OREGON SHAKESPEARE FESTIVAL
BOARD MEETING MINUTES
September 11, 2009

PRESENT:

Board: Karen Allan, Mary Arnstad, Ray Bacchetti, George Bell, Rick Bleiweiss, Susan Cain, Kevin Cartwright, Yogen Dalal, Julie Dixon, Brad Edgerton, Bertie Bialek Elliott, Bill Findlay, Louise Gund, Peter Koehler, Jr., Ed McCurtain, Penny Percy, Fred Rehmus, Jim Risser, Angelica Ruppe, Jerry Taylor, Roy Vinyard, Brenda Williams, Elisabeth Zinser.

Trustees: Chuck Butler, Bill Meehan, Bill Nichols, Robert Porter, Dan Thorndike.

Staff: Christopher Acebo, Alison Carey, Lue Douthit, Linda Fern, Joan Langley, Paul Nicholson, Jacob Padrón, Mallory Pierce, Bill Rauch, Jerry Roos, Peter Thomas, Bruce Wand.

Guests: Carmen Morgan – Diversity Consultant, Roberta Stebbins – Tudor Guild Board Liaison, Carryl Breon – Tudor Guild President.

ABSENT:

Board: Sid DeBoer, Mort Friedkin, Lyn Hennion, Paul Hill, Rudd Johnson, Kathryn Ma, Celia Meese, Jody Patton.

Trustees: Kelly Meldrum, Mick Seidl.

A. Meeting Called to Order: President Jim Risser called the meeting to order and a quorum was noted. Risser announced that Karolina Lemus-Thompson has moved to Utah so she has resigned from the Board. Risser also noted that Kathryn Ma has just had her book published, *"All That Work and Still No Boys"* and is currently on a book signing tour.

B. Approval of Minutes: Risser asked if there were any additions or corrections to the minutes of the last meeting.

Motion by Susan Cain, second by Rick Bleiweiss to ratify the minutes of the June 12, 2009 meeting. Carried unanimously.

C. President's Report: Risser reported that nine plays are currently in production and tickets sales are going very well. The Festival has received a great amount of attention, especially for *Equivocation*, which will be seen in other theatres around the country after it closes here. On August 17th, the Daedalus Project, which is a fundraiser in the fight against AIDS, netted $60,000. A play reading of *Angels in America* was performed that afternoon followed by the annual variety show, which was sold out. Board members were encouraged to attend and support this yearly event. Risser attended the Swan Song, which is the closing program for Summer Seminar. Students performed and shared what they learned; this program also highlights what a fantastic Education department we have at the Festival. The Green Show has grown to be very popular and supported by the community; Risser stated he is very pleased with this program. Paul Nicholson, Executive Director, shared the passing of several people connected to Festival – Greg Hornecker, Harry Skerry, Ed Brubaker, Dave Marston and Reeve Hennion. The Board asked that Nicholson send a letter to Lyn Hennion regarding the passing of her husband.

D. Tudor Guild Report: Roberta Stebbins, Tudor Guild Board Liaison, introduced Carryl Breon, who will be the new Liaison as past Tudor Guild President. Breon reported that the Tudor Guild Board gained a full understanding of how a nationwide economic crisis would affect a small shop in Ashland. The effect was obvious since the check presentation today would be a much smaller amount than in previous years. However, the volunteers have risen to the challenge and have taken

on more responsibilities that were normally performed by paid staff. The 150 volunteers feel very strongly about the mission of the Tudor Guild and have put in almost 14,000 hours so far this season. There has been a change in the management and staffing in the shop which has produced a new spirit. Board members are encouraged to stop by the shop and see the new product lines and the new floor displays. Breon presented Nicholson with a check for $50,000.

E. OSF's Diversity Activities: Nicholson introduced Carmen Morgan, diversity consultant to the Festival. Morgan is currently the Director of Leadership Development in Interethnic Relations (LDIR). Nicholson stated that Morgan will be working with the Board at the retreat; she brings a wealth of insight and experience. The Board welcomed her. Morgan stated that she was very pleased to meet the Board, adding that OSF is a unique, dynamic organization that shows courage in the theatre community. She is humbled to have worked with the Festival over the past 18 months. Morgan has participated in several site visits and teleconferences. The Festival has accomplished some very good mile stones and Morgan will share these at the Board retreat. Morgan's leadership work in the interethnic arena involves three civil rights organizations: Asian Pacific American Legal Center (APALC), Central American Resource Center (CARECEN) and Southern Christian Leadership Conference's Martin Luther King Dispute Resolution Center (SCLC/MLKDRC). They have developed programs that are proactive instead of reactive. Morgan's work at the Festival focuses on structural and organizational equality.

F. Endowment Trustees Report: Bill Nichols, President of the Endowment Trustee Board, reported that the purpose of the Endowment is to provide support to the Festival and to help ensure its financial survival in the long term. The Endowment is structured with seven trustees who are appointed by the Festival's Board President. The Trustees are submitting an amendment to the Endowment bylaws to allow Trustees to serve two terms. They have also agreed to have the Finance Chair of the Festival attend the Endowment meetings and for the Endowment Board President to attend the OSF Finance Committee meetings, which Nichols currently attends. The investment approach has served the Fund well; we are well diversified and focus on long term performance. The Trustees meet quarterly and work very closely with the investment firm of Harvey Kuhns and Associates, which provides great support. The Fund's recent performance shows we are down 26% and half of that came when real estate investments tanked. Nichols compared other Endowments' performances and reported that there were typically 24% - 30% of losses in their portfolios. Our Endowment's portfolio showed a stronger performance in July, which brought us back up to $24 million; our highest level, prior to the recession, was $34 million. The yearly payout to the Festival is determined over a 37-month period, at 5%. The Trustees meet later today and will discuss having Kuhns remain as the investment manager, having served the Festival for 6 years; Nichols feels very good about Kuhns' leadership. This position is monitored every year; the Trustees are not passive about their roles and responsibilities to the Endowment Fund.

Motion by Fred Rehmus and second by Bertie Elliott to approve the Bylaw change to allow Trustees the option to serve a second term. Passed unanimously.

G. Issues From The Field: Nicholson reported on his work on the Cultural Advocacy Coalition and his discussions with Peter Buckley, co-chair of the Ways and Means Committee. The large issue for Oregon is the State tax measure that the legislature put in place to become effective January 2010. A significant part of the measure is increasing the tax on corporations. There is an attempt to overturn this tax and if it is successful, the legislature will need to go back into session and find a solution to fill the financial gap that would be created. Nicholson stated social services will be hit the hardest. He also mentioned that there is an attempt to create cultural districts to enable different funding approaches throughout the State. The new National Endowment for the Arts (NEA) Chairman is Rocco Landsman – he comes with a producer/Broadway orientation. There will be a Theatre Communication Group (TCG) Fall Forum on November 6 – 8 in New York which will focus on governance issues; Board members interested in attending should contact Nicholson. Board member Mary Arnstad reported that the arts and culinary sectors are beginning to make more of a connection

through culinary tourism. She added that the *"Stay closer, Go further"* campaign was right on spot. Board member Angelica Ruppe reported that Ashland's sister city, Guanojuato, would like OSF to bring a play to the Cervantes Festival in 2011.

H. Artistic Presentation: Kimberly Jean Barry – Associate Producer, Stage Management: Bill Rauch, Artistic Director, introduced Barry to the Board. Barry's position is integral in helping Rauch with his job and supporting him in getting the productions ready. She supervises six stage managers and five production assistants. She commented that the stage managers are the only constant on every production, from the pre-rehearsal period (the build), rehearsals, tech, previews, opening and then the run. As much as we are collaborative and seeing to all the details, when the director goes away after opening, it is up to the stage manager to keep the play as envisioned by the director. They have to ensure that everything from lighting changes, mics, automation, etc. happens every single time, on time. This is a tremendous responsibility. Barry has worked with 601 actors since joining the Festival in 1978. Stage managers are in the same union as the actors – The Actors' Equity Association (AEA). The stage mangers' mission statement includes – safety, discretion, leadership, flexibility and team work; you hope to lead by example; you are responsible for everything and have control over nothing. Barry took questions from the Board about the changes in technology she has seen during her tenure, how the stage managers know what cues to give once the director leaves, what control Rauch exercises over a director, what the stage manager does if the actor is not up to par, and what the directors make notes on and who gets them. Rauch commented that plays here have a very long run and he has come back later to see one of the plays he directed to have some good and some bad surprises. Barry noted that directors do not talk with the actors once the play has opened; however, an actor can approach the director for clarification and initiate the dialogue. For new plays, the director is allowed to talk with the actors and is able to call additional rehearsals while the show is running because the work is still developing. Barry stated the union comes into play to help give clarity and perspective. She noted that we are now about to embark on the 75th anniversary of OSF, adding that Rauch's success is built on Angus Bowmer, Jerry Turner, Henry Woronciz, and Libby Appel's work. The Board thanked Barry for her work and her presentation.

I. Strategic Issues:

1. **Striving for Artistic Excellence (Goal 1):** Rauch stated he is glad to be back at the Festival after being in Los Angeles for five weeks. He updated the Board on the following issues:
   Innovation Lab: An Innovation Lab workshop took place in Virginia, attended by seven staff members, a guest director, a guest designer and one Board member. The workshop was funded by the Doris Duke Charitable Foundation which invited OSF to be one of just four arts organizations nationwide to participate in its new Innovation Lab program, managed by EmcArts, a non-profit service organization for learning in the arts. The purpose of the workshop was to explore the potential for an on-line electronic work space where all constituents can post, organize, track, discuss and archive the design and creation of theatre productions through their life cycle. The workshop dissected every aspect of how the Festival works and eventually the participants decided that the first task would be to tackle how script changes are managed through play development and the rehearsal process. This project is supported by a $25,000 grant. Kathryn Ma participated as the Board member in the Virginia workshop; it was great to have her writing skills and her perspective as a Board member.
   2009 Plays: Rauch reported that the 2009 season continues to be successful from many points of view. Walt Whitman Odets, son of the playwright, came to the opening of *Paradise Lost* and gave a toast. The media attention the Festival is receiving is wonderful; the New York Times gave a gratifying review; however, Rauch wished the writer had more clearly understood the history of diversity development at the Festival. "There is not a dichotomy between diversity and excellence; diversity is one of the ways we achieve excellence", Rauch said. Mallory Pierce, Director of Marketing and Communication, voiced her thanks for her

team's hard work in getting the Festival media coverage. The review from the Los Angeles Times was a disappointment; this was the writer's first visit and he was moved by the passion of the audience and the scale of the Festival. However, he had sweeping statements about the acting that landed hard with some members of the acting company in terms of morale. Rauch noted that there will be significant but not record turnover in the acting company next year. He noted that some will return in future years, if they are available. The turnover is good for the company. In terms of plays and rehearsals, Rauch reported that while in Los Angeles, he was able to spend about 60 hours working with actor Dan Donahue on the text for *Hamlet.* Rauch stated he feels better prepared going into rehearsals with *Hamlet* because of the preparation he and Donahue put into the text.
New Work Development: Alison Carey, Director of the U.S. History Cycle, reported on the work with Culture Clash on *American Night*; a very complex process but that is how great art is created. Carey will be traveling to Los Angeles to continue working on the play. Playwrights Jonathan Moscone and Tony Taccone are continuing to develop the play *Ghost Light* about the murder of Moscone's father, George Moscone. There will be a week-long workshop of the play in November. Robert Schenkkan was here four times over the summer working on a play about President Lyndon B. Johnson and the civil rights movement. It is coming along very well and has strong dramaturg support. Other visiting artists are working on commission work further out in the process but continue to stay connected to us, bringing their plans for the plays to us for review. Carey commented that she receives many phone calls from other theatres beginning to do history plays; American Revolutions has become a source of support to other theatres on how to look at our history and write plays about it.
Black Swan Lab: Jacob Padrón, Associate Producer – Company, reported that it has been thrilling to get better acquainted with the playwrights. Two artists, Michael Rohd and Shannon Scrafano, are participating in the Lab on a site specific project. The Lab is a great venue for playwrights to work on their play without the pressure of having a performance due date. The camaraderie between the actors and the writers has been great. Lue Douthit, Director of Dramaturgy and Literary Development, is teaching others how to read a play. Having a playwright in the room and to talk about the text has been an amazing experience and produces incredible conversations. Next year, eleven actors have been offered a position; it is part of the casting process and some actors have asked for the assignment.
Roles of Musicals at OSF: Rauch noted that over the years there have been a number of musicals at OSF; in the last eight years the Festival has produced *Tracy's Tiger, Comedy of Errors, Enter the Guardsman,* and *The Music Man*; musicals have been very successful with the audience. Rauch stated he loves musicals but will not be having one in every season. Board member Brad Edgerton has made a gift to OSF aimed at commissioning five new musicals over the next four years. The Finance Committee raised the question about the extra cost musicals incur; Rauch stated there is a higher cost but musicals usually bring in more revenue. The Shakespeare plays bring in most of the Festival's revenue and those plays are the reasons the audience continues to come back; however, we have received letters from patrons stating they came for the musical and stayed to see the other shows; this is heartening.

2. **Being thoughtful stewards of our resources (Goal 2):** Jerry Roos, Director of Finance and Administration, reported on the following:
2010 Budget: Roos presented the 2010 budget for approval. Capacity for 2010 is reduced 4.2% from the current year because of the shorter season and no play in the round in the New Theatre. Total attendance is budgeted at 386,067 (87.4% of capacity), a decrease of 4.9% or 19,910, from the 2009 Latest Estimate. Ticket prices are increased by $3.00, $2.00, and $1.00 for the A+, A and B seats, respectively, while the C seats remain a flat $20.00. The Friday-Saturday premium has been increased by $1.00. The average ticket price increase from the 2009 Latest Estimate is 4.6% which includes the above changes plus $50,000 more from dynamic pricing. Contributed Income, excluding the AOF, is recommended at

$6,581,000, an increase of 4.2% over the latest estimate but slightly below the level received in 2008. We expect to utilize $58,000 less from the AOF than budgeted for 2009 and carry it forward to 2010, for a total of $425,000, to fund extraordinary costs relating to the 2010 season. We will commit $478,000 to restoring the Health Insurance Reserve and have assumed an additional increase of 6% in health claims for 2010. We will increase company member premiums and institute modest plan design changes for the policy year beginning January 2010. There is no general salary increase recommended for 2010; however, we have separately funded a $300,000 economic/ compensation reserve. This could be utilized later in the year to fund an approximate 2% increase should our revenue estimate hold up, or alternatively, to minimize staff and service cuts should they not. We expect to end the 2009 fiscal year with a net addition to reserves of approximately $500,000, assuming contributed income comes in as currently projected. If a net gain is realized at the end of the fiscal year, staff will present recommendations on allocating a portion to company members in the form of deferred pay. The budget is break-even with reserves estimated at about 15% of 2010 expenses at the end of 2009.

Motion by Peter Koehler, Jr., and second by Susan Cain to approve the 2010 Budget as presented. Passed unanimously.

Nicholson thanked Roos for the caliber of his work on the budget .

Investment Policy: Nichols reported that the Finance Committee came to the conclusion that an investment policy for Reserves was needed because of a situation with the Festival's portfolio which contained the Eaton Vance Fund. The Finance Committee is taking responsibility for the program; they formed a sub-committee and created an oversight policy to help Festival staff on investments. Nichols stated there are some bonds in the current investment portfolio that need to be adjusted; we are 95% in compliance with the new policy. The sub-committee consists of Angelica Ruppe, Nichols, Cain and Paul Hill, who are all members of the Finance Committee. Ruppe thanked the Finance Committee for their participation on the budget discussions and expressed appreciation to Roos.

Motion by Jerry Taylor and second by George Bell to approve the Investment Policy for the Oregon Shakespeare Festival. Passed unanimously.

Development Activities: Koehler, Chair of the Development Committee, reported that the budget was a moving target for them this year, but the Development staff did an extraordinary job in difficult circumstances. We set a new record this year in the Institutional Giving category; special accolades to Deb Small – Director of Institutional Giving, Sharon Stacy – Development Associate – Institutional Giving, Stephany Smith-Pearson – Grant Writer and Jason Keen – Manager of Major Gifts for the great work they have done this year across the board. $2.6 million was raised this year; some of the highlights include $150,000 from the Meyer Memorial Fund, US Bank renewed the season sponsorship for three years, $200,000 from the Edgerton Foundation and $50,000 from Harry and David Corporation. Peter Thomas, Director of Development, reported that individual giving has been mixed this year with signs pointing to the fact that people are not as generous at the mid to lower tiers of membership. There was a 7% drop this year and we expect to be off our goal by 5% in this category. Thomas reported that telephone solicitation continues for the membership renewals; staff is preparing the pre-sale package so Premier members can review their choices, using the season planner as well as the new Prologue. Thomas stated the Festival seems to be doing better than most of our peers. The Artistic Director's Circle has been extraordinary this year and some of the people on this Board are at that level. Thomas thanked those who have reached deep and are giving. Koehler stated that over the last nine years, contributed income has increased by 64% compared with a 34% increase in our expenses. Koehler added that he believes the Board could be doing better; the Development Committee took a more active role this year in soliciting support but fell short of it goals.

Committee members will be better prepared next year. Koehler directed Board members to the material they all received regarding their giving levels to the Festival. He noted that the Festival does not set a minimum giving level for a Board member which is good because it allows different kinds of voices around the table; however, that places a special kind of responsibility on Board members to determine what the right level of giving is for them. It calls on the Board members to do a touchstone – we need to support the artistic vision and courage; Board members should not give until it hurts, but they should be moved to "the outer edge of their comfort". Koehler asked the Board to be as generous as they can be and let that reflect back to Rauch and Nicholson, staff and artists for the remarkable richness they give us.

OSF Solutions: Nicholson updated the Board on the progress of this new business endeavor. This is a budget item that can be cut quickly if we determine that it is not working. Wand added that his staff will be focusing on selling the software; Board member Ed McCurtain was most helpful in support and helped to develop contacts.

Purchase of Property for Production Building: Background: Nicholson outlined the history of a piece of land the Festival could consider for a new production building. The owner approached OSF last year with an offer to sell. At that time it was too expensive. Nicholson has discussed the prospect of a new facility with some of the company members in the Production department and they are eager for us to pursue this issue. The plans for the new building show a 27,000 square foot building. The infrastructure is already in place, including the road, sidewalks, landscape, water and sewer lines. The production department currently uses 16,000 square feet with another 14,000 in costume and props storage. The Festival would be best served in the long term with a Production Building off the campus, the conversion of the current Production building into rehearsal halls and the new Black Swan building becoming the Education Center. The Long Range Plan (LRP) does have these moves listed as part of the Capital Campaign to raise money, in the $20 million range.

Updated News: The price of the land has now been reduced by 40% and the bank is willing to make us an interest-only loan at a very favorable rate. The production staff feels that for the building to be adequate in the long term it needs to be over 30,000 feet. Unfortunately, we cannot get that size of building on that land. However, adjacent to the property is another lot for sale. We could purchase the entire group for $2.6 million and hold it until we have a capital campaign which raises the funds for us to build. If we purchased the second piece of property, we could use if for the props shop, props and costumes storage, which would save $70,000 per year on rental expenses.

Board Notes: Nicholson stated that this project would not be an isolated project; it puts us on track with a whole series of events; such as the conversion of the current production building into a much needed rehearsal center and creating an education center and offices. We would pay only interest for 5 years, $100,000 to $120,000 per year, until construction could start. The property is zoned for mixed commercial. The City of Ashland has two major elements in its building code that would affect the project – the downtown design standards and lot coverage limitations.

Board Discussion:
The Board discussed the issues extensively. Discussion points included : there is no other nearby land available; the Festival is land locked; impact on neighbors; having the production building in Talent would require a 10-15 minute commute but would be less expensive; the further away the production building is, the less connected the staff will be; the issue of space is a serious issue for staff; logistics with actors; potential to sell the land at a profit if the capital campaign did not raise sufficient funding for the project; how we can meet the dream that Rauch has envisioned along with the staff. Some Board members questioned whether the Festival really needs the new rehearsal space and whether the construction of the new facility

would support the work on stage. Rauch emphasized that as Artistic Director, he believes we are in a space crisis. There is a necessity for more space, not only for administrative areas but also for making the art. It is difficult to work out the technical problems on opening night; to have the set laid out and all the bugs worked out ahead of time would make a huge difference to the quality of work we can bring to the stage. Nicholson noted that he had talked with the City planning director and was encouraged by what he had to say. We would not need any conditional permit approved to upgrade the current production building. Brenda Williams requested more information from the residents that live around the land.

Foreclosure: Board members asked if the property would be cheaper if we waited until it is foreclosed on. Nicholson stated that he has researched the cost differential but nobody was willing to speak definitively to that issue. The proposed selling price is based on a fire sale appraisal. The property is in three sections and if it goes to foreclosure it could be sold off in pieces. There is no guarantee that the Festival would be able to outbid another interested party. Dan Thorndike clarified that the bank would be the trustee on the land and could sell it off as it wished.

Options: Nicholson stated there are three options at this time: 1) definitely yes, 2) definitely no, 3) wait until January while staff explores the issue further. He noted that the issue could be put in the hands of the Executive Committee.

Motion by Fred Rehmus and second by Elisabeth Zinser that staff continue to explore the issues to resolve some of the questions raised and report to a committee, consisting of a group of three Board members and the Executive Committee about the project before or at the January Board meeting. Passed unanimously.

3. **Deeply engaging with our audience, students and teachers (Goal 3):**

   Education Activities: Susan Cain, Chair of the Education Committee, reported that the Board order forms will now include educational events that Board members can attend; members are encouraged to attend some events over the course of the year. As part of the orientation process for new Board members, a staff member and an Education Committee member will be assigned to the new member to help orient them to this department and to gain a better understanding of the work on stage. Joan Langley, Director of Education, reported that the School Visit Program schedule is in the Board packet; Board members are again encouraged to visit one of the programs when one is in their community. The Education staff is more than willing to make the arrangements. Each school has a different schedule so it is best to check in the department first.
   Audience: Pierce reported that the 75th anniversary of the Festival will be next year. In preparation of this event, Amy Richard, Media Relations Manager and Kit Leary, Archivist have written a book on the Festival's history; there will be a book signing event next week in the Tudor Guild Shop and the Ashland Library. There will be a special celebration on July 5, 2010. Pierce reported that 2009 ticket sales are over budget by 9,000 with more than $1 million in additional revenue; having fabulous work on stage makes the marketing job so much easier. The Marketing department is working more on social networking and we have 7,500 followers on Facebook and 800 on Twitter.

4. **Making the Festival a great place to work (Goal 4):** David Taylor, Director of Human Resources, reported that the proposed health care reform is unlikely to affect the Festival's current health plan. Bell thanked Taylor for getting up to speed on the health care issues stating he feels the Festival is on the right track. Taylor stated it has been a tradition here at the Festival to take care of the employees; it is part of the culture and what we believe in. If new guidance is needed, the Human Resource Committee will seek the Board's assistance.

However, if health costs continue to rise significantly, it may be up to the Board to determine where to go.

J. Governance Issues: Ray Bacchetti, Governance Committee Chair, reported that there will be five Board members retiring next year and four are also up for renewal. The Board Governance Committee reviews geography, gender, racial/ethnic diversity, skill set and connection to their local communities in determining Board candidacy. Bacchetti stated names that have been submitted for consideration will be reviewed by the Committee and the slate of names will be presented at the January Board meeting; the final slate will be elected at the Annual meeting in March. Bacchetti stated that submitting a name does not mean that person will automatically be approved for membership, nor does it mean if the candidate was not asked to serve that they have been taken off the list. The Committee is working to build the list of prospective Board members that could be cultivated for the future. Board members will be asked to help with that cultivation through inviting candidates to see the plays and other Festival events.

K. Gift Acceptance Policy: Nicholson informed the Board that the Gift Acceptance Policy was never officially approved by the Board, even though it was discussed at the last Board meeting. He reminded the Board that there will be a Gift Acceptance Committee to determine how certain gifts are distributed, to help ensure the gifts fit with the Festival's mission and values statement and to avoid potential conflicts of interest. The policy also reminds the Board and staff that gifts can raise financial, tax, publicity and legal issues.

Motion by Elisabeth Zinser and second by Kevin Cartwright to approve the Gift Acceptance Policy as presented. Passed unanimously.

L. Forum for Non-Agenda Items: Nicholson announced that the Festival finished the negotiations with AEA at 1:30pm this afternoon. Nicholson stated he has been involved in negotiations with AEA for more than 25 years, and this was an especially challenging session, particularly because the Festival was seeking clarification in the area of actor housing. There were also changes in the agreement regarding play development work for the Black Swan Lab, dance captains and video recordings. This will allow the Festival to do more electronic capture of work on stage. Costs will rise by $45,000 - $48,000, most of which was anticipated in the 2010 budget. The next step is for the new agreement to be presented to the Equity Council, which meets on Tuesday, for approval.

The meeting adjourned at 4:30 p.m.

Respectfully submitted,

Ray Bacchetti
Secretary