

**OHIO ARTS COUNCIL
BOARD MEETING
JANUARY 29, 2020**

The meeting was called to order by Chair Ginger Warner at 10:32 a.m. in the offices of the Ohio Arts Council (OAC) in Columbus. Board members in attendance: Ginger Warner, chair; Robb Hankins, secretary; David Barber; Susan Allan Block; Juan Cespedes; Gary Hanson; Jon Holt; Tina Husted; Monica Kridler; Darryl Mehaffie; Farid Naffah; and Bill White. Board members not in attendance: Jim Dicke, vice-chair; Tom Johnson; Neal Zimmers; Rep. Sara Carruthers; Rep. Tavia Galonski; and Sen. Teresa Fedor. Staff attending: Donna Collins, executive director; Dan Katona, deputy director; Justin Nigro; Dia Foley; Kathy Signorino; Janelle Hallett; Amanda Etchison; Katie Monahan; and Katie Davis. Also in attendance: Nicole Laking, Office of Sen. Matt Dolan; Hilary Damaser, principal assistant attorney general; Torrie Allen, president and CEO of Arts Midwest; Jarrod Hartzler, executive director of the Ohio Alliance for Arts Education; Angela Meleca, executive director of Ohio Citizens for the Arts (OCA); Philip Kim, OCA marketing and communications director; Tara Smith, OAC arts administration fellow; and Aimee Wissman, OAC fellow.

APPROVAL OF MINUTES

MOTION by Gary Hanson, seconded by David Barber, to approve minutes from the board meeting and Finance Committee meeting of Oct. 16, 2019, as well as the Awards Committee meeting of Nov. 4, 2019. **Motion carried without dissent.**

AWARDS COMMITTEE REPORT

Ms. Warner reported on the Awards Committee, which made recommendations for the 2020 Governor's Awards for the Arts in Ohio at a meeting on Nov. 4, 2019. She thanked the members of the committee and listed the winners.

Ms. Warner also noted that there was one additional individual who was recommended by the committee to receive an award this year, but could not attend the event. Ms. Warner explained that the decision had been made to hold this individual's award until 2021, while still opening the awardee's category for nominations. Executive Director Donna Collins added that the individual hadn't asked for the award to be held, but that this decision was reached due to the committee's conviction that this person was worthy of the honor. Darryl Mehaffie added that the individual had unsuccessfully sought a change in itinerary to attend the 2020 luncheon, which demonstrated the person's respect for the award.

Ms. Warner then reminded the board that the event would take place on Wednesday, March 25, 2020, the same day as the OAC spring board meeting. She invited Ms. Collins to provide an update regarding changes to the event planned for this year.

Ms. Collins said changes to the 2020 Governor's Awards would include moving the luncheon start time to 11 a.m. from noon to better accommodate legislators' schedules. She added that agency-led legislative outreach included print invitations that were delivered to the offices of state legislators and agency heads. Ms. Collins mentioned that registration for the event was open and responses have been enthusiastic. She then thanked Ohio Citizens for the Arts (OCA) Executive Director Angela Meleca for her support of the format changes, a sentiment that Ms. Warner echoed.

Mr. Hankins said he thought the changes would ultimately improve the event experience as a whole and thanked staff for their efforts. Susan Allan Block asked for clarification on the timing of the board's spring meeting. Ms. Warner responded that the meeting would occur immediately following the conclusion of the Governor's Awards luncheon.

MOTION by Bill White, seconded by Jon Holt, to approve the Awards Committee report from the Nov. 4, 2019, committee meeting. **Motion carried without dissent.**

CHAIR AND DIRECTOR'S REPORTS

Ms. Warner reported on the status of the naming of Ohio's Poet Laureate, adding that the official announcement would be coming from the office of Ohio Governor Mike DeWine. She said the Poet Laureate Committee had sent their recommendation to the governor's office.

For her director's report, Ms. Collins began by introducing two new OAC fellows, Tara Smith and Aimee Wissman. She explained that Ms. Smith and Ms. Wissman would be assisting the OAC in a variety of tasks, and the fellows summarized their qualifications and professional histories. Ms. Warner complimented the value added to the staff from fellows each year and thanked Ms. Smith and Ms. Wissman for their work so far.

Ms. Collins reflected on her testimony before the Sunset Review Committee a few weeks prior to the board meeting. She said she thought the experience was an important way to share information about the OAC's relevance and ongoing work before legislators. Ms. Warner added background information about the purpose of the Sunset Review Committee, explaining that the committee is tasked with evaluating the usefulness and effectiveness of state agencies. Ms. Collins said the review process takes place every five years.

Next, Ms. Collins shared that the OAC had been asked by the governor's office to prepare a report detailing the agency's arts education efforts in 2019. She thanked staff for compiling information. Ms. Collins said the report was well-received and had generated additional inquiries into OAC resources, such as the Ohio Arts Education Data Dashboard, an online resource tracking access to arts education in Ohio's schools. Ms. Collins said other information shared in the report included examples of the OAC's arts education grant programs, which she said inspired discussions with the governor's staff regarding potential outreach and visits to TeachArtsOhio residency locations. She thanked the board for its

adoption of a budget allocation that focused on increased funding for arts education. Ms. Warner said she was pleased with this work and added that she has been asked to meet with members of Governor DeWine's team to discuss the arts further.

Ms. Collins shared that staff had been working with representatives from the Ohio Department of Veterans Services on an exhibition titled *I Am Not Invisible* that focuses on women veterans. She said the national photographer for this digital exhibition had visited Cincinnati recently and took photos of 78 women veterans, who shared their stories and experiences. Ms. Collins said the agency was exploring how this digital show could be displayed as a physical exhibition throughout Ohio at various events and venues.

While discussing the upcoming Ohio *Poetry Out Loud* State Finals, set to occur on March 6 at the King Arts Complex in Columbus, Ms. Collins announced that former Ohio State Senator Eric H. Kearney would once again emcee the event. She also reminded the board that the Riffe Gallery's newest exhibition, *Ohio Diaspora: Art from the National Afro-American Museum and Cultural Center and Ohio Artists*, would celebrate an opening reception on Feb. 1, 2020.

In an update on the Ohio Percent for Art program, Ms. Collins extended her thanks to the OAC Artist Programs office for their work on multiple projects occurring throughout the state. She also thanked Juan Cespedes for his continued work on the annual *Ohio Civil Rights Commission Youth Art Exhibition*, a partnership with the OAC and the Ohio Civil Rights Commission. Ms. Collins said another iteration of this exhibition will be unveiled in the spring, with a reception on April 24, 2020. Describing the mission of the exhibition, Ms. Collins said the OAC works with two organizations—the Cleveland Print Room and Cincinnati's Manifest Drawing Center—who teach young artists about analog photography and darkroom work. She added that a new partner organization from Athens will also be contributing to the exhibition next year, and she expressed her excitement at the growth of the program.

In an update on OAC grants, Ms. Collins said the organizational programs team is currently processing approximately 350 off-year updates for current grant recipients in various programs while also assisting about 250 new applicants.

Ms. Collins thanked the board for its willingness to help share information about the OAC and specifically thanked Jon Holt for accompanying her to an upcoming media event hosted by the Dayton Performing Arts Alliance.

FINANCE COMMITTEE REPORT

Ms. Warner reviewed the report from the Finance Committee, which included the agency's quarterly expenditure report for the first quarter of FY 2020 as well as the grant ratification report. She acknowledged that the Finance Committee's chair, Jim Dicke, was unable to attend the meeting, so Ms. Block led the discussions as acting chair.

Mr. Hankins asked if it would be possible for staff to provide additional information on specific organizations listed in the grants section of the expenditure report. Picking one, he inquired about the Broadway School for Music and Arts. Gary Hanson answered Mr. Hankins, saying that it is a community music school located in Cleveland that specializes in musical outreach to underserved communities through instrumental instruction, group arts classes, a year-round series of public recitals by students and faculty, as well as concerts performed by guest artists. Ms. Collins clarified that the Broadway School had received operating support from the OAC. Mr. Hanson added that he thinks the school provides valuable resources for its students and the community at large. Mr. Hankins thanked Mr. Hanson for sharing his knowledge of the school and the grant it received.

While reviewing the administration expenditures, Ms. Warner commented that the Finance Committee had discussed the merits of receiving more information from OAC staff members regarding their attendance at conferences and other professional development events. She was specifically interested in the 2019 Artists Thrive Summit in Berea, Kentucky, that took place from July 30, 2019 to Aug. 2, 2019, which OAC Riffe Gallery Director Cat Sheridan attended. Ms. Warner said she was interested in learning more about this event. Ms. Collins said there had been discussions about having OAC staff members share summaries of the conferences and other professional development events they attend, and she added that staff members could share these reports with the OAC board in the future.

MOTION from Jon Holt, seconded by Bill White, to approve the quarterly expenditure report for the first quarter of FY 2020. **Motion carried without dissent.**

RATIFICATION REPORT

In introducing the ratification report, Ms. Warner shared with the board the OAC's trifold brochure, which contains key grant deadlines and general information about the agency's grant programs, resources, and events.

Mr. Hankins asked if OAC staff could provide additional information about one of the organizations listed on the ratification report, the Black Swamp Arts Council (BSAC) in Archbold. Ms. Collins explained that the BSAC, a Fund Every County grant recipient, is based in Fulton County near Toledo. Referring to the grant description on the report, Ms. Collins said BSAC held a movement-and-art-related event. Ms. Block added that Fulton County is a rural area that has been historically underserved in regard to arts opportunities and programming. OAC Deputy Director Dan Katona added that the Black Swamp Rural Arts Initiative was a program partially supported by federal funds that helped support the development and support of arts organizations in this specific area of the state.

MOTION from Gary Hanson, seconded by Jon Holt, to approve the quarterly ratification report. **Motion carried without dissent.**

GRANT RECOMMENDATIONS

Ms. Warner opened review of the grant recommendations for the OAC's Individual Excellence Awards program. She reminded the board that the agency grants a maximum of 75 Individual Excellence Awards each year, a policy adopted by the OAC about four years ago. Ms. Warner explained that the awards honor the best artists representing six different artistic disciplines in the literary arts and dance, including choreography, criticism, fiction and non-fiction, music composition, poetry, and playwriting.

Ms. Warner invited OAC Artist Programs/Percent for Art Director Kathy Signorino and Artist Programs/Percent for Art Coordinator Katie Davis to present the award recommendations. She first asked Ms. Signorino to introduce Ms. Davis, who had recently joined the OAC staff. Ms. Signorino did so, saying that Ms. Davis is an artist herself who most recently worked as an interior designer at IKEA in Columbus. Ms. Davis then detailed her educational and professional history.

Ms. Signorino then presented the grant recommendations for the FY 2020 Individual Excellence Awards. She noted that the number of applications in the six represented disciplines had increased since the last comparable cycle. She said the program saw an increase of 52 applications over the number of applications submitted for FY 2018. Ms. Signorino interpreted this trend as an indication that the OAC has been able to reach new artists and encourage them to apply for grant funding. Ms. Signorino said she was also encouraged by the number of new applicants and new awardees to the program. She said that, of the artists recommended for awards during this funding round, 69 percent of those who applied were new applicants or new awardees. She said that this increase shows that there are new artists who are engaging with the art funding opportunities in Ohio. Briefly describing the panel review process, Ms. Signorino reminded the board that the grant application review panels are held over the course of two weeks. Each discipline is discussed during a one or two-day panel meeting. Ms. Signorino added that the public nature of the panels allows for applicants and visitors to hear their work discussed and gain valuable feedback from observing the review process in action.

Mr. Hankins asked for more information about the selection of playwriting panel members, as well as their decision to recommend an applicant for funding. Ms. Signorino explained that the playwriting panel was composed of three individuals who came from backgrounds representative of both screenwriting and playwriting. She commented that the diversity of panelists' experiences is meant to reflect the types of applications the OAC receives for each discipline. Thus, Ms. Signorino continued, the playwriting panel traditionally includes individuals who could be considered applicants' peers through their work in both screenwriting and playwriting. She said that this year's panel included a screenwriter who has worked in Hollywood, which contributed a unique viewpoint to the discussions that ensued during the review process.

Bill White asked for more information about the criticism category, wanting to know if applicants are typically reporters or writers or if the discipline attracts more academically focused works. Ms. Signorino said that both styles of writing—journalistic and academic—are often represented in the applications received. She said criticism can take the form of public reviews of theatre productions, gallery exhibitions, and other works, but she added that it could also encompass essays written about artmaking in general or a specific artistic practice. Overall, she said, the category contains critical analysis of artmaking in all its forms. Ms. Signorino also clarified that while criticism works can be produced with academic intent, the category does not support academic research.

Ms. Block asked if this meant that the works submitted in the criticism category must be previously published. Ms. Signorino said that the works do not have to be published, which means that sometimes the writing samples submitted with the grant application are unpublished works-in-progress. However, she said, most of the work submitted is published. Mr. Katona said the review process for criticism is similar to the other categories represented in the Individual Excellence Awards program. As part of an individual's grant application, the artist self-selects work that they feel is representative of their skill, and it is these work samples that are reviewed by the panel.

Ms. Warner asked if an applicant who submitted the first couple of chapters of a work-in-progress manuscript could potentially reapply for funding in the same category once the same work has been completed. In a situation like the one described by Ms. Warner, Ms. Signorino said no.

Ms. Block asked if the OAC ever tracks award recipients' progress to see if artists complete their projects. Ms. Signorino said that the agency does not follow up on the grant recipients' progress for any official reporting purpose, explaining that the awards are given to past work, as represented in the grant application.

Mr. Hankins asked whether the Individual Excellence Award categories would ever be changed or redefined in the future. Ms. Signorino said that a recent change had been made in the interdisciplinary category, which had been adjusted to include the option of collaboration. She explained that this was added to address situations where two or more artists specializing in distinct art forms choose to apply together in recognition of a collaborative work. Apart from this change, Ms. Signorino said, the Individual Excellence Award categories had remained consistent for at least the past two decades. Ms. Signorino added that the panel selection process is meant to assist artists applying to the program who might not feel like they fit into a single discipline or category. While the Artist Programs Office requires that these applicants select a single category to which to apply, it is helpful that the members of the panel have varied backgrounds that provide them with enough knowledge to effectively and fairly make educated decisions regarding the applications they review.

MOTION by Gary Hanson, seconded by Monica Kridler, to approve the panelist recommendations. **Motion carried without dissent.**

Following approval, Ms. Warner asked a question about the number of Individual Excellence Awards a single individual is eligible to receive. She noticed that a few recipients had been recommended for the fourth or fifth Individual Excellence Award of their career. She asked whether the staff would consider placing a limit on how many times an artist can be selected for an award in this program. Monica Kridler asked a question clarifying the parameters of these limits, and Ms. Warner said she was considering a limit that would just apply to individuals repeatedly receiving awards in a single category. Ms. Collins affirmed that staff would review the history of awards given and share a report with board members in the future.

Tina Husted said she noticed that individuals from 44 counties were represented in the list of non-funded applicants and asked about the outreach of the OAC to artists in underserved counties. Ms. Collins said the agency works through its coordinators to provide more information and support to artists throughout the state during the grant application process. She also said that the panelists are reminded to make their decisions based on the quality of the application, adding that the geographic distribution of individual awards is not a consideration because the panel review process is blind.

Ms. Block asked whether an artist receiving multiple awards in a specific category might use the grant funding to help support their artmaking in a discipline that is not traditionally the recipient of other sources of financial support. Ms. Warner said she thinks it is important to remember that the panelists are not in the practice of considering an artist's financial needs when making their recommendations; rather, the award recipients are chosen based on their submitted work. She said she would consider the staff's future recommendation, and she encouraged the board to remain open to presented possibilities. Ms. Warner concluded by praising Ohio's commitment to offering Individual Excellence Awards, noting that not all state arts agencies have comparable grant programs that support a large group of individual artists in their professional endeavors.

Ms. Block asked if opening the Individual Excellence Awards program up to include different categories would ever be considered. She clarified by asking if the program would ever be split into further categories that factored in artists' career history and training. Mr. Hankins said the question brought up additional considerations as to whether one could compare an emerging artist to someone with an extensive professional background in an art form or discipline. Ms. Block said she wondered how the current process affects younger artists who are developing their careers. Ms. Warner acknowledged these concerns but expressed concern regarding the classification of artists based on factors outside of their submitted body of work. Ms. Signorino said parameters are in place to provide some of this information by classifying applicants as "new applicants" and "new awardees." Furthermore, through the

process of verifying proof of residency, Ms. Signorino said, the OAC receives information from applicants' resumes and other support documents that allows the agency's staff to internally view the diversity of artists' previous experience and potential career stages.

Mr. White commented that he thought stringent limits on multiple awards could be discouraging to potential applicants, and he questioned how the OAC could accommodate for greater opportunity for new applicants while honoring those who have had demonstrated success within the program. He reiterated the importance of the blind review by the panel and suggested that the board and staff look into alternative ways of proceeding with new rules for the grant program.

Ms. Block asked whether elements of the grant application, such as submission forms or narrative statements, were considered in the panelists' review of an individual's portfolio. Ms. Signorino explained that the panel's decision of whether to recommend an artist for an Individual Excellence Award is based solely on the work that is submitted. To clarify, she said that a narrative—often describing the work samples included in the application—is referenced at the panel meetings as works are being presented. Ms. Block then asked if the OAC provides resources to emerging artists or young people to help them in their grant writing training. Ms. Collins said it was important to remember that Individual Excellence Awards are only available to artists 18 years or older and who are not attending high school or pursuing undergraduate or graduate degrees at the time of application.

Ms. Signorino added that outreach efforts have been conducted to help teach general grant writing skills to pre-professionals at various universities and schools throughout Ohio. Ms. Collins said these lessons are furthered through arts learning grant programs such as TeachArtsOhio because the residencies give students and young artists access to professional artists who serve as role models and career mentors. Ms. Warner added that Governor DeWine's interest in arts learning opportunities may provide an opportunity for the agency to reevaluate and adjust its focus on how young artists are served through OAC programs. Ms. Block agreed and challenged the board to explore ways through which to further engage Ohio's youth through the arts.

OHIO CITIZENS FOR THE ARTS (OCA) UPDATE

Ms. Warner welcomed OCA Executive Director Angela Meleca to introduce herself and address the board. Ms. Meleca, who became the executive director of OCA in December 2019, thanked the board and outlined her previous professional work in public relations, communications, state government, and the arts. She added that she had previously owned a gallery in Columbus before taking on her new position at OCA, an experience she said she valued because of the relationships she formed with individual artists throughout Ohio.

Ms. Meleca described her vision for OCA and how she hopes to reinvigorate and re-energize the advocacy group's relationships with its partners while remaining true to its history. She

highlighted her devotion to grassroots collaboration and OCA's mission to spotlight Ohio arts through success stories and strengthened connections in communities large and small.

Mr. Hankins welcomed Ms. Meleca and thanked her for sharing her vision. He emphasized the importance of personal stories in the arts and the impact localized outreach efforts can have by generating increased interest and support of the arts.

Ms. Collins added that she wanted to thank Ms. Meleca and the OCA team for their ongoing support of the 2020 Governor's Awards for the Arts luncheon. Reflecting on the changes made to the 2020 event—the OAC is presenting the luncheon on its own and the Ohio Alliance for Arts Education (OAAE) is organizing the training and dispatching of student advocates prior to the awards ceremony—she asked Ms. Meleca to describe the Arts Day events OCA has planned for the afternoon of March 25, 2020.

Ms. Meleca said OCA plans to expand Arts Day this year with the introduction of an early evening legislative reception held in the Ohio Statehouse rotunda on March 25. Looking ahead to future years, Ms. Meleca added that she is interested in finding opportunities for Governor's Awards winners to perform or showcase their art in a venue or event held either prior to or following the luncheon. For 2020 she was planning an Ohio Creative Summit held at the Athletic Club in Columbus immediately following the awards ceremony. The goal of the summit would be to increase collaboration; introduce award winners to each other, arts advocates, and supporters throughout the state; and explore the public value of the arts and their impact on Ohio communities. Ms. Meleca thanked Ms. Collins and members of the OCA and OAC boards for their enthusiastic response and willingness to try new approaches.

ARTS MIDWEST UPDATE

Ms. Warner welcomed Arts Midwest President and CEO Torrie Allen, who had stopped in Columbus during his statewide listening tour through Cincinnati, Dayton, Columbus, and Cleveland. She invited Mr. Allen to introduce himself to the board and thanked OAC Investment Director Dia Foley for accompanying Mr. Allen on his travels throughout the state.

Mr. Allen thanked the board, Ms. Collins, and Ms. Foley for their hospitality. He said he especially appreciated the welcome lunch that was hosted by Ms. Warner in Cincinnati, where he met arts leaders from several Southwest Ohio arts and culture organizations. Describing his background in the arts, Mr. Allen explained to the board that he began his career as an opera singer and had held administrative roles throughout the country at the Brooklyn Academy of Music, Americans for the Arts, Alaska Public Media, and, most recently, the Oregon Shakespeare Festival. Reflecting on the relationships he had developed in both rural and urban America, Mr. Allen said he was drawn to Arts Midwest because he saw opportunity to redefine the regional art organization's brand and focus its services to highlight Midwestern artists, organizations, and initiatives.

In response to Mr. Allen's mention of Ohio as a national leader in the arts, Mr. White asked him what he had learned so far from his tour through and study of the state. Mr. Allen responded, saying he thinks the philanthropy and support of the arts in Ohio has a storied reputation of excellence. He added that he thinks public understanding of the importance of the arts is key to developing a mindset among citizens that is rich in genuine support of artistic endeavors.

Mr. Hankins thanked Mr. Allen for his acknowledgement of the work being done in Ohio to support the arts. He said he sees that same effect locally in Canton, where art is viewed and enjoyed without pretension. Drawing on his experience working at an opera company in Alaska, Mr. Allen said he has seen firsthand the importance of making art accessible and enjoyable for local audiences.

Ms. Block added that she has similar stories to share from her work in the arts in Toledo. She suggested that Ohio's history and Midwestern values are elements that contribute to the state's philanthropic culture, and she especially commended the business support of the arts that fosters arts patronage.

Ms. Warner asked Mr. Allen to expand upon his vision for Arts Midwest, saying that she was interested in learning more about how the organization will focus its mission on serving Midwestern audiences, such as those in Ohio. Mr. Allen responded by acknowledging that improving brand clarity for Arts Midwest is a priority moving forward. Contrasting the organization's previous focus on bringing international artists and performers to Midwestern cities with his new commitment to sharing the homegrown talent of artists here in the United States, Mr. Allen briefly described the existing grant programs managed by Arts Midwest, which include World Fest, the Arts Midwest Touring Fund, America's Big Read, and Shakespeare in America. He also mentioned the importance of the annual Arts Midwest conference, which aims to promote Midwestern performing groups and connect them with presenters operating in its nine-state region.

Ms. Collins thanked Mr. Allen for being open to listening to the feedback from state arts agencies and for his dedication to spending time in the Midwest in order to better connect with his constituency. Mr. Allen responded by reaffirming his commitment to growing relationships with states and connecting personally with those working in the arts. Thanking Mr. Allen for his work and time, Ms. Warner said she looked forward to future partnerships.

Ms. Block asked for clarification about the World Fest program offered by Arts Midwest. In response, Ms. Warner explained that Ohio has hosted several international touring groups brought to the state through World Fest. Ms. Collins acknowledged former Arts Midwest President and CEO David Fraher for his work in bringing performance opportunities to Midwestern states while promoting the talents of local artists to audiences abroad. Mr. Allen agreed that Mr. Fraher has left an impactful legacy at Arts Midwest and commended him for his passionate work.

OHIO ALLIANCE FOR ARTS EDUCATION UPDATE

Ms. Warner asked Ohio Alliance for Arts Education (OAAE) Executive Director Jarrod Hartzler to provide the board with an update on the student advocacy program and its connection to the Governor's Awards for the Arts. Mr. Hartzler thanked Ms. Warner and briefly described how the program is organized. He explained that, each year, five or six Ohio high schools are selected to receive training on how to advocate for the arts to their legislators. A group of students from each school then travel to Columbus on the day of the Governor's Awards ceremony to meet with their legislators and share with them why they feel that the arts are an important part of their education. Following their visits, Mr. Hartzler explained, the students are invited to enjoy the Governor's Awards luncheon, where they can continue to network with elected officials and arts leaders.

Ms. Warner asked if OAAE has any plans to extend the student advocacy outreach to Ohio's governor or lieutenant governor, adding that given the DeWine Administration's interest in arts education, a visit from the students might be a positive addition to the schedule. Mr. Hartzler said he thinks that suggestion is a brilliant addition to the outreach plan and expressed his gratitude to Governor DeWine and Lieutenant Governor Jon Husted for their support of arts education efforts in Ohio.

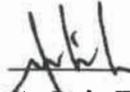
OLD BUSINESS/NEW BUSINESS

At Ms. Warner's invitation, Mr. Cespedes shared updates from the Capitol Square Review and Advisory Board (CSRAB), on which he sits as a representative of the OAC. He described a recent event during which a portrait of former Ohio Governor John Kasich was unveiled. He also added that the Ohio Women's Suffrage Centennial Commission, a group which OAC Executive Director Donna Collins serves, is working on plans to promote and present a women's suffrage memorial. He said he will keep the board updated on how this process is going as more details become available. Thanking Mr. Cespedes for his report, Ms. Warner suggested that he continue to provide regular updates from CSRAB; Mr. Cespedes agreed.

Mr. Hankins reflected on the board's discussions from the past year and lauded the overall success of the OAC, especially noting the historic \$34.5 million allocated to the agency in the FY 2020-21 state budget. He concluded by saying he is excited to see the OAC set and achieve

future goals moving forward.

The meeting adjourned at 12:28 p.m.



Jim Dicke II
OAC Vice-Chair



Robert Hawkins
OAC Board Secretary