

OVAC Board Retreat Minutes

October 17, 2020, 9 am-12 pm

Location: Zoom – Virtual Meeting

Board in Attendance: John Marshall, Bob Curtis, Diane Salamon, Doug Sorocco, Jon Fisher, Kirsten Olds, Krystle Brewer, Kyle Larson, Marjorie Atwood, Barbara Gabel, Anna Inhofe, Drew Knox, Farooq Karim, Kathryn Kenney, Heather Lunsford, Susan Agee,

Absent: Chris Winland, Chris Rogers

1. Welcome & Introductions – Doug Sococco

Member Intros, and welcome Danielle Ezell of the Mettise Group

Instant Gallery

Susan Agee: oeta.tv – watch episode on Jason Wilson, OVAC grant recipient

Diane Salamon: In online exhibition for the 131st Annual Member Exhibit for the National Assoc. of Women Artists, and also in the Tulsa Artists Coalition (TAC) members' exhibition

Farooq Karim: working on 50 pieces for 50th birthday, will throw party and sell work, donate money to non-profits that deal with addiction and substance abuse

Kirsten Olds: "Hearts of Our People: Native Women Artists" at Philbrook, traveling exhibition. At Gilcrease – "Weaving History into Art: The Enduring Legacy of Shan Goshorn" up through March.

Heather Lunsford: curated a show on gun violence in January; Collect Connect, curated by Alexa, alternative print making show

Kyle Larson: upcoming NWOSU Artist-in-Residence events with Alyssa Klauer and Ania Garcia Llorente, part of an online exhibition "Collective Disquiet," MUSA Collective

Marjorie Atwood: Work in a show in Chicago exhibition "Faces," two works in the TAC show. Upcoming show in December.

Treasurer's Report – Diane Salamon

OVAC in good shape due to all the COVID Relief. We increased budget by \$57,000 to better reflect in-kind donations and expenses to reflect what each program costs.

Net Assets: \$273,895.56 – early in year, but strong financial report

Net Revenue: \$148,856 – 60,000 above budget. Good for this time of year.

Expenditures: \$14,194 less than budgeted – Staff doing great job keeping budget in line/

Net operating revenue: \$74,967 – also very good.

12x12- revenue: \$65,707.95 – phenomenal for online event.

COVID Aid: grants and loans: Total less EIDL: \$138,200. Concerned that we may not have this same funding/aid next year, so we cannot fall back on fundraising and seeking new grants and monies. Need to be vigilant. Please pay board dues. Think about being a sponsor for programs.

Doug Sorocco – motion to approve Treasurer's Report

Drew Knox motioned

John Marshall second.

No opposition – passes unanimously

2. Consent Agenda Meeting

Krystle – All OVAC staff under 30 received NextGen under 30 award. OVAC received the Pivot Award as well.

Danielle—What is the best use of Andy Warhol Association funds? How to strategically use funds to promote the arts state wide, and be a state wide program?

—Everyone answers and participates with a question, second round will be discussion and feedback, then discussion on top 3 ideas.

Krystle and Doug—

Focus-**Becoming a state wide organization and being strategic to reach that goal**

Krystle: Overview of becoming a truly state wide program, outreach to smaller and less considered communities in Oklahoma.

- \$100,000 given to OVAC
- \$40,000 for overhead and staff
- Outreach to the whole state
- Outside Artists wanted (Non traditional)
- 12 Artists chosen
- \$5,000 given to each
- Visual Art focused
- Most from Oklahoma
- Has to be public facing
- Year long project
- Final: Pecha Kucha Presentation
- First round will be relief focused—Financial Crisis will be entered into lottery
- Website form of Portfolio

Doug:

How do we step into concept of being a state wide program? Not just focusing on Tulsa and OKC areas?

Danielle: Starts the process of participants of asking questions for round one

Participants and their questions—

Question 1:

Kathy: What have been the previous outreach efforts of OVAC for smaller communities?

Krystle: Fairly limited in rural areas, partnered with Chickasaw Nation. Started with OK Art Crawl. 24 Works on Paper. Introducing OVAC and outreach starting this past summer.

Question 2:

Drew: Do we have permanent public displays? Do we have artists partnered with banks to create these expeditions?

Krystle: Nothing permanent at the moment. Mentions 24 Works on Paper.

Question 3:

Bob Curtis: Is there any way in the lottery system to designate different regions of the state, with better outreach to the state?

Krystle: Start with the numbers pulled, if it looks very OKC and Tulsa centric, throw the numbers back in and have a committee review it. Trying to make it as fair as possible. Lottery for a certain number of apps from specific areas.

Question 4:

Kirsten: We have the first cycle. Then the next. How much flexibility is there to change it from community focused to underserved artists and possibly including writers?

Krystle: There is flexibility. Just make sure to follow three guidelines of the Andy Warhol Grant.

Three Guidelines:

- Community Facing
 - Visual Art
 - Large Outreach
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Question 5:

John: What disqualifies someone from the grant?

Krystle: There are separate programs. You can reapply, just has to be a different project.

Question 6:

Diane: How do we focus on the people with real need and not just financial inconvenience?

Krystle: Inconveniences will not be part of lottery. Only serious needs will be included.

Question 7:

John Marshall: Can we bring or combine cooperate matches from other programs?

Krystle: Just as long as we follow the Andy Warhol Grant's guidelines.

John: Would we be able to split those cooperate matches and put it in the permanent fund?

Krystle: Depends on what the pitch is.

Question 8:

Kyle: Who is eligible to apply for the grants? Students? TAF fellows?

Krystle: Needs broader discussion.

Question 9:

Dan: What about the connections to Bartlesville and Ponca City? Are we not taking advantage of those opportunities?

Krystle: Yes, we are taking advantage.

Question 10:

Margery: How do we get to rural communities? Would there be a way to piggy back on the leg work of programs in the smaller towns?

Krystle: Yes, we have partnered with other small-town programs and it's all about building those relationships. As we get to know them, the more partnerships we will do.

Question 11:

Anna: What's the background of the amount given for the grants? Fewer vs. More.

Krystle: Bigger impact for people struggling.

Question 12:

Barbara: Will the eligibility be weighted? Will it be open to other media art?

Krystle: There is an inclusion of other media, flexible. But mostly focused on Visual Art.

Question 13:

Heather: Are you eliminating parts of the program, or adding staff?

Krystle: No. We can make it work, it won't be easy, but it will work.

—Conclusion to Questions and Additional Questions

Danielle: starts the process of second round for feedback and ideas

Focus-feedback and ideas

Bob: Contact past and present partners to help create outspread and meet the goal of outreach across the state. Not necessarily related to OVAC.

Kirsten: Reaching people of color and minorities. Really make sure we help get the grants in the hands of unrepresented and underserved artists. Outsider Artists. Partnerships and pairing with community members, providing money to liaisons. Getting an overhead and advertise it as wanting to bring and include minorities of the state. Setting expectations.

John Fischer: Reiterates what Bob states: getting partnered with those not necessarily related to OVAC and getting past and present partners to help create outreach.

Doug: 1. Set targets either communicated or set internally to get outreach to minority.
2. Funds used to hire a development director. Best way to leverage the program.

Diane: Transportation. Have the ability to get to places around the state. Need a loaner. Small van for transport artwork in the rural areas. What vehicle do we need? Need part time workers to drive and transport people or artwork.

John Marshall: Visibility. Letter writing campaign to leaders in all counties. Also in native tribes. Pull in artists. Raise Visibility for OVAC.

Kyle: Regional meetings to meet their specific needs, important to get feedback from these communities to better serve them. What are their expectations?

Heather: Only comfortable outsourcing marketing. Graphic design creation. Concerns for additional staff. Invest in director for development. Hesitant for liaisons.

Farooq: Visibility of OVAC is important. Transportation is also important. Need more artist leaders in Oklahoma in general focused areas. Getting Artists involved in OVAC as leaders. Through participation of artists we can promote the arts and arts education.

Margery: Development director a good idea. Easier ways to include diversity: Include different galleries and studios as well as tribes and groups of diversity.

Anna: Consider the salary of a development director. Part-time or full-time? Do we want to uproot other positions to include the possibility of a director?

Barbara: We need eager participants to create this outreach and create relationships. Contacts can be developed with art educators.

Ranked Ideas:

1. Develop targeted, internal metrics for grant recipients/have good process in place. Decide a certain % of grants go to minority and rural artists.
2. Pursue matching grants
3. Hire Development Director
4. Increase marketing of OVAC/consider outsourcing marketing
5. Tribal outreach
6. Hire FT marketing & membership director
7. Hire PT community development liaisons outside metros
8. Transportation
9. Move studio to quarterly pop up to make space for additional staff
10. Do not have set asides for particular groups – equality of opportunity, not necessarily of outcome.

End of minutes, please notify me of any errors or omissions.

Respectfully submitted,

Kyle Larson

OVAC Secretary