

In The Matter Of:

*DIVISION OF ELEMENTARY AND SECONDARY EDUCATION
CHARTER AUTHORIZING PANEL*

August 19, 2020

*Sharon K. Hill, CCR
(501) 680-0888*

Original File CAP - 8-19-20.prn

Min-U-Script® with Word Index

ARKANSAS DIVISION OF
ELEMENTARY AND SECONDARY EDUCATION

CHARTER AUTHORIZING PANEL

AUGUST 19, 2020
9:07 a.m.

A P P E A R A N C E S

PANEL MEMBERS:

MS. DEBORAH COFFMAN	Chairperson/DESE Asst. Commissioner - Public School Accountability
DR. NACCAMAN WILLIAMS	Former State Board of Ed. Member
MR. PHIL BALDWIN	CEO, Citizens Bank
MS. SONJA WRIGHT-McMURRAY	Division of Career & Technical Education - Associate Director for Career Readiness

ADE LEGAL COUNSEL:

MS. MARY CLAIRE HYATT DESE Attorney

ALSO APPEARING:

MS. TRACY WEBB DESE Coordinator of Monitoring
and Systems Support

LOCATION:

ARKANSAS DIVISION OF ELEMENTARY AND SECONDARY EDUCATION
- Auditorium
#4 Capitol Mall
Little Rock, Arkansas

I N D E X

	Page
Preliminary Matters.	3
A-1: Academic Center for Excellence (Cabot)	3
A-2: River Valley Virtual Academy	4
A-3: Diamond Cut Performing Arts Academy	13
A-4: Westwind School for Performing Arts.	44
Adjournment	120
Court Reporter's Certificate	121

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

P R O C E E D I N G S

CHAIRMAN COFFMAN: Good morning, everyone.
Welcome to the August 19, 2020 meeting of the Charter
Authorizing Panel. And the meeting is now called to
order. Please silence all of your electronic
devices.

And let me introduce to you our attendees this
morning, our Charter Panel team. I'm Deborah
Coffman, Assistant Commissioner here at DESE, and I
will be chairing the meeting. To my right is Phillip
Baldwin and Sonja Wright-McMurray, and then joining
us via Zoom is Dr. Naccaman Williams. So good
morning, Panel.

And, Ms. Webb, we're ready to begin with the
first item please.

A-1: REQUEST TO RESCIND WAIVERS GRANTED - ACADEMIC CENTER FOR
EXCELLENCE (CABOT SCHOOL DISTRICT)

CHAIRMAN COFFMAN: Good morning. Tracy Webb
from the Charter Unit.

The first item on the agenda is an amendment
request to be rescinded from the Cabot Academic
Center for Excellence. They presented this amendment
request last month to be able to enroll their
students and wanted to be a hundred percent virtual
in their charter. Because that could cause

1 accountability issues for them by moving back and
2 forth, they have found a different path to do that by
3 those students staying enrolled in their original
4 school. And so they would like to rescind their
5 amendment request.

6 CHAIRMAN COFFMAN: Any questions?

7 I'll accept a motion.

8 MR. BALDWIN: Motion.

9 MS. WRIGHT-McMURRAY: Second.

10 DR. WILLIAMS: So moved.

11 CHAIRMAN COFFMAN: We have a motion by Mr.
12 Baldwin, a second by Ms. Wright-McMurray to accept
13 their request to rescind their application -- or
14 their amendment request.

15 MS. WEBB: Yes.

16 CHAIRMAN COFFMAN: All those in favor?

17 (UNANIMOUS CHORUS OF AYES)

18 CHAIRMAN COFFMAN: That's -- motion passes.

19 Do we need to fill out the sheet or --

20 MS. WEBB: I don't think so.

21 CHAIRMAN COFFMAN: Okay. All right.

22 A-2: CONSIDERATION OF DISTRICT CONVERSION CHARTER AMENDMENT
23 REQUEST: RIVER VALLEY VIRTUAL ACADEMY

24 CHAIRMAN COFFMAN: Number 2, please.

25 MS. WEBB: Number 2 is an amendment request for

1 River Valley Virtual Academy in the Van Buren School
2 District. I really thought they were going to be
3 onsite but I see at least one of them on the Zoom.
4 Ms. Nancy Robbins is the only one that I see from
5 there.

6 MS. ROBBINS: We have Nancy Robbins and Jennifer
7 Feeny.

8 MS. WEBB: Okay, great. So they are asking for
9 an amendment request to increase their enrollment cap
10 and a couple of other -- no, just to increase their
11 enrollment cap from -- this year we're at 275 and
12 they're asking to increase that to 1,000. So I will
13 let Ms. Nancy Robbins present that request.

14 CHAIRMAN COFFMAN: Good morning, Van Buren --
15 Ms. Robbins. And who is with you?

16 (BRIEF MOMENT OF SILENCE)

17 CHAIRMAN COFFMAN: Nancy, who's with you?

18 MS. ROBBINS: Okay. Jennifer Feeny is the River
19 Valley actual administrator.

20 CHAIRMAN COFFMAN: All right.

21 MS. ROBBINS: So I'm going to let her explain.
22 I'm here too to answer questions.

23 CHAIRMAN COFFMAN: Okay. If you will stand and
24 raise your right hand -- do you swear or affirm that
25 the testimony you're about to give shall be the

1 truth, the whole truth, and nothing but the truth?

2 (ALL SPEAKERS ANSWERED AFFIRMATIVELY)

3 CHAIRMAN COFFMAN: Thank you. You're going to
4 have 20 minutes.

5 And, Ms. Hyatt, do we have anyone to speak in
6 opposition?

7 MS. HYATT: No opposition.

8 CHAIRMAN COFFMAN: Okay. You'll have 20 minutes
9 and then an additional 5 if you need to just kind of
10 finish up. Thank you.

11 MS. FEENY: Hello. I'm Jennifer Feeny; I'm the
12 Coordinator for the River Valley Virtual Academy.
13 This year our cap as part of our charter agreement is
14 at 275. As part of the Arkansas Ready for Learning
15 model, our school district has opted into -- we are
16 an option for our students in Van Buren to come and
17 do a 100% virtual model. So with that said, we have
18 a lot of interest and an increased enrollment in our
19 charter. Right now we've taken over 1,000 interested
20 families; right now they have not fully enrolled, but
21 we've had about 1,000 or a little more interested in
22 enrollment. We want to make sure we're prepared if
23 that's what our families want to go ahead and go
24 forward with as part of the Ready for Learning model,
25 and so that's why we have asked for an increase to

1 1,000.

2 CHAIRMAN COFFMAN: Thank you. So I was a little
3 unclear in the application. Are you requesting the
4 1,000 just for the 20-21 school year or for the
5 remainder of your charter?

6 MS. FEENY: We -- I'm thinking we can probably
7 do it -- we just probably need it for the one year
8 due to the Ready for Learning model. We only have
9 two years total left in our charter agreement; and so
10 either way -- I mean whether we have it for the next
11 two years or for just this year, we can revisit it if
12 we need to and see how life is going at that point.
13 Either way works. You know, we could just revisit
14 next year if we need to keep it at 1,000.

15 MS. ROBBINS: We do anticipate that some
16 students may really like this. I don't expect it's
17 going to be the numbers that we have at this point
18 interested. But I do think probably some students
19 are really going to like this, and so I do see an
20 increased enrollment. But I think our projected
21 original enrollment figures for next year would
22 probably cover us. But we haven't -- we're only
23 having about 55 to 60 students in it; it's grown a
24 little every year, but I don't anticipate it jumping
25 all the way to 350. So I do think that this will be

1 mainly for this year only.

2 CHAIRMAN COFFMAN: And just for the record, the
3 Office of Public School Accountability has gone over
4 all of the accountability scenarios and that you are
5 well informed of all of the pros and cons?

6 MS. FEENY: Yes, ma'am. And we shared that with
7 our superintendent.

8 CHAIRMAN COFFMAN: Thank you.

9 Other questions? Ms. Sonja? Dr. Williams?

10 DR. WILLIAMS: Yes. And forgive me if I missed
11 this. Your current enrollment cap is 275?

12 MS. FEENY: Yes.

13 DR. WILLIAMS: And you're looking to go to
14 1,000?

15 MS. FEENY: Yes.

16 DR. WILLIAMS: And you were talking about your
17 growth -- a question of rationale, why you need the
18 growth? I was reading through this, and currently my
19 screen is not very clear on what I'm trying to read
20 here.

21 MS. FEENY: It's okay. So with the Ready for
22 Learning model that the school districts have
23 adopted, with giving students more choices about how
24 they come back to school next week, we've had a large
25 increase. Over 1,000 families right now have showed

1 interest in enrolling with us.

2 DR. WILLIAMS: Okay.

3 MS. FEENY: So we want to make sure that we can
4 meet their needs with Covid and that they have an
5 option that they're comfortable with.

6 DR. WILLIAMS: Okay, good deal. So I think this
7 is great and the idea of being able to do this. So
8 you all are -- I guess what I'm trying to figure out,
9 so you think 1,000 is enough? And are you all just
10 kind of limiting your number of students that would
11 come into this or you just believe this is the right
12 size right now?

13 MS. FEENY: We don't want to limit it,
14 especially with Covid. I mean under normal
15 circumstances we do have a cap and, you know, we're
16 okay with that. But with Covid we don't want to cut
17 anybody out. We're not sure that, you know, 1,000
18 people will actually follow through and commit, so at
19 this point we think 1,000 could be okay. And I know
20 that Tracy Webb had explained some things too, that
21 if -- down the road if we get into an issue maybe
22 with over 1,000, due to the accountability that Dr.
23 Coffman talked about, we can probably address it that
24 way.

25 DR. WILLIAMS: Okay. Okay, that makes sense. I

1 just know just -- I have a grandson up here in
2 Springdale and visited with some parents. And I know
3 parents are looking at a lot of different options now
4 --

5 MS. FEENY: Yes, they are.

6 DR. WILLIAMS: -- especially in the case of
7 schools having to close or something, that they're
8 looking for other reasonable options to go to
9 virtually.

10 MS. FEENY: Yes.

11 DR. WILLIAMS: Uh-huh. Okay. Thank you.

12 MS. FEENY: Thank you.

13 CHAIRMAN COFFMAN: Any other questions?

14 MS. WRIGHT-McMURRAY: Sorry, I was meaning to
15 ask this earlier and I was trying to get back to the
16 page. I think this is a great idea. I do see
17 there's going to be a need for this going forward. I
18 just wanted to be a little clearer on your budget and
19 just that this -- I'm reading through and it says
20 it's not going to have any impact. But just want to
21 get just some more details on that, just to make sure
22 that I understand exactly what that's going to look
23 like with the increase in enrollment.

24 MS. FEENY: Okay. So in the past we have used
25 Pearson blended learning teachers, which were quite a

1 bit more expensive, about \$4500 a student, and they
2 were the full-service option for Pearson. For this
3 upcoming school year we'll be using our own teachers
4 for Van Buren School District. And so Pearson -- due
5 to the Covid pandemic, Pearson has come out with some
6 other options that other school districts are using
7 as well across Arkansas, and it's their Virtual
8 School in a Box where you can use your teachers and
9 substantially save you some money not using the
10 Pearson teacher. So it gives us a few more options
11 and helps with our budget.

12 MS. WRIGHT-McMURRAY: Thank you. That answered
13 my question.

14 DR. WILLIAMS: A question to ADE right quick.
15 You know, as this -- in this case, as the enrollment
16 increases there's a -- you know, even if it's virtual
17 will the per-pupil expenditure follow the enrollment
18 numbers?

19 MS. ROBBINS: Yes, it will follow the enrollment
20 numbers. In fact, most of these 1,000 students are
21 our district's students. You know, in the past we
22 would only enroll students from other districts, you
23 know, if they did the school choice and choiced in.
24 But at this point now, after May 1st this large
25 increase in enrollment are actually our in-district

1 students. So that frees up teachers that would
2 normally be in the classrooms now that we have that
3 -- do not have classrooms of students, because we
4 have so many that are interested in the virtual
5 school. So basically we're still serving that same
6 group of students with our own teachers; it's just
7 that we're serving them virtually rather than serving
8 them, you know, face-to-face inside the building. So
9 really the funding is a wash because basically it's
10 not us staffing more teachers; we're using our
11 existing teachers because the 1,000 students are our
12 students from our district currently.

13 DR. WILLIAMS: Thank you.

14 CHAIRMAN COFFMAN: Any additional questions?

15 All right. I'll accept a motion.

16 MR. BALDWIN: I'll make the motion to approve
17 the request as presented.

18 MS. WRIGHT-McMURRAY: Second.

19 CHAIRMAN COFFMAN: All right. We have a motion
20 by Mr. Baldwin and a second by Ms. Wright-McMurray to
21 approve.

22 Any discussion?

23 All those in favor?

24 (UNANIMOUS CHORUS OF AYES)

25 CHAIRMAN COFFMAN: Motion passes.

1 MS. ROBBINS: Thank you.

2 CHAIRMAN COFFMAN: Congratulations.

3 A-3: CONSIDERATION OF OPEN-ENROLLMENT CHARTER SCHOOL
4 APPLICATION - DIAMOND CUT PERFORMING ARTS ACADEMY PUBLIC
5 CHARTER SCHOOL

6 CHAIRMAN COFFMAN: All right. Ms. Webb, number
7 3 please.

8 MS. WEBB: Item number 3 is a proposed open-
9 enrollment charter application from Diamond Cut
10 Performing Arts Academy. They plan to have a school
11 in the Little Rock area and serve 600 students in
12 grades 7-12. Dr. Anthony Bland and his team are on
13 Zoom to present their application.

14 CHAIRMAN COFFMAN: Mr. Bland, if your team will
15 stand and raise their right hand --

16 DR. BLAND: Yes, ma'am.

17 CHAIRMAN COFFMAN: And do we have anyone
18 speaking in opposition?

19 MS. WEBB: No.

20 CHAIRMAN COFFMAN: Okay. All right. Do you
21 swear or affirm that the testimony you're about to
22 give shall be the truth, the whole truth, and nothing
23 but the truth?

24 (THREE SPEAKERS ANSWERED AFFIRMATIVELY)

25 CHAIRMAN COFFMAN: I need to hear from everyone,

1 please.

2 (ADDITIONAL SPEAKERS ANSWERED AFFIRMATIVELY)

3 CHAIRMAN COFFMAN: Thank you.

4 Ms. Hyatt.

5 MS. HYATT: Before we get started I thought I
6 would go over the hearing procedure for the benefit
7 of those that were not here yesterday. Of course,
8 we'll swear in before we get going. The applicant
9 will then have 20 minutes to give their presentation.
10 No one has signed up in opposition, so you can move
11 straight into the 5 minutes of additional time.
12 Following that, we will address all of the remaining
13 legal issues as well as the waiver issues. Following
14 that, we will address any remaining issues that are
15 financial or any other division within the Division
16 of Elementary and Secondary Education. And then
17 there's time for you to ask general questions. Of
18 course, you may engage in discussion and ask
19 questions at any time throughout the presentation and
20 the subsequent pieces.

21 CHAIRMAN COFFMAN: Dr. Bland, your team will
22 have 20 minutes, as Ms. Hyatt has explained, and then
23 there will be an additional 5 for any last remaining
24 points or you can just talk through the whole 25
25 minutes.

1 DR. BLAND: Okay. All right. Can I share my
2 screen?

3 CHAIRMAN COFFMAN: Yes. And would you please
4 speak into the microphone and state -- each person
5 will need to state their name for the record.

6 DR. BLAND: Okay. Anthony Bland.

7 MS. HUNTER-WHITE: Tacasata Hunter-White.

8 MS. HEGGIE: Jessica Heggie.

9 MR. RAJENDRAN: Mazhil --

10 DR. BLAND: Okay. We can't hear you, Mazhil.

11 MR. RAJENDRAN: [No sound]

12 CHAIRMAN COFFMAN: We can come back to him when
13 he's ready to present, if you're the main presenter,
14 Dr. Bland.

15 DR. BLAND: Okay. All right. All right. I'm
16 going to show the screen here.

17 We come today, first of all, due to being in the
18 process of wanting to open up a charter school known
19 as Diamond Cut Performing Arts Academy, Little Rock,
20 Arkansas. We'll be creating the foundation of
21 tomorrow's leaders through the performing arts. The
22 sponsoring entity is the Dr. Anthony D. Bland
23 Foundation, a nonprofit organization whose main focus
24 is to support and be a national advocate for the
25 performing arts, literacy, cancer research, and

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

education.

The foundation has been a source of support for more than 250 nonprofit entities in literacy, performing arts, cancer research, and education. By providing help and support to youth throughout Arkansas in literacy, performing arts, cancer research, and education, many of them have went on to become outstanding citizens and leaders in their various communities. Our pursuit in establishing a performing arts high school will improve academic performance and support academic growth in central Arkansas. It will also be a safe haven for students who normally would not have these opportunities like some of their peers. By educating students through the performing arts, we will substantiate the critical need for this academic institution.

Why Diamond Cuts Performing Arts? According to the National Center for Educational Statistics, the four-year adjusted cohort graduation rate in the United States was 84.1% in the 2015-16 school year. While graduation rates have gradually increased since 2011, gaps based upon race persist, as represented by respective rates for White, Hispanic, and African American students. Similarly, graduation rates of economically disadvantaged students fall 6.5 points

1 below overall average. From the same report,
2 Arkansas posted an overall adjusted cohort graduation
3 rate of 87%, with less pronounced gaps, including
4 White, Hispanic, and African American. At this time,
5 according to the ESSA 2018-2019, none of the high
6 schools in central -- Little Rock/ Central Arkansas
7 have scored above 80% with the ESSA.

8 Our mission for Diamond Cut Performing Arts
9 Academy is to provide opportunities in the performing
10 arts and rich the lives of students academically and
11 their lifelong ambitions.

12 The model that we've chosen for the Diamond Cut
13 Performing Arts Academy is to achieve a reduction in
14 the dropout rate; provide an annual school
15 improvement plan; maintain a thorough program of
16 effective staff training; maintain a well-defined and
17 effective communications system whereby parents have
18 access to the Diamond Cut Performing Arts Academy
19 advisory board; pre-test and post-test students to
20 document achievement and provide information needed
21 to improve the academic system; provide a fundamental
22 education enabling students to go into the higher
23 education or career path of their choice; provide
24 specialized programs, such as ESL or Special
25 Education services, based on student needs; provide

1 the needed remediation in skill areas of reading,
2 math, writing, literacy, and other basic subjects
3 utilizing the performing arts; motivate students to
4 accept responsibility for their own education and
5 become lifetime learners; employ highly qualified
6 teachers.

7 In our academic focus, we want to show that we
8 focus on the learning rather than teaching process.
9 Diamond Cut Performing Arts will accomplish this
10 through the performing arts: diagnostics, delivery,
11 and data. Each classroom will have one teacher. All
12 Arkansas state requirements for teacher-to-student
13 ratio will be followed. In every class a form of the
14 performing arts will be utilized to teach students.
15 We will also use two forms of strategy:

16 Strategy Number 1, Student-Centered: two co-
17 curricular activities, peer mentors, student council
18 watch, privilege systems. Parent-centered -- oh, I'm
19 sorry -- B, Faculty-Centered: faculty advisors, team
20 attendance meetings, good friend advisors, guided
21 study. C, Parent-Centered: parent monitoring, parent
22 communications, three-week progress reports, daily
23 progress reports.

24 We'll also use Strategy Number 2 which is the
25 "Seven Habits of Highly Effective Students" concept,

1 first documented by Stephen Covey, to train, guide
2 and teach students to lead. So this is going to be
3 one of the major strategies we want to use [audio
4 distortion] to let them know that this is their path,
5 this is their great opportunity for them to use these
6 "Seven Habits of Highly Effective Students" in order
7 to accomplish their goals.

8 Before I let Ms. White begin, there was a couple
9 of students that wanted to express their thoughts
10 about the school, and so they made this video. It's
11 a couple-of-seconds video.

12 (A VIDEO WAS SHOWN WITHOUT AUDIO;

13 It MAY BE VIEWED ON THE ADE WEBSITE)

14 DR. BLAND: All right. Ms. White.

15 MS. WHITE: All right. Hello to [sound cuts
16 out]. I am Tacasata Hunter-White, or best known as
17 Coach White. The next few slides that you will see
18 are theater, dance, fine arts, music, and the
19 technical theater departments -- a curriculum map
20 basically for those departments. And I'm a firm
21 believer in the interdisciplinary nature of this
22 academy because it necessitates the utilization of
23 discipline, specific concepts, and the unification of
24 similar concepts across the arts and academic
25 disciplines while integrating cross-curricular --

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

curriculum.

I've been in performing and creative arts for over 20 years now, and so I have seen a large spectrum from the good to the bad to the ugly. But I think this program is something that is different and is something on the level of the pillar of programs that you see in larger states such as Texas and New York. Performing arts/creative arts is an important part of stimulating creativity. In addition to that, it challenges students to use different perceptions about our world and about themselves. It's an exploration for students. With this particular school, this academy, we plan on expanding and encouraging our students not just through academics but through their creative process -- so, their cognitive thinking. A lot of students when they obtain that -- over the years as I've been in this particular department I've seen that they do not understand the creative processes. So that has been a big deal with not only getting them to understand it through music, through the arts, through performing and fine arts, but also how that correlates with their core classes as well, through geometry and even through science and other foreign languages and so-on.

1 DCPAA will have a strong foundation within the
2 educational setting that will reflect multifaceted
3 dimensions of the human experience. The
4 establishment of Diamond Cut Performing Arts Academy
5 is based on providing a free and adequate education
6 experience and inspire all forms of each student's
7 creativity and creative process through successful
8 academic and arts integration for all children here
9 in Little Rock and Central Arkansas.

10 In addition to that, this academy also serves as
11 an opportunity for students/children to experience
12 the arts and provide artistic stimulization [sic] and
13 support of growth and development.

14 DCPAA is an original and innovative academy with
15 specific subjects within arts, music, dance, and
16 drama, each with its own program design that supports
17 its artistic and discipline and aesthetic.

18 You can go ahead through with the slides, Dr.
19 Bland, because as we're going --

20 This is just -- the slides here are basically
21 the curriculum map set-up for how the academy would
22 basically initially start the curriculum in the
23 performing arts area. As arts integration goes, if
24 we even just base that off of the definition of "arts
25 integration," it is the instruction in which arts

1 related concepts and activities art infused with
2 other academic areas. That is our sole goal here, to
3 make sure that our students are receiving an
4 abundance of learning that is engaging; that is
5 accepting not only for them as a student but also for
6 the parents in our community.

7 Also, in addition to that -- and I just want to
8 add this as well -- that particular video, I had
9 mentioned to a few students about the fact of "how
10 would you feel about having a performing arts academy
11 in Little Rock, Arkansas." And they were overjoyed.
12 They are very intelligent students, they inspire, and
13 they are our future; they're our future success for
14 not only performing arts but academics. I mean this
15 is something that in Central Arkansas -- as a child
16 growing up here in Arkansas, this is something that I
17 would've dreamed of. And a lot of students still
18 have that dream, and I'm hoping to have that
19 opportunity to be able to show the interdisciplinary
20 nature of Diamond Cut Performing Arts.

21 And that's all I have. If we need more for 20
22 minutes, I gotcha.

23 DR. BLAND: All right. Counseling Department --
24 our School Counseling and Student Support Department:
25 students are assigned to a Guidance Counselor based

1 on the student's grade level and chosen performing
2 arts area of concentration. Guidance counseling for
3 social/emotional development; all required media
4 available to each student; health plans; full
5 continuum of special education services as required
6 by IDEA; Gifted and Talented and alternative
7 education provided through individualized
8 instruction; faculty with ESL or ELL certification;
9 partnership with all surrounding public school
10 districts to support academic growth and provide
11 dyslexia awareness and services.

12 We're going to have our major focus on --
13 dyslexia and anti-bullying is two major components
14 that we wanted to [audio distortion, other sounds
15 bleeding in]. Those are two major components that we
16 were wanting to focus on as far as our special
17 education program was dealing with dyslexia and anti-
18 bullying.

19 All staff of the Foundation and Diamond Cut
20 Performing Arts Academy will have a full background
21 check completed prior to employment. A full-time
22 campus director will serve as lead administrator for
23 the Diamond Cut Performing Arts Academy and will be
24 held accountable by the executive director/
25 superintendent of the Diamond Cut Performing Arts

1 Academy, as well as the Diamond Cut Performing Arts
2 Academy Community Advisory Board. Professional
3 development will be provided through the Arkansas
4 Public School Resource Center.

5 Our stakeholders encompass our parents, our
6 students, our staff, our community leaders; they all
7 play an integral part of the school governance. The
8 executive director, campus director, and assistant
9 campus directors, with support from the Diamond Cut
10 Performing Arts Academy Advisory Board, will develop
11 a Community Advisory Council for the following
12 purposes. It's basically to [inaudible] to help out
13 with the growth of the school.

14 All right. At this time Jessica will talk to
15 you about Braintree Properties. They will be the one
16 to help set up and talk about [inaudible]
17 construction and [inaudible].

18 MS. HEGGIE: Good morning. Thank you, Dr.
19 Bland. My name is Jessica Heggie. I am the Director
20 of Design for Braintree Properties. I am an
21 architect by trade and I help charter schools get
22 into their facilities. So we partner with most
23 charter schools to either help them expand or start
24 up new, and we will take care of all of their
25 facility end of it so that they can focus on what is

1 important for them -- the academics and the
2 operational end of their school. So we help with
3 procuring all of the finances for them and helping
4 them with capital. We will help them go out to the
5 bond market in the end and get them long-term low-
6 interest financing to make sure that one of the most
7 important things, their finances, are in line and get
8 them really started on the right track. We have a
9 lot of history in this space and we know that really,
10 really great schools can get into financial trouble,
11 especially on the facility end of it. And so we're
12 here to start them up in the right direction and help
13 them succeed as much as we can at least on the
14 facility end.

15 You can go to the next slide.

16 So we have been in discussions with Dr. Bland
17 and his team to procure a facility for them to open
18 in the 2021 school year. We have developed a
19 facility budget process, and how we do that is just
20 to make sure that they -- their lease number is never
21 more than 20%. We like to shoot for much less than
22 that. But we've developed a budget based off of
23 their first year enrollment of 600 students. You can
24 obviously see the breakdown here. But the bottom-
25 line is we're looking at purchasing an existing

1 building, renovating that building, and having them a
2 lease that is 18.6% of their lease-to-revenue
3 percentage, which is great, especially as they expand
4 that percentage will go down.

5 The timeline to get them open, which is
6 obviously very important for them to open on time, is
7 to have a MOU signed between our company and Dr.
8 Bland's team in September of this year. Once we do
9 that, we will get started right away with them to do
10 our due-diligence on the existing building, which you
11 will see on the next slide, and we'll get into design
12 and start construction in January. That will give us
13 plenty of time to do all the renovation work and get
14 it prepped for the next school year, as well as have
15 the school move in and get situated before opening in
16 August of 2021.

17 This is the existing building that Dr. Bland and
18 his team have found for their school at the -- and
19 I'm going to murder the name here -- AnyTime Pizza --

20 DR. BLAND: PlayTime Pizza.

21 MS. HEGGIE: There you go, PlayTime Pizza. It's
22 actually really great for a new school. It's got a
23 really nice big volume; it has spaces that are very
24 close to classroom sizes. So we have looked at
25 pictures. Dr. Bland has walked the property and we

1 have identified it as a very viable option for them
2 to be able to open one year from now.

3 That is all I have, Dr. Bland, if you want to
4 add some more.

5 DR. BLAND: Okay. I believe that's it. Thanks
6 again. We really want to thank you all for listening
7 to what we have to propose here and we're open for
8 any questions that anyone may have.

9 CHAIRMAN COFFMAN: Thank you, Dr. Bland.

10 Ms. Hyatt.

11 Dr. Bland, through this process Ms. Hyatt will
12 go through any legal issues or waivers. So at the
13 appropriate time she'll pause for your team to make
14 comment.

15 LEGAL ISSUES/WAIVERS

16 MS. HYATT: So we have some pretty significant
17 legal issues with this application, the first being
18 originally there was a request for 20-plus waiver
19 areas and all of the waivers have been rescinded; so
20 the charter applicant is requesting no waivers.
21 Based on the application alone, waivers would be
22 required for school elections, school board
23 composition, term length, meetings, virtual
24 attendance, school board elections, alternative
25 learning environment, superintendent licensure,

1 principal licensure, teacher licensure, counseling
2 licensure -- and none of those have been requested
3 and no responses were given on the legal review. So
4 I don't know how we move forward from that, because
5 the school cannot operate without the waivers in the
6 way that it is described in the application. And we
7 haven't had an opportunity to negotiate what those
8 waivers are because no responses were given on the
9 legal review.

10 CHAIRMAN COFFMAN: Dr. Bland, can you respond?

11 DR. BLAND: Yes. We were actually going to have
12 an HR Department that will hire individuals that are
13 certified and licensed to operate in those positions.
14 So we didn't desire any waivers because we were going
15 to hire individuals that were certified to hold those
16 positions. We are going to follow every law that is
17 required by the State to have a school. So that's
18 why we did not ask for any waivers, because we wanted
19 to follow every legal aspect of the State.

20 MS. HAYTT: So in order to operate as a charter
21 school, number one, you would not have an elected
22 school board. So just starting from the beginning,
23 you would have to have waivers related to school
24 board elections. Following that, most charter boards
25 also meet at various times, have people that are

1 board members that don't necessarily reside in
2 Arkansas, have a different way of training their
3 board members based on their model. So they would
4 likely need waivers in that.

5 The alternative learning environment would
6 require them to have a separate building. It doesn't
7 sound, based on what they've said, that they plan on
8 having a separate building for that purpose.

9 Based on what was in the application, the
10 superintendent licensure and principal licensure and
11 teacher licensure was not required in those positions
12 as they exist in the application.

13 Additionally, they have a really robust
14 performing arts curriculum, which makes me wonder if
15 they would need additional curriculum waivers in
16 order to incorporate all of the performing arts
17 pieces.

18 There are other things like Teacher Fair
19 Dismissal, TESS and LEADS, things that are typically
20 waived by charter schools so that they can have at-
21 will employment as opposed to teacher contracts.

22 And originally in the application there were
23 waivers for all of the licensure pieces, business
24 manager qualifications, school elections, the
25 facilities manual, ALE, all of the board of director

1 pieces, teacher salary, classified salary, personnel
2 policies, grievance procedures, personnel policy
3 committees, duty-free lunch, non-instructional
4 duties, planning time, six-hour instructional day,
5 start date, and attendance, and additional areas
6 also.

7 So in my mind I am a little concerned that we
8 went from planning to operate with all of those
9 waiver pieces to now planning to operate with no
10 waivers in such a short amount of time. I think it
11 would require a considerable amount of planning to be
12 able to execute that. And I think it's not clear
13 from the application, even in its final submission,
14 that they can operate with no waivers.

15 MS. WHITE: Well, we have actually been in
16 contact with staff that has been certified through
17 the Department of Education here in Arkansas, as well
18 as a contact through New York who is a director for a
19 particular charter school there as well.

20 In addition to that, with the building and the
21 ALE, the alternative learning environment -- with
22 that particular building, on that back side there is
23 a smaller detachable building where we would be able
24 to house an alternative learning environment as well.

25 Inside of the building, how it is set up --

1 because I've been in the building many times
2 [inaudible] -- but how the building is actually set-
3 up, it already has a lot of functionality for a
4 school. So the remodeling process wouldn't be as
5 extensive, but this is just kind of to put out what
6 the initial plan is.

7 And as far as what -- the performing arts here
8 in Arkansas, I know there's not an actual licensure
9 necessarily for dance, but what they do is a
10 performing arts permit and those are obtained through
11 experience. And we do have other colleagues that are
12 actually ready that do have their license and are
13 experienced in those necessary areas that are -- that
14 we've met.

15 MS. HYATT: So I think if we want to continue
16 we're going to have to go through each of the waiver
17 pieces and have the applicant explain how they're
18 going to meet that since that information was not
19 included in the application or is inconsistent with
20 what's in the application. And I'm happy to do that
21 if you want to move forward.

22 CHAIRMAN COFFMAN: Mr. Baldwin.

23 MR. BALDWIN: Yes, thank you, Madam Chair.

24 Let me ask -- the way that it's been presented
25 now is if we act upon it and voted to do this, they

1 would start out in violation of state law because the
2 waivers are not included in the final application.
3 So we obviously can't do that; we shouldn't do that.

4 MS. HYATT: In order I think to move forward and
5 have a legally compliant charter application there
6 would have to be waivers. Even if it was just for
7 the school board, there would have to be waivers as
8 they're not going to have an elected school board.
9 So what we would need to do now is to walk through
10 each of the waiver pieces to determine whether a
11 waiver is necessary to move forward.

12 MR. BALDWIN: Yeah.

13 MS. HYATT: I'm happy to do that, but it is
14 going to be time-consuming.

15 MR. BALDWIN: The --

16 DR. WILLIAMS: Can I ask a question please?

17 MR. BALDWIN: The application I looked at had
18 the original waivers I think in it. The one that
19 we're talking about now is a big change. I would
20 almost prefer they go back and re-look at this and
21 have some time to think through the waivers they need
22 versus ones they don't need and come back with a new
23 application, rather than go -- I mean rather than
24 piecemeal it today.

25 CHAIRMAN COFFMAN: Dr. Williams.

1 DR. WILLIAMS: I agree with Mr. Baldwin. But
2 also did I see 8.6 for the lease on the property --
3 18.6% or something like that? Could you all verify
4 that? Yeah, 18-point -- lease-to-revenue percentage
5 is 18.6. I will tell you that that is high. And so
6 my question as part of that: does this include the
7 fees to the company, to Braintree?

8 MS. HEGGIE: That is correct. This includes
9 everything. So we would put all the capital up-front
10 and purchase the property for them, lease it back for
11 a few years until their enrollment stabilized. And
12 then they would have -- go out to the bond market for
13 long-term financing. The 18.6% is just on their
14 first year's student enrollment, and so it would go
15 down considerably as their enrollment grows through
16 the years.

17 DR. WILLIAMS: What's your projection for year-
18 two?

19 MS. HEGGIE: I believe -- is it an additional
20 100 students, Dr. Bland? 100 per year.

21 DR. WILLIAMS: Uh-huh. Because 12% is kind of
22 what you shoot for, and if you include your
23 maintenance in that you're looking at maybe a total
24 of 15. Any time you get above 15 you're putting
25 yourself at financial risk in doing this. So between

1 -- so my concern would be on the lease percentage,
2 which means we really would need to look very closely
3 at their budget and their revenue to make sure that
4 the -- from the financial piece, whether this will
5 work or not.

6 So if I take the concerns there, along with the
7 concerns of the waivers, I think we may need to --
8 they may need to go back and maybe fine-tune this
9 application some. Thank you.

10 MS. HYATT: And there are some additional legal
11 issues outside of the waivers, which I can move
12 forward and address now, if you'd like me to.

13 CHAIRMAN COFFMAN: Additional -- in addition to
14 waivers?

15 MS. HYATT: Yes.

16 CHAIRMAN COFFMAN: Yes. Just for the record, I
17 think it would be helpful to the applicant to hear
18 all of that.

19 MS. HYATT: So I'll start with how it plans to
20 provide dyslexia services, and was happy that they
21 addressed it in the presentation. But a lot in the
22 application they talked about addressing it through
23 the RTI process, which is not consistent with the
24 Arkansas dyslexia law. So I think it would be
25 helpful if they could provide some additional

1 information on how they plan to make sure they're in
2 compliance with the screening requirements of the
3 Arkansas dyslexia law.

4 CHAIRMAN COFFMAN: Are those the final ones?

5 MS. HYATT: No, there are several others.

6 CHAIRMAN COFFMAN: Okay. And it might be just
7 helpful that we present notes to them so that when
8 they -- if the board -- if the Panel decides that we
9 want to send this back for further work that they
10 have those -- that opportunity. And I believe --

11 Ms. Webb, you might want to come and address
12 what type of support has been provided to this
13 applicant.

14 MS. HYATT: And I'll say from the legal
15 perspective we did -- I did a full legal review and
16 included all of these concerns and waiver feedback on
17 the original waivers and met one-on-one with Dr.
18 Bland and went through what the legal concerns were
19 and what I needed to see for them to be addressed.
20 And then when the application was re-submitted all of
21 the waivers have been rescinded and these other
22 pieces have not been addressed.

23 MS. WEBB: Tracy Webb, Charter Unit.

24 So our process for all new applicants is they --
25 first of all, they have to submit a Letter of Intent;

1 from there we kind of know what kind of training to
2 set up. And so we do do a training that involves all
3 units at ADE; there are pieces of curriculum,
4 finance. From that point they -- the applicant
5 develops the application and they submit that. The
6 Internal Review Committee, as well as the legal team
7 reviews those applications. We set up a one-on-one
8 -- in this instance, it was a Zoom meeting -- and we
9 reviewed all of those remaining concerns and
10 questions with the applicant. They then can revise
11 their application and re-submit, and they can also
12 address legal concerns at that time as well.

13 CHAIRMAN COFFMAN: Ms. Webb, did you have any
14 additional concerns as you reviewed the last
15 application?

16 MS. WEBB: We do have a few from the Internal
17 Review Committee.

18 The first one is salaries. Their salaries
19 across the board are very high for a school with only
20 600 students.

21 The second one was the lease purchase issue of
22 \$840,000 a year, which is \$70,000 a month. I know
23 she gave a different quote of 18, but just looking at
24 foundation funding, because that's what they can
25 spend on that -- everything else is pretty restricted

1 and cannot be used for facilities, so it's really 20%
2 of their foundation funding that would go toward the
3 facility.

4 They also have letters of support from two
5 donors that are willing to pledge \$1.5 million and \$1
6 million if there was a budget shortfall. We would
7 definitely want additional information. Those
8 letters don't -- they don't look formal; there's no
9 heading on them. So we'd want additional information
10 about those donors because that's such a significant
11 amount.

12 And the last thing, which is pretty significant,
13 we calculated their revenue on 600 students, which is
14 their enrollment cap. That's highly unlikely for any
15 charter their first year. They've also stated in
16 their application that they would be financially --
17 or they would be viable with only 120 students. But
18 with that, that reduces the foundation funding from
19 \$4 million and some change down to \$813,000. So it's
20 a significant difference to be able to maintain your
21 facility and your school.

22 CHAIRMAN COFFMAN: Panel, any other questions,
23 discussion?

24 MS. WRIGHT-McMURRAY: No. Just from hearing
25 comments from Ms. Hyatt and Ms. Webb, and just we

1 have some things we need to resolve, I just think we
2 just need to give them an opportunity to take this
3 back and do some additional work to address concerns
4 before we have any more discussion.

5 DR. WILLIAMS: And because -- here's a comment
6 also before we make a motion. My concern is whether
7 they would have enough time. I guess for Ms. Webb,
8 do you all foresee -- and Ms. Hyatt -- do you all
9 foresee being able to work out these details in a
10 reasonable amount of time for them to stay on track
11 to come back to us in a reasonable amount of time?

12 MS. HYATT: My personal opinion -- and Tracy
13 might have a different one -- is that there's
14 significant work that needs to be done in thinking
15 through how they're providing services to kids.
16 Because a lot of the waivers that were initially
17 requested have to do with student services, how
18 they're arranging their master schedule, how they're
19 doing their planning time and things with teachers.
20 That is not just a let's negotiate about waivers;
21 it's more a big picture, how can you provide these
22 services to kids. In addition, combining that
23 conversation with the conversation about what is your
24 funding actually going to look like, what can you
25 afford to provide for kids, you know, becomes a much

1 more complicated conversation, I think.

2 And some of the legal concerns I didn't get to
3 deal with -- their governing structure, curriculum,
4 additional budget concerns from the legal side.

5 So I think -- I think there's a lot of work that
6 needs to be done and I don't know that it can get
7 done in a month, which is the time we gave the
8 previous applicant, the AgSTEM applicant time to come
9 back. Those issues were mostly resolved by the time
10 they had their hearing, so it seemed feasible to give
11 them a month to come back. These are really
12 significant legal issues and budget issues that need
13 to be resolved.

14 DR. WILLIAMS: Okay. Thank you.

15 The reason I asked the question, I just wanted
16 to get an idea of how realistic it is to even send
17 them back. Because I'm at the point where there are
18 so many things that just -- not even having the basic
19 waivers and so-forth, there are just so many pieces
20 here missing, and the budget is just way out of
21 whack. I just -- would just be up-front, I'm not
22 supportive of sending them back.

23 CHAIRMAN COFFMAN: Thank you, Dr. Williams.

24 I think the concept is exciting. The putting it
25 all together needs quite a bit of work, because I

1 didn't hear enough about the curriculum and the
2 requirements for graduation. That's huge. And I
3 think yesterday Dr. Williams really stated it well,
4 is, you know, I need to hear about the finance and
5 the curriculum. We have a concern about finance and
6 I haven't heard anything about the required
7 curriculum. And what they've laid out is a beautiful
8 plan for performing arts, but at the same time we do
9 have state requirements for graduation requirements
10 and these students would be held to that.

11 So I'm ready to accept a motion.

12 DR. WILLIAMS: I move to deny.

13 MR. BALDWIN: I'll second.

14 CHAIRMAN COFFMAN: We have a motion to deny by
15 Dr. Williams and a second by Mr. Baldwin.

16 All those in favor?

17 (UNANIMOUS CHORUS OF AYES)

18 DR. WILLIAMS: And just a comment. What -- to
19 me what the denial does now, it gives them another
20 full year to get all these things worked out and to
21 really come back. If we just would've -- what's the
22 word I'm looking for -- tabled it, then that would've
23 put them in a very crunched time to come back to us.
24 And I don't just see there was any way to get all of
25 these things worked out in this period of time. So

1 this is -- I don't view this as being totally
2 negative; I view this as an opportunity now that they
3 have another year to start working through these
4 things. I think it would be great to have -- I
5 envision a Julliard in Little Rock. So this is the
6 right idea; you just need to get the fundamental
7 stuff.

8 CHAIRMAN COFFMAN: Dr. Bland, the Panel will put
9 some information into our voting sheets and respond
10 to you verbally. And then, if so requested, our team
11 is happy to share any of their notes with you as
12 well.

13 DR. BLAND: And yet we truly appreciate you all
14 for your consideration and we look forward to
15 receiving those notes and that information to be able
16 to resubmit at a later date.

17 CHAIRMAN COFFMAN: Dr. Bland, I'll go ahead and
18 start and let other panel members complete their
19 statements. But the reason I voted to deny this
20 application is not because we don't see the vision.
21 The vision that you have is exciting. It's the plan
22 that needs to be worked on. And so the details are
23 extremely important in starting up a new school. So
24 the application is not complete; no waivers were
25 requested; the curriculum for required graduation was

1 not addressed -- and those are in my eyes non-
2 negotiables for getting started. So we wish the best
3 for you.

4 MR. BALDWIN: I also voted to deny the
5 application. I think your concept is excellent, and
6 I was excited as you all were talking because I can
7 see that you believe in this and that you know that
8 this will make a difference for kids. I think what
9 needs to happen is make sure that you're financially
10 viable, that you can make it financially; I think
11 there's more work that needs to be done with that.
12 And then also make sure that you're in compliance
13 with state law and that waivers that are needed are
14 requested, and that you are working with ADE to
15 comply with all the rules that they have, that they
16 will enforce.

17 MS. WRIGHT-McMURRAY: My vote was also against.
18 Again, I do support the idea and the concepts of what
19 you guys have been working on, which is why initially
20 I was leaning towards giving you a little bit more
21 time to be able to address some of those concerns.
22 But then after getting additional information that it
23 would not have been fair to you to ask you to come
24 back in such a short period of time to do those
25 things. I definitely want to see this work and take

1 place over the next year, working with our agency and
2 other partners to strengthen up your application so
3 that when you come back you'll have a better chance
4 of it being approved.

5 CHAIRMAN COFFMAN: Dr. Williams.

6 DR. WILLIAMS: Yes, thank you.

7 The application is not complete. Waivers,
8 curriculum and budget concerns all need additional
9 work is the reason I voted to deny. But I agree with
10 others, I think this would be an excellent school to
11 have in the Little Rock area. There's some
12 renovation work going on at the Arts Center; it could
13 become -- be a major part of an arts culture piece
14 there in the Little Rock area. And I agree with Mr.
15 Baldwin that I can hear your passion when you talk
16 about it.

17 Just a note: I've been on the Panel for awhile
18 and the State Board in looking at these charter
19 schools. Charter schools fail because of the
20 fundamentals, the financial piece. We have great
21 teachers who start charter schools; in the early
22 years they didn't work. It wasn't because of the
23 teaching; it was because of the business model behind
24 them. So if you get those pieces right, I think you
25 all have the right people to take care of the

1 performing arts part of it. Thank you.

2 CHAIRMAN COFFMAN: Thank you, Dr. Bland.

3 DR. BLAND: Yes.

4 CHAIRMAN COFFMAN: A 15-minute recess?

5 Dr. Bland, if you'll stop sharing your screen
6 that'll be appreciated.

7 The Panel is going to take a 15-minute recess
8 and we'll be back.

9 (BREAK: 10:05 - 10:24 A.M.)

10 A-4: CONSIDERATION OF OPEN-ENROLLMENT CHARTER SCHOOL

11 APPLICATION - WESTWIND SCHOOL FOR PERFORMING ARTS

12 CHAIRMAN COFFMAN: Ms. Webb, if you'll introduce
13 the next item please.

14 MS. WEBB: Yes, ma'am. Westwind School of
15 Performing Arts is a proposed open-enrollment charter
16 school that would be located in North Little Rock,
17 Arkansas. The school plans to serve 150 students in
18 grades 6-8. We have today Ms. Theresa Timmons, Mr.
19 Chris Bell, and Mr. Brent Elliott to present the
20 application. We also have Lieutenant Governor Tim
21 Griffin and State Representative Mark Lowery to speak
22 on their behalf.

23 CHAIRMAN COFFMAN: Good morning. Lieutenant
24 Governor, you are recognized to speak.

25 LT. GOVERNOR GRIFFIN: Good morning. Thank

1 y'all for having me. I know this is a different way
2 of doing things and I appreciate all that y'all are
3 doing to make -- to let the business continue even in
4 these challenging times.

5 Look, everybody who knows me knows how I feel
6 about charter schools and school choice. I've always
7 been an advocate for giving parents, like myself and
8 many other parents, choice, not only among
9 traditional public schools but beyond traditional
10 public schools. Charter schools -- I'm a big
11 advocate for charter schools, and parents, in my
12 view, know best what their kids need. And this is an
13 opportunity for the Westwind school to teach children
14 6th through 8th grade in a little different way, with
15 an arts focus. Research has shown that an arts focus
16 in education stimulates and helps the brain develop
17 in different ways than without an arts education.
18 And an arts education particularly is good for
19 encouraging and spawning creativity and teaching
20 creativity. And, you know, there are a lot of
21 parents out there that believe or may find out that
22 an arts education is precisely what their child
23 needs. And by allowing this charter school to stand
24 up you are simply giving more choices to parents and
25 giving more opportunities to students.

1 The Timmons Art Foundation -- you've got all
2 this in front of you -- has a history of teaching and
3 working with young people and helping them be all
4 that they can be. And I will mention a couple of
5 things in particular: number one, the Timmons Art
6 Foundation historically, I believe, in this
7 particular instance is very concerned with students
8 from all socioeconomic backgrounds -- in particular,
9 those who may be economically disadvantaged. They
10 are seeking those students in particular because they
11 want to be -- they want to provide an education to
12 kids that otherwise may not have access to an arts
13 education, and I think that is critically important.
14 And, you know, there are a lot of parents -- look,
15 I've got three young kids; I've got a 13-year old,
16 I've got a 10-year old, and I've got a 2-year old,
17 believe it or not -- not a grandchild, but my child
18 -- and she's not in school yet. And I practice
19 school choice every single day. I am able to do
20 that; I'm financially able to do that. I have my
21 daughter in private school and a son in public
22 school. Not everybody can do that. I want everybody
23 to have that option. I want everybody's parents to
24 have access to the amazing arts education that this
25 school can provide.

1 So I just wanted to weigh-in and say this is all
2 up-side; this is -- and the beauty of the charter
3 system is we're not only giving alternatives to other
4 sorts of schools; charters are an alternative to
5 traditional public schools, private schools, home-
6 schools, et cetera. We're not only doing that, but
7 in the charter world there are different sorts of
8 charters with different -- this one may have a focus
9 on STEM and this one on arts. That diversity
10 benefits us all.

11 And I also want to say the beauty -- and you
12 know all of this -- the beauty of the charter system
13 is you're able to innovate with leaders like Timmons
14 Art Foundation and hold them accountable. And we're
15 able to help these sorts of schools flourish because
16 of the accountability in this system in a way that
17 there isn't with some other public schools.

18 So put me down as a Yes. I support this, and I
19 hope that y'all approve this. Thank y'all so much
20 for your time and for dealing with this awkward,
21 weird through-the-home, dogs running in the hall
22 situation. But I appreciate what you do and thank
23 you so much.

24 CHAIRMAN COFFMAN: Thank you, sir. We
25 appreciate you speaking on behalf of this charter.

1 LT. GOVERNOR GRIFFIN: Thank you.

2 CHAIRMAN COFFMAN: Representative Lowery.

3 STATE REP. LOWERY: Yes, thank you very much for
4 allowing me to call in. Lieutenant Governor Griffin
5 covered the background of this application very well.
6 But one thing that I would say is that, you know, the
7 Maumelle area, which I represent, has been proud of
8 our tradition of embracing charter schools. So you
9 may know that the very first charter school in the
10 state of Arkansas was the Academics Plus Charter
11 School, which is now known as Maumelle Charter, and
12 they're a straight-A school. And the Timmons family
13 has been very active in our community and been very
14 supportive of that effort, and so we're glad to see
15 that branching out.

16 And one thing -- let me just tell you about my
17 -- in working with the Timmons family, every time --
18 and this is the Timmons Arts Foundation, this is
19 Timmons who -- of course, I've worked with Theresa
20 Timmons when she received an award from the Governor
21 for the work of the Arts Foundation, but I've also
22 worked with the Timmons who has been a City Council
23 member. She has just -- every time we have needed
24 her in our community to step up, she's done that.
25 And I know that the family will -- and the Arts

1 Foundation will have the same kind of energy in terms
2 of supporting this endeavor.

3 You know, I was involved in arts through high
4 school and college and have also seen all the
5 research that the Lieutenant Governor referenced.
6 The main thing is it keeps students engaged, those
7 that have that interest, whether it is performing
8 arts, visual arts; it keeps them engaged in all their
9 other academic areas as well. And the facility that
10 this particular charter school is hoping to go into
11 is an amazing facility in the Crystal Hill area,
12 something that will really trigger a great interest
13 by the students. It started out as a piano gallery
14 performing arts center and has had other occupants
15 there, and so we're really excited about this
16 opportunity. The family has shown great ingenuity
17 and entrepreneurship in terms of just everything that
18 they have engaged in in the community, and we also
19 know their heart for kids.

20 And I think the issue -- you know, I looked at
21 the -- was looking at the information in the
22 application. I know that they also embrace the ideas
23 that the Lieutenant Governor referenced of being able
24 to give children and their families choice,
25 apparently -- especially their parents. You know,

1 that is the thing that really invigorates the charter
2 school process. I served on the Education Committee
3 in my four terms in office and I remember one of the
4 conversations that I have had with Charles Armstrong,
5 who used to be on the Education Committee and in the
6 Legislature, and he's also a Little Rock School Board
7 member. And every time there was a discussion about
8 charter schools and about whether charter schools had
9 an unfair advantage over traditional public schools,
10 Charles would always lean in to me and he would say,
11 "The one thing charter schools have an advantage on,
12 and frankly if the public schools could embrace it
13 more, would be parent participation." And that is
14 exactly the essence of any charter school. I think
15 it's especially going to be true with this particular
16 application where parents are going to be engaged,
17 they're going to be encouraged to be engaged, to be
18 there for performances, to be there any time the
19 students maybe have to have extended practice times,
20 you know, beyond the school hour; that the parents
21 are going to be a very active participant in that.

22 And so I just wholeheartedly endorse this
23 application. I hope that you will give it its full
24 consideration and that you would ultimately vote to
25 allow this charter to move forward. So thank you

1 very much for allowing me to call in and moving us
2 ahead of your other testimony so that we could
3 participate.

4 CHAIRMAN COFFMAN: Thank you, sir. We
5 appreciate your thoughtful words regarding this
6 charter.

7 STATE REPRESENTATIVE LOWERY: Thank you.

8 CHAIRMAN COFFMAN: Ms. Hyatt, if you will come
9 and outline our proceedings today.

10 MS. HYATT: Good morning. Mary Claire Hyatt,
11 Arkansas Department of Education.

12 We will begin by swearing in all of those that
13 anticipate giving testimony today, with the exception
14 of attorneys. Following that, the applicant will
15 have 20 minutes to present. I don't believe anyone
16 has signed up to speak in opposition -- no one has
17 signed up to speak in opposition. So they can either
18 use 25 minutes or 20 and then 5, if they want.

19 Following that, we will move into discussion of the
20 waivers and clearing up any remaining legal issues.

21 Then we'll move into discussing any financial or
22 other issues that have been noted by the Internal
23 Review Committee. We'll end kind of discussing and
24 asking general questions. Of course, as I've said
25 many times, please ask questions as we move forward

1 any time that you have them of us or of the
2 applicant.

3 CHAIRMAN COFFMAN: Thank you, Ms. Hyatt.

4 If all of the persons speaking in favor of this
5 application and anyone speaking in opposition -- I
6 don't believe there is anyone -- but if anyone
7 speaking in favor of this application would stand and
8 raise your right hand. Do you swear or affirm that
9 the testimony you're about to give shall be the
10 truth, the whole truth, and nothing but the truth?

11 (ALL SPEAKERS ANSWERED AFFIRMATIVELY)

12 CHAIRMAN COFFMAN: Thank you. I've acknowledged
13 all of those.

14 MS. TIMMONS: Oh, excuse me, we have two other
15 speakers that were on here speaking on behalf of the
16 Foundation as well. Is it possible to --

17 CHAIRMAN COFFMAN: Yes.

18 MS. TIMMONS: -- allow them some time?

19 CHAIRMAN COFFMAN: Yes. I just didn't -- I
20 didn't see them. Who are they?

21 MS. TIMMONS: We had Ms. Janet Perkins with the
22 Arkansas Arts Council; Ms. Adora Curry, who is a
23 parent.

24 CHAIRMAN COFFMAN: And are they part of your 20
25 minute presentation?

1 MS. TIMMONS: They are not. They were listed to
2 be speaking on behalf of the Foundation prior to the
3 Lieutenant Governor and Representative Lowery.

4 CHAIRMAN COFFMAN: Okay. All right. Let's
5 start with Ms. Perkins, please.

6 MS. PERKINS: Good morning. My name is Janet
7 Perkins. I'm on the staff of the Arkansas Arts
8 Council; I'm Community Development Program Manager.
9 I was very glad when Theresa called and requested
10 that I be a part of this discussion.

11 I met the Timmons Arts Foundation two years -- I
12 started the Arts Council in 2011, and they had
13 already been in business for a number of years. But
14 that was one of the first organizations when I
15 started that I had an opportunity to meet and engage
16 and also to be able to witness the work that they're
17 doing with children in this community.

18 The main thing that I am so impressed with is
19 the exposure that the Timmons Arts Foundation --
20 they're able to give to young people. They provide
21 all kinds of educational opportunities, creative
22 opportunities, whether it's music, fashion design,
23 whether it's learning how to play an instrument.
24 They pull in every aspect of the artistic community
25 to be able to provide the young people in their

1 organization, those that are participating. I have
2 watched the organization grow over the years that I
3 have been in connection with the Timmons Arts
4 Foundation, and I am always -- always so glad to see
5 just what they're able to do with a large number of
6 young people, giving them those opportunities. And I
7 have never been in one situation where they are --
8 where the young people are performing that you see
9 any discipline problems or you're seeing Theresa and
10 the others that work with her having to take any kind
11 of extreme efforts to make sure that the kids are
12 doing what they need to. I also recognize that there
13 is a level of just joy that I have seen within these
14 kids that they're being able to learn different
15 things and to perform and to be in front of the
16 public doing things.

17 So I am one-hundred percent for this
18 organization having the performing arts school. I
19 think that we all know -- I don't have to repeat
20 anything that has been said; we all know what arts --
21 what art can do for young people to be able to expand
22 their abilities and their horizons. That kind of
23 exposure you cannot even pay for. So I just commend
24 the Timmons Arts Foundation for all they do and how
25 they are continuously -- continuously expanding that

1 agenda to make sure that young people get the very
2 best. They don't give them seconds; they give them
3 the very best of what's out there. So I am one-
4 hundred percent for this organization. And thank you
5 for the opportunity for me to give my testimony about
6 Timmons Arts Foundation.

7 CHAIRMAN COFFMAN: Thank you, Ms. Perkins.
8 Ms. Curry.

9 MS. CURRY: Good morning. My name is Adora
10 Curry. I reside in Little Rock, Arkansas. My
11 testimony is a little bit more personal, so forgive
12 me if I sound a little emotional. I am obviously an
13 African American, I'm a mom raising two boys, I have
14 two degrees, I have a fulltime job, and I'm very
15 professional. And I start my testimony with that
16 because I'm a single mom -- and because I'm a single
17 mom raising two young black boys, that stigma falls
18 upon my children a lot of times -- well, obviously
19 unfairly -- but also a lot of times without people
20 having the opportunity to get to know them.

21 And so begins my story with my relationship with
22 the Timmons Arts Foundation and why it is critical
23 and definitely one of the solutions to ending
24 systemic racism that's going on in our nation.
25 They're an example that's already been doing that.

1 My kids go to -- attend LRSD schools right now; we
2 have Fulbright Elementary School and we were at
3 Pinnacle View. Whenever I went to a parent-teacher
4 conference, the first questions asked were is there a
5 father at home or I would get calls about behavior
6 that were more of a distraction in getting to know my
7 kid as opposed to like an all-out behavior problem;
8 like he wasn't a bad child per se, but it wasn't
9 viewed that way and there was always never any
10 patience. And so the first two years for my son,
11 kindergarten and first grade, you know, dropping him
12 off at school we had that like feeling like we were
13 walking on eggshells and we didn't know if we would
14 get through the day without somebody calling to
15 complain. And I'm sure you can imagine not only as a
16 parent and a single mom trying to do her job but what
17 that does for the self-esteem of a 6-year old and
18 then a 7-year old where he's going to school every
19 day feeling like his teachers don't like him, like
20 his teachers might be talking to other parents and
21 encouraging their children not to play with him.

22 And then we get the opportunity in the
23 summertime to participate in the Timmons Arts
24 Foundation, and as a mom it made a world of
25 difference for my son because it boosted his self-

1 esteem; he was somewhere where he was valued, where
2 he was appreciated, where people took the time to
3 recognize his talents and to encourage him. He
4 discovered his love for singing; he's the only person
5 in our family that can sing. He was in a loving and
6 nurturing environment and he was also around people
7 who look like him, both male and female that look
8 like him -- and representation matters. Whenever the
9 camps were over in the summertime we were so sad
10 because we wanted more. We wanted to continue to put
11 him in environments that would fill his cup, and we
12 could not wait from August till June for him to go
13 back to the Timmons Arts Foundation where he could
14 get that extension of love beyond our household. But
15 in those months, those nine months in between,
16 whether it was at the grocery store, whether we were
17 going to a social event or somewhere else, if he ran
18 into an instructor or a volunteer from the Timmons
19 Arts Foundation they always automatically brought him
20 back into the fold. I remember one time my son saw
21 Korto at Wal-Mart and he left the checkout line to go
22 give him a hug. Another time we attended an event
23 downtown in Little Rock, I think a Juneteenth
24 celebration, and Ms. Theresa and some of the other
25 students from the Timmons Arts Foundation were

1 performing; and they saw my son in the crowd, and
2 even though he wasn't a part of the performance they
3 went and pulled him and brought him to the front row
4 so that he could be a part of the family with them.
5 Every child, especially children of color, deserve to
6 have that, that type of experience, and to feel like
7 they're a part of a family and to feel like they
8 matter and are valued. And this organization has
9 been doing that since day-one.

10 CHAIRMAN COFFMAN: Thank you, Ms. Curry.

11 MS. CURRY: Uh-huh.

12 CHAIRMAN COFFMAN: Thank you so much.

13 MS. CURRY: Is that the end of mine? I can stop
14 there, but I just -- it's critical to have an
15 organization that's already established instead of
16 trying to reinvent the wheel or -- you know, they're
17 setting the example and they've been doing that. And
18 I just -- every child deserves that, especially in
19 the times that we're living in right now.

20 CHAIRMAN COFFMAN: Thank you so much.

21 MS. CURRY: Uh-huh.

22 CHAIRMAN COFFMAN: Ms. Timmons, you have 20
23 minutes.

24 MS. TIMMONS: Okay. I'm going to share my
25 screen. Okay. Okay. Good -- I think it's morning.

1 Good morning, everyone. I am Theresa Timmons,
2 founder of the Timmons Arts Foundation. We are the
3 sponsoring entity for Westwind School for Performing
4 Arts, the proposed open-enrollment charter school.

5 First, I'd like to thank Lieutenant Governor Tim
6 Griffin, State Representative Mark Lowery, Ms. Janet
7 Perkins, and Adora Curry for your kind words. We
8 truly appreciate your support this morning. I'd also
9 like to thank the Charter Authorizing Panel for
10 hearing our application today. I would also like to
11 introduce our team: Ms. Jenn Conner, who currently
12 works for our National Afterschool Network and has
13 been leading the curriculum on development of this
14 application, as well as Chris Bell and Brent Elliott,
15 SBA; they are our financial team.

16 So a little bit about me -- I was born and
17 raised in Cleveland, Ohio. I'm a product of the
18 arts. I was a dancer and a flutist; I competed
19 across the state. And I began my higher education at
20 the University of Cincinnati, where I danced. I
21 began dancing for an up-and-coming artist and
22 traveling across the country as her background
23 dancer. I later moved to Little Rock, but in between
24 time I enlisted in the military where I served in
25 Operation Iraqi Freedom as a gun truck commander,

1 leading over 60 soldiers in war. I also worked as a
2 juvenile probation officer and my personal mission in
3 that job was to redirect our youth through the arts.

4 In every field that I've worked I've always
5 incorporated the arts in some way. My experiences in
6 the arts include producing shows and events featured
7 on local and national platforms; I've produced shows
8 at New York Fashion Week, LA Fashion Week; I'm a
9 founder and executive producer of Designers' Choice
10 Fashion Preview, Little Rock's largest event, which
11 has been a staple in the community for over 12 years,
12 supporting local designers, local artists, local
13 visual artists, and local entertainers. I'm also the
14 A.P. for Designers' Choice Fashion Preview-Dallas.
15 Through our community partnerships I've had the
16 opportunity to facilitate the Jazz at Lincoln
17 Center's pilot program for the state of Arkansas,
18 which is how I met Jenn. But my mission during this
19 time has -- but my mission began during the
20 mentorship program I participated in while at UALR.
21 It was then that I realized that I wanted students to
22 have the same -- the very same opportunities that I
23 had growing up in the arts.

24 So, a little bit about the sponsoring entity.
25 The Timmons Arts Foundation, a 501(c) nonprofit, has

1 the mission to educate, enrich and empower our
2 children through the arts. I realized that there was
3 a need for the foundation while in college
4 [inaudible] students and select Title 1 schools.
5 After meeting and talking with schools and principals
6 and counselors of these schools I quickly began to
7 understand that the desire to provide arts in
8 education in these schools to students was there, but
9 the budget, time and resources were not. And that's
10 why the Timmons Arts Foundation was started.

11 Our initial impact in the community began by
12 providing art supplies, musical instruments and
13 funding to Title 1 schools. We were able to do this
14 through partnerships, collaboration, and fundraising
15 events hosted by the Foundation. Next, we began
16 creating an arts program for our youth, specifically
17 for our children from underserved communities.
18 Cultivating the Arts Youth Summer Camp was our first
19 program. It's a four-week arts intensive program
20 that focuses on six components of art: vocal music,
21 visual arts, fashion, dance, instrumental music,
22 drama, and theater. The camp is student driven and
23 student voiced, and they are involved in every area
24 from the creation of a production to their final
25 musical performance which is held at the end of the

1 program. In 2018, the Timmons Arts Foundation
2 created the Timmons Arts Foundation choir where
3 students perform on large platforms, like the
4 Arkansas Black Hall of Fame. They performed at MLK
5 events. And most recently, through our partnership
6 with the University of Arkansas/Pulaski Technical
7 College, our choir was able to sing at the legendary
8 Mississippi Mass Choir. And because of our
9 partnerships and supporters, like Steve Landers, our
10 students also have the opportunity to appear in a
11 Steve Landers auto group commercial, "That's What
12 Steve Said."

13 We strongly believe that students cannot be what
14 they do not see. And through our partnerships and
15 relationships our students have been exposed to the
16 local and national performing arts community, singing
17 with legendary choirs, appearing in commercials,
18 having the opportunity to meet and talk with
19 professionals, like, for example, in this picture
20 with Toni Braxton; she's a singer and actress. She
21 actually flew to Arkansas to do a workshop on an
22 inner-community service project with our students.
23 They've also had the opportunities to meet with
24 actors like Morris Chestnut, Larenz Tate, Boris
25 Kodjoe, and so many more performing arts

1 professionals. Making those connections is a part of
2 the Westwind mission.

3 The mission is to provide an equitable and
4 engaging educational experience that is enhanced by
5 the arts. We believe that by establishing strong
6 connections between students and the performing arts
7 community students will embrace the belief that
8 learning is a creative and enlightening process.

9 So why arts infused learning? It's important to
10 us that students have a well-rounded education. Some
11 students simply learn differently, and integrating
12 arts within the core disciplines reaches those
13 students who might not otherwise understand or be
14 engaged in their class-work. Also, studies have
15 shown that infusing arts in students' curriculum
16 develops creative problem-solving skills, helps with
17 motor skills, mathematics, critical thinking, and
18 even their social skills. From our experience it
19 also creates a better student and a better human-
20 being.

21 So, meet Michael. I'm going to protect this
22 young man's name and image; so this is not a true
23 image of the student or his name, but I am going to
24 tell his story. So Michael was a student in the
25 afterschool program. Each -- he was a really sweet

1 kid but he walked with his head down, showed signs of
2 having low self-esteem. We had concerns with his
3 literacy and comprehension, and his behavior needed
4 to be adjusted. At the end of each school year the
5 kids perform a musical. That particular year Lion
6 King was our musical. It was Michael's favorite
7 production. He came to me and told me that he loved
8 Lion King and specifically he loved the character
9 Rafiki. So I suggested he audition for the musical;
10 he instantly told me no. On audition day, I went and
11 found Michael and I had him audition for Rafiki. He
12 struggled reading his lines and he -- as we
13 anticipated he would. But we casted Michael as
14 Rafiki. During rehearsals Michael would come to me
15 when he had issues reading or comprehending his lines
16 and I would help him out. But after awhile I
17 realized that Michael stopped coming to me for
18 assistance. And then I noticed him in the hallways
19 with his classmates and laughing, talking, he was
20 projecting his voice, head held high, they were
21 laughing -- and later, I would see them all together
22 at tables before I even arrived at the program. So
23 fast-forward to the day of the performance, all of
24 the kids did amazing in the musical. Michael was
25 amazing, the entire cast was amazing. After the

1 performance Michael came to me crying. He was so
2 excited that this experience -- that he was able to
3 participate in this experience. This was life-
4 changing for him, I believe. He went from an
5 intimidated young man that walked with his head down
6 to a thespian ready for the next production. Also,
7 his grades improved. Now you can catch Michael at
8 our afterschool program helping others because now he
9 is a student worker.

10 So you've heard a little bit about the arts, and
11 now you'll meet Miss Jenn Conner who will talk to you
12 about academics and curriculum.

13 MS. CONNER: Thanks, Theresa.

14 The power that goes with my video is a bit
15 sketchy; I fear the storm has knocked out the power
16 where we are. So I'm going to try just speaking
17 through my phone.

18 But as Theresa mentioned, I worked with her on
19 the development of Westwind's curriculum. I am a
20 certified Pennsylvania educator, having had both
21 social studies for high school and middle school and
22 special education. As a teacher, I was a founding
23 staff member of two innovative schools that were
24 designed to bring alternative approaches to high
25 school and to help students who particularly struggle

1 in more traditional settings. In addition to
2 teaching, I've also worked as a special education
3 supervisor and instructional coach and assistant
4 principal. I currently work for a national nonprofit
5 organization where I am a professional education
6 trainer on behalf of the U.S. Department of
7 Education. I have written curriculum for the Jazz at
8 Lincoln Center's afterschool program and I'm a
9 consultant on curriculum for organizations such as
10 the CS Math Foundation and National Geographic.

11 And so Theresa's and my background have been a
12 true fusing of our experience, and what our
13 experiences told us really worked well for all
14 students. That fusing has led to five essential
15 elements that are comprised and made up of the
16 Westwind mission.

17 Some phrases that I'd ask you to keep in mind as
18 I talk through the curriculum pieces are equitable,
19 art-infused, academically rigorous, interconnected,
20 creativity and enlightenment. Every decision we've
21 made around curriculum, scheduled structure is all
22 designed to make sure that we are continuing meeting
23 those essential elements.

24 The curriculum that we'll be using is going to
25 be culture and curriculum that's already been

1 approved by the Arkansas State Department of
2 Education, and that's to insure that we are working
3 with the highest quality, most academically rigorous
4 curriculum. We'll be taking this existing curriculum
5 and reconfiguring it in a new and novel way, which
6 I'll talk about in a few moments. In addition to
7 those, we'll also be using some supporting resources
8 from the Institute for Arts Integration and STEAM
9 curriculum, which has curriculum and professional
10 development around taking arts-infused lessons and
11 carrying them across content areas. So you can be
12 working on one art theme in math, science, ELA and
13 history, which is phenomenal because those
14 connections often are observed and pushed in a
15 traditional way.

16 The second supporting resource is Educurious,
17 which is a project-based learning curriculum that
18 really empowers students to take control over their
19 own learning as well as connecting what they're
20 currently doing to the future, so that students can
21 see what I'm doing today can lead me to a potential
22 career path.

23 So how will this look in a school day? If we
24 start by thinking about a traditional model, we think
25 that -- or we see that daily lessons tend to happen

1 in a ladder or stair method; you know, we model
2 something for the students, we guide them, they
3 practice a little bit, and then we expect students to
4 master and demonstrate that. This doesn't happen
5 over a couple of days, but it more typically happens
6 one skill a day and can move pretty quickly. While
7 this does work with some students, especially those
8 with strong working memories, this actually isn't how
9 our brains operate or are designed to learn. So at
10 Westwind we want to do something a little bit
11 different that better matches how students do learn
12 and how their brains come to us ready to engage in
13 learning.

14 So let's look at our units. Our units are
15 something that we're going to call ACTs. So the ACTs
16 are different in the sense that they'll be spiraled;
17 so this means that you engage students in a concept
18 or skill, then you have them practice it while
19 working together in a group; then they're coming back
20 and they're working independently, and then they're
21 moving again into working in a group and back. So
22 it's several skills and concepts that students
23 continually work with as they move deeper and deeper
24 into the understanding. This allows students to
25 continue to practice and manipulate skills and

1 content that they may have initially struggled with.

2 As well as this practice of the spiral, we're
3 also going to be dissecting it into three arts areas.
4 So students will practice -- this is where they will
5 learn and plan; they will then rehearse, which is our
6 group time; and then they'll perform. So in the
7 performance is where we'll take everything they've
8 learned and they have to demonstrate through an arts-
9 based work product a really high-quality item that
10 not only demonstrates how students have mastered the
11 academic content but also that they've mastered an
12 arts product that's connected to the real world. So
13 everything students do every single day can be turned
14 into a portfolio and turned around to use to get into
15 college or start a career.

16 In addition to how this will work within a
17 class, we're also going to do some spiraling across
18 content areas. So when we think about how the
19 spiraling works, right, we're thinking about hitting
20 one concept and repeating it over and over and over
21 again in a new, unique way that moves the students
22 forward. Oftentimes we do this through project-based
23 learning. But for students, that puts both the
24 skills of the product itself -- so something like a
25 multimedia presentation or an essay -- with the

1 content. And we expect students to know how to do
2 the product while we're teaching the content. So
3 when they complete a project at the end, [inaudible]
4 doesn't reflect what they've actually mastered
5 because they didn't have the skills necessary to
6 demonstrate their mastery of the academic content.

7 So what we're going to do is we're going to
8 spiral across the classes. So the students will use
9 their art elective classes to learn how to create
10 those art products in a really fun, engaging way.
11 And then the core content teachers will use those
12 same art products to have students demonstrate the
13 mastery of the core content. This means that we're
14 really able to develop a truly, wholly centered child
15 vision that revolves around the arts.

16 So, on the next slide you're going to see our
17 graphic that sort of represents this idea. We're
18 going to infuse arts in everything, but we're going
19 to make sure that kids are not only getting their
20 core academic information but they're also learning
21 the what and why behind what they're doing so that
22 they can learn how to self-advocate. And we're going
23 to help them develop the skills around executive
24 functioning, social-emotional learning so when we're
25 asking them to collaborate, to work through something

1 that may feel overwhelming initially they have the
2 resources to rely upon to push them through.

3 So what will this look like for just a day in
4 the life of a student? So, on the next slide you'll
5 see a series of events that will take place
6 throughout the day. So our day will start with
7 Advisory 1; this is so students will have an
8 opportunity to check in with themselves, think about
9 their emotional status, where they're at, what they
10 need, prep for the day, ask for support or
11 assistance. They'll then move into core content.
12 They'll have lunch, followed by Advisory 2 where
13 we'll explicitly teach those collaboration and
14 executive functioning skills that students need
15 throughout all of their classes. In the afternoon
16 then they'll have their Science of Learning
17 electives; that's that place where we're going to
18 teach students about learning, how do their brains
19 work, and how can they figure out what works best for
20 them, followed by the arts electives, where they
21 really get some amazing hands-on experience in
22 producing artwork.

23 Theresa and the Timmons Foundation already have
24 a phenomenal network and so for the arts electives
25 we're going to be able to use a combination of

1 traditional educators and real working artists; so
2 again bringing to the forefront for students that
3 everything they're doing every day is not just
4 because the teacher asked them or told them to, it's
5 because it's setting them up for success and options
6 in life.

7 And this is all going to happen at an amazing
8 facility, which Theresa will walk you through.

9 MS. TIMMONS: Thank you, Jenn.

10 So the proposed school sits on 17 acres of land
11 with a beautiful tree line and pond where students
12 will have access to enjoy; this also provides
13 teachers the opportunity to create outside learning
14 environments for students. And the school itself is
15 36,000 square feet with a covered entrance. There's
16 a gated courtyard which also provides students a safe
17 space to eat, study, and bond with other students.
18 There are classrooms for our children, for our
19 students. There's a state-of-the-art theater that
20 holds 267 people; it has full access. There's a
21 bistro where students will have breakfast and lunch
22 and also be able to gather during their down-time, as
23 well as a commercial kitchen.

24 So Student Services -- our transportation, we
25 are committed to provide transportation for students

1 with pick-up and drop-off points. We've allocated
2 one bus and one bus driver for Year 1 and we'll
3 allocate more as enrollment increases.

4 For Health Services -- Westwind will staff a
5 fulltime nurse to insure the health and wellbeing of
6 students and will implement the health services
7 program. A waiver has been requested in this area to
8 have the ability to staff a licensed nurse who may
9 not be registered.

10 Our Guidance Counseling -- Westwind will staff a
11 guidance counselor. We have requested a waiver in
12 this area on employing a certified guidance
13 counselor, but will have the comprehensive student
14 counseling plan set forth in Act 190 of 2019.

15 So for the Media Center -- the students will
16 have access to Chromebooks, classroom libraries, and
17 weekly visits to the public library.

18 For Special Ed. -- the school will employ a
19 full-time special education teacher to meet the
20 students' needs.

21 Dyslexic -- dyslexia, excuse me -- students will
22 also have -- we will have a special education teacher
23 who is certified in this area.

24 For ELL -- assessments will be completed to
25 determine the appropriate needs. However, we will

1 staff a part-time ELL teacher.

2 For Gifted and Talented -- students will be
3 served through the increased academic rigor in their
4 core classes, along with enrichment opportunities in
5 performance and fine arts.

6 And for our Curriculum -- we request no waivers
7 in this area.

8 Recruitment -- our team will work with a local
9 multicultural marketing firm to launch a
10 comprehensive communication campaign that targets
11 various communities. The preferred mediums will
12 include what's listed here: social media, digital
13 display ads, direct mail, cable, mobile ads, and
14 direct phone calls. Also through our programming and
15 partnerships the Timmons Arts Foundation reaches over
16 500 students a year; we will also create a campaign
17 to recruit those students that are already
18 participating in our system's programs. Westwind
19 will also insure that the citizens of Pulaski County
20 and the three districts from which the school will
21 pull have an equal opportunity to learn about and
22 apply to the school through the recruitment --

23 [TIMER BELL RINGS]

24 MS. TIMMONS: -- through the full recruitment
25 plan. We've also met with Dr. McNulty, the

1 superintendent of Pulaski County Special School
2 District, as well as Rob McGill of Maumelle Charter;
3 they both were very receptive of the new charter.
4 Rob McGill said that he has a waitlist of over 500
5 students and would let the parents know -- the
6 parents on his waitlist know of the availability of
7 our school.

8 So supporting an effective partnership between
9 our school and the families of our students -- we
10 will implement a resource-based school family and
11 community partnership model. These consist of:

12 Parenting -- we'll provide workshops;

13 Through Communicating -- we'll increase the --
14 we'll create a parent and teacher committee that will
15 host meetings which will be open to all family
16 members;

17 Volunteering -- our family members will have the
18 opportunity to volunteer within the school;

19 Learning at Home -- Westwind will provide
20 adequate technology to entrust seamless coordination
21 of schoolwork with work at home; fulltime virtual
22 instruction as needed. Westwind will work with the
23 APSRC to provide different at-home learning programs;

24 Decision-Making -- the parent and teacher
25 committee will allow parents, families, and teachers

1 to maintain open communication and better
2 understanding or one another;

3 And Collaborating with Community -- pretty much
4 what we do now, we'll create a series of partnerships
5 in the community to extend and expand our services;

6 So with Governance and Human Capital -- Westwind
7 will establish a school board that is separate from
8 the sponsoring entity, which is the Timmons Arts
9 Foundation. A full-time director will be hired by
10 the school board and will report directly to the
11 school board. The school will then staff a fulltime
12 principal to report to the executive director. The
13 principal and the executive director will hire
14 staffing, and the staffing will be trained through
15 professional development provided by the APSRC.

16 So this is just a quick budget for Year 1 and
17 Year 2. Our revenue is \$1.3, our expenditures are
18 \$1.348, and our net revenue for the first year is
19 \$21,208, and for year-two it's \$74,477.

20 So that concludes our presentation for today.
21 We'd like to thank you all again for taking the time
22 to hear this application.

23 CHAIRMAN COFFMAN: Thank you, Ms. Timmons.

24 MS. TIMMONS: You're welcome.

25 CHAIRMAN COFFMAN: Ms. Hyatt.

1 MS. HYATT: Some of the things I had written
2 down she actually covered in the presentation, so
3 I'll just note it as we move forward.

4 The first thing I think it would be helpful to
5 have a little bit more information about is the
6 governing structure. And I know that Theresa just
7 talked about it, but there's been some changes since
8 the original application. So just to clarify, the
9 Timmons Art Foundation will be the governing --
10 sponsoring entity; there will be a local school
11 board; and the executive director will not be related
12 to anyone that's on any of the boards. Is that
13 correct?

14 MS. TIMMONS: That is correct.

15 MS. HYATT: Perfect.

16 The next thing just to kind of address has to do
17 with the building that's going to be leased. So the
18 building -- which was a beautiful building, by the
19 way; I really liked seeing the pictures of it --

20 MS. TIMMONS: Thank you.

21 MS. HYATT: -- is going to be purchased by Team
22 Summit LLC, and that is someone who is part of the
23 Timmons family. So they would be leasing the
24 building from a family-owned -- a family member owned
25 business. It's not necessarily prohibited, but I

1 just want to confirm they're aware that they'll have
2 to meet the requirements of 6-24-101 et seq. that
3 requires those contracts to be approved by the
4 Commissioner of Education.

5 MR. WALTER: Madam Chair, may I speak?

6 CHAIRMAN COFFMAN: Yes, Tripp, you're
7 recognized.

8 MR. WALTER: Thank you. Tripp Walter, Staff
9 Attorney, Arkansas Public School Resource Center.

10 I will confirm on behalf of Westwind that they
11 -- that the applicant is aware of that. And just to
12 let the Panel and Ms. Hyatt be aware, there are
13 plans, if needed, to divide the space so there won't
14 be any overlap between the Timmons Arts Foundation
15 space, the space that's controlled by the program and
16 what will be controlled by the school. And the lease
17 will be entered into by the school board, which is --
18 which has been mentioned as separate from the
19 sponsoring entity board. And the applicant will
20 insure that fair market value is paid for the lease
21 amount.

22 MS. HYATT: Perfect.

23 CHAIRMAN COFFMAN: So that's going to -- it will
24 be a single-use facility?

25 MS. HYATT: I believe the -- and Tripp can

1 correct me -- I believe the idea is that part of the
2 facility will be used by the Timmons Art Foundation
3 for their programs and part of the facility will be
4 used for the charter school. Is that correct?

5 MR. WALTER: That's correct from my view. I
6 don't know if Ms. Timmons has anything to add to
7 that.

8 MS. TIMMONS: No. That is correct.

9 MS. HYATT: And I think as long as the proper
10 approvals are granted and as long -- I'm glad that
11 the assurance was made that the lease will be between
12 the school board and the entity rather than the
13 sponsoring entity board, because we've run into
14 issues in the past with that. So as long as it's set
15 up how they have confirmed that it's set up, I don't
16 think there should be any issue.

17 MR. BALDWIN: So let me ask, those approvals
18 really are outside of our decision-making?

19 MS. HYATT: That's correct. They get submitted
20 through the legal office and we review them to --
21 there are certain criteria laid out in law about how
22 you can enter into essentially a conflict of interest
23 contract; so if a board member, an administrator or
24 employee is related to someone who's benefitting from
25 the contract. So we review them, we look at the

1 limited circumstances under which we can approve
2 them, and then make a recommendation to Secretary Key
3 who gives final approval.

4 DR. WILLIAMS: Just to follow-up on that
5 question -- what is the relationship? I know the --
6 we have the Timmons Foundation as the sponsoring
7 entity. So what would be their responsibility to the
8 school, if any? And also, that would lead me to what
9 would be their relationship with the board of the
10 school? Are they appointing any board members? Are
11 the board members elected by the parents? What's the
12 wall between the two organizations from a governance
13 standpoint?

14 MR. WALTER: I can go ahead and address that.
15 The Timmons Arts Foundation board is separate; it is
16 the sponsoring entity. The only interaction I see,
17 other than just being the sponsoring entity, that it
18 will have with the school and its board is the
19 application indicates that the Timmons Arts
20 Foundation will select the chair of the board, and
21 then the chair of the board will be responsible for
22 selecting the remaining four members of the board.
23 But there is no reporting from the Chair, no
24 supervisory control or authority of the school board
25 by the Timmons Arts Foundation board.

1 DR. WILLIAMS: Okay. Now repeat the -- I missed
2 the part about the Chair. Are they selecting the
3 chair of the school board?

4 MR. WALTER: Yes.

5 DR. WILLIAMS: Hmmm. Okay. And then that Chair
6 is the one that's going to be working to select the
7 other members of the board of the school?

8 MR. WALTER: The initial board, yes, sir.

9 DR. WILLIAMS: Um-hmmm. Is it a self-
10 perpetuating board?

11 MR. WALTER: Yes, sir. It will be self-
12 perpetuating after that. There will be no further
13 involvement between the foundation and the school
14 board, other than what I've just mentioned.

15 DR. WILLIAMS: Okay.

16 MR. WALTER: Also --

17 DR. WILLIAMS: And who will select the Chair
18 from that point on if it's self-perpetuating? Will
19 the Timmons -- will the foundation still select a
20 Chair?

21 MR. WALTER: No, sir.

22 DR. WILLIAMS: Okay, all right. Well, it took
23 us awhile, but we got there. That's why I wanted to
24 find out when is the train is unhooked.

25 MR. WALTER: Yes, sir. That's when.

1 DR. WILLIAMS: Okay. Thank you.

2 MS. HYATT: And I'll point out, Dr. Williams,
3 just for clarity, lots of sponsoring entities do
4 place members on the local school board because the
5 sponsoring entity ultimately is responsible for the
6 school. And when the school wraps up and closes, the
7 sponsoring entity is the organization that has all of
8 the duties to maintain records and the financial
9 duties and things like that. So it is common for
10 them to appoint members to the local school board.
11 This is not -- that's not unusual.

12 DR. WILLIAMS: I totally agree with that. I
13 have seen a case where a sponsoring entity board was
14 doing some things that the school board itself was
15 not aware of and that became an issue.

16 MS. HYATT: Absolutely.

17 MR. WALTER: If I may also add --

18 MR. SCOTT SMITH: Madam Chair, this is Scott
19 Smith. Yeah, if I could just assure the board member
20 -- the panel member the link is broken between the
21 sponsoring entity and the governance of the board
22 after the initial establishment. So I think the
23 point you're looking at [audio distortion] eventually
24 removed once the board is set and put in place and
25 begins to self-advocate.

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

CHAIRMAN COFFMAN: Thank you, Mr. Smith.

WAIVERS

SCHOOL SUPERINTENDENT

MS. HYATT: The first set of waivers is for the school superintendent. There's -- this is just really common and it's narrow just to the licensure piece. So I'm just going to move past that and move into the licensure for teachers and principals.

TEACHER/PRINCIPAL LICENSURE

MS. HYATT: I think the applicant already provided information about how they're insuring that their teachers meet Arkansas qualified teacher requirements. One legal issue, just to kind of clarify -- I think it was just a typing issue -- the applicant just needs to confirm that it's still seeking waivers that were in its initial application, 6-17-919, 902, 410, 309, 302, and 6-15-1004.

MR. WALTER: On behalf of the applicant I will make that confirmation.

If I may, I'd also like to add two other comments that I think are relevant in this area. First of all, there is a question as to whether Westwind potentially intended to utilize licensed teachers teaching outside of their license areas, and so therefore would need a waiver of Section 7 of the

1 DESE rules governing Teacher Licensure. And so we
2 agree that we want that waiver.

3 And also we'll confirm that we're aware that the
4 Special Education licensure requirements cannot be
5 waived.

6 MS. HYATT: Is there anything else the applicant
7 would like to add about how it will be using the
8 Teacher Licensure waiver?

9 MR. WALTER: Well, I don't have anything. I
10 don't know if Ms. Timmons would.

11 MS. TIMMONS: Yeah, I don't have anything at
12 this time.

13 MS. HYATT: If there aren't any questions, I'll
14 move on. I think in the presentation, again, a lot
15 of this was addressed already.

16 GUIDANCE COUNSELOR

17 MS. HYATT: The next set of waivers has to do
18 with the Guidance Counselor. They have narrowed it
19 just to the licensure piece and they will be
20 complying with all the other requirements under the
21 School Counseling Improvement Act of 2019. The only
22 legal issue is that the rules they have cited have
23 been repealed. The rules governing Public School
24 Student Services, those have been repealed and
25 therefore no waiver is necessary. So I just need

1 them to confirm they're aware that that has been
2 repealed and no waiver is necessary.

3 MR. WALTER: We will confirm that. That was an
4 oversight.

5 LIBRARY/MEDIA

6 MS. HYATT: The next set of waivers has to do
7 with their Library/Media program. I think it would
8 be helpful for them to provide some additional
9 information -- I heard about their partnerships with
10 the local libraries and things -- but how they're
11 providing those services onsite.

12 And then also they've cited something called
13 Licensure Rules which I'm not -- I'm not sure what
14 they're referencing there. So, a little clarity on
15 those.

16 MR. WALTER: I will address the licensure rules.
17 That should be withdrawn.

18 And then I believe Ms. Timmons can speak to the
19 remaining piece.

20 MS. TIMMONS: Okay. Thank you. Yes, we will
21 provide Chromebooks to our students and classroom
22 libraries so that the children will still have access
23 to myON and Lexicon programs. We also will -- we
24 also plan to partner with the Maumelle library and
25 take our students on trips to the library weekly. We

1 also will partner with the bookstore Barnes and Noble
2 and provide book fairs for the students as well.

3 MS. HYATT: If there aren't any questions on
4 that, I'll move on.

5 SCHOOL NURSE

6 MS. HYATT: The next set of waivers has to do
7 with the School Nurse, which they addressed in their
8 presentation. They will have a nurse, just not a RN.
9 If that's correct, then I have no issues there and we
10 can move forward.

11 MR. WALTER: That is correct.

12 GIFTED AND TALENTED

13 MS. HYATT: The next set of waivers is on the
14 Gifted and Talented program. They also addressed
15 that in their presentation. There are no legal
16 issues here. So if there are no questions from the
17 panel members on how they're meeting the needs of
18 those students, I'll move on.

19 ALTERNATIVE LEARNING ENVIRONMENT

20 MS. HYATT: All right. The next set is the
21 Alternative Learning Environment waivers. There are
22 just a couple of housekeeping things here.

23 First, I'll say they've asked for a waiver -- we
24 ran into this yesterday -- they asked for a waiver of
25 6-48-101 et seq. It should be 6-48-102 and 103, not

1 the entire subchapter. Can you confirm that for me,
2 Tripp?

3 MR. WALTER: I will confirm that.

4 MS. HYATT: And I wanted to give the applicant
5 an opportunity to provide some additional information
6 on how it plans to meet the needs of students who
7 can't function in a traditional classroom environment
8 or who need additional supports, especially due to a
9 disability or a behavior issue.

10 MS. CONNER: Sure, I will speak to how we intend
11 to support students. So, in general, for any student
12 who has an identified need for additional support
13 what we'll look at will officially be determined
14 after we can look at their records. So once a
15 student is admitted and enrolled we'll review their
16 records and see what supports are legally required,
17 and then we will work as a team to implement them.
18 Specifically for students who are often referred for
19 alternative education, that is actually my background
20 and what I taught as a teacher. And so what we often
21 saw were students who were referred because they
22 needed support around developenting [sic] -- or
23 developing executive function skills, having better
24 differentiation to access grade level material, and
25 feel successful in doing so, and then continue

1 development in social-emotional skills. And so we're
2 looking to [audio distortion] throughout all aspects
3 of the curriculum and the school in order to insure
4 students are supported. And then students that are
5 not supported by our outline, which would fall under
6 our RTI model for our Tier 1, we'll then work to move
7 them through Tier 2, potentially Tier 3, until we can
8 find a support and a system that really works for
9 them.

10 MS. HYATT: Okay. If there are no questions on
11 that, I'll move on.

12 TEACHER FAIR DISMISSAL/PUBLIC SCHOOL EMPLOYEE FAIR DISMISSAL

13 MS. HYATT: The next set of waivers are for
14 Teacher Fair Dismissal and Public School Employee
15 Fair Dismissal. No legal issues there. And if there
16 aren't questions, I'll skip on to number 9 which is
17 the Personnel Policies.

18 PERSONNEL POLICIES

19 MS. HYATT: I think it would be really helpful
20 here to get some additional information from the
21 applicant about how these policies are going to be
22 created, who's developing them, are they being
23 created by the board; since they're going to have at-
24 will teachers, how are these policies being
25 disseminated to teachers. This is all information

1 that was not included in the rationale for the waiver
2 request.

3 MR. WALTER: I can address that. And also I
4 believe, if it meets with Ms. Hyatt's approval, there
5 were some questions about -- outstanding as to
6 waivers, and I can address that in my response, if
7 that would be acceptable to her and the Panel.

8 MS. HYATT: It's fine with me.

9 MR. WALTER: Okay. The policies will be drafted
10 -- or reviewed, if they're not drafted in-house -- by
11 the principal and the executive director. The
12 school's board of directors shall approve the
13 policies. All personnel will receive copies of the
14 policies, and the policies will be posted to the
15 school's website. The policies may be changed during
16 the school year, if necessary.

17 The waiver request for the statute on
18 grievances, Ark. Code Annotated 6-17-208, is being
19 withdrawn. The applicant wishes, based on legal
20 comments received, to amend its request for a waiver
21 of Arkansas Code Annotated 6-17-2301 to only 6-17-
22 2301(c), and wishes to withdraw its waiver request
23 for 6-17-2302 and 6-17-2306 and based on legal
24 comments received the Minutes request for waivers of
25 Ark. Code Annotated 6-17-2203 and 6-17-2403 to 6-17-

1 2201 et seq. and 6-17-2401 et seq.

2 The applicant confirms they're aware that it
3 must follow all federal and state minimum wage
4 requirements and the requirements of the Federal
5 Labor Standards Act.

6 It withdraws its waiver request of Section 3-A.2
7 of the DESE standard rules and wishes to amend its
8 request to the new rules in that area, specifically
9 5.01.4 and 6.01 to the extent that it will not have
10 classified and certified policies per se, and it will
11 not have employees termed classified and certified as
12 it won't have traditional salary schedules. The
13 school will post the policies and salary schedules
14 which cover all employees.

15 MS. HYATT: Tripp, can you repeat for me the
16 ones you said were rescinded at the beginning? I got
17 2301 et seq. changed to 2301(c) and the rescission of
18 3-A.2, 6-17-208, and 6-17-2302. Did I miss --

19 MR. WALTER: Yeah, 6-17-2306.

20 MS. HYATT: And they say attorneys are not fun.
21 I'm going to double-check just on those two
22 sections of the website rules before -- while Tracy
23 is addressing other issues, just to review them. So
24 I'll come back to that.

25 If there are no questions on that piece, I'll

1 move on to their --

2 CHAIRMAN COFFMAN: I do have a question. So
3 after your banter, are they posting their policies on
4 their website?

5 MS. HYATT: Yes.

6 CHAIRMAN COFFMAN: Okay. Thank you.

7 MS. HYATT: "Banter," that's a nice word for it.

8 SCHOOL BOARD

9 MS. HYATT: Okay. So the next set of waivers
10 have to do with the School Board. We've talked
11 extensively at this point about their governing
12 structure. I believe that they need some additional
13 waivers to fully effectuate their plan. Those are 6-
14 13-612(c), which has to do with filling a vacancy on
15 the board; 6-13-615 and 616; and a little bit of
16 informa -- oh, sorry; excuse me -- 6-14-101 et seq.,
17 which is school elections. Can you confirm that you
18 want to add those?

19 MR. WALTER: Yes. And also I think there was
20 one other remaining issue as to 6-13-620 and we wish
21 to amend our request on that to only subsection 5-
22 A.2(b) and that just concerns the form of the
23 employment contract. The duties of the board would
24 not change; it's just that it would not be approving
25 an employment contract that is in standard statutory

1 form because of the nature of the school.

2 MS. HYATT: Great.

3 MR. WALTER: And we do wish to amend the request
4 for waiver 6-14-101 to 6-14-101 et seq.

5 MS. HYATT: Great.

6 If there are no other questions on that, I'll
7 move on to the next set which has to do with school
8 start date.

9 SCHOOL START DATE

10 MS. HYATT: I was unsure, just based on the
11 information provided in the application, why this
12 waiver was necessary. We talked about this
13 yesterday, but 6-10-106 sets what the start date for
14 every school should be. There is another law that
15 specifically allows for a four-day school week and
16 another law that specifically allows for a 12 -- like
17 a year-round calendar. So if they are not falling
18 under one of those three provisions, my question
19 would be what are they doing.

20 MR. WALTER: The reason for the request for the
21 -- of 6-10-106 to be waived is to allow Westwind to
22 start its school year prior to mid-August. It will
23 have a traditional 180-day school year and it's not
24 going to do a four-day school week or a yearlong
25 school calendar.

1 CHAIRMAN COFFMAN: Tripp, could you repeat that
2 please?

3 MR. WALTER: Sure. The reason for the request
4 of 6-10-106 is to waive the portion that requires a
5 start date no earlier than certain specific dates in
6 mid-August. And it's the desire of the school to
7 start its school year earlier than that. It will be
8 a traditional length school year, five days a week,
9 not four, and not a yearlong calendar or year-round
10 calendar.

11 CHAIRMAN COFFMAN: The intent is to start early
12 August? What is the intent?

13 MR. WALTER: I'll let Ms. Timmons talk more
14 about the school date -- exact dates.

15 MS. TIMMONS: Yes, we do plan on starting early
16 August. We don't have an exact date as of yet, but
17 we do plan to start approximately a week before -- a
18 week or two before actual school begins -- public
19 school, should I say.

20 CHAIRMAN COFFMAN: Can you explain why?

21 MS. TIMMONS: Why we're starting early?

22 CHAIRMAN COFFMAN: Yes, why you would start a
23 week early if you're going the same 178-day calendar.

24 MS. TIMMONS: Well, it allows us the opportunity
25 for recruitment purposes. For example, if we weren't

1 able to pull our numbers that year or when we start,
2 it gives us a little more time before our school
3 begins to recruit more students.

4 SCHOOL ELECTIONS

5 MS. HYATT: The next set of waivers has to do
6 with School Elections. I believe that we've -- Tripp
7 and I have clarified this in the previous one. So
8 I'm going to move on past that.

9 FACILITIES (FLAGS)

10 MS. HYATT: The next set of waivers has to do
11 with Facilities. I think they intended to request
12 for 6-16-105 and 106, which are displaying the United
13 States and Arkansas flags. They've only requested 6-
14 16-106. So can you confirm that you wish to include
15 the additional waiver?

16 MR. WALTER: Yes, I will confirm that we wish to
17 request the additional waiver.

18 MS. HYATT: And just for clarity, in leased
19 building spaces that's a common waiver as them not
20 always able to fly a flag or have something attached
21 to a leased property.

22 NON-INSTRUCTIONAL DUTIES/PLANNING PERIODS

23 MS. HYATT: The next set of waivers is for Non-
24 Instructional Duties and Planning Periods. My
25 question here was a request to provide some

1 additional rationale, especially how the applicant
2 will insure that teachers have enough time and are
3 fairly compensated when they've requested a waiver of
4 the minimum teacher salary, planning periods, and
5 non-instructional duties.

6 MR. WALTER: And we have made some revisions in
7 this area. The applicant is not requesting a waiver
8 of Arkansas Code Annotated 6-17-111 concerning duty-
9 free lunch periods. I think that's always been the
10 case, but just wanted to clarify. And we wish to
11 withdraw a request for a waiver of 6-17-117
12 concerning non-instructional duties. The only reason
13 we are seeking a waiver of 6-17-114 which deals with
14 teacher daily planning periods is not to reduce the
15 200 minutes per week, but just the ability to allot
16 that time in blocks or chunks of less than 40 minutes
17 at a time, as necessary.

18 MS. HYATT: All right. If there are no
19 questions there, we'll move on to the last legal
20 issue.

21 DISCIPLINE

22 MS. HYATT: The last set of waivers is for
23 Discipline. They've asked for some waivers that have
24 to do with having written discipline policies, what
25 has to be in the discipline policies, but didn't

1 provide really any rationale for these waivers. I
2 want to make sure that the parent and the student are
3 engaged in those policies, that they're properly
4 notified of those policies. And considering that
5 they're also waiving the ALE provisions of the law, I
6 want to make sure that there's a plan that's well
7 thought-out about how they're going to approach
8 student discipline.

9 MR. WALTER: After further review, we've decided
10 that we can prepare appropriate discipline policies
11 that meet the statutory guidelines and provide for
12 all the items that Ms. Hyatt mentioned. And so we're
13 going to withdraw our request for waivers of the
14 statutory discipline policies.

15 MS. HYATT: All right. I'm going to review
16 those two additional provisions from the website
17 rules while Tracy comes and addresses the remaining
18 concerns from the Internal Review Committee.

19 CHAIRMAN COFFMAN: Go ahead, Ms. Wright-
20 McMurray.

21 MS. WRIGHT-McMURRAY: Thank you. I did have a
22 question I just wanted to go back to really quickly
23 on the ALE.

24 It sounds like -- and just for my clarity --
25 that there is a good -- or there is a good plan in

1 place to address students that are coming into the
2 school. But once students are in the school and
3 enrolled and it's been identified that they may need
4 ALE services, is that a part of the overall plan as
5 well, or is that being considered for what Ms. Conner
6 shared? And if I missed that, I apologize. But it
7 sounded like she spoke a lot about what happens when
8 students are admitted, but I didn't hear what happens
9 once they're in the school.

10 MS. CONNER: So, I'm sorry, if I can just
11 clarify to make sure I understand the question. Is
12 it if we enroll students with documentation saying
13 that they are in need of ALE placement how would we
14 accommodate them? Is that the question you're
15 asking?

16 MS. WRIGHT-McMURRAY: No. So if you have a
17 student that -- maybe that hasn't been identified
18 prior to, but once they get to your school then
19 that's something that comes to light, is that a part
20 of your plan and your process also?

21 MS. CONNER: Gotcha. Okay, thank you for the
22 clarification.

23 So we've set out a pretty rigorous RTI process;
24 so we'll be navigating any additional academic or
25 behavior supports for students through that process.

1 So that Tier 1 we have -- we look to make sure that
2 everything we're doing as a school is making sure
3 that at minimum 80% of our students are meeting all
4 of their goals and metrics. So then that Tier 2 is
5 what allows us to start to drill down and refine and
6 figure out for students who might need something
7 slightly different, slightly more, slightly less.
8 That is where we start to work through some of those
9 questions. And then on to Tier 3.

10 And so with each part of those tiers we would
11 have a system that we would follow as an entire
12 school. But we would really be looking at each
13 student individually to assess what's going on, what
14 we might think is the driving factor or the root
15 cause, developing plans to address behaviors or
16 academic needs, and then monitoring the success of
17 those plans. And so that would continue to go
18 throughout the entire process, all the way through
19 Tier 3, and students can start that process for
20 behavior or academics. They can go through it; they
21 can go back and start again. That will sort of allow
22 us the flexibility to make sure that we're meeting
23 the needs of the students while still being compliant
24 with Special Education and otherwise.

25 MS. WRIGHT-McMURRAY: Thank you.

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

CHAIRMAN COFFMAN: Ms. Webb.

REMAINING CONCERNS OF DESE UNITS

MS. WEBB: Remaining concerns from other DESE units are financial. So the first one is the fact that their budget was calculated on just short of their enrollment cap, which is 150. Their budget -- their revenue is created based on 148 students. So within their application, question number 28, they state that they would need 108 students to be viable. So when you calculate the budget on 108 students that creates a \$273,548 deficit for the first year. So it is rare that charters have their full enrollment cap their very first year.

In addition, in their current budget, the latest one that was sent this morning, they include revenue from RMAC funds. So they will not receive RMAC funds their first year of operation, and that was \$5,000. And that can be very -- it can be variable, that number, because it's based on student Medicaid participation and the expenses from those. So that's a variable that could or could not be there even in the second year.

Secondly, we did not see anything listed for an audit expense. So that's usually around \$5,000 or \$6,000 for that size of school. So by taking away

1 revenue, adding another expense -- even with the
2 current budget submitted, that would leave a balance
3 of around \$15,000 at the end of the year, which is
4 very, very tight.

5 That's all I have.

6 MR. ELLIOTT: Madam Chair, may I speak?

7 CHAIRMAN COFFMAN: Yes, sir, Mr. Elliott. If
8 you'll speak into the mic, pretty close, because it's
9 hard to hear you.

10 MR. ELLIOTT: Okay. Is this a little bit better
11 for everyone? Perfect. Okay.

12 So if our enrollment was to drop to our minimum
13 of 108, we would make some staffing changes. A
14 couple would be the executive director and principal
15 would be combined into one position, and then we
16 would be able to remove two teachers and still be
17 compliant with the teacher/student ratio. That would
18 save us around \$175,000. And for additional
19 expenditures we'd be able to cut around \$75,000 more
20 through our purchase of services and supplies and
21 still remain intact for our educational program. And
22 so a total of \$250,000 could be reduced.

23 For the audit, we would not budget in the first
24 year for audit costs. Those costs would happen in
25 the second physical year because those -- the audit

1 process wouldn't happen until the second year of
2 operations.

3 CHAIRMAN COFFMAN: Would those budget cuts still
4 allow you to provide one-to-one devices for your
5 students?

6 MR. ELLIOTT: Yes, ma'am. Technology would
7 remain intact based off of our allocation, how much
8 it would cost per student to obtain Chromebooks and
9 technology devices. Yes, ma'am.

10 MS. WEBB: I'm not sure that we saw expenditures
11 in the second year for an audit; however, that's
12 \$5,000, if you're going to cut staff. And they'd be
13 able to take care of that.

14 CHAIRMAN COFFMAN: Ms. Hyatt, are you ready for
15 your follow-up?

16 MS. HYATT: Sure. So on the two provisions
17 added from the district website rules, one of the
18 provisions 6.01 is fine; it has to do with personnel
19 policies separated for classified and certified
20 staff. Section 5.01.4 only requires them to post
21 whatever salary schedule you have on your website.
22 So I didn't hear a rationale for that waiver. Maybe
23 they would like to provide some additional
24 information.

25 MR. WALTER: The thought behind requesting the

1 waiver of that provision is, again, the salary
2 schedule as the school has a waiver is not going to
3 look the same so-to-speak as a public -- as a school
4 district's would. So that's the only reason for
5 making that request. If it's felt that that type of
6 schedule wouldn't require a waiver, then that's fine.

7 MS. HYATT: So you rescind the request for
8 5.01.4?

9 MR. WALTER: Yes.

10 MS. HYATT: Is that what I heard? Okay.
11 Then we are all good with the waivers.

12 PANEL QUESTIONS/COMMENTS

13 CHAIRMAN COFFMAN: Dr. Williams, would you like
14 to start with your questions?

15 DR. WILLIAMS: Oh, yes. This is just, first of
16 all, a good application. I've been going through as
17 we've been discussing different things. Mainly, what
18 is your thought process, why grades 6-8?

19 MS. TIMMONS: Well, 6-8 -- we work with actually
20 K-8 with some of our programming. But 6-8 is a more
21 comprehensive age group that understands and can
22 comprehend the arts and I believe the arts
23 integration model better than an elementary school.
24 We at some point -- we would like to advance to 6-12
25 at some point, but 6-8 we want to be sure that we can

1 start here and be strong and successful in these --
2 with this age groups.

3 DR. WILLIAMS: Well, I was going to ask you why
4 not grow a grade per year, but I notice you all are
5 going to stick to 6-8 and just grow those grade
6 levels over the five years. So, okay.

7 MS. TIMMONS: Right.

8 DR. WILLIAMS: Good answer. Thank you.

9 MS. TIMMONS: Thank you.

10 CHAIRMAN COFFMAN: Mr. Baldwin.

11 MR. BALDWIN: Okay, thank you.

12 Two questions -- and, yes, good application,
13 good presentation.

14 MS. TIMMONS: Thank you.

15 MR. BALDWIN: It's very organized, very
16 thoughtful, very sequential. I like that.

17 The one question I did have though is when I was
18 looking back at your slide, that was the slide that
19 talked about student curriculum, and you had
20 something -- you had a section called Core Content.
21 Could you talk a little bit about what that core
22 content is? And I guess what I'm looking for is
23 reading, writing and arithmetic, the core foundations
24 that we have out there for kids. Is that going to be
25 covered within your structure?

1 MS. CONNER: Yes. So for our core curriculum,
2 for that ELA, that reading, writing, the Wit and
3 Wisdom is a curriculum for English that allows
4 students to practice all aspects of Science of
5 Reading, along with writing, throughout the creation
6 of a project. So we would just modify the existing
7 projects so that it becomes arts-infused. We would
8 follow the same with Eureka math. The Wit and Wisdom
9 and Eureka math is from the same company, so they
10 follow very similar outlines and pathways. And then
11 for science we have Next Generation Storyline that is
12 also similar; it's project-based. We would revise it
13 so that it's arts-based projects at the end. And
14 then social studies, again it's the Arkansas Social
15 Studies Toolkit; so it is looking at and supporting
16 students with learning history through primary and
17 secondary documents. And so that's how we would
18 insure that we were hitting all of the core content.

19 In addition to that, we'll be using something
20 called Pathway Rubrics to help teachers modify and
21 adjust their units to meet student needs. So if you
22 think about standards for Arkansas, any standards
23 anywhere, each standard has a number of skills
24 embedded in that standard. So the pathway would pull
25 out those skills and they show, okay, what does that

1 skill look like at a 6th grade, a 7th grade, an 8th
2 grade level, so that the teacher moving through the
3 core content they can look at the work product, the
4 student work, and quickly assess whether or not that
5 student is demonstrating mastery. And all of those
6 are lined up to the state standards and they'll be
7 lined up to the annual assessment.

8 MR. BALDWIN: Okay. All right.

9 And then my other question was a financial
10 question. The budget that you have does show, I
11 guess, 148 students in year-one. If you don't quite
12 hit that or if you ramp up to that over time during
13 that year, how do you fund your shortfall, if you
14 have a shortfall because of that?

15 MR. ELLIOTT: I'm sorry; you said if we have a
16 short --

17 MR. BALDWIN: If your expenses are more than
18 your revenue because your number of students are not
19 at break-even?

20 MR. BELL: Brent, I may be able to speak to
21 that.

22 This is Chris Bell, School Business [inaudible]
23 Services, serving as -- on the front-end for
24 Westwind. So, yes, great question. We have been
25 able to demonstrate a viable budget for both the 148

1 and the 108 level. And so as enrollment -- if
2 enrollment -- initial enrollment was not at that 148
3 mark, we could make the appropriate adjustments. We
4 will continuously monitor those student levels and
5 the fluctuations therein throughout the year and make
6 adjustments through our expenditures to insure that
7 they align with the projected revenues based on
8 actual student counts. And those adjustments would
9 come through historically what we've seen at times;
10 if there's significant dips in enrollment, as Brent
11 said before, we'll adjust our staff, staffing. But
12 oftentimes there are expenses related to each child
13 that we can adjust along the way.

14 MR. BALDWIN: Okay. Thank you.

15 MR. RICH: Madam Chair?

16 CHAIRMAN COFFMAN: Yes.

17 MR. RICH: Ken Rich with APSRC. Can I be
18 recognized?

19 CHAIRMAN COFFMAN: Yes, Mr. Rich.

20 MR. RICH: Ken Rich, APSRC.

21 Mr. Baldwin, we've worked on several occasions
22 with Ms. Timmons, Mr. Elliott, and also with Mr.
23 Bell. And they do have a very aggressive budget with
24 regards to the number of students. But I think Ms.
25 Timmons said it well, in that they already have a lot

1 of students involved with the Arts Foundation that
2 want to attend this type of school, so they may have
3 maybe a little more read on the number of students
4 that might want to attend. Also, the number of
5 students that are not able to attend the Academics
6 Plus Charter School in Maumelle that will be possibly
7 interested in attending that school. And so I do
8 think based on what I've seen in working with them
9 that they can make adjustments to the budget
10 necessary to be viable.

11 CHAIRMAN COFFMAN: Thank you.

12 Ms. Sonja, are you ready?

13 MS. WRIGHT-McMURRAY: I did have a question. I
14 just wanted some more clarification on your plans for
15 offering CTE courses at the school and just wanted to
16 see if you had some information, just an idea of how
17 you chose the courses that you're planning to offer.
18 For example, the keyboarding course that you have
19 listed is a course that we would normally have
20 offered to our lower grades, at the elementary level.
21 And so why did you choose this course over the course
22 that would typically be offered at the middle school
23 level?

24 MS. CONNER: The courses that we outlined were
25 the courses that we believe to be required in certain

1 grade levels, according to Department of Education.
2 If we misread or misidentified those courses as we
3 were setting up the core catalog, we can go back and
4 adjust. But the CTE courses were picked because they
5 best aligned with our intent and opportunity to take
6 what the students are learning in their arts
7 electives, their core content, and to really make
8 sure that we're saving space to fuse all of that for
9 students to develop their student career pathway and
10 identifying -- connect with the work that they're
11 doing and potential careers.

12 MS. WRIGHT-McMURRAY: So I guess would you guys
13 be willing to look at other courses that could fill
14 that same need, I guess would be my question?

15 MS. CONNER: Oh, of course, definitely. It was
16 -- one of the things we want to make sure that we're
17 always doing is that we're going back and making sure
18 that we're fully in alignment with the state
19 requirements. If there's something we missed or
20 someone has a better idea, I'm always open to
21 integrate, make some changes, and then -- because we
22 want to also make sure that, in the unfortunate case
23 that the student ever does decide that our
24 integration is not for them and they leave and go to
25 a different school, that everything we're doing

1 within our alternative model is easy to translate and
2 understandable for any school that they would
3 transition to, so it would be smooth for the family
4 and the student. And so that's part of the trying to
5 figure out the best possible path for those classes.

6 MS. WRIGHT-McMURRAY: All right. Thank you.

7 CHAIRMAN COFFMAN: One of the topics that we
8 have not talked very much about that I would love to
9 hear you talk about was your plan for engaging
10 parents. And I've never seen it spelled out as well
11 in an application as it is in this one. So would you
12 take just a moment to highlight that? Because I'm
13 really excited to hear your vision for that.

14 MS. TIMMONS: Okay. Jenn, did you want to take
15 that one, or no?

16 MS. CONNER: Sure. Like I said, I've lost power
17 today, so we're making it all work.

18 So our family engagement, we intend to have and
19 offer a variety of opportunities for families to be
20 involved. So, as Theresa spoke, it is really meant
21 to be a true community-based arts-integrated
22 experience so that families would have the
23 opportunity to volunteer and participate in the
24 school day; they would have opportunities to
25 participate in [inaudible]; they would have the

1 opportunity to engage in leadership roles, helping
2 make some decisions and really helping us set the
3 appropriate and best tone for making sure that
4 communication that we're sending out at the school
5 and systems we're putting in place will make sense
6 for the families that we're serving. And we agree;
7 like we think this is a crucial part of any
8 successful school. So we want to make sure that we
9 are listening from the get-go and integrating ideas,
10 opinions, concerns, so that everyone feels like it's
11 a place that they can come and have a conversation in
12 our bistro.

13 MS. TIMMONS: And as you've seen through our
14 Foundation now we implement and we encourage and we
15 empower parents and families to be involved, not just
16 with students. So we do that in our programming now
17 and we will continue to do that through the proposed
18 charter.

19 CHAIRMAN COFFMAN: Ms. Timmons, I believe you
20 had one other guest that's online now that may want
21 to speak briefly?

22 MS. TIMMONS: Korto Momolu, she was on Project
23 Runway -- and, yes, she was -- she's able to join us.
24 So, thank you.

25 MS. MOMOLU-BRIGGS: [inaudible]

1 MS. TIMMONS: You're on mute, Korto.

2 MS. MOMOLU-BRIGGS: Thank you for having me.
3 Thank you so much for having me and giving me the
4 time to speak on this.

5 The arts is the love of my life. It's probably
6 my very first love. It's something that as a child
7 growing up in West Africa, I couldn't think of
8 anything but this growing up. And as a child who was
9 gifted -- and I say "gifted" because it's not
10 something I went to school to learn, it's something
11 that truly was given to me by the powers that be. I
12 remember being in pre-K and just being outside
13 finger-painting and just loving every single moment
14 of it. My parents didn't know what to do with me
15 though. I grew up with African parents that believed
16 in math and science and pretty much everything that
17 [inaudible]. But although I got through those
18 classes, that's not where I excelled. So growing up
19 in Africa, obviously we didn't have the resources to
20 even explore who I was as a child, nor was it even
21 recognized. So once we did move to the U.S. and get
22 exposure to that, there was some parts of my life
23 where I was able to do music lessons because my
24 parents were financially able to take me to those
25 classes. But once our financial situation changed

1 all of that changed. The only place I could get art
2 was at school and it was just one art class -- and
3 obviously I never wanted to leave that class, but I
4 had to. But outside of that, there was nothing in my
5 community that I could go to and be exposed to it. I
6 just found it any way I could. In the Sunday paper,
7 if you're old enough, that little cartoon that always
8 came and said Draw Me, I was always there drawing
9 that little birdie because that was the only way I
10 could, like, find it and I just wanted to like soak
11 it up every day like a sponge.

12 So to have something like this in my life as a
13 child would've excited me. I probably wouldn't even
14 have had time to be on the Zoom call today because
15 I'd probably be somewhere just jet-setting. Because
16 I feel like the arts -- when you have artistic
17 children it's like anything else, you have to nurture
18 it; you have to sit there and literally guide it and
19 be into it and find ways for it to be expressed,
20 because it's like something -- like it's a pressure-
21 cooker, it's just boiling inside of you and you just
22 want to get it out.

23 When we do these camps at the Timmons Arts
24 Foundation I am privileged not just to be on the
25 board but to be a part of all of the creativity that

1 comes with the camp. I think it's like my favorite
2 meetings when we're sitting inside, going "what are
3 we going to do this year." And like I just -- the
4 ideas, like I just throw them out there and just make
5 everybody else like scramble, "Okay, well, how can we
6 make this happen." So it's exciting for me because I
7 become that little kid again and I see what their
8 faces are going to look like.

9 Like this summer we did it virtually, which I'm
10 so glad we did because everything else was canceled
11 -- school was canceled, Prom was canceled, like it
12 was just a canceled era. And I was like, "We can't
13 do this to these children, they look forward to
14 this." And although we couldn't take all the
15 children we usually can take, the few that we did
16 take -- I mean delivering those bags to their homes
17 and just for them to see -- lay eyes on us, you know,
18 six feet apart and saying, "Hey, we miss you, we
19 can't wait to see you next week" was huge for them.
20 Like they need to see mentors in their community, and
21 that's what I love about the Timmons Art Foundation.
22 It's not like we start this day, we end this day; you
23 know, after that we're still mentors. They see --
24 like Adora said, they see us in Wal-Mart, they see us
25 when they come to my shows -- "I know Ms. Korto."

1 And it's important for me as an African American
2 woman to show that I'm an artist; this is what I do
3 fulltime. It's not a hobby; this is what my life
4 career is. And it has taken me across this entire
5 planet, and I'm grateful for that, and they need to
6 see that; they need to see that they can touch me.
7 You know, like people say "celebrity;" I'm very
8 grounded to this earth, but I need them to know that,
9 "Hey, I do know a celebrity; I know Ms. Korto and she
10 gives me hugs and she's there to support me if I want
11 to be a designer or a scientist."

12 And the Arts Foundation has allowed us to reach
13 these children where they are, especially this year
14 virtually. Those kids were on the Zoom before we got
15 on every morning and they enjoyed it. And when we
16 left, they were like, "Can we just stay on and do an
17 after-party?" Like that speaks volumes. When you go
18 to school -- usually when the kids run out and are
19 ready to go home, they're not engaged. If they're
20 ready to go, you never captivated them. When you can
21 grab them and they don't even want to leave you,
22 that's something. And as a child that grew up with
23 the village that really helped me be who I was -- I
24 had strangers who saw my family when we lost
25 everything in Liberia. One woman in particular

1 looked in my sketchbook at church, and based on what
2 she saw she paid for me to go to design school. That
3 was huge for me. So that act in itself has always
4 allowed me to give back. I'm always paying it
5 forward as a gift I can never repay. But being a
6 part of the Timmons Art Foundation, being on the
7 board, being a teacher, and hopefully in the future
8 being on anything that's involved with this school
9 and giving it back is my life's mission.

10 I live right here in Maumelle, Arkansas. It's
11 going to be right down the street from me. They're
12 going to have to kick me out to, like, not have me
13 there every day. But we need this. We need this in
14 Arkansas. We need this for this time for our
15 children. We need to embrace more arts and say that
16 art is a valid foundation to make money and to live a
17 life -- and I'm proof of that. And I want there to
18 be a bigger, broader spectrum for children, for
19 adults. You know, we have parents who come in and
20 like, "I wish I could do this." Well, why not? You
21 know, so I think we need to look at it differently
22 and know that when you're learning in school but
23 you're not being pulled in, creating a program where
24 you can put arts in there and make it fun and make it
25 interesting, they're not going to want to leave

1 again; they're going to get captivated all over again
2 and you're going to reach them; you're going to be
3 able to teach them differently. I was one of those
4 kids and I always felt like I wasn't smart enough,
5 but I just felt like I wasn't taught the right way.
6 So this approach is going to take it to another
7 level, period, because we just -- we need it. It's
8 needed. We needed it yesterday, the year before, and
9 I'm fully onboard with this. I'm in full support of
10 it. I have leant my name to it and I'm lending my
11 time because this foundation that has been sent is
12 not just about Theresa Timmons-Shamburger. It's not
13 just about this school and the foundation. It's
14 about me as an artist standing up for the arts and
15 saying Art Matters. And we're going to make sure
16 that when we are teaching these children we're not
17 just there for the 8 a.m. to 4 p.m.; we're there
18 outside of that. We're there when they don't even
19 have the art supplies they need. We're there when
20 they want to sing but they can't make it in the
21 choir. We're there for them and their parents. And
22 when you see these people come on here and give their
23 statements and get tearful it's because we are a
24 family; we are that village, and we have to go back
25 to that. We cannot abandon that thought. I grew up

1 with that village in Africa, and then came here to
2 America. And now that I'm here in the U.S., in
3 Arkansas, I have never abandoned that village. I
4 have a village that surrounds me. She has produced
5 my shows at Fashion Week and the arts is important to
6 her because she's an artist deep inside as well. Our
7 first love is dance. And although we've gone beyond
8 that in our lives, we know what it's like to want to
9 do something and want to be something and you don't
10 know how you're going to do it. So now to be able to
11 see physically people who are doing it -- Tijuana
12 Campbell Berry, who sings vocals and you see her on
13 commercials -- you know, Korto Momolu who they can
14 see in New York Fashion Week and go on TV and watch
15 on AETN, a documentary -- like, "Oh, my god, that's
16 Ms. Korto." And there in my documentary, that was
17 important to me for them to be there to show that
18 "you're not just the thing that I write on my resume;
19 I love you and you matter to me. And I want you to
20 know that you can be bigger than me, you can be
21 better than me, and you will." So I'm going to make
22 sure that happens.

23 Thank you so much for allowing me to speak this
24 morning.

25 CHAIRMAN COFFMAN: Thank you.

1 MS. MOMOLU-BRIGGS: Thank you.

2 CHAIRMAN COFFMAN: Panel, any other questions or
3 are we ready for a motion?

4 MS. WRIGHT-McMURRAY: I just want to make a
5 quick comment, that I appreciate all the hard work
6 you guys have put into this. And I so appreciate
7 when we have more opportunities for our students to
8 be able to learn about their passion and their
9 mission and their -- and get their voice. And so I
10 think by doing so some of the challenges and issues
11 that we currently see in some of our schools and for
12 students beyond can be addressed if they have that
13 voice and mission and passion established and know
14 what needs to happen for them. So I would just
15 commend you for your work and for your passion, for
16 taking on this opportunity.

17 MS. TIMMONS: Thank you.

18 MS. WRIGHT-McMURRAY: So I move approval.

19 MR. BALDWIN: I second.

20 CHAIRMAN COFFMAN: So we have a motion by Ms.
21 Wright-McMurray and a second by Mr. Baldwin to
22 approve this application.

23 Any discussion?

24 All those in favor?

25 (UNANIMOUS CHORUS OF AYES)

1 CHAIRMAN COFFMAN: Motion passes.

2 If you'll give us just a moment, there will be a
3 voting sheet.

4 [A FEW MOMENTS OF SILENCE]

5 CHAIRMAN COFFMAN: Mr. Baldwin, would you like
6 to go first?

7 MR. BALDWIN: Yes, thank you. I voted for the
8 recommendation to approve the program, your charter
9 school. I thought the -- I thought your design of
10 this is very creative and very thoughtful, and I
11 think it's a good option for educating children.

12 CHAIRMAN COFFMAN: Ms. Wright-McMurray.

13 MS. WRIGHT-McMURRAY: I voted for, for all the
14 reasons that I've already stated. I think this will
15 be a great opportunity for students in Little Rock,
16 and then definitely for some of the other comments
17 that were made about supporting our students of color
18 that sometimes struggle with those good opportunities
19 to grow and be challenged in an enriched and
20 supported environment.

21 CHAIRMAN COFFMAN: Dr. Williams.

22 DR. WILLIAMS: I voted for the motion. This
23 brings another opportunity -- an arts-based
24 opportunity for learning for both the students and
25 their parents.

1 CHAIRMAN COFFMAN: (inaudible, mic not on)

2 MS. TIMMONS: Ms. Coffman, we can't hear you.

3 CHAIRMAN COFFMAN: That's because my mute button
4 was on. What a great speech you missed.

5 I said that I voted for the charter. The
6 application was complete. The passion for the
7 students is evident. The curriculum is a true arts-
8 infused curriculum. And I look forward to learning
9 alongside you with your parent engagement plan. So
10 I'm hoping that that becomes a model for others to
11 look toward.

12 So congratulations. Your next step is to appear
13 at the State Board meeting in September.

14 ADJOURNMENT

15 CHAIRMAN COFFMAN: Any other comments or
16 questions from our panel members?

17 I'll accept a motion to adjourn.

18 MS. WRIGHT-McMURRAY: I move we adjourn.

19 MR. BALDWIN: And I'll second.

20 CHAIRMAN COFFMAN: All right. This meeting is
21 adjourned. Thank you, everyone.

22

23

24 (The meeting was concluded at 12:07 p.m.)

25

C E R T I F I C A T E

STATE OF ARKANSAS)
) ss.
 COUNTY OF SALINE)

I, SHARON K. HILL, CCR, a Certified Stenomask Reporter and Notary Public before whom the foregoing proceedings was taken, do hereby certify that the same is a true and correct transcription before the Arkansas Division of Elementary and Secondary Education, Charter Authorizing Panel, in Little Rock, Arkansas, on August 19, 2020, that the said proceedings was reduced to typewritten form by me or under my direction and supervision; and that the foregoing pages constitute a true and correct transcription of all proceedings had in said matter.

I FURTHER CERTIFY that I am neither counsel for, related to, nor employed by any of the parties to this action.

I FURTHER CERTIFY that I have no contract with any parties within this action that affects or has a substantial tendency to affect impartiality, that requires me to relinquish control of an original transcript or copies of the transcript before it is certified and delivered to the custodial agency, or that requires me to provide any service not made available to all parties to the action.

WITNESS, MY HAND AND SEAL, THIS DATE: August 30, 2020.

SHARON K. HILL, CCR
 Certified Court Reporter
 Certificate No. 670

	A-1 (1) 3:16	17:18;46:12,24; 72:12,20;73:16; 85:22;87:24	23;29:15;30:5;33:19; 34:10,13,25;36:14; 37:7,9;38:3;39:4; 42:22;43:8;85:8; 87:5,8,12;88:20;	71:7,12 advocate (3) 15:24;45:7,11
\$	A-2 (1) 4:22	accommodate (1) 97:14	91:12;94:15,17;95:1; 96:16;97:24;100:18; 101:23	aesthetic (1) 21:17
\$1 (1) 37:5	A2b (1) 91:22	accomplish (2) 18:9;19:7	Additional (1) 29:13	AETN (1) 117:15
\$1.3 (1) 76:17	A-3 (1) 13:3	According (3) 16:17;17:5;108:1	address (15) 9:23;14:12,14;	affirm (3) 5:24;13:21;52:8
\$1.348 (1) 76:18	A-4 (1) 44:10	accountability (5) 4:1;8:3,4;9:22; 47:16	addresses (1) 96:17	AFFIRMATIVELY (4) 6:2;13:24;14:2; 52:11
\$1.5 (1) 37:5	abandon (1) 116:25	accountable (2) 23:24;47:14	addressing (2) 34:22;90:23	afford (1) 38:25
\$15,000 (1) 100:3	abandoned (1) 117:3	achieve (1) 17:13	ADE (4) 11:14;19:13;36:3; 42:14	Africa (3) 111:7,19;117:1
\$175,000 (1) 100:18	abilities (1) 54:22	achievement (1) 17:20	adequate (2) 21:5;75:20	African (5) 16:23;17:4;55:13; 111:15;114:1
\$21,208 (1) 76:19	ability (2) 73:8;95:15	acknowledged (1) 52:12	adjoined (1) 120:21	afternoon (1) 71:15
\$250,000 (1) 100:22	able (41) 3:23;9:7;22:19; 27:2;30:12,23;37:20; 38:9;41:15;42:21; 46:19,20;47:13,15; 49:23;53:16,20,25; 54:5,14,21;61:13; 62:7;65:2;70:14; 71:25;72:22;94:1,20; 100:16,19;101:13; 105:20,25;107:5; 110:23;111:23,24; 116:3;117:10;118:8	acres (1) 72:10	ADJOURNMENT (1) 120:14	afterparty (1) 114:17
\$273,548 (1) 99:11	above (2) 17:7;33:24	across (9) 11:7;19:24;36:19; 59:19,22;67:11; 69:17;70:8;114:4	adjust (4) 104:21;106:11,13; 108:4	Afterschool (4) 59:12;63:25;65:8; 66:8
\$4 (1) 37:19	Absolutely (1) 82:16	act (5) 31:25;73:14;84:21; 90:5;115:3	adjusted (3) 16:19;17:2;64:4	against (1) 42:17
\$4,500 (1) 11:1	abundance (1) 22:4	active (2) 48:13;50:21	adjustments (4) 106:3,6,8;107:9	age (2) 102:21;103:2
\$5,000 (3) 99:17,24;101:12	ACADEMIC (18) 3:16,21;16:10,11, 16:17;21;18:7;19:24; 21:8;22:2;23:10; 49:9;69:11;70:6,20; 74:3;97:24;98:16	activities (2) 18:17;22:1	admin (1) 120:14	agency (1) 43:1
\$6,000 (1) 99:25	academically (3) 17:10;66:19;67:3	actors (1) 62:24	admin (3) 5:19;23:22;79:23	agenda (2) 3:20;55:1
\$70,000 (1) 36:22	academics (7) 20:14;22:14;25:1; 48:10;65:12;98:20; 107:5	actress (1) 62:20	admin (2) 87:15;97:8	aggressive (1) 106:23
\$74,477 (1) 76:19	ACADEMY (21) 4:23;5:1;6:12;13:4, 10;15:19;17:9,13,18; 19:22;20:13;21:4,10, 14,21;22:10;23:20, 23;24:1,2,10	ACTs (2) 68:15,15	admin (1) 8:23	agree (6) 33:1;43:9,14; 82:12;84:2;110:6
\$75,000 (1) 100:19	accept (6) 4:7,12;12:15;18:4; 40:11;120:17	actual (4) 5:19;31:8;93:18; 106:8	admin (1) 82:3	agreement (2) 6:13;7:9
\$813,000 (1) 37:19	accept (6) 4:7,12;12:15;18:4; 40:11;120:17	actually (14) 9:18;11:25;26:22; 28:11;30:15;31:2,12; 38:24;62:21;68:8; 70:4;77:2;87:19; 102:19	Admin (1) 120:14	AgSTEM (1) 39:8
\$840,000 (1) 36:22	accept (6) 4:7,12;12:15;18:4; 40:11;120:17	add (7) 22:8;27:4;79:6; 82:17;83:20;84:7; 91:18	Adora (4) 52:22;55:9;59:7; 113:24	ahead (6) 6:23;21:18;41:17; 51:2;80:14;96:19
[accept (6) 4:7,12;12:15;18:4; 40:11;120:17	adding (1) 101:17	ads (2) 74:13,13	ALE (6) 29:25;30:21;96:5, 23;97:4,13
[A (1) 119:4	accept (6) 4:7,12;12:15;18:4; 40:11;120:17	addition (11) 20:9;21:10;22:7; 30:20;34:13;38:22; 66:1;67:6;69:16; 99:14;104:19	adults (1) 115:19	align (1) 106:7
[audio (4) 19:3;23:14;82:23; 88:2	accepting (1) 22:5	addition (11) 20:9;21:10;22:7; 30:20;34:13;38:22; 66:1;67:6;69:16; 99:14;104:19	advance (1) 102:24	aligned (1) 108:5
[inaudible] (10) 24:12,16,17;31:2; 61:4;70:3;105:22; 109:25;110:25; 111:17	access (8)	additional (31) 6:9;12:14;14:2,11,	advisors (2) 18:19,20	alignment (1) 108:18
[No (1) 15:11			advisory (6) 17:19;24:2,10,11;	allocate (1) 73:3
[sic] (2) 21:12;87:22				
[sound (1) 19:15				
[TIMER (1) 74:23				
A				

<p>allocated (1) 73:1</p> <p>allocation (1) 101:7</p> <p>allot (1) 95:15</p> <p>all-out (1) 56:7</p> <p>allow (6) 50:25;52:18;75:25; 92:21;98:21;101:4</p> <p>allowed (2) 114:12;115:4</p> <p>allowing (4) 45:23;48:4;51:1; 117:23</p> <p>allows (6) 68:24;92:15,16; 93:24;98:5;104:3</p> <p>almost (1) 32:20</p> <p>alone (1) 27:21</p> <p>along (4) 34:6;74:4;104:5; 106:13</p> <p>alongside (1) 120:9</p> <p>Alterative (1) 86:21</p> <p>alternative (10) 23:6;27:24;29:5; 30:21,24;47:4;65:24; 86:19;87:19;109:1</p> <p>alternatives (1) 47:3</p> <p>although (3) 111:17;113:14; 117:7</p> <p>always (16) 45:6;50:10;54:4,4; 56:9;57:19;60:4; 94:20;95:9;108:17, 20;112:7,8;115:3,4; 116:4</p> <p>amazing (7) 46:24;49:11;64:24, 25,25;71:21;72:7</p> <p>ambitions (1) 17:11</p> <p>amend (4) 89:20;90:7;91:21; 92:3</p> <p>amendment (7) 3:20,22;4:5,14,22, 25;5:9</p> <p>America (1) 117:2</p> <p>American (4) 16:24;17:4;55:13; 114:1</p> <p>among (1) 45:8</p>	<p>amount (6) 30:10,11;37:11; 38:10,11;78:21</p> <p>Annotated (4) 89:18,21,25;95:8</p> <p>annual (2) 17:14;105:7</p> <p>ANSWERED (5) 6:2;11:12;13:24; 14:2;52:11</p> <p>Anthony (3) 13:12;15:6,22</p> <p>anti- (1) 23:17</p> <p>anti-bullying (1) 23:13</p> <p>anticipate (3) 7:15,24;51:13</p> <p>anticipated (1) 64:13</p> <p>AP (1) 60:14</p> <p>apart (1) 113:18</p> <p>apologize (1) 97:6</p> <p>apparently (1) 49:25</p> <p>appear (2) 62:10;120:12</p> <p>appearing (1) 62:17</p> <p>applicant (23) 14:8;27:20;31:17; 34:17;35:13;36:4,10; 39:8,8;51:14;52:2; 78:11,19;83:10,15, 18;84:6;87:4;88:21; 89:19;90:2;95:1,7</p> <p>applicants (1) 35:24</p> <p>application (51) 4:13;7:3;13:4,9,13; 27:17,21;28:6;29:9, 12,22;30:13;31:19, 20;32:2,5,17,23;34:9, 22;35:20;36:5,11,15; 37:16;41:20,24;42:5; 43:2,7;44:11,20; 48:5;49:22;50:16,23; 52:5,7;59:10,14; 76:22;77:8;80:19; 83:16;92:11;99:8; 102:16;103:12; 109:11;118:22;120:6</p> <p>applications (1) 36:7</p> <p>apply (1) 74:22</p> <p>appoint (1) 82:10</p> <p>appointing (1) 80:10</p>	<p>appreciate (8) 41:13;45:2;47:22, 25;51:5;59:8;118:5,6</p> <p>appreciated (2) 44:6;57:2</p> <p>approach (2) 96:7;116:6</p> <p>approaches (1) 65:24</p> <p>appropriate (5) 27:13;73:25;96:10; 106:3;110:3</p> <p>approval (3) 80:3;89:4;118:18</p> <p>approvals (2) 79:10,17</p> <p>approve (7) 12:16,21;47:19; 80:1;89:12;118:22; 119:8</p> <p>approved (3) 43:4;67:1;78:3</p> <p>approving (1) 91:24</p> <p>approximately (1) 93:17</p> <p>APSRC (4) 75:23;76:15; 106:17,20</p> <p>architect (1) 24:21</p> <p>area (15) 13:11;21:23;23:2; 43:11,14;48:7;49:11; 61:23;73:7,12,23; 74:7;83:21;90:8;95:7</p> <p>areas (10) 18:1;22:2;27:19; 30:5;31:13;49:9; 67:11;69:3,18;83:24</p> <p>arithmetic (1) 103:23</p> <p>Ark (2) 89:18,25</p> <p>Arkansas (38) 6:14;11:7;15:20; 16:6,12;17:2,6; 18:12;21:9;22:11,15, 16;24:3;29:2;30:17; 31:8;34:24;35:3; 44:17;48:10;51:11; 52:22;53:7;55:10; 60:17;62:4,21;67:1; 78:9;83:12;89:21; 94:13;95:8;104:14, 22;115:10,14;117:3</p> <p>Arkansas/Pulaski (1) 62:6</p> <p>Armstrong (1) 50:4</p> <p>around (11) 57:6;66:21;67:10; 69:14;70:15,23;</p>	<p>87:22;99:24;100:3, 18,19</p> <p>arranging (1) 38:18</p> <p>arrived (1) 64:22</p> <p>art (20) 22:1;46:1,5;47:14; 54:21;61:12,20; 67:12;70:9,10,12; 77:9;79:2;112:1,2; 113:21;115:6,16; 116:15,19</p> <p>art-infused (1) 66:19</p> <p>artist (4) 59:21;114:2; 116:14;117:6</p> <p>artistic (4) 21:12,17;53:24; 112:16</p> <p>artists (3) 60:12,13;72:1</p> <p>ARTS (132) 13:4,10;15:19,21, 25;16:4,6,10,15,17; 17:8,10,13,18;18:3,9, 10,14;19:18,24;20:2, 8,21,22;21:4,8,12,15, 23,23,24,25;22:10, 14,20;23:2,20,23,25; 24:1,10;29:14,16; 31:7,10;40:8;43:12, 13;44:1,11,15;45:15, 15,17,18,22;46:12, 24;47:9;48:18,21,25; 49:3,8,8,14;52:22; 53:7,11,12,19;54:3, 18,20,24;55:6,22; 56:23;57:13,19,25; 59:2,4,18;60:3,5,6, 23,25;61:2,7,10,16, 18,19,21;62:1,2,16, 25;63:5,6,9,12,15; 65:10;67:8;69:3,12; 70:15,18;71:20,24; 74:5,15;76:8;78:14; 80:15,19,25;102:22, 22;107:1;108:6; 111:5;112:16,23; 114:12;115:15,24; 116:14;117:5</p> <p>arts- (2) 69:8;120:7</p> <p>arts/creative (1) 20:8</p> <p>arts-based (2) 104:13;119:23</p> <p>arts-infused (2) 67:10;104:7</p> <p>arts-integrated (1) 109:21</p> <p>artwork (1) 71:22</p>	<p>aspect (2) 28:19;53:24</p> <p>aspects (2) 88:2;104:4</p> <p>assess (2) 98:13;105:4</p> <p>assessment (1) 105:7</p> <p>assessments (1) 73:24</p> <p>assigned (1) 22:25</p> <p>assistance (2) 64:18;71:11</p> <p>Assistant (3) 3:9;24:8;66:3</p> <p>assurance (1) 79:11</p> <p>assure (1) 82:19</p> <p>at- (2) 29:20;88:23</p> <p>at-home (1) 75:23</p> <p>attached (1) 94:20</p> <p>attend (4) 56:1;107:2,4,5</p> <p>attendance (3) 18:20;27:24;30:5</p> <p>attended (1) 57:22</p> <p>attendees (1) 3:7</p> <p>attending (1) 107:7</p> <p>Attorney (1) 78:9</p> <p>attorneys (2) 51:14;90:20</p> <p>AUDIO (1) 19:12</p> <p>audit (5) 99:24;100:23,24, 25;101:11</p> <p>audition (3) 64:9,10,11</p> <p>August (5) 3:3;26:16;57:12; 93:12,16</p> <p>authority (1) 80:24</p> <p>Authorizing (2) 3:4;59:9</p> <p>auto (1) 62:11</p> <p>automatically (1) 57:19</p> <p>availability (1) 75:6</p> <p>available (1) 23:4</p>
--	---	---	--	---

<p>average (1) 17:1</p> <p>award (1) 48:20</p> <p>aware (7) 78:1,11,12;82:15; 84:3;85:1;90:2</p> <p>awareness (1) 23:11</p> <p>away (2) 26:9;99:25</p> <p>awhile (3) 43:17;64:16;81:23</p> <p>awkward (1) 47:20</p> <p>AYES (4) 4:17;12:24;40:17; 118:25</p>	<p>115:1</p> <p>basic (2) 18:2;39:18</p> <p>basically (6) 12:5,9;19:20; 21:20,22;24:12</p> <p>beautiful (3) 40:7;72:11;77:18</p> <p>beauty (3) 47:2,11,12</p> <p>became (1) 82:15</p> <p>become (4) 16:8;18:5;43:13; 113:7</p> <p>becomes (3) 38:25;104:7; 120:10</p> <p>began (6) 59:19,21;60:19; 61:6,11,15</p> <p>begin (3) 3:14;19:8;51:12</p> <p>beginning (2) 28:22;90:16</p> <p>begins (4) 55:21;82:25;93:18; 94:3</p> <p>behalf (7) 44:22;47:25;52:15; 53:2;66:6;78:10; 83:18</p> <p>behavior (6) 56:5,7;64:3;87:9; 97:25;98:20</p> <p>behaviors (1) 98:15</p> <p>behind (3) 43:23;70:21; 101:25</p> <p>belief (1) 63:7</p> <p>believer (1) 19:21</p> <p>Bell (6) 44:19;59:14;74:23; 105:20,22;106:23</p> <p>below (1) 17:1</p> <p>benefit (1) 14:6</p> <p>benefits (1) 47:10</p> <p>benefitting (1) 79:24</p> <p>Berry (1) 117:12</p> <p>best (9) 19:16;42:2;45:12; 55:2,3;71:19;108:5; 109:5;110:3</p> <p>better (10) 43:3;63:19,19;</p>	<p>68:11;76:1;87:23; 100:10;102:23; 108:20;117:21</p> <p>beyond (5) 45:9;50:20;57:14; 117:7;118:12</p> <p>big (5) 20:20;26:23;32:19; 38:21;45:10</p> <p>bigger (2) 115:18;117:20</p> <p>birdie (1) 112:9</p> <p>bistro (2) 72:21;110:12</p> <p>bit (14) 11:1;39:25;42:20; 55:11;59:16;60:24; 65:10,14;68:3,10; 77:5;91:15;100:10; 103:21</p> <p>black (2) 55:17;62:4</p> <p>Bland (33) 13:12,14,16;14:21; 15:1,6,6,10,14,15,22; 19:14;21:19;22:23; 24:19;25:16;26:17, 20,25;27:3,5,9,11; 28:10,11;33:20; 35:18;41:8,13,17; 44:2,3,5</p> <p>Bland's (1) 26:8</p> <p>bleeding (1) 23:15</p> <p>blended (1) 10:25</p> <p>blocks (1) 95:16</p> <p>board (56) 17:19;24:2,10; 27:22,24;28:22,24; 29:1,3,25;32:7,8; 35:8;36:19;43:18; 50:6;76:7,10,11; 77:11;78:17,19; 79:12,13,23;80:9,10, 11,15,18,20,21,22,24, 25;81:3,7,8,10,14; 82:4,10,13,14,19,21, 24;88:23;89:12;91:8, 10,15,23;112:25; 115:7;120:13</p> <p>boards (2) 28:24;77:12</p> <p>boiling (1) 112:21</p> <p>bond (3) 25:5;33:12;72:17</p> <p>book (1) 86:2</p> <p>bookstore (1)</p>	<p>86:1</p> <p>boosted (1) 56:25</p> <p>Boris (1) 62:24</p> <p>born (1) 59:16</p> <p>both (6) 57:7;65:20;69:23; 75:3;105:25;119:24</p> <p>bottom- (1) 25:24</p> <p>Box (1) 11:8</p> <p>boys (2) 55:13,17</p> <p>brain (1) 45:16</p> <p>brains (3) 68:9,12;71:18</p> <p>Braintree (3) 24:15,20;33:7</p> <p>branching (1) 48:15</p> <p>Braxton (1) 62:20</p> <p>BREAK (1) 44:9</p> <p>breakdown (1) 25:24</p> <p>break-even (1) 105:19</p> <p>breakfast (1) 72:21</p> <p>Brent (4) 44:19;59:14; 105:20;106:10</p> <p>BRIEF (1) 5:16</p> <p>briefly (1) 110:21</p> <p>bring (1) 65:24</p> <p>bringing (1) 72:2</p> <p>brings (1) 119:23</p> <p>broader (1) 115:18</p> <p>broken (1) 82:20</p> <p>brought (2) 57:19;58:3</p> <p>budget (23) 10:18;11:11;25:19, 22;34:3;37:6;39:4, 12,20;43:8;61:9; 76:16;99:5,6,10,14; 100:2,23;101:3; 105:10,25;106:23; 107:9</p> <p>building (18) 12:8;26:1,1,10,17;</p>	<p>29:6,8;30:20,22,23, 25;31:1,2;77:17,18, 18,24;94:19</p> <p>bullying (1) 23:18</p> <p>Buren (4) 5:1,14;6:16;11:4</p> <p>bus (2) 73:2,2</p> <p>business (6) 29:23;43:23;45:3; 53:13;77:25;105:22</p> <p>button (1) 120:3</p>
C				
<p>B</p>				<p>cable (1) 74:13</p> <p>CABOT (2) 3:17,21</p> <p>calculate (1) 99:10</p> <p>calculated (2) 37:13;99:5</p> <p>calendar (5) 92:17,25;93:9,10, 23</p> <p>call (4) 48:4;51:1;68:15; 112:14</p> <p>called (5) 3:4;53:9;85:12; 103:20;104:20</p> <p>calling (1) 56:14</p> <p>calls (2) 56:5;74:14</p> <p>came (4) 64:7;65:1;112:8; 117:1</p> <p>Camp (3) 61:18,22;113:1</p> <p>campaign (2) 74:10,16</p> <p>Campbell (1) 117:12</p> <p>camps (2) 57:9;112:23</p> <p>campus (3) 23:22;24:8,9</p> <p>can (86) 7:6,11;9:3,23;11:8; 14:10,24;15:1,12; 21:18;24:25;25:10, 13,15,23;28:10; 29:20;30:14;32:16; 34:11;36:10,11,24; 38:21,24;39:6;42:6, 10;43:15;46:4,22,25; 51:17;54:21;56:15; 57:5;58:13;65:7; 67:11,20,21;68:6;</p>

<p>69:13;70:22;71:19; 78:25;79:22;80:1,14; 85:18;86:10;87:1,14; 88:7;89:3,6;90:15; 91:17;93:20;94:14; 96:10;97:10;98:19, 20,21;99:18,18; 102:21,25;105:3; 106:13,17;107:9; 108:3;110:11;113:5, 15;114:6,16,20; 115:5,24;117:13,20, 20;118:12 canceled (4) 113:10,11,11,12 cancer (3) 15:25;16:4,6 cap (8) 5:9,11;6:13;8:11; 9:15;37:14;99:6,12 capital (3) 25:4;33:9;76:6 captivated (2) 114:20;116:1 care (3) 24:24;43:25; 101:13 career (5) 17:23;67:22;69:15; 108:9;114:4 careers (1) 108:11 carrying (1) 67:11 cartoon (1) 112:7 case (5) 10:6;11:15;82:13; 95:10;108:22 cast (1) 64:25 casted (1) 64:13 catalog (1) 108:3 catch (1) 65:7 cause (2) 3:25;98:15 celebration (1) 57:24 celebrity (2) 114:7,9 CENTER (8) 3:16,22;16:18; 24:4;43:12;49:14; 73:15;78:9 centered (1) 70:14 Center's (2) 60:17;66:8 central (5) 16:11;17:6,6;21:9;</p>	<p>22:15 certain (3) 79:21;93:5;107:25 certification (1) 23:8 certified (9) 28:13,15;30:16; 65:20;73:12,23; 90:10,11;101:19 cetera (1) 47:6 Chair (13) 31:23;78:5;80:20, 21,23;81:2,3,5,17,20; 82:18;100:6;106:15 chairing (1) 3:10 CHAIRMAN (99) 3:2,18;4:6,11,16, 18,21,24;5:14,17,20, 23;6:3,8;7:2,8,2,8; 10:13;12:14,19,25; 13:2,6,14,17,20,25; 14:3,21;15:3,12; 27:9;28:10;31:22; 32:25;34:13,16;35:4, 6;36:13;37:22,39;23; 40:14;41:8,17,43;5; 44:2,4,12,23;47:24; 48:2;51:4,8;52:3,12, 17,19,24;53:4;55:7; 58:10,12,20,22; 76:23,25;78:6,23; 83:1;91:2,6;93:1,11, 20,22;96:19;99:1; 100:7;101:3,14; 102:13;103:10; 106:16,19;107:11; 109:7;110:19; 117:25;118:2,20; 119:1,5,12,21;120:1, 3,15,20 challenged (1) 119:19 challenges (2) 20:10;118:10 challenging (1) 45:4 chance (1) 43:3 change (3) 32:19;37:19;91:24 changed (4) 89:15;90:17; 111:25;112:1 changes (3) 77:7;100:13; 108:21 changing (1) 65:4 character (1) 64:8 Charles (2)</p>	<p>50:4,10 Charter (57) 3:3,8,19,25;4:22; 6:13,19;7:5,9;13:3,5, 9;15:18;24:21,23; 27:20;28:20,24; 29:20;30:19;32:5; 35:23;37:15;43:18, 19,21;44:10,15;45:6, 10,11,23;47:2,7,12, 25;48:8,9,10,11; 49:10;50:1,8,8,11,14, 25;51:6;59:4,9;75:2, 3;79:4;107:6;110:18; 119:8;120:5 charters (3) 47:4,8;99:12 check (2) 23:21;71:8 checkout (1) 57:21 Chestnut (1) 62:24 child (13) 22:15;45:22;46:17; 56:8;58:5,18;70:14; 106:12;111:6,8,20; 112:13;114:22 children (19) 21:8;45:13;49:24; 53:17;55:18;56:21; 58:5;61:2,17;72:18; 85:22;112:17; 113:13,15;114:13; 115:15,18;116:16; 119:11 choice (8) 11:23;17:23;45:6, 8;46:19;49:24;60:9, 14 choiced (1) 11:23 choices (2) 8:23;45:24 choir (4) 62:2,7,8;116:21 choirs (1) 62:17 choose (1) 107:21 CHORUS (4) 4:17;12:24;40:17; 118:25 chose (1) 107:17 chosen (2) 17:12;23:1 Chris (3) 44:19;59:14; 105:22 Chromebooks (3) 73:16;85:21;101:8 chunks (1)</p>	<p>95:16 church (1) 115:1 Cincinnati (1) 59:20 circumstances (2) 9:15;80:1 cited (2) 84:22;85:12 citizens (2) 16:8;74:19 City (1) 48:22 Claire (1) 51:10 clarification (2) 97:22;107:14 clarified (1) 94:7 clarify (4) 77:8;83:14;95:10; 97:11 clarity (4) 82:3;85:14;94:18; 96:24 class (4) 18:13;69:17;112:2, 3 classes (8) 20:23;70:8,9; 71:15;74:4;109:5; 111:18,25 classified (4) 30:1;90:10,11; 101:19 classmates (1) 64:19 classroom (5) 18:11;26:24;73:16; 85:21;87:7 classrooms (3) 12:2,3;72:18 class-work (1) 63:14 clear (2) 8:19;30:12 clearer (1) 10:18 clearing (1) 51:20 Cleveland (1) 59:17 close (3) 10:7;26:24;100:8 closely (1) 34:2 closes (1) 82:6 co- (1) 18:16 Coach (2) 19:17;66:3 Code (4)</p>	<p>89:18,21,25;95:8 COFFMAN (102) 3:2,9,18;4:6,11,16, 18,21,24;5:14,17,20, 23;6:3,8;7:2;8:2,8; 9:23;10:13;12:14,19, 25;13:2,6,14,17,20, 25;14:3,21;15:3,12; 27:9;28:10;31:22; 32:25;34:13,16;35:4, 6;36:13;37:22;39:23; 40:14;41:8,17;43:5; 44:2,4,12,23;47:24; 48:2;51:4,8;52:3,12, 17,19,24;53:4;55:7; 58:10,12,20,22; 76:23,25;78:6,23; 83:1;91:2,6;93:1,11, 20,22;96:19;99:1; 100:7;101:3,14; 102:13;103:10; 106:16,19;107:11; 109:7;110:19; 117:25;118:2,20; 119:1,5,12,21;120:1, 2,3,15,20 cognitive (1) 20:16 cohort (2) 16:19;17:2 collaborate (1) 70:25 Collaborating (1) 76:3 collaboration (2) 61:14;71:13 colleagues (1) 31:11 college (4) 49:4;61:3;62:7; 69:15 color (2) 58:5;119:17 combination (1) 71:25 combined (1) 100:15 combining (1) 38:22 comfortable (1) 9:5 coming (3) 64:17;68:19;97:1 commander (1) 59:25 commend (2) 54:23;118:15 comment (4) 27:14;38:5;40:18; 118:5 comments (6) 37:25;83:21;89:20, 24;119:16;120:15</p>
---	---	---	--	--

commercial (2) 62:11;72:23	102:22	104:1;107:24; 108:15;109:16	copies (1) 89:13	creation (2) 61:24;104:5
commercials (2) 62:17;117:13	comprehending (1) 64:15	cons (1) 8:5	core (15) 20:23;63:12;70:11, 13,20;71:11;74:4; 103:20,21,23;104:1, 18;105:3;108:3,7	creative (8) 20:2,15,19;21:7; 53:21;63:8,16; 119:10
Commissioner (2) 3:9;78:4	comprehension (1) 64:3	considerable (1) 30:11	correlates (1) 20:23	creativity (6) 20:9;21:7;45:19, 20:66;20;112:25
commit (1) 9:18	comprehensive (3) 73:13;74:10; 102:21	considerably (1) 33:15	cost (1) 101:8	criteria (1) 79:21
committed (1) 72:25	comprised (1) 66:15	CONSIDERATION (5) 4:22;13:3;41:14; 44:10;50:24	costs (2) 100:24,24	critical (4) 16:16;55:22;58:14; 63:17
Committee (8) 36:6,17;50:2,5; 51:23;75:14,25; 96:18	concentration (1) 23:2	considered (1) 97:5	council (6) 18:17;24:11;48:22; 52:22;53:8,12	critically (1) 46:13
committees (1) 30:3	concept (5) 18:25;39:24;42:5; 68:17;69:20	considering (1) 96:4	Counseling (7) 22:23,24;23:2; 28:1;73:10,14;84:21	cross-curricular (1) 19:25
common (3) 82:9;83:6;94:19	concepts (5) 19:23,24;22:1; 42:18;68:22	consist (1) 75:11	Counselor (5) 22:25;73:11,13; 84:16,18	crowd (1) 58:1
Communicating (1) 75:13	concern (3) 34:1;38:6;40:5	consistent (1) 34:23	counselors (1) 61:6	crucial (1) 110:7
communication (3) 74:10;76:1;110:4	concerned (2) 30:7;46:7	construction (2) 24:17;26:12	country (1) 59:22	crunched (1) 40:23
communications (2) 17:17;18:22	concerning (2) 95:8,12	consultant (1) 66:9	counts (1) 106:8	crucial (1) 110:7
communities (3) 16:9;61:17;74:11	concerns (18) 34:6,7;35:16,18; 36:9,12,14;38:3;39:2, 4;42:21;43:8;64:2; 91:22;96:18;99:2,3; 110:10	contact (2) 30:16,18	County (2) 74:19;75:1	crucial (1) 110:7
community (20) 22:6;24:2,6,11; 48:13,24;49:18;53:8, 17,24;60:11,15; 61:11;62:16;63:7; 75:11;76:3,5;112:5; 113:20	concluded (1) 120:24	content (15) 67:11;69:1,11,18; 70:1,2,6,11,13;71:11; 103:20,22;104:18; 105:3;108:7	couple (6) 5:10;19:8;46:4; 68:5;86:22;100:14	crunched (1) 40:23
community-based (1) 109:21	concludes (1) 76:20	continually (1) 68:23	couple-of-seconds (1) 19:11	crying (1) 65:1
company (3) 26:7;33:7;104:9	conference (1) 56:4	continue (7) 31:15;45:3;57:10; 68:25;87:25;98:17; 110:17	course (9) 14:7,18;48:19; 51:24;107:18,19,21, 21;108:15	Crystal (1) 49:11
compensated (1) 95:3	confirm (11) 78:1,10;83:15; 84:3;85:1,3;87:1,3; 91:17;94:14,16	continuing (1) 66:22	courses (7) 107:15,17,24,25; 108:2,4,13	CS (1) 66:10
competed (1) 59:18	confirmation (1) 83:19	continuously (3) 54:25,25;106:4	couple (6) 5:10;19:8;46:4; 68:5;86:22;100:14	CTE (2) 107:15;108:4
complain (1) 56:15	confirmed (1) 79:15	continuum (1) 23:5	couple-of-seconds (1) 19:11	Cultivating (1) 61:18
complete (5) 41:18,24;43:7; 70:3;120:6	confirms (1) 90:2	contract (4) 79:23,25;91:23,25	course (9) 14:7,18;48:19; 51:24;107:18,19,21, 21;108:15	culture (2) 43:13;66:25
completed (2) 23:21;73:24	conflict (1) 79:22	contracts (2) 29:21;78:3	courses (7) 107:15,17,24,25; 108:2,4,13	cup (1) 57:11
compliance (2) 35:2;42:12	Congratulations (2) 13:2;120:12	control (2) 67:18;80:24	courtyard (1) 72:16	current (3) 8:11;99:14;100:2
compliant (3) 32:5;98:23;100:17	connect (1) 108:10	controlled (2) 78:15,16	cover (2) 7:22;90:14	currently (6) 8:18;12:12;59:11; 66:4;67:20;118:11
complicated (1) 39:1	connected (1) 69:12	conversation (4) 38:23,23;39:1; 110:11	covered (4) 48:5;72:15;77:2; 103:25	curricular (1) 18:17
comply (1) 42:15	connecting (1) 67:19	conversations (1) 50:4	Covey (1) 19:1	curriculum (35) 19:19;20:1;21:21, 22:29;14,15;36:3; 39:3;40:1,5,7;41:25; 43:8;59:13;63:15; 65:12,19;66:7,9,18, 21,24,25;67:4,4,9,9, 17;74:6;88:3;103:19; 104:1,3;120:7,8
complying (1) 84:20	connection (1) 54:3	CONVERSION (1) 4:22	Covid (4) 9:4,14,16;11:5	Curry (9) 52:22;55:8,9,10; 58:10,11,13,21;59:7
components (3) 23:13,15;61:20	connections (3) 63:1,6;67:14	cooker (1) 112:21	create (5) 70:9;72:13;74:16; 75:14;76:4	cut (17) 9:16;13:4,9;15:19; 17:8,12,18;18:9; 21:4;22:20;23:19,23, 25;24:1,9;100:19; 101:12
composition (1) 27:23	Conner (11) 59:11;65:11,13; 87:10;97:5,10,21;	coordination (1) 75:20	created (4) 62:2;88:22,23;99:7	
comprehend (1)		Coordinator (1) 6:12	creates (2) 63:19;99:11	
			creating (3) 15:20;61:16; 115:23	

Cuts (3) 16:17;19:15;101:3	99:11	developed (2) 25:18,22	10,14	double-check (1) 90:21
D	definitely (5) 37:7;42:25;55:23; 108:15;119:16	developing (3) 87:23;88:22;98:15	disciplines (2) 19:25;63:12	down (10) 9:21;26:4;33:15; 37:19;47:18;64:1; 65:5;77:2;98:5; 115:11
daily (3) 18:22;67:25;95:14	definition (1) 21:24	development (9) 21:13;23:3;24:3; 53:8;59:13;65:19; 67:10;76:15;88:1	discovered (1) 57:4	down-time (1) 72:22
dance (5) 19:18;21:15;31:9; 61:21;117:7	degrees (1) 55:14	developing (1) 87:22	discussing (3) 51:21,23;102:17	downtown (1) 57:23
danced (1) 59:20	delivering (1) 113:16	delivered (1) 36:5;63:16	discussion (8) 12:22;14:18;37:23; 38:4;50:7;51:19; 53:10;118:23	Dr (77) 3:12;4:10;8:9,10, 13,16;9:2,6,22,25; 10:6,11;11:14;12:13; 13:12,16;14:21;15:1, 6,10,14,15,22;19:14; 21:18;22:23;24:18; 25:16;26:7,17,20,25; 27:3,5,9,11;28:10,11; 32:16,25;33:1,17,20, 21;35:17;38:5;39:14, 23;40:3,12,15,18; 41:8,13,17;43:5,6; 44:2,3,5;74:25;80:4; 81:1,5,9,15,17,22; 82:1,2,12;102:13,15; 103:3,8;119:21,22
dancer (2) 59:18,23	demonstrate (5) 68:4;69:8;70:6,12; 105:25	devices (3) 3:6;101:4,9	discussions (1) 25:16	drafted (2) 89:9,10
dancing (1) 59:21	demonstrates (1) 69:10	diagnostics (1) 18:10	Dismissal (4) 29:19;88:12,14,15	drama (2) 21:16;61:22
data (1) 18:11	demonstrating (1) 105:5	DIAMOND (15) 13:4,9;15:19; 16:17;17:8,12,18; 18:9;21:4;22:20; 23:19,23,25;24:1,9	DISMISSAL/PUBLIC (1) 88:12	Draw (1) 112:8
date (8) 30:5;41:16;92:8,9, 13;93:5,14,16	denial (1) 40:19	difference (3) 37:20;42:8;56:25	display (1) 74:13	drawing (1) 112:8
dates (2) 93:5,14	deny (5) 40:12,14;41:19; 42:4;43:9	different (19) 4:2;10:3;20:5,10; 29:2;36:23;38:13; 45:1,14,17;47:7,8; 54:14;68:11,16; 75:23;98:7;102:17; 108:25	displaying (1) 94:12	dream (1) 22:18
daughter (1) 46:21	department (9) 20:18;22:23,24; 28:12;30:17;51:11; 66:6;67:1;108:1	differently (3) 63:11;115:21; 116:3	dissecting (1) 69:3	dreamed (1) 22:17
day (19) 30:4;46:19;56:14, 19;64:10,23;67:23; 68:6;69:13;71:3,6,6, 10;72:3;109:24; 112:11;113:22,22; 115:13	departments (2) 19:19,20	digital (1) 74:12	disseminated (1) 88:25	drill (1) 98:5
day-one (1) 58:9	described (1) 28:6	dimensions (1) 21:3	distortion (1) 23:14	driven (1) 61:22
days (2) 68:5;93:8	DESE (5) 3:9;84:1;90:7;99:2, 3	dips (1) 106:10	distortion] (3) 19:4;82:23;88:2	driver (1) 73:2
DCPAA (2) 21:1,14	deserve (1) 58:5	direct (2) 74:13,14	distraction (1) 56:6	driving (1) 98:14
deal (3) 9:6;20:20;39:3	deserves (1) 58:18	direction (1) 25:12	DISTRICT (8) 3:17;4:22;5:2; 6:15;11:4;12:12; 75:2;101:17	drop (1) 100:12
dealing (2) 23:17;47:20	design (6) 21:16;24:20;26:11; 53:22;115:2;119:9	director (12) 23:22;24:8,8,19; 29:25;30:18;76:9,12, 13;77:11;89:11; 100:14	districts (5) 8:22;11:6,22; 23:10;74:20	drop-off (1) 73:1
deals (1) 95:13	designed (3) 65:24;66:22;68:9	directly (1) 76:10	district's (2) 11:21;102:4	dropout (1) 17:14
Deborah (1) 3:8	designer (1) 114:11	director/ (1) 23:24	diversity (1) 47:9	dropping (1) 56:11
decide (1) 108:23	designers (1) 60:12	directors (2) 24:9;89:12	divide (1) 78:13	due (5) 7:8;9:22;11:4; 15:17;87:8
decided (1) 96:9	Designers' (2) 60:9,14	disability (1) 87:9	Division (2) 14:15,15	due-diligence (1) 26:10
decides (1) 35:8	desire (3) 28:14;61:7;93:6	disadvantaged (2) 16:25;46:9	document (1) 17:20	during (6) 60:18,19;64:14;
decision (1) 66:20	detachable (1) 30:23	discipline (10) 19:23;21:17;54:9; 95:21,23,24,25;96:8,	documentary (2) 117:15,16	
Decision-Making (2) 75:24;79:18	details (3) 10:21;38:9;41:22		documentation (1) 97:12	
decisions (1) 110:2	determine (2) 32:10;73:25		documented (1) 19:1	
deep (1) 117:6	determined (1) 87:13		documents (1) 104:17	
deeper (2) 68:23,23	develop (5) 24:10;45:16;70:14, 23;108:9		dogs (1) 47:21	
deficit (1)			done (5) 38:14;39:6,7; 42:11;48:24	
			donors (2) 37:5,10	

72:22;89:15;105:12 duties (7) 30:4;82:8,9;91:23; 94:24;95:5,12 DUTIES/PLANNING (1) 94:22 duty- (1) 95:8 duty-free (1) 30:3 dyslexia (7) 23:11,13,17;34:20, 24;35:3;73:21 Dyslexic (1) 73:21	48:14 efforts (1) 54:11 eggshells (1) 56:13 either (4) 7:10,13;24:23; 51:17 ELA (2) 67:12;104:2 electd (3) 28:21;32:8;80:11 elections (7) 27:22,24;28:24; 29:24;91:17;94:4,6 elective (1) 70:9 electives (4) 71:17,20,24;108:7 electronic (1) 3:5 Elementary (4) 14:16;56:2;102:23; 107:20 elements (2) 66:15,23 ELL (3) 23:8;73:24;74:1 Elliott (8) 44:19;59:14;100:6, 7,10;101:6;105:15; 106:22 else (6) 36:25;57:17;84:6; 112:17;113:5,10 embedded (1) 104:24 embrace (4) 49:22;50:12;63:7; 115:15 embracing (1) 48:8 emotional (2) 55:12;71:9 employ (2) 18:5;73:18 employee (3) 79:24;88:12,14 employees (2) 90:11,14 employing (1) 73:12 employment (4) 23:21;29:21;91:23, 25 empower (2) 61:1;110:15 empowers (1) 67:18 enabling (1) 17:22 encompass (1) 24:5	encourage (2) 57:3;110:14 encouraged (1) 50:17 encouraging (3) 20:14;45:19;56:21 end (13) 24:25;25:2,5,11, 14;51:23;58:13; 61:25;64:4;70:3; 100:3;104:13;113:22 endeavor (1) 49:2 ending (1) 55:23 endorse (1) 50:22 energy (1) 49:1 enforce (1) 42:16 engage (5) 14:18;53:15;68:12, 17;110:1 engaged (8) 49:6,8,18;50:16, 17;63:14;96:3; 114:19 engagement (2) 109:18;120:9 engaging (4) 22:4;63:4;70:10; 109:9 English (1) 104:3 enhanced (1) 63:4 enjoy (1) 72:12 enjoyed (1) 114:15 enlightening (1) 63:8 enlightenment (1) 66:20 enlisted (1) 59:24 enough (6) 9:9;38:7;40:1; 95:2;112:7;116:4 enrich (1) 61:1 enriched (1) 119:19 enrichment (1) 74:4 enroll (3) 3:23;11:22;97:12 enrolled (4) 4:3;6:20;87:15; 97:3 enrolling (1) 9:1	enrollment (26) 5:9,11;6:18,22; 7:20,21;8:11;10:23; 11:15,17,19,25;13:9; 25:23;33:11,14,15; 37:14;73:3;99:6,12; 100:12;106:1,2,2,10 enter (1) 79:22 entered (1) 78:17 entertainers (1) 60:13 entire (5) 64:25;87:1;98:11, 18;114:4 entities (2) 16:3;82:3 entity (15) 15:22;59:3;60:24; 76:8;77:10;78:19; 79:12,13;80:7,16,17; 82:5,7,13,21 entrance (1) 72:15 entrepreneurship (1) 49:17 entrust (1) 75:20 environment (9) 27:25;29:5;30:21, 24;57:6;86:19,21; 87:7;119:20 environments (2) 57:11;72:14 envision (1) 41:5 equal (1) 74:21 equitable (2) 63:3;66:18 era (1) 113:12 ESL (2) 17:24;23:8 especially (12) 9:14;10:6;25:11; 26:3;49:25;50:15; 58:5,18;68:7;87:8; 95:1;114:13 ESSA (2) 17:5,7 essay (1) 69:25 essence (1) 50:14 essential (2) 66:14,23 essentially (1) 79:22 establish (1) 76:7 established (2)	58:15;118:13 establishing (2) 16:9;63:5 establishment (2) 21:4;82:22 esteem (1) 57:1 et (8) 47:6;78:2;86:25; 90:1,1,17;91:16;92:4 Eureka (2) 104:8,9 even (19) 11:16;20:24;21:24; 30:13;32:6;39:16,18; 45:3;54:23;58:2; 63:18;64:22;99:21; 100:1;111:20,20; 112:13;114:21; 116:18 event (3) 57:17,22;60:10 events (4) 60:6;61:15;62:5; 71:5 eventually (1) 82:23 everybody (4) 45:5;46:22,22; 113:5 everybody's (1) 46:23 everyone (6) 3:2;13:25;59:1; 100:11;110:10; 120:21 evident (1) 120:7 exact (2) 93:14,16 exactly (2) 10:22;50:14 example (5) 55:25;58:17;62:19; 93:25;107:18 excelled (1) 111:18 EXCELLENCE (2) 3:17,22 excellent (2) 42:5;43:10 exception (1) 51:13 excited (5) 42:6;49:15;65:2; 109:13;112:13 exciting (3) 39:24;41:21;113:6 excuse (3) 52:14;73:21;91:16 execute (1) 30:12 executive (11)
E				
earlier (3) 10:15;93:5,7 early (5) 43:21;93:11,15,21, 23 earth (1) 114:8 easy (1) 109:1 eat (1) 72:17 economically (2) 16:25;46:9 Ed (1) 73:18 educate (1) 61:1 educating (2) 16:14;119:11 Education (38) 14:16;16:1,4,7; 17:22,23,25;18:4; 21:5;23:5,7,17; 30:17;45:16,17,18, 22;46:11,13,24;50:2, 5;51:11;59:19;61:8; 63:10;65:22;66:2,5, 7;67:2;73:19,22; 78:4;84:4;87:19; 98:24;108:1 Educational (5) 16:18;21:2;53:21; 63:4;100:21 educator (1) 65:20 educators (1) 72:1 Educurious (1) 67:16 effective (5) 17:16,17;18:25; 19:6;75:8 effectuate (1) 91:13 effort (1)				

23:24;24:8;60:9; 70:23;71:14;76:12, 13;77:11;87:23; 89:11;100:14 exist (1) 29:12 existing (6) 12:11;25:25;26:10, 17;67:4;104:6 expand (4) 24:23;26:3;54:21; 76:5 expanding (2) 20:13;54:25 expect (3) 7:16;68:3;70:1 expenditure (1) 11:17 expenditures (4) 76:17;100:19; 101:10;106:6 expense (2) 99:24;100:1 expenses (3) 99:20;105:17; 106:12 expensive (1) 11:1 experience (12) 21:3,6,11;31:11; 58:6;63:4,18;65:2,3; 66:12;71:21;109:22 experienced (1) 31:13 experiences (2) 60:5;66:13 explain (3) 5:21;31:17;93:20 explained (2) 9:20;14:22 explicitly (1) 71:13 exploration (1) 20:12 explore (1) 111:20 exposed (2) 62:15;112:5 exposure (3) 53:19;54:23; 111:22 express (1) 19:9 expressed (1) 112:19 extend (1) 76:5 extended (1) 50:19 extension (1) 57:14 extensive (1) 31:5	extensively (1) 91:11 extent (1) 90:9 extreme (1) 54:11 extremely (1) 41:23 eyes (2) 42:1;113:17 F faces (1) 113:8 face-to-face (1) 12:8 facilitate (1) 60:16 facilities (5) 24:22;29:25;37:1; 94:9,11 facility (13) 24:25;25:11,14,17, 19;37:3,21;49:9,11; 72:8;78:24;79:2,3 fact (3) 11:20;22:9;99:4 factor (1) 98:14 faculty (2) 18:19;23:8 Faculty-Centered (1) 18:19 fail (1) 43:19 Fair (7) 29:18;42:23;78:20; 88:12,12,14,15 fairly (1) 95:3 fairs (1) 86:2 fall (2) 16:25;88:5 falling (1) 92:17 falls (1) 55:17 Fame (1) 62:4 families (10) 6:20,23;8:25; 49:24;75:9,25; 109:19,22;110:6,15 family (16) 48:12,17,25;49:16; 57:5;58:4,7;75:10,15, 17;77:23,24;109:3, 18;114:24;116:24 family-owned (1) 77:24 far (2)	23:16;31:7 fashion (8) 53:22;60:8,8,10, 14;61:21;117:5,14 fast-forward (1) 64:23 father (1) 56:5 favor (6) 4:16;12:23;40:16; 52:4,7;118:24 favorite (2) 64:6;113:1 fear (1) 65:15 feasible (1) 39:10 featured (1) 60:6 federal (2) 90:3,4 feedback (1) 35:16 feel (7) 22:10;45:5;58:6,7; 71:1;87:25;112:16 feeling (2) 56:12,19 feels (1) 110:10 Feeny (15) 5:7,18;6:11,11;7:6; 8:6,12,15,21;9:3,13; 10:5,10,12,24 fees (1) 33:7 feet (2) 72:15;113:18 felt (3) 102:5;116:4,5 female (1) 57:7 few (8) 11:10;19:17;22:9; 33:11;36:16;67:6; 113:15;119:4 field (1) 60:4 figure (4) 9:8;71:19;98:6; 109:5 figures (1) 7:21 fill (3) 4:19;57:11;108:13 filling (1) 91:14 final (5) 30:13;32:2;35:4; 61:24;80:3 finance (3) 36:4;40:4,5 finances (2)	25:3,7 financial (11) 14:15;25:10;33:25; 34:4;43:20;51:21; 59:15;82:8;99:4; 105:9;111:25 financially (5) 37:16;42:9,10; 46:20;111:24 financing (2) 25:6;33:13 find (5) 45:21;81:24;88:8; 112:10,19 fine (6) 19:18;20:22;74:5; 89:8;101:18;102:6 fine-tune (1) 34:8 finger-painting (1) 111:13 finish (1) 6:10 firm (2) 19:20;74:9 first (31) 3:15,20;15:17; 19:1;25:23;27:17; 33:14;35:25;36:18; 37:15;48:9;53:14; 56:4,10,11;59:5; 61:18;76:18;77:4; 83:4,22;86:23;99:4, 11,13,17;100:23; 102:15;111:6;117:7; 119:6 five (3) 66:14;93:8;103:6 flag (1) 94:20 FLAGS (2) 94:9,13 flew (1) 62:21 flexibility (1) 98:22 flourish (1) 47:15 fluctuations (1) 106:5 flutist (1) 59:18 fly (1) 94:20 focus (9) 15:23;18:7,8; 23:12,16;24:25; 45:15,15;47:8 focuses (1) 61:20 fold (1) 57:20 follow (9)	9:18;11:17,19; 28:16,19;90:3;98:11; 104:8,10 followed (3) 18:13;71:12,20 Following (6) 14:12,13;24:11; 28:24;51:14,19 follow-up (2) 80:4;101:15 forefront (1) 72:2 foreign (1) 20:24 foresee (2) 38:8,9 forgive (2) 8:10;55:11 form (3) 18:13;91:22;92:1 formal (1) 37:8 forms (2) 18:15;21:6 forth (2) 4:2;73:14 forward (16) 6:24;10:17;28:4; 31:21;32:4,11;34:12; 41:14;50:25;51:25; 69:22;77:3;86:10; 113:13;115:5;120:8 found (4) 4:2;26:18;64:11; 112:6 foundation (55) 15:20,23;16:2; 21:1;23:19;36:24; 37:2,18;46:1,6; 47:14;48:18,21;49:1; 52:16;53:2,11,19; 54:4,24;55:6,22; 56:24;57:13,19,25; 59:2;60:25;61:3,10, 15;62:1,2;66:10; 71:23;74:15;76:9; 77:9;78:14;79:2; 80:6,15,20,25;81:13, 19;107:1;110:14; 112:24;113:21; 114:12;115:6,16; 116:11,13 foundations (1) 103:23 founder (2) 59:2;60:9 founding (1) 65:22 four (3) 50:3;80:22;93:9 four-day (2) 92:15,24 four-week (1)
--	---	--	---	--

61:19 four-year (1) 16:19 frankly (1) 50:12 free (2) 21:5;95:9 Freedom (1) 59:25 frees (1) 12:1 friend (1) 18:20 front (3) 46:2;54:15;58:3 front-end (1) 105:23 Fulbright (1) 56:2 full (9) 23:4,20;35:15; 40:20;50:23;72:20; 74:24;99:12;116:9 full-service (1) 11:2 fulltime (5) 55:14;73:5;75:21; 76:11;114:3 full-time (3) 23:21;73:19;76:9 fully (4) 6:20;91:13;108:18; 116:9 fun (3) 70:10;90:20; 115:24 function (2) 87:7,23 functionality (1) 31:3 functioning (2) 70:24;71:14 fund (1) 105:13 fundamental (2) 17:21;41:6 fundamentals (1) 43:20 funding (6) 12:9;36:24;37:2, 18;38:24;61:13 fundraising (1) 61:14 funds (2) 99:16,16 further (3) 35:9;81:12;96:9 fuse (1) 108:8 fusing (2) 66:12,14 future (4) 22:13,13;67:20;	115:7 G gallery (1) 49:13 gaps (2) 16:22;17:3 gated (1) 72:16 gather (1) 72:22 gave (2) 36:23;39:7 general (3) 14:17;51:24;87:11 Generation (1) 104:11 Geographic (1) 66:10 geometry (1) 20:24 get-go (1) 110:9 gift (1) 115:5 Gifted (6) 23:6;74:2;86:12, 14;111:9,9 given (3) 28:3,8;111:11 gives (5) 11:10;40:19;80:3; 94:2;114:10 giving (10) 8:23;42:20;45:7, 24,25;47:3;51:13; 54:6;111:3;115:9 glad (5) 48:14;53:9;54:4; 79:10;113:10 goal (1) 22:2 goals (2) 19:7;98:4 god (1) 117:15 goes (2) 21:23;65:14 Good (25) 3:2,12,18;5:14;9:6; 18:20;20:4;24:18; 44:23,25;45:18; 51:10;53:6;55:9; 58:25;59:1;96:25,25; 102:11,16;103:8,12, 13;119:11,18 gotcha (2) 22:22;97:21 governance (4) 24:7;76:6;80:12; 82:21 governing (6)	39:3;77:6,9;84:1, 23;91:11 Governor (10) 44:20,24,25;48:1,4, 20;49:5,23;53:3;59:5 grab (1) 114:21 grade (10) 23:1;45:14;56:11; 87:24;103:4,5;105:1, 1,2;108:1 grades (5) 13:12;44:18;65:7; 102:18;107:20 gradually (1) 16:21 graduation (7) 16:19,21,24;17:2; 40:2,9;41:25 grandchild (1) 46:17 grandson (1) 10:1 GRANTED (2) 3:16;79:10 graphic (1) 70:17 grateful (1) 114:5 great (16) 5:8;9:7;10:16; 19:5;25:10;26:3,22; 41:4;43:20;49:12,16; 92:2,5;105:24; 119:15;120:4 grew (3) 111:15;114:22; 116:25 grievance (1) 30:2 grievances (1) 89:18 Griffin (5) 44:21,25;48:1,4; 59:6 grocery (1) 57:16 grounded (1) 114:8 group (6) 12:6;62:11;68:19, 21;69:6;102:21 groups (1) 103:2 grow (4) 54:2;103:4,5; 119:19 growing (5) 22:16;60:23;111:7, 8,18 grown (1) 7:23 grows (1)	33:15 growth (6) 8:17,18;16:11; 21:13;23:10;24:13 guess (6) 9:8;38:7;103:22; 105:11;108:12,14 guest (1) 110:20 Guidance (7) 22:25;23:2;73:10, 11,12;84:16,18 guide (3) 19:1;68:2;112:18 guided (1) 18:20 guidelines (1) 96:11 gun (1) 59:25 guys (3) 42:19;108:12; 118:6 H Habits (2) 18:25;19:6 hall (2) 47:21;62:4 hallways (1) 64:18 hand (3) 5:24;13:15;52:8 hands-on (1) 71:21 happen (8) 42:9;67:25;68:4; 72:7;100:24;101:1; 113:6;118:14 happens (4) 68:5;97:7,8;117:22 happy (4) 31:20;32:13;34:20; 41:11 hard (2) 100:9;118:5 haven (1) 16:12 HAYTT (1) 28:20 head (3) 64:1,20;65:5 heading (1) 37:9 health (4) 23:4;73:4,5,6 hear (13) 13:25;15:10;34:17; 40:1,4;43:15;76:22; 97:8;100:9;101:22; 109:9,13;120:2 heard (4)	40:6;65:10;85:9; 102:10 hearing (4) 14:6;37:24;39:10; 59:10 heart (1) 49:19 Heggie (7) 15:8,8;24:18,19; 26:21;33:8,19 held (4) 23:24;40:10;61:25; 64:20 Hello (2) 6:11;19:15 help (13) 16:5;24:12,16,21, 23;25:2,4,12;47:15; 64:16;65:25;70:23; 104:20 helped (1) 114:23 helpful (6) 34:17,25;35:7; 77:4;85:8;88:19 helping (5) 25:3;46:3;65:8; 110:1,2 helps (3) 11:11;45:16;63:16 here's (1) 38:5 Hey (2) 113:18;114:9 high (8) 16:10;17:5;33:5; 36:19;49:3;64:20; 65:21,24 higher (2) 17:22;59:19 highest (1) 67:3 highlight (1) 109:12 highly (4) 18:5,25;19:6;37:14 high-quality (1) 69:9 Hill (1) 49:11 hire (3) 28:12,15;76:13 hired (1) 76:9 Hispanic (2) 16:23;17:4 historically (2) 46:6;106:9 history (4) 25:9;46:2;67:13; 104:16 hit (1) 105:12
---	---	---	---	--

<p>hitting (2) 69:19;104:18</p> <p>Hmmm (1) 81:5</p> <p>hobby (1) 114:3</p> <p>hold (2) 28:15;47:14</p> <p>holds (1) 72:20</p> <p>home (4) 56:5;75:19,21; 114:19</p> <p>home- (1) 47:5</p> <p>homes (1) 113:16</p> <p>hope (2) 47:19;50:23</p> <p>hopefully (1) 115:7</p> <p>hoping (3) 22:18;49:10; 120:10</p> <p>horizons (1) 54:22</p> <p>host (1) 75:15</p> <p>hosted (1) 61:15</p> <p>hour (1) 50:20</p> <p>house (1) 30:24</p> <p>household (1) 57:14</p> <p>housekeeping (1) 86:22</p> <p>HR (1) 28:12</p> <p>hug (1) 57:22</p> <p>huge (3) 40:2;113:19;115:3</p> <p>hugs (1) 114:10</p> <p>human (2) 21:3;76:6</p> <p>human- (1) 63:19</p> <p>hundred (2) 3:24;55:4</p> <p>Hunter-White (3) 15:7,7;19:16</p> <p>Hyatt (69) 6:5,7;14:4,5,22; 27:10,11,16;31:15; 32:4,13;34:10,15,19; 35:5,14;37:25;38:8, 12;51:8,10,10;52:3; 76:25;77:1,15,21; 78:12,22,25;79:9,19; 82:2,16;83:4,10;84:6,</p>	<p>13,17;85:6;86:3,6,13, 20;87:4;88:10,13,19; 89:8;90:15,20;91:5,7, 9;92:2,5,10;94:5,10, 18,23;95:18,22; 96:12,15;101:14,16; 102:7,10</p> <p>Hyatt's (1) 89:4</p>	<p>60:5</p> <p>increase (8) 5:9,10,12;6:25; 8:25;10:23;11:25; 75:13</p> <p>increased (4) 6:18;7:20;16:21; 74:3</p> <p>increases (2) 11:16;73:3</p> <p>independently (1) 68:20</p> <p>indicates (1) 80:19</p> <p>in-district (1) 11:25</p> <p>individualized (1) 23:7</p> <p>individually (1) 98:13</p> <p>individuals (2) 28:12,15</p> <p>informa (1) 91:16</p> <p>information (19) 17:20;31:18;35:1; 37:7,9;41:9,15; 42:22;49:21;70:20; 77:5;83:11;85:9; 87:5;88:20,25;92:11; 101:24;107:16</p> <p>informed (1) 8:5</p> <p>infuse (1) 70:18</p> <p>infused (3) 22:1;63:9;120:8</p> <p>infusing (1) 63:15</p> <p>ingenuity (1) 49:16</p> <p>in-house (1) 89:10</p> <p>initial (6) 31:6;61:11;81:8; 82:22;83:16;106:2</p> <p>initially (5) 21:22;38:16;42:19; 69:1;71:1</p> <p>inner-community (1) 62:22</p> <p>innovate (1) 47:13</p> <p>innovative (2) 21:14;65:23</p> <p>inside (5) 12:8;30:25;112:21; 113:2;117:6</p> <p>inspire (2) 21:6;22:12</p> <p>instance (2) 36:8;46:7</p> <p>instantly (1)</p>	<p>64:10</p> <p>instead (1) 58:15</p> <p>Institute (1) 67:8</p> <p>institution (1) 16:16</p> <p>instruction (3) 21:25;23:8;75:22</p> <p>instructional (3) 30:4;66:3;94:24</p> <p>instructor (1) 57:18</p> <p>instrument (1) 53:23</p> <p>instrumental (1) 61:21</p> <p>instruments (1) 61:12</p> <p>insure (8) 67:2;73:5;74:19; 78:20;88:3;95:2; 104:18;106:6</p> <p>insuring (1) 83:11</p> <p>intact (2) 100:21;101:7</p> <p>integral (1) 24:7</p> <p>integrate (1) 108:21</p> <p>integrating (3) 19:25;63:11;110:9</p> <p>integration (6) 21:8,23,25;67:8; 102:23;108:24</p> <p>intelligent (1) 22:12</p> <p>intend (2) 87:10;109:18</p> <p>intended (2) 83:23;94:11</p> <p>intensive (1) 61:19</p> <p>Intent (4) 35:25;93:11,12; 108:5</p> <p>interaction (1) 80:16</p> <p>interconnected (1) 66:19</p> <p>interdisciplinary (2) 19:21;22:19</p> <p>interest (6) 6:18;9:1;25:6;49:7, 12;79:22</p> <p>interested (5) 6:19,21;7:18;12:4; 107:7</p> <p>interesting (1) 115:25</p> <p>Internal (4) 36:6,16;51:22;</p>	<p>96:18</p> <p>intimidated (1) 65:5</p> <p>into (31) 6:15;9:11,21; 14:11;15:4;17:22; 24:22;25:10;26:11; 41:9;49:10;51:19,21; 57:18,20;68:21,24; 69:3,14,14;71:11; 78:17;79:13,22;83:8; 86:24;97:1;100:8,15; 112:19;118:6</p> <p>introduce (3) 3:7;44:12;59:11</p> <p>invigorates (1) 50:1</p> <p>involved (6) 49:3;61:23;107:1; 109:20;110:15;115:8</p> <p>involvement (1) 81:13</p> <p>involves (1) 36:2</p> <p>Iraqi (1) 59:25</p> <p>issue (11) 9:21;36:21;49:20; 79:16;82:15;83:13, 14;84:22;87:9;91:20; 95:20</p> <p>issues (19) 4:1;14:13,13,14; 27:12,17;34:11;39:9, 12,12;51:20,22; 64:15;79:14;86:9,16; 88:15;90:23;118:10</p> <p>ISSUES/WAIVERS (1) 27:15</p> <p>item (5) 3:15,20;13:8; 44:13;69:9</p> <p>items (1) 96:12</p>
I				
<p>idea (10) 9:7;10:16;23:6; 39:16;41:6;42:18; 70:17;79:1;107:16; 108:20</p> <p>ideas (3) 49:22;110:9;113:4</p> <p>identified (4) 27:1;87:12;97:3,17</p> <p>identifying (1) 108:10</p> <p>image (2) 63:22,23</p> <p>imagine (1) 56:15</p> <p>impact (2) 10:20;61:11</p> <p>implement (4) 73:6;75:10;87:17; 110:14</p> <p>important (10) 20:8;25:1,7;26:6; 41:23;46:13;63:9; 114:1;117:5,17</p> <p>impressed (1) 53:18</p> <p>improve (2) 16:10;17:21</p> <p>improved (1) 65:7</p> <p>improvement (2) 17:15;84:21</p> <p>in] (1) 23:15</p> <p>inaudible (1) 120:1</p> <p>include (6) 33:6,22;60:6; 74:12;94:14;99:15</p> <p>included (4) 31:19;32:2;35:16; 89:1</p> <p>includes (1) 33:8</p> <p>including (1) 17:3</p> <p>inconsistent (1) 31:19</p> <p>incorporate (1) 29:16</p> <p>incorporated (1)</p>	<p>idea (10) 9:7;10:16;23:6; 39:16;41:6;42:18; 70:17;79:1;107:16; 108:20</p> <p>ideas (3) 49:22;110:9;113:4</p> <p>identified (4) 27:1;87:12;97:3,17</p> <p>identifying (1) 108:10</p> <p>image (2) 63:22,23</p> <p>imagine (1) 56:15</p> <p>impact (2) 10:20;61:11</p> <p>implement (4) 73:6;75:10;87:17; 110:14</p> <p>important (10) 20:8;25:1,7;26:6; 41:23;46:13;63:9; 114:1;117:5,17</p> <p>impressed (1) 53:18</p> <p>improve (2) 16:10;17:21</p> <p>improved (1) 65:7</p> <p>improvement (2) 17:15;84:21</p> <p>in] (1) 23:15</p> <p>inaudible (1) 120:1</p> <p>include (6) 33:6,22;60:6; 74:12;94:14;99:15</p> <p>included (4) 31:19;32:2;35:16; 89:1</p> <p>includes (1) 33:8</p> <p>including (1) 17:3</p> <p>inconsistent (1) 31:19</p> <p>incorporate (1) 29:16</p> <p>incorporated (1)</p>	<p>idea (10) 9:7;10:16;23:6; 39:16;41:6;42:18; 70:17;79:1;107:16; 108:20</p> <p>ideas (3) 49:22;110:9;113:4</p> <p>identified (4) 27:1;87:12;97:3,17</p> <p>identifying (1) 108:10</p> <p>image (2) 63:22,23</p> <p>imagine (1) 56:15</p> <p>impact (2) 10:20;61:11</p> <p>implement (4) 73:6;75:10;87:17; 110:14</p> <p>important (10) 20:8;25:1,7;26:6; 41:23;46:13;63:9; 114:1;117:5,17</p> <p>impressed (1) 53:18</p> <p>improve (2) 16:10;17:21</p> <p>improved (1) 65:7</p> <p>improvement (2) 17:15;84:21</p> <p>in] (1) 23:15</p> <p>inaudible (1) 120:1</p> <p>include (6) 33:6,22;60:6; 74:12;94:14;99:15</p> <p>included (4) 31:19;32:2;35:16; 89:1</p> <p>includes (1) 33:8</p> <p>including (1) 17:3</p> <p>inconsistent (1) 31:19</p> <p>incorporate (1) 29:16</p> <p>incorporated (1)</p>	<p>idea (10) 9:7;10:16;23:6; 39:16;41:6;42:18; 70:17;79:1;107:16; 108:20</p> <p>ideas (3) 49:22;110:9;113:4</p> <p>identified (4) 27:1;87:12;97:3,17</p> <p>identifying (1) 108:10</p> <p>image (2) 63:22,23</p> <p>imagine (1) 56:15</p> <p>impact (2) 10:20;61:11</p> <p>implement (4) 73:6;75:10;87:17; 110:14</p> <p>important (10) 20:8;25:1,7;26:6; 41:23;46:13;63:9; 114:1;117:5,17</p> <p>impressed (1) 53:18</p> <p>improve (2) 16:10;17:21</p> <p>improved (1) 65:7</p> <p>improvement (2) 17:15;84:21</p> <p>in] (1) 23:15</p> <p>inaudible (1) 120:1</p> <p>include (6) 33:6,22;60:6; 74:12;94:14;99:15</p> <p>included (4) 31:19;32:2;35:16; 89:1</p> <p>includes (1) 33:8</p> <p>including (1) 17:3</p> <p>inconsistent (1) 31:19</p> <p>incorporate (1) 29:16</p> <p>incorporated (1)</p>	
J				
<p>Janet (3) 52:21;53:6;59:6</p> <p>January (1) 26:12</p> <p>Jazz (2) 60:16;66:7</p> <p>Jenn (5) 59:11;60:18;65:11; 72:9;109:14</p> <p>Jennifer (3) 5:6,18;6:11</p> <p>Jessica (3) 15:8;24:14,19</p> <p>jet-setting (1) 112:15</p> <p>job (3)</p>	<p>Janet (3) 52:21;53:6;59:6</p> <p>January (1) 26:12</p> <p>Jazz (2) 60:16;66:7</p> <p>Jenn (5) 59:11;60:18;65:11; 72:9;109:14</p> <p>Jennifer (3) 5:6,18;6:11</p> <p>Jessica (3) 15:8;24:14,19</p> <p>jet-setting (1) 112:15</p> <p>job (3)</p>	<p>Janet (3) 52:21;53:6;59:6</p> <p>January (1) 26:12</p> <p>Jazz (2) 60:16;66:7</p> <p>Jenn (5) 59:11;60:18;65:11; 72:9;109:14</p> <p>Jennifer (3) 5:6,18;6:11</p> <p>Jessica (3) 15:8;24:14,19</p> <p>jet-setting (1) 112:15</p> <p>job (3)</p>	<p>Janet (3) 52:21;53:6;59:6</p> <p>January (1) 26:12</p> <p>Jazz (2) 60:16;66:7</p> <p>Jenn (5) 59:11;60:18;65:11; 72:9;109:14</p> <p>Jennifer (3) 5:6,18;6:11</p> <p>Jessica (3) 15:8;24:14,19</p> <p>jet-setting (1) 112:15</p> <p>job (3)</p>	

55:14;56:16;60:3 join (1) 110:23 joining (1) 3:11 joy (1) 54:13 Julliard (1) 41:5 jumping (1) 7:24 June (1) 57:12 Juneteenth (1) 57:23 juvenile (1) 60:2	62:25 Korto (7) 57:21;110:22; 111:1;113:25;114:9; 117:13,16	42:20 leant (1) 116:10 learn (10) 54:14;63:11;68:9, 11;69:5;70:9,22; 74:21;111:10;118:8 learned (1) 69:8 learners (1) 18:5 Learning (32) 6:14,24;7:8;8:22; 10:25;18:8;22:4; 27:25;29:5;30:21,24; 53:23;63:8,9;67:17, 19;68:13;69:23; 70:20,24;71:16,18; 72:13;75:19,23; 86:19,21;104:16; 108:6;115:22; 119:24;120:8 lease (9) 25:20;26:2;33:2, 10;34:1;36:21;78:16, 20;79:11 leased (3) 77:17;94:18,21 lease-to-revenue (2) 26:2;33:4 leasing (1) 77:23 least (2) 5:3;25:13 leave (5) 100:2;108:24; 112:3;114:21;115:25 led (1) 66:14 left (3) 7:9;57:21;114:16 legal (25) 14:13;27:12,15,17; 28:3,9,19;34:10; 35:14,15,18;36:6,12; 39:2,4,12;51:20; 79:20;83:13;84:22; 86:15;88:15;89:19, 23;95:19 legally (2) 32:5;87:16 legendary (2) 62:7,17 Legislature (1) 50:6 lending (1) 116:10 length (2) 27:23;93:8 less (4) 17:3;25:21;95:16; 98:7 lessons (3)	67:10,25;111:23 Letter (1) 35:25 letters (2) 37:4,8 level (9) 20:6;23:1;54:13; 87:24;105:2;106:1; 107:20,23;116:7 levels (3) 103:6;106:4;108:1 Lexicon (1) 85:23 Liberia (1) 114:25 libraries (3) 73:16;85:10,22 library (3) 73:17;85:24,25 LIBRARY/MEDIA (2) 85:5,7 license (2) 31:12;83:24 licensed (3) 28:13;73:8;83:23 licensure (18) 27:25;28:1,1,2; 29:10,10,11,23;31:8; 83:6,8,9;84:1,4,8,19; 85:13,16 Lieutenant (7) 44:20,23;48:4; 49:5,23;53:3;59:5 life (8) 7:12;71:4;72:6; 111:5,22;112:12; 114:3;115:17 life- (1) 65:3 lifelong (1) 17:11 life's (1) 115:9 lifetime (1) 18:5 light (1) 97:19 liked (1) 77:19 likely (1) 29:4 limit (1) 9:13 limited (1) 80:1 limiting (1) 9:10 Lincoln (2) 60:16;66:8 line (4) 25:7,25;57:21; 72:11 lined (2)	105:6,7 lines (2) 64:12,15 link (1) 82:20 Lion (2) 64:5,8 listed (4) 53:1;74:12;99:23; 107:19 listening (2) 27:6;110:9 literacy (5) 15:25;16:3,6;18:2; 64:3 literally (1) 112:18 little (39) 6:21;7:2,24;10:18; 13:11;15:19;17:6; 21:9;22:11;30:7; 41:5;42:20;43:11,14; 44:16;45:14;50:6; 55:10,11,12;57:23; 59:16,23;60:10,24; 65:10;68:3,10;77:5; 85:14;91:15;94:2; 100:10;103:21; 107:3;112:7,9;113:7; 119:15 live (2) 115:10,16 lives (2) 17:10;117:8 living (1) 58:19 LLC (1) 77:22 local (11) 60:7,12,12,12,13; 62:16;74:8;77:10; 82:4,10;85:10 located (1) 44:16 long (3) 79:9,10,14 long-term (2) 25:5;33:13 look (25) 10:22;34:2;37:8; 38:24;41:14;45:5; 46:14;57:7,7,67:23; 68:14;71:3;79:25; 87:13,14;98:1;102:3; 105:1,3;108:13; 113:8,13;115:21; 120:8,11 looked (4) 26:24;32:17;49:20; 115:1 looking (15) 8:13;10:3,8;25:25; 33:23;36:23;40:22;
K	L			
K-8 (1) 102:20 keep (2) 7:14;66:17 keeps (2) 49:6,8 Ken (2) 106:17,20 Key (1) 80:2 keyboarding (1) 107:18 kick (1) 115:12 kid (3) 56:7;64:1;113:7 kids (18) 38:15,22,25;42:8; 45:12;46:12,15; 49:19;54:11,14;56:1; 64:5,24;70:19; 103:24;114:14,18; 116:4 kind (13) 6:9;9:10;31:5; 33:21;36:1,1;49:1; 51:23;54:10,22;59:7; 77:16;83:13 kindergarten (1) 56:11 kinds (1) 53:21 King (2) 64:6,8 kitchen (1) 72:23 knocked (1) 65:15 known (3) 15:18;19:16;48:11 knows (2) 45:5,5 Kodjoe (1)	LA (1) 60:8 Labor (1) 90:5 ladder (1) 68:1 laid (2) 40:7;79:21 land (1) 72:10 Landers (2) 62:9,11 languages (1) 20:25 Larenz (1) 62:24 large (5) 8:24;11:24;20:3; 54:5;62:3 larger (1) 20:7 largest (1) 60:10 last (6) 3:23;14:23;36:14; 37:12;95:19,22 later (3) 41:16;59:23;64:21 latest (1) 99:14 laughing (2) 64:19,21 launch (1) 74:9 law (9) 28:16;32:1;34:24; 35:3;42:13;79:21; 92:14,16;96:5 lay (1) 113:17 lead (4) 19:2;23:22;67:21; 80:8 leaders (4) 15:21;16:8;24:6; 47:13 leadership (1) 110:1 leading (2) 59:13;60:1 LEADS (1) 29:19 lean (1) 50:10 leaning (1)	leant (1) 116:10 learn (10) 54:14;63:11;68:9, 11;69:5;70:9,22; 74:21;111:10;118:8 learned (1) 69:8 learners (1) 18:5 Learning (32) 6:14,24;7:8;8:22; 10:25;18:8;22:4; 27:25;29:5;30:21,24; 53:23;63:8,9;67:17, 19;68:13;69:23; 70:20,24;71:16,18; 72:13;75:19,23; 86:19,21;104:16; 108:6;115:22; 119:24;120:8 lease (9) 25:20;26:2;33:2, 10;34:1;36:21;78:16, 20;79:11 leased (3) 77:17;94:18,21 lease-to-revenue (2) 26:2;33:4 leasing (1) 77:23 least (2) 5:3;25:13 leave (5) 100:2;108:24; 112:3;114:21;115:25 led (1) 66:14 left (3) 7:9;57:21;114:16 legal (25) 14:13;27:12,15,17; 28:3,9,19;34:10; 35:14,15,18;36:6,12; 39:2,4,12;51:20; 79:20;83:13;84:22; 86:15;88:15;89:19, 23;95:19 legally (2) 32:5;87:16 legendary (2) 62:7,17 Legislature (1) 50:6 lending (1) 116:10 length (2) 27:23;93:8 less (4) 17:3;25:21;95:16; 98:7 lessons (3)	105:6,7 lines (2) 64:12,15 link (1) 82:20 Lion (2) 64:5,8 listed (4) 53:1;74:12;99:23; 107:19 listening (2) 27:6;110:9 literacy (5) 15:25;16:3,6;18:2; 64:3 literally (1) 112:18 little (39) 6:21;7:2,24;10:18; 13:11;15:19;17:6; 21:9;22:11;30:7; 41:5;42:20;43:11,14; 44:16;45:14;50:6; 55:10,11,12;57:23; 59:16,23;60:10,24; 65:10;68:3,10;77:5; 85:14;91:15;94:2; 100:10;103:21; 107:3;112:7,9;113:7; 119:15 live (2) 115:10,16 lives (2) 17:10;117:8 living (1) 58:19 LLC (1) 77:22 local (11) 60:7,12,12,12,13; 62:16;74:8;77:10; 82:4,10;85:10 located (1) 44:16 long (3) 79:9,10,14 long-term (2) 25:5;33:13 look (25) 10:22;34:2;37:8; 38:24;41:14;45:5; 46:14;57:7,7,67:23; 68:14;71:3;79:25; 87:13,14;98:1;102:3; 105:1,3;108:13; 113:8,13;115:21; 120:8,11 looked (4) 26:24;32:17;49:20; 115:1 looking (15) 8:13;10:3,8;25:25; 33:23;36:23;40:22;	

43:18;49:21;82:23; 88:2;98:12;103:18, 22;104:15 lost (2) 109:16;114:24 lot (16) 6:18;10:3;20:16; 22:17;25:9;31:3; 34:21;38:16;39:5; 45:20;46:14;55:18, 19;84:14;97:7; 106:25 lots (1) 82:3 love (8) 57:4,14;109:8; 111:5,6;113:21; 117:7,19 loved (2) 64:7,8 loving (2) 57:5;111:13 low (1) 64:2 low- (1) 25:5 lower (1) 107:20 Lowery (6) 44:21;48:2,3;51:7; 53:3;59:6 LRSD (1) 56:1 LT (2) 44:25;48:1 lunch (4) 30:3;71:12;72:21; 95:9	9:25;29:14 Making (6) 63:1;98:2;102:5; 108:17;109:17;110:3 male (1) 57:7 man (1) 65:5 manager (2) 29:24;53:8 manipulate (1) 68:25 man's (1) 63:22 manual (1) 29:25 many (8) 12:4;16:7;31:1; 39:18,19;45:8;51:25; 62:25 map (2) 19:19;21:21 Mark (3) 44:21;59:6;106:3 market (3) 25:5;33:12;78:20 marketing (1) 74:9 Mary (1) 51:10 Mass (1) 62:8 master (2) 38:18;68:4 mastered (3) 69:10,11;70:4 mastery (3) 70:6,13;105:5 matches (1) 68:11 material (1) 87:24 math (6) 18:2;66:10;67:12; 104:8,9;111:16 mathematics (1) 63:17 matter (2) 58:8;117:19 matters (2) 57:8;116:15 Maumelle (6) 48:7,11;75:2; 85:24;107:6;115:10 may (24) 7:16;11:24;14:18; 19:13;27:8;34:7,8; 45:21;46:9,12;47:8; 48:9;69:1;71:1;73:8; 78:5;82:17;83:20; 89:15;97:3;100:6; 105:20;107:2;110:20 maybe (7)	9:21;33:23;34:8; 50:19;97:17;101:22; 107:3 Mazhil (2) 15:9,10 McGill (2) 75:2,4 McMurray (1) 96:20 McNulty (1) 74:25 mean (5) 7:10;9:14;22:14; 32:23;113:16 meaning (1) 10:14 means (3) 34:2;68:17;70:13 meant (1) 109:20 media (3) 23:3;73:15;74:12 Medicaid (1) 99:19 mediums (1) 74:11 meet (14) 9:4;28:25;31:18; 53:15;62:18,23; 63:21;65:11;73:19; 78:2;83:12;87:6; 96:11;104:21 meeting (12) 3:3,4,10;36:8;61:5; 66:22;86:17;98:3,22; 120:13,20,24 meetings (4) 18:20;27:23;75:15; 113:2 meets (1) 89:4 member (7) 48:23;50:7;65:23; 77:24;79:23;82:19, 20 members (13) 29:1,3;41:18; 75:16,17;80:10,11, 22;81:7;82:4,10; 86:17;120:16 memories (1) 68:8 mention (1) 46:4 mentioned (5) 22:9;65:18;78:18; 81:14;96:12 mentors (3) 18:17;113:20,23 mentorship (1) 60:20 met (5) 31:14;35:17;53:11;	60:18;74:25 method (1) 68:1 metrics (1) 98:4 mic (2) 100:8;120:1 Michael (9) 63:21,24;64:11,13, 14,17,24;65:1,7 Michael's (1) 64:6 microphone (1) 15:4 mid-August (2) 92:22;93:6 middle (2) 65:21;107:22 might (8) 35:6,11;38:13; 56:20;63:13;98:6,14; 107:4 military (1) 59:24 million (3) 37:5,6,19 mind (2) 30:7;66:17 mine (1) 58:13 minimum (4) 90:3;95:4;98:3; 100:12 minute (1) 52:25 minutes (13) 6:4,8;14:9,11,22, 25;22:22;51:15,18; 58:23;89:24;95:15, 16 misidentified (1) 108:2 misread (1) 108:2 Miss (3) 65:11;90:18; 113:18 missed (5) 8:10;81:1;97:6; 108:19;120:4 missing (1) 39:20 mission (11) 17:8;60:2,18,19; 61:1;63:2,3;66:16; 115:9;118:9,13 Mississippi (1) 62:8 MLK (1) 62:4 mobile (1) 74:13 model (15)	6:15,17,24;7:8; 8:22;17:12;29:3; 43:23;67:24;68:1; 75:11;88:6;102:23; 109:1;120:10 modify (2) 104:6,20 mom (5) 55:13,16,17;56:16, 24 MOMENT (4) 5:16;109:12; 111:13;119:2 moments (2) 67:6;119:4 Momolu (2) 110:22;117:13 MOMOLU-BRIGGS (3) 110:25;111:2; 118:1 money (2) 11:9;115:16 monitor (1) 106:4 monitoring (2) 18:21;98:16 month (4) 3:23;36:22;39:7,11 months (2) 57:15,15 more (37) 6:21;8:23;10:21; 11:1,10;12:10;16:3; 22:21;25:21;27:4; 38:4,21;39:1;42:11, 20;45:24,25;50:13; 55:11;56:6;57:10; 62:25;66:1;68:5; 73:3;77:5;93:13; 94:2,3;98:7;100:19; 102:20;105:17; 107:3,14;115:15; 118:7 morning (17) 3:2,8,13,18;5:14; 24:18;44:23,25; 51:10;53:6;55:9; 58:25;59:1,8;99:15; 114:15;117:24 Morris (1) 62:24 most (6) 11:20;24:22;25:6; 28:24;62:5;67:3 mostly (1) 39:9 motion (16) 4:7,8,11,18;12:15, 16,19,25;38:6;40:11, 14;118:3,20;119:1, 22;120:17 motivate (1) 18:3
M				
ma'am (5) 8:6;13:16;44:14; 101:6,9 Madam (5) 31:23;78:5;82:18; 100:6;106:15 mail (1) 74:13 main (4) 15:13,23;49:6; 53:18 mainly (2) 8:1;102:17 maintain (5) 17:15,16;37:20; 76:1;82:8 maintenance (1) 33:23 major (5) 19:3;23:12,13,15; 43:13 makes (2)				

<p>motor (1) 63:17</p> <p>MOU (1) 26:7</p> <p>move (31) 14:10;26:15;28:4; 31:21;32:4,11;34:11; 40:12;50:25;51:19; 21,25;68:6,23;71:11; 77:3;83:7,7;84:14; 86:4,10,18;88:6,11; 91:1;92:7;94:8; 95:19;111:21; 118:18;120:18</p> <p>moved (2) 4:10;59:23</p> <p>moves (1) 69:21</p> <p>moving (4) 4:1;51:1;68:21; 105:2</p> <p>much (15) 25:13,21;38:25; 47:19,23;48:3;51:1; 58:12,20;76:3;101:7; 109:8;111:3,16; 117:23</p> <p>multicultural (1) 74:9</p> <p>multifaceted (1) 21:2</p> <p>multimedia (1) 69:25</p> <p>murder (1) 26:19</p> <p>music (7) 19:18;20:21;21:15; 53:22;61:20,21; 111:23</p> <p>musical (6) 61:12,25;64:5,6,9, 24</p> <p>must (1) 90:3</p> <p>mute (2) 111:1;120:3</p> <p>myON (1) 85:23</p> <p>myself (1) 45:7</p>	<p>narrowed (1) 84:18</p> <p>nation (1) 55:24</p> <p>national (7) 15:24;16:18;59:12; 60:7;62:16;66:4,10</p> <p>nature (3) 19:21;22:20;92:1</p> <p>navigating (1) 97:24</p> <p>necessarily (3) 29:1;31:9;77:25</p> <p>necessary (9) 31:13;32:11;70:5; 84:25;85:2;89:16; 92:12;95:17;107:10</p> <p>necessitates (1) 19:22</p> <p>need (51) 4:19;6:9;7:7,12,14; 8:17;10:17;13:25; 15:5;16:16;22:21; 29:4,15;32:9,21,22; 34:2,7,8;38:1,2; 39:12;40:4,41:6; 43:8;45:12;54:12; 61:3;71:10,14;83:25; 84:25;87:8,12;91:12; 97:3,13;98:6;99:9; 108:14;113:20; 114:5,6,8;115:13,13, 14,15,21;116:7,19</p> <p>needed (11) 17:20;18:1;35:19; 42:13;48:23;64:3; 75:22;78:13;87:22; 116:8,8</p> <p>needs (18) 9:4;17:25;38:14; 39:6,25;41:22;42:9, 11;45:23;73:20,25; 83:15;86:17;87:6; 98:16,23;104:21; 118:14</p> <p>negative (1) 41:2</p> <p>negotiables (1) 42:2</p> <p>negotiate (2) 28:7;38:20</p> <p>net (1) 76:18</p> <p>Network (2) 59:12;71:24</p> <p>New (13) 20:7;24:24;26:22; 30:18;32:22;35:24; 41:23;60:8;67:5; 69:21;75:3;90:8; 117:14</p> <p>next (29) 7:10,14,21;8:24;</p>	<p>19:17;25:15;26:11, 14;43:1;44:13;61:15; 65:6;70:16;71:4; 77:16;84:17;85:6; 86:6,13,20;88:13; 91:9;92:7;94:5,10, 23;104:11;113:19; 120:12</p> <p>nice (2) 26:23;91:7</p> <p>nine (1) 57:15</p> <p>Noble (1) 86:1</p> <p>non- (2) 42:1;94:23</p> <p>none (2) 17:5;28:2</p> <p>non-instructional (4) 30:3;94:22;95:5,12</p> <p>nonprofit (4) 15:23;16:3;60:25; 66:4</p> <p>nor (1) 111:20</p> <p>normal (1) 9:14</p> <p>normally (3) 12:2;16:13;107:19</p> <p>North (1) 44:16</p> <p>note (2) 43:17;77:3</p> <p>noted (1) 51:22</p> <p>notes (3) 35:7;41:11,15</p> <p>notice (1) 103:4</p> <p>noticed (1) 64:18</p> <p>notified (1) 96:4</p> <p>novel (1) 67:5</p> <p>Number (20) 4:24,25;9:10;13:6, 8;18:16,24;25:20; 28:21;46:5;53:13; 54:5;88:16;99:8,19; 104:23;105:18; 106:24;107:3,4</p> <p>numbers (4) 7:17;11:18,20;94:1</p> <p>nurse (5) 73:5,8;86:5,7,8</p> <p>nurture (1) 112:17</p> <p>nurturing (1) 57:6</p>	<p>observed (1) 67:14</p> <p>obtain (2) 20:17;101:8</p> <p>obtained (1) 31:10</p> <p>obviously (7) 25:24;26:6;32:3; 55:12,18;111:19; 112:3</p> <p>occupants (1) 106:21</p> <p>occupants (1) 49:14</p> <p>off (4) 21:24;25:22;56:12; 101:7</p> <p>offer (2) 107:17;109:19</p> <p>offered (2) 107:20,22</p> <p>offering (1) 107:15</p> <p>Office (3) 8:3;50:3;79:20</p> <p>officer (1) 60:2</p> <p>officially (1) 87:13</p> <p>often (3) 67:14;87:18,20</p> <p>Offentimes (2) 69:22;106:12</p> <p>Ohio (1) 59:17</p> <p>old (6) 46:15,16,16;56:17, 18;112:7</p> <p>onboard (1) 116:9</p> <p>Once (8) 26:8;82:24;87:14; 97:2,9,18;111:21,25</p> <p>one (50) 5:3,4;7:7;14:10; 18:11;19:3;24:15; 25:6;27:2;28:21; 32:18;36:18,21; 38:13;46:5;47:8,9; 48:6,16;50:3,11; 51:16;53:14;54:7; 55:23;57:20;67:12; 68:6;69:20;73:2,2; 76:2;81:6;83:13; 91:20;92:18;94:7; 99:4,15;100:15; 101:17;103:17; 108:16;109:7,11,15; 110:20;112:2; 114:25;116:3</p> <p>one- (1) 55:3</p> <p>one-hundred (1) 54:17</p>	<p>one-on-one (2) 35:17;36:7</p> <p>ones (3) 32:22;35:4;90:16</p> <p>one-to-one (1) 101:4</p> <p>online (1) 110:20</p> <p>only (27) 5:4;7:8,22;8:1; 11:22;20:20;22:5,14; 36:19;37:17;45:8; 47:3,6;56:15;57:4; 69:10;70:19;80:16; 84:21;89:21;91:21; 94:13;95:12;101:20; 102:4;112:1,9</p> <p>onsite (2) 5:3;85:11</p> <p>open (9) 15:18;25:17;26:5, 6;27:2,7;75:15;76:1; 108:20</p> <p>open- (1) 13:8</p> <p>OPEN-ENROLLMENT (4) 13:3;44:10,15;59:4</p> <p>opening (1) 26:15</p> <p>operate (7) 28:5,13,20;30:8,9, 14;68:9</p> <p>Operation (2) 59:25;99:17</p> <p>operational (1) 25:2</p> <p>operations (1) 101:2</p> <p>opinion (1) 38:12</p> <p>opinions (1) 110:10</p> <p>opportunities (13) 16:13;17:9;45:25; 53:21,22;54:6;60:22; 62:23;74:4;109:19, 24;118:7;119:18</p> <p>opportunity (29) 19:5;21:11;22:19; 28:7;35:10;38:2; 41:2;45:13;49:16; 53:15;55:5,20;56:22; 60:16;62:10,18;71:8; 72:13;74:21;75:18; 87:5;93:24;108:5; 109:23;110:1; 118:16;119:15,23,24</p> <p>opposed (2) 29:21;56:7</p> <p>opposition (7) 6:6,7;13:18;14:10; 51:16,17;52:5</p>
N				
<p>Naccaman (1) 3:12</p> <p>name (8) 15:5;24:19;26:19; 53:6,55:9;63:22,23; 116:10</p> <p>Nancy (4) 5:4,6,13,17</p> <p>narrow (1) 83:6</p>	<p>next (29) 7:10,14,21;8:24;</p>			
		O		

<p>opted (1) 6:15</p> <p>option (6) 6:16;9:5;11:2; 27:1;46:23;119:11</p> <p>options (5) 10:3,8;11:6,10; 72:5</p> <p>order (6) 3:5;19:6;28:20; 29:16;32:4;88:3</p> <p>organization (9) 15:23;54:1,2,18; 55:4;58:8,15;66:5; 82:7</p> <p>organizations (3) 53:14;66:9;80:12</p> <p>organized (1) 103:15</p> <p>original (6) 4:3;7:21;21:14; 32:18;35:17;77:8</p> <p>originally (2) 27:18;29:22</p> <p>others (5) 35:5;43:10;54:10; 65:8;120:10</p> <p>otherwise (3) 46:12;63:13;98:24</p> <p>out (36) 4:19;9:8,17;11:5; 24:12;25:4;31:5; 32:1;33:12;38:9; 39:20;40:7,20,25; 45:21,21;48:15; 49:13;55:3;64:16; 65:15;71:19;79:21; 81:24;82:2;97:23; 98:6;103:24;104:25; 109:5,10;110:4; 112:22;113:4; 114:18;115:12</p> <p>out] (1) 19:16</p> <p>outline (2) 51:9;88:5</p> <p>outlined (1) 107:24</p> <p>outlines (1) 104:10</p> <p>outside (7) 34:11;72:13;79:18; 83:24;111:12;112:4; 116:18</p> <p>outstanding (2) 16:8;89:5</p> <p>over (24) 6:19;8:3,25;9:22; 14:6;20:3,17;43:1; 50:9;54:2;57:9;60:1, 11;67:18;68:5;69:20, 20,20;74:15;75:4; 103:6;105:12;</p>	<p>107:21;116:1</p> <p>overall (3) 17:1,2;97:4</p> <p>overjoyed (1) 22:11</p> <p>overlap (1) 78:14</p> <p>oversight (1) 85:4</p> <p>overwhelming (1) 71:1</p> <p>own (5) 11:3;12:6;18:4; 21:16;67:19</p> <p>owned (1) 77:24</p>	<p>51:3;56:23;65:3; 109:23,25</p> <p>participated (1) 60:20</p> <p>participating (2) 54:1;74:18</p> <p>participation (2) 50:13;99:20</p> <p>particular (13) 20:12,18;22:8; 30:19,22;46:5,7,8,10; 49:10;50:15;64:5; 114:25</p> <p>particularly (2) 45:18;65:25</p> <p>partner (3) 24:22;85:24;86:1</p> <p>partners (1) 43:2</p> <p>partnership (4) 23:9;62:5;75:8,11</p> <p>partnerships (7) 60:15;61:14;62:9, 14;74:15;76:4;85:9</p> <p>parts (1) 111:22</p> <p>part-time (1) 74:1</p> <p>passes (3) 4:18;12:25;119:1</p> <p>passion (5) 43:15;118:8,13,15; 120:6</p> <p>past (5) 10:24;11:21;79:14; 83:7;94:8</p> <p>path (5) 4:2;17:23;19:4; 67:22;109:5</p> <p>Pathway (3) 104:20,24;108:9</p> <p>pathways (1) 104:10</p> <p>patience (1) 56:10</p> <p>pause (1) 27:13</p> <p>pay (1) 54:23</p> <p>paying (1) 115:4</p> <p>Pearson (5) 10:25;11:2,4,5,10</p> <p>peer (1) 18:17</p> <p>peers (1) 16:14</p> <p>Pennsylvania (1) 65:20</p> <p>people (17) 9:18;28:25;43:25; 46:3;53:20,25;54:6,8, 21;55:1,19;57:2,6;</p>	<p>72:20;114:7;116:22; 117:11</p> <p>per (6) 33:20;56:8;90:10; 95:15;101:8;103:4</p> <p>percent (3) 3:24;54:17;55:4</p> <p>percentage (4) 26:3,4;33:4;34:1</p> <p>perceptions (1) 20:10</p> <p>Perfect (3) 77:15;78:22; 100:11</p> <p>perform (4) 54:15;62:3;64:5; 69:6</p> <p>performance (7) 16:11;58:2;61:25; 64:23;65:1;69:7;74:5</p> <p>performances (1) 50:18</p> <p>performed (1) 62:4</p> <p>PERFORMING (49) 13:4,10;15:19,21, 25;16:4,6,10,15,17; 17:8,9,13,18;18:3,9, 10,14;20:2,8,22;21:4, 23;22:10,14,20;23:1, 20,23,25;24:1,10; 29:14,16;31:7,10; 40:8;44:1,11,15;49:7, 14;54:8,18;58:1; 59:3;62:16,25;63:6</p> <p>period (3) 40:25;42:24;116:7</p> <p>PERIODS (5) 94:22,24;95:4,9,14</p> <p>Perkins (6) 52:21;53:5,6,7; 55:7;59:7</p> <p>permit (1) 31:10</p> <p>perpetuating (2) 81:10,12</p> <p>per-pupil (1) 11:17</p> <p>persist (1) 16:22</p> <p>person (2) 15:4;57:4</p> <p>personal (3) 38:12;55:11;60:2</p> <p>personnel (6) 30:1,2;88:17,18; 89:13;101:18</p> <p>persons (1) 52:4</p> <p>perspective (1) 35:15</p> <p>phenomenal (2) 67:13;71:24</p>	<p>Phillip (1) 3:10</p> <p>phone (2) 65:17;74:14</p> <p>phrases (1) 66:17</p> <p>physical (1) 100:25</p> <p>physically (1) 117:11</p> <p>piano (1) 49:13</p> <p>picked (1) 108:4</p> <p>pick-up (1) 73:1</p> <p>picture (2) 38:21;62:19</p> <p>pictures (2) 26:25;77:19</p> <p>piece (7) 34:4;43:13,20; 83:7;84:19;85:19; 90:25</p> <p>piecemeal (1) 32:24</p> <p>pieces (12) 14:20;29:17,23; 30:1,9;31:17;32:10; 35:22;36:3;39:19; 43:24;66:18</p> <p>pillar (1) 20:6</p> <p>pilot (1) 60:17</p> <p>Pinnacle (1) 56:3</p> <p>Pizza (3) 26:19,20,21</p> <p>place (9) 43:1;71:5,17;82:4, 24;97:1;110:5,11; 112:1</p> <p>placement (1) 97:13</p> <p>plan (21) 13:10;17:15;20:13; 29:7;31:6;35:1;40:8; 41:21;69:5;73:14; 74:25;85:24;91:13; 93:15,17;96:6,25; 97:4,20;109:9;120:9</p> <p>planet (1) 114:5</p> <p>planning (9) 30:4,8,9,11;38:19; 94:24;95:4,14; 107:17</p> <p>plans (8) 23:4;34:19;44:17; 78:13;87:6;98:15,17; 107:14</p> <p>platforms (2)</p>
---	--	--	--	---

60:7;62:3 play (3) 24:7;53:23;56:21 PlayTime (2) 26:20,21 Please (11) 3:5,15;4:24;13:7; 14:1;15:3;32:16; 44:13;51:25;53:5; 93:2 pledge (1) 37:5 plenty (1) 26:13 Plus (2) 48:10;107:6 pm (2) 116:17;120:24 point (12) 7:12,17;9:19; 11:24;36:4;39:17; 81:18;82:2,23;91:11; 102:24,25 points (3) 14:24;16:25;73:1 policies (20) 30:2;88:17,18,21, 24;89:9,13,14,14,15; 90:10,13;91:3;95:24, 25;96:3,4,10,14; 101:19 policy (1) 30:2 pond (1) 72:11 portfolio (1) 69:14 portion (1) 93:4 position (1) 100:15 positions (3) 28:13,16;29:11 possible (2) 52:16;109:5 possibly (1) 107:6 post (2) 90:13;101:20 posted (2) 17:2;89:14 posting (1) 91:3 post-test (1) 17:19 potential (2) 67:21;108:11 potentially (2) 83:23;88:7 power (3) 65:14,15;109:16 powers (1) 111:11	practice (8) 46:18;50:19;68:3, 18,25;69:2,4;104:4 precisely (1) 45:22 prefer (1) 32:20 preferred (1) 74:11 pre-K (1) 111:12 prep (1) 71:10 prepare (1) 96:10 prepared (1) 6:22 prepped (1) 26:14 present (6) 5:13;13:13;15:13; 35:7;44:19;51:15 presentation (11) 14:9,19;34:21; 52:25;69:25;76:20; 77:2;84:14;86:8,15; 103:13 presented (3) 3:22;12:17;31:24 presenter (1) 15:13 pressure- (1) 112:20 pre-test (1) 17:19 pretty (8) 27:16;36:25;37:12; 68:6;76:3;97:23; 100:8;111:16 Preview (1) 60:10 Preview-Dallas (1) 60:14 previous (2) 39:8;94:7 primary (1) 104:16 principal (7) 28:1;29:10;66:4; 76:12,13;89:11; 100:14 principals (2) 61:5;83:8 prior (4) 23:21;53:2;92:22; 97:18 private (2) 46:21;47:5 privilege (1) 18:18 privileged (1) 112:24 probably (8)	7:6,7,18,22;9:23; 111:5;112:13,15 probation (1) 60:2 problem (1) 56:7 problems (1) 54:9 problem-solving (1) 63:16 procedure (1) 14:6 procedures (1) 30:2 proceedings (1) 51:9 process (18) 15:18;18:8;20:15; 21:7;25:19;27:11; 31:4;34:23;35:24; 50:2;63:8;97:20,23, 25;98:18,19;101:1; 102:18 processes (1) 20:19 procure (1) 25:17 procuring (1) 25:3 produced (2) 60:7;117:4 producer (1) 60:9 producing (2) 60:6;71:22 product (6) 59:17;69:9,12,24; 70:2;105:3 production (3) 61:24;64:7;65:6 products (2) 70:10,12 Professional (5) 24:2;55:15;66:5; 67:9;76:15 professionals (2) 62:19;63:1 program (22) 17:15;20:5;21:16; 23:17;53:8;60:17,20; 61:16,19,19;62:1; 63:25;64:22;65:8; 66:8;73:7;78:15; 85:7;86:14;100:21; 115:23;119:8 programming (3) 74:14;102:20; 110:16 programs (6) 17:24;20:6;74:18; 75:23;79:3;85:23 progress (2) 18:22,23	prohibited (1) 77:25 project (4) 62:22;70:3;104:6; 110:22 project-based (3) 67:17;69:22; 104:12 projected (2) 7:20;106:7 projecting (1) 64:20 projection (1) 33:17 projects (2) 104:7,13 Prom (1) 113:11 pronounced (1) 17:3 proof (1) 115:17 proper (1) 79:9 properly (1) 96:3 Properties (2) 24:15,20 property (4) 26:25;33:2,10; 94:21 propose (1) 27:7 proposed (5) 13:8;44:15;59:4; 72:10;110:17 pros (1) 8:5 protect (1) 63:21 proud (1) 48:7 provide (31) 17:9,14,20,21,23, 25;21:12;23:10; 34:20,25;38:21,25; 46:11,25;53:20,25; 61:7;63:3;72:25; 75:12,19,23;85:8,21; 86:2;87:5;94:25; 96:1,11;101:4,23 provided (6) 23:7;24:3;35:12; 76:15;83:11;92:11 provides (2) 72:12,16 providing (5) 16:5;21:5;38:15; 61:12;85:11 provision (1) 102:1 provisions (5) 92:18;96:5,16;	101:16,18 Public (18) 8:3;13:4;23:9; 24:4;45:9,10;46:21; 47:5,17;50:9,12; 54:16;73:17;78:9; 84:23;88:14;93:18; 102:3 Pulaski (2) 74:19;75:1 pull (4) 53:24;74:21;94:1; 104:24 pulled (2) 58:3;115:23 purchase (3) 33:10;36:21; 100:20 purchased (1) 77:21 purchasing (1) 25:25 purpose (1) 29:8 purposes (2) 24:12;93:25 pursuit (1) 16:9 push (1) 71:2 pushed (1) 67:14 put (9) 31:5;33:9;40:23; 41:8;47:18;57:10; 82:24;115:24;118:6 puts (1) 69:23 putting (3) 33:24;39:24;110:5
Q				
			qualifications (1) 29:24 qualified (2) 18:5;83:12 quality (1) 67:3 QUESTIONS/COMMENTS (1) 102:12 quick (3) 11:14;76:16;118:5 quickly (4) 61:6;68:6;96:22; 105:4 quite (3) 10:25;39:25; 105:11 quote (1) 36:23	

R				
	66:13;67:18;69:9; 70:10,14;71:21; 77:19;79:18;83:6; 88:8,19;96:1,22; 98:12;108:7;109:13, 20;110:2;114:23	regarding (1) 51:5 regards (1) 106:24 registered (1) 73:9 rehearsals (1) 64:14 rehearse (1) 69:5 reinvent (1) 58:16 related (5) 22:1;28:23;77:11; 79:24;106:12 relationship (3) 55:21;80:5,9 relationships (1) 62:15 relevant (1) 83:21 re-look (1) 32:20 rely (1) 71:2 remain (2) 100:21;101:7 remainder (1) 7:5 remaining (11) 14:12,14,23;36:9; 51:20;80:22;85:19; 91:20;96:17;99:2,3 remediation (1) 18:1 remember (3) 50:3;57:20;111:12 remodeling (1) 31:4 remove (1) 100:16 removed (1) 82:24 renovating (1) 26:1 renovation (2) 26:13;43:12 REP (1) 48:3 repay (1) 115:5 revealed (3) 84:23,24;85:2 repeat (4) 54:19;81:1;90:15; 93:1 repeating (1) 69:20 report (3) 17:1;76:10,12 reporting (1) 80:23 reports (2)	18:22,23 represent (1) 48:7 representation (1) 57:8 Representative (5) 44:21;48:2;51:7; 53:3;59:6 represented (1) 16:22 represents (1) 70:17 REQUEST (31) 3:16,21,23;4:5,13, 14,23,25;5:9,13; 12:17;27:18;74:6; 89:2,17,20,22,24; 90:6,8;91:21;92:3, 20;93:3;94:11,17,25; 95:11;96:13;102:5,7 requested (10) 28:2;38:17;41:10, 25;42:14;53:9;73:7, 11;94:13;95:3 requesting (4) 7:3;27:20;95:7; 101:25 require (3) 29:6;30:11;102:6 required (9) 23:3,5;27:22; 28:17;29:11;40:6; 41:25;87:16;107:25 requirements (12) 18:12;35:2;40:2,9, 9;78:2;83:13;84:4, 20;90:4,4;108:19 requires (3) 78:3;93:4;101:20 RESCIND (4) 3:16;4:4,13;102:7 rescinded (4) 3:21;27:19;35:21; 90:16 rescission (1) 90:17 research (5) 15:25;16:4,7; 45:15;49:5 reside (2) 29:1;55:10 resolve (1) 38:1 resolved (2) 39:9,13 Resource (3) 24:4;67:16;78:9 resource-based (1) 75:10 resources (4) 61:9;67:7;71:2; 111:19 respective (1)	16:23 respond (2) 28:10;41:9 response (1) 89:6 responses (2) 28:3,8 responsibility (2) 18:4;80:7 responsible (2) 80:21;82:5 restricted (1) 36:25 resubmit (1) 41:16 re-submit (1) 36:11 re-submitted (1) 35:20 resume (1) 117:18 revenue (8) 34:3;37:13;76:17, 18;99:7,15;100:1; 105:18 revenues (1) 106:7 review (13) 28:3,9;35:15;36:6, 17;51:23;79:20,25; 87:15;90:23;96:9,15, 18 reviewed (3) 36:9,14;89:10 reviews (1) 36:7 revise (2) 36:10;104:12 revisions (1) 95:6 revisit (2) 7:11,13 revolves (1) 70:15 rich (7) 17:10;106:15,17, 17,19,20,20 right (44) 3:10;4:21;5:20,24; 6:19,20;8:25;9:11, 12;11:14;12:15,19; 13:6,15,20;15:1,15, 15;19:14,15;22:23; 24:14;25:8,12;26:9; 41:6;43:24,25;52:8; 53:4;56:1;58:19; 69:19;81:22;86:20; 95:18;96:15;103:7; 105:8;109:6;115:10, 11;116:5;120:20 rigor (1) 74:3 rigorous (3)
race (1) 16:22 racism (1) 55:24 Rafiki (3) 64:9,11,14 raise (3) 5:24;13:15;52:8 raised (1) 59:17 raising (2) 55:13,17 RAJENDRAN (2) 15:9,11 ramp (1) 105:12 ran (2) 57:17;86:24 rare (1) 99:12 rate (3) 16:19;17:3,14 rates (3) 16:21,23,24 rather (5) 12:7;18:8;32:23, 23;79:12 ratio (2) 18:13;100:17 rationale (5) 8:17;89:1;95:1; 96:1;101:22 reach (2) 114:12;116:2 reaches (2) 63:12;74:15 read (2) 8:19;107:3 reading (8) 8:18;10:19;18:1; 64:12,15;103:23; 104:2,5 ready (15) 3:14;6:14,24;7:8; 8:21;15:13;31:12; 40:11;65:6;68:12; 101:14;107:12; 114:19,20;118:3 real (2) 69:12;72:1 realistic (1) 39:16 realized (3) 60:21;61:2;64:17 really (39) 5:2;7:16,19;12:9; 25:8,9,10;26:22,23; 27:6;29:13;34:2; 37:1;39:11;40:3,21; 49:12,15;50:1;63:25;	reason (7) 39:15;41:19;43:9; 92:20;93:3;95:12; 102:4 reasonable (3) 10:8;38:10,11 reasons (1) 119:14 receive (2) 89:13;99:16 received (3) 48:20;89:20,24 receiving (2) 22:3;41:15 recently (1) 62:5 receptive (1) 75:3 recess (2) 44:4,7 recognize (2) 54:12;57:3 recognized (4) 44:24;78:7;106:18; 111:21 recommendation (2) 80:2;119:8 reconfiguring (1) 67:5 record (3) 8:2;15:5;34:16 records (3) 82:8;87:14,16 recruit (2) 74:17;94:3 Recruitment (4) 74:8,22,24;93:25 redirect (1) 60:3 reduce (1) 95:14 reduced (1) 100:22 reduces (1) 37:18 reduction (1) 17:13 referenced (2) 49:5,23 referencing (1) 85:14 referred (2) 87:18,21 refine (1) 98:5 reflect (2) 21:2;70:4			

<p>66:19;67:3;97:23 RINGS] (1) 74:23 risk (1) 33:25 RIVER (4) 4:23;5:1,18;6:12 RMAC (2) 99:16,16 RN (1) 86:8 road (1) 9:21 Rob (2) 75:2,4 Robbins (10) 5:4,6,6,13,15,18, 21;7:15;11:19;13:1 robust (1) 29:13 Rock (13) 13:11;15:19;21:9; 22:11;41:5;43:11,14; 44:16;50:6;55:10; 57:23;59:23;119:15 Rock/ (1) 17:6 Rock's (1) 60:10 roles (1) 110:1 root (1) 98:14 row (1) 58:3 RTI (3) 34:23;88:6;97:23 Rubrics (1) 104:20 rules (11) 42:15;84:1,22,23; 85:13,16;90:7,8,22; 96:17;101:17 run (2) 79:13;114:18 running (1) 47:21 Runway (1) 110:23</p> <hr/> <p style="text-align: center;">S</p> <hr/> <p>sad (1) 57:9 safe (2) 16:12;72:16 salaries (2) 36:18,18 salary (7) 30:1,1;90:12,13; 95:4;101:21;102:1 same (12) 12:5;17:1;40:8;</p>	<p>49:1;60:22,22;70:12; 93:23;102:3;104:8,9; 108:14 save (2) 11:9;100:18 saving (1) 108:8 saw (6) 57:20;58:1;87:21; 101:10;114:24;115:2 saying (3) 97:12;113:18; 116:15 SBA (1) 59:15 scenarios (1) 8:4 schedule (4) 38:18;101:21; 102:2,6 scheduled (1) 66:21 schedules (2) 90:12,13 SCHOOL (178) 3:17;4:4;5:1;6:15; 7:4;8:3,22,24;11:3,4, 6,8,23;12:5;13:3,5, 10;15:18;16:10,20; 17:14;19:10;20:13; 22:24;23:9;24:4,7, 13;25:2,18;26:14,15, 18,22;27:22,22,24; 28:5,17,21,22,23; 29:24;30:19;31:4; 32:7,8;36:19;37:21; 41:23;43:10;44:10, 11,14,16,17;45:6,13, 23;46:18,19,21,22, 25;48:9,11,12;49:4, 10;50:2,6,14,20; 54:18;56:2,12,18; 59:3,4;64:4;65:21,21, 25;67:23;72:10,14; 73:18;74:20,22;75:1, 7,9,10,18;76:7,10,11, 11;77:10;78:9,16,17; 79:4,12;80:8,10,18, 24;81:3,7,13;82:4,6, 6,10,14;83:3,5;84:21, 23;86:5,7;88:3,12,14; 89:16;90:13;91:8,10, 17;92:1,7,9,14,15,22, 23,24,25;93:6,7,8,14, 18,19;94:2,4,6;97:2, 2,9,18;98:2,12;99:25; 102:2,3,23;105:22; 107:2,6,7,15,22; 108:25;109:2,24; 110:4,8;111:10; 112:2;113:11; 114:18;115:2,8,22; 116:13;119:9</p>	<p>schools (34) 10:7;17:6;24:21, 23;25:10;29:20; 43:19,19,21;45:6,9, 10,10,11;47:4,5,5,6, 15,17;48:8;50:8,8,9, 11,12;56:1;61:4,5,6, 8,13;65:23;118:11 school's (2) 89:12,15 schoolwork (1) 75:21 science (6) 20:24;67:12;71:16; 104:4,11;111:16 scientist (1) 114:11 scored (1) 17:7 Scott (2) 82:18,18 scramble (1) 113:5 screen (5) 8:19;15:2,16;44:5; 58:25 screening (1) 35:2 se (2) 56:8;90:10 seamless (1) 75:20 Second (15) 4:9,12;12:18,20; 36:21;40:13,15; 67:16;99:22;100:25; 101:1,11;118:19,21; 120:19 Secondary (2) 14:16;104:17 Secondly (1) 99:23 seconds (1) 55:2 Secretary (1) 80:2 Section (4) 83:25;90:6;101:20; 103:20 sections (1) 90:22 seeing (2) 54:9;77:19 seeking (3) 46:10;83:16;95:13 seeded (1) 39:10 select (5) 61:4;80:20;81:6, 17,19 selecting (2) 80:22;81:2 self- (3)</p>	<p>56:25;81:9,11 self-advocate (2) 70:22;82:25 self-esteem (2) 56:17;64:2 self-perpetuating (1) 81:18 send (2) 35:9;39:16 sending (2) 39:22;110:4 sense (3) 9:25;68:16;110:5 sent (2) 99:15;116:11 separate (5) 29:6,8;76:7;78:18; 80:15 separated (1) 101:19 September (2) 26:8;120:13 seq (7) 78:2;86:25;90:1,1, 17;91:16;92:4 sequential (1) 103:16 series (2) 71:5;76:4 serve (3) 13:11;23:22;44:17 served (3) 50:2;59:24;74:3 serves (1) 21:10 service (1) 62:22 services (16) 17:25;23:5,11; 34:20;38:15,17,22; 72:24;73:4,6;76:5; 84:24;85:11;97:4; 100:20;105:23 serving (5) 12:5,7,7;105:23; 110:6 set (23) 24:16;30:25;36:2, 7;73:14;79:14,15; 82:24;83:4;84:17; 85:6;86:6,13,20; 88:13;91:9;92:7; 94:5,10,23;95:22; 97:23;110:2 set- (1) 31:2 sets (1) 92:13 setting (4) 21:2;58:17;72:5; 108:3 settings (1) 66:1</p>	<p>set-up (1) 21:21 Seven (2) 18:25;19:6 several (3) 35:5;68:22;106:21 shall (4) 5:25;13:22;52:9; 89:12 share (3) 15:1;41:11;58:24 shared (2) 8:6;97:6 sharing (1) 44:5 sheet (2) 4:19;119:3 sheets (1) 41:9 shoot (2) 25:21;33:22 short (4) 30:10;42:24;99:5; 105:16 shortfall (3) 37:6;105:13,14 show (7) 15:16;18:7;22:19; 104:25;105:10; 114:2;117:17 showed (2) 8:25;64:1 SHOWN (4) 19:12;45:15;49:16; 63:15 shows (4) 60:6,7;113:25; 117:5 side (2) 30:22;39:4 signed (4) 14:10;26:7;51:16, 17 significant (7) 27:16;37:10,12,20; 38:14;39:12;106:10 signs (1) 64:1 silence (2) 3:5;5:16 SILENCE] (1) 119:4 similar (3) 19:24;104:10,12 Similarly (1) 16:24 simply (2) 45:24;63:11 sing (3) 57:5;62:7;116:20 singer (1) 62:20 singing (2)</p>
--	---	--	--	---

57:4;62:16 single (6) 46:19;55:16,16; 56:16;69:13;111:13 single-use (1) 78:24 sings (1) 117:12 sit (1) 112:18 sits (1) 72:10 sitting (1) 113:2 situated (1) 26:15 situation (3) 47:22;54:7;111:25 six (2) 61:20;113:18 six-hour (1) 30:4 size (2) 9:12;99:25 sizes (1) 26:24 sketchbook (1) 115:1 sketchy (1) 65:15 skill (4) 18:1;68:6,18;105:1 skills (13) 63:16,17,18;68:22, 25;69:24;70:5,23; 71:14;87:23;88:1; 104:23,25 skip (1) 88:16 slide (6) 25:15;26:11;70:16; 71:4;103:18,18 slides (3) 19:17;21:18,20 slightly (3) 98:7,7,7 smaller (1) 30:23 smart (1) 116:4 SMITH (3) 82:18,19;83:1 smooth (1) 109:3 soak (1) 112:10 social (6) 57:17;63:18;65:21; 74:12;104:14,14 social/emotional (1) 23:3 social-emotional (2) 70:24;88:1	socioeconomic (1) 46:8 so-forth (1) 39:19 soldiers (1) 60:1 sole (1) 22:2 solutions (1) 55:23 somebody (1) 56:14 someone (3) 77:22;79:24; 108:20 sometimes (1) 119:18 somewhere (3) 57:1,17;112:15 son (5) 46:21;56:10,25; 57:20;58:1 Sonja (3) 3:11;8:9;107:12 so-on (1) 20:25 Sorry (5) 10:14;18:19;91:16; 97:10;105:15 sort (2) 70:17;98:21 sorts (3) 47:4,7,15 so-to-speak (1) 102:3 sound (2) 29:7;55:12 sound] (1) 15:11 sounded (1) 97:7 sounds (2) 23:14;96:24 source (1) 16:2 space (6) 25:9;72:17;78:13, 15,15;108:8 spaces (2) 26:23;94:19 spawning (1) 45:19 speak (15) 6:5;15:4;44:21,24; 51:16,17;78:5;85:18; 87:10;100:6,8; 105:20;110:21; 111:4;117:23 SPEAKERS (5) 6:2;13:24;14:2; 52:11,15 speaking (8) 13:18;47:25;52:4,	5,7,15;53:2;65:16 speaks (1) 114:17 Special (11) 17:24;23:5,16; 65:22;66:2;73:18,19, 22;75:1;84:4;98:24 specialized (1) 17:24 specific (3) 19:23;21:15;93:5 specifically (6) 61:16;64:8;87:18; 90:8;92:15,16 spectrum (2) 20:4;115:18 speech (1) 120:4 spelled (1) 109:10 spend (1) 36:25 spiral (2) 69:2;70:8 spiraled (1) 68:16 spiraling (2) 69:17,19 spoke (2) 97:7;109:20 sponge (1) 112:11 sponsoring (15) 15:22;59:3;60:24; 76:8;77:10;78:19; 79:13;80:6,16,17; 82:3,5,7,13,21 Springdale (1) 10:2 square (1) 72:15 stabilized (1) 33:11 staff (15) 17:16;23:19;24:6; 30:16;53:7;65:23; 73:4,8,10;74:1; 76:11;78:8;101:12, 20;106:11 staffing (5) 12:10;76:14,14; 100:13;106:11 stair (1) 68:1 stakeholders (1) 24:5 stand (4) 5:23;13:15;45:23; 52:7 standard (4) 90:7;91:25;104:23, 24 Standards (4)	90:5;104:22,22; 105:6 standing (1) 116:14 standpoint (1) 80:13 staple (1) 60:11 start (32) 21:22;24:23;25:12; 26:12;30:5;32:1; 34:19;41:3,18;43:21; 53:5;55:15;67:24; 69:15;71:6;92:8,9,13, 22;93:5,7,11,17,22; 94:1;98:5,8,19,21; 102:14;103:1;113:22 started (8) 14:5;25:8;26:9; 42:2;49:13;53:12,15; 61:10 starting (4) 28:22;41:23;93:15, 21 state (22) 15:4,5;18:12; 28:17,19;32:1;40:9; 42:13;43:18;44:21; 48:3,10;51:7;59:6; 19:60;17;67:1;90:3; 99:9;105:6;108:18; 120:13 stated (3) 37:15;40:3;119:14 statements (2) 41:19;116:23 state-of-the-art (1) 72:19 States (3) 16:20;20:7;94:13 Statistics (1) 16:18 status (1) 71:9 statute (1) 89:17 statutory (3) 91:25;96:11,14 stay (2) 38:10;114:16 staying (1) 4:3 STEAM (1) 67:8 STEM (1) 47:9 step (2) 48:24;120:12 Stephen (1) 19:1 Steve (3) 62:9,11,12 stick (1)	103:5 stigma (1) 55:17 still (10) 12:5;22:17;81:19; 83:15;85:22;98:23; 100:16,21;101:3; 113:23 stimulates (1) 45:16 stimulating (1) 20:9 stimulization (1) 21:12 stop (2) 44:5;58:13 stopped (1) 64:17 store (1) 57:16 storm (1) 65:15 story (2) 55:21;63:24 Storyline (1) 104:11 straight (1) 14:11 straight-A (1) 48:12 strangers (1) 114:24 strategies (1) 19:3 strategy (3) 18:15,16,24 street (1) 115:11 strengthen (1) 43:2 strong (4) 21:1;63:5;68:8; 103:1 strongly (1) 62:13 structure (5) 39:3;66:21;77:6; 91:12;103:25 struggle (2) 65:25;119:18 struggled (2) 64:12;69:1 student (35) 11:1;17:25;18:17; 22:5,24;23:4;33:14; 38:17;61:22,23; 63:19,23,24;65:9; 71:4;72:24;73:13; 84:24;87:11,15;96:2, 8;97:17;98:13;99:19; 101:8;103:19; 104:21;105:4,5; 106:4,8;108:9,23;
---	--	--	---	---

109:4 Student-Centered (1) 18:16 students (146) 3:24;4:3;6:16;7:16, 18,23;8:23;9:10; 11:20,21,22;12:1,3,6, 11,12;13:11;16:12, 14,24,25;17:10,19, 22;18:3,14,25;19:2,6, 9;20:10,12,14,16; 22:3,9,12,17,25;24:6; 25:23;33:20;36:20; 37:13,17;40:10; 44:17;45:25;46:7,10; 49:6,13;50:19;57:25; 60:21;61:4,8;62:3,10, 13,15,22;63:6,7,10, 11,13;65:25;66:14; 67:18,20;68:2,3,7,11, 17,22,24;69:4,10,13, 21,23;70:1,8,12;71:7, 14,18;72:2,11,14,16, 17,19,21,25;73:6,15, 21;74:2,16,17;75:5,9; 85:21,25;86:2,18; 87:6,11,18,21;88:4,4; 94:3;97:1,2,8,12,25; 98:3,6,19,23;99:7,9, 10;101:5;104:4,16; 105:11,18;106:24; 107:1,3,5;108:6,9; 110:16;118:7,12; 119:15,17,24;120:7 students' (2) 63:15;73:20 student's (2) 21:6;23:1 students/children (1) 21:11 studies (4) 63:14;65:21; 104:14,15 study (2) 18:21;72:17 stuff (1) 41:7 subchapter (1) 87:1 subjects (2) 18:2;21:15 submission (1) 30:13 submit (2) 35:25;36:5 submitted (2) 79:19;100:2 subsection (1) 91:21 subsequent (1) 14:20 substantially (1) 11:9	substantiate (1) 16:15 succeed (1) 25:13 success (3) 22:13;72:5;98:16 successful (4) 21:7;87:25;103:1; 110:8 suggested (1) 64:9 Summer (2) 61:18;113:9 summertime (2) 56:23;57:9 Summit (1) 77:22 Sunday (1) 112:6 superintendent (7) 8:7;23:25;27:25; 29:10;75:1;83:3,5 supervisor (1) 66:3 supervisory (1) 80:24 supplies (3) 61:12;100:20; 116:19 support (20) 15:24;16:2,5,11; 21:13;22:24;23:10; 24:9;35:12;37:4; 42:18;47:18;59:8; 71:10;87:11,12,22; 88:8;114:10;116:9 supported (3) 88:4,5;119:20 supporters (1) 62:9 supporting (7) 49:2;60:12;67:7, 16;75:8;104:15; 119:17 supportive (2) 39:22;48:14 supports (4) 21:16;87:8,16; 97:25 sure (37) 6:22;9:3,17;10:21; 22:3;25:6,20;34:3; 35:1;42:9,12;54:11; 55:1;56:15;66:22; 70:19;85:13;87:10; 93:3;96:2,6;97:11; 98:1,2,22;101:10,16; 102:25;108:8,16,17, 22;109:16;110:3,8; 116:15;117:22 surrounding (1) 23:9 surrounds (1)	117:4 swear (4) 5:24;13:21;14:8; 52:8 swearing (1) 51:12 sweet (1) 63:25 system (7) 17:17,21;47:3,12, 16;88:8;98:11 systemic (1) 55:24 systems (2) 18:18;110:5 system's (1) 74:18	teachers (23) 10:25;11:3,8;12:1, 6,10,11;18:6;38:19; 43:21;56:19,20; 70:11;72:13;75:25; 83:8,12,24;88:24,25; 95:2;100:16;104:20 teacher-to-student (1) 18:12 teaching (8) 18:8;43:23;45:19; 46:2;66:2;70:2; 83:24;116:16 team (16) 3:8;13:12,14; 14:21;18:19;25:17; 26:8,18;27:13;36:6; 41:10;59:11,15;74:8; 77:21;87:17 tearful (1) 116:23 technical (2) 19:19;62:6 technology (3) 75:20;101:6,9 tend (1) 67:25 term (1) 27:23 termed (1) 90:11 terms (3) 49:1,17;50:3 TESS (1) 29:19 testimony (8) 5:25;13:21;51:2, 13;52:9;55:5,11,15 Texas (1) 20:7 Thanks (2) 27:5;65:13 that'll (1) 44:6 theater (4) 19:18,19;61:22; 72:19 theme (1) 67:12 therefore (2) 83:25;84:25 therein (1) 106:5 Theresa (13) 44:18;48:19;53:9; 54:9;57:24;59:1; 65:13,18;71:23;72:8; 77:6;109:20;116:12 Theresa's (1) 66:11 thespian (1) 65:6 thinking (6)	7:6;20:16;38:14; 63:17;67:24;69:19 thorough (1) 17:15 though (3) 58:2;103:17; 111:15 thought (7) 5:2;14:5;101:25; 102:18;116:25; 119:9,9 thoughtful (3) 51:5;103:16; 119:10 thought-out (1) 96:7 thoughts (1) 19:9 THREE (5) 13:24;46:15;69:3; 74:20;92:18 three-week (1) 18:22 throughout (8) 14:19;16:5;71:6, 15;88:2;98:18;104:5; 106:5 through-the-home (1) 47:21 throw (1) 113:4 Tier (7) 88:6,7,7;98:1,4,9, 19 tiers (1) 98:10 tight (1) 100:4 Tijuana (1) 117:11 till (1) 57:12 Tim (2) 44:20;59:5 time-consuming (1) 32:14 timeline (1) 26:5 times (9) 28:25;31:1;45:4; 50:19;51:25;55:18, 19;58:19;106:9 Timmons (76) 44:18;46:1,5; 47:13;48:12,17,18, 19,20,22;52:14,18, 21;53:1,11,19;54:3, 24;55:6,22;56:23; 57:13,18,25;58:22, 24;59:1,2;60:25; 61:10;62:1,2;71:23; 72:9;74:15,24;76:8, 23,24;77:9,14,20,23;
		T		
		tabled (1) 40:22 tables (1) 64:22 Tacasata (2) 15:7;19:16 Talented (4) 23:6;74:2;86:12,14 talents (1) 57:3 talk (11) 14:24;24:14,16; 43:15;62:18;65:11; 66:18;67:6;93:13; 103:21;109:9 talked (7) 9:23;34:22;77:7; 91:10;92:12;103:19; 109:8 talking (6) 8:16;32:19;42:6; 56:20;61:5;64:19 targets (1) 74:10 Tate (1) 62:24 taught (2) 87:20;116:5 teach (6) 18:14;19:2;45:13; 71:13,18;116:3 teacher (24) 11:10;18:11;28:1; 29:11,18,21;30:1; 65:22;72:4;73:19,22; 74:1;75:14,24;83:12; 84:1,8;87:20;88:12, 14;95:4,14;105:2; 115:7 TEACHER/PRINCIPAL (1) 83:9 teacher/student (1) 100:17		

78:14;79:2,6,8;80:6, 15,19,25;81:19; 84:10,11;85:18,20; 93:13,15,21,24; 102:19;103:7,9,14; 106:22,25;109:14; 110:13,19,22;111:1; 112:23;113:21; 115:6;118:17;120:2 Timmons-Shamburger (1) 116:12 Title (2) 61:4,13 today (10) 15:17;32:24;44:18; 51:9,13;59:10;67:21; 76:20;109:17;112:14 together (3) 39:25;64:21;68:19 told (4) 64:7,10;66:13;72:4 tomorrow's (1) 15:21 tone (1) 110:3 Toni (1) 62:20 took (2) 57:2;81:22 Toolkit (1) 104:15 topics (1) 109:7 total (3) 7:9;33:23;100:22 totally (2) 41:1;82:12 touch (1) 114:6 toward (2) 37:2;120:11 towards (1) 42:20 track (2) 25:8;38:10 Tracy (6) 3:18;9:20;35:23; 38:12;90:22;96:17 trade (1) 24:21 tradition (1) 48:8 traditional (12) 45:9,9;47:5;50:9; 66:1;67:15,24;72:1; 87:7;90:12;92:23; 93:8 train (2) 19:1;81:24 trained (1) 76:14 trainer (1) 66:6	training (4) 17:16;29:2;36:1,2 transition (1) 109:3 translate (1) 109:1 transportation (2) 72:24,25 traveling (1) 59:22 tree (1) 72:11 trigger (1) 49:12 Tripp (7) 78:6,8,25;87:2; 90:15;93:1;94:6 trips (1) 85:25 trouble (1) 25:10 truck (1) 59:25 true (5) 50:15;63:22;66:12; 109:21;120:7 truly (4) 41:13;59:8;70:14; 111:11 truth (9) 6:1,1,1;13:22,22, 23;52:10,10,10 try (1) 65:16 trying (6) 8:19;9:8;10:15; 56:16;58:16;109:4 turned (2) 69:13,14 TV (1) 117:14 two (23) 7:9,11;18:15,16; 23:13,15;33:18;37:4; 52:14;53:11;55:13, 14,17;56:10;65:23; 80:12;83:20;90:21; 93:18;96:16;100:16; 101:16;103:12 type (4) 35:12;58:6;102:5; 107:2 typically (3) 29:19;68:5;107:22 typing (1) 83:14	ultimately (2) 50:24;82:5 Um-hmmm (1) 81:9 UNANIMOUS (4) 4:17;12:24;40:17; 118:25 unclear (1) 7:3 under (5) 9:14;80:1;84:20; 88:5;92:18 underserved (1) 61:17 understandable (1) 109:2 understands (1) 102:21 unfair (1) 50:9 unfairly (1) 55:19 unfortunate (1) 108:22 unhooked (1) 81:24 unification (1) 19:23 unique (1) 69:21 Unit (2) 3:19;35:23 United (2) 16:20;94:12 units (6) 36:3;68:14,14; 99:2,4;104:21 University (2) 59:20;62:6 unlikely (1) 37:14 unsure (1) 92:10 unusual (1) 82:11 up (38) 6:10;10:1;12:1; 14:10;15:18;22:16; 24:16,24;25:12; 30:25;31:3;36:2,7; 41:23;43:2;45:24; 48:24;51:16,17,20; 60:23;66:15;72:5; 79:15,15;82:6;105:6, 7,12;108:3;111:7,8, 15,18;112:11; 114:22;116:14,25 up-and-coming (1) 59:21 upcoming (1) 11:3 up-front (2) 33:9;39:21	upon (4) 16:22;31:25;55:18; 71:2 up-side (1) 47:2 use (11) 11:8;18:15,24; 19:3,5;20:10;51:18; 69:14;70:8,11;71:25 used (5) 10:24;37:1;50:5; 79:2,4 using (8) 11:3,6,9;12:10; 66:24;67:7;84:7; 104:19 usually (3) 99:24;113:15; 114:18 utilization (1) 19:22 utilize (1) 83:23 utilized (1) 18:14 utilizing (1) 18:3	41:1,2;45:12;56:3; 79:5 VIEWED (2) 19:13;56:9 village (5) 114:23;116:24; 117:1,3,4 violation (1) 32:1 virtual (10) 3:24;4:23;5:1;6:12, 17;11:7,16;12:4; 27:23;75:21 virtually (4) 10:9;12:7;113:9; 114:14 vision (4) 41:20,21;70:15; 109:13 visited (1) 10:2 visits (1) 73:17 visual (3) 49:8;60:13;61:21 vocal (1) 61:20 vocals (1) 117:12 voice (3) 64:20;118:9,13 voiced (1) 61:23 volume (1) 26:23 volumes (1) 114:17 volunteer (3) 57:18;75:18; 109:23 Volunteering (1) 75:17 vote (2) 42:17;50:24 voted (8) 31:25;41:19;42:4; 43:9;119:7,13,22; 120:5 voting (2) 41:9;119:3
		V		
		vacancy (1) 91:14 valid (1) 115:16 VALLEY (4) 4:23;5:1,19;6:12 value (1) 78:20 valued (2) 57:1;58:8 Van (4) 5:1,14;6:16;11:4 variable (2) 99:18,21 variety (1) 109:19 various (3) 16:9;28:25;74:11 verbally (1) 41:10 verify (1) 33:3 versus (1) 32:22 via (1) 3:12 viable (6) 27:1;37:17;42:10; 99:9;105:25;107:10 video (5) 19:10,11,12;22:8; 65:14 view (5)		
		W		
		wage (1) 90:3 wait (2) 57:12;113:19 waitlist (2) 75:4,6 waive (1) 93:4 waived (3) 29:20;84:5;92:21		

<p>waiver (34) 14:13;27:18;30:9; 31:16;32:10,11; 35:16;73:7,11;83:25; 84:2,8,25;85:2;86:23, 24;89:1,17,20,22; 90:6;92:4,12;94:15, 17,19;95:3,7,11,13; 101:22;102:1,2,6</p> <p>WAIVERS (54) 3:16;27:12,19,20, 21;28:5,8,14,18,23; 29:4,15,23;30:10,14; 32:2,6,7,18,21;34:7, 11,14;35:17,21; 38:16,20;39:19; 41:24;42:13;43:7; 51:20;74:6;83:2,4, 16;84:17;85:6;86:6, 13,21;88:13;89:6,24; 91:9,13;94:5,10,23; 95:22,23;96:1,13; 102:11</p> <p>waiving (1) 96:5</p> <p>walk (2) 32:9;72:8</p> <p>walked (3) 26:25;64:1;65:5</p> <p>walking (1) 56:13</p> <p>wall (1) 80:12</p> <p>Wal-Mart (2) 57:21;113:24</p> <p>WALTER (31) 78:5,8,8;79:5; 80:14;81:4,8,11,16, 21,25;82:17;83:18; 84:9;85:3,16;86:11; 87:3;89:3,9;90:19; 91:19;92:3,20;93:3, 13;94:16;95:6;96:9; 101:25;102:9</p> <p>war (1) 60:1</p> <p>wash (1) 12:9</p> <p>watch (2) 18:18;117:14</p> <p>watched (1) 54:2</p> <p>way (24) 7:10,13,25;9:24; 28:6;29:2;31:24; 39:20;40:24;45:1,14; 47:16;56:9;60:5; 67:5,15;69:21;70:10; 77:19;98:18;106:13; 112:6,9;116:5</p> <p>ways (2) 45:17;112:19</p> <p>Webb (22)</p>	<p>3:14,18;4:15,20, 25;5:8;9:20;13:6,8, 19;35:11,23,23; 36:13,16;37:25;38:7; 44:12,14;99:1,3; 101:10</p> <p>WEBSITE (7) 19:13;89:15;90:22; 91:4;96:16;101:17, 21</p> <p>week (13) 8:24;60:8,8;92:15, 24;93:8,17,18,23; 95:15;113:19;117:5, 14</p> <p>weekly (2) 73:17;85:25</p> <p>weigh-in (1) 47:1</p> <p>weird (1) 47:21</p> <p>Welcome (2) 3:3;76:24</p> <p>wellbeing (1) 73:5</p> <p>well-defined (1) 17:16</p> <p>well-rounded (1) 63:10</p> <p>weren't (1) 93:25</p> <p>West (1) 111:7</p> <p>WESTWIND (17) 44:11,14;45:13; 59:3;63:2;66:16; 68:10;73:4,10;74:18; 75:19,22;76:6;78:10; 83:23;92:21;105:24</p> <p>Westwind's (1) 65:19</p> <p>whack (1) 39:21</p> <p>what's (7) 31:20;33:17;40:21; 55:3;74:12;80:11; 98:13</p> <p>wheel (1) 58:16</p> <p>Whenever (2) 56:3;57:8</p> <p>whereby (1) 17:17</p> <p>White (7) 16:23;17:4;19:8, 14,15,17;30:15</p> <p>whole (4) 6:1;13:22;14:24; 52:10</p> <p>wholeheartedly (1) 50:22</p> <p>wholly (1) 70:14</p>	<p>who's (3) 5:17;79:24;88:22</p> <p>whose (1) 15:23</p> <p>Williams (43) 3:12;4:10;8:9,10, 13,16;9:2,6,25;10:6, 11;11:14;12:13; 32:16,25;33:1,17,21; 38:5;39:14,23;40:3, 12,15,18;43:5,6;80:4; 81:1,5,9,15,17,22; 82:1,2,12;102:13,15; 103:3,8;119:21,22</p> <p>willing (2) 37:5;108:13</p> <p>Wisdom (2) 104:3,8</p> <p>wish (7) 42:2;91:20;92:3; 94:14,16;95:10; 115:20</p> <p>wishes (3) 89:19,22;90:7</p> <p>Wit (2) 104:2,8</p> <p>withdraw (3) 89:22;95:11;96:13</p> <p>withdrawn (2) 85:17;89:19</p> <p>withdraws (1) 90:6</p> <p>within (10) 14:15;21:1,15; 54:13;63:12;69:16; 75:18;99:8;103:25; 109:1</p> <p>WITHOUT (5) 19:12;28:5;45:17; 55:19;56:14</p> <p>witness (1) 53:16</p> <p>woman (2) 114:2,25</p> <p>wonder (1) 29:14</p> <p>word (2) 40:22;91:7</p> <p>words (2) 51:5;59:7</p> <p>work (36) 26:13;34:5;35:9; 38:3,9,14;39:5,25; 42:11,25;43:9,12,22; 48:21;53:16;54:10; 66:4;68:7,23;69:9, 16;70:25;71:19;74:8; 75:21,22;87:17;88:6; 98:8;102:19;105:3,4; 108:10;109:17; 118:5,15</p> <p>worked (11) 40:20,25;41:22;</p>	<p>48:19,22;60:1,4; 65:18;66:2,13; 106:21</p> <p>worker (1) 65:9</p> <p>working (15) 41:3;42:14,19; 43:1;46:3;48:17; 67:2,12;68:8,19,20, 21;72:1;81:6;107:8</p> <p>works (5) 7:13;59:12;69:19; 71:19;88:8</p> <p>workshop (1) 62:21</p> <p>workshops (1) 75:12</p> <p>world (4) 20:11;47:7;56:24; 69:12</p> <p>wraps (1) 82:6</p> <p>Wright- (1) 96:19</p> <p>Wright-McMurray (21) 3:11;4:9,12;10:14; 11:12;12:18,20; 37:24;42:17;96:21; 97:16;98:25;107:13; 108:12;109:6;118:4, 18,21;119:12,13; 120:18</p> <p>write (1) 117:18</p> <p>writing (4) 18:2;103:23;104:2, 5</p> <p>written (3) 66:7;77:1;95:24</p>	<p>105:11</p> <p>year-round (2) 92:17;93:9</p> <p>years (13) 7:9,11;20:3,17; 33:11,16;43:22; 53:11,13;54:2;56:10; 60:11;103:6</p> <p>year's (1) 33:14</p> <p>year-two (1) 76:19</p> <p>yesterday (5) 14:7;40:3;86:24; 92:13;116:8</p> <p>York (4) 20:8;30:18;60:8; 117:14</p> <p>young (11) 46:3,15;53:20,25; 54:6,8,21;55:1,17; 63:22;65:5</p> <p>youth (4) 16:5;60:3;61:16,18</p>
Z				
<p>Zoom (6) 3:12;5:3;13:13; 36:8;112:14;114:14</p>				
1				
<p>1 (8) 18:16;61:4,13; 71:7;73:2;76:16; 88:6;98:1</p> <p>1,000 (14) 5:12;6:19,21;7:1,4, 14,8;14:25;9:9,17,19, 22;11:20;12:11</p> <p>10:05 (1) 44:9</p> <p>10:24 (1) 44:9</p> <p>100 (2) 33:20,20</p> <p>100% (1) 6:17</p> <p>103 (1) 86:25</p> <p>106 (1) 94:12</p> <p>108 (4) 99:9,10;100:13; 106:1</p> <p>10-year (1) 46:16</p> <p>12 (2) 60:11;92:16</p> <p>12% (1) 33:21</p> <p>12:07 (1)</p>				

120:24 120 (1) 37:17 13-612c (1) 91:14 13-year (1) 46:15 148 (4) 99:7;105:11,25; 106:2 15 (2) 33:24,24 150 (2) 44:17;99:6 15-minute (2) 44:4,7 16-106 (1) 94:14 17 (1) 72:10 178-day (1) 93:23 18 (1) 36:23 18.6 (1) 33:5 18.6% (3) 26:2;33:3,13 180-day (1) 92:23 18-point (1) 33:4 19 (1) 3:3 190 (1) 73:14 1st (1) 11:24	2020 (1) 3:3 2021 (2) 25:18;26:16 20-21 (1) 7:4 20-plus (1) 27:18 2201 (1) 90:1 2301 (1) 90:17 2301c (2) 89:22;90:17 25 (2) 14:24;51:18 250 (1) 16:3 267 (1) 72:20 275 (3) 5:11;6:14;8:11 28 (1) 99:8 2-year (1) 46:16	60:25 55 (1) 7:23	6-8 (6) 44:18;102:18,19, 20,25;103:5 6th (2) 45:14;105:1 6-year (1) 56:17
	3	6	7
	3 (5) 13:7,8;88:7;98:9, 19 302 (1) 83:17 309 (1) 83:17 350 (1) 7:25 36,000 (1) 72:15 3-A2 (2) 90:6,18	6- (2) 91:13;94:13 6.01 (2) 90:9;101:18 6.5 (1) 16:25 60 (2) 7:23;60:1 600 (4) 13:11;25:23;36:20; 37:13 6-10-106 (3) 92:13,21;93:4 6-12 (1) 102:24 6-13-615 (1) 91:15 6-13-620 (1) 91:20 6-14-101 (3) 91:16;92:4,4 6-15-1004 (1) 83:17 616 (1) 91:15 6-16-105 (1) 94:12 6-17- (2) 89:21,25 6-17-111 (1) 95:8 6-17-114 (1) 95:13 6-17-117 (1) 95:11 6-17-208 (2) 89:18;90:18 6-17-2203 (1) 89:25 6-17-2301 (1) 89:21 6-17-2302 (2) 89:23;90:18 6-17-2306 (2) 89:23;90:19 6-17-2401 (1) 90:1 6-17-2403 (1) 89:25 6-17-919 (1) 83:17 6-24-101 (1) 78:2 6-48-101 (1) 86:25 6-48-102 (1) 86:25	7 (1) 83:25 7-12 (1) 13:12 7th (1) 105:1 7-year (1) 56:18
2	4		8
2 (7) 4:24,25;18:24; 71:12;76:17;88:7; 98:4 20 (10) 6:4,8;14:9,22;20:3; 22:21;51:15,18; 52:24;58:22 20% (2) 25:21;37:1 200 (1) 95:15 2011 (2) 16:22;53:12 2015-16 (1) 16:20 2018 (1) 62:1 2018-2019 (1) 17:5 2019 (2) 73:14;84:21	5		9
	5 (4) 6:9;14:11,23;51:18 5- (1) 91:21 5.01.4 (3) 90:9;101:20;102:8 500 (2) 74:16;75:4 501c (1)		8 (1) 116:17 8.6 (1) 33:2 80% (2) 17:7;98:3 84.1% (1) 16:20 87% (1) 17:3 8th (2) 45:14;105:1
			9 (1) 88:16 902 (1) 83:17