3
culture 28:21 30:8,8
cultures 56:5
Curator 110:2
Curatorial 109:8,21
 110:8
curators 110:11
Curb 53:17 59:20
 115:10
current 16:2
currently 24:19 53:1
cutoff 67:20
cycles 110:19

D

D.C. 5:5,8 10:17 11:15
 14:18 17:10 20:5,18
 22:19 26:4 52:16 54:1
 55:16 56:7 59:19 84:6
 102:7 116:22
D.C.'s 14:21
D.C.-area 18:17
D.C.-based 86:1
dance 38:2
Dancing 107:5
Darden 115:9
dare 54:8
Darryl 2:12,12 21:18,18
 22:12 23:7 24:3
dashing 56:15
data 92:17
date 42:17 61:21

David 1:19,21 2:16
 56:12
day 20:19 22:22 45:21
 69:5,8 71:9,17,19,20
 101:16 102:11
DC 1:1 115:10
dc.com 32:15,15
dcarts.dc.gov 5:4
DCPS 53:20
DDOT 53:20 59:20
de 24:11,11
decided 43:12,17
decision 57:21 99:8
dedication 9:22
deep 60:9
define 111:17
degree 16:7
Deirdre 115:9
delighted 45:2
democratic 43:13
democratize 43:18
demographic 92:17
 93:4 96:16 97:11
 99:11
demographics 93:1,21
 96:14 98:17,17,19,20
 99:7
demonstrate 10:16
 111:20
Denise 60:6,16
Department 38:3,6
 59:21
depth- 90:5
Deputy 1:19,20,21 2:13
 2:16 11:10 22:2 27:7
 44:18
description 14:1 82:4
descriptions 19:20,21
design 111:13 113:22
designed 24:3
detail 42:20
details 101:5
determine 73:22
determined 42:2,7,15
 44:10 74:3
develop 47:14 78:3
developed 54:3
developing 16:13
development 1:21 2:14
 27:8 38:4 85:9,21
 89:8 110:9
dialogic 17:1
difference 6:4 49:11
 73:19
different 26:16 29:19
 35:10 43:8 45:5 53:3
 69:6 84:15 91:4 94:6
 94:8

dime 47:5
directly 26:10 38:14
Director 1:19,21 2:17
 8:7 13:15 22:2 101:10
Director's 2:16 56:12
 57:6,13
Directors 26:2,3
disabilities 18:12
disabled 16:10
disadvantaged 17:16
discipline 75:13 91:2
disciplines 80:16 84:3
 91:4
discourages 95:21
discrimination 33:8,9
discussed 116:5
discussion 17:4 20:11
 108:9,10 112:22
 114:13
discussions 24:2
displacement 6:11
display 116:2
disproportionate 68:22
distant 5:20
Distinguished 11:8
distribution 92:10,15
 94:15
District 1:16,16,17,18
 4:4 10:2,9 11:13
 28:14 29:14 30:1,3,8
 30:21 31:5 32:4 37:14
 54:4 59:16 72:9,15,16
 72:20 77:15 78:6,10
 78:12 82:20 85:14
 86:7 109:13 110:11
 115:14
District's 11:18 28:17
 51:12
districts 11:21 29:20
dive 20:21,22 60:9
diverse 15:9,17 16:11
 17:7 18:9,18 19:7,10
 72:14 78:5
diversification 45:17
diversity 13:16 14:8
 17:6 19:18 42:14 46:5
 56:4
divided 87:9 112:14
DMPED 11:12 36:19
documentation 112:4
doing 12:12 15:8,14
 20:10 35:1,9 44:20
 53:3,4 62:14 80:17
 92:8,12 96:13 98:5
 102:11 104:2 105:6
 106:18 107:13 115:19
dollar 68:6
dollars 32:1 55:3,3,8

58:3 62:9 63:4 73:14
donors 55:8
door 62:5 64:11,17,18
 104:14
double-digit 62:3
doubled 53:8
Douglass 30:13
downtowns 11:20
downturn 58:12
DPW 59:19
draw 17:7
drawn 5:20
dreams 5:17
dress 14:2 110:4
driving 45:5 109:17
drums 8:15
DSLBD 59:18
due 51:18 65:8
Duke 2:9 7:22 8:9,11,12
 8:16 9:7,7
duration 111:18,20
dust 57:12,12
duty 18:11

E

earlier 32:13 39:8
earmarked 45:12
easier 103:21
East 3:7 81:20,21 82:5
 82:10,12 83:11 93:15
 93:16
eat 65:9
economic 1:21 2:14
 27:7 28:12,16
economically 17:16
economy 10:17 12:5
 28:10,17,19,20 39:3
 46:9 48:2
ecosystem 49:17
EDT 1:8
education 2:9 3:8 7:20
 17:20 85:6,10,17 86:9
 86:10 99:21
education/experiences
 86:6
educational 17:14
educators 85:22 86:1
 89:9
effort 6:5 16:20 32:5
 85:14
efforts 15:15,20 16:5
 18:20 72:9 77:15
 111:13
eight 17:15 78:17 94:15
either 38:13 98:20
 108:13 110:14
elders 6:9
elect 43:16

electronic 5:10
eligible 86:19 110:21
 112:3,4
Ellington 2:10 7:22 8:9
 8:11,12,16 9:7,7
email 107:10
embedded 57:20
emergency 58:9
emphasize 36:4
emphasized 37:12
employ 10:20 36:15
empower 22:14
encore 35:8,17
energy 5:17
engage 105:15 107:5,7
 107:8
engaged 17:1 69:8
engagement 59:11
 107:3
engaging 17:2
enhance 43:1
enhancing 24:18
enjoy 38:15
enlivened 11:4
enlivening 11:20,21
ensure 73:4 78:16
 92:15
ensures 15:10
Entertainment 35:4
entire 104:15
entitled 8:19
entry 16:4
equal 68:21
equally 51:1
equitable 15:9 19:8
 49:6 78:16
equity 13:15 14:8 29:22
 33:4 42:10,14 48:22
 51:11,13 57:18 69:3
 73:4 77:3 93:9 95:12
 95:15 97:4,14 101:7
equivalent 16:8 54:14
 56:6 116:20
Erica 2:11 13:5,14
especially 97:12 99:19
 103:5
established 23:10
 48:11
estimate 28:15
et 45:21 48:16
ethnic 33:9
evaluation 114:1
evening 9:15 13:11
 27:10 61:6 74:22
 90:13 110:1 113:6
 116:18
evening's 14:13
event 19:1

events 3:5 6:14 10:8
 43:4 44:6 53:13 72:6
 72:11 73:18 75:4
 76:13 77:11 81:8,8,10
eventually 102:6
everybody 38:22 40:1,3
 73:10 82:3 92:6 94:17
Everybody's 81:18
everyday 60:15
evicted 65:9
ex- 48:6,7
exactly 9:8 35:6 39:12
 40:5 98:16
example 16:16 17:8
 31:14
examples 20:8
exchange 47:6
excited 11:13 27:5 30:5
 30:6,7 33:15 34:21
 62:3 69:21,22 88:16
 104:8
exciting 18:3 63:2,6
excuse 64:2
execute 72:12
Executive 101:10
exemplary 78:4
exhibition 3:15 109:8
 109:20 110:8,12,22
 114:8
exhibitions 45:2 110:10
exist 22:16 94:20
existence 5:15
existing 111:17
expanded 46:19 52:1
experience 16:8 17:19
 38:10 99:20
experiences 3:9 72:20
 78:10 82:19 89:1,2
 90:15
Explain 74:10
explaining 101:4
explore 17:17,20
exposure 56:2
extent 55:22 102:14
extra 103:12 106:6
extremely 101:13

F

fabric 57:21
fabricate 111:14
Facebook 38:20
facilitate 14:22
Facilitating 45:15
facilities 58:21 62:19
 106:20
fact 53:7 57:10 98:9,13
Falcicchio 1:20 2:13
 11:10 27:8,10,19

39:18
fall 87:22
family 104:13
fan 107:14
far 54:20 56:2 67:22
 68:10 75:16 80:18
farmers' 31:20
fast 62:14
favor 16:8
feature 24:15
federal 61:14
fee 24:22
feeble 55:11
feedback 105:4
feel 20:20 97:2,5
feeling 9:16
feet 59:7
Fellow 24:7
Fellowship 3:4 67:1,8
 68:11
female 111:10
festival 12:1
Festivals 3:5 72:6,11
 73:18 75:5 76:14
 77:11 81:10
field 3:9 14:16 89:1,2,7
 90:15 91:16 99:20
filled 103:2
filling 103:4,6
Film 35:3
final 23:9 40:13 60:2
 68:10 70:14
finalists 113:13
finance 2:18 61:4,4
 63:7
financial 58:12
find 33:20 38:8
finding 37:11 50:17
fine 70:16
firm 94:10
first 6:16 13:5 14:12
 15:1 16:17 29:15 31:2
 34:5 39:10 41:18
 42:21 54:7,12 79:20
 80:8,19 83:21 91:18
 94:4 95:9 96:4 98:11
 98:15 100:8,12 101:3
 102:18 109:12 113:13
first-time 19:1
fiscal 9:22 27:22 40:14
 40:17,22 55:9 61:10
 61:12 62:1 111:21
 116:5
fish 50:4,4
FitzPatrick 1:10 3:12
 4:13 108:19,21 111:2
 112:21 114:4
five 57:14 84:14 88:15

111:18 112:6
five-zero 71:14
flattening 48:21
flexibility 16:9
Floyd 1:12 22:3
focus 22:20 57:14 60:2
 101:7
focus-in 35:15
focused 24:18 30:4
 65:6,10
focusing 101:8
fold 10:14
folks 16:10 80:15
follow 27:12,12
following 5:11
force 15:17 42:9 50:19
 102:16 106:5,16
Ford 54:13,16
Ford's 2:11 13:6,16
 14:7,13,15 15:14,22
 16:21 17:17 18:1,6
 19:2,8 20:2,4,10
foremost 29:15
forget 7:15
forgot 79:21
form 7:12 99:12
former 101:10 109:12
formerly 81:20 82:10
forms 103:7
formula 67:13 74:1
formulas 74:5
formulating 105:11
formulation 73:21
 86:22
formulations 79:1
forth 32:21
forward 12:8 25:14
 26:14 41:10 53:22
 60:18 100:5 109:6
 116:6
found 47:6
foundation 2:12 21:19
 22:12 23:1,7 24:21
 54:14,16 55:5
four 26:3 35:9 60:8 74:2
 101:15 112:3
frame 57:9,13
frankly 23:22 94:21
 96:16
Frederick 30:13
free 18:17 23:18 54:4
Freeman 65:22
Friday 37:13 61:11
friends 6:22 7:1
front 14:2 92:12,14 98:1
 99:4,12
front-ended 97:12
front-of-house 16:22

frustrated 99:6
full 14:6 20:7 111:1
fully 39:9 42:21
function 100:1
fund 23:19 25:9 33:4,4
 33:16 34:13 52:15
 58:17,18 61:15 66:6
 74:13 83:9 84:9 87:11
 88:8,9 90:9 91:13
 110:22
funded 52:9 53:1 59:1
 70:4 75:14,19 76:1,2
 76:9,12 81:3 84:9
 91:11 104:12,15
 112:8
funder 54:20
funding 28:5 45:10 48:5
 48:9,19,21 49:3,11
 61:14 67:13,16 68:8
 73:22 74:19 75:8
 83:12,20 84:8,17 87:4
 89:10 90:3 91:10,11
 102:5 104:22 105:3
 105:18 114:7
funds 15:5 61:15 62:4
 75:14 103:14 104:3
further 67:5 117:9
future 15:10 19:3 20:4
 100:14
FY 114:8
FY19 48:13
FY20 48:12 89:19
FY21 51:18 83:5 89:19
FY22 49:3 51:17,22
 66:14 73:17 74:19
 75:22 78:19,20 81:3,4
 83:4,12 84:8,11 86:3
 89:17 91:11
FY23 3:3,14 10:3 51:13
 53:12 78:7,18 81:3
 83:3,6 84:9,11 86:3
 86:15,20 89:16
 110:17

G

gained 34:9
gallery 110:13
Gallup 5:8 6:22 7:1,3
Gary 24:7
Gates 35:5
gathering 57:11
gender 16:6
general 77:17
generate 50:11
generations 5:16,22
gentlemen 9:16
genuine 57:19
geographic 92:9,15

getting 35:6 48:15
 60:10 64:17 65:11
 84:20 90:21 92:18
 93:10 96:6,11,19 98:5
 99:1,10
give 13:4 15:12,13 50:3
 50:6 54:17 58:4 64:11
 66:12 76:22
gives 92:16
giving 27:14 35:21 50:9
 50:9,10
glad 12:17 20:17
glass 37:14,15,16
glasses 109:1
global 23:18
Glover 113:2,5 114:17
 114:20 115:1,4,8
 116:9
go 9:18 10:15 21:10
 22:13 24:14 25:6,17
 29:9 30:15 31:8 32:19
 36:4,6 40:8 51:15
 52:19 57:7 62:5,10
 70:13,20 77:10 79:8
 79:14,15 84:12 85:3
 97:8 98:7 105:15
 106:14 116:15
Go- 30:14
go-to 106:1
goal 54:12 55:10
goals 59:10 72:18 78:9
 82:17 86:4 113:18
goers 11:22 12:1,1
goes 48:20 75:20
 116:13
going 9:18 11:18 19:15
 22:7 23:13 26:22 28:6
 29:15 31:3,7 35:10,11
 35:14,16 41:3,10
 44:18 53:22 56:6 57:7
 64:1,10 66:12 68:6
 69:6 77:10 79:2,4
 80:12 81:1 83:7 86:21
 89:3 92:16 99:2,3,8
 102:8 105:3 106:22
 108:1 110:6 116:20
Golden 30:2
good 9:15 13:11 27:4
 27:10,21 38:15 40:5
 41:5 53:9 61:6 63:9
 64:1 71:13 74:22
 83:15 90:13 97:20
 98:15 101:19 110:1
 111:2 113:6
Gordon 109:19,22
 110:2
GOS 45:10 46:19 62:18
gotten 65:2

governance 41:18
 42:21 60:3
government 28:14
 59:16 115:14
governments 5:5 58:8
grab 104:7
grand 19:4 68:7
grant 3:15 28:4 32:20
 33:6,11 34:1 36:9
 40:16 52:11 58:22
 59:5,10 61:14 63:5
 66:22 72:5,7,12 73:6
 73:9 74:5 76:5,9,10
 76:12,14 77:21 78:1
 81:22 82:4,10,12,17
 84:19 85:16,20 88:2,6
 88:13,21 89:6 90:15
 90:16 91:18,20 92:11
 93:5 101:10,14,15,19
 101:20 102:6,10,11
 103:13 104:20 109:4
 109:8,9,17,20 110:8,9
 110:11 111:1,6,12
 114:9
granted 104:3
grantee 2:9 7:20 9:6
grantees 7:16 45:22
 51:22 80:12 81:9,10
 81:12 83:21 84:1,13
 84:16,18 91:16,19,22
 100:14,15 102:17
grants 2:20 7:14 23:7
 26:9,10 33:10 34:14
 36:18,22 39:21 45:16
 47:12 51:17,17 52:16
 52:21 62:10,16,19
 64:8,10,17 66:10,14
 70:13 74:17,21 75:4
 77:13,19 82:2,5 83:13
 85:11 87:9 90:2,11
 92:6,18 93:5,10 94:18
 96:8,20 101:22
 103:22 105:10,17
 106:21 108:3,7,12
 113:8 115:9 116:4
gray 56:16 64:5,6
great 8:19 23:11 30:19
 35:18 38:3 39:20
 50:17 53:10,18 59:20
 60:16,17,17,22 82:3
 116:8
greater 77:20
greatly 15:4 58:13
Gretchen 1:14 2:20
 4:19 21:14 91:12
group 43:15 46:10 48:2
 71:9 94:9 106:9 113:3
 115:22

groups 18:9,21,22 94:7
96:18,18 97:17
grow 39:2
growth 20:16
guardians 23:2
guest 2:13 27:6
guests 11:22 75:1
Guggenheim 24:7
guidance 23:4 58:4
guide 6:14 37:5
guilty 39:14
guitar 8:8
guitars 14:3
guys 79:2 81:19 88:22
101:3

H

H 12:3
hair 34:6 56:16 110:4
half 17:10 73:13 80:19
80:21 81:11
HALL 1:13
Hancock 2:8 7:21 8:6
hand 61:2 95:4
handling 115:10
hands 102:20,21
Hang 85:2 88:21
hanging 116:11
happen 7:8 9:5 55:12
101:6 105:1
happened 59:18
happy 20:10 114:3
hard 9:21 12:12,17
37:17 95:10 101:17
109:14 116:1
hat 11:7
hats 47:16 113:7
Hayley 7:7
head 34:4
headquartered 82:13
82:19
hear 4:9 65:7 74:20
82:3 100:19,20,21,22
101:2,8 113:17
heard 29:5 102:2
hearing 6:19 20:12
111:4 113:1 114:6
heart 21:4 86:22
heavy 67:10
Hector 1:11 4:17 22:3
102:14 103:17
Heights 31:15
held 5:2 14:6 44:4 68:3
Hello 13:8 21:21
help 15:8 21:6 29:12
32:5 47:1,14 50:7,10
103:10 105:5,13
106:1 107:16 116:21

helped 103:8
helping 15:7 47:2,4
59:1
Herbie 2:8 7:21 8:5
Herculean 55:14
heritage 6:3
Herring 29:7
Hey 105:4
Hi 13:10 66:20
high 23:3 84:21 85:19
high-quality 72:19 78:9
82:18 86:5
highest 22:15 80:11
highlight 18:2
highlights 61:10
hints 54:17
hire 49:13 102:10
103:12 106:6
hired 94:10 97:16,19
hiring 15:16 19:10
96:12
historic 11:12 15:19
17:4 18:8
historically 43:10 52:9
history 5:18 17:4 61:20
hold 93:12 95:5
holding 20:18
home 9:18 30:14
homeland 13:22
homelands 2:4
homes 5:21
honest 71:8
honored 9:10
honoring 6:6
Hoodies 47:17
hope 5:21 110:14
hopefully 58:1 98:3
hopes 5:17
HOPKINSON 1:13 92:5
92:22 93:8,18 94:2
99:18 100:11
horn 46:15
hosted 44:7
hosts 6:22 7:9
hours 27:16 36:6 71:18
73:4 78:16 86:14
house 89:5
HR 60:5
huge 100:6
hugely 10:10
huh 108:18
humanities 1:1,8 2:9
3:4,8 4:5 7:20 14:21
38:5 64:5 66:22 72:13
72:20 73:1,2 78:5,10
78:14 82:5,18 85:6,16
85:18 86:5,9,12 102:7
Humbertson 115:11

Huron 24:2

I

I.D.E.A 57:16
idea 31:10 57:16 71:5,8
72:9 77:15 85:14
identified 17:11 57:14
82:7 113:14
identify 15:22 16:3
53:21 80:16
impact 28:13,13 32:1
33:4 72:9 77:16 85:14
impacted 33:8
impacts 28:11
implement 42:7
implementation 89:12
implemented 10:5
16:14
implicit 16:17
implied 14:9
importance 64:9
important 21:6 26:21
51:1 57:16 59:14
69:13 116:12
importantly 63:3
impress 64:22
improve 72:21 78:11
Improvement 30:20
In-Residence 23:15
in-school 85:8,17
incapable 103:6
include 19:7,9 82:13
87:6 109:7
included 82:11
including 10:9 11:7
15:22 17:15 18:3
46:21 107:17
inclusion 13:16 14:9
42:10
inclusive 15:9 17:3
19:7 33:3
incoming 65:19
increase 19:10,20
52:10 61:13,22 62:4,7
62:18,20,21 63:3
66:13 74:15,16,19
78:19 83:4,10,11
86:16 90:5 96:22
increased 10:13 15:15
18:14 51:18 66:9 78:8
86:2 90:1 96:8
increases 51:20
increasing 16:9
increasingly 18:18
incremental 53:2
independence 41:20
Indigenous 82:8
individual 32:8 58:15
103:22 109:18 111:12
individuals 3:6 18:21
58:5,17 60:11 72:6,12
72:18 75:5 77:9
105:15 112:11,15
industry 58:11
ineligible 112:3
infamous 17:5
influenced 24:3
information 73:11
92:20 99:14 106:11
initiative 19:6
initiatives 19:10 46:20
Innovation 29:19 30:1,3
33:3
innovations 7:10
innovative 47:5 56:4
inquiries 20:15
insight 15:13
inspiration 24:1
install 111:14
Institute 2:8 7:21 8:6
instructional 86:1
integral 11:17
intended 30:9
intention 103:19
intentional 15:19 45:17
101:7
interdependence 41:21
42:2,22 44:22 45:5
interested 20:12
interests 44:10
interference 66:1
interloping 12:21
internal 16:15 19:11
Internally 15:15
international 8:7 56:5
interpretation 17:1
interrupt 64:20
intersectional 15:20
intersections 53:20
intrinsic 59:14
introduce 8:4 14:14
66:15 79:21 115:1
invest 31:3
invested 16:12
investing 29:1
investment 10:13 31:4
33:6
investments 10:3,22
invite 17:21 20:14,22
invited 45:1
involved 44:19 47:15
issue 96:15
issued 61:21
issues 6:18 7:14 102:19
103:16
item 6:16 45:9

items 6:19 31:2

J

jacket 83:18 109:1
Jackson 18:5 60:6
January 44:4
Jasmine 24:9
Jazz 2:8 7:21 8:6,7,8
 13:12
JEFFREY 1:20
Jim 7:6
job 41:6
jobs 28:12,18,20
John 1:20 2:13 7:7 27:8
join 6:12 7:19 27:6
joined 40:9
joining 13:19 14:5
Jose 116:19 117:3
journey 39:11 99:15,17
joy 113:11
Jr 3:17 109:10 113:9
 114:10
July 14:7
jumping 38:15
June 113:12

K

Kaleba 66:15,18,20,21
 69:18,21
Kearney 8:16
keep 12:12 27:13 36:1
 37:10 39:2 95:13
keeping 64:1,1
keeps 115:15
Kelly 66:15
Kennedy 111:5,8,9
Kenyan 1:17 40:10
kept 29:1,2 96:6 102:8
Kerry 66:21 71:2 111:5
 111:7,9
Kevin 8:16
key 12:4
Khalid 83:13,16 85:4
kick 35:5
kidding 63:13
kind 105:8
kinds 98:2
knew 28:22 30:18 34:10
knickknacks 14:4
know 10:5 11:5,9 14:20
 22:5 29:18 30:4 31:22
 34:22 36:9 38:18,22
 39:7,9 40:1,3 43:5,16
 55:20 56:20 61:18
 63:1 66:11 73:18
 82:15 86:22 89:4 92:7
 93:10,19 94:5,19,20
 94:22 95:2 96:19 97:5

97:7 98:7,22 101:5
 102:1 105:17,18
 106:3 107:12,19

known 58:10
knows 46:13
KyMBER 1:22 2:18 4:15
 61:5,7

L

laborious 42:5
ladies 9:15
Lady 109:12
land 2:4 5:13,22 13:17
 13:19
lands 6:7
language 16:6
large 46:22 47:1,4
 48:15 55:21 97:18
 102:14
larger 88:11
largest 54:19 61:19
lastly 8:15
latest 23:19
Latina 96:21
Laughter 27:18 35:7
 37:19 56:17,22 63:11
 63:17 77:7 87:2 101:1
Lauren 37:22 113:2
leadership 15:22 19:14
 26:5
leading 93:9
leads 113:2
learn 113:15
learned 99:6
learning 20:12 22:21
 86:12
leave 5:20 39:19 60:20
led 5:18
Lee 1:8,10,11 2:2,15
 3:22 4:3,6,12,14,17
 4:19,21 9:1 12:10
 13:9,11 21:2,10,22
 26:18 27:16 34:3 39:6
 40:5 56:20 60:22 63:9
 63:13,18 64:20 65:5
 65:16 69:2,19 70:15
 70:21 71:2,5,16,20
 72:2 76:18,21 81:17
 98:6,9,13 99:15
 100:17 102:12 106:22
 108:8 114:6,12,19,22
 115:3,6 116:8,10
left 31:16 67:12 70:2
 79:18 80:9 81:1,6
 84:12,13 90:18
 115:12
lefthand 68:12 75:7,21
 76:7 83:19 84:8 87:20

legacies 6:10
legacy 3:17 6:14 17:17
 18:1 109:10,14 113:4
 113:10 114:11
legislation 48:18 62:10
lens 17:21 69:3
Leonard 8:5 64:13
lessen 90:4
let's 37:10 58:9 108:17
level 42:20 44:11
LGBTQ 18:11
Library 54:1
lies 39:22
life 5:21 72:21 78:12
 109:15
life's 23:17
lift 32:5 67:10 96:11
Lincoln 17:18
line 28:13 48:9
Lisa 64:12,13,16
list 21:4 32:9 36:10
 50:21 107:15
listed 6:18 35:20 36:22
listening 56:14
little 9:16 12:19 15:12
 22:11 23:20 28:6
 37:17 46:15 47:8 48:4
 53:6 57:13 66:5 67:4
 79:9 110:7
live 5:9 10:18 18:12
lived 5:22 107:20
lives 60:15 96:12
living 77:3
local 38:4 86:11
locally 17:9
located 26:3 82:11
locations 53:21
long 50:21 52:19 71:16
 71:17 96:2,5 97:7
 98:7 103:6
long-term 54:9
longer 33:21
look 12:8 25:14 26:14
 36:16 37:2 62:6 87:8
 91:8 94:12 98:17
 100:12,13 104:11,12
 116:6
looking 19:3,17 63:15
 63:19 100:5
lost 11:21
lot 20:20 27:20 29:5,11
 35:22 41:20 45:18
 46:7 49:7,20,21,21
 54:8 55:1 56:9,9
 71:15 73:10 84:17
 95:13 99:22 101:5
 106:8 107:19
love 36:10

lovely 67:6 68:21
low 20:1
lying 71:12

M

macro-program 29:16
Maggie 1:10 3:11 4:12
 108:21
mail 64:19
main 19:1
maintenance 34:18
 111:19
major 62:17
majority 40:16 92:7
maker 11:7
making 5:18 7:12 10:22
 14:10,18 22:3 29:2
 44:16 65:5 69:7 73:10
 105:6,7
male 83:17
man 4:7 46:1 56:15
 80:3 101:2
management 19:13
 50:3 72:10 77:16
 85:15 97:21
manager 74:21 75:4
 83:13 90:11,15 113:8
 113:9 115:9
Manager/Program
 113:9
managers 49:18 59:10
 66:10,22 73:6 74:5,17
 84:20 90:2 92:11
 104:21 109:17
mandatory 105:7
maquettes 113:22
March 44:2
marching 38:18
Marcus 74:22 75:3,3
 76:20
Maria 1:13 4:15
Marianne 116:19 117:3
Marion 3:17 109:9,15
 113:9 114:10
marketing 30:22
Marketplace 23:22 24:4
 24:19,20 25:4
markets 31:20
Markey 1:19,21 2:16
 56:13 57:1
Masters 1:12 4:11
 107:2
match 89:14
matches 70:1
materials 19:17
math 62:14
matinees 17:13
Matt 65:22

matter 46:4 47:21
maximum 66:3,8 74:2
 74:14 76:6 78:7 83:9
 86:2 112:10
Maynard 18:5
Mayor 1:16,20 2:13
 3:17 9:10,11,14 11:10
 12:11,14 13:2,11
 21:22 27:7,13,21 28:8
 28:22 29:17 31:3
 32:21 33:15 37:11
 40:1 44:18 109:15
Mayor's 11:3 41:22
 43:21 44:12,19 53:11
McDUFFIE 1:17 40:10
mean 28:10 50:8 64:18
 93:5,9,10 94:20 97:1
 99:21 100:15 101:16
meaning 77:11
meaningful 52:18
 107:11
means 28:4,12,12 32:1
 62:15 100:13
meant 44:17
measures 52:2
media 18:19 38:20
meeting 1:3 2:7,7 4:4
 5:1,3,7,10,12 7:4,5,16
 9:18 14:6,13 15:1
 20:16 28:1,3 39:8
 40:15 41:13 45:3 46:2
 117:6,10,11
meetings 5:3,6 7:13
 43:19 46:1 99:6 103:9
member 16:16 21:12,12
 21:15
members 17:11 18:10
 29:17
Menkiti 1:22 2:18 61:6
 61:7 63:12,15,20
 65:15
mentioned 19:11 24:15
 27:21 57:10 59:16
 91:12 109:7
mentor 50:16
Mentor/prot,g 46:21
 50:12
mentors 23:11
merit 87:5
merits 82:22
met 109:3
metric 52:11
metrics 77:2,4
Metro 31:8
mic 104:7
microphone 108:18
middle 75:11 80:14
 81:2 84:2,8 88:1 91:1

91:9
middle-aged 56:15
mighty 115:5,6,8
migration 6:11
military 18:10
million 31:4 32:22
 40:18,18 52:1,11,17
 61:16,21 62:8 66:9,10
 68:8 73:14 83:3,10,11
mind 34:10 55:10,11
 77:3 114:18
mindful 60:14
minimum 66:7 74:2
minorities 18:10
minority- 19:19
minute 22:6 59:6
minutes 2:7 20:6 22:5,7
 27:15
missing 112:4
mission 22:14,16
mix 77:2
mobility 20:1 30:4
MOCA 53:15
models 113:21
moment 5:18 6:9 40:21
 51:14 114:21
momentarily 23:21
Monday 117:7
money 45:12,13 48:15
 49:4 50:6,8,9,10,11
 52:3,4 55:2 65:2,7,8
 65:11 66:11 69:9,12
 76:22 103:12
monies 106:6
month 11:2 34:19 59:3
 59:4
monthly 45:22
months 60:9
mortgage 34:1 59:2
motion 35:3 108:2
MOU 53:11,15 54:1
move 33:21 42:15
 60:18 108:1,5,17
 109:5
moved 48:13,16 66:17
moves 23:2
moving 59:12 88:3
multi-lingual 19:16
mural 25:13 32:10
 38:21
Murals 59:19 115:10
MURIEL 1:16
Museo 24:11
Museum 30:15
music 9:5,5 35:4
musicians 29:13 36:12
mutual 6:2

N

Nacotchank 2:5 6:7
 13:20
name 4:5,9 8:5 13:14
 31:7 64:3 66:21 75:3
 80:1 83:16 90:14
 93:20 108:14 111:9
named 37:18
names 26:16
Natalie 1:13 4:14 92:4
nation 11:15
nation's 9:11
national 86:11
natural 74:6
navy 4:7
nay 108:13
NCAC 48:11,13,14,20
 48:22 49:3,5
near 95:11
nearly 20:6 28:18 35:12
 53:8
necessarily 76:13
 103:8
necessary 89:11
need 27:1 29:7,8 37:2,3
 52:19 61:18 64:9
 73:16 94:11,17 95:12
 96:10,14,15,19,21
 104:4 105:8 107:3,6,7
 107:16,22 108:8,18
needed 51:3
neighborhoods 10:15
 106:8
neon 37:14
net 49:16,16
network 25:5
neural 16:11
never 29:4 42:6 76:10
 91:19
new 3:20 10:1 12:3 18:4
 24:8,11 25:9 28:5,5
 29:5,7 44:2 49:3
 51:22 52:4 54:2 55:20
 55:21 58:19 60:5 63:4
 76:15 77:1 81:9,13
 82:12 84:14,16 88:15
 90:8 91:17,22 96:12
 98:14,14 101:9
 111:14 116:17
newest 23:19
newness 98:19
news 64:1
nice 28:9
night 9:2 10:10 31:11
 31:15 37:12,13,17,22
 38:13 47:16 53:7
 55:15 71:10 94:21
 101:16 107:1,21

nine 80:12
non- 48:21 49:4
non-arts/humanities
 83:2
non-equity 33:5
nonjudgmental 17:3
nonprofit 24:21 52:22
 78:3 82:6 101:11
nonprofits 18:22 23:9
normal 29:5,7,8
Northeast 82:14,20
 84:6
noted 6:20
notes 57:6,13
Notice 5:3
noticed 10:12 101:18
noticing 11:14
notion 41:18 76:21
nuances 74:11
number 16:13 43:4 44:6
 49:9 52:6,7 67:22
 68:4,13,16 77:20
 89:21 90:5 91:2 94:6
 104:2,9
numbers 49:20 50:1
 62:4 100:8
numerical 16:6
Nunez 79:6,15,17 80:1
 80:7

O

objection 6:17,19 70:15
objections 70:18
objectives 113:18
obviously 32:15
obviouslydc.com 32:11
 32:12,18 35:20 36:8
 36:17 37:4 38:21
 116:3
October 10:1 28:1
 117:7
off-putting 95:19
offer 14:17
offering 18:17
offers 78:2
office 5:5 35:3 41:22
 44:20 51:11 53:11
 73:3,7 78:16 86:13
Officer 64:4 105:10
offices 53:14 115:14,14
oftentimes 39:13 57:18
Ogden 24:10
oh 7:1 64:2 65:16 66:16
 76:20 79:21 85:7 95:4
 100:22
Okay 57:1 58:8 66:17
 70:22,22 71:11 72:3
 77:9,10 79:16 81:19

82:3 84:22 85:5 87:3
88:21 89:1 111:4
113:1
older 85:10,20
Oleo 8:19
on-going 15:6
once 43:15 98:10
one- 52:15
one-on-one 43:19
one-stop 36:11
one-time 52:21 61:14
ones 20:15 36:19 48:12
84:14
ongoing 16:20 20:9
47:12 51:9 59:9
online 5:11 19:17
106:14
open 5:2,2,5 16:1 33:2
33:11,14 72:16
opening 25:15
operate 33:18 43:8
operating 33:20 77:17
operations 30:22
opportunities 45:10
77:22 85:21 89:8
opportunity 10:3 14:14
25:12 33:2 61:13
104:11 113:14
opposed 99:8
opposition 15:3
options 19:16
order 2:2 103:21
orders 38:19 61:21
organization 17:6 47:2
47:3 48:11 50:16
61:20 81:8 97:19
organizational 60:4
77:16 85:14
organizations 3:6
14:21 15:3,6 23:8
26:8,9 45:11 46:22
48:10,14,16,20 49:4,9
49:16 50:5,13 52:22
55:6 58:5,16,18,19
59:1 77:10,12,17,21
78:2,3 79:11 82:6,8
82:11,13,19,21 83:2
89:13 97:13,14 101:9
101:19,22 105:14
111:13 112:11,16,20
Orleans 24:11
Ortiz 2:11 13:5,7,8,10
13:14 21:2,9
out-of- 85:17
out-of-school 85:9
outreach 18:15,20 73:4
78:16 86:14
overall 62:7

overtax 51:6
owes 5:15
owner 33:18 34:17,19
34:20
owners 29:13 33:17
36:14

P

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

4:1
p.m 1:8 4:2 117:11
pace 48:14,17
page 2:2 3:1 51:16
53:16
paid 45:20
pain 49:16
pandemic 32:21 58:7
60:13
pandemic's 58:8
panel 45:20 68:7 74:2,6
110:20 112:1,5
panelists 67:15 71:14
72:1,8 74:10 77:14
85:13
panelists' 74:9
panels 19:22 45:18,20
67:9 68:3 71:13,17
79:20 92:13 93:13
paper 59:12
paperwork 47:19
parents 23:1
Parker 65:19
part 11:18 12:4 28:10
28:22 30:1 42:12
48:10 51:12 57:20
59:11,14,14 93:11
97:3 101:9 104:13
116:16
PARTICIPANT 95:6,10
104:6 105:11
participants 47:10
participated 16:16
44:12
participating 44:15,16
50:13
particular 25:11 33:2
66:14 70:18 78:1 93:4
93:6 106:9,10
particularly 59:21
103:21
partner 23:8 26:7,8,9
53:20 101:21
partnered 25:8
partners 9:6 85:9
partnership 12:7 53:7
54:2
parts 96:17
party 12:19,21,22 64:1

pass 76:16
passes 108:16 114:16
passing 38:14
path 98:21
pathway 22:21
Patrick 35:5 41:7 85:7
patronizing 19:18
pause 6:21 69:2
pay 6:8 33:22,22 35:14
59:1 72:1
paying 34:19
payment 34:2
payments 64:11,18
peace 34:10
Pearl 18:4
peer 82:1
peer-review 72:8 77:14
85:13
PEF 72:18 77:9,10,11
78:2
PEF(i) 72:7 74:19
Penn 30:1
people 6:8 10:20 11:4
11:14 13:20 17:12
25:11 29:5 31:13 37:5
38:13 43:11 45:19
46:16 47:18 49:13,22
52:3,4 54:16 55:2
65:2 66:6 69:7,17
77:1,1 82:9 93:12,14
94:6,19,20,21 95:1,14
95:16 96:3,7,13 97:16
97:19 100:1 102:4
103:1,11 105:16
106:6,10,19,20
107:12,20
people's 44:10
Peoples 2:5
per-capita 54:19
per-resident 55:3
percent 15:21 16:1,18
17:9 28:17 34:15
51:18 61:22 62:4,7,11
62:14,15,18,19,20
66:13 68:9 69:11,11
74:19 75:15 83:21,22
87:7 91:10
percentage 68:14,17
69:8 80:22 91:6,7
percentages 69:12
percentile 67:14,16,18
67:19,21 73:22
perform 8:18 35:12
performance 2:8 8:1,21
period 17:11
permanent 111:15
person 62:2 65:6 106:1
106:9,10

personnel 18:11 89:11
persons 18:11,12,12
phase 23:9
phenomenal 56:3
phone 105:3
photos 14:3
phrase 23:6 29:6
physically 60:12
pictures 24:6
piece 37:18 116:22
pillars 41:15
pink 56:18
Pinto 1:16 21:12 29:18
pipeline 19:11
Piscataway 2:5 6:8
13:20
place 46:21 48:19 49:3
73:20 95:11 106:7
placed 77:20
places 31:21
plan 42:4,8 45:9 46:12
46:18 47:15 50:2
57:10,15 60:3
planning 1:20 2:14
19:20 27:7 59:4 89:12
plans 19:4 42:6 57:11
platform 110:16
play 9:1 106:22
played 22:9
Playhouse 30:13
playwright 18:4
playwrights 18:3
please 4:9 6:9,12 7:19
11:17,17 22:8 24:5
25:2,18 26:1 27:6
64:14 70:21 114:19
114:22 115:3
pleased 70:1
plot 39:8
plugged 8:4
plus 26:11
point 11:16 69:20 70:14
92:17 104:7 105:2
pointed 67:9
points 75:9
popular 23:16
populations 17:7 19:13
portion 105:20
positions 16:2 97:17,21
97:22
positive 49:18
positively 108:5
possible 11:11 22:4
73:2 78:15 104:18
post 38:20,20
posted 5:3
potential 22:15 70:6
powerful 42:3

PR 47:14,15,20 94:10
106:8
practice 50:15
practitioners 73:2
78:14
pragmatic 65:11
pre-pandemic 28:20
pre/post-field 89:9
precipitous 48:19
preschool 85:19
present 1:9,15 4:9,11
4:13,22 6:9 46:3
113:3
presentation 44:16,22
56:8 110:10
presented 54:4 79:10
90:17 113:21
President 17:18
presiding 1:8 2:3
pretty 68:21 84:21
previous 76:9 81:7,12
84:13 91:16,19
previously 79:10,18
101:11
price 34:15
pride 51:14
prime 46:7
print 19:17
printer 106:14
priority 59:9
probably 101:11
problem 48:22 69:14,15
process 25:15 42:5
43:13,18 47:22 51:10
57:5 65:1,2 74:12
95:16,18,19 99:4
101:4 103:10 104:5
106:2 113:12
produced 53:13
producer 8:6
production 16:21 19:13
35:14
professional 85:8,21
89:8
program 3:4 8:8 23:16
23:17,20 25:9 35:2,8
35:17,18 36:5,7 37:6
40:2,3 45:13 46:22
47:10 50:12 52:2
53:17 59:5 62:17 67:1
67:8 72:12 78:1 82:4
82:17 84:16 85:16
87:17 88:17 89:12,19
90:8 91:17 114:9,10
programming 47:5 54:3
programs 17:14 19:12
23:14 28:4 29:10
32:20 33:14 35:19

36:2,10,17 49:12 60:1
78:4,9 90:17 96:13
109:3,18
progress 14:16 46:7
88:17
project 3:18 7:20 72:10
72:17 77:19 82:22
85:6,22 89:13 93:16
109:10 112:19 113:4
113:10,19 114:5,11
project-based 77:13
81:22 85:11 89:6
projects 2:9 3:5,8 72:5
72:11,13,22 73:17
75:4 76:13 77:11
78:13 81:8,9 82:6
85:17,18 99:21
111:19 112:8 115:13
prominent 25:20
promise 45:8
promote 35:16 36:8
72:13 78:4
promoting 39:22
promotion 37:8
pronouns 13:15 80:1
34:16,19,20
proportion 68:17
proportionally 74:1
proposal 111:1,3
112:22
proposals 113:21
propose 83:7
proposed 73:14,15
75:8 78:21
proposing 86:20 88:8
88:10,14 89:22
proprietor 36:15
proud 20:20 97:6 102:8
provide 19:1 23:14
25:10 26:9,10 58:15
72:19 73:3 78:9,15
82:17 86:4,13 99:2
provided 15:5
provides 110:9
providing 16:9
provinces 55:22
proxy 98:18,19
psychologically 60:13
public 2:11 3:11,16,17
5:1 6:13 13:5 21:17
23:18 38:6 58:9 59:21
108:17 109:3,8,10
110:10 111:6,11,15
111:17 112:8 113:2,8
113:10 114:9,11
115:15 116:1
Puerto 22:19 24:12

pulled 67:19 110:4
pulse 60:10
punctuate 69:4
purchase 61:21
pure 113:10
purpose 22:16
pursue 100:2
pushed 103:1
pushing 47:18 59:4
65:13
put 10:4 32:21 42:6
46:20 48:18 57:5 73:9
97:10 99:11
putting 69:3

Q

quadrants 35:9 82:14
82:20
qualifications 16:7
qualified 78:3
qualitative 49:22
quality 72:21 78:11
Quanice 1:12 4:14 22:3
quarterly 43:19 45:7
question 73:9 99:1
100:18
questioning 16:6
questionnaire 97:11
questions 14:7 20:14
38:17 40:6 58:2 61:1
63:8 65:17 70:11
81:16,17 85:1 88:20
92:3 98:3 102:16
111:3 112:22 114:3,5
quick 66:18 70:3 104:6
104:8 110:6
quite 23:22 45:6 46:6
51:2 89:2 94:21 96:15
quorum 4:21

R

races 97:20
racial 33:8,9 51:11,12
92:22 93:1,4 96:20
97:16
raise 61:1
Randolph 83:15,16
range 32:20 33:10
72:14 78:5 83:20
87:22
ranged 87:21
ranges 90:18
ranking 67:17,21 73:22
rankings 74:7
rate 91:11
raw 67:14 73:21
re-engage 43:21
reach 26:15 58:2 82:13

read 5:13 79:2,2 86:21
ready 20:21 46:7
116:15
real 32:1 42:3 50:5
62:20 65:11 70:5 97:5
98:17
realize 100:15
realized 10:4
really 7:8 10:16 12:17
12:20,21 24:3 25:19
25:21 26:14,21 29:12
30:9 32:5,20 33:15
34:1,7,21 35:1 36:11
37:4,6 38:12 42:13
44:15 55:14 58:20,20
59:13 60:7,14 61:9
62:2 63:2 65:10 68:21
73:9 84:18 95:15
96:10 97:4 100:2,3,5
100:6,7,16 104:7
105:18 107:14 116:13
reason 54:15 66:4 76:3
reasonable 103:1
rebound 58:11
receipt 77:17
receive 23:4 25:12 76:9
76:12 83:8 91:17
received 11:8 16:18
51:22 67:15 68:13
76:10 88:15 90:21
91:19 112:6
receiving 23:6 68:1
77:18
recipients 63:5,6
101:10
recognition 41:19 45:1
recognize 11:17 21:11
42:21 50:21 109:12
116:17
recognized 104:3
Recognizing 2:4
recommendation 74:13
83:8 87:3 90:19 91:3
91:13 110:22 111:22
111:22 114:1
recommendations 3:3
3:14 42:12,16 50:19
106:5,16 108:6 109:5
114:8
recommended 112:6
112:13
Reconciliation 46:4
47:21
reconsidering 16:7
record 25:18
recording 5:10
recovery 52:15 58:7,17
62:20 84:15

recruiting 15:16
recruitment 16:5
red 48:12
reduce 103:19 104:4
reduced 62:13 66:3
reducing 53:18
referenced 58:16,18
reflect 40:21 43:1
regardless 105:21
Reggie 1:8,10 2:2,15
 3:22 4:5 27:15 56:13
 57:3 58:16 60:21
 64:10 70:12 96:9
Reggie's 94:10
regular 1:3 2:7 4:3
 111:19
regularly 73:7
rehearsal 16:17
rejected 96:6
relate 28:21
related 18:22
relative 42:14
relatively 60:5
released 102:21
relief 52:14,15,20 58:15
 58:16,22 64:8 84:15
religious 18:10
remind 7:11
reminds 7:17
remiss 109:11
removed 16:4 18:16
removing 16:5,7
rent 33:22 59:2 65:8
report 2:15,16,20 3:11
 40:8,21 44:1 56:12
 61:4 63:7
reported 64:10
reporting 64:8
represent 68:15
representation 68:12
 68:20 80:19 87:10
 88:5
represented 17:22
 19:12
represents 66:13 68:17
 74:18 83:11
request 68:8 87:7 112:9
 112:13
requested 78:7
requesting 87:4
require 95:20
required 112:4
requirement 89:15
requirements 16:8
reserve 61:15
reside 13:21
residence 23:12
residency 24:8

resident 54:21 110:11
residents 18:17 23:5,6
 28:12 54:4 72:16,21
 78:11,12
resolve 114:7
resonancy 38:9
resource 17:21 60:16
 60:17,18 64:4
resourced 50:20 51:2
 52:9
resources 16:13 29:3
 32:8,9 38:22 39:12
 50:10 73:3 78:15
 86:13
respect 6:2,8 25:7
 42:13
respond 95:6
response 70:19
responses 74:9
responsible 34:17
rest 67:1 115:2
restricted 77:18
restriction 77:19
results 50:17
retail 32:13
retaining 15:16
retreat 43:2 44:4
retrospective 57:7
returned 49:2
review 109:4
reviewed 68:4 72:8
 77:14 82:1 85:12
 108:7 110:21 112:5
reviewing 41:10
reviews 45:7 82:1
revive 41:3
Rhona 116:19 117:2
Rico 22:20 24:12
right 27:22 30:12 33:3
 33:12 35:6 37:4 39:16
 61:17 62:16 63:12
 65:4,9 66:19 67:22
 68:10 71:1 72:4 75:11
 75:14 79:17 80:11,18
 85:7 91:5 93:13 98:16
 100:2
righthand 75:16 88:3
River 81:21 82:10 93:15
Road 34:6
Robert 79:4 80:1
roll 2:2 4:8 22:7 98:4
 99:14 108:11,15
 114:15
rolled 53:21
rolling 36:1
Rollins 8:20
Ron 115:11
room 42:11 58:1,2 60:7

 63:16 101:13
ROONEY 1:13
Rosie 29:6
round 28:3 33:11
row 79:21 80:8
rural 18:13

S

sale 25:5 34:15
sales 31:17
Salon 34:6
sample 20:9
samples 25:3
Sarah 109:19,21 110:2
Saturday 10:1,1 37:22
 38:13
savings 51:19
saw 12:3 14:13 23:14
 31:10,15 38:12 46:1
 47:13,16 61:13 62:7
 62:16,20,21 93:15
 94:20 107:20,20
saxophonist 8:20
saying 58:8 97:4
says 40:2
scale 27:14 113:21
scenes 38:12
scheduled 13:4
scheduling 16:9
school 2:10 7:22 18:21
 23:3 85:19
school-time 85:18
scope 20:7
score 83:20 84:18 87:7
 90:18,22 112:7
scored 75:9,10 80:10
scores 67:15 73:21
 79:19 80:11 84:20
 87:21 90:20
SCOTT 1:20
scroll 79:9
season 16:15 19:2
second 42:4 51:12
 55:13 58:22 80:20
 81:11 83:22 95:5
 103:3
seconded 108:9
secondly 14:15
secret 40:2
Secretary 1:11
section 80:14 105:12
see 6:22 9:16 23:13
 25:17 26:16 32:19
 34:3 37:3 48:1,13,19
 48:20 49:2 54:10
 55:11,19 62:3 64:8
 67:12,22 68:2,13,16
 68:19,22 69:13 70:1,5

 74:7,8 75:7,12,17,18
 75:22 76:8 79:19 80:9
 80:14,18 81:2,7,11
 83:20 84:2,4,13 87:18
 87:20 88:1,4,7 90:18
 91:1,9 93:1 95:4
 101:2 106:17 116:4
seeing 88:17 93:15
seeking 103:22
seen 19:5 42:6 56:1
 99:5
sell 31:21
selling 24:20
seminars 103:9
send 107:10
senior 15:21 97:21
 105:10
sense 15:17 49:5 60:10
September 1:5 109:4
Series 23:16 24:15
serve 14:20 17:14
 23:11
servicing 39:16 113:8
session 5:2
sessions 103:9
setting 15:2
settings 85:19
settlement 6:11
seven 76:14 81:12
 112:2
shake 61:17
shaking 34:4
share 22:11 23:17 54:9
 87:16 116:21
shared 20:8
she'd 9:12
she/her 13:15
Sheehan 7:8
shelf 42:6
shelves 57:11
shin 35:6
shirt 4:8 56:19 83:17
shop 36:11
short 20:6 30:21 83:18
 98:6
show 35:16,16 49:19
 50:1,1 92:20 98:10
 104:21
Showcase 45:22
showcasing 47:12
showed 45:3
showing 80:19,21
shown 53:18
shows 31:20
shuttle 31:6,7
side 51:17,19 63:16
 68:12,15 81:1 84:13
sign 47:9

signature 10:8
significant 14:10 40:14
signify 108:13
signs 21:7
similar 31:10 57:5
 58:18 79:9,17 90:16
 107:4
SIMS 1:14 4:16
single 36:5,7
singlehandedly 64:16
sir 40:7
Sire 8:12
sister 59:13
sit 45:19 57:11
site 15:19 17:5 18:8
sitting 65:6
six 17:8 24:19 25:5
 87:20 91:16 108:6
Sixteen 91:15
skewed 99:22
skill 44:11
slide 23:13 24:5,13,17
 25:2,6,18 26:1,6
 41:11 44:1 52:14 53:5
slides 22:13 25:16 41:8
small 29:3,13 33:17
 36:13 38:4 46:22 47:2
 47:3 52:6 55:6 93:19
 96:18 115:4,6,8,22
smaller 45:11 103:20
SMART 59:10
Smithsonian 30:14
snapshot 15:13 67:7
 70:3
social 38:20 43:4 44:6
Society 2:11 13:6,17
Society's 14:8
sole 36:15
solve 49:1
somebody 32:14 34:7
 58:1
somebody's 95:4
Sonny 8:20
soon 48:1 110:15
sorry 35:4 57:2 76:20
 84:7
sort 12:20 39:16 52:20
 55:12,14,21 93:20
sound 44:14 52:5
sounds 43:16
Southeast 82:14,20
 84:6 110:14
Southern 24:10
Southwest 30:3
space 7:2 19:22 35:11
 46:5 110:12 113:16
Spagence 8:13
spanking 58:19

spark 17:3
speak 102:15
speaker 2:13 21:11
 27:6
speakers 13:4
special 2:7 8:1 22:2
 40:14
specialist 60:5
specific 18:20 50:15
 104:4
specifically 28:21
spent 55:20 98:4
spike 48:19
spirit 41:1 45:4
spoke 32:13 41:9,12
 57:15 96:9
spoken 54:11
sponsor 55:10
spread 84:3
spreading 52:12
spreads 95:22
spreadsheet 67:4 74:8
 79:13,13 80:4,6 83:14
Stacie 1:11 4:10
staff 1:20 12:15,22
 13:13 16:3,14,18,22
 41:14,21 43:2 44:8
 51:5,5,6 60:11 86:1
 96:2 107:17,19
staff's 51:9
staff-to-staff 43:6
stage 17:6,22 19:1 66:7
stand 6:7
standards 86:12
Stars 107:5
start 7:13,16 25:7 41:7
 62:3 71:21 75:6
 102:12 109:19
started 28:3
starting 10:4 55:15
starts 23:1
state 42:14 54:14,18
stated 76:4 87:15 88:14
States 22:19
stayed 62:9
staying 26:15 89:4
steal 29:6
step 39:11 98:11,15
 113:13
strategic 10:21 19:5
 42:4 45:9 50:2 57:10
 57:11,15 60:3
strategy 19:6,9
streamed 5:9
streateries 12:2
street 10:4 12:1,3 25:9
 110:13
strengthen 86:8

strides 14:10
stripes 11:6
strong 20:3 25:21
 101:15
strongest 104:17
structure 60:4
struggle 49:15
student 17:13 86:7
student's 86:10
students 2:9 7:21 17:14
 23:3,3 89:10
stuff 9:2 95:20
submitted 83:1 87:6
 112:2 113:20
substantial 16:12
success 52:2,12 53:18
successful 10:10 104:1
succinct 27:3
suggested 107:3
suit 4:7 56:18 64:5
summary 20:2
summer 25:14 71:12,14
summit 32:14
supplier 19:18
support 14:17 15:7
 27:2 32:3 33:1 35:1
 39:1 45:15 53:12 58:4
 72:17 73:1 77:18 78:2
 78:13 82:5,22 84:20
 86:10 89:11,14 110:9
 110:12
supported 32:22
supporter 29:19
supporters 25:19,21
supporting 72:22 78:13
supports 72:12 85:17
 85:21 89:7 111:12
 115:18
supposed 115:20
sure 7:12 12:13 29:1,2
 30:5,17,18 32:2 35:20
 36:3,7,16,21 39:2
 47:7 65:5 69:7 73:10
 79:6 87:10 92:12
 94:11 95:2 97:13
 104:16,21 105:7
 115:12,19
surge 70:6
survive 37:16
sustain 15:7
sustainability 50:5
sweater 110:5
Syracuse 24:8
system 98:14

38:17 40:21 47:7
 51:13 55:8 79:4 83:13
 90:12 108:1 114:3,14
 114:20
taken 15:21
takes 116:12
talented 106:12
talk 17:2 22:7 23:16,20
 24:15 28:6 29:16 48:4
 57:18 65:1 67:5 73:8
 92:13
talked 31:9 44:18 49:10
 53:6
talking 12:15,15 95:13
 100:8 105:14 106:17
talks 12:14
target 18:20 85:22
targeted 18:19
Task 42:9 50:19 102:16
 106:5,16
tax-deductible 55:8
teach 50:4
teaching 86:2
team 49:17 63:7 64:22
 65:13 67:2 114:2
 115:2
tearing 38:1
technical 113:16
teenager 57:1
Television 35:3
tell 21:3 37:16 49:9
 56:21 97:18 110:7
temporary 111:14,19
terms 39:22 58:7 64:10
 96:20 99:20 105:11
Terrell 47:8
thank 6:21 7:9,9 8:3 9:6
 9:14,21 10:7 11:9
 12:7,10,10 13:2,2,10
 13:17 21:1,2,7,8,9,15
 21:15,21,22 22:1,1
 26:13,17,18,19 27:11
 39:4,6 40:5,7,10 45:4
 51:21 56:13 60:22
 63:1 65:13,20 70:9
 71:1,2 77:8 79:6
 81:19,19 85:4,4 87:14
 87:18 88:18,19 92:1,5
 101:3 108:16,16,19
 109:21,22 111:8
 113:5 114:12,16
 116:9,10 117:2,2,3,4
thankful 22:10 25:20
 26:4
thanks 7:6 22:2 57:3
theater 11:22 17:8,19
Theatre 2:11 13:6,16
 14:8 18:1 19:2,16

T

TABLE 2:1
take 6:9 11:19 36:18

Theatre's 14:17
theatrical-producing 17:5
theme 50:16
thing 27:21 55:13 79:11 93:13,20 94:16 95:12 97:18 99:19 103:3
things 16:5 19:9,11 21:4 23:11 39:8 41:2 42:18 46:5,12 47:17 49:12,22 53:2,3 54:6 61:17,18 65:1 94:9,11 96:13 97:10 102:3,18 102:20 104:8 105:7 106:4 107:16
think 9:2 27:15 28:11 28:19 30:10,10 39:19 41:5 44:17 55:14,16 57:4,19 60:12 65:18 70:8 92:9 93:9 94:9 96:9 97:7 98:6 100:3 100:17 104:1,19 115:11,17 116:3
thinking 93:11 116:14
third 23:5 42:9 59:4
thought 74:12
thousand 32:1
three 20:6 22:5 27:16 29:21 36:6 41:15 42:18 60:8 102:17 103:15 109:2,7 112:16 113:13
thrive 31:14
thriving 14:19
throw 61:2
tickets 18:17 89:7
tie 31:1 64:6
tied 30:17
time 21:1 22:10 25:7 26:13 27:14 38:15 44:1 45:21,21 46:7 52:16 53:10 71:13 72:1 73:20 76:16 85:9 91:18 94:3,4 96:5,6 97:10 100:2,5 108:9 117:5,8
timekeeper 107:1
Timeline 25:17
timelines 50:20 51:8
times 42:5 54:18 58:11 63:2 74:10 90:4
tired 99:1
today 6:12 12:18 14:5 21:1 22:4 28:2,7 29:9 36:4,20 37:20 45:3 46:2 47:13 90:17
tokens 116:21
told 50:12

tonight 109:2,6
tools 105:8
toot 46:15
top 61:17 67:12 79:18 80:8 83:19 87:20
Torres 1:11 4:18 22:3 103:18
total 52:17 62:12 68:6,7 68:14,18 75:15,19,22 84:7,10 87:11 88:12 90:4,9 112:9,13,20
totaled 62:1
totaling 40:17,18 61:16
tough 27:11 101:13
tours 19:21
town 96:17
track 115:15
training 16:15,17,19 17:1
transformational 21:7
Travis 75:3 79:10,18
Trayon 1:18 40:10
Treasurer 1:22 2:18 61:7
Triangle 30:2
tried 21:14
Trio 13:12
trip 3:9 89:1,2,7,9 90:15 91:16 99:20
true 42:3
trust 107:12
truth 6:1,6 46:4 47:21
truths 6:13,14
try 27:19 67:5
trying 48:6 69:16 95:21 103:16
Tsunami 34:6
turn 56:11 60:20 77:6 109:16 111:4 113:1
tweet 32:10 38:19
Twenty-one 91:18
twice 24:16
twisted 37:17,18
two 10:13 13:4 30:6 39:10 44:13 69:12 85:3 110:18 111:20 112:15,19 113:7
two-step 113:12

U

uncertainty 58:12
uncovering 6:13
underrepresented 93:22
understand 26:22 46:17 47:2,4 95:17 96:10 116:13
United 22:19

university 23:3
upcoming 116:4
update 2:18 50:2 61:4
updates 61:9
upkeep 34:18
upper 83:19 87:20
upping 27:13
use 6:14 7:2 13:14 45:13 61:14 95:22 110:12
users 19:22
usually 27:12

V

value 37:8 86:8
Van 1:8,10 2:2,15 3:22 4:3,5,12,14,17,19,21 9:1 12:10 13:9,11 21:2,10,22 26:18 27:16 39:6 40:5 56:20 60:22 63:9,13,18 64:20 65:5,16 69:2,19 70:15,21 71:2,5,16,20 72:2 76:18,21 81:17 98:6,9,13 99:15 100:17 102:12 106:22 108:8 114:6,12,19,22 115:3,6 116:8,10
Vanessa 115:17
Vanna 116:20
variances 74:7
various 53:13,13 56:4 69:6
veneer 57:19
venture 95:18
venue 11:4
venues 35:10
version 55:17
versus 78:20
versus-breadth 90:6
veterans 18:11
vibrant 39:3 72:22 78:13
Vice 1:10 108:21
video 22:6,8,9 23:15 27:3
Videoconference 1:8
view 70:3
viewing 5:11
violence 6:10
virtual 19:21 110:15
virtue 44:21
visibility 27:1 37:7
vision 20:4 54:9
visit 15:18 18:8
visitors 17:2 54:5 78:12
visual 14:1 19:21 110:10

vital 15:5
vitality 5:16
voice 20:12
voices 17:22
volunteer 15:18
volunteered 43:15
vote 70:14 73:16 108:5 108:14,15 114:14,15
voted 3:3,14 74:11
voting 108:12 109:2

W

waiting 65:7
walk 67:3 96:3 104:14 109:20 111:5
walked 31:22
want 6:21 8:4 10:7 11:9 12:13 13:17,18 21:1 21:11 32:2,9 33:19,20 36:7,16 37:2 38:22 39:14,15 40:1,20 46:17 50:5 54:8 57:9 57:12 60:14 65:7 66:11 69:4 75:6 90:3 93:10 97:6,13,15 101:3 105:16
wanted 9:1,17,20 15:13 30:16 36:3 37:8 41:16 43:14 46:9 48:4,22 49:19 50:1 64:7 69:19 99:19 101:21 102:1 115:21 116:12
wants 40:3
ward 11:4 25:11,12 29:22 68:11,11,14 69:1 73:21 75:20 80:19 84:4 87:6,9 88:5 90:7 93:5,6 98:18 99:22,22 107:21 112:16,16
wards 10:15 17:15 52:8 69:6 73:5 78:17 82:11 82:16 84:4 87:11 88:4 91:6 94:14,15 96:17 107:6,7 112:17
wares 31:21
warms 21:3
Washington 5:8 10:17 22:18 56:7
Washingtonians 25:20
wave 64:14
way 11:19 12:6 39:17 43:3,9,22 45:5 49:5,5 51:2 52:10,13,19 53:22 55:12 64:7 65:14 74:11 92:10,10 96:3 97:7 98:7 106:18 107:8,15

ways 18:15 32:4 37:11
38:8 45:15
we'll 12:12 18:1 27:16
33:13 36:1 39:19
55:11 59:22 78:1 84:9
94:4 100:6 107:1
we're 7:11,15,17 12:5
19:17 20:10 28:19
34:21 35:1,2,9,10
44:18 46:6 50:9,9,10
50:17 53:3,3 60:12
63:15 65:6 69:6,21
77:10 83:7 88:17 92:7
93:14 94:9 98:21 99:2
99:3,10 103:16 105:6
105:6,7 115:4,5,19,19
115:22
we've 15:14,15,21
16:12,14 18:14 41:5
44:6 45:1 51:8 53:6,8
54:6,15,18 67:18 79:2
82:15 85:2 96:2 98:4
98:16 102:21
wealth 34:12 52:12
wearing 4:7 14:2 56:18
64:5 83:17 108:22
109:1 113:7
weather 9:17
website 5:4 32:11 116:7
WEDNESDAY 1:5
week 32:13
weekend 31:12 37:12
53:9 59:18
weekend's 10:9
weeks 36:21 39:10
Welcome 65:20
welcomed 14:14
welcomes 18:6
welcoming 7:19 27:6
went 32:15 42:5 48:21
57:4 62:15 71:6 76:5
92:14 104:9
weren't 14:10 44:15
45:20 47:7 95:2
West 30:1
wharf 35:11
Wharton 1:14 2:20 4:20
66:2,19 67:8 70:10,17
70:22 71:3,7,19,21
72:3 75:2 77:5 79:7
79:12,16 80:5 81:15
81:18 84:22 88:19
91:21 92:19 93:3,17
94:1,8 95:8 97:9 98:8
98:12 99:10,16
100:10,19 106:3
108:4
white 1:18 4:8 40:10

56:15 100:18,21
110:3 116:20
willing 20:21 73:7
wish 14:18 37:20
102:13 108:14
woman 14:2 110:3
women-owned 19:19
wonder 7:4 92:10
wonderful 7:2 38:9
58:20 59:17 60:7 65:1
109:14
wondering 94:3
word 32:12,17 54:11
94:17 95:21 107:9
words 9:12
work 9:21 10:18 12:8
12:12,17 14:8 15:7,14
15:17,18 18:4 19:4
20:3,7,9,17,21 21:6,7
23:17 25:3 26:22
34:22 36:9,20 37:11
38:8,11 39:15 40:4
41:17 44:19 45:21
50:16 56:9 57:17
59:12,17,18,20 60:15
69:7 71:6 73:10 82:22
86:6 94:16 96:15 97:1
102:11,15 104:16
115:22 116:1,12
worked 29:17 34:8 71:9
95:10 109:13
workers 11:21
working 12:5 21:5 35:2
46:6,10 47:1 48:2
53:14 59:13 101:15
101:17
workload 60:19
works 18:2 24:21 25:4
38:6 111:15
workshop 18:3
workshops 73:3 78:15
84:19 86:13 89:10
105:6
world 5:16 11:14 18:8
worry 35:13
worse 40:2
worth 31:17
worthy 67:10
wouldn't 41:4 47:9
114:18
wrap 25:7
wrapped 7:14
write 32:10
writer 101:15 102:10
103:13
writers 101:19
writing 54:9
written 8:19 113:20

X

Y

year 9:22 10:2,6,12
11:1 14:12 16:2,18
17:22 18:14 19:8
24:16 27:22 28:5
33:13 36:1 40:13,14
40:17,22 41:1 44:7
45:8 47:11 50:22 54:7
59:1,5 61:10,12 62:1
63:10,19 66:3 70:4,5
74:16 76:2,6 81:4,4,7
81:11 88:9,9,10,12,13
88:15 91:13 94:3 96:3
98:4 99:13 100:4,5
101:6 104:1,10,15,17
110:18 111:21 116:5
years 17:8 24:1 34:8
44:13 55:20 76:10
94:13 101:12 102:2,9
105:2 111:18,20
York 24:8 55:20,21
young 23:2 25:10
youth 85:19 101:21
Youtube 5:9

Z

Zachary 65:19
Zane 8:9

0

1

1 22:6 83:3,10 112:16
1,000 31:17
1,038,000 84:11
1.38 83:10
10 34:8 81:9
10,000 72:17 74:14 76:5
100 16:17 75:9 80:10,10
100th 67:18
103-year-old 11:7
108 3:12
11 112:1
11,000 66:2,8
11.7 61:16 62:8
110 3:15
111 3:16
112 59:1
113 3:18
116 3:20,22
11th 25:8
12 28:15 54:22 101:12
105:2
12,000 66:4
125,000 112:12,19

13 2:11
13.6 83:11
130,000 112:15
15 62:13 83:21 91:11
15,000 78:8
150,000 33:11 112:12
17th 117:7
18 83:22
18-second 22:6
19 76:10 87:21
1st 10:1 28:1

2

2 22:7 29:22 99:22
112:18
2.2 52:17
2.81 52:1
20 19:5 66:13
20-point 19:6
20,000 52:22 78:8 86:3
200 110:13
2021 62:1 73:12 86:18
2022 1:5 44:3,5 61:10
73:12 86:17 91:8
117:7
2023 40:17 73:13 78:20
111:21 114:8 116:6
2025 19:9
2025Creates 10:21
21 2:12
215 71:14
22 10:15 51:22 52:5,7
58:19 62:11 74:18
81:7 89:22 90:9,19
91:10,13,15 105:12
22nd 109:4
247,500 112:20
25 19:5 34:14 80:9
86:20 87:11 88:10,10
91:10
250 64:17
250,000 114:2
26 67:9 68:3
27 2:14 51:18 81:11
28 1:5 75:9 84:14
29 89:21
29.4 62:1

3

3 99:22
3.1 66:9
3.145 66:10 68:8
3.7 31:4
30 52:22
30,000 33:10 86:3
308,000 73:12
30th 67:19
31 62:7

32 75:8
33 84:9,9,10
34 78:21 80:9 81:5 83:7
 83:9
340 52:16,18 64:10
35 40:17,18
35,000 83:9 110:17
 111:1
350 32:22 70:4
36 61:22 62:4 83:6
372,500 112:17
38 81:4
39 2:15 61:21 86:19
393,000 73:13
396,000 86:18

4

4 2:3 52:8
4:00 71:22
40 62:19
400,000 76:2
41 62:18 76:9
421 70:5
43 24:20 25:4
44 42:12 50:21
46 78:21
460,000 86:17 88:12
474,000 78:20

5

5 2:5 52:8 69:10 84:5
 112:16
5,000 66:7 110:18
5.4 52:10
5:00 71:22
5:30 1:8 4:2
50 15:21 26:11 71:13,14
 97:19
50-plus 85:20
50,000 89:14
500,000 73:14 74:4,16
 82:7 89:17 90:1
501(c)(3) 55:6,7
502,500 112:1,14
515,000 89:18 91:12
525,000 76:3
527 74:17
527,141 75:14
53 76:11
54,000 28:18,21
550,000 78:19
559,000 90:1
559,410 91:14
56 2:17
57 54:20
596,588 87:5 88:14
597 67:9

6

6 2:7 11:4 84:5 112:18
6-year 17:11
60 16:1 73:14 74:13
 75:8,13 76:2,8,11
600,000 86:16
61 2:18 76:1
66 2:21 3:4

7

7 25:12 52:8 82:11 84:5
 87:6 112:18
7,000 52:16,19
7,500 74:15 76:6
7.25.2022 2:7
7:33 117:8
7:34 117:11
70 68:9 87:7 112:7
706,000 83:5
72 3:6 74:14 75:7,13
74 62:20 83:22
75 75:10 80:12
75,000 112:11
750,000 34:14
78.73 87:7
79 87:22

8

8 2:10 10:15 25:11 52:8
 82:12 84:5 90:7
8.2 28:16
8.22.2022 2:7
80 69:11
800,000 28:20
81 3:7
82 90:22
83 75:14
839,000 83:5
85 3:8 46:22 47:10
 50:13 62:15 75:10
 80:13
86 75:9 80:10
87 83:22
88 83:21 87:22 91:10
89 3:9 87:21 90:22
897,392 84:10

9

9:00 71:22
90 27:15
900 102:17
94 87:21
95 17:9
97 83:21
995,000 89:20

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Before: DC CAH

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